

TELEVISION

SEPTEMBER 1948

Radio *best*

THE RADIO
& TELEVISION
PICTURE
MAGAZINE



THE CROSBYS

In This Issue



25¢

Lux Radio Theatre

JACKPOTS
On The Air

Honeybugs* in dazzling new creations



"The Jester" ... \$3.99



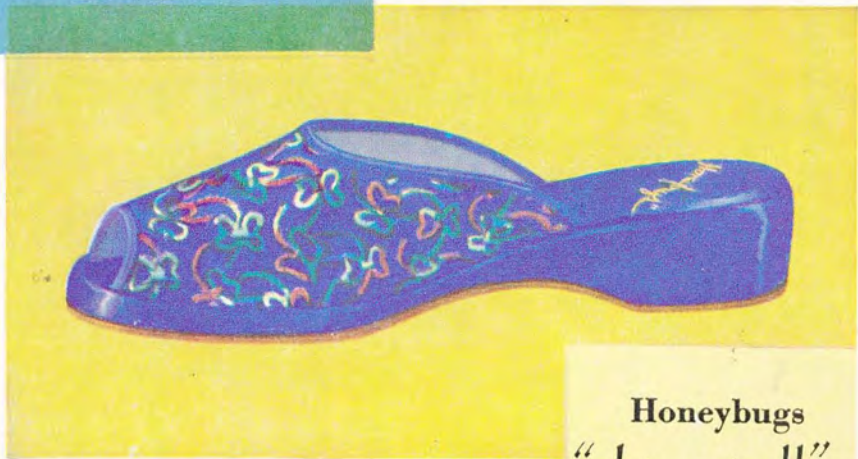
"The Scuff" ... \$3.50

Honeybugs
petit-point
"romancers"

Glorious new petit-pointing—
in a blaze of multi-colored designs!

It's Honeybugs' vivid new
"Romancers", crafted of lustrous
rayon satin, and styled with
supple leather soles. Beautiful,
colorful, and comfortable...

slippers with a new high in luxury
and loveliness! Black, red, royal,
light blue, pink, and white.



Honeybugs
"china doll"

Lavish multi-colored
embroidering on
soft, luxurious
satin. Black, red,
royal, light blue,
pink, white... \$2.99

At your favorite store or write

HONEYBUGS, INC. • 601-39TH STREET
BROOKLYN 32, N. Y.

*reg. T. M.

This sensationally different best-selling novel

Now yours

FREE

as a new member of
The Fiction Book Club

THE
GREAT
SNOW

Morton Robinson

It's Man Against Nature! Man Against Woman!

For twenty days and nights the great snow falls. It imprisons in one house Ruston Cobb, his love-starved wife, his voluptuous devil-may-care sister-in-law, and her artist-lover. When nature-in-the-

raw breaks loose—it's a fight for life and love! Hidden emotions burst forth... conventional morals break down... almost anything can happen... and does... in "The Great Snow".

THEY TRADED LOVES

in a last-minute gamble for happiness!

Here is the passionate, revealing story of two beautiful sisters who forgot about consequences and defied conventions when they thought the great snow meant each day might be their last! "Here's a tale of conflict—man with nature—man with woman. This is a story to remember," says the Cleveland Plain Dealer. And how you'll agree as you race through the pages of "THE GREAT SNOW"—yours free as a new membership gift from The Fiction Book Club.

You'll share what starts out to be just an amusing weekend at the Cobb's country mansion and then find yourself trapped by the worst snowstorm in history with Ruston Cobb, his neurotic wife, an effeminate son, a wholly-average daughter, a passionate and possessive sister-in-law and her drifting artist-lover.

It is Ruston Cobb's story and the tense drama of his exciting fight for survival, but it is also the intimate picture of two sisters (dif-

ferent as dusk from dawn) who under the impact of shattered nerves and shattered morals trade their loves in a last desperate gamble for happiness.

In an atmosphere of violence and jealousy, Cobb watches with distress his frigid and timid wife's surrender to her sister's lover—sees her grasp anxiously for the warm sharing of passion—but lets himself be drawn into a love affair with his sister-in-law. Yet before fate plays its final cards all four are to find new meaning to life and a happiness they thought would never be theirs.

Discover for yourself what happens in "THE GREAT SNOW." Sweeping the country at \$2.75 in the publisher's edition—this sensational best-selling novel is now yours FREE as a membership gift from The Fiction Book Club. But hurry, please! This offer is limited! Mail gift coupon below TODAY.



"Who says we mustn't..."

scoffs reckless Beryl. "Not the man who makes the keys for my apartment. Locksmiths laugh at love, you know." Beryl's gay banter belies her hungry yearning for the only man she's ever loved or wanted—her sister's husband. You'll thrill to unforgettable drama as fate throws them into each other's arms as they seek their salvation together in the surprising climax of "THE GREAT SNOW." It's yours FREE—as a new member of The Fiction Book Club. Mail coupon NOW!

"TERRIFIC ZIP" says Clifton Fadiman

★ "LOADED WITH BEAUTY and pain... savagely ingenious. It took me and troubled me with its villainous charm. Only a testament so frankly carnal could be so strong in spirit."—Christopher Morley.

★ "A JOY TO EYES grown weary reading tons... of novel writing."—Harry Hansen.

★ "IT KEPT ME UP far beyond a sensible bedtime."—Chicago Tribune.

★ "TRULY REMARKABLE NOVEL—nothing can keep 'THE GREAT SNOW' from rating near the top of the year's best fiction, whatever the remaining months may bring."—Minneapolis Tribune.

"Why did I do it..."

... "Faithless under my own roof, before my children's eyes..." cries sensitive Nolla to herself. But when she thinks each day may be her last, does she have the right to this last chance at happiness—with her own sister's fiance? You'll find the answer to this intimate question in this dramatically powerful story—"THE GREAT SNOW."

Membership is FREE in The FICTION BOOK CLUB

... and you get all these Money-Saving advantages too!

You will be sent immediately FREE your copy of this new best-seller when you mail the coupon. You'll also become a member of The Fiction Book Club with your choice of the Club's monthly best-seller selections and you'll get these four big advantages, too:

1. You Save up to \$1.61 on Every Book!

Fiction Book Club contracts for big special editions—prints from original plates, and in return for mass distribution, authors accept lower royalties. These savings are passed right on to you. You save up to \$1.61 on every book you get. And you get the current best-seller—the book everybody's talking about—FREE as an introductory gift!

2. You Get Outstanding New Books!

Selections are made only after a careful study of current books from all publishers. From these reports of top-quality novels at \$2.50 to \$3.00, our editors select the best available books that are "the cream of the crop." No guesswork. No opinions. Fiction Book Club selec-

tions are always outstanding best-sellers... books by leading authors... brand-new, full size, beautiful books you will be proud to own.

3. You Pay No Special Dues or Fees!

No trick obligation clauses. You simply agree to accept any six of the twelve outstanding books offered in a year. You do not have to accept every book offered—just those you decide you want after you have read a detailed description well in advance.

4. You'll Find Plan So Simple and Easy!

If you decide you don't want the book

simply notify us not to send it. Otherwise simply do nothing, and it will be mailed to you. For each monthly selection YOU decide you want you pay just \$1.39 plus a few cents postage.

SO ACT NOW!

Get your FREE copy of the sensational best-seller described above—the book everybody's talking about and all the conveniences and savings of free Fiction Book Club membership! But hurry, offer is limited! It's first come—first served. Mail coupon NOW to The Fiction Book Club, 100 Sixth Ave., N. Y. 13, N. Y.



First Selection!
That blazing
best-seller

THE VIXENS

\$2.75 in the publisher's edition.
Only \$1.39 to Club Members.

She wouldn't share her man with any woman—not even his wife!

No wonder this passionate vixen was the talk of the French Quarter in its most scandalous days! And when the irresistible Denise Lascals meets that reckless renegade Laird Fournois, the result is as explosive as a torch set to gasoline. "You'll consume it with little gasps of excitement."—Cincinnati Enquirer. "Better than 'The Foxes of Harrow'..."—Chicago Sun.

Send No Money! Mail Coupon!

YOURS FREE! "The GREAT SNOW"

The best-selling novel everybody's talking about!

The FICTION BOOK CLUB (Dept. 330), 100 SIXTH AVE., N. Y. 13, N. Y.

I want to take advantage of your sensational introductory offer to send me free the outstanding best-seller "THE GREAT SNOW," and at the same time (and also FREE) make me a fully privileged member of The Fiction Book Club. I understand that each month I will be offered a new and popular best-seller at only \$1.39 (plus a few cents postage). This means savings

to me of up to \$1.61 on each book from the regular price of the publisher's edition. However, I can accept or reject monthly selection as I please. My only agreement is to purchase 6 of the entire year's offerings. Rush my free copy of "THE GREAT SNOW" and begin club service with the current selection: that sensational best-selling novel, "The Vixens."

NAME
Please Print Plainly

ADDRESS

CITY
Zone No. (if any)

STATE

OCCUPATION

AGE
(if under 21)

(Slightly higher in Canada. Address 266 King St. West, Toronto)

B-9

MAIL COUPON NOW! HURRY... OFFER LIMITED!

Radio & TELEVISION

best

THE RADIO & TELEVISION PICTURE MAGAZINE



CONTENTS • september 1948 • vol. 1, no. 10

features ★

| | |
|--|----|
| The Lux Theatre: Radio's Star-Studded Drama Series, by Favius Friedman | 12 |
| New Faces: Show Introduces Radio's Newest Talent | 19 |
| Jo Stafford: Reporter Finds She's Mighty Human, by John Garrison | 30 |
| Grandpappy and His Grammyphone: An Experiment the Fans Liked | 38 |
| Jackpots on the Air: Another Roundup of Radio's Big Money Shows | 47 |
| Papa Frank Luther: He Sings Mother Goose | 54 |
| Can You Top This? The Famous Jokesmiths Face Tough Audience | 57 |
| Career of a Woman Commentator: by Margaret Arlen | 57 |
| Roy Rowan: Camera Study of a Chef | 62 |

departments ★

| | |
|---|----|
| Cover Profile: About Cover Boy Bing Crosby | 6 |
| Letters to the Editor | 7 |
| Questions and Answers: Readers' Quiz Corner | 9 |
| Report to the Listeners: by Saul Carson | 17 |
| Hollywood on the Air: Edited from Hollywood, by Favius Friedman | 22 |
| Seat on the Dial: News and Reviews of Current Shows | 26 |
| Silver Milk Award: To Bill Slater | 27 |
| Microfun: by Senator Ford, Harry Hershfield and Joe Laurie, Jr. | 28 |
| Quiz on Kids: Down Memory Lane | 28 |
| Radio Stars Have Such Interesting Faces: Candid Camera Studies | 29 |
| So You Want to Get into Radio: Eileen O'Connell and "Lonesome Gal" Profiles | 29 |
| Local Stars Contest: More Winners in National Poll | 34 |
| Campus Corner: Denver University on the Air | 36 |
| Guide to Evening Listening: Quick-Glance Program Log | 48 |
| Musical Links: Talk Along Tin Pan Alley, by Harry Link | 52 |
| Records of the Month: by Les Merman | 52 |
| This Month's Disc Jockey: WROW's Garry Stevens | 53 |

television ★

| | |
|--|----|
| Television Station Log: And How the Networks Line Up | 39 |
| Faces in Television: | 39 |
| Video Clinic: by Lawrence Phillips | 39 |
| We the People: Radio Show Makes Television Bow | 40 |
| The Texaco All Star Theatre: Video Show Proves that Vaudeville is Back | 43 |

ADVERTISING POLICY

Acceptance of advertising in Radio Best is limited to firms and individuals engaged in legitimate commerce, whose products, services and testimonials comply with pertinent legal requirements, fair trade practices and accepted standards of good taste as adopted by the radio industry.

EDWARD BOBLEY Editor
 HARRY EDWARDS Associate Editor
 MAX LEVIN Associate Editor
 JEROME H. ROTH Art Director
 LEE EICHLER Art Production
 JOHN GARRISON Department Editor
 F. LOUIS FRIEDMAN West Coast Editor
 HARRY LINK Music Editor
 GERTRUDE GREER Picture Research
 HELEN McNAMARA Program Research

HAROLD L. CROSSMAN
 Publisher

RADIO & TELEVISION BEST is published monthly by Radio Best, Inc. Executive and Editorial offices, 452 Fifth Avenue, New York 18, N. Y. Advertising offices: New York: 452 Fifth Avenue (Longacre 4-2028); Jack Dillon, Chicago: 737 N. Michigan Avenue (Delaware 1756); George J. Provol. Price 25¢ per copy. Subscription rate: one year \$3.00; two years \$5.00; three years \$7.00. Changes in address should reach us five weeks in advance of the next issue date. Give both the old and new addresses. The cover and entire contents of RADIO & TELEVISION BEST are fully protected by copyrights in the United States and in foreign countries and must not be reproduced in any manner without written permission. Unsolicited manuscripts, cartoons, pictures, etc., accompanied by return postage and addresses will be given prompt consideration, but we cannot assume responsibility in the event of their loss. Printed in U.S.A.

fun for everyone!

New York Giants Baseball Games

PLAY-BY-PLAY BROADCASTS
DIRECT FROM ALL FIELDS



MUSIC AND STARS WITH

Ted Steele
Mr. & Mrs. Music
Tommy Dorsey
Duke Ellington



stay tuned to

wmca

570 • first on New York's dial





It's
always
time
for

Waistlette

NEW strapless
waist-lette bra
and waist-cincher
combination

10.00

MARDI BRA

MARDI BRA
Style 625C
You'll enjoy
the alluring,
slimming look
of a Mardi-Bra
creation

4.50



Everybody is flocking to
the most talked about brassiere
in America today
Because MARDI BRA leads in both
style and beauty

MARDI BRA



Mardi Bra

76 MADISON AVENUE
NEW YORK 16, N. Y.

Reg. U. S. Patent Office Pat. No. 2245910

Bing and his boys:
(l-r) Gary, Dennis,
Philip and Lindsay



Radio & TELEVISION
best

cover
profile



BING CROSBY, known variously as *The Groaner*, *Der Bingle*, *America's Vocal Mint*, and to his brother Everett—*The Meal-Ticket*, has been in the public ear so long that we can hardly remember those days before "When the Blue of the Night." Back in the days when Harry Lillis Crosby got his start with Paul Whiteman's musical organization, he was a plain, good boy, and the fifteen years and more of success that have intervened made little change in his essential characteristics. Crosby is still a good guy, even though he gives photographers trouble, purely because he hates to have to wear that extra hairline. Noted for his shirts of outlandish shades, impatience with sham and snobbery, the Shekels he shells out to Uncle Sam and his air-wise shenanigans, Crosby easily rates among the topmost showmen of today. To use a pet phrase of his own, and one that has been adopted by many of his staunchest fans—Crosby is still "the Daddy of them all!"



letters TO THE EDITOR



TED COLLINS and KATE SMITH: Readers give pro and con opinions

That Kate Smith Review

TO THE EDITOR: So, Kate Smith refused to "kick-in" to your rag. When I first read your outrageous squib about Kate, I was really burned up—but, on second thought, I actually had to laugh. Who do you think you are anyway? Since Kate Smith has only just rounded out her 12th year on the daytime "Kate Smith Speaks" program, I'm sure she is unworried about her popularity. You'll never be around that long, so you won't have to worry. I have listened to almost every one of those more than 3000 broadcasts. I and quite a few other people. Kate talks about anything and everything—from a pair of baby-boots to antique glass; and from dogwood blooms to—as you put it "national and international affairs." She or Ted, seldom if ever discuss politics or political issues. You see I listen to her. I know what she talks about—and I swear by what she says. Actually, I would feel sorry for you, if I did not realize your reasons for hating Kate. You are so new, so green and so soon to be no more. And you certainly cannot buck the good solid Americanism that Kate Smith stands for, *Mr. MAX LEVIN*. She stands for those things we Americans hold most dear. She has been with us a long time and has given us much in truly good listening. I hope and pray she will be with us for a very long time to come. But as for you and your kind, phui!

Mrs. F. Browning
Hickory, N. C.

... Kudos to you for your "Kate Smith Speaks" review. Never have I heard more asinine words uttered on the air. Miss Smith and her associate, Ted Collins, should agree to go back to a musical program and leave the business of news and commentary to qualified reporters.

*Mrs. Elma Rogan
Brooklyn, New York

... It's about time some one with an authoritative voice spoke up about the "Kate Smith Speaks"

program. We agree that Miss Smith has been a fine American entertainer but she and her partner are ill-equipped as commentators.

Harold Rhem
Los Angeles, Cal.

... Give yourself a Silver Mike for your recent review of "Kate Smith Speaks." That's the kind of honest reporting we have come to expect from RADIO BEST.

Thomas L. Stokes
Augusta, Me.

... Seems to me that yours is the only voice I have heard raised against Kate Smith's nonsensical and oftentimes dangerous opinions. But now that you have brought the issue out into the open you ought to get unanimous support and approval.

Helen Pensington
Columbia, Mo.

TO THE EDITOR: Time has been long since I read (and enjoyed) such refreshing and forthright 'courage of conviction' reviews, as contained in the present (July) issue of your valued publication, RADIO & TELEVISION BEST. I refer particularly to the Kate Smith, Phil Harris and Jim Backus reviews, which certainly ring the bell. Also the review of my good friend, Art Linkletter, who has always been head and shoulders above the mob chiefly because he is human. In my own successes (?) (Help Thy Neighbor, Young America Speaks, Hearts Repaired, Your Friendly Counselor and Lest Ye Forget) I have always studiously refrained from underestimating and thereby insulting the intelligence of my listeners. Fortunately, as an independent producer I have not been afraid to exercise my own judgment, which may not be so in the case of Kate Smith, Phil Harris and Jim Backus. Nevertheless, you are to be congratulated on such hard-hitting factual reporting, and kudos to your reporters, GG, ML, EIB and JSG.

Hal Styles
Beverly Hills, Cal.

Continued on Page 9



"You're right, ma'am—it is burned out!"



**SIGN OF
DEPENDABLE
RADIO SERVICE**

What do you do if your radio burns out? Why, if you're a smart dial twister, you call the radio service dealer who displays the Sylvania emblem. Anything short of a heap of ashes, he can fix. Count on this friendly expert whenever your set shows signs of wear. Let him work over your radio with his "fine-tooth-comb" Sylvania testing equipment. He'll root out trouble spots, make good repairs in a jiffy. If tubes need to be replaced, he has high-quality Sylvania radio tubes (the finest made) to restore crystal-clear reception. Yes, you can rely on this fellow to do the job you need at a price that's fair. You can be sure of richer, more enjoyable radio listening after your set has been handled with expert care at the Sylvania sign of dependable service.



PRODUCT OF SYLVANIA ELECTRIC PRODUCTS INC.

SYLVANIA RADIO TUBES

Special Service Director Guiliano Gerbi took his wire recorder direct to Italy for a series of unrehearsed interviews with Italian citizens for the WOV broadcast.



"Censor" Susan Bonacci carefully checks Italian scripts.

NEW YORK'S BILINGUAL STATION —

Where
the NEW world
meets the OLD

chiefly in the age bracket under 35, these folks are for the main part, second-generation Italians. They might better be termed the more recent products of our American melting pot, and can bring out a point often overlooked. In joining us in this country such new citizens bring to us a fresh outlook, different interests and the finest lasting Old World qualities to add to the tapestry they're helping us weave in the New World. The youthful staff at WOV exhibits exactly the same characteristics as does the programming... which is a fresh and rare combination of the old and the new.

Commentary, women's programs, "inquiring" microphones, soap operas and fine music are all on the bill. Events of special interest to Italian-Americans are covered as they transpire. Programming for a specialized audience is, if conscientiously done, quite elastic. That is to say, specialized broadcasting is based on understanding the character of a listening group and knowing without involved surveys or studies what it pleases them to hear. Twenty years in such a field finds WOV extremely sensitive to its audience and the audience both loyal and responsive to WOV.

★ END

Domeneck and Tony Romeo sing native-Italian tunes.



With cooperation of a Chicago station, WOV brought listeners a word picture of visit to Christopher Columbus' good ship Santa Maria on Columbus Day festival.



Unique in radio broadcasting is WOV's daily Italian-language soap opera. Here the regular Durkee Dramatic Company cast pours usual pathos into the mike.

AT NEW YORK'S bilingual independent station WOV, broadcasting from 9 a.m. to 6:15 p.m. is in Italian. "Our listeners" says Program Director Arnold Hartley, "are Americans who happen to speak Italian." Translated, the content of the Italian broadcasts would vary but slightly from broadcasts in English.

Italian-Americans have in their hearts the love and fine understanding of music which has distinguished Italy for hundreds of years. Because of this inherent characteristic in listeners to the station, WOV is on the alert to keep them happy and satisfied with the finest live and recorded music. Opera, classical and popular recordings weigh down the shelves in the music library and almost daily the collection is enlarged with new music — flown from recording companies in Italy or scouted out by specialized American record-services.

A behind-the-scenes visit at WOV brings out a rather surprising fact. And that is the comparative youth of the Italian staff. Ranging

Drama-loving Italian-American listeners enjoy style of announcer Aldo Aldi (rt).



Letters TO THE EDITOR

The Land of Pretend

TO THE EDITOR: My first encounter with RADIO BEST left me with a decidedly indignant and irate disposition. To the rescue! If "Let's Pretend" is "pretentious" then "Land of the Lost" is beyond imagination! We, as a family, thoroughly enjoy and appreciate both programs and can say the same for innumerable others. I wish the writer could meet "most children of my acquaintance." Surely his conception takes in a minority of our boys and girls who play "pretend" and who can switch right over to writing a letter for a precious possession they hope to have returned to them by the so-real Red Lantern.

Mrs. Howard Martin
Maiden Rock, Wis.

To Each His Own

TO THE EDITOR: I've just been reading one Elizabeth Wallis' rebuttal to the razzing "First Nighter" took on Seat on the Dial, in your April issue. Ye editor has a point there. It is corny. Strictly for laughs, but Lizzy has a point too. Olan Soule and Barbara Luddy are fine enough players to keep the darned things going. However, to each his own, I always say, and I might add that RADIO BEST has lost nothing in losing Lizzie. Tsk, task, such intolerance, Liz.

Marion Rocci,
Medford, Mass.



Loves Billy — But Not Louella

TO THE EDITOR: I've just read RADIO BEST's April issue and I am mad at the Billy Rose criticism. We here at our house listen to him every night and are so disappointed because he is on the air for such a short time. He speaks just like he was an old friend sitting with us in our room. He's wonderful and I wish we could have more of him on the air. But we do agree 100% with Louella Parsons' write-up. She's awful. We love to hear all about the movie stars but get so nervous trying to understand what she's saying. Sounds like she has a mouthful of mush. Why do they permit her to put on what could otherwise be a swell program. Most of my friends agree with me.

Mrs. N. Peterson
Napa, California

Frankie Wears A Hat!

TO THE EDITOR: The following is an excerpt from your RADIO BEST cover profile, June issue: "No one has ever seen Frank wear a hat—just doesn't like 'em." I am submitting a photograph of Frank Sinatra wearing a hat to contradict the above statement. I'm sure Frankie's fans would enjoy seeing him wearing a hat, especially when it looks so good on him. It's wonderful!

Anthony Guy Visk
Troy, New York



He'll Be Back

TO THE EDITOR: I've heard the dreadful rumor that "Frankie" will not be on the air for the "Hit Parade" next season. But when I saw the beautiful color picture of our hero on your June cover it gave me new hope that the rumor was not true. Will Frankie come back?

Lili René
Fall River, Mass.

We're Delighted, Too.

TO THE EDITOR: Our family has read every issue of RADIO BEST with great delight and since the first issue have been waiting for the faces of the "It Pays to Be Ignorant" cast. We classify this program as "tops" in our household.

The Harry Sample Family
Muscatine, Iowa

GET RADIO BEST every single month

Have America's fastest growing family magazine mailed to your home or office.

Send *Radio best* every month.

- one year at \$3.00
 2 years at \$5.00
 3 years at \$7.50

Name _____ please print

Address _____

City _____ Zone _____ State _____

- Please
 I enclose \$ _____ bill me

Mail this coupon to RADIO BEST,
 452 Fifth Avenue, New York 18, N. Y.



Questions & Answers

(Send all questions to Q. & A. 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. When did Fred Allen start in radio and when was he born?

Phil Birnbaum, Brooklyn, N. Y.

A. Mr. Allen was born in Cambridge, Mass., on May 31, 1894. His real name is John F. Sullivan. He started in radio in 1932.

Q. Is Irene Beasley the same gal who used to sing on the old Phil Baker program?

Mac Dorman, Butler, Pa.

A. Yes, Miss Beasley is a former musical comedy star and featured vocalist.

Q. Did Edgar Bergen originate his routine on radio?

Hy Silben, Bronx, N. Y.



A. Charlie McCarthy was created by Bergen 26 years ago. Inspiration for the midget McCarthy came from an irrepressible little Irish newsboy in Chicago. Bergen and his dummy toured vaudeville for many years before he scored in radio as a guest on the Rudy Vallee show back in Dec. 1936.

Q. Name the actress who portrayed the role of Grace Moore in a recent Cavalcade of America program.

L. K. B., Seattle, Wash.

A. Lucille Ball.

Q. Which show, in your opinion, has given television its biggest boost?

Thelma Robbins, Pittsburgh, Pa.

A. The Texaco Star Theatre which starred Milton Berle.

Q. In a recent RADIO BEST poll to determine your readers' favorite radio comedian, Jack Benny came in first. Did that selection jibe with your own?

A. This department prefers Fred Allen, but we can name at least three associates who'd rather listen to Abe Burrows than eat.

Q. Please let me know the names of the movies Toots Shor has starred in?

Elsie Magnasson, Berkley, Cal.

A. Mr. Toots Shor is a famous New York restaurateur who makes frequent guest appearances on radio and television programs. He has not appeared in pictures.

