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PICTURE
MAGAZINE



In This Issue



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BERLE**

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RESULTS

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A Word to the Wise...



Radio best

& TELEVISION

THE RADIO & TELEVISION PICTURE MAGAZINE



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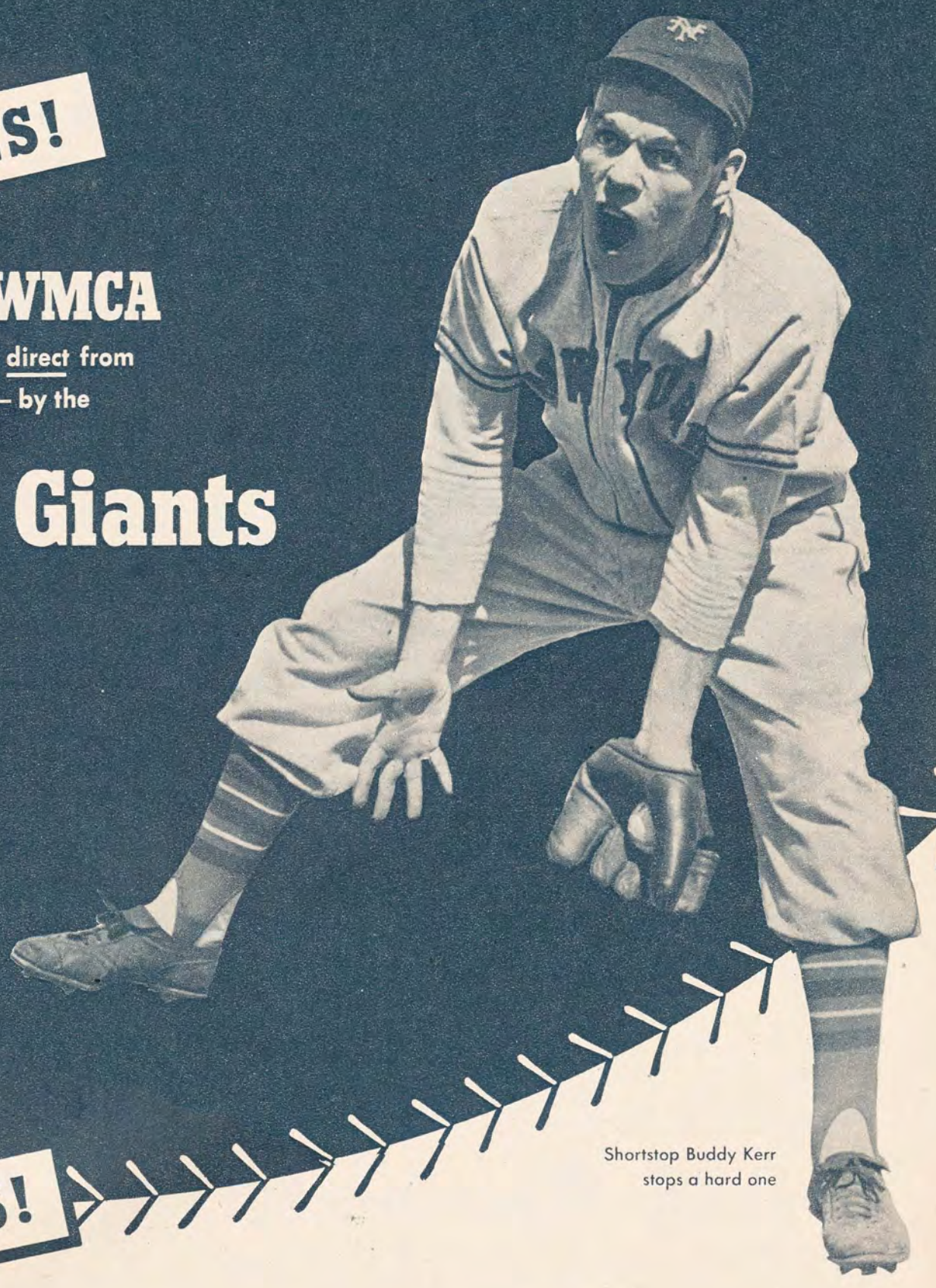
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YOUNG PEOPLE'S RECORD CLUB, INC., Dept. RB-6—40 W. 46th Street, New York 19, N.Y.

letters TO THE EDITOR



Dark Horse?