Q. Who wrote "Wait Till The Sun Shines Nellie?"

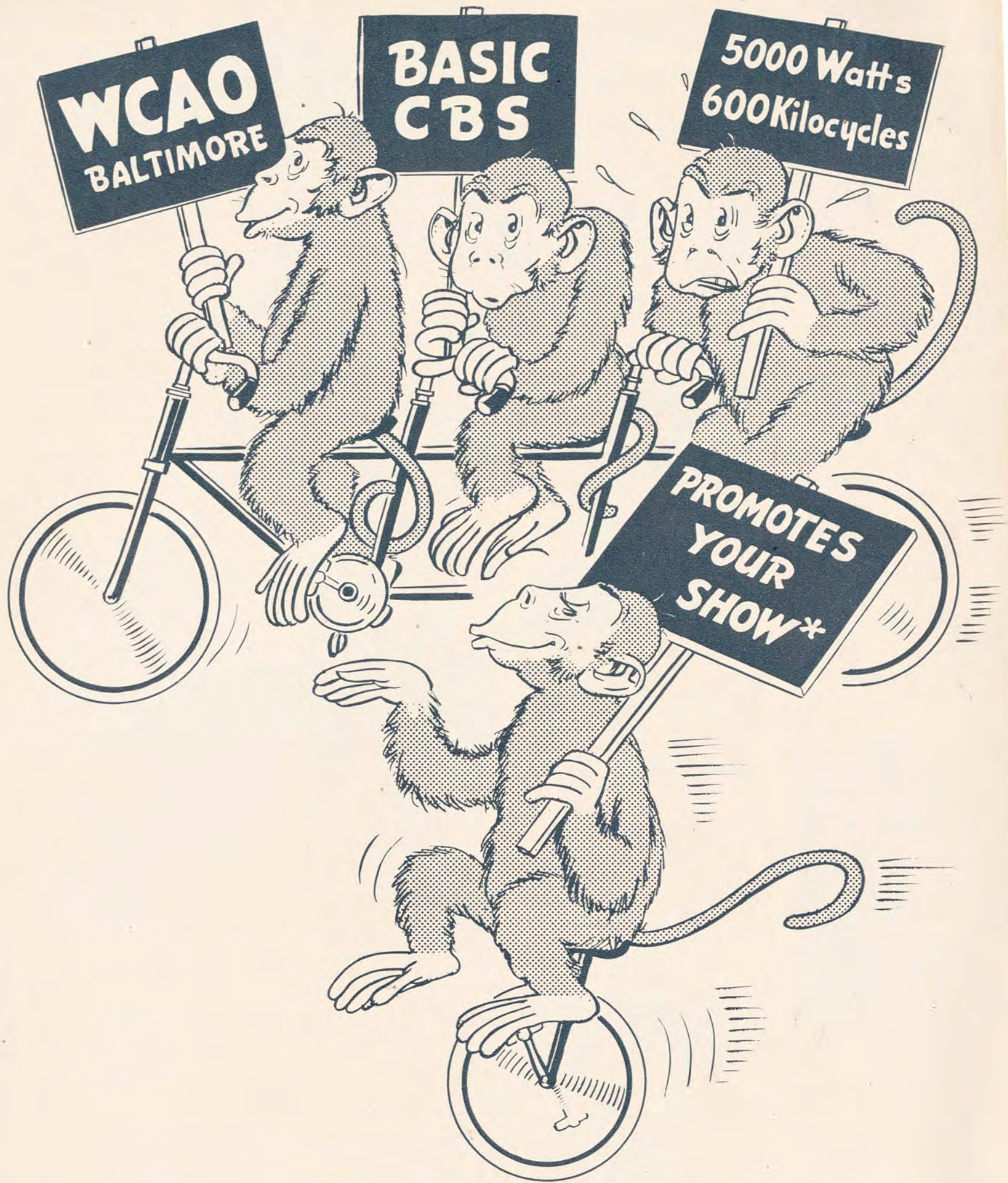
Hal MacIntyre, Brooklyn, N. Y.

A. The late Harry Von Tilzer who also authored "Take Me Out To The Ball Game."

Q. Which actor appears most frequently on radio shows?

Morris Neubach, Detroit, Mich.

A. Our guess is Ed Begley who makes about a dozen air appearances weekly. He is also a 20th Century-Fox film performer and is now completing a summer stock tour.



"Always giving something extra!"

***Just ask your
Raymer representative**

LIFE WITH Dorothy and Dick



Among New York's busiest radio couples, Dorothy Kilgallen and Dick Kollmar combine about a dozen full-time careers.



Dorothy made sure to interview Jack Benny, when he came to town.



mornings in Central Park playing with his 6-year-old son and daughter on the carousel in the Park or at the Zoo.

Dick's activities, however, are not confined to WOR's "Breakfast with Dorothy and Dick." Besides being a distinguished Broadway producer, Dick is the famous radio detective, "Boston Blackie." In addition to producing Broadway shows and acting in radio, Dick has appeared in a number of movies and Broadway musicals and is remembered for his singing role with Walter Huston in "Knickerbocker Holiday."

It's "Dorothy and Dick's" keen interest in the lives of those about them that makes their daily "Breakfast with Dorothy and Dick." In the course of a year the couple speak more than two million words on the show reporting life in the city in which they live. Their interest in everyday people is so keen that one day, while the Kollmar's New York apartment was being painted, Dorothy and Dick invited the house painter to

breakfast with them and interviewed him on the air.

He revealed so many little-known facts about house painting that a flood of mail came to Dorothy and Dick asking for "more."

Their ten-minute interviews have given listeners an insight into the lives of industrial designers, fortune tellers, mediums, knish bakers, and hypnotists (Dick has taken up hypnotism as a hobby), and have even recorded a ride on an amusement park roller coaster and a session in a dentist's



Dick climbed to 80 feet above the sawdust to chat with "Flying Behee."

chair where Dick had a tooth filled while under the influence of laughing gas.

A charming couple with many talents, but most of all, with the essential talent of being willing to work—and enjoying it. ★ END

WATCHING A professional juggler keep half a dozen rubber balls in the air at once is something like observing the life of Dorothy Kilgallen and her husband Dick Kollmar, WOR's popular breakfast couple. It looks easy but just try it. Between them this talented pair keep a half dozen full-time careers in action — and manage each of them as well as though they were devoting their whole life to that single effort.

First on the Kollmar's list is their family. Dorothy keeps house, cares for the two Kollmar youngsters, Jill and Dickie, aged four and six respectively, and attends to the numerous social duties required of the modern mother. She is also famous for "The Voice of Broadway," her syndicated column. The late Damon Runyon said: "She is probably one of the best women journalists in the history of the game. There isn't any kind of a story that Kilgallen girl cannot do." Besides her radio and newspaper activity Dorothy finds time to write magazine stories and do a weekly fifteen minute broadcast on WJZ.

Dick Kollmar is a typical American father who spends Saturday

Dick went behind the scenes of circus to interview clown.



Dickie Kollmar and sister Jill sit quietly as their parents broadcast "Breakfast with Dorothy and Dick." Presumably, the youngsters have already eaten, which doesn't prevent them from occasionally having a word or two to say on the program too.

LUX Radio Theatre Presents

For longer than one can remember, Monday at 9 has been radio time for Movieland.

HOLLYWOOD

by Favius Friedman



Dramatic Premiere Star

Announcing 1934 Debut of LUX Theatre.



MIRIAM HOPKINS, talented young stage and screen star, who will be starred with John Boles in the Lux Radio Theatre here on Sunday, October 14 at 9 P. M. (EST) over the WJZ-TV network. The dramatic vehicle will be "Seventh Heaven", by Austin Strong and produced by John Golden.

In an industry where ulcers, nervous breakdowns and the cold tread of sponsors bearing axes predominate, it is a little awe-inspiring to discover that "Lux Radio Theatre," timeless and serene, still continues on its monumental way after fifteen years.

This chrome-bedecked Rolls-Royce of programs still entices some 22,000,000 listeners each week to that Never-Never Land which Lux has created for them just a few feet from Hollywood and Vine. It provides its addicts with the nearest thing to genuine glamor that Celluloidia can contrive. It puts them armchair-close to that star-spangled coterie of Big Names who can command \$5000 a performance. It is the plushiest, sleekest and most polished of all dramatic air shows and it comes in free, every Monday night, for just a twist of the dial.

Is it any wonder, then, that Lux rides high on the Hoopers year after year? It would be a minor miracle if it didn't.

Lux may not be radio at its most significant, but it is radio at its glittering best. For this sponsor is willing to spend around

\$25,000 a week, forty-four weeks a year. Its 372 stars who have appeared on the program — some from 10 to 20 times—have earned a maharajah's ransom over the years. Close to half a million man-hours have been expended and 7,464,000 words have been written to put this show on the kilocycles. Behind its scenes it has witnessed near-tragedy, high comedy and stars so mike-frightened that they have become literally ill.

It is a colossal, fabulous production and it probably comes closer to the average man's concept of Hollywood than anything so far created. And yet despite its gargantuan size, it is a warm, human show, with a unique personality all its own.

Like an individual, it has had its crises, its victories and its defeats. There was the time when but for the swiftness of a man on a motorcycle it might have failed to go on the air. There was another time when the cast, arriving for the final rehearsal on Monday afternoon, was calmly handed a completely new and strange script. They buckled down to a quick but unharried reading and put on the new play without a hitch two

hours later. And there was the time when a brilliant female star, plagued by a headache, dipped into a box backstage containing what she thought were headache powders, glanced more closely at the "ant powder" label, screamed "My God, I've taken poison" and collapsed.

Luckily for her, for Lux and for producer William Keighley, it turned out that they were headache powders.

The day that the motorcycle courier saved the show was another of those times that build up ulcers. It seemed that everyone on the program, from the agency Big Wheels down, was blithely sure that the underlying radio rights to a certain story property had been cleared. The motion picture studio whose picture was being adapted thought that the script writers had obtained the rights. The writers assumed that the studio controlled them. And on the Monday of the actual broadcast it was discovered that only the original author owned them—and she was hibernating on a phone-less ranch a hundred miles away.

So they plumped a lad on a motorcycle, gave him the needed release forms and ordered him to burn up the highways to the lady author. He did. He found her, Levi's and all, aboard a tractor on her ranch, shoved a pen into her hand and then raced to the nearest telephone. The broadcast went on 30 minutes later.

"Lux Radio Theatre" is the only air show with its own theatre—the CBS Vine Street Playhouse; its own exclusive sound effects man, Charlie Forsyth; a 35-piece orchestra hidden behind a curtain; a producer-narrator—William Keighley—who rates a four-figure weekly salary; and crowds of ticket-holders so dense and who arrive so early that vendors along Vine Street earn a beautiful dollar supplying them with popcorn, peanuts, ice cream bars and folding chairs.

It is the most-rehearsed program on the air—from Thursday until Monday. Even its Sunday afternoon dress rehearsals are masterpieces of staging. Instead of the customary slipper-and-sport shirt script run-through, Keighley and director Fred MacKaye simulate the actual broadcast atmosphere, though there is no one in the studio but the technical crew.

The cast takes its place on the stage, the curtain is lowered and the lights go down. Then the curtain rises again, the footlights blaze and on the split second of two o'clock (the rehearsal time), MacKaye throws the first cue and the "dress" begins.

All that's missing is the taranta-tara of trumpets. But it is characteristic of the meticulous and top-drawer touches with which Lux is produced.

And Lux, too, is probably the only big-time air show with its own "Oscar." This is not the gold-plated little figurine that Hollywood makes so much of. It is merely a chrome-plated gadget like a tall kitchen stool with handle-bars. It's placed on the stage floor before the microphones so that stars with butterflies in their stomachs can have something to cling to when their nervousness is overpowering. It seems even the

Continued on Next Page



OVER THE YEARS
MOVIELAND'S FABLED PERFORMERS
HAVE APPEARED BEFORE
THE LUX RADIO THEATER
MONDAY EVENING AUDIENCES.

LUX RADIO THEATRE
ROLL OF HONOR

| | | | | | | | | | |
|---------------|-------------|-------------|----------------|---------------|------------------|------------|----------------|-------------|-------------|
| JOAN CRAWFORD | RAY MILLAND | AVA GARDNER | FRED MACMURRAY | RONALD COLMAN | BARBARA STANWYCK | DON AMECHE | JENNIFER JONES | VAN JOHNSON | GARY COOPER |
|---------------|-------------|-------------|----------------|---------------|------------------|------------|----------------|-------------|-------------|

(A) Joan Crawford, (B) Ray Milland, (C) Ava Gardner, (D) Fred MacMurray, (E) Ronald Colman, (F) Barbara Stanwyck, (G) Don Ameche, (H) Jennifer Jones, (I) Van Johnson, (K) Gary Cooper.

LUX Radio Theatre Presents...

HOLLYWOOD

continued

biggest stars are ridden by the shakes when they go before that little black box.

Joan Crawford, who quivers in front of an audience, dies a thousand deaths. After each broadcast she becomes physically ill. To help keep her composed, Keighley lets Joan do her stint in her stocking feet. Bette Davis is a chain smoker like Gary Cooper; Don Ameche and William Powell insist on a pint of milk to soothe their jangled nerves. Claudette Colbert always wraps her legs around a stool; Ray Milland plays a couple of



"IT HAPPENED ONE NIGHT" BROUGHT BACK CLARK GABLE AND CLAUDETTE COLBERT.



Unidentified star clutches "Oscar," the Lux special stand for mike-fright. It's an old story to Producer William Keighley.

soothing hands of gin rummy first and Barbara Stanwyck finds a kind of satisfaction in slipping her heels in and out of her shoes.

Even Ronald Colman, the epitome of suavity, finds broadcasting a bit shattering. Asked once if he would like a snack before broadcasting, Colman said, "Thank you, no. Eating makes me so unromantic!"

Probably no other big commercial program is approached with such deadly seriousness by the stars. The CBS hour-long airer definitely impresses them with its aura. Fred MacMurray sat for hours following rehearsals, listening to the recorded playback of his performance in "Miracle of the Bells" to correct errors in his interpretation. Valli, the new Italian importation, attended three different rehearsals and broadcasts before her own debut in "Spellbound," just to make sure of her mike technique. Still bothered by the English language, she writes Italian phonetics above

strange English words in her script to help her pronunciation—"eid" above "aid," for instance, and "ficiur" above "future."

Yet despite all the protective measures taken to insure a well-nigh perfect broadcast (producer William Keighley even carries two pairs of glasses), accidents do happen. Once a cast microphone went dead and had to be replaced while the show was on the air. Another time sound man Charlie Forsyth's machine-gun sound went phhht just as Edward G. Robinson was mowing down an imaginary gangster. Robinson had to ad-lib that the weapon was equipped with a silencer, and only recently, Burt Lancaster, who was appearing in "I Walk Alone," left the Playhouse after the Monday dress rehearsal and went back to his studio for a shave and a change of clothes. Lancaster, thinking that the show went on at 7:30 p.m. instead of 6 p.m.—Coast time—arrived back at the broadcast in the middle of the first act.

Fortunately Keighley was able to assign one of the cast to double in Lancaster's part. Then Burt took over at the first break in the script. It was handled so smoothly that few in the studio audience knew what had happened.

Lux had its genesis back in

New York in 1934, with an adaptation of "Seventh Heaven," starring Miriam Hopkins and John Boles. Three men claim credit for devising the idea of the show and its format, but it was probably a composite of ideas from many sources. Lux remained in New York for 82 broadcasts, then moved to Hollywood and its present Monday night niche. Clark Gable and Marlene Dietrich teed off the Hollywood premiere. Today, 622 performances later, it has seen Brian Aherne, Don Ameche and Loretta Young Lux-starred 20 times; Claudette Colbert, Fred MacMurray and George Brent 19 times, and a host of others, from Ida Lupino to Charles Boyer, headlined from 10 times upward.

Sandy Barnett creates the scripts, all adaptations of better-known motion pictures. Mysteries and musicals are his toughest chores; the who-dun-its because of the problems in planting clues, and the musicals because the melodic interpolations must be spotted shrewdly. One of Barnett's most troubling assignments was "Alexander's Ragtime Band," not because of any inherent headaches in the story, but because Al Jolson had been signed for a role. Since the Mammy Singer was not in the original picture, Barnett had to

compromise by making Joley a kind of narrator. Successfully, too.

Of Lux's permanent fixtures, Charlie Forsyth, the sound effects man, is without question one of the most unique. Charlie, a serious craftsman who is happiest when he spends his free time rounding up strange and bizarre sound effects (his collection is valued at \$25,000), joined "Radio Theatre" in 1936. Some 65,000 sound cues later he is still passionately devoted to the problem of creating everything from the sound of rattlesnakes and fighting stallions to that of a man in moccasins walking through a deep pile rug.

When Forsyth first joined Lux, he worked on the stage. But too many people watched him at his labors and did not watch the play. So a sound booth was built high up in the "rails" of the Vine Street Playhouse, where Charlie and his assistant—his son Gene—can cavort amidst as frenzied and dizzying an assortment of turntables, records, telephones, pieces of screen wire, boxes of gravel, secret "fire-creators" and similar devices even seen outside of a torture chamber.

It was a broadcast of "Smokey" that gave Forsyth one of his most difficult assignments. The script called for 151 sound effects—an average of three per minute. His most embarrassing moment came when a wooden gate he had lovingly labored over for weeks to make it squeak and creak—"It screeched just beautifully," Char-

Continued on Next Page



John Kennedy, announcer for the broadcasts.

SCENES from favorite films on the air



Edward Arnold, Lionel Barrymore, Margaret O'Brien and Lewis Stone (usual order), were featured in radio version "Three Wise Fools."



Ida Lupino and Zachary Scott have trouble with slot machine after their performance in "Saratoga Trunk."



Deborah Kerr shows her skill with the drawing board to co-star Van Heflin.



Ann Sothern, Sheila Graham, William Powell take time for a spot of coffee.



"Irish Eyes Are Smiling" when Jeanne Crain and Dick Haymes starred on Lux.



When "Alexander's Ragtime Band" was presented, Dinah Shore and Ty Power viewed famed Berlin hit.



"Miracle on 34th Street" found Edmund Gwenn reading about Santa Claus to co-stars Maureen O'Hara, tiny Natalie Wood, John Payne.



Gene Tierney and Cornel Wilde tune in before "Leave It to Heaven" air-time.



Joseph Cotton appeared with Ida Lupino in "The Seventh Veil"; at right, as he was with Ingrid Bergman in "Notorious."





Producer-Narrator William Keighley discusses script with moviedom's famed Bette Davis.

Behind the scenes of filmland's famous showcase of the stars



Sound man Charlie Forsyth, writer Sandy Barnett, and Maestro Lou Silvers (l-r).



Sound effects play an important part in these Monday nite sagas from filmland.



HOLLYWOOD

continued

lie said—was suddenly called for. Charlie brought the gate down from his home warehouse, placed it against a wall in the studio and went off to prepare some other noises. Came the night of the broadcast and Charlie received his cue to bring on the squeaking gate. "I gleefully reached across to the handle and pulled. There was the most thunderous crash of pure silence I'd ever heard." Somebody, it seems, had decided to help Charlie by oiling up the gate. It's never been the same since.

On Mondays, the broadcast day, crowds begin forming as early as two in the afternoon. There are times when lines of non-ticket holders, hoping to get in by a fortunate break, extend snake-like two blocks beyond the Playhouse. Gate-crashers are a constant headache. They will go to fantastic lengths to do a "One-Eyed Connelly." They will attempt to palm off old tickets (at a recent broadcast ushers collected several pasteboards dated 1943); they will try to bluff by handing in an impressive business card, claiming "they are a friend of the president"; they'll even come in carrying a

tuba or a bass fiddle, pretending they're members of the Lou Silvers' orchestra.

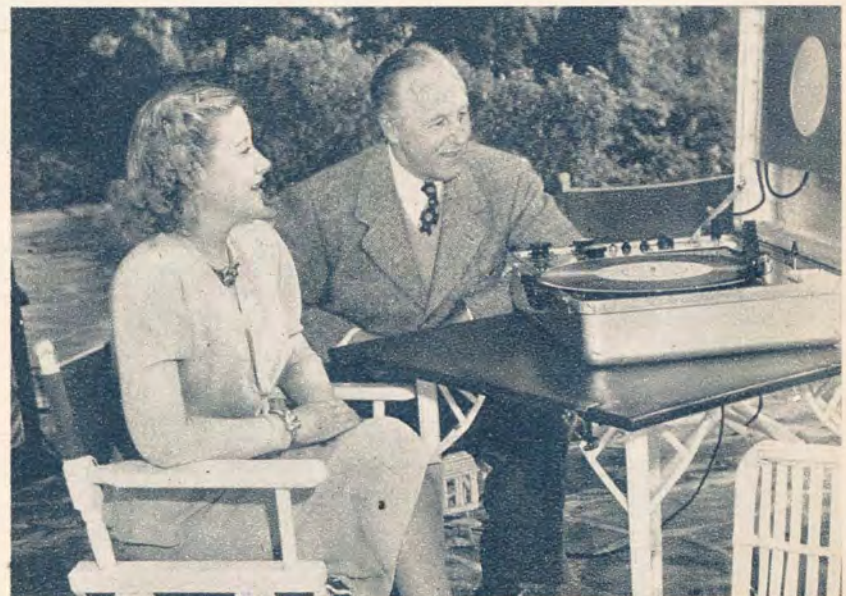
One brazen citizen actually gained admittance by flashing a fireman's badge and asserting that he was there to check the fire safety devices. He stood in the wings during the broadcast never once glancing at the various fire extinguishers strung around the walls. The CBS ushers' crew is waiting for him to try it again.

Still far and away the most popular dramatic program on the air, "Lux Radio Theatre" seemingly has the magic quality that many other ether dramas strive for. Whether it is because of its sleek production, its undoubted glamor, its lustre-laden big names or simply because of its writing and conception, Lux stays tops with the fans. Its adherents are loyal and enthusiastic. It is Glamortown's own version of an armchair radio theatre: always competent, often brilliant, invariably first-class.

It is just about all that announcer Milton Kennedy means when he steps to the microphone and says, "Lux . . . presents *Hollywood.*" *END



Janet Blair and Glenn Ford watch intently as Lux Theater sound man rehearses carefully the high spots in week's dramatic hit.



Genevieve Tobin and husband Bill Keighley listen to record of another Lux Theater performance, starring Hollywood's great.

Report to the Listeners

The swagbag rules the airwaves. As of this writing, it's "Stop the Music" on ABC, "Sing It Again" on CBS, "The Big Money Game" on Mutual. Heaven knows how many more variations will be rung on the same theme.

Radio is interested in cycles. There are various kinds. There are kilocycles and megacycles, and the engineers can explain those to you. There are program cycles, usually of 13-week duration; in other words, most program series are scheduled on a quarter-year basis which is referred to as a "cycle" of 13-week length. Then there are idea cycles. For a couple of years, the whodunits hogged the ether. No matter where you tuned in, especially in warm weather, you got mystery and gore and death and mayhem on the receiving set at home. A year ago, disc jockeying took a great turn—great in the sense of size. Everybody—but everybody—went in for the platter turners, the vinylite whirlers, the wax riders. Now it's the swagbag.

Swagbag is this commentator's contribution to American lexicography, gratis. It refers to a radio program whose chief purpose is to toss prizes into a sack and give them away. The receiving must be made as easy as the giving—easier if possible. I think there is an effort made, by those who give away, to build a program that's pleasant to listen to. You couldn't always tell. What comes out of the speaker, as you listen at home, is the scream of the eagle as that bird is passed from giver to taker. Dollars in big wads are tossed into a bag, and *you* may be the one to get some of them.

The three programs mentioned herewith are not the only swagbags, but they are outstanding for one reason. All three take an entire hour. All three are fantastically easy to crack, once you happen to be lucky enough to receive that telephone call. All three have music. And all are based on the idea of the first of this group, ABC's "Stop the Music."

I'll let the dial sitters in this family organ do the detailed reviews on the new ones. All I want to point out here is that, if this is all radio has to offer, maybe we better go back to Mack Sennett for real entertainment.



Harry Salter, one of the best radio music-makers in the business, conducts the orchestra and vocalists on "Stop the Music." Recently, when Congress did some probing (and unfair it was, too—but who am I to get into politics?) of "The Voice of America," Salter spoke up.

There was nothing wrong, he said, with "The Voice of America." All it was trying to do was to play the game most popular on the domestic airwaves—"Stop the Muzhik!" There is solid criticism in that gag—political as well as programmatic.

Salter's pun seems funny to me because, whether we admit it or not, we all like play on words. But the play on the various words using "tele" as root becomes tiresome at times.

From Philadelphia, I received word that a new term had been coined there. The genius of that word was credited to one known as Chick Kelly, a gentleman dispensing publicity for WCAU-TV. Mr. Kelly came across with a hybrid piece of corn, "simulcast." That is supposed to be something denoting simultaneous broadcast on radio and television. I think the combination is a decided disservice to the American language; I propose that Mr. Kelly be stood in front of an iconoscope and shorn of his antenna, in Gimbel's window. One reason for my dissent on his effort at improving our language is that the first big-time "simulcast" I saw was a total flop. Mr. Kelly should have been discreet enough not to coin words at a moment when CBS' slip was showing.

WCAU-TV is a member of the CBS family, an affiliate which broadcasts CBS' shows. That first "simulcast" (is the thing growing on me?) concerned Gulf Oil's regular radio show, "We the People." CBS placed some television cameras in the studio where "We the People" originated its radio broadcast, and put the thing on the video air. I am not sure it was even good radio, that opening video night. I know it was unsuccessful television.

Continued on Page 20



"RADIO BEST is one
of my favorite magazines —
I think it's tops in the field
and makes for enjoyable, entertaining
and informative reading
for every member of the family . . ."

FRANK SINATRA

Radio ^{TELEVISION}
Have *best* sent
to your home or office
every single month . . .

mail this
coupon today

only \$1.50 for 6 months

\$3.00 for a full year

START ^{TELEVISION} Radio *best* COMING AT ONCE!

- 6 MONTHS (6 ISSUES) \$1.50
 ONE YEAR (12 ISSUES) \$3.00
 REMITTANCE ENCLOSED PLEASE BILL ME

Name _____

Address _____

City & Zone _____

State _____

Mail this coupon to RADIO BEST • 452 5th Ave., New York 18, N. Y.