TO THE EDITOR: We nominate our "Coffee Time Gal," Miss Mimi Chandler, for the title "Most Glamorous Disc Jockey." We submit the enclosed photo to prove our point. Mimi is honey-haired, blue-eyed lovely, as easy on the ears as she is on the eyes. Moreover, our "Coffee Time Gal" is an all-around regular person.

Margaret Middendorf
WVLK, Lexington, Ky.

Disagrees With Review

TO THE EDITOR: Just completed reading your March issue and enjoyed every bit of it except a review in "Seat On the Dial." The reviewer states that "'Meet Me At Parky's' hits a new low in entertainment and the American public deserves something better than this." I heartily disagree for I think Parky's show is one of the finest comedy shows on the air; it is cleverly written, has a large variety of characters and a fine star. I understand that the reviewer's opinion does not necessarily have to agree with mine, but we should agree as to the network the "Parky" show is on. It's the Mutual network, not the National as he states.

Ronald Rosemond
New Orleans, La.



Cover Fan

TO THE EDITOR: I think RADIO BEST covers are simply wonderful. To me each cover symbolizes a particular radio program better than any written description can demonstrate.

Roslyn Rolland
New York City

Stubborn Guy

TO THE EDITOR: It took a lot of convincing for me to buy my first copy of RADIO BEST. I first heard about your magazine from Walter Winchell on one of his broadcasts. On later dates I heard it discussed on "Break the Bank," "Twenty Questions," "Juvenile Jury," and more recently, on "Ozzie and Harriet." Well, that did it. I went out and bought a copy of your March issue, and believe me, it's the best twenty-five cents I've ever spent. More power to you.

Robert Sylvester
Wichita, Kansas

Continued on Next Page



"See what I mean about it squealing?"



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letters TO THE EDITOR

Our music editor,
Harry Link,
listens to
Eddie Cantor's
plea to "Ida."



Recipe for Cantor

TO THE EDITOR: Eddie Cantor is sure good, but I am sorry I did not know him when he was raising his family for I might have given him a few tips. I am the mother of six sons and six daughters. I raised four sons and four daughters, seven of them married and from them I got fifteen grandsons and seven granddaughters. Four of the grandsons are married; they were all in the last war and among them they have given me three great-grandsons and two great-

granddaughters. But still, Eddie Cantor, I have one daughter who takes care of me and has done a man's job for over twenty years, and I would not trade her for all the money in the world. I will send my recipe to Mr. Cantor, free, and if he wishes, to any of his friends. How about Phil Harris, Red Skelton, Kay Kyser and Bing Crosby? I am sure they would like my recipe.

Mrs. Rose A. White
Cranston, R. I.

That Horace Heidt Review

TO THE EDITOR: Congratulations on a splendid magazine. I enjoy every page. May I say, keep up the good work. However, I thoroughly disagree with the review of the Horace Heidt show in your March issue. I live in a small town where you know almost everyone and everyone I know thinks his program is wonderful. Personally, it is my favorite Sunday program. If it is at all possible I'd love to see the pictures of his cast and also Dick Cantino.

Mrs. W. A. Lowland
Powell, Wyoming

• Your criticism of the Horace Heidt show was the only sour piece in your March issue. My family thinks it's the best period of entertainment on the air today.

John Wasservogal
Brooklyn, N. Y.

• Your reviewer must have been listening to some other show, for otherwise he would not have considered the Horace Heidt program so bad. To me it's the best thing that has happened in radio for a long time.

Hazel Brightwater
Augusta, Me.

• My husband and I, like so many others, think Mr. Heidt is doing a wonderful job. There are plenty of bad programs that one never hears criticized; leave the good ones alone.

Mr. & Mrs. Gordon Atchley
So. Norfolk, Va.

• While some of our readers agreed with our reviewer, the preceding excerpts are indicative of the avalanche of dissenting opinions. The "Seat On the Dial" review of the Horace Heidt show was based on the premiere program.—ED.

Like 'Em Sung

TO THE EDITOR: I do not agree with Mr. Friedman at all in his article about singing commercials. I may be a "poor devil" but if I must listen to commercials (which I think we all do to some extent) I'd much rather have them served in rhythm, as there is nothing I detest more than an announcer droning on and on, day after day, about the merits of some product. A singing commercial doesn't seem as long and to me it's pleasing to the air. I wish more of the Soap Operas would have more singing commercials. I'd adore it. Now a word about RADIO BEST. I've just finished reading my first copy and I think it's swell. Thanks for a really great radio book.