Report to the Listeners

The swagbag rules the airwaves. As of this writing, it's "Stop the Music" on ABC, "Sing It Again" on CBS, "The Big Money Game" on Mutual. Heaven knows how many more variations will be rung on the same theme.

Radio is interested in cycles. There are various kinds. There are kilocycles and megacycles, and the engineers can explain those to you. There are program cycles, usually of 13-week duration; in other words, most program series are scheduled on a quarter-year basis which is referred to as a "cycle" of 13-week length. Then there are idea cycles. For a couple of years, the whodunits hogged the ether. No matter where you tuned in, especially in warm weather, you got mystery and gore and death and mayhem on the receiving set at home. A year ago, disc jockeying took a great turn—great in the sense of size. Everybody—but everybody—went in for the platter turners, the vinylite whirlers, the wax riders. Now it's the swagbag.

Swagbag is this commentator's contribution to American lexicography, gratis. It refers to a radio program whose chief purpose is to toss prizes into a sack and give them away. The receiving must be made as easy as the giving—easier if possible. I think there is an effort made, by those who give away, to build a program that's pleasant to listen to. You couldn't always tell, What comes out of the speaker, as you listen at home, is the scream of the eagle as that bird is passed from giver to taker. Dollars in big wads are tossed into a bag, and you may be the one to get some of them.

The three programs mentioned herewith are not the only swagbags, but they are outstanding for one reason. All three take an entire hour. All three are fantastically easy to crack, once you happen to be lucky enough to receive that telephone call. All three have music. And all are based on the idea of the first of this group, ABC's "Stop the Music."

I'll let the dial sitters in this family organ do the detailed reviews on the new ones. All I want to point out here is that, if this is all radio has to offer, maybe we better go back to Mack Sennett for real entertainment.



Harry Salter, one of the best radio music-makers in the business, conducts the orchestra and vocalists on "Stop the Music." Recently, when Congress did some probing (and unfair it was, too—but who am I to get into politics?) of "The Voice of America," Salter spoke up.

There was nothing wrong, he said, with "The Voice of America." All it was trying to do was to play the game most popular on the domestic airwaves—"Stop the Muzhik!" There is solid criticism in that gag—political as well as programmatic.

Salter's pun seems funny to me because, whether we admit it or not, we all like play on words. But the play on the various words using "tele" as root becomes tiresome at times.

From Philadelphia, I received word that a new term had been coined there. The genius of that word was credited to one known as Chick Kelly, a gentleman dispensing publicity for WCAU-TV. Mr. Kelly came across with a hybrid piece of corn, "simulcast." That is supposed to be something denoting simultaneous broadcast on radio and television. I think the combination is a decided disservice to the American language; I propose that Mr. Kelly be stood in front of an iconoscope and shorn of his antenna, in Gimbel's window. One reason for my dissent on his effort at improving our language is that the first big-time "simulcast" I saw was a total flop. Mr. Kelly should have been discreet enough not to coin words at a moment when CBS' slip was showing.

WCAU-TV is a member of the CBS family, an affiliate which broadcasts CBS' shows. That first "simulcast" (is the thing growing on me?) concerned Gulf Oil's regular radio show, "We the People." CBS placed some television cameras in the studio where "We the People" originated its radio broadcast, and put the thing on the video air. I am not sure it was even good radio, that opening video night. I know it was unsuccessful television.

Continued on Page 20



"RADIO BEST is one
of my favorite magazines —
I think it's tops in the field
and makes for enjoyable, entertaining
and informative reading
for every member of the family . . ."

FRANK SINATRA

Radio ^{& TELEVISION}
Have *best* sent
to your home or office
every single month . . .

mail this
coupon today

only 1⁵⁰ for 6 months

3⁰⁰ for a full year

START ^{Radio} ^{& TELEVISION} *best* COMING AT ONCE!

- 6 MONTHS (6 ISSUES) \$1.50
 ONE YEAR (12 ISSUES) \$3.00
 REMITTANCE ENCLOSED PLEASE BILL ME

Name _____

Address _____

City & Zone _____ State _____

Mail this coupon to RADIO BEST • 452 5th Ave., New York 18, N. Y.



Phila. County Home Economist Lucy Queal, Mrs. Welles, and housewife.

Above, Ruth Welles narrates fashion show. Below, she advises newly-wed KYW secretaries Mae Edwards, Jo Lancaster, Pamela Davis, Dorothy Bertulis.



Mrs. Welles is shown personally greeting listeners who attended her "second cup of coffee" shindig.



Another reception—this in afternoon.



Del Russo, famous make-up man, gags with announcer Peter Roberts, Grace DiGiovanni of KYW staff and Welles.



Home Forum

With Down-To-Earth Comment by Ruth Welles

ALL'S WELLES at KYW in Philadelphia any weekday morning at 9 o'clock. The reason — Ruth Welles is on deck with her Home Forum featuring news of the woman's world with a down-to-earth slant on home-making.

A veteran lady commentator, Ruth has been in and out of radio for many years. It all started back in Rockford, Ill., her birthplace, in the early days of broadcasting. Ruth had lived in Battle Creek, Michigan, and Portland, Oregon — and had taught music and sold real estate in Chicago — before returning to her home town to break into radio.

After a year of broadcasting almost two hours daily, Mrs. Welles, then a widow, took herself and two children to Cleveland and a larger radio station. A competing radio station upped her salary, and a woman's specialty shop soon stole her away.

Continuing up the eastward ladder a few years later, Ruth was offered a job in Philadelphia by a national woman's magazine. Her

position involved contacting retail stores in the Philadelphia area for the magazine's advertisers plus making a weekly broadcast.

With radio still in her blood it wasn't long before Ruth was looking for a steady job before the mike, and she found it in 1940 at KYW. Program manager Jim Begley hired her for a three-month probation period; she is now beginning her eighth year on the station.

Broadcasting to Ruth is a pleasurable chore. In addition to her morning program she airs three 15-minute afternoon shows a week for the Philadelphia Electric Company. It calls for much work and much ingenuity.

Like many another woman commentator, Ruth features guests on her morning programs — but there is no accent on the great or near great. For example this summer she has been devoting her Thursday morning programs to the work of County Home Economists in South-eastern Pennsylvania and New Jersey. To

further explain their activities, each home economist is bringing with her to the Home Forum program an outstanding housewife from her county who has distinguished herself in some new technique in home-making.

Radio broadcasting is only a part of Ruth Welles' busy life. She is constantly being called by local charity organizations to handle committees. She frequently is narrator at fashion shows, and on occasions broadcasts recorded remote interviews with interesting people.

Despite her busy day, Ruth likes best personal contacts with her loyal listeners. Letters sometimes help to bridge the gap. Recently, however, Ruth staged a couple "Second Cup of Coffee" parties, inviting listeners to the KYW studios for coffee and cakes.

"It was a great experience," says Ruth, "Meeting your listeners in person is a great morale booster. The cold, impersonal microphone takes on a new look!" * END

"new faces"

The *New Faces* program, which made its radio debut early in June as the summer replacement for George Burns and Gracie Allen, may be a newcomer to the network air-waves, but the show is an old-timer on Broadway. A thirty minute topical, satirical and "intimate" revue, the program is patterned after Broadway shows as the *Garrick Gaieties*, the *Little Show*, *As Thousands Cheer*, and the first *New Faces* production on the Main Stem. The air-show is produced by Leonard Sillman, famous for the Broadway and film *New Faces* productions, and like its prototypes, features young and highly talented professionals who have never been heard on Broadway in important roles. Producer Leonard Sillman is an old hand at this game and well-fitted for the job of bringing new "faces" (and the voices that go with them) to network radio. Sillman started his career in show business as a song and dance man, playing leads in such shows as *Lady Be Good*, *Greenwich Village Follies*, *Merry-Go-Round* and Hammerstein's *Polly*. He turned producer in 1935 with *Up to the Stars*, which featured Ilka Chase and Walter Slezak. The following year he produced, directed and partially wrote *New Faces of 1936* which introduced to Broadway theatre-goers such future stars as Gypsy Rose Lee, Van Johnson and Marian Martin. A year later, he teamed up with Elsa Maxwell for *Leonard Sillman's Who's Who*—with budding stars Sonny Tufts, Rags Ragland, Imogene Coca and Michael Loring.

Continued on Next Page



Here are some of the "New Faces." Joy Presson is the young lady catching a "cat nap." Everyone else is very, very busy.



THE
 "Intimate Review"
 comes to radio,
 bringing with it
 young and
 talented
 "new faces"
 (Below, left)
 is producer
 Leonard Sillman,
 and sitting
 and standing
 around
 is the
 entire cast.



SAUL CARSON'S

Report to the Listeners

continued

too. Fred Allen was there, and *eden ahbez* (the gent insists on small letters for his initials). Mr. ahbez, if you don't know it, is the composer of "Nature Boy"—a song best described, for all its popularity, as "Anniversary Song With a Hair Shirt." Allen read from a script, ahbez just looked funny—when the camera picked him out clearly, which it did not succeed in accomplishing too often. No—television will have to do its own programming, not pick up radio broadcasts.

Fred Allen reading a script on television is not the dry, vinegary, ad-lib expert—he's just a middle-aged gent with bags under his eyes looking at a piece of paper.



But right after the "We the People" fiasco via "simulcast," there came some real television. "Texaco Star Theatre" put on a full hour of vaudeville. I ran into Niles Trammell, president of NBC, at the Stork Club right after that grand opening, which is carried on NBC's eastern video network. I told Trammell that, hereafter, NBC is in my black book. Just because NBC is big and powerful

(and, in television, outstanding programwise), it needn't think it can kick *me* around. I had a review of "Texaco Star Theatre" all set in my mind. I had intended to start it something like this: "Whatever it was that killed vaudeville, it took the combined efforts of NBC, television, Texas Oil Co. and the William Morris Agency to put the tombstone on the poor dead corpse." Or words to that effect. But, after I had seen the show—it was my idea—Vaudeville, now, lives again—via video!

I don't know how long Texaco and NBC can keep the pace set at the beginning of this great television show. The costs are terrific. Just to give you an idea—the opening show cost \$7,500, although the advance budget had called for a mere \$6,000. But if the show keeps its standards, it really will be worth buying a video set in order to catch it.

Milton Berle was booked as master of ceremonies. Now Berle has grown up. I remember him from away back — when you couldn't trust Berle within earshot of your aunt from Muskogee. But he has matured. He was before the screen nearly every minute of the full hour. He kept things going. Some of his gags were a bit aged — but, after all, how many video-set owners have ever heard Berle talking about his brother who fears work? There were tumblers on the bill and flamenco dancers, there was a double-talker and a great singer (Pearl Bailey), there was a pitchman doing the middle commercial — it was done so well that hard-boiled, professional critics applauded noisily when it was over. And all the way through, the thread of continuity was furnished by Berle.

The Presidential campaign is in full swing now. You know what wonderful coverage both radio and television gave the Presidential nominating conventions at Philadelphia. But the campaigning via video is really just getting started.

The pace for political video is a fast one. It was set by Harold E. Stassen. My comment — and here I am in dead earnest — has nothing whatever to do with politics. Stassen's campaign people put him on CBS, in a half-hour program called "Presidential Timber," which showed what a powerful instrument of propaganda television can be. A combination of sound, plus sight, plus motion made that Stassen show an outstanding one. The Henry Wallace people, I happen to know, immediately started making video plans too. They are all in it now, everybody using television for all it's worth. Did someone say "1948 is the Year of Television?" Maybe it's true. *END



Four lovely young ladies are permanent members of the cast. Each of them does specialties, sings and acts.

"new faces"

continued

CURRENTLY AT work on *New Faces of 1948*, Sillman expects to use many of the young performers featured on the radio version. Graduates of the Broadway *New Faces* shows also include Tyrone Power, Henry Fonda, Eve Arden and June Lang. *END



Paying court to comedienne June Carroll are (left to right) Frank Milton, George Hall, Gene Martin and even Leonard Sillman.



George Hall goes into one of his zany routines with the aid of two ladies of the cast. They're Joy Presson, June Carroll.

Here are the men of the company, all very young (with the possible exception of Leonard Sillman, who isn't too old). Among them, they can handle any comedy or singing part expertly.

★ Leonard Sillman

★ Frank Milton



★ Gene Martin

★ George Hall



★ Joy Presson

★ June Carroll



Time out for some sweet music as played by the nimble fingers of George Hall. Ken Burton and Eleanor Jones are enjoying it.



And here's the "Skyriders Quartet." Left to right, they are Chris Leighton, Pat Easton, Janie Martin and Burt Taylor.

THE LIFE STORY of TOM BRENNEMAN



starting in the
OCTOBER
ISSUE of
Radio best TELEVISION

"the story of a human being who devoted the greater portion of his life to making a portion of other people's lives a little easier"

(from Mark Woods' memorial address)

RESERVE YOUR
OCTOBER ISSUE OF
Radio best TELEVISION
AT YOUR LOCAL NEWSDEALER

Anne Whitfield (Baby Phyllis), Jeanne Roose (Baby Alice) rehearse with Alice Faye and Phil Harris.



by Favius Friedman

MIKE SIDE

That singing character Bing Crosby may not know it but he has, all unconsciously, marked the end of an era. There was a time when the Big Wheels at NBC and CBS all but burst a gallus-strap at the mere whisper of the words "transcribed program." Do a program on platters or on tape? Perish forbid! But now Crosby, aided by a canny and knowing crew, has demonstrated over ABC that the world just won't come to an end if a radio show is recorded in advance and aired via transcriptions.

Crosby finished his season with a solid Hooper rating, with a vastly-improved system of recording his shows—on tape—and with ample proof that listeners don't really give a hoot whether a program is "live" or recorded, just so long as it's entertaining.

Opening up new frontiers may be the last thing El Bingu had in mind, but he's shown the way to the other networks. And if CBS and NBC finally banish the "transcribed" bogey, which appears very likely,



George Burns and Gracie Allen play host at

the tributes, or most of them, should go to the Crosby man, who had a notion of his own and was courageous enough to try it.

★ ★ ★

A couple of well-heeled sponsors will be making history of a kind, come this Thanksgiving and Christmas, when Elgin watches and Wrigley chewing gum battle it out for audience attention with a pair of talent-packed two-hour stanzas aired at exactly the same time. Just who will gain by this curious affray is, as they say, a moot point. Money will be spent by the barrels-full; deep-rooted enmities may be spawned and poor Joe Listener will suffer a touch of the shakes trying to decide which of the two simultaneous programs he'll listen to.

It began, it seems, when Elgin shifted its traditional Thanksgiving and Christmas shows to NBC. Obviously, an affront of this magnitude couldn't be taken lying down. So CBS sweet-worded Wrigley into putting on a two-hour, star-spangled program, too, with ultimate results that will be anybody's guess.

Looks like about all it will do, really, is keep lots of big stars from their hot turkeys.

SEEN AND HEARD

★ ★ ★

When Garry Moore took over as emcee on "Breakfast in Hollywood," he reasoned there were certain characteristic features of the show that really belonged to the late Tom Breneman. The "Orchid Lady" business, for instance. So Garry dropped it. But by the end of his first month on the show, Garry was being bombarded with fan mail pleading for the return of the much-loved feature. Now he's put the "Orchid Lady" back in her regular niche on the program.

Moore has made a few other revisions; added some things and dropped others. He admits that he can never really replace Tom; he's just carrying on in his own way.

★ ★ ★

Biggest shindig of the season was the colossal party Atwater Kent—Hollywood's party-giver de luxe—tossed for the 1500 delegates to the recent National Association of Broadcasters convention. The fiesta was in the open at Kent's mountain-top Bel Air estate, with sky-writers scribbling greetings in the blue above, three native (native Hollywood, that is) orchestras, free donkeys for the guests to ride and a stable-full of limousines to haul the crowds up to the estate. Flowers, big stars and liquid refreshment were bustin' out all over.

★ ★ ★

There was a big laugh at a network studio when a radio producer offered a bit part to a very conceited actress. "I'll take it," said the gal, "but you'll have to pay me what I'm worth."

MORE →



dinner for bosses Jack Evans and William Baker.

Don McNeill tries to look fierce as radio actor William Thompson greets Mrs. McNeill.



Bing's Ma & Pa, Mr. & Mrs. Crosby, join dinner party in honor of son's acting laurels.

"I'll do better than that," cracked the producer. "I'll even pay you a salary."

★ ★ ★

The "Let's-Get-Away-From-It-All" radio crowd has discovered Pioneertown, a colorful community 125 miles from Hollywood. It's a replica of an old frontier layout distinguished by the Red Dog Barbecue, the Pony Express Filling Station and Nell's Place—which sells ice cream cones. Cars are banned from the unpaved dirt streets. Bud Abbott, Xavier Cugat, Jimmy Fidler, Bill Bendix and singer Jack Smith are among the radio lights who've bought ranches there and gone in for blue jeans and saddle sores.

★ ★ ★

The cast of CBS' "My Friend Irma" is used to the humorous diatribes of producer Cy Howard during rehearsals, but it took Marie Wilson to top him. After Howard had several times interrupted Marie's line-reading at the mike with pungent criticisms, the Wilson gal deadpanned, "Very well, Mr. Howard. I accept your apology."

★ ★ ★

DIAL SPINS

For days now we've been trying to find something significant in the fact that commentator Jimmy Fidler has a sound man ring that bell for him on his program, while Walter Winchell actually taps that telegraph key himself. Perhaps these discoveries merely prove that we really get around. . . . Latest in the zany song title sweepstakes is ABC's Zeke Manners who has written a little thing called "When Your Hair Has Turned to Silver—That's the Time to Hock It." . . . It's CBS' Danny Thomas who admits that he had a pretty rugged time when he first started in show business. "In fact," says Danny, "we didn't know how tough things really were until the day my wife slipped quietly through the front door without opening it." . . . Why network

censors snap at children: Once a month NBC's blue-pencil boys bundle up all the questionable quips they've had to cut out of Hollywood comedy shows and ship them to New York, so that when the shows come East their scripters can't slip through the gags killed in Hollywood. Seems that the writers will try it. . . . That Calabasas ranch of Jack Carson's is beginning to pay off. He just sold 200 of his chickens for \$600. Now Jack can eat something else. . . . Charlie McCarthy's youngest girl friend celebrated a birthday recently. She's Edgar Bergen's blue-eyed daughter Candice, who was two years old. . . . ABC's new "Comedy Writers' Show" actually originated as a gag. Sy Fischer, producer-director, used to enjoy hearing a pal of his tell jokes so much that he decided a show which had nothing more than gag-writers actually creating new boffs on the air might go over. . . . M-G-M has a new FM station—KMGM—on the air. . . . Latest Elliott and Cathy Lewis story concerns Elliott who rushed away from his chore of planting and painting window boxes to pick up Cathy at her "My Friend Irma" broadcast. Apologizing for his tardiness, he was overheard by Hans Conreid, who asked, "Do you really know gardening?" "Sure do," said Elliott, proudly, and held up his thumb—still smeared with green paint to prove it!

★ ★ ★

Crooner Andy Russell has turned cowpoke. Andy has just signed a contract to play the title role in eight "Cisco Kid" flickers for Inter-American Studios. . . .

Continued on Next Page



Red Skelton's little daughter, Valentina Marie, gets her first introduction to microphone.



Jimmy Durante spiffs off his own variety King's (County) English for Beryl Davis.

Edgar Bergen just listens as Anita Gordon runs over a vocal with Ray Noble and the orchestra.



Continued

Ed (Archie) Gardner doesn't seem too concerned about the wails of new son, Stephen.



on their networks this Fall. They're wooing him with everything but hair.

★ ★ ★

Chesterfield has just signed Jim Hawthorne, a young Pasadena, California platter spinner, for a nation-wide version of his up-to-now local nonsense. He goes on ABC. . . . Jimmy Durante's announcer, Howard Petrie, was made honorary sheriff of Reseda, California, so he went out and bought a cayuse, a new saddle, a 10-gallon hat and a six-shooter. . . . Seems like practically every big radio star trekked to Europe this past summer for a look-see. They claim Sinatra went because travel broadens one. . . . CBS' "Beulah" has invented a new dance called the Confederate Rhumba. The Northern part of your body stands still while the Southern part tries to secede! . . . Bill Bendix has signed to do a movie version of his NBC "Life of Riley" stanzas for Universal-International. . . . Things That Keep Us Awake Nights: How do "Superman," "Jack Armstrong," "Terry and the Pirates" et al spend those long week-ends from Friday until Monday? But maybe things that happen between chapters on serials is none of our business. . . . Jean Hersholt—CBS' "Dr. Christian" claims there was nothing good about the "good old days" in radio. "Our first broadcast went out from what used to be a Hollywood warehouse," said Jean. "We made



Barbara Fuller, of One Man's Family models the new look in . . . er . . . swimming pools.

The "Starlighters" Pauline Byrns, Jerry Duane, Howard Hudson, Vince Degen and Tony Paris.

. . . Sign on the window of a Vine Street shop: "Business Going On — Unusual." . . . NBC has been voted the "network that has most faithfully served the cause of serious music during the year" in an annual poll of 600 editors. . . . Giveaways on the air are now up to 165 G's weekly. . . . Heart disease claimed its third Hollywood emcee within a month when Mauri Cliffer, only 37 and star of KMPC's "Teen and Twenty Time," died in his car en route from home to studio. . . . Both NBC and CBS would l-o-o-ove to have a certain Harry Lillis Crosby

★ ★ ★

Frank Sinatra, who entertained at broadcasters' convention, chats with Mrs. Justin Miller.



Eddie Cantor and Jack Benny eye each other in a way that bodes no good for lovers of violin music.



Former crooner Dick Powell calls on Der Bingle to discuss a few singing secrets. It didn't help.

Musical Director Frank De Vol worries, but Dave Willcock, Jack Carson and Eve Arden are blithe.

so much noise shuffling around the lone microphone that the audience of 70 couldn't hear the lines." . . . Kay Kyser gave his wife's obstetrician a new Lincoln—for helping Georgia give him a new Kyser. . . . Perry Como will never forget a tune called "Temptation." It was the tune that saved his life, musically speaking. . . . Capsule philosophy from CBS' Fred Beck: "Too bad people don't realize they'll never get ahead by trying to get even." . . . ABC's "Breakfast Club" chief heckler, Sam Cowling, told Don McNeill about the scout master in his home town who was arrested for helping an old lady across the street. "Sam," said Don, "nobody's ever been arrested for doing a good deed." "He was," Sam explained. "The old lady didn't want to go."

★ ★ ★

WHAT'S WITH THE SHOWS

NBC is building a comedy block for Friday nights, with Eddie Cantor and Red Skelton—who has a new sponsor—both set to move to the new time come Fall. Taking Skelton's former Tuesday night niche is "People Are Funny." . . . Look for a completely changed format when Prudential's "Family Hour" returns to the air next season. . . . Walter Winchell is not only parting company with Jergens, the people who've sponsored him for 16 years, but he also gets a hike in his pay check to \$520,000 per annum. (That kind of moolah requires respectful language!) . . . The good "Life of Riley" series that Bill Bendix presides over has been picked up for another 54 weeks. And Frankie-boy has just signed a straight 52-week deal, at the highest salary ever paid a pair of crooning tonsils on "Hit Parade." Sinatra will sing straight through next summer without a break. . . . Coming up: Stage star

ABC actress Nina Bara (as network's Miss Television) headed expedition to site atop Mount Wilson.

ABC TELEVISION SITE



Margaret Whiting has too light a touch with a sugar spoon, judging from Hal March's expression.



cates at the time. His birthday was engraved, according to the custom, on a silver cup. When times got tough, his family sold the cup to buy food.

- Jane Froman.
- A flotilla of taximeter cabs, imported from France, arrived in New York on May 31, 1907.
- Cowboy star Gene Autry. The town is Gene Autry, Oklahoma.
- Academy Award winner Loretta Young.

★ ★ ★

THAT'S HOLLYWOOD

Where a couple of actresses were discussing a famed radio comic and both agreed it was impossible to get along with him—because he was so darned agreeable. . . . Where a certain emcee was boasting of the honor bestowed on him recently. A girls' Canoe Club had voted him the man they'd most like to paddle. . . . Where starlets get signed up in pictures for \$75 a week but trained horses begin at \$300. . . . Where a Hollywood playboy, according to Beatrice Kay, "is a man consisting of top hat, white lies and tales." . . . Where a Sunset Strip drugstore boasts of its "Spaghetti Hall of Fame" at which a different Big Name cooks up the dish each week. . . . Where they'd have you believe that a detective follows the Masked Spooner around to fend off attempts by the Spooner's fans to unmask him. . . . Where one psychiatrist visited another and was asked, "Why do you consult me, when you're a psychiatrist yourself?" "I'm much too expensive," answered the other. . . . Where the new Henry Morgan picture, "So This Is New York" is based on life in South Bend, Indiana, was made in Hollywood and will have its world premiere in Philadelphia. . . . Where in the early days the stars' limousines were half a block long but now they're all crowding themselves into half-pint foreign cars. . . . Where a fellow who goes with all the "pin-ups" is a hard man to pin down . . . and where Dennis Day claims his wife won't send him to the store for a pound of steak any more. She won't trust him with so much money!

* END

QUIZ WITHOUT PRIZES

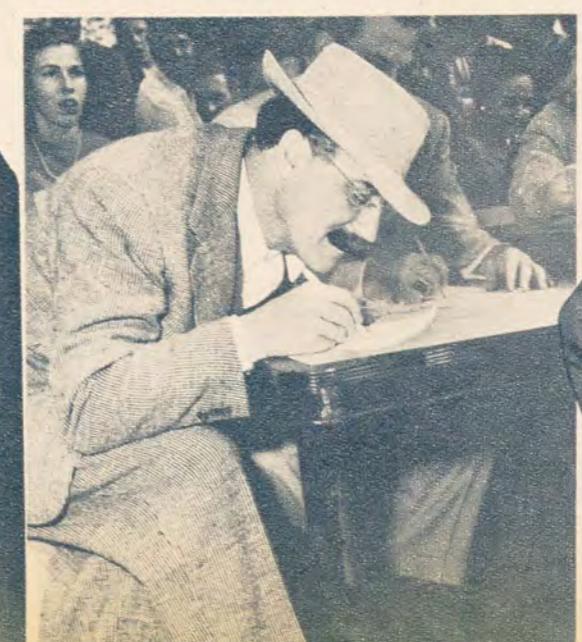
Since everybody seems to be asking questions these days, here are a few more odds and ends of information to keep your brain waves perking. If you can't answer the questions, it's all right, too. We're still not giving any prizes! (Answers below.)