Mrs. Winona Gibbs
White Hall, Md.

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10 12 14 16 18 20

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Enclose money and we'll pay postage.



Radio best cover profile

FRANK SINATRA once planned to be a newspaperman, but a spot on the old Major Bowes Hour changed all that. After a tour with Bowes unit, he held vocalist jobs with the Chester, James and Dorsey orchestras and made his movie debut. First major vaudeville engagement, in New York's Paramount, made theatrical history—booked for two weeks, stayed for eight—which broke a fifteen-year record. 1943 was key point in his career when "Frankie" boom first reached major proportions. Married his sweetheart Nancy Barbato in 1939 and today they have daughter Nancy Sandra and a son Frank Wayne, Jr. No one has ever seen Frank wear a hat—just doesn't like 'em.



JOAN EDWARDS has concentrated on music for some two-dozen years. Born in New York, she was accompanying singers and dancers under contract to her famous uncle, Gus Edwards, by the time she reached high school. After Hunter College, she was doing a program on a local Gotham station when Rudy Vallee spotted her. From then on, she was in the "Big Time."



BERYL DAVIS is a comparative newcomer to America, although she is considered one of the finest "pop" singers in Britain. Beryl, daughter of touring vaudevillians, was born in a dressing room of a theatre in Plymouth, England, and joined her father's act when she was nine. At eleven, she made her first radio appearance, on the B.B.C. In 1938, Beryl went on tour with the world famous *Quintet Du Hot Club de France* and was really on her way to the top.



DORIS DAY was born in Cincinnati, O., in 1924, and twelve years later, was dancing in a Fanchon and Marco stage unit. When, some years later, her dancing career came to an abrupt end following an auto accident, Doris decided to try singing. She went back home to study voice for a while, then sang with a local dance band before landing a job with Bob Crosby. Later switched to Les Brown who took her along to Hollywood in 1946.

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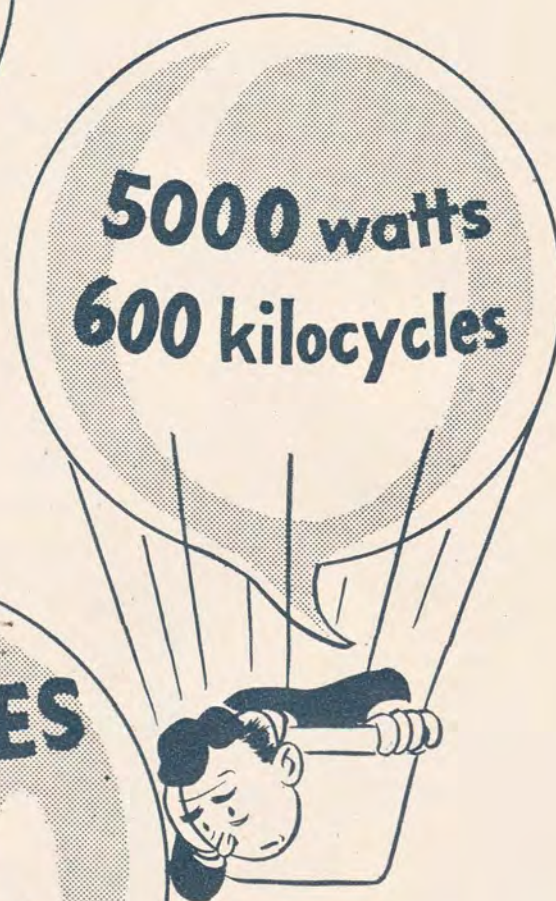
three of these 25 lovely ways to use it. All are illustrated in Victor's easy-to-follow booklet included free with your braid order.



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Raymer representative



As a kid (left seated)
in early film, "Birthright."

At 17—in
"Great Guns"
Vaudeville Unit.

At 5—Berle still couldn't
keep away from the nags.

Movie Sequence

With George Murphy in "Rise and Shine."



With Cesar Romero in "Tall, Dark and Handsome."



With Joan Davis in "Sun Valley Serenade."



At 14—on movie set
with silent star
Milton Sills.

First vaudeville tour
teamed with Ruth Roman.

MILTON BERLE.



With Mamma Berle —
his No. 1 Fan.