- Why doesn't Al Jolson know his own age?
- Who was the first singer permitted by George Gershwin to sing excerpts from his folk-opera, "Porgy and Bess," on the air?
- When did the first taxicabs appear on New York streets?
- What radio star has a town in Oklahoma named after him?
- What Hollywood female star makes more appearances on dramatic air shows than any other motion picture actress?

Answers to Quiz

- Jolson was born in Russia where there were no birth certifi-

Groucho Marx in an uncharacteristic pose at a recent Hollywood beauty contest.



Dan Dailey and Babe Ruth took time out to help Louella Parsons make up when they guested on show.





Seat On The Dial

IEWS & REVIEWS OF CURRENT SHOWS

Now that the annual radio "season" draws close, we heave a sigh, fold our beach chairs, tents and travel brochures, and silently steal away from scenes of relaxation. For all of us reviewers will now again be required to hear the endless procession of network programs, good, bad, mediocre and horrible in order to write intelligently of them on these uninhibited pages. We were able to tune in only lightly because the summer replacement season now ending produced little worthy either of comment or serious attention. Some winter shows, as *Thin Man* and *Meet Corliss Archer*, simply took over the time slots temporarily vacated by higher rating efforts, other top shows were replaced by music or less reliable stand-bys, and one or two experiments, as *New Faces of the Air* and *Robert Shaw's Chorale* were all but lost in the shuffle of pedestrian replacers. *New Faces*, incidentally, deserved commendation for attempting to do something fresh and on a high level on the air, but somehow lost sight of the fact that the medium was radio, and not a Park Avenue drawing room. In many ways, it was even more frantic than the kind of Broadway Revue it attempted to retranspose. *Robert Shaw's Chorale* was notable for the high quality and restrained interpretation of its music, and the mature use of voices with a minimum of dependence upon piano accompaniment.

Aside from the exceptions, two of which are noted, discriminating listeners had little to keep them from getting plenty of fresh air and sun in preparation for another winter of finding their entertainment indoors. It was a particularly dull and uninspiring radio summer, which prompts us to hope that the "listening months" will not follow a similar pattern.

Between now and the time they return to the air, top radio personalities, their sponsors and agencies will be engaged in discussion of possible changes and additions to the same old, tired formats. Not all of them will come up with changes for the better, not all of them will even seriously consider changes, but a few of them might have learned to read handwriting as it is customarily written on the wall. Some of these conferences may produce better ideas than we expect, but judging from past winters, a few suggestions from *Seat On The Dial* might very well be in order.

On behalf of the long-suffering radio listener, therefore, we'd like a few of our network broadcasters to arrive at their conferences armed with the specific notes and suggestions printed on this page.

HEARD ON CBS
Saturday 8:00 p.m. **mr. ace and JANE**

Lest we forget — not *everybody* is enthralled by the idiosyncrasies of people in the advertising business.



HEARD ON CBS
Sunday 7:30 p.m. **BLONDIE**

Maybe *this* winter the air version can be as consistently good as the original comic strip, huh?

HEARD ON ABC
Thursday 9:30 p.m. **CANDID MICROPHONE**

The first really good new idea in years should not be permitted to be marred by occasional lapses in taste, even if they don't happen too often. It may also be wise to not strain for laughs and have a bit more of the rich, human interest this kind of program can cover so well.

HEARD ON CBS
Sunday 10:30 p.m. **STRIKE IT RICH**

Money isn't everything!

HEARD ON NBC
Tuesday 10:00 p.m. **"BOB HOPE SHOW"**

We can hardly bear the thought of another season of playing to local studio audiences, with loyal network listeners feeling somewhat out of things. One of our favorite comics should try to remember that amusing only a small number of people will eventually result in being heard by only a small number of people. No comedian of Hope's stature should be satisfied with the fate of being remembered by his fans, of long standing, with a sentimental tear.

Other neglectful comedians please note!

HEARD ON NBC
Thursday 10:30 p.m. **EDDIE CANTOR**

Last time around, Eddie made a half-hearted try to bring his program up-to-date by getting Arnold Stang, then promptly played it down by hardly using the young comic until they finally parted. This time, please Mr. Cantor, get a few new ideas into your show. We'd love to find reason for tuning you in regularly again.

HEARD ON CBS
Wednesday 8:30 p.m. **DR. CHRISTIAN**

This is the program that says it is written by the listeners, but we wouldn't brag too much. For one thing, a lot of experienced writers cop the prizes in the annual contest, but they aren't usually among radio's top craftsmen. In addition, this contest policy may be the reason why only about one out of three or four dramas is really good. If you want to bring fresh talent into radio, Mr. Hersholt (and associates) what about simply paying well for scripts while advertising the fact that you'll accept good work from anyone who cares to try. A lot of money for one script out of thousands and thousands is no consolation for the people who want to be sure of a reasonable return when they work hard — instead of a sort of literary game of chance.



HEARD ON NBC
Sunday 7:30 p.m. **PHIL HARRIS SHOW**

We thought your time-slot couldn't sound much worse, until we ran into the summer replacement. This is faint praise, indeed, so why not leave Alice Faye to bring up the kids and make movies while a really funny show is built up around Phil Harris and Eliot Lewis (Frankie Remley). Or would you rather be a fill-in?

HEARD ON ABC
Wednesday 9:30 p.m. **GO FOR THE HOUSE**

Are you still around? Oh well, this shortage of homes won't go on forever!

HEARD ON CBS
Friday 10:00 p.m. **MEET THE PRESS**

An opinion program of this high calibre should not be weakened by participants who contribute little more than the same prejudices, week after week. We can afford to hear from Lawrence Spivak a little less often. He isn't a working newspaperman, anyway. With so many hep reporters in Washington you can make better selections than some of the other questioners you bring in from time to time.

HEARD ON NBC
Sunday 8:30 p.m. **FRED ALLEN SHOW**

Probably the best comedy program on the networks last winter, yet Fred can be much funnier, and has been in the past. The future could be mighty hopeful if Allen would make a few minor changes such as having the unexecuted take place in the *Alley* every so often. But Fred is probably way ahead of us on sprucing up his show.

HEARD ON ABC
Sunday 9:00 p.m. **WALTER WINCHELL**

W. W. still kicks up the highest rating of any commentator, which only adds to his responsibilities. Every now and then we disagree, but that 9 o'clock spot is our favorite.

HEARD ON NBC
Thursday 9:00 p.m. **KRAFT MUSIC HALL**

Rumor has it that writers of the Al Jolson show could do a much better job of amusing us listeners. Please let 'em, Al.

HEARD ON ABC
Tuesday 8:30 p.m. **TOWN MEETING**

Mr. George V. Denny should be reminded of his own dictum not to take sides — however subtly. The American public is intelligent enough to make the right decisions if all the facts are in. Although, let's admit it, Mr. Denny falls below his own standard only now and then.



Radio *best* SEPTEMBER
SILVER MIKE AWARD
For
Outstanding Performance
to *Bill Slater*

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.



Robert D. Swezey (right), Mutual Broadcasting Veepee, presents RADIO BEST Silver Mike Award to Bill Slater.

BILL SLATER, a favorite voice on the Mutual network, is one of radio's most versatile personalities. Topflight sports announcer, genial emcee, capable quiz-master, and outstanding announcer, his proved adaptability and all-around radio wisdom add up to star performance. Born in Parkersburg, West Virginia, Bill returned to his home town after graduation from West Point and took the job of instructor in Mathematics at a neighboring military school. Later, he moved to a new job in Minneapolis where he also acted as football coach. It was while in Minneapolis that Bill Slater first entered radio, via the recommendation of one of his students. He clicked from the very beginning and was soon rated among the nation's top sportscasters. In 1933, he joined CBS, his first network assignment, and from then on, he continued to gather laurels, becoming in 1936, the sports voice of Paramount Newsreels. He served in the U. S. Army as Lieutenant-Colonel.

For his long and distinguished service in radio, for his fine contributions to the new art of Television, this month's RADIO BEST Silver Mike Award goes to Bill Slater.

MICROFUN

Conducted By



The Three Wits of "Can You Top This?"

by Harry Hershfield

A father sent his daughter to a very fancy finishing school. When she arrived back home after her first semester her father asked her where was the man she was engaged to. "I'm not engaged," she said. "You're not engaged!" yelled her father. "Somebody said they saw you on the campus on a bench with a fellow and you were kissing and hugging him. And you're not engaged? Who is the man?" "I don't know," she replied. "What's his name?" "I don't know," she said again. "What kind of school am I sending you to?" screamed her father. "Here I am paying all kinds of money to teach you how to be a lady, to teach you proper manners and etiquette and you don't even know enough to say 'from whom have I got the pleasure?'"

by Joe Laurie, Jr.

Max was a chronic complainer. Nothing was fine as far as he was concerned. He was sent to Florida for his health. On his return a friend met him and said, "Max, you look wonderful. What a tan. I've never seen such a deep, healthy tan!" "Yes," said Max, "but underneath, I'm very pale!"

A man had a house right on the Russian-Polish border, and they didn't know for years whether they were on the Russian or Polish side. Finally the international committee came and said the house was really on the Polish side. He said, "Hooray! Now I don't have to go through those terrible Russian winters any more!"

by Senator Ford

An old southerner was paying his first visit to New York. He laid eyes on the famed statue of General Sherman on his horse being led by a maiden representing Victory. "Hmmp," said the old southerner, "Just like a Yankee, letting a lady walk!"

Dopey Dildock was studying chemistry and one day the teacher said to him: "Dopey, tell me one thing about the great Seventeenth Century chemists." "They're all dead," says Dopey.



Sitting on top of the funny world are Harry Hershfield, Senator Ford, Peter Donald, Ward Wilson and Joe Laurie, Jr.

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 53 for all the answers.



← CAN YOU NAME HIM?

This young fellow hardly expected a musical career in the days when he sat, sulkily, for his picture, but he might have known, being endowed with a surname that should have given any youngster confidence in himself. He didn't like taking time out then, but his listeners like it now. That's a hint, fans.

CAN YOU NAME HIM? →



Here's a tyke who couldn't be gotten to pose except on a misty day, it would appear, but it's been clear sailing for him on his present program, where he plays host to millions of folks who pause, gladly, in their Sunday evening pursuits to turn on the radio and be his guests. We couldn't make it much easier than that!



"He's that character actor I was telling you about..."

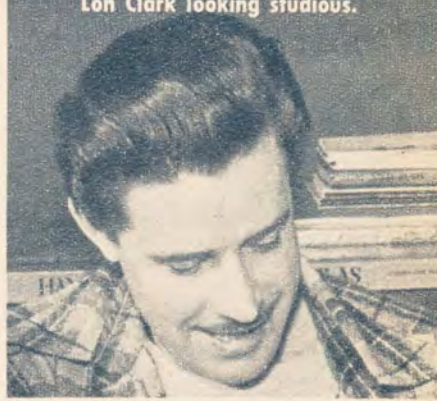
radio stars



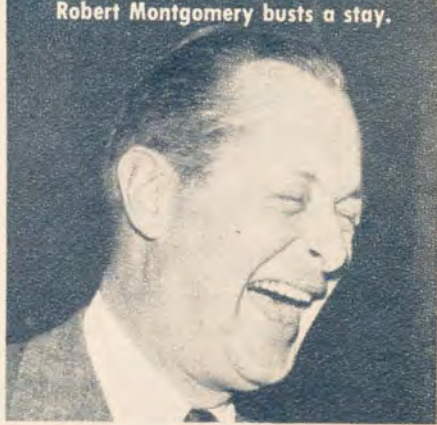
Don Ameche croons languorously.



Ray Milland does serious talking.



Lon Clark looking studios.



Robert Montgomery busts a stay.



Lanny Ross hits a high note.

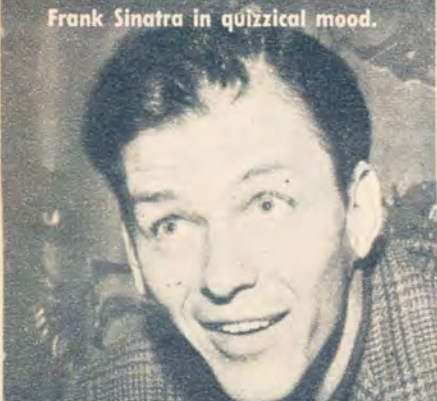
have such interesting faces



Frank Morgan just can't stand it.



Perry Como feeling sentimental.



Frank Sinatra in quizzical mood.



Martha Tilton tosses a wink.



Mickey Rooney in oversize "specs."

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. Follow this series of those who travelled the road to radio fame.



EILEEN O'CONNELL, winner of the RADIO BEST Most Glamorous Disc Jockey poll, appeals ear-wise, as well as eye-wise to a larger section than just the moppet-citizenry. This is amply proven by the tremendous support which voted her into the number one place as *Glamour Disc Jockey*. But Miss O'Connell, we hear tell, also delights the intellect—and thereby lies the tale of how she got into radio.

Born in Fairview, N. J., overlooking the Hudson's Palisades, Eileen was educated in both Fairview and Englewood, N. J. schools, before continuing her music studies in New York City. Although a thorough, knowledgeable student

of both piano and voice, Eileen first gained success as a writer, being at one time associated with McCall's magazine. Then, for over two years, she was assistant to the radio director of 20th Century Fox. Soon, she was appearing on various programs throughout the country as an interviewer of stars in all branches of show business, in the meantime writing extensively for radio and films. Less than two years ago, she took over the kiddies' Disc Jockey program *For Children Only* on WHN, and her rise as a radio personality has become the talk of New York. Now, to her bouquets as an air personality, we add a few posies from our readers who have elected her *Most Glamorous Disc Jockey*.

"LONESOME GAL" winner of second honors in the RADIO BEST Most Glamorous Disc Jockey poll, first got into the "big time" via an electric fan. She had given a photograph of herself to some Hollywood friends, so the story goes. One evening, these friends entertained a well-known producer at dinner. The picture was lying on the piano atop a pile of other pictures. During the evening, an electric fan was turned on; the picture was blown off the piano—the producer picked it up. Next morning "Lonesome Gal" was at the studio for a screen test—literally blown into pictures by an electric fan. After her screen test, she had parts in seventy-five movies during the next ten years. She appeared in several of the *Tarzan* pictures with Johnny Weismuller, and for three years was one of the famed MGM showgirls and a member of the MGM chorus. Her most recent movie was "If Winter Comes" with Walter Pidgeon.



But it was long before the electric fan episode, that she got the show business "bug." It was when her brother Joe was seriously ill, recovering from a major operation and she suddenly found herself singing for patients at a Dallas hospital. When she went in for singing as a career, she soon found herself winning honors—first as "the most perfect artist's sketch model" by artist McClelland Barclay, then appearing at the 1937 Texas Centennial as vocalist with Rudy Vallee.

She has appeared on many network shows, including Radio Theatre and the Andy Devine show. She was a CBS staffer for two years in Hollywood, before coming to Dayton for her present Disc Jockey stint. And of course, practically all Texas is curious as to her real identity. Not to keep anyone in suspense, her name is Jeanne King. ★ END

I haven't the time



to bother

with pins, belts and external pads!

How would you like to get dressed on those "certain days of the month" without any extra fussing with belt, pins and external pad? Millions of other women do that and—more important still—they have day-long relief from the distractions of these encumbrances. . . . You can join these freedom-loving women by turning to Tampax for monthly sanitary protection. In use Tampax is both *invisible* and *unfelt*!

This modern Tampax is worn internally. An invention of a doctor, Tampax is made of highly absorbent cotton compressed in applicators for easy insertion. No outside bulk to twist, bulge or show "edge-lines." No chafing. No odor. May be worn in the bath. Changing is quick—and disposal no trouble (only 1/15 the size of external pad).

Start using Tampax this very month. It certainly helps a woman's self-confidence at a difficult time. Sold at drug and notion counters in 3 absorbencies—Regular, Super, Junior—for varying needs. Average month's supply slips into purse. Economy box holds 4 months' average supply. Look for Tampax Vendor in restrooms throughout the United States. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association

TAMPAX INCORPORATED BB-98-S 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 _____

Supper club gal...

A FRIENDLY TENNESSEAN WHO BECAME ONE OF THE NATION'S TOP WARBLERS

Jo Stafford

by John S. Garrison

One of the things you learn in this business of interviewing show business personalities is to suspect everything you hear. Which was why I was parked, unobtrusively, in a corner of a large NBC studio, not too long ago, just keeping my eyes and ears open. I was spying on Jo Elizabeth Stafford during rehearsal so as to come to our interview date the following day, well armed with apple-cart upsetting knowledge about her foibles. I had been told that Stafford is an easy person to work with, but I intended to see for myself.

At the moment, Jo Stafford was on stage with Paul Weston, paying strict attention while Weston ran through a few arrangements in a skirt and sweater (as she usually does during rehearsal), and a pair of intellectual-looking horn-rimmed glasses, and she sat on a tall stool beside the podium, singing softly as the orchestra played. There was a naturalness

about her that impressed me, in spite of myself, and I couldn't help feeling she was the kind of a person to make friends easily. Earlier, I had noted, with approval, that she arrived at rehearsal a bit ahead of time instead of dashing in breathlessly at the last minute, or a few minutes late. It's surprising how many "stars" do.

Of course, it is surprising only to moralists. Psychologically, it is easy to understand how wide acclaim and flatteringly untrue stories released by a press agent can go to a performer's head. I found myself sitting there, going over the laurels that had recently been heaped upon Jo Elizabeth Stafford, of the Tennessee Staffords. Making her network debut as a soloist barely four years ago, Jo Stafford

program with Johnny Mercer. In 1946 she sang at the White House for the annual observance of the late President's Birthday, and later that year she was guest soloist at the George Gershwin Me-

morial Concert in Hollywood Bowl. Last year she was rated top female singer in the Hooperade of Stars poll, copping the same place this year. And earlier this year she was found to have "the most enthusiastic following of any female singer on radio," by the Gallup poll. To me, as I sat there reflecting upon it, it seemed enough to indicate whether she was the kind of person to become terribly impressed with herself.

At that very moment, however, Miss Stafford climbed down from her tall stool, conferred with Paul Weston, briefly, and came down from the stage, apparently on her way out the side door. As she passed the corner where I sat, she hesitated, then stopped.

"Somehow," she began, "I feel as if I know you. You look so very



Just a couple of friendly folks are Dick Haymes and Jo Stafford when they take time out for something to eat during a break in rehearsal.



In a typical Supper Club rehearsal scene, the group of busy people at left are

At the other Mike, Jo Stafford "gives out" on the vocal chorus, and Paul Weston, at far



"Satisfiers" quartet with Helen Carroll.

right, keeps an eye on the band.

familiar!"

I grinned and introduced myself, confessing that I had come to spy!

"Of course!" she exclaimed. "I've seen your picture in RADIO BEST."

"Don't tell me you're a subscriber?" I said.

"I usually pick up a copy on the news-stand," she replied. "I buy it mostly for the review page—*Seat On The Dial*."

"What I'm most interested in," I told her, as we walked, "is how you came to do these folk songs on records and on the air."

"It was really an accident," said Jo. "Paul Weston heard me sing 'He's Gone Away,' a Tennessee song my mother taught me, and he suggested we do it on the program. That was all there was to it. We received more mail on that song than we did for any other during 1947, so of course, we began to include folk songs regularly. I went out and bought an armful of books like Carl Sandburg's *American Songbag*, and the one by the Lomax's and found a lot more folk music, in addition to the Tennessee song I learned as a child."

"They tell me you've been going in for country music in a big way," I prodded.

"There's something more to a song like 'Barbara Allen' than there is to a great many 'pop' songs. Pop songs are written pretty much with the immediate

future in mind—either for a picture or a stage show. They're usually topical or concerned with love in a rather shallow way—except for 'standards' which are the folk tunes of today. But these folk songs are, if you want to be fussy, of the people. You know, there are six thousand folklore societies in the United States, which denotes a lot of interest."

"Wasn't there something about your setting up a 'Jo Stafford Prize in American Folklore' to be awarded annually to the college student presenting the best collection of American Folklore?"

She nodded. "I'm trying it for three years, at first, then if it's successful, I'll continue it. It's administered by the American Folklore Society, you know."

"In other words, if any of my readers are interested, they can check with one of the member groups." We had reached the drinking fountain, and there was a short pause for refreshment.

"I'm glad you're so keen on folk music," I resumed, "seeing as it's my favorite too. Popular songs bore me."

"Let's not carry this thing too far," laughed Jo. "There are some popular songs that hold up with the best, music by Kern, Rodgers and Hammerstein and George Gershwin, for example. It's just that a lot of pop songs suffer from a too strict form."

"The thirty-two bar business," I agreed.

"But I think there are beautiful songs in every medium, and I don't mean just pretty, when I say beautiful. A song like 'Blues in the Night' for instance, is harsh, but has a certain beauty."

"What about English songs versus those in other languages?" I wanted to know.

"We did the Brahms Lullaby in the original German, you know, and I got a great deal of satisfaction from it. We received letters, obviously from older people, saying they were so pleased to find it was done in German. We also did a song by a Russian composer in the French language — 'None But the Lonely Heart' and the 'Ave Maria' in Latin. I want to do a lot more songs in their original languages, especially Italian and French, which are singing languages, but I haven't done enough to enlarge on the matter. I just enjoy it and see a lot of possibilities in doing more than singing 'Beg Your Pardon.'

I couldn't help laughing. "To get back to folk music, this album of yours, the songs are as your folks learned them in Tennessee."

"That's right," she said, "although, by the time I was born, the family had moved to California. The arrangements are Paul Weston's, though. Paul used a full orchestra instead of the traditional guitar and I think it came out even better that way."

I shook my head, sadly. "As an amateur guitarist, I protest."

I agreed.

I shook my head, sadly. "As an amateur guitarist, I protest."

Continued on Next Page

Supper Club gal...

Jo Stafford

Paul Weston parks himself at the piano to try out a few songs with Jo.



Continued

Jo was immediately interested. "Do you play it good?" "Not very," I admitted, "but it still gives me the right to protest." Jo laughed. "Bring your guitar along tomorrow," she invited, "and we'll have an old fashioned *Hoot-nanny*."

I brightened. "May I? We'll play your album, then try a few songs in the traditional manner. I'll even bring a little ditty I once wrote with Lee Hays. Do you happen to know Lee?"

She shook her head. "I've heard of him, but the only folk singers I've actually met are Richard Dyer-Bennett and Burl Ives."

"Lee isn't as famous," I admitted, "but he's a real singin' man." By that time, we had reached the door to the studio. "I'd better get back on stage, Paul may want me," said Jo. "Are you coming back in again?"

"I can't spy in secret any more," I said ruefully, "so I may as well go back to the office."

Jo held out her hand. "Then I'll see you tomorrow, John."

"Likewise," I told her. "... And don't forget to bring your guitar," she reminded.

The following day, I hesitated a long time before deciding to really bring along the plunk-box. The deciding factor was that I couldn't think of much else to ask. I knew the background material. How Jo made her first public appearance as a singer at twelve, back in Long Beach, California, then later joined her sisters in Hollywood where they sang over KNX as the Stafford Sisters' Trio, about 1935. Shortly after, the girls were on David Broekman's *California Mel-*

odies and Jo began singing solos. Then the trio broke up when one of the sisters was married, and Jo began the career which has landed her among the nation's top singers.

Anyway, I braved the stares of onlookers in the lobby of Jo's hotel, and lugged my guitar onto the elevator which finally disgorged me, with my cargo in front of Jo's suite. I pressed the buzzer and was admitted by Jo to find that a mutual friend named Ethel Kirsner was there ahead of me. Ethel, who had arranged the interview, grew slightly pale at sight of the guitar, perhaps because she has heard me "play" the thing before. Nonchalantly, I greeted my hostess and Ethel, found myself a comfortable seat, took the instrument out of its case, and began to tune up. Suddenly, my eye caught a pile of books on the coffee table, and the guitar was temporarily forgotten. Not too many singers of my acquaintance read real, honest-to-betsy books!

We had quite a chat, ranging all the way from Theodore Dreiser to Thomas Wolf, with all the letters in between. I felt we were doing pretty well, when I became aware that Ethel was looking at us in a perplexed sort of way, probably a little shocked by the whole business of the guitar, the literary discussion and that Jo and I had obviously met before.

I fell silent, feeling a little guilty, and Jo suggested that we try a couple of songs.

"Do you know 'Sweet Betsey from Pike?'" I asked. Jo shook her head. "How about 'The Riddle Song?'"

Jo allowed that she would try it, and we started to sing, with an occasional plunk on the guitar.



Looks like Weston and Stafford have run into a problem.



Then (inset) and now, Stafford Sisters are (l-r) Pauline, Jo and Christine.

But it wasn't long before we found that each of us knew a slightly different version. We stopped singing, just a mite confused, and burst into laughter. I noticed that Ethel, by this time, had decided to bear it with a smile and she joined our laughter. After a lot of dickering, Jo and I agreed to try again on "The Cowboy's Lament" which we rendered quite lustily.

"Try one by yourself," urged Jo. So I sang a sea chanty called "Clear Away the Track." Then Jo sang a solo, with only a little hindrance from the guitar, doing a fine job on "The Lonely Wayfarer." After that, we sang one song after another, having a great time, when we were suddenly brought up short by the sound of the door-buzzer. I looked at Jo and she looked back at me.

"You don't suppose someone's been complaining to the manager?" she asked.

"Why should anyone complain,"

I countered. "It's free, isn't it?" "So is hives," Ethel said, significantly. "I'll see who it is."

It turned out to be a young lady from another magazine, which I accepted as a cue.

As I was leaving, I shook hands with Jo Stafford. "I should have met you years ago," I said regretfully. "We could have made the welkin ring like anything before I decided to become dignified."

Jo began to laugh. "I'm glad you didn't overdo the dignity thing," she confided. "It was a lot of fun, even if you can't use it in a story."