One of Nation's Favorite Comics Has Yet to Break Radio "Jinx."

by John Garrison

A CHARMING YOUNG lady named Lois Winston was acting as my guide through the disordered maze of *Tin-Pan Alley*. We were on the trail of Milton Berle—a safari I had been conducting alone for several weeks. Having observed Berle's habits from a discreet distance, I now felt ready to close in. Lois had offered to help us off to a good start.

Suddenly, she stopped. "We turn in here," she said. It was a building fairly typical of the *Alley*. Sharp-featured, little men in snap-brim hats scurried in and out of the elevators which led up into the darkness. There were hundreds of tiny offices, nearly all devoted to the gentle arts of song publishing and "plugging." On the eighth floor, we found our quarry. Lois took care of the amenities — at least as well as could be expected. Berle looked at me, waiting.

"So you're Milton Berle!" I commented, brightly.
"You're John Garrison?" he asked.

We started circling one another —sparring for an opening.

"He just wants to look at you," Lois put in, helpfully.

Berle made a few faces for my benefit.

"I want information, too," I reluctantly admitted.

"I think he's writing a book about you," put in Lois. "He saw your rehearsals four times, spoke to your press agent, met the folks at the agency. . . ."

"They asked me to lunch," I added, helpfully.

Lois continued. ". . . bothered your brother, spoke to your mother, met your secretary. . . ."

"I asked her to lunch."

"Did she accept?" Berle wanted to know. I shook my head.

Lois refused to be interrupted. ". . . And he still wanted to see you, so I brought him up."

"What did you find out so far?" asked Berle.

"You were born July 12, 1908," I recited, "in a Harlem tenement. You were one of four sons and a

daughter born to Moe and Sarah Berlinger. While you were still a baby, your father became ill and remained an invalid for some time, so your mother had to support the family. Your first professional engagement was to imitate Charlie Chaplin on the stage of a local movie house. . . ."

"I was only five at the time," put in Berle, "so you can imagine how I looked with a mustache."

"Then," I continued, "you worked at the old Vitagraph film studios in Brooklyn, playing in comedies with such stars of the silent era as Flora Finch and Marie Dressler. You attended public school in Manhattan."

"From the first day," he quipped, "I was the teacher's pet —she couldn't afford a dog."

"You were not a model student, if you'll excuse the understatement."

"I even won the Academy Award for playing hookey," Berle agreed.

"Momma Berle sent you to the

Professional Children's School, where, you graduated with some kids named Ruby Keeler, Gene Raymond, Helen Chandler, and Kenny Delmar."

"When I graduated, I got a blacksheep skin," put in Berle. "When I grabbed it, it went 'Baa'. I then went into vaudeville. I had to do something. . . ."

"Stop!" I interrupted. "I know that one. You were too nervous to steal."

He looked at Lois. "How did this happen?" he wanted to know.

"John looked through your file of jokes," she told him.

"All two and a half million of them," I said brightly.

"And you're still walking around loose?" Berle gasped. "Oh, you poor guy!"

"I'm a little groggy," I confessed, "but I got facts. You toured in vaudeville for the next ten years. By the middle 1920's you were making good dough, but you weren't in the big time. Finally, you got a chance at the Palace



Follow sign to next page.

Continued on Next Page



PUTTING
THE SHOW
TOGETHER

Script conference. Milton Berle with Nat Hiken, Frank Gallop and writers.



Writer-producer Hiken goes over a routine with Berle, announcer Gallop.



Berle and Gallop with "The Harrisons" Pert Kelton and Charles Irving.



Milton talks things over with Nat Hiken as producer Jack Moseman stands by.



Playfully, Milton consoles Johnny Gibson (Mr. Featherfield) who's unhappy.



MILTON BERLE...

Mr. SHOWBUSINESS continued

Theatre in New York, when you were just sixteen. You set a new Palace house record which was never surpassed—partly because vaudeville was in its last glory.

"I killed it!" remarked Berle. "I know."

"Radio killed vaudeville," I droned, "for which you are now getting revenged."

"I've always kept my file of gags available to comedians," muttered Berle, "but I'm beginning to think it's too available."

"You spent the next years barnstorming, playing night-clubs and theatres from coast to coast, then returned to Broadway as a featured comedian in Earl Carroll's *Vanities*. You then made the *Ziegfeld Follies*, *Life Begins At 8:40* and *See My Lawyer*. You were the only comedian ever to be billed above the words *Ziegfeld Follies*. You have written quite a few songs, and even sing parodies at your present rehearsals. You wrote *Sam, You Made the Pants Too Long*, *I'm So Happy-I Could Cry*, *Li'l Abner*, *You Took Me Out of This World* and are still a member in good standing of ASCAP. Among the movies in which you've appeared more recently were, *New Faces of 1937*, *Tall, Dark and Handsome*, *Sun Valley Serenade*, *Rise and Shine*, *Over My Dead Body* and *Margin for Error*. You wanted to go overseas to entertain G.I.'s in World War II, as you did in World War I, but you flunked the overseas physical examination. So you covered hospitals.

"You play a lot of benefits—hundreds of them each year. Your best-selling gag-book *Out of My Trunk* was written mostly as a result of the long train rides between army hospitals. You are a pretty good magician and shoot a wicked game of pool. You like prize fights. Your golf, however, drives caddies nuts." I sighed. "Is there anything else you'd like to know?"

"Is there anything else I'd like to know?" Berle exclaimed. He laughed. "You sound like Frank Gallup! I thought there were a few things you wanted to know."

"Oh, excuse me," I apologized. "I forgot. I hate to bother you, Mr. Berle, but all that stuff, everybody knows. I need something with more life. Straight from the horse's mouth—so to speak."

Berle did a highly creditable imitation of a horse's neigh. "Look, John," he said. "I know how you feel. That's the job of a good reporter—to get the real dope. . . ."

"Present company excepted," I interposed.

Berle sighed. "I wish you hadn't gone through my file."

"I just made that one up," I bragged.

"Heaven forbid!" he said. "First, let's get informal. Take off your suit-coat, have a cigar and settle down comfortably." He took his own coat off, and snapped his suspenders, thoughtfully.

"If you're going to be that informal," said Lois, "I'd better leave. I have an appointment, anyway." Over our protests, she left.

He sat down, tipped his chair back and parked his feet on one of the desks. "Okay, Johnny," he began. "What'll we talk about? Shall we start by tossing a few gags around?" I shook my head, negatively.

"Look, Milton. I don't quite know how to put it, but I'll try. I want to do a story about you, but I don't want to write the usual gag routine that I always see in a Milton Berle feature."

Milton smiled. "All right. In other words, you don't think I'm funny. Sometimes I'm not so sure, myself."

"Quit your kiddin'." I got serious. "Let's put it this way: If anyone has been a successful showman, you have. The only business you've ever been in is show business—ever since the age of five. You've been tops in stage work, night-clubs, films, and now you are proving yourself just as big in radio."

"Thank you," murmured Milton.

"You're welcome," I said. "To continue, if anyone has a right to the title of 'Mr. Showbusiness', you have. What I want to know, and what I think my readers will find interesting is—what makes you tick, what are some of your opinions about how to build a successful show?"

"That's a tall order," mused Berle. "How about being more specific?"

"All right. You've been in radio, off and on since 1929. Most of your shows were not as successful as we expected of a trouper with all your experience. How come?"

Milton began to pace back and forth. "For one thing," he began, "not one of them was ever really given a chance. Look at how long it took the other comedy shows to really get up to the top. Jack Benny has spent sixteen years in building his present successful radio family, Bob Hope took ten. You know how it was with all of them—Fibber and Molly, Amos and Andy. Am I right?"

I nodded. "Just what do you mean by a successful radio family?"

"Every successful comedy show on the air has a certain group of familiar characters—people who've become familiar to the listener through having heard



First in line to see Milton Berle.

them week after week, year after year. On the Philip Morris show we found our format, our family in ten weeks. Our rating had been climbing consistently. Am I right?"

"That show was more like it," I agreed. "Speaking as a radio mugg, I'd say some of your earlier efforts were not really radio."

"Strictly speaking, they were not. They didn't project. I couldn't seem to reach the folks at home around the receiving set." He paused. "Wait a minute. I did have a good show in *Stop Me If You've Heard This One Before*, but the sponsor made a change in his advertising plans." He stopped pacing and thought a moment. "The proof is in the fact that *Can You Top This?* was so highly successful afterward, using the same formula."

"I remember some of your previous radio shows which started to really build up before you gave it up."

"Not so fast, Johnny," he said. "I didn't give up *Let Yourself Go*, the sponsor gave it up in spite of the fact that it was beginning to build up a rating. Incidentally, it was the same sponsor as the one who dropped Henry Morgan last year. Morgan is a great, fresh talent, and you can quote me on that. . . ."

"I'm going to quote you on everything," I volunteered.