"Who can't?" I said. "It's just the sort of thing that will prove there's nothing uppity about Jo Stafford." *END



Sportscasters Maury Farrell, Frankie Frisch and Steve Ellis teach Jo Stafford some baseball. But Jo gets peeved at the clarinet bat.

Everything you need to know TO GET AN ACTING JOB IN RADIO in This Practical Book by a Leader in Radio

- PREPARING FOR AUDITIONS
 - RADIO LANGUAGE
 - ACTUAL SCRIPTS
- with foreword by ARCH OBOLER



\$2.50

If you're trying to break into radio, or planning a career in radio acting, here's the book that can help you step up to the microphone with a better chance to succeed!

Here are the answers to your questions about how and where to look for a job, what to do... because ace radio executive and teacher Ted Cott knows beginners and their problems. He is Vice President and Director of Programs and Operations of WNEW, New York, and Instructor in Radio Script Writing and Dramatics at the College of the City of New York. He works with budding radio performers, knows what makes or breaks the newcomer.

Here in this book you'll get the helpful, step-by-step advice that gives you background, sureness, and understanding... the requisites for radio success! Mr. Cott takes you inside the studios,

inside the scripts, and INSIDE YOURSELF, to show you what makes a good radio actor tick!

No punches are pulled. He shows you just what you're up against, then helps you plan your approach. More than that, he brings you the priceless counsel of his panel of radio auditioners... the topnotch agency talent people and station casting directors, who tell you what they are looking for, and how you can make the most of your experience and ability. Learn from them how to sell your performance!

Every important technique is covered... Voice, Balance, Pace, How to Work With The Director, How to Use a Script, and more! It's just like having expert Ted Cott right at your side when you take that first deep breath before you're on the air!

So don't delay! Mail your order today for HOW TO AUDITION FOR RADIO. You'll work with it and make it work for you!

Complete! Timely! Practical!

RADIO ACTOR'S TOOLS

MEET THE MICROPHONE... How you use it!
 LEVEL HEADS AND ZERO LEVEL... You and the engineer!
 BALANCE YOUR VOICE... How to do more with your budget...
 THE DIRECTOR... Meet your new boss!
 VOCABULARY PANTOMIME... Watch the glass booth!
 MAKING YOUR MARK... How a pencil can improve your acting!
 COFFEE AT COLBEE'S... Listen and learn!
 A POINT OF VIEW... How to get your job!
 THE MARKET PLACE... Where to get your job!
 A BOARD OF EXPERTS... What do you need to win?
 SUMMING UP... 10 points that make or break an audition!

RADIO ACTOR'S DICTIONARY
 RADIO ACTOR'S WORKSHOP
 FOR THE WOMEN... Test yourself with these scripts!
 FOR THE MEN... What can your voice do?
 FOR THE ANNOUNCER OR COMMENTATOR... Take the pulse test!

NOW! MEASURE YOUR RADIO "KNOW-HOW!"

CAN YOU:

- Mark a script? YES NO
- Follow director's hand signals?
- Find the people who might use your ability?
- Plan your audition?
- Analyze your shortcomings?
- Time your audition?
- List the 10 practical pointers?

WHAT IS?

- A cushion?—A creeper?
- A cowcatcher?—A stretch?

THIS BOOK HAS ALL THE ANSWERS! YOU MUST KNOW ALL THE ANSWERS!

5-DAY TRIAL OFFER!

SEND NO MONEY

ORDERS SHIPPED SAME DAY RECEIVED!

MAIL THIS COUPON TODAY!

STUART-BUDD
 114 East 32nd Street, New York 16, New York

Gentlemen:
 I want to make a place for myself in radio. Please send me HOW TO AUDITION FOR RADIO by Ted Cott, which I can use as a complete guide and workbook. If, after a 5-day trial, I am not satisfied, I will return this book, and my money will be refunded.

Send C.O.D. I will pay postman \$2.50 plus postage.

Name _____
 Address _____
 City _____ Zone _____
 State _____

I am enclosing _____ check _____ money order for \$2.50, thus saving postage charges. Same refund privileges apply, of course. New York City residents add 2% Sales Tax. RS 9



20 MORE WINNERS IN DISC JOCKEY POLL



Erik Paige, WCHS, Charleston, W. Va. *Sportscaster* Stan Raymond, WATL, Atlanta, Ga. *Stan Raymond Show* Bud Baldwin, WHIO, Dayton, Ohio *Breakfast in Bedlam* Bill Arnold, CJBQ, Belleville, Ont. *Tele Fun* Lew Fox, CKNW, Westminster, B. C. *All Night Record Man* Woody Assaf, WJDX, Jackson, Miss. *Platter Time* Colin G. Male, WEBR, Buffalo, N. Y. *Requestfully Yours* Matt Moller, KHUM, Eureka, Cal. *Matt Moller Show* Charles Shaw, WOLF, Syracuse, N. Y. *Charles Shaw Show* Ray Perkins, KFEL, Denver, Col. *The Ray Perkins Show*



Irwin Johnson, WBNS, Columbus, O. *The Early Worm* Howard Finch, WLIM, Lansing, Mich. *Howard Finch Show* Bill Tennant, WMMN, Fairm't, W. Va. *Dream Time Melodies* John Ford, WTCN, Minneapolis, Minn. *John Ford Show* Shiril Evans, WJZ, Tuscola, Ill. *Time 'n Tempo* Ray Loftness, KSOO, Sioux F., S. D. *Start the Day with Ray* Nelson King, WCKY, Cincinnati, O. *Hillbilly Hit Parade* Donn Dwyer, KFNF, Shenandoah, Ia. *Watching the Grooves* Bud Whaley, KMAC, San Antonio, Tex. *Harlem Serenade* Harry Warren, KUTA, Salt Lake City *Warren Record Show*

Radio *best* AWARDS LOCAL STARS CONTEST

SPORTSCASTER AND FARM REPORTER WINNERS ON PAGE 50

YOUR TOP LOCAL WOMEN COMMENTATORS

HERE ARE more of the nation's most popular and talented local radio stars. These are the people who will help carry the ball when today's top-rated network personalities are safely ensconced in the niches of memory. Note their names and faces well, for you'll be seeing and hearing more of them.

In this issue, we continue printing the results of our Local Stars Contest, the popularity poll of the year. Last time, we were able to bring you only a partial tabulation of the winners in the disc jockey class. But now we have results in all four categories: 1. Disc Jockey, 2. Women's Commentator, 3. Sports Commentator, 4. Farm Reporter. However, don't go 'way just yet — there are still more to come. If any proof was needed that American radio is not only for the people, but by the people, the number of winners in this poll gives a reliable indication. Thousands of hard-working, radio-wise men and women, throughout the country, do a daily job of broadcasting that is unequalled anywhere else in the world, and out of these thousands somewhere in the neighborhood of a hundred made the grade as local winners. The next run-off will determine regional toppers, and after that, our board of judges will compare regional votes to find the four nationwide winners of the Local Stars Contest.

Continued on Page 50



Connie Albers, KOVC, V'ley C., N. D. *Connie's Record Shop* Agnes Clark, WJR, Detroit, Mich. *Mrs. Pages Home Economics* Alice Friberg, WJHL, J'nson C., Tenn. *Carolyn King Program* Janet Ross, KDKA, Pittsburgh, Pa. *Shopping Circle* Henrietta Gates, WSBT, S. Bend, Ind. *Looking at Your Home* Virginia Taylor, KRLC, L'ston, Idaho *Let's Chat* Ruth Welles, KYW, Philadelphia, Pa. *Home Advisor* Paige Thompson, KXOL, Ft. W'ith, Tex. *Commentary*



Joan Schafer, KFI, L. A., Cal. *What Do You Say* Phyllis Perry, KALL, Salt Lake, U. *Interviews* Nancy Osgood, WRC, Wash'ton, D. C. *Daily Commentary* Adele Hunt, WPAT, Paterson, N. J. *Hunt for Happiness* Judy Logan, WAAF, Chicago, Ill. *Help Your Neighbor* Betty Knickel, WHK, Cleveland, O. *Home Advice* Ann Smart, KRBC, Abilene, Texas *Appliance School* Jeanne Gray, KMPC, Los Angeles *Woman's Voice*

CAMPUS CORNER

Barbara and Bill take time out at Denver U. Radio School to catch up on their favorite reading.



Barbara Beatty and Bill Harned at the microphone, get practical experience handling special events.

(EDITOR'S NOTE)—In most American colleges broadcasting is available to students as a "major" or as secondary studies. In this issue, RADIO BEST brings you the second in this series of reports on academic set-ups which provide the proving ground for future broadcasters.

DENVER U. caters to "Grass Roots Radio"

THE UNIVERSITY OF DENVER, where 138 students from 41 states are learning the operation of small-market radio stations, calls it "Grass Roots Radio." The idea is chiefly to service the hundreds of independent stations throughout the country, and the many small network affiliates that depend upon local programming for a large part of their broadcast day. Students are educated to the concept that, although it may require different skills, small-station radio, like the editing of rural newspapers, provides opportunities for interesting and satisfying careers.

Not that network and large station operations are neglected. Instructors in the radio school teach practices and needs of big-time broadcasting, although emphasis is placed upon the small station set-up.

Currently, some 26 undergraduates are working full or part time at the six commercial stations in Denver. A work-study program, carried on by the school's radio department, enables students to earn prevailing wages doing radio jobs, for which they also get credit toward graduation. Director R. Russell Porter has recently carried practical considerations even further, having worked out a program for placing graduates of the course in the radio industry.



R. Russell Porter, DU's coordinator of radio, talks problems over with Bill.



Radio students start their day in class with former network writer-producer A. N. Williams.



Lucas Gardiner, chief engineer of campus station teaches basic operations.



Ed Levy (right) directs students in radio acting. Here shows Barbara how to mark a script.



For practical experience, Bill gets an assignment as a copy runner for news.



Teletype copy and campus news is rewritten by students in KVDU newsroom under supervision of Burt Harrison.



Bob Young, chief announcer at a Denver commercial station, gives some practical tips.



Manager of Denver station, Hugh Terry, explains the fine points of promotion.



Dr. A. B. May points out some economic facts. Students are instructed in merchandising, management and law.



In preparation for television, Dr. Campton Bell teaches manipulation of stage lights.



Most students find jobs, full or part time in a Denver commercial station. Bill Harned works in traffic department of KVOD, Barbara has a fine time in helping disc jockey Ray Perkins.

help keep that "youth sparkle" in your eyes

Beauty demands that eyes be bright . . . vivacious . . . sparkling. And you can start right now to help keep that "YOUTH SPARKLE" in your eyes. Give yourself a 5 minute eye-beauty bath with *Dr. Harris* special-formula Eye Lotion.

Just saturate 2 of the cotton pads enclosed in the package of *Dr. Harris* Eye Lotion and place gently over each eye for 5 relaxing minutes while you are lying down. Then notice how this soothing lotion helps rest and refresh your eyes. *Dr. Harris* Eye Lotion is a scientific preparation beneficial for adults and children.

TAKE ADVANTAGE of our special

\$1. INTRODUCTORY OFFER

We will send you our large 8 oz. package of *Dr. Harris* Eye Lotion which sells for 89c and *Dr. Harris* Eye Drops regularly selling for 49c—you get both for only \$1.00 and you save 38c. This offer for a limited time only!



FILL OUT COUPON AND MAIL TODAY

Dr. Harris Eye Lotion
9 East 42nd Street, New York 17, N. Y.

Gentlemen:—

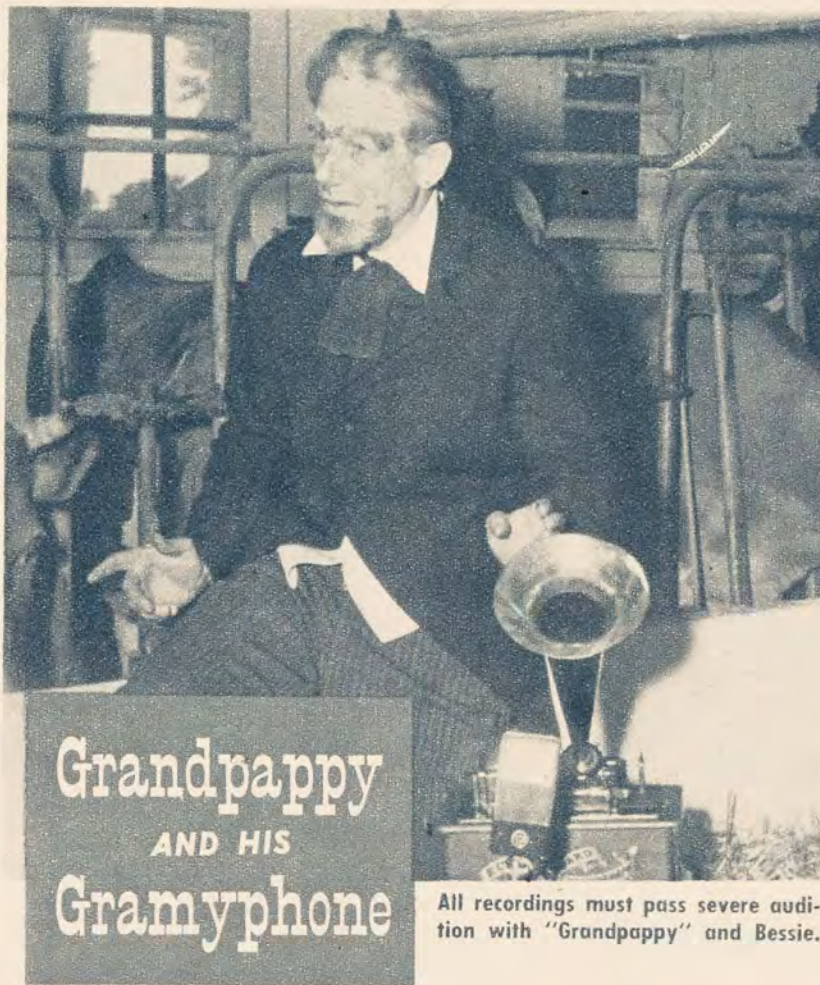
Please send me your special offer consisting of the large Economy Size package of *Dr. Harris* Eye Lotion with eye-cup and eye pads and a package of *Dr. Harris* Eye Drops with eye dropper. ALL FOR \$1.00. I am enclosing

Cash Check Money Order.

NAME _____

ADDRESS _____

CITY _____ STATE _____



Grandpappy AND HIS Gramyphone

All recordings must pass severe audition with "Grandpappy" and Bessie.

The "Grandpappy" of station WSAM (Saginaw, Mich.) is an old codger who was born full of years—a brain-child of production manager Robert G. Liggett, who plays the part, and program director Jack Parker.

LIGGETT AND Parker were hard at work one day, laying plans for a complete revamping of WSAM's Saturday afternoon schedule. After a full day of worrying, weighing and wondering how the new shows would go, the two knocked off work and just sat around, gabbing. One of radio's "men of many voices," Bob Liggett was in a sort of pixie mood, and gave Parker a sample of how the new show formats would sound in several of his best dialects. He read news items in Scotch, Irish and Italian, introduced a quiz show with a Russian twist, turned into German for a sports report and then, on a formal introduction for a musical show, gave out with a rustic, cracker-barrel delivery that immediately sparked an idea in Parker's mind. They immediately went back to work!

Feeling that the disc jockey trend was running away with itself, they decided to do a disc jockey show to end all disc jockey shows. With Liggett's alfalfa alphabetizing, a handful of very old records and thirty minutes of air time, they whipped up something, named in last-minute desperation, "Grandpappy and his Gramyphone." That was last January, when they intended to give it one-time-only airing, but "Grandpappy" has shown signs of great longevity ever since. * END



Grandpappy is happy with his Gramyphone, microphone, "studio audience."

"Bessie Belle's the meat on this here program—and her pail runneth over."

Reducing Specialist Says:



**LOSE
WEIGHT**
where it
shows most

REDUCE

most any part
of the body
with

SPOT REDUCER

DOCTORS PROVE BY ACTUAL TEST THAT THIS EASY TO USE SPOT REDUCER HELPS LOSE POUNDS AND INCHES WHERE IT SHOWS MOST. Yes . . . Doctors say that this method of reducing will help you lose weight easily, pleasantly, safely. Nothing internal to take, no pills, laxatives or harmful drugs. Just think of it you can lose weight in SPOTS, just in the places it shows most. All you do is follow the instructions of this amazing, new, scientifically designed SPOT REDUCER.

HOW "SPOT REDUCER" WORKS

The "Spot Reducer" uses the age old principle of massage. It breaks down excess fatty tissue, tones the muscles and flesh and the increased awakened blood circulation carries away waste fat economically, simply, pleasantly. In a recent Medical Book, edited by the chairman and two other members of Council on Physical Therapy of AMERICAN MEDICAL ASSOCIATION, the following is stated on page 34, Chapter 12, Vol. 3.: "Beyond all question something can be done by massage to reduce local deposits of FAT . . . There can, however, be no question that massage applied to the region of the HIPS can and does, reduce the amount of fatty deposits in this region." This book is a reliable unbiased source of information and many doctors refer to it for the last word in Physical Therapy. This prompted us to develop and have doctors test the SPOT REDUCER.

HERE IS PROOF POSITIVE THAT THE "SPOT REMOVER" WORKS!



Miss Nancy Mace, Bronx, N. Y., says: "I went from size 10 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

In recent tests made by outstanding licensed Medical Doctors on more than 100 people with the use of "Spot Reducer" everyone lost pounds and inches in a few short weeks, in HIPS, ABDOMEN, LEGS, ARMS, BUTTOCKS, etc. And the users say: "IT WAS FUN AND THEY ENJOYED IT." The "Spot Reducer" worked as well on men as it did on women. The "Spot Reducer" way controls weight, once down to normal it helps retain your new "SLIM FIGURE" as long as you like. Look and feel better, see bulges disappear within the first weeks. The beauty of this scientifically designed SPOT REDUCER is that the method is so simple and easy, the results quick, sure and harmless. Thousands have lost weight this way in hips, abdomen, legs, arms, buttocks, etc. The same method used by stage, screen and radio personalities and leading reducing salons. The "Spot Reducer" can be used in the privacy of your own room in your spare time.

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

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

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

MAIL COUPON NOW!

The "Spot Reducer" Co., Dept RB-9
871 Broad St., Newark, New Jersey.

Send me at once, for \$2 cash, check, or money order, the "Spot Reducer" and your famous Special Formula Body Massage Cream, postpaid. If I am not 100% satisfied, my money will be refunded.

Name _____

Address _____

City _____

State _____

SENT ON APPROVAL!

ON THE NATION'S VIDEO STATIONS

| | |
|---------------------|----|
| BALTIMORE | |
| WBAL-TV | 11 |
| WMAR-TV | 2 |
| WAAM-TV | 13 |
| BOSTON | |
| WBZ-TV | 4 |
| BUFFALO | |
| WBEN-TV | 4 |
| CHICAGO | |
| WBKB | 4 |
| WGN-TV | 9 |
| CINCINNATI | |
| WLWT | 4 |
| CLEVELAND | |
| WEWS | 5 |
| DETROIT | |
| WWJ-TV | 4 |
| FORT WORTH | |
| WBAP-TV | 5 |
| LOS ANGELES | |
| KTLA | 5 |
| MILWAUKEE | |
| WTMJ-TV | 3 |
| NEW HAVEN | |
| WNHC-TV | 6 |
| NEW YORK | |
| WABD | 5 |
| WCBS-TV | 2 |
| WNBT | 4 |
| WPIX | 11 |
| WJZ-TV | 7 |
| NEWARK | |
| WATV | 13 |
| PHILADELPHIA | |
| WPTZ | 3 |
| WFIL-TV | 6 |
| WCAU-TV | 10 |
| RICHMOND | |
| WTVR | 6 |
| ST. LOUIS | |
| KSD-TV | 5 |
| ST. PAUL | |
| KSTP-TV | 5 |
| SCHENECTADY | |
| WRGB | 4 |
| TOLEDO | |
| WSPD-TV | 13 |
| WASHINGTON | |
| WMAL-TV | 7 |
| WNBW | 4 |
| WTTG | 5 |

Television Networks

National Broadcasting Co.

| | | |
|----------------|---------|----|
| BALTIMORE | WBAL-TV | 11 |
| BOSTON | WBZ-TV | 4 |
| CINCINNATI | WLWT | 4 |
| NEW YORK | WNBT | 4 |
| PHILADELPHIA | WPTZ | 3 |
| RICHMOND | WTVR | 6 |
| ST. PAUL | KSTP-TV | 5 |
| SCHENECTADY | WRGB | 4 |
| WASH'T'N, D.C. | WNBW | 4 |

American Broadcasting Co.

| | | |
|----------------|---------|----|
| NEW YORK | WJZ-TV | 7 |
| NEWARK | WATV | 13 |
| WASH'T'N, D.C. | WMAL-TV | 7 |
| NEW YORK | WJZ-TV | 7 |

Dumont Television Network

| | | |
|----------------|---------|---|
| NEW HAVEN | WNHC-TV | 6 |
| NEW YORK | WABD | 5 |
| PHILADELPHIA | WFIL-TV | 6 |
| WASH'T'N, D.C. | WTTG | 5 |



CBS president Frank Stanton and Mrs. Stanton congratulate F. M. Flynn, president of WPIX, the New York News video station. CBS-TV was among five video stations to salute WPIX debut.



Fred Allen dusted off old vaudeville routine for benefit of WPIX audience. Fred admits he was billed as "the world's worst juggler."

Kyle MacDonnell is an unmistakable attraction in NBC Television's "For Your Pleasure."



WGN-TV, Chicago, looks in at Ambassador East Hotel and sees Edmund Lowe, Mrs. Frank W. Bering, Mr. Bering (hotel executive) and Frank, Jr.



by Lawrence Phillips
Director, DuMont Television Network

☆ ☆ ☆
"How long will a television set last?"

Mrs. A.E., Minneapolis
A good television set will give excellent service for at least ten years, maybe a good many more. Lots of prewar sets are still producing clear, well defined pictures.

☆ ☆ ☆
"When will television have something to offer besides sports?"

Miss R.C., Boston
Television today has a great deal more to offer than just sports. The program schedules of the large well established stations include drama, variety programs, audience participation shows, children's programs, musical, educational and news programs. Although sports programs are popular and probably will always occupy an important place in television's bill of fare, they by no means monopolize program schedules.

☆ ☆ ☆
"Will the television sets being sold today become obsolete soon?"

G.K., Philadelphia
The television sets now on the market will not become obsolete in spite of rumors to the contrary. There will be improvements, of course. That is the American way of doing things, to keep turning out better and better products. But there will be no basic changes in receivers, at least in the foreseeable future.

☆ ☆ ☆
"Do you have to be within 50 miles of a television station to receive the programs?"

H.C., Salem, Ore.
Best reception is to be found in the area within 50 miles of a station. However, there are many instances of homes 75 to 100 or more miles from a station enjoying excellent reception. In such cases the homes generally are located on high land and the set owners have installed special antennas.

☆ ☆ ☆
"What city has the most television stations?"

D.A., Brooklyn, N.Y.
New York. Five stations serve the New York area: WABD, WCBS-TV, WPIX, WNBT and WATV.

☆ ☆ ☆
"How do you get a job in television?"

J.M.L., Sunnyside, Long Island
First, decide just what part of television you are best fitted for. Television needs a lot of varied skills: technicians, actors, writers, directors, salesmen, engineers, make-up experts, set designers, stage hands—the list could be continued indefinitely. The person seeking a job in television should decide what phases of television he is best suited for. And then he should write letters of application to the various stations, outlining in detail his qualifications.



Pre-broadcast warm-up. The cameraman focuses his camera on guest celebrities as they enter the playhouse before broadcast.



Tex and Jinx were among guests, inscribed names in cement before entering new playhouse. (Inset) They chat with other guests.



Among notables, Mr. and Mrs. Wm. Paley (network board chairman), Sigurd Larmon (agency head), and comedian Fred Allen.



Crowd lines up at new playhouse five, waiting to be admitted to the much publicized simultaneous Television and 'AM' broadcast.

RADIO BEST
Television Best
continued

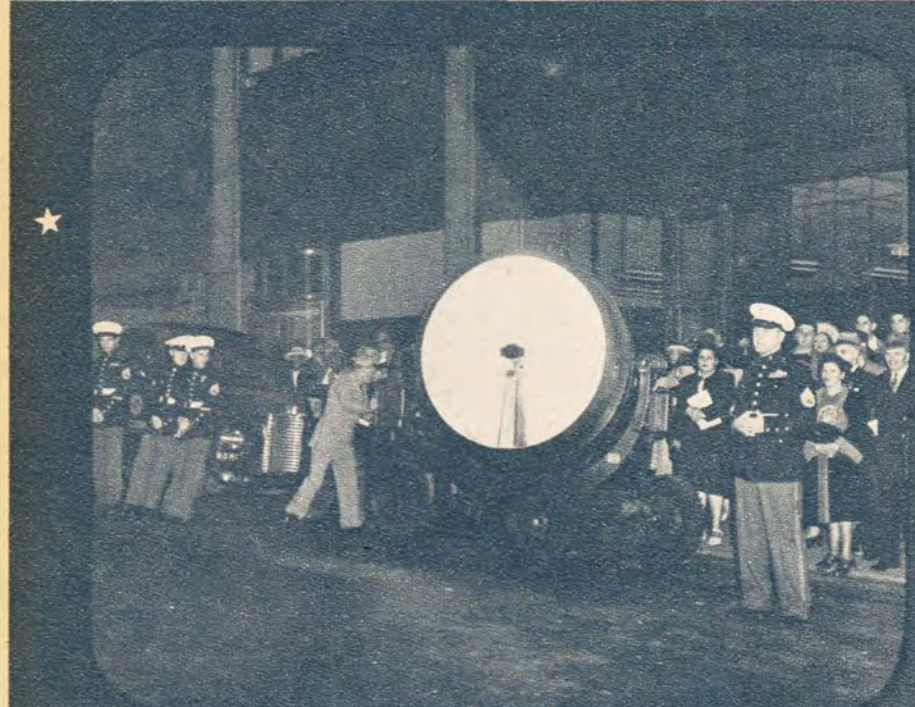
Radio best
Television Best

looks at..



Fred Allen, Nat "King" Cole and Edén Ahbez "Nature Boy" enjoyed the historic "We The People" simultaneous radio-video broadcast.

WE THE



Like a Hollywood premier, Klieg lights and everything. The big searchlights were supplied by Army and Marines for the 'doin's.'



Everyone was having great time when cameraman caught Jimmy Savo making a few pre-broadcast remarks. His wife had fun too.

**CBS feature IS FIRST
TOP-FLIGHT NETWORK
PROGRAM TO BE
seen AND heard
AT SAME TIME.**



PEOPLE

NOT TOO long ago, there was a great furor over at CBS Television over an experiment they were about to try. *We, The People*, long a top-flight radio program was to be simultaneously aired over the visual medium. Extensive preparations were made, and a great deal of plain hard work went into the effort, which was hailed in advance (by press agents) as a history-making event.

Well, the big night came. After weeks of conferences, try-outs . . . and build up, *We, The People* went on the air in a dual capacity. In its usual manner, it went over the radio network, and at one and the same time the video cameras picked up the program for the benefit of several hundred-thousand viewers. Agency men, sponsors, people in the broadcast trade, tuned in to see for themselves how a good radio program looks when transposed bodily to television.

The following morning, the bubble burst when critics gave the program an extremely cool reception. The consensus of critical opinion was that *We, The People* might be good radio, but it was certainly not suitable for trans-literation into the visual broadcast medium.

Continued on Next Page

See "Report to the Listener" (Page 20) for additional comment on "We the People video debut"



The program begins with Dwight Weist, Fred Allen, Martha Greenhouse and Joe Waring.



RADIO BEST

Television Best

continued

WE THE PEOPLE



"Evil Eye" Finkle demonstrated his technique for viewers.



Emcee Dwight Weist interviewed "Nature Boy" eden a hbez and his musician-discoverer Nat "King Cole". * END

Oscar Bradley with J. A. Burgess, W. R. Huber of sponsor firm.



COME ONE AND ALL!

Vaudeville IS BACK



RUSS CASE
and his band



SEÑOR WENCES
Man of Mystery

THE TEXACO
ALL  STAR
THEATRE



STAN FISHER
Harmonica Virtuoso



AL KELLY
Double-talking Comic

On NBC-TV



THE MOROCCANS
The Tumbling Four



PEARL BAILEY
Mistress of Song



THE ANDREAS
Dancers Extraordinary



Recently, Television took a step forward, by stepping back into the old days of "star-studded" shows at the Palace. Vaudeville, now a practically obsolete art, came into the newest entertainment medium and made a hit with both viewers and critics. *Story on next page*

RADIO BEST

Television Best

continued

Milton talks to the folks in a warmup, getting them into the mood for appreciative noises. Insert shows how the studio audience looks to the nervous Berle. (After all, the whole industry is watching.)



Vaudeville Headliners ON THE TEXACO ALL STAR THEATRE

Heart-stirring vocals by PEARL BAILEY.



MILTON muscled in on STAN FISHER'S harmonica act.

A suave pair, ROSARIO and ANTONIO, interpret Flamenco muse.



SID STONE has magic that pleases the sponsor.



Watch him closely. He'll try to put one over.



He did! It's the commercial.

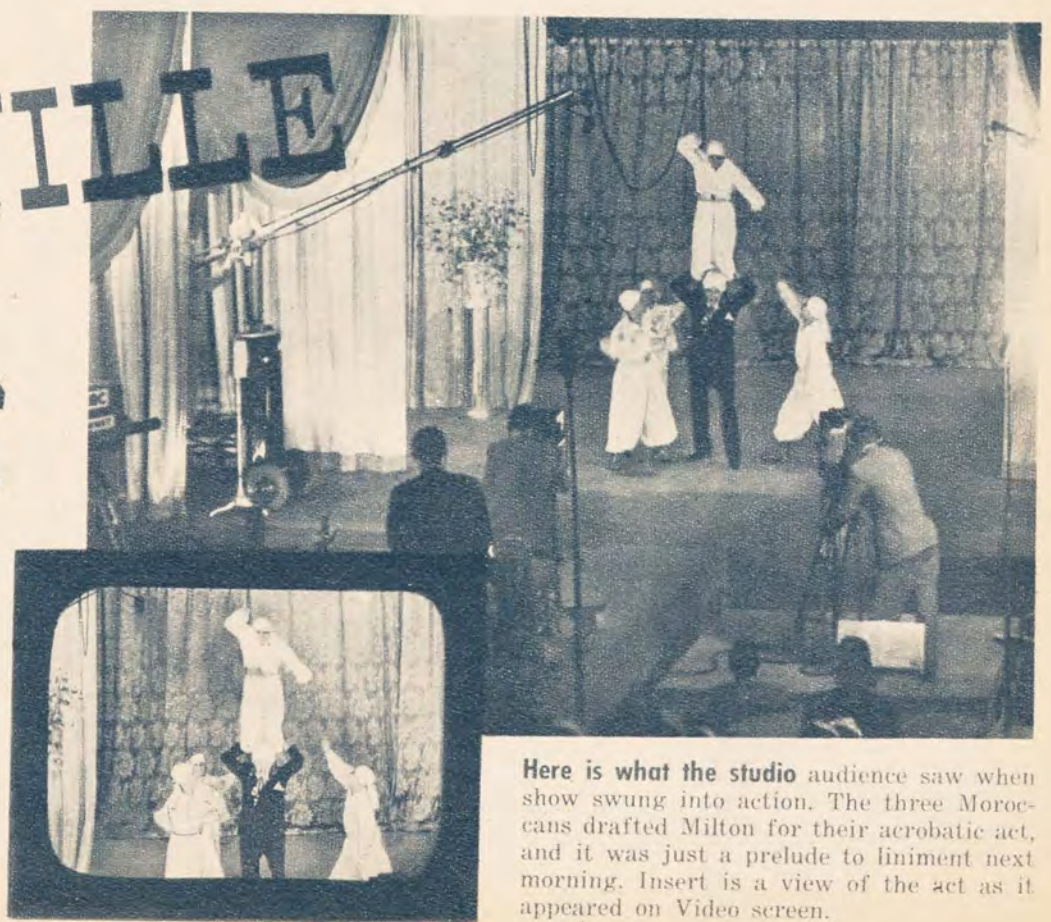


Oh well, the sponsor thinks it's a pretty good trick.



VAUDEVILLE IS BACK

The performers, all top-notch, had a slight edge on practitioners of old who achieved the "big-time." They had what was undoubtedly the biggest audience ever to watch a vaudeville show, but most of them were at home, and the comparatively small studio audience was easy to handle and get into the spirit of things. The list of headliners was headed by Milton Berle, whom people have been saying for years, would be a "natural" on the visual medium. Milton achieved one of his greatest successes at the old Palace theatre, and what more natural thing, therefore, when NBC decided to put Vaudeville on Video, for Berle to be tagged "it" as emcee.



Here is what the studio audience saw when show swung into action. The three Moroccans drafted Milton for their acrobatic act, and it was just a prelude to limiment next morning. Insert is a view of the act as it appeared on Video screen.



Next act on the bill is The Andreas, who do more dressed up type of acrobatics. While the young lady balances precariously upon the gentleman's strong right arm, let's "dolly up" forward for a close-up look at all the tricky goings on.



Audience roared when Milton Berle trembled before video cameras.



VAUDEVILLE IS BACK

Continued



BACK STAGE AT A VIDEO VAUDEVILLE SHOW.

(1) Double talk artist Al Kelly rehearses. (2) Orch leader Russ Case joins Al at piano. (3) Case goes over script with producer Al Sobel.



MORE SCENES FROM A BUSY REHEARSAL.

(1) Case, Kelly and Sobel talk it over. (2) The Andreas sit in on this confab with Case and Sobel. (3) Bill Waterbury awaits signal.



HOW TO CASH-IN ON RADIO'S "Big-Money" Shows!

Although radio's current "giveaway craze" may be planting the seeds of its own destruction, the jackpot and japey shows are still going strong. The trade paper *Variety* conservatively estimates the current yearly jackpot for network and local programs at \$7,000,000, including the giveaway of merchandise, money and services.

SEVEN MILLION dollars is a lot of dough in anybody's economy, and the rash of prize-giving shows has reared a new Hooper-happy group of sponsors who'd rather give away twenty-five thousand dollars a week of other folks' merchandise than put their heads together and spend less money on simply putting on a good show in order to sell their own product. According to some cynics in the broadcasting business, it's getting so that you can't walk into an advertising agency with an idea for a new show without being asked, "How much does it pay-off to contestants and listeners?" Less cynical people are sincerely worried about what may happen to radio itself, if a network can put on a parlor game, give away astronomical sums of cash and lush prizes, and almost immediately get a higher rating than a competing program which attempts only to give the listeners a good, craftsmanlike show which has taken years to build.

But many sponsors feel that is something for critics and serious-minded listeners to worry about. As long as they can get valuable merchandise at no cost to them other than a free mention on the air, they consider themselves ahead of the game.



Although such an attitude is not to be condoned by anyone who respects the broadcast medium as a source of *useful* information and entertainment, those who know these sponsors best agree "two to one" that they'll have to learn the hard way, when they run into the law of diminishing returns.



In the meantime, as long as listeners can get valuable merchandise and goodly amounts of cash at no cost to themselves (other than the twin frustrations of not always winning, and having to miss better entertainment) they can try to keep ahead of the game by knowing which programs give what—and how much.



Accordingly, we again bring our readers a handy guide to network contest and giveaway shows, with special emphasis on "what's in it" for the participant. Let's all get out our pads and pencils, write for tickets or tune in the programs listed here, and keep the telephone lines clear for incoming calls with that big jackpot question.

And if we aren't very "lucky" we can sit and dream of the day when all of us will go back to listening to the radio—just for the pure fun of it.

| PROGRAM & SPONSOR | TIME & NETWORK | PRIZE or PREMIUM | TERMS of OFFER |
|---|------------------------|--------------------------|---|
|  People Are Funny <i>Brown & W'm'son</i> | Fri. 9:00 p.m. | Major Gifts and Cash. | Studio contestant goes through the usual paces to prove that "People Are Funny." It's worth it. |
|  Take It Or Leave It <i>Eversharp Inc.</i> | Sun. 10:00 p.m. | \$64 or Less or Jackpot. | Studio contestants participate in amusing quiz period conducted by Garry Moore. |
| Truth or Con. <i>Procter & Gamble</i> | Sat. 8:30 p.m. | Big Cash & Prizes. | Get entry blank from "Duz" dealer. Send along in 25 words or less why you like the product. |
| Honeymoon in N. Y. <i>Sustaining program</i> | Mon.-Fri. 9:00 a.m. | Major Gifts. & Prizes. | Honeymooners may write to program if they plan on visiting N. Y. Contestants selected from studio audience. |

| PROGRAM & SPONSOR | TIME & NETWORK | PRIZE or PREMIUM | TERMS of OFFER |
|---|------------------------|-----------------------------|---|
|  Break the Bank <i>Bristol Myers</i> | Fri. 9:00 p.m. | Lots of money. | Studio contestants only get paid for correct answers to questions. Jackpot at least \$1000, may go much higher at times. |
|  Stop the Music <i>P. Lorillard, Smith Bros., Speidel Co.</i> | Sun. 8:00 p.m. | Merchandise & Plenty Dough. | Listeners with phones get first crack at naming tunes, then studio contestants. Prizes can range in cash or value up to \$18,000 or more. |
| Go for the House <i>Sustaining</i> | Wed. 9:30 p.m. | House and Furnishings. | Listeners at home are out in the cold, but studio contestants can win household furnishings and up to a grand prize of house and lot. |
| Bride & Groom <i>Sterling Drug</i> | Mon.-Fri. 2:30 p.m. | Week's Honeymoon, Merchan. | Couple chosen from letters to appear on program are showered with gifts, given week's all expense honeymoon. |

| PROGRAM & SPONSOR | TIME & NETWORK | PRIZE or PREMIUM | TERMS of OFFER |
|---|------------------------|-------------------------------|--|
|  House Party <i>Co-Operative</i> | Mon.-Fri. 3:30 p.m. | Major Gifts & Prizes. | Again studio contestants get all prizes. Typical awards are refrigerators, radios, etc. |
|  Double or— <i>Campbell Soup</i> | Mon.-Fri. 3:00 p.m. | \$40 Cash Plus Bigger Stakes. | No money for the listener at home. Studio contestants get cash awards sometimes totalling \$500 or more. |
| Winner Take All <i>Sustaining</i> | Mon.-Fri. 4:30 p.m. | Merchandise and Jewelry. | Listener at home, just listens. Studio winners are carried over from day to day and can win truckloads of stuff. |
| Strike It Rich <i>Luden's</i> | Sun. 9:30 p.m. | Cash up to \$800 | Studio contestants, selected on basis of human interest stories get \$25 "stake" which can be run up to \$800. |

| PROGRAM & SPONSOR | TIME & NETWORK | PRIZE or PREMIUM | TERMS of OFFER |
|--|----------------------------|-------------------------|---|
|  Take A Number <i>U. S. Tobacco Co.</i> | Sat. 5:00 p.m. | Major Gifts and Cash. | Studio contestant picks his question by choosing a number from the board. |
|  Queen For A Day <i>4 sponsors</i> | Mon.-Fri. 2:00 p.m. | Many Major Gifts. | "Queen" selected from audience, showered with valuable gifts and surprises. |
| Lucky Partners <i>Sustaining program</i> | Thurs. 8:00 p.m. | * Major Gifts and Cash. | Studio contestant Vs. his partner who is called on the phone, at home. |
| Three For The Money <i>Sustaining</i> | Sat. 9:00 to 10:00 p.m. | Big Cash. | Over \$6500.00 for naming three songs in exact sequence. Wait for call at home. |



YOUR TOP LOCAL FARM REPORTERS

Continued from Page 34

In the meantime, every local and regional winner will have derived great benefit from the prestige of coming out on top, and the practical dividends of having been brought to the attention of network executives, sponsors, agencies, and wide-awake program managers everywhere.

Look for the final returns in our *Local Stars Contest* in the October issue of RADIO BEST.



Sam Steiger, WHIO, Dayton, Ohio
Sunrise on the Farm



Roy E. Battles, WLW, Cincinnati, O.
Farm Reporter



Hal Renollet, KOA, Denver, Colo.
Mile High Farmer



Ralph Wennblom, KSOO, S. F., S. D.
Farmer's Bulletin Board



Lowell Watts, KLZ, Denver, Col.
Noontime Farm Reporter



Harley West, WSPD, Toledo, Ohio
Farm Breakfast Hour

LOCAL STARS CONTEST

YOUR TOP LOCAL SPORTSCASTERS



Don Hill, WAVE, Louisville, Ky.
Sportscaster



Edwin C. Dooley, WGN, Chicago, Ill.
Sportscaster



Maury Farrel, WAPI, Birmingham, Ala.
Speaking of Sports



Mel Allen, WINS, New York City
Baseball Reporter



Tom Hanlon, KNX, Los Angeles, Cal.
Sportscaster



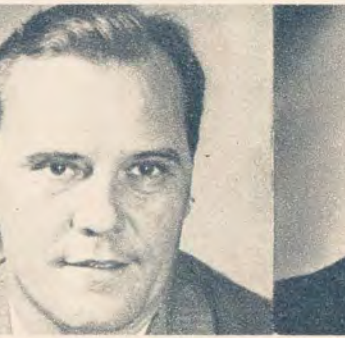
Jack Devine, CJBQ, Belleville, Ont.
Sports Director



Daryl Parks, WRJN, Racine, Wisc.
Sportscaster



Bill Brengel, WWL, New Orleans, La.
World of Sports



Carroll Hansen, KQW, San Jose, Cal.
Sportscaster



Bill Campbell, WCAU, Phila., Pa.
Sportscaster



Tom Carnegie, WIRE, Ind'polis, Ind.
Sports Edition



Rollie Johnson, WTCN, Minn., Minn.
Sports Review



Lester Smith, WHAC, Boston, Mass.
Sportscaster



Russ Hodges, WOL, Wash., D. C.
Sportscaster

Another
Philadelphia
"RADIO
BEST"

WPEN has Philadelphia's
Newsiest Quiz Show!

"CASH IN ON THE NEWS"
with Larry Brown as Paymaster



Larry Brown's no keyhole snooper, but the key to cash is in the news!

If you hear WPEN's hourly newscast or know the news, you can answer Larry's query when he calls. The clues are in the news—catch them and win one, two or *more* U. S. Security Bonds!

Listen to WPEN, 7:30 P.M. every night, Monday through Saturday, and "Cash in on the News!"

950

WPEN

BROADCAST NIGHTLY
7:30 to 7:45 P.M.

THE SUN RAY DRUG STATION IN PHILADELPHIA

"CASH IN ON THE NEWS". IS ALSO BROADCAST OVER WPEN-FM (102.9 mc)



Musical LINKS

by Harry Link

In an earlier column I offered some advice to song writers which seems to have taken root. At the time I suggested they try submitting their songs directly to the band leader and recording artist rather than to the music publisher via the mailman. This suggestion was based on the very human principle that everyone wants to feel "he can pick a song."

That goes as well for the recording manager who okays the song submitted to him by the band leader and singer. As I look over the current list of songs "coming up," it seems to me that a lot of professional song writers as well as amateurs have taken my tip.

A quick survey will show that these songs have all skyrocketed as a result of an outstanding recording. In many cases the songs were waxed by artists who have yet to achieve national prominence, while the record label belonged to one of the phonograph companies which have not yet attained the peak of Victor, Columbia, Decca, Capitol or M-G-M.

These smaller recording companies naturally welcome exclusive rights to a promising new song and they will rush their platters out to beat the competition to the punch. Top examples that come to mind are "You Can't Be True Dear" sung by Jerry Wayne on Rondo records,

A very important point to emphasize in the case of all the above mentioned songs and recordings is the part played by the record jockey in creating their present popularity. They are a tribute to the influence wielded by the most recent member of the "I can pick a hit" society. And, believe me, these platter spinners, have proven it time and again. Right now I would say the record jockeys can do more for a song than any other medium of song exploitation. They have a marked edge because they are in a position where they can get immediate public reaction to the songs they "showcase." If, upon polling the listeners, the jockey gets a favorable reaction, he can really "keep it spinning." This constant repetition will not only boost sales, but force the singers and band leaders to play the song because of the very popularity the jockey has created for it. If the song is as yet unpublished, the publishers will come knockin' at the writer's door and follow through with coast to coast exploitation. Thus a potential new hit is born.

So, to review, if I were writing songs today I would most certainly adopt this course. I would have a dozen copies made up and submitted to the smaller record companies in the hope that I could get it recorded. I would then start my campaign to get the local disc jockey to play it and get a public reaction rather than a publisher's reaction. After all it is the public who will decide whether the song is good or not. Every music publisher is guided by this elementary fact. If your song clicks with the public, you can bet it will click with the publisher — particularly with his check book.

HOBOKEN has its Sinatra, but Canarsie has its Damone. Honoring Vic Damone's twentieth birthday, fifteen Damone fan clubs threw a lawn party for the CBS star at the Canarsie home of an ardent fan.



Jack Owens, Breakfast Club crooner, jumped to national fame with his recording of "Hukilau Song" on Tower records.

"Keep A-Knockin'" by Gene Austin on Universal records, "My Happiness" by R. Dovill-Novelle Trio on Bullet records, "Tea Leaves" by John Laurenz on Mercury records, "The Color Song" by Henderson on Republic records, and Jack Owen's "Hukilau Song" on Tower records. So much for this brief sampling of coming hits.



Records of the Month

by Les Merman

Best Male Vocals

A listen to this month's new disks discloses an edge for the boy over the gal singers... TONY MARTIN has a pair of outstanding RCA VICTOR biscuits in "Confess," (20-2812) sung forthrightly and with good tone, backed by a neatly introduced "Bride and Groom Polka"; and two tasty Cahn and Styne ballads "It's You or No One" and "It's Magic" (20-2862)... FRANK SINATRA'S "I've Got A Crush On You" (38151) on COLUMBIA is Good! Good! Good! Specifically: Good Sinatra, good Gershwin and good trumpet breaks by Bobby Hackett; and The Voice was never better than when he is toying with "Hush-A-Bye Island" and "This Is The Night" (37193)... A kid who's so sincere it hurts is MEL TORME but he comes through nicely with the oldie "A Cottage For Sale" (573); is appealing on "Little White Lies" (558) and real gone with "Gone With The Wind" on the reverse... GORDON MACRAE'S fresh, manly tones make all his disks good stuff particularly CAPITOL'S "Spring in December" (38153) which also gets another great whirl from COLUMBIA'S BUDDY CLARK... FRANKIE LAINE is at his buoyant best in Coquette (225), Confessin' (227), both on the ATLAS label... And lastly, DICK HAYMES makes it a great month for the baritones with a smooth interpretation of "A Little Imagination" on DECCA (14751)...

Best Novelty Vocals

JIMMY DURANTE is just about as hilarious as you would expect him to be in two typical and tailor-made ditties, "Chidabee-Ch-Ch" and "The Day I Read A Book" on MGM (30084)... There's a fairly funny running gag in "The Hogan Song" and being a sucker for excruciating puns we enjoyed it as projected by the very hep SLIM GAILLAIRD and his Trio on MGM (10164)... "Clancy Lowered The Boom" is marked for success at every saloon juke box. RCA VICTOR picked the best lad for the Irish singing and comedy touches in DENNIS DAY (20-2810)... Delightful DOROTHY SHAY does a big-time job of entertaining with "The Sample Song," cozily assisted by one of Mitchell Ayres' musical combinations on COLUMBIA (38140)...

Frankie Laine



Best Dramatic

DECCA deserves a theatrical award for SOLILOQUIES FROM HAMLET read by JOHN GIELGUD. This vital and influential thespian presents an interpretation of the great monologues from "Hamlet" that simply must be heard by all who revere Shakespeare. Brilliant and inspiring.

Lena Horne



Best Female Vocals

We listened to a lot of girl singers, could find but four comparable in quality to the abundance of good male offerings... Most attractive was a pairing by LENA HORNE, done in her dulcet and at times torrid style; the tunes, on MGM (10165), are "Deed I Do" and "Love of My Life"... Three promising new singers are SARAH VAUGHN, DORIS DAY and MINDY CARSON... Recommended are their respective translations of "The One I Love Belongs To Somebody Else," MUSICRAFT (552); "It's The Sentimental Thing To Do," COLUMBIA (38159); and "You Took Advantage of Me" on MUSICRAFT (574).

Carmen Cavallero



Best Albums

The DECCA "Songs of Our Times" album series is a worthy gimmick that presents the hit songs of given years. This month they mailed us the "1932" album featuring Carmen Cavallero band and it hit us right where our nostalgia is most sensitive... The same factory is out with a BING CROSBY SINGS album (A-648) of song hits from shows of which "Evalina" alone is easily worth the cumulative cost... "A PRESENTATION OF PROGRESSIVE JAZZ" has CAPITOL showcasing its STAN KENTON... Recommended only for the Kenton disciples and those with unusually calloused eardrums...

Best Dance

Lots of swingy stuff around for summer dancing, like, for instance: Good beat and vocal by Stuart Foster on TOMMY DORSEY'S "Let Me Call You Sweetheart" and another good singing job by Gordon Polk on "Walk It Off," on RCA VICTOR (20-2904)... Dreamy is "A Lovely Afternoon" as etched by TEX BEN-EKE, nicely vocalized by Garry Stevens with a cute whistling chorus by Tex on "Ramblin' Around." RCA VICTOR (20-2837)... Even dreamier is that old waltz expert WAYNE KING on an RCA VICTOR waxing of "My Guitar" (20-2840)... More modern in arrangement, most up-to-date, in fact, is the same label's RAY MCKINLEY singing a novelty, "Put 'Em In A Box" (20-2873) and then offering a neatly orchestrated ballad "You Can't Run Away From Love," sung by one Marcy Lutes... Highly rated RUSS CASE projects his usual class into "Crying For Joy" and "Time and Again" for RCA VICTOR (20-2778) with a pair of pros, Peggy Mann and Billy Williams, singing in tune... For the SAMMY KAYE fans, RCA VICTOR presents a standard Kaye disk-ing of "Spring Came" and "At A Sidewalk Penny Arcade" (20-2886).

Best Miscellaneous

There's life still left in "Nature Boy" if you'll give a listen to the way pianist ART YOUNG devotes his talents to a thoughtful and poignant portrait of the eden ahbez work. And that wondrous full range recording by LONDON (R.10013) is a big help... On the same label, CAMARATA leads a silky ensemble called The Kingsway Symphony Orchestra through "Rumbalero" (R.10011), brilliantly composed, arranged and conducted by the American-born maestro... One of the most commercial things we've heard is the version of "These Foolish Things" by THE ACCORDION-AIRES, whoever they might be. An oddly instrumented group, mostly accordions, they weave a great deal of feeling and romance into this evergreen, via MAJESTIC (1240)... And, on a higher plane, RCA VICTOR has chosen two wonderful old favorites "I'll See You Again" and "Why Do I Love You?" and entrusted DOROTHY KIRSTEN and ROBERT MERRILL, both of the Metropolitan Opera, to sing them. They do, gloriously; abetted by RUSS CASE and orchestra. Red Seal (10-1398).



Best Vocal Group ↑

THE ANDREWS SISTERS haven't had any worthy competition for at least a decade, probably because they seem to get better all the time. Their blend and tone on "Don't Blame Me" for DECCA (23827) are, to borrow a phrase from the McHugh-Fields tune, "as sweet as a kiss can be"...

Radio best

This Month's Disc Jockey



WROW'S Garry Stevens



Garry Stevens, the affable, young proprietor of Garry Stevens' Song Shop, which holds forth every afternoon on WROW, Albany, New York, was featured vocalist with Tex Beneke and the Glenn Miller orchestra until last April—now turns his musicianship to riding herd on a mess of platters.