Milton looked at me, thoughtfully. "You could be a dangerous man. Anyhow, I think his new show is a fine job, but I'll say one thing. As long as Morgan doesn't get the right time slot on

the right network, he'll find it just about impossible to get a higher rating. People listen more as a matter of habit." Sadly, I agreed.

"No system of ratings has yet been worked out that was sufficiently accurate, but the fellows who make decisions on the life or death of a radio series take them as gospel truth. Any sponsor who doesn't stick with a comedian for two to three years, will never build a top comedy show."

"You know, Milton," I mused, "They say you turned down a lot of dough last year in night-club offers."

"I certainly did," replied Milton. "In 1946, I earned \$510,000 in night-clubs alone. Last year, I turned 'em all down. I made up my mind to concentrate on radio."

"Why?"

"I wanted to prove a point. I wanted to prove that I could be just as big in radio as in other entertainment fields."



"I wanted to prove a point."

Jack Benny

VOTED No. 1 COMIC...

PARDON US for "Yakin' it up" but the RADIO BEST Favorite Comedian Poll has turned up some highly interesting facts. It has proved, conclusively, that no one type of comedy or humor can adequately serve the nation's need for "escape."

Winner of the Favorite Comedian Poll is JACK BENNY, which is a fair indication of our reader-listeners' good taste in radio comedy—but it was not a landslide by any means. Five other network comedy stars were breathing down Mr. Benny's neck through the final count of votes—each one representing a different kind of fun

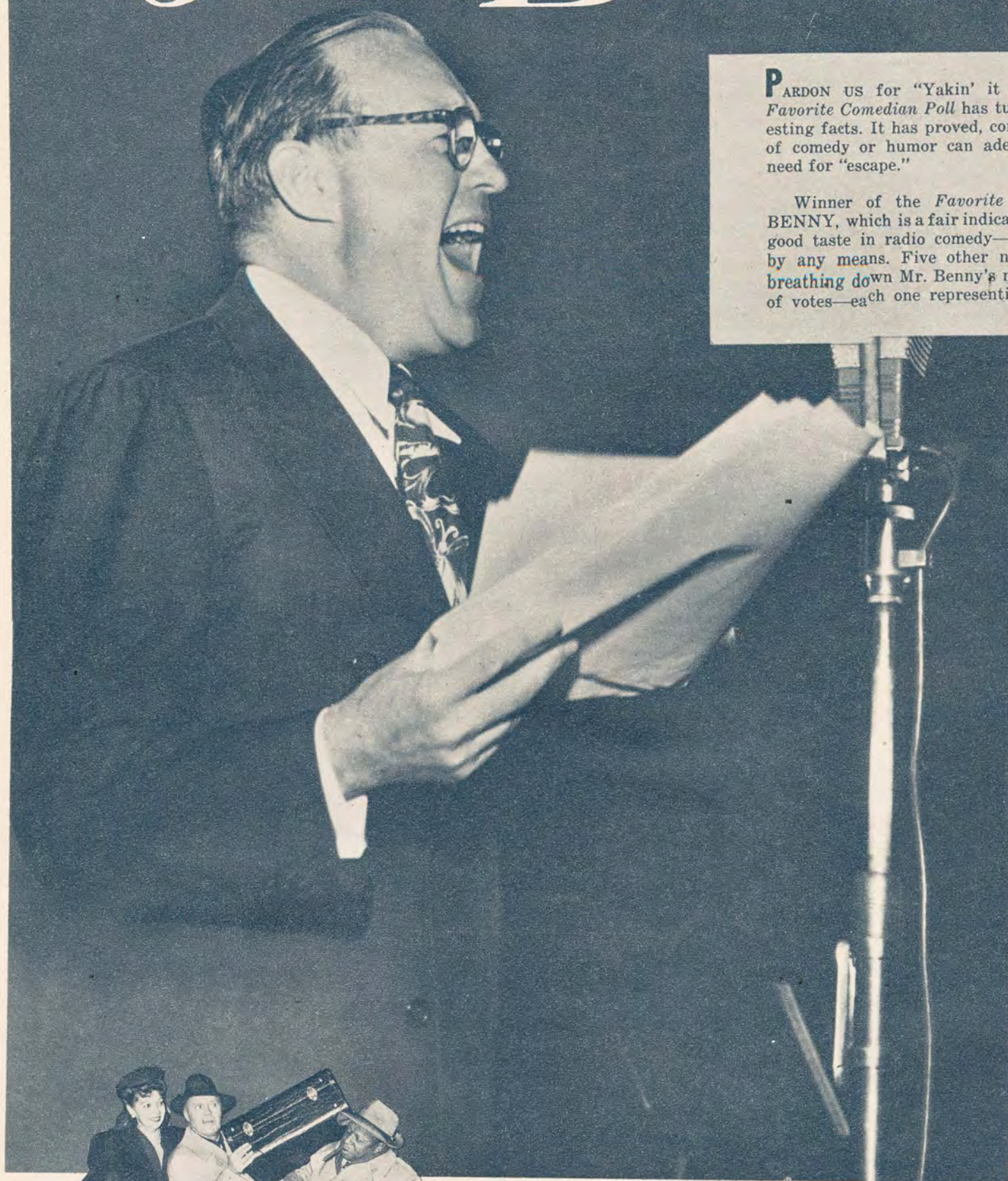
for the listener. Here's the way they finished: 1st, Jack Benny; 2nd, Red Skelton; 3rd, Bob Hope; 4th, Fred Allen; 5th, Henry Morgan and 6th, Jimmy Durante.