GARRY'S FIRST formal interest in music was as a trumpet player, an instrument he learned to play while still in high school. After graduation from City College in his native town of Los Angeles, he traveled to Albany, where he played an engagement with Paul Kain's orchestra at a local hotel. Shortly thereafter, Stevens landed a job with CBS as a staff musician, then later joined the Charlie Spivak outfit as a vocalist. He was still with Spivak at the time of enlistment in the Army Air Forces, and it was while in the army that the late Major Glenn Miller asked Garry to sing with his Army band. Although unable to accept because of the war, Garry considers it the greatest compliment he ever received. Later, he was again invited to join the band, when it was reorganized by Tex Beneke, and he accepted, gladly. While with Beneke, he did vocal honors on NBC's *Supper Club* during the summer of 1947, made several movie shorts in Hollywood and is featured on scores of Tex Beneke recordings. Some of Garry's latest recordings include *Beyond the Sea*, *Strange and Sweet*, *Encore Cherie*, *Dream Girl* and *Dreamy Lullaby*.

Seven years ago Garry married an Albany girl, the former Dorothy Brodie, and he now hopes that his reputation earned with the Beneke-Miller group will enable him to earn a comfortable living and "settle down" at home for awhile. In addition, he wants enough time to keep on flying his own plane over the Adirondacks and Catskills—Garry Stevens' chief hobby. ★END

FOUR STARS IN "THREE FOR THE MONEY"



Maestro Mark Warnow plays the music in the new hour-long program of melody, mirth and dough, "Three For The Money" heard over the Mutual Broadcasting System.

Russ Emery croons →



Mary Small - vocal ←



emcee Clayton (Bud) Collyer. →

quiz on kids ANSWERS

1. Percy Faith (conductor)
2. Roger Pryor (emcee-host)



Easy as A-B-C



Be Your Own MUSIC Teacher

LEARN AT HOME THIS QUICK MONEY-SAVING WAY

THESE simple as A-B-C lessons consist of real, honest-to-goodness selections instead of tiresome scales and exercises. Learning music by this remarkable "home-study" method is a most enjoyable pastime. Each easy lesson adds a new "piece" to your list. You learn to play by playing from real notes. No "numbers" or trick music. And you can't go wrong. Everything is right before you in print and picture form. When you start on a new tune the simple printed instructions tell you just what to do. Then a picture or diagram shows you how to do it. Finally you play it yourself and hear how it sounds. You start in with simple melodies. As you master these you go on to more advanced pieces. And almost before you realize it you may become an excellent musician. And just think! You can study any instrument you choose for only a FEW cents a day!

If you're really interested in learning music, send for our Free Booklet and "Print and Picture" Sample. See how easy... how thorough... how practical our method of instruction is. Mention favorite instrument. U. S. SCHOOL OF MUSIC, 1539* Brunswick Bldg., N. Y. 10, N. Y.

FREE BOOKLET

U. S. SCHOOL OF MUSIC 1539 Brunswick Bldg., New York 10, N. Y.

Please send me Free Booklet and Print and Picture Sample, I would like to play (Name Instrument)

Instrument?..... Have you Instrument?.....

Address..... Please Print

Name.....

E & J Folding WHEEL CHAIRS
LIGHTEST and STRONGEST



FOLDS TO 10 INCHES

Ideal for TRAVEL, WORK, PLAY
 Lightweight...Beautifully Designed
 Chromium Plated

EVEREST & JENNINGS Dept. 9
 7748 Santa Monica Boulevard
 Los Angeles 46, California

ZIP... and it fits!



adjustable waistline
 zipper skirt
 exclusive with

JOAN LORD
fashions

for girls and teens wherever
 your favorite sportswear is sold.

Better Hair... Healthier Scalp

in just 30 days—
or PAY NOTHING!

Complete System—Nothing Else To Buy. Can Last For Years!

If you still have your hair—but are already losing it—there is something important you can do. Even if all other methods to end hair-loss or dandruff have failed... you owe it to yourself to test this wonderfully easy system entirely at our risk!

WHAT THE GRO-CRAFT SYSTEM WILL HELP DO

End Dandruff • Open Clogged Hair Ducts
 Check Abnormal Hair-Loss • End Itchiness
 Wake Up The Scalp • Clear Away Scales
 Bring Growing Hair In at Its Strongest

Imagine! All you require with this remarkable system is a newly developed—vitaly important hair brush to be used scientifically in the privacy of your own home. Each day just a few moments of care will help your hair! With the brush you will receive the complete system and simple instructions at no extra charge.

SEE and FEEL RESULTS IN 1 SHORT MONTH

Your hair is a priceless asset—Once it is all gone there is probably nothing you can do. Don't risk baldness. Help Nature perform her function of growing healthy hairs from your thousands of hair ducts. Start Right Now! Give your scalp a chance—Mail Coupon Today. You must see results in just 30 days or we will refund your purchase price.

—SEND NO MONEY—

GRO-CRAFT CO., Dept. 179
 505 Fifth Ave., New York, N. Y.

Please rush System and special brush in plain wrapper. I will pay postman only \$1.98 plus postage. If not delighted with results, I will return both within 30 days for full refund of purchase price.

Name.....
 Address.....
 City..... State.....

Check here if \$1.98 is enclosed. We pay postage. Same money-back offer applies.



Frank entertains the youngsters at local school after his WNBC broadcast there.

Papa FRANK LUTHER
sings Mother Goose!

Mr. and Mrs. Frank Luther.



New York school children accompany Frank Luther in recent safety campaign show.



He makes a personal appearance at a local store selling his children's records.

RECENTLY FRANK LUTHER drove up to a music store in New York where he was to sing and autograph some of his famous children's records. But as he stepped out of his car, he found that he couldn't possibly get into the store. Reason? A mob of three thousand eager children and their mothers were blocking his way. They spied Frank, rushed him, and order was restored only after a police riot squad car rescued the singer. Luther had announced his personal appearance just once, on his Saturday morning program on WNBC.

Luther's popularity among young listeners surprises none of the parents and teachers who know of his children's records, which have sold in the millions. His "Songs of Safety" and "Mother Goose Stories" have become classics. When WNBC was planning a solid morning of young people's programs, in answer to critics of blood-and-thunder serials, it was natural for them to start with Luther.

No newcomer to radio, Frank Luther starred as a romantic tenor during the thirties, singing with such groups as the Revelers, or as a soloist. Before that, he had done a little of everything: reporting, prizefighting, cowpunching, song-writing, conducting an orchestra and editing a radio column.

Today, with his wife, who plays "Judy that's me!" on his program, Luther is an advocate of educating children with sugar-coated pills—his songs. "Attract their interest, entertain them, and then teach them something." * END

The Most Amazing Factory-To-You Introductory Offer Ever Made to Radio Best Readers



New automatic machinery inventions and manufacturing methods now turn out GORGEOUS fountain pens, ball pens and mechanical pencils with mass production economies unheard of 2 months ago! These tremendous savings passed on factory-to-you. Even when you SEE and USE, you won't believe such beauty, such expert workmanship, such instant and dependable writing service possible at this ridiculous price! Competition says we're raving mad. Decide for yourself at our risk.

Not One... Not Two... But **ALL 3**
Yes, This Perfectly Matched 3 PIECE POCKET SET

WITH YOUR NAME ENGRAVED ON ALL THREE WRITING INSTRUMENTS IN GOLD LETTERS . . . Factory To You

\$1.69

1 FOUNTAIN PEN



2 BALL POINT PEN



3 MECHANICAL PENCIL



ILLUSTRATIONS ARE ACTUAL SIZE

Fashionable gold plate HOODED POINT writes velvet smooth as bold or fine as you prefer . . . can't leak feed guarantees steady ink flow . . . always moist point writes instantly . . . no clogging . . . lever filler fills pens to top without pumping . . . deep pocket clip safeguards against loss.

Has identical ball point found on \$15 pens . . . NO DIFFERENCE! Rolls new 1948 indelible dark blue ball pen ink dry as you write. Makes 10 carbon copies. Writes under water or high in planes. Can't leak or smudge. Ink supply will last up to 1 year depending on how much you write. Refills at any drug store. Deep pocket clip.

Grips standard lead and just a twist propels, repels, expels. Shaped to match fountain pen and ball pen and feels good in your hand. Unscrews in middle for extra lead reservoir and eraser. Mechanically perfect and should last a lifetime!

10-DAY HOME TRIAL ➔
FULL YEAR'S GUARANTEE ➔
DOUBLE MONEY BACK OFFER ➔
SEND NO MONEY — MAIL COUPON ➔

Yes, only the latest manufacturing equipment and inventions could possibly cut production costs to bring a perfectly matched factory-to-you value like this. The matched barrels are practically unbreakable. Unheard of beauty, unheard of service, unheard of price and your name in gold letters on all three writing instruments as our special introductory gift if you mail coupon now! Send no money! On arrival deposit only \$1.69 plus C.O.D. postage on the positive guarantee you can return set for any reason in 10 days and your \$1.69 refunded. Could any offer be more fair? Then mail coupon today and see for yourself a 'new day is here in writing instrument value!

M.P.K. COMPANY, Dept. 476-L
179 North Michigan, Chicago 1, Illinois

Matched perfectly in polished, gleaming colorful lifetime plastic. Important, we will pay you double your money back if you can equal this offer anywhere in the world! More important, you use 10 days then return for full cash refund if you aren't satisfied for any reason. Most important, all three, fountain pen, ball pen, and pencil, are each individually guaranteed in writing for one year (they should last your lifetime). Full size. Beautiful. Write instantly without clogging. The greatest most amazing value ever offered. Your name in gold letters on all three if you act now. Mail the coupon to see for yourself.

RIGHT RESERVED TO WITHDRAW OFFER AT ANYTIME

SPECIAL OFFER COUPON

M.P.K. Company, Dept. 476-L
179 N. Michigan Ave., Chicago 1, Illinois

Okay, "miracle man", prove it! Send PERFECTLY MATCHED FOUNTAIN PEN, BALL PEN and MECHANICAL PENCIL with my name engraved in gold letters. Enclose year's guarantee certificate. I'll pay \$1.69 plus few cents postage on guarantee I can return set after 10 day trial for cash refund. (Pay in advance and we pay postage)

ENGRAVE THIS NAME ON ALL 3 PIECES:

(Print plainly . . . Avoid mistakes)

Send to (NAME).....

ADDRESS.....

CITY.....STATE.....

"SHE HAS A WAY WITH THE WOMEN"



Women KNOW women! Their criticism of their own sex can be far more devastating than that contrived by the male of the species. So when women . . . by the thousands . . . approve and applaud WROW's Louise Benay, it's a pretty fair indication of her popularity.

Louise has her own hour long product participation program five days weekly on WROW's 9 A.M. to 10 A.M. spot—always a tough assignment . . . because the format of such programs has become pretty well established. Why, then, her popularity?

Probably because she's been blessed with the kind of voice that women like; the kind of sincerity and believability that you or I would give much to have; the kind of personal integrity that won't allow her, a housewife, to hand a line of patter on a product that she herself cannot endorse.

These elements plus a most careful screening of material; stories about movies and books, reports on style trends, foods and home-making, interviews with outstanding personalities and a wise choice of music, combine to make hers an hour that thousands of women look forward to.

Chase and Sanborn, 7-Up, Creamo, Joy Cake Mix and The Dupont Company are a few of the nationally known names that have found that it pays to "have a way with the women."

WROW **59¢ FIRST**
on your dial
in ALBANY, N. Y.

A BASIC MUTUAL AFFILIATE

National Representatives: AVERY-KNODEL, N.Y.C. and CHICAGO



Disc-Jockey Joe Deane is pictured with Spike Jones, one of the many big-name guest stars to appear on his programs.

deane
OF THE
discs!

"JIVE JOCKEY JOE",
WINS PLENTY OF PLAUDITS
FOR PLEASANT PLUGS
AND PLATTERS!

WHEC, ROCHESTER, NEW YORK, puts on a disc-jockey show nightly from 11:30 to half past midnight called "Moonlight Dancing Party"—and another one, "Open House," daily at 4:30. Keeping a firm hand on the reins, while spurring these programs at an excuse-my-dust gallop, is Joe Deane, known to thousands of teen-agers and many an oldster as "The Deane of Popular Music!"

Joe Deane knows what his audiences want and gives it to them. At the same time, he's smart enough not to overlook certain "minority groups."—"After all," says Joe, "the folks who like classical music don't all go to bed at 10 o'clock! All the hillbillies don't live in the mountains of Tennessee. Appreciation of cowboy songs isn't limited to people who are corralled in the Great Plains! You don't have to be a *hidalgo* to enjoy Latin-American music! And you don't have to have a southern accent to appreciate negro spirituals!"

Joe can handle a commercial plug as easily as he can flip a disc, and he's master of that all-too-neglected art of making the commercials sound as pleasing to his audience as they do to his sponsors!—No mean trick!

When recording artists pass through Rochester they seldom fail to pay a visit to Joe Deane. For example, the roster of guests on Joe Deane's two shows during the past few months alone includes such star-bright names as: Vaughn Monroe, Bob Crosby, Monica Lewis, Vic Damone, Charlie Spivak, Spike Jones, Lanny Ross, Louis Prima, the "Harmonicats," Connie Haines and the "Three Suns"—not to mention stars of the "Ice Follies" and practically every other show with music in it that has come to Rochester.

Except during summer months, Joe sets up his "mike" in the lobby of Rochester's RKO Palace Theater every Saturday night, buttonholes folks on the way out, asks them questions about bands and music, and, if they have the right answers, rewards them with records and theater passes. As a result of this specialty, plus frequent personal appearances at church dances and parties at local youth centers, Joe is constantly in firsthand contact with the fans. He is not merely a "radio voice" but a tangible personality!—Joe Deane, WHEC's little man with a big audience—and super-satisfied sponsors! * END



CAN YOU TOP THIS

Jokesmith Meets Tough Audience.

The "Can You Top This" safari is apparently in for a warm time as a peek at cannibal chief Ward Wilson's stern visage portends in this movie short.



Senator Ford, Harry Hershfield and Joe Laurie, Jr. parade out their gags for delectation of the natives, but laughs are scarcer than hen's teeth here.



Once he lays his eggs, Senator Ford's goose looks cooked. The more than interested spectators to barbecue are Peter Donald, Laurie and Hershfield.

Career of a Woman Commentator!

by Margaret Arlen



I HAD TO take exception to a chance remark someone made at a dinner table one night. To wit: The life of a women's commentator on a New York radio station like WCBS must be glamorous.

True, there is a lot of glamor in the people you meet across a microphone. Movie and stage stars, celebrated authors, travelers, and government officials. But the most fascination comes from plain people whose stories are filled with human warmth. And while the excitement never wears off, no matter how many people you have met and interviewed, there is more than meets the ear in this business of being a women's commentator.

Somehow it's always difficult to convince people that there is a good deal of old-fashioned hard work attached to a commentator's duties. Life isn't just one long procession of interesting or famous people, fashion shows, glamorous places, movie and stage premieres.

First and most important in my work is knowing my listeners — I suppose you might say that they are my well-spring. They are the ones I must please, and before I begin to please people I must know them. It is the listener who really counts. That is why I am happy to go out whenever possible, and make personal appearances at women's clubs, Parent Teachers Association groups, philanthropic societies and the like.

Checking my appointment book for recent dates, I find that I visited among other places: Asbury Park to be a judge at the annual Orchid Promenade, Parent Teachers Association groups at Morristown, N. J., and Bronxville, N. Y., to conduct discussions, the Sarah Ward Day Nursery Benefit at Millburn, N. J., and a fashion show for the Far Rockaway League of the Hebrew National Orphans Home.

All this means getting home late many nights and my day begins

at 6:00 a.m. I am on the air at WCBS at 8:30 a.m. and early rising is necessary so that I can put on my best face for the broadcast. After we go off the air, I breakfast with the guests of the day and members of my staff. After that, it's office details, lining up guests, attending meetings and answering listeners' mail which is very important. Then come the personal appearances — the visits into the area served by our station.

Surely one can see that a broadcaster's life is not all glamor.

Yet, it is a most satisfying existence. Most satisfying and most important is the personal contact with my listeners. My father is a minister in North Carolina, and it was he who taught me to get out and 'know the people.'

You know, a clergyman can't just stand up in a pulpit, and preach one day a week, and feel his work is done. He must get out daily among his congregation and know their small daily problems if

Continued on Page 60



Peeking around the door are Margaret Arlen and radio partner Harry Marble.



ARTHUR AMADON
sings

“Hymns Eternal”

... dedicated to
*Man's unending praise
for his Creator.*

Monday through Friday
8:45 am

FOLLOWERS of all faiths find comfort, solace and inspiration
in this morning call to share the hymns of our fathers.

In simple dignity, Musical Director Avner Rakov and his
violin . . . George Wright Briggs at the novachord . . . blend
music of the ages to words of a story often told.

WESTINGHOUSE RADIO STATIONS, INC.

WBZ
BOSTON

tune tester shows

**KDKA featured programs
try out songs by amateurs
who send them in
from far and wide.**



Carl Ide's Variety Club on Saturdays, gives amateurs chance to play and sing own tunes.

**— Slim Bryant and Wildcats.
Top are, Lippy Bryant
Kenny Newton
and Slim Bryant.**



**Front row (l-r),
are Al Azzaro,
and Jerry Wallace**

KDKA, the Pittsburgh Westinghouse station, has added a new service to the long list of special programs offered its listeners. It is a series of programs known as the "Tune Tester" through which the station says to the amateur song writer: "Bring in your tunes, we'll broadcast them if they're good."

The new service was made possible by the United Music Clubs, an organization which was founded in Pittsburgh by local amateurs for mutual helpfulness. Some write music, others lyrics. Now it has members in practically every state in the union.

Nominal membership fees were stipulated, but there were no rackets attached, no publication fees, no wild and false promises. Professional men, truck drivers, laborers, housewives, office workers all banded together in many cities and today United Music has a substantial organization.

Pittsburgh Press Radio Editor Si Steinhauer investigated the group and found it a worthy one. Since then he has given it his wholehearted support.

KDKA entered the picture by giving time so the amateur tunes could be heard on the air. Programs which feature the "Tune Tester" are Ev Neill's Magic Melodies, Monday night feature at 6:15; Slim Bryant and the Wildcats, Monday-through-Friday on the Farm Hour, and Wednesdays and Fridays at 6:15 p.m., and Carl Ide's Variety Club, heard every Saturday at 12:30 p.m.



Ev Neill devotes his Monday nite Magic Melodies program to tunes produced by amateurs.

Amateurs are invited to write in for a free submission form—the address is Tune Tester, P. O. Box 808, Pittsburgh 30, Pa. Their tunes are then examined by a United Music reviewing board. Songs judged of broadcast quality are then scheduled for a KDKA show.

Since the programs have been on the air, "Tune Tester" has proved the old saying that everybody has a desire to write a song. Marvin Smith and his wife, Dot, of Greensboro, N. C. had the desire and they wrote a tune. They gave it a perfect title, "I'm Gonna Hang My Heart on a Moonbeam." They asked United Music for help and after Ernie O'Hara did a little "fixing" Lawrence Welk listened to it and decided the tune fit his orchestra's style.

In addition to "I'm Gonna Hang My Heart on a Moonbeam," other United Music tunes which have been heard on the networks are "Don't Wait Too Long," "My Saddle, My Broncho and You," "Just a Dream or Two Ago," "Let's Be Romantic," and "My Heart Belongs to You."

They're just a few of the songs "Tune Tester" introduced on the air. Since then they've been featured by Perry Como, Jack Berch, Bill Harrington and many other local and network stars. *** END**

**Fame and Fortune
in Radio and Television**

- **Announcer** Easy, once you know the simple procedure to follow for getting the job you want in radio. New—Informative book shows you how to prepare your audition, your copy, your biography—And tells where and how to present your material.
- **Actor** Send for your copy now! Limited edition, only \$1 No special schooling or experience needed.
- **Disk Jockey** Your order entitles you to our counseling service, FREE
- **Writer**

RADIO LIBRARY

952 Crenshaw Blvd. Los Angeles 6, Cal.

UNWANTED HAIR

LECHLER VELVATIZE—the clean, easy odorless way to remove hair from the face. Leaves no stubby regrowth. Comes in a dainty pastel compact.

\$1, no tax

MOORISH HAIR REMOVING WAX—actually destroys the entire hair, above and below the skin surface. Contains no harmful chemicals. Safe for use on face or body. A great favorite with theatrical folks. Thousands of testimonials have been received on this product.

\$1, plus 20c tax

MOORISH HAIR REMOVING POWDER—For heavy growth under arms and on body. Men, too, use it to shave!

\$1, plus 20c tax

MOORISH CREAMY LIQUID—Has the consistency of sweet cream. The dainty, odorless, society way to remove hair from face or body. Large 6-oz. bottle.

\$1.50, plus 30c tax

We will send all products listed in this advertisement for only \$5, tax included. \$5

Check items desired! If you send cash with order, we pay postage. On C.O.D. orders, postage is added.

HOUSE OF LECHLER
560 B'way Dept. 719 N. Y. 12, N. Y.

Black and White and Wonderful

**FOR DATES AND DANCES
... FOR SUMMER ROMANCES**

Flirtatious black fans scattered over a frosty white background bring dramatic excitement to this figure-flattering frock of lush rayon jersey. Yoke of shadowy sheer marquisette which also edges perky all-around peplum and outlines darling cap sleeves provides enchantment destined to fill your summer calendar with dates galore. Truly wonderful, too, at only \$6.98.

Bonus
DIVIDEND INCLUDED

Style-4841
only \$6.98
SIZES: 11 to 17
12 to 20

Personalized
MONOGRAM BLOUSE
*Join The Dress-of-the-Month Club today by simply purchasing the lovely dress shown on the left and get your bonus dividend at no extra cost.

HERE'S YOUR FIRST DIVIDEND
It'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. Magnificently tailored in washable white rayon faille. SIZES: 30 to 44.

WEAR IT 3 WAYS:
1—With its smart, snap-on-red-letter Monogram tab.
2—With its Gibson Girl "pearled" ribbon tie.
3—Plain ... or perked up with scarf or jewelry.

HERE'S EXCITING FASHION NEWS FOR EVERY WOMAN...

These famous "best-dressed" personalities invite you to join the Dress-of-the-Month Club.

Adolphe Menjou
(now appearing in MGM's "State of the Union")

Billie Burke
Ginny Simms
Patricia Stevens

Their "in-the-know" style sense combines with the "know how" of our fashion designers to bring you Dress-of-the-Month Club originals of outstanding merit.

HERE'S HOW THE CLUB WORKS:

Your first dress purchase enrolls you as a member and entitles you to all Dress-of-the-Month Club membership advantages.

A VALUABLE BONUS DIVIDEND is GIVEN to you IMMEDIATELY—delivered WITHOUT COST along with your FIRST dress purchase.

You merely agree to buy 3 additional dresses during the next 12 months at the club's low, money-saving price (as little as \$6.98 and seldom more than \$9.98) to earn this VALUABLE BONUS.

Each month the club's Fashion Forecast is mailed to you. You may order any advance fashion shown ... or pass by as many months as you choose. NO DRESS IS EVER SENT TO YOU UNLESS YOU HAVE SPECIFICALLY ORDERED IT! You may use your club membership to make purchases for any member of your family ... IN ANY SIZE.

SPECIAL INTRODUCTORY OFFER!

For a limited time only, you may buy this DOMC creation without joining to prove to yourself the value of becoming a Dress-of-the-Month Club member.

MONEY-BACK GUARANTEED

Mail membership application Today!

DRESS-OF-THE-MONTH CLUB, 2323 So. Michigan Ave., Chicago 16, Ill. Dept. DC-49

Please send me Dress-Of-The-Month Club Style No. 4841 shown above in the size and color I have indicated below.

CHECK ONE Do not send me dividend now, but without obligation, record this purchase to my credit towards a dividend in the event I decide to join club later.

I want to join now. Send along as my first Club Bonus Dividend at no extra cost, a Monogram-in-a-Minute Blouse. Size _____ Initial _____ I understand that as a dividend-receiving member I need buy only 3 additional dresses during the next 12 months, and that during that period the club will offer at least 72 Dress-of-the-Month Club originals for me and my family to choose from.

| SIZE | DESCRIPTION | 1st Color Choice | 2nd Color Choice | PRICE |
|------|----------------|------------------|------------------|--------|
| | Style No. 4841 | | | \$6.98 |

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

Name _____ Address _____ City _____ State _____ Zone _____



**Career of a
Woman Commentator**
... by Margaret Arlen continued

he is to serve them spiritually.

So—a broadcaster would soon have very few listeners if she sat before a microphone daily and didn't strive for a working knowledge and friendship with the people she is talking with.

I feel so humble in the presence of some of the people who have come before our WCBS microphone. Not particularly the glittering celebrities or renowned scholars, but rather the ordinary people who have overcome great handicaps, or attained deep wisdom and established true brotherhood in their own lives, plain people who have learned how to live.

When I visited the New York Lighthouse to make a tape-recording of the experiences of those who are in the dark, I learned that there is much light in their lives. The courage, cheerfulness and industry of the blind was a revelation and a lesson to those of us who might sometimes complain about minor handicaps.

I once interviewed a woman who, though not well-endowed with worldly goods is richer than many I know. She had four children of her own, and yet over the years, has been foster-mother to some twenty-two youngsters who otherwise would have been left to drift by themselves. Some of them are grown now, useful citizens and everlasting grateful to this woman whose great heart helped to steer them into good lives.

Recently, we were privileged to have as our guest another woman who told an amazing story of tolerance and brotherhood. She and her husband, many years ago, helped a man of God to save his church. They were of a different faith than he, and did not have much money themselves, yet felt impelled to aid him. This woman and her husband by that one action, knew more of charity and love, than many of us who just talk or write could ever know. As she says, it was 'bread cast upon the waters,' and it has come back to them more than a hundred fold, in a good, happy life.

No—it's not living a life of glamor being a women's commentator. It's sharing the more impressive glamor of life. * END



**top
summer
stars**

Jane Pickens, aided by comedian Phil Leeds and baritone Jack Kilty, are Sunday favorites.



Conductor Ray Noble and singer Ilene Woods star in the all-musical Thursday series.



Frank Mittler, Edward Edson, Adam Garner and Vee Padwa are the popular "First Piano Quartet."

Ever Heard of . . .



TWO-WAY STRETCH

Well — that's what you get for every dollar at . . .

WATL

One stretch for 5,000 watts in the Standard Broadcast Band and one for 45,000 (ERP) watts in the Frequency Modulation Band, and not too incidentally Georgia's most powerful FM station.

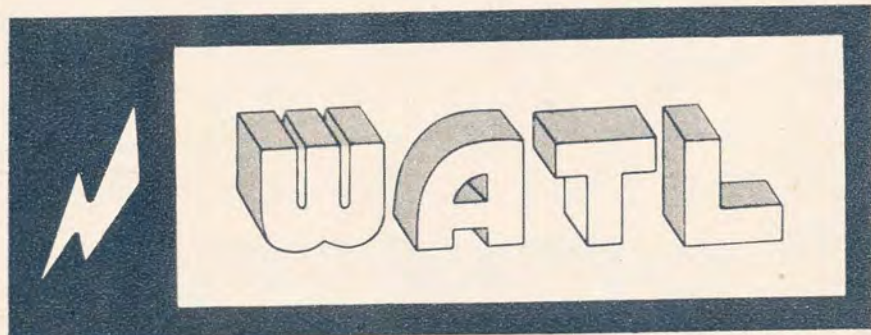
Yes, WATL guarantees you more AM and FM coverage per dollar in the Atlanta area.

Serving the Gate City of the South

ATLANTA, GEORGIA

5,000 watts—AM—1380 KC

45,000 watts—FM—97.5 MC



**YOUR
SOUTHERN HOST
YOU
HEAR THE MOST**

I Learned SHORTHAND IN 6 WEEKS

with **Speedwriting**

NO SIGNS—NO SYMBOLS
—NO MACHINES
—USES A B C's

by Miss Ruth E. Rubinow
Norwalk, Conn.



"Because I didn't know shorthand, I had to do clerical work. One evening I saw a Speedwriting advertisement and later enrolled. Speedwriting was as easy to learn as the ad claimed. I learned Speedwriting in 40 hours of study. It was with a feeling of confidence I was able to go out and secure a new job that meant more money and better opportunities."

Sample Lesson Enables YOU to Test Speedwriting at Home—ABSOLUTELY FREE!

Because Speedwriting uses the ABC's you have known since your childhood, it is by far the simplest and quickest shorthand to learn. That is why we invite you to mail the coupon NOW for both our FREE booklet and a FREE sample lesson. We want you to see for yourself how, within a few moments after you read this sample lesson, you can actually write shorthand. You will be amazed and delighted. Here is a shorthand that can actually be learned in a few short weeks at home, in spare time, and which is as accurate and speedy as it is simple and easy to learn. Most important of all you can use it immediately.

FREE A Shortcut to a Better Job and More Pay

Today there are over 100,000 ambitious men and women who have found Speedwriting a shortcut to a better job and more pay in business, industry or Civil Service positions. You learn at home in your leisure time—the cost is low, terms arranged to suit your convenience. Typing also included. If you are anxious to do something now to pave the way to a sound, substantial career—mail the coupon NOW!

Speedwriting

Tr. Mark Reg. U. S. Pat. Off. (R)

Dept. 5509-B, 55 West 42nd St., New York 18, N. Y.

School of Speedwriting, Inc. 25th Year
Dept. 5509-B, 55 West 42nd St., New York 18, N. Y.

Name _____
Address _____
City _____ Zone _____ State _____

"I'm Hotel Hostess Now—and earning a splendid salary"



Nita Copley Becomes Hostess, Though Without Previous Hotel Experience

"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."

HOTELS CALL FOR TRAINED MEN & WOMEN

Fascinating, well-paid positions and a sound substantial future await trained women and men in the hotel, club and institutional field. Thousands of Lewis graduates making good as managers, assistant managers, stewards, executive housekeepers, hostesses and in 55 other types of well-paid positions, living often included.

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!

Course approved for Veterans' Training.

M. C. LEWIS, President
Lewis Hotel Training School
Sta. NS-1963, Washington 7, D. C. 32 SUCCESSFUL YEARS

Send me the Free Book "Your Big Opportunity" without obligation. I wish to know how to qualify for a well-paid position, at home in my leisure time.

Name _____
Address _____
City _____ Zone _____ State _____
 Check here if eligible under G.I. Bill of Rights.



ROY ROWAN plays chef...

ROY ROWAN, one of CBS's top announcers, directors and producers, says every bachelor should be able to cook—all he needs is a good recipe and a bit of imagination.

"Got everything here—but what part of this crustacean is edible? Maybe this is a bit more complicated than I bargained for."



"Wow! Can anything that smells like this be good to eat? . . . Maybe I should just settle for frying it—never went wrong yet with the old frypan."



To heck with it. A guy could starve to death! (Next stop Joe's Diner on Vine Street.)



It's Easy to Learn DANCING!

Learn to Dance in 5 DAYS or Pay Nothing!

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!

SIXTEEN DANCE COURSES IN ONE BOOK!

"Dancing was written by Betty Lee, one of America's foremost dancing authorities. It contains 16 complete dance courses, each worth as much as you pay for the entire book! It will help you learn all dance steps, including Rhumba, Samba, Jitterbug, Fox Trot and 12 others!

THESE 2 BOOKS INCLUDED FREE!

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!

If You Can Do This Step—You Can Dance in 5 Days!



Here's how this exciting book can help you become a smooth dancer. It's full of easy-to-follow diagrams and instructions.

NOW ONLY \$1.98



MAIL COUPON TODAY

PIONEER PUBLICATIONS, INC., DEPT. 269H
1790 Broadway, New York 19, N. Y.

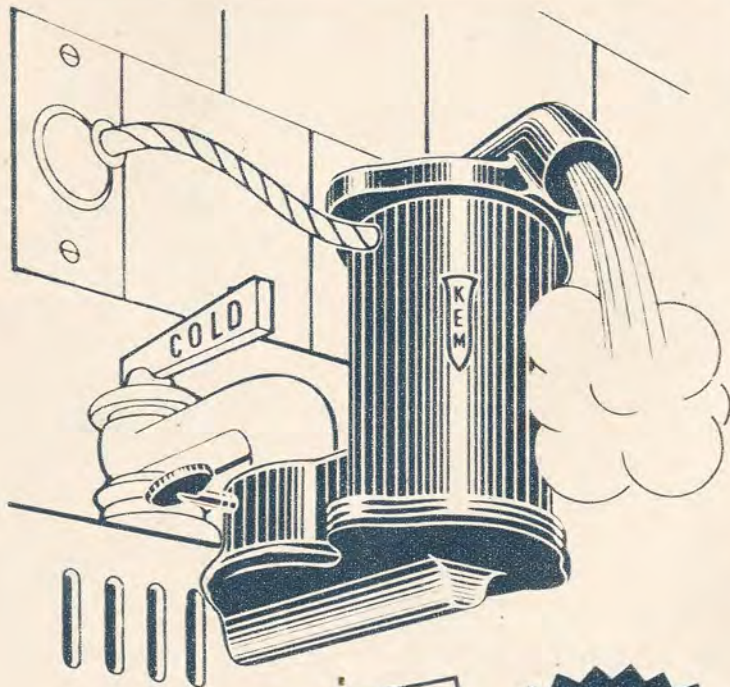
Please rush my copy of "Dancing" in plain wrapper and include my 2 FREE books. If I'm not completely satisfied, I'll return book in 5 days and get my \$1.98 back.

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

Name _____
Address _____
City _____ Zone _____ State _____

Running HOT WATER

-in a Jiffy! from any COLD WATER FAUCET



Seems too good to be true until you see hot water running continuously from any cold water sink faucet! With the revolutionary new KEM INSTANT HOT WATER HEATER you get hot water — from lukewarm to real hot right when you want it!

No Boiler or Tank Needed

No waiting or fussing with fires.

Just Turn Faucet To Regulate Temperature

A slight turn of your sink faucet gives you water of any desired temperature from lukewarm to real hot.

Easily and Quickly Attached

Takes only a few seconds to attach or remove KEM INSTANT HOT WATER HEATER. No special skill or knowledge required. Easier to operate than the average electric iron!

Fits Any Standard Faucet

KEM INSTANT HOT WATER HEATER fills a long and urgent need in basement, garage, cottage, tourist camp, office and factory — and when home hot water supply fails in kitchen or bathroom sink.

Fully Guaranteed

Heater is skillfully made and guaranteed against any and all defects in material and workmanship. With ordinary care, it gives many years of satisfactory service.

KEM COMPANY, Dept. 169, 18 E. 41st St., New York 17, N. Y.

✓ Check THESE ADVANTAGES

- ✓ NO MOVING PARTS to wear away or get out of order
- ✓ Runs on AC or DC current
- ✓ Constructed of handsomely finished aluminum
- ✓ Measures 2 3/4" x 3 3/4", requiring small storage space when not in use
- ✓ Fits any standard cold water faucet
- ✓ Carries 6-foot extension cord
- ✓ Takes only few seconds to attach or remove
- ✓ Exceedingly low cost operation — costs only a few cents a day to use
- ✓ Fully guaranteed against defects in material or workmanship

NOW ONLY
\$3.98★

SOLD ON MONEY BACK GUARANTEE IF KEM HEATER FAILS TO GIVE INSTANT HOT WATER!

Don't be inconvenienced another day by lack of hot water in home, cottage, office or factory. ORDER YOUR KEM HEATER TODAY! SEND NO MONEY. Just fill in and mail coupon and then pay the postman \$3.98 plus postage when your heater is delivered, or send \$3.98 and we will pay postage.

KEM COMPANY, Dept. 169

18 East 41st Street, New York 17, N. Y.

Rush KEM HOT WATER HEATER C.O.D., I'll pay postman \$3.98 plus postage.

Enclose \$3.98, send postpaid.

NAME

STREET

CITY

ZONE

STATE



Disc Jockey lets listeners' votes decide tunes!

FOR TWO hours each day, Wallie Dunlap sets aside his duties as Program Director of Bridgeport's independent station WLIZ for his much-talked-about disc and telephone show *Dial Dunlap*. Twenty-six sides and several hundred telephone calls on each session make it a fairly frothy way to spend an afternoon, but Wallie's pleasantly surprised by the outcome (he says).

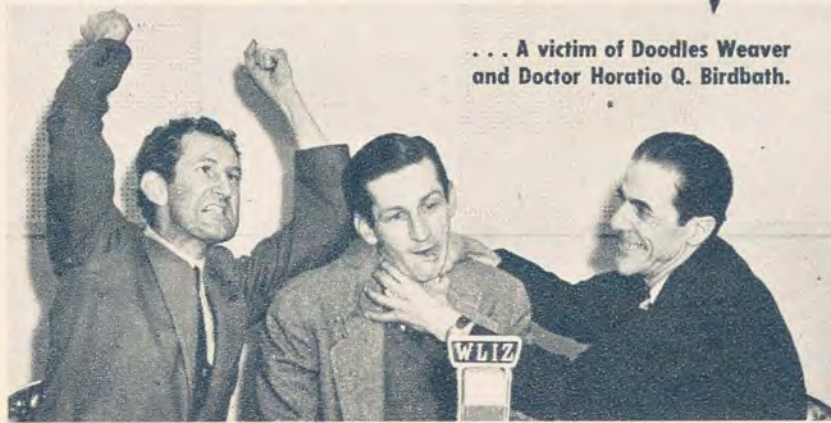
"I was a little worried when the idea of a telephone and record show was first discussed," he explains. "I figured it might turn into another of these 'you insult me and I'll insult you sessions.' That, I wanted no part of."

But *Dial Dunlap* has turned out to be one of the friendliest shows on the local air, as proved by the candy and cards that turned up when Wallie was kept home for a week by virus "X."

"Of course," says Wallie, "the world will always have its share of jerks and occasionally I get one of them on the other end of the line. When I do, I wait for the insult to fly, listen patiently, thank them very much and hang up. The straight-shooters among my fans (and they're in the majority, thank goodness) love it."

Of course, there's more to his formula than that. Wallie lets his callers "vote" for their favorite tunes and spends several hours daily poring over the day's mail. With that information at hand, a well-digested mixture of the better trade magazines, and a careful selection of records, Wallie goes on the air well armed.

"Let the audience run your show as much as you can," insists Dunlap. "After all — they have to listen to it!" * END



... A victim of Doodles Weaver and Doctor Horatio Q. Birdbath.

... Gives away all but his shirt ... Describes plane-made perfume snow.



... Gets 'lowdown' from Third Party presidential candidate Henry Wallace.



Gunnar Back...

Scholarly
Newsmen
Scores Beats
with
On-the-Spot
Tape Recorder.

Dr. Back takes mike into laboratory to get lowdown on experiments.

Prize-winning newsmen Gunnar Back is a master of the tape-recording technique. He is author and narrator of the WTOP series dealing with the symptoms and cure of venereal disease. This series, "The Undiscovered," won second place in a national magazine's program competition (*The Billboard*) early this summer (May) in the public service category.

SCHOLARLY MR. BACK — he holds a doctor's degree in Literature from the University of Wisconsin — spent months interviewing venereal disease victims and transcribing their experiences on magnetic paper tape. The men and women victims told how they were being cured.

As a result, hundreds of Washington, D. C. men, women, and young people, have recognized symptoms in themselves and reported to clinics for treatment as a result of Mr. Back's directions given on the radio programs.

The unique and powerful series was produced in cooperation with the District of Columbia Health Department and the U. S. Public Health Service of the Federal Security Agency.

But it was Gunnar Back whose instinctive sense of the dramatic and quiet good taste made the series such a strong plea for early treatment of the disease.

Scholarly though he is, WTOP's newsmen nevertheless knows the inside of police stations, drab parts of the city, and the rough-and-tumble newsgathering techniques.

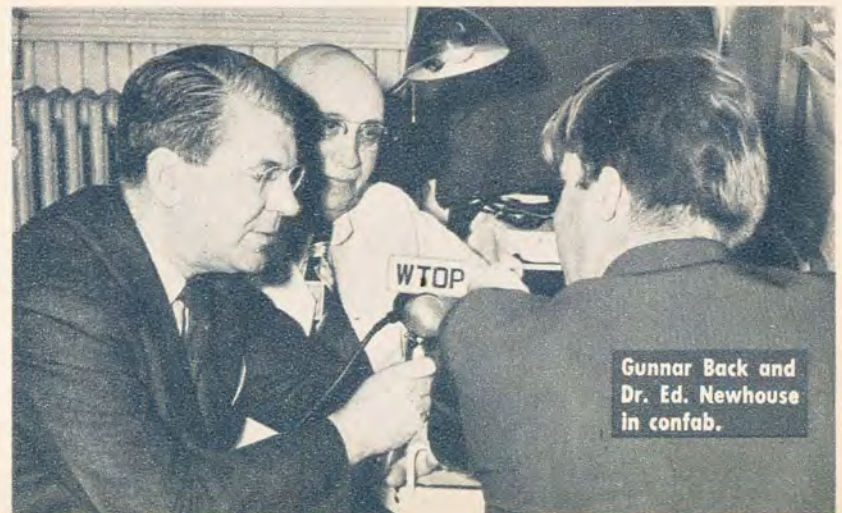
He and his tape-recorder cover airplane crashes, building collapses, and interviews with curious people in the news. The result is heard on WTOP daily at 6:40 P.M. on the City Desk show.

Tape recording, he explains, is largely a matter of "boiling down." At the National Spelling Bee, for instance, "I kept those machines running for five and a half hours. Later, at WTOP, we edited the tape to pick out the best parts and boiled it all down to a 15 minute show for the CBS network.

"By no means has the tape recorder been fully exploited in radio. It's the next thing to television, as far as radio is concerned, because it brings the audience closer and closer to the event.

"In 'The Undiscovered' I found that many, many yards of tape had to be thrown out. But that made it possible to pick out only the highlights. This brought the story into focus and made it much more dramatic and powerful," the veteran newsmen says.

In the early 1930's Mr. Back was teaching English at the University of Wisconsin. A fraternity brother who managed a Minneapolis radio station talked him into entering radio. His first chore was dramatizing the comics — a job that stands him in good stead now when six-year-old Eric and three-year-old Linnea beg Daddy to read them the Sunday funnies. * END



Gunnar Back and Dr. Ed. Newhouse in confab.

ADVICE TO READERS FOR BAD SKIN

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

By *Betty Memphis*

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

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

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

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

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



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

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

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



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

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

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

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 505 New York 2, N. Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it! — the treatment must work for you, or it doesn't cost you a cent.





WIBX

...The Biggest
Show in Town!

950

on your dial

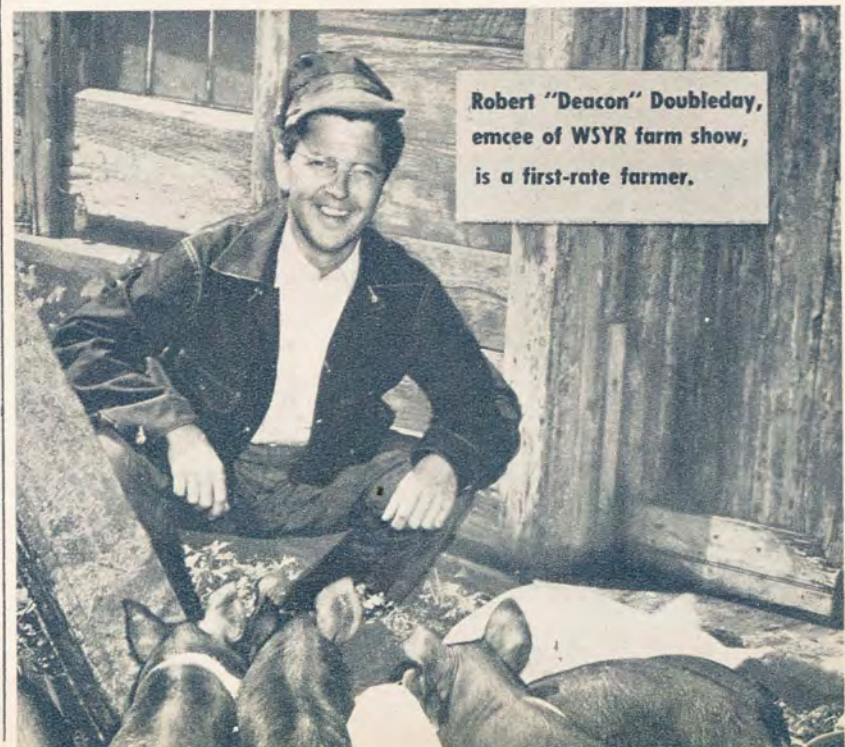
LOOK WHAT 950 MEANS UP OUR WAY:
it's the CBS spot on the dial... with plenty of popular
WIBX shows too... and the power to serve Upstate New
York's great Utica-Rome area well. If you live up our way,
or just come calling... dial 950 for the best in radio!

WIBX

950 on your dial • 5000 watts night and day
also WIBX-FM 96.9 mc. • UTICA, NEW YORK



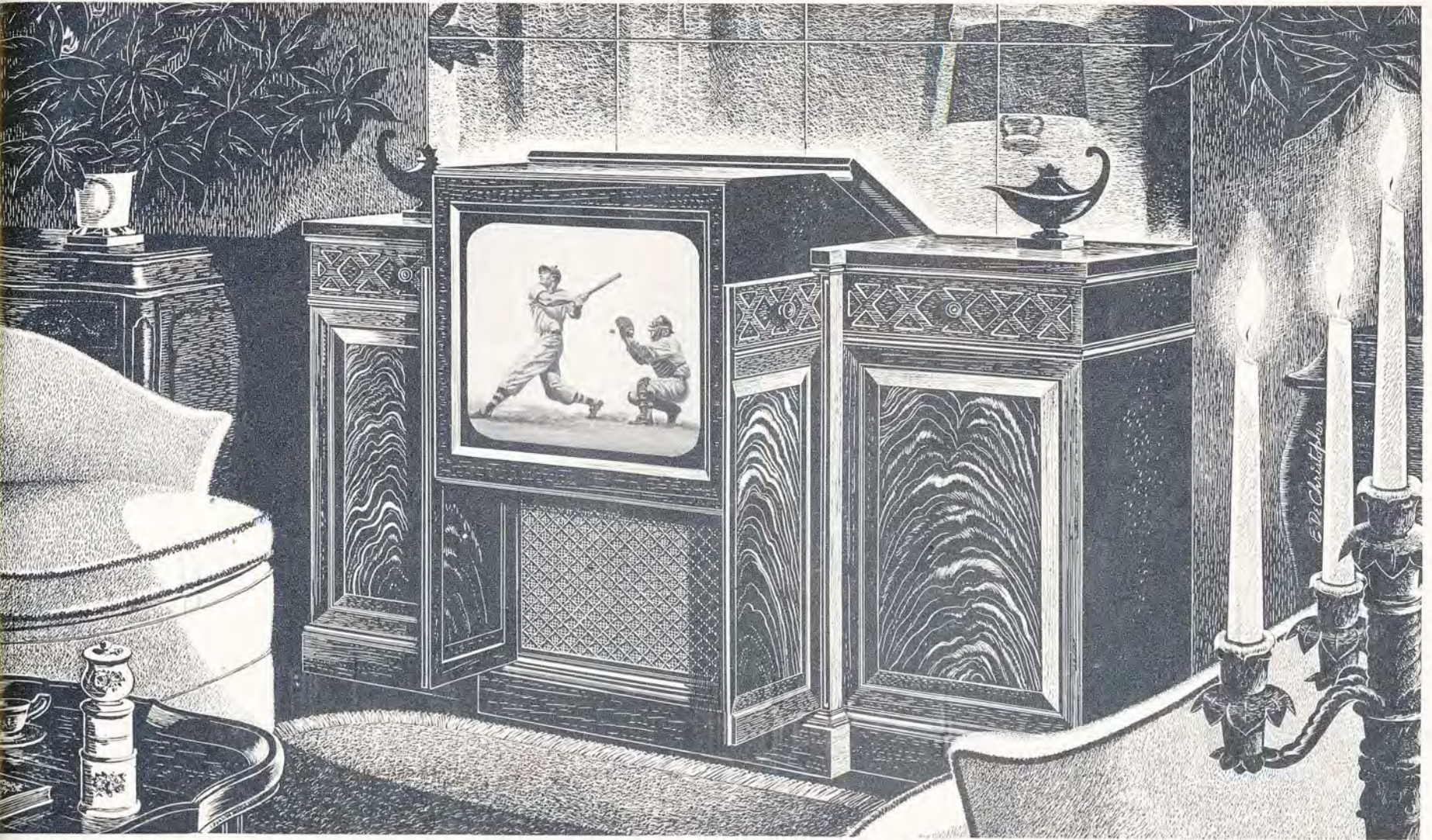
"This is the Deacon, speakin'," is the familiar early morning phrase WSYR, Syracuse, New York, listeners have been hearing between five and seven in the morning, Monday through Saturday. His new farm show is called *R.F.D. Time*, but "Deacon" Doubleday is far from new to Central New York radio listeners. He's a personality known to thousands of farmers and residents of upstate New York's rural communities. The Deacon is secretary of the New York State Beef and Dairy Cattle Association, belongs to many other rural organizations, and is an honorary member of no less than fifty-five volunteer fire departments. The thousands of people he has met are given to understand that they are welcome to attend his broadcasts at any time. And his fan mail, numbering several hundred letters each week, is a fair indication that his five years in Central New York radio have helped put his name on the tongue of virtually every farmer in the area.





A masterpiece cannot be matched

It only takes a side-by-side demonstration to show you how far any one of the Du Mont models out-performs any other television receiver in its price class. On Du Mont receivers you will see a clear, brilliant picture on a large *direct-view* screen. You will hear tonal quality unsurpassed by any other instrument, with full-range tone selection. You will realize the standard of performance you can expect from a television masterpiece. Call Du Mont, PLaza 3-9800 for your nearest dealer.



Du Mont's Westminster model, cabinet in beautifully grained natural mahogany veneers. Incomparable television pictures on the world's largest *direct-view* television screen

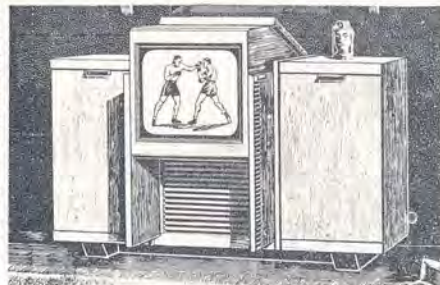
—213 sq. in. With AM, FM, and world-wide shortwave radio, and high-fidelity automatic record player. Truly beautiful tone in all reception and reproduction. Generous record-album storage space.



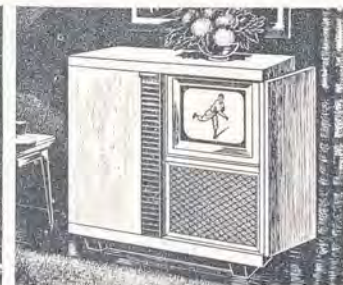
The Chatham — Table-top television on 72 sq. in. screen, all 13 channels, plus unsurpassed FM radio.



The Savoy — Dignified, small-space console—72 sq. in. screen, AM, FM radio, automatic record player.



The Hampshire — Blond hardwood with natural leather trim. 213 sq. in. screen, AM, FM, shortwave radio and automatic phonograph.



The Devonshire — Smartly modern—116 sq. in. screen, AM, FM, shortwave radio, automatic phonograph.



The Sherwood — Period-styled cabinet—116 sq. in. screen, AM, FM, shortwave radio, automatic phonograph.

DUMONT *First with the Finest in Television*

Leading Nose
and Throat Specialists
Suggest...



"Change to
PHILIP MORRIS!"

HERE'S WHY:

Because PHILIP MORRIS is the ONLY cigarette proved definitely *far less irritating* . . . top-ranking nose and throat specialists suggest PHILIP MORRIS to their patients in cases of irritation due to smoking.

Remember: LESS IRRITATION MEANS MORE ENJOYMENT . . . the perfect enjoyment in PHILIP MORRIS of the fine flavor and aroma of the world's choicest tobaccos.

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

This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>

Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.