The extremely close vote for all these gentlemen of the giggle and guffaw would seem to indicate a catholicity of tastes among our reader-listeners such as few general publications can boast. It appears that we have readers who are privy to pun-poking, many who can assimilate satire, others who "get" gag-lines of lightning-rapid delivery, still more who are connoisseurs of caricature, and even an elite group who can appreciate every type of comedy and humor on whatever level it is projected.



FRED ALLEN,

the choice of many,
laughs hard and loud at
the final winner,
Mr. Benny (inset).



*The scramble for honors in
RADIO BEST comedian pop poll
was so close that Benny still hasn't got
his other foot across finish line—
with Skelton, Hope, Allen, Morgan, Durante
holding on in that order.*

JACK BENNY declared winner by eyelash
hustles off with Mary Livingston and Rochester
for victory celebration in Waukegan (inset).



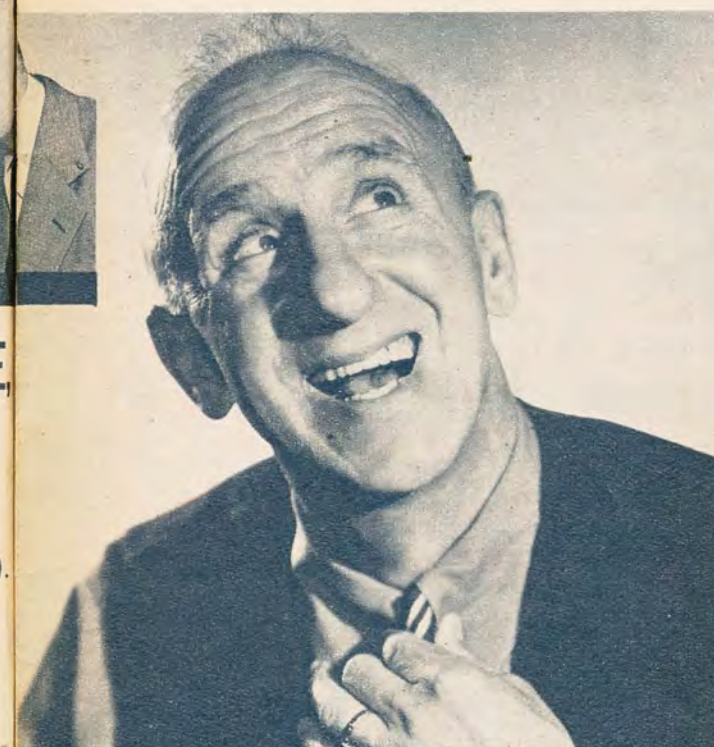
JIMMY DURANTE,

who was in there
all the way, exchanges
literary bonmots with
author Rupert Hughes (inset).



HENRY MORGAN,

also on top of heap,
caught electioneering down
at the corner drug
store (inset).



RED SKELTON,

who drew a big vote,
tried to blast his way
across finish line,
almost did (inset).



BOB HOPE,

of course, had
his lusty following,
thought he could skate across
with Betty Hutton's help (inset).



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- THE FLATTERING HAIR DRESS . . . what it means to you.
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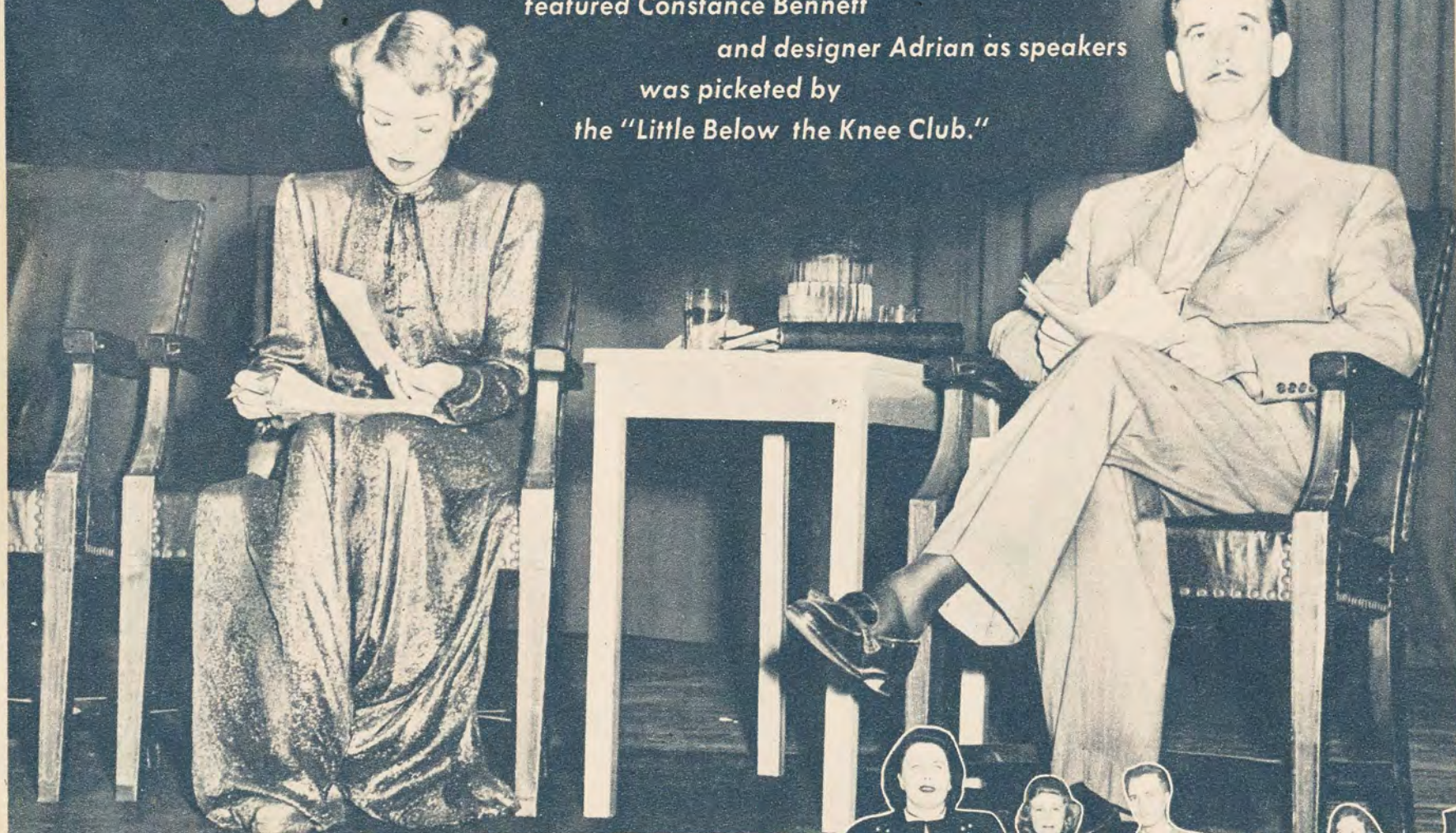
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THE
TOWN
HALL

Town Meeting discussions often arouse
bitter controversy, and a recent program
on the "New Look," which
featured Constance Bennett
and designer Adrian as speakers
was picketed by
the "Little Below the Knee Club."



Town Meetin' TONIGHT



IN A time of "warlike peace," when press and radio of strong nations exchange shots in a "cold war," it is heartening to find a great institution firing barrage after barrage at ignorance, misinformation, prejudice—and all in a traditional New World form. *America's Town Meeting of the Air* gives no comfort to the enemies of enlightenment as, each week, the forum fires shots that are truly heard around the world. In addition to being carried by 240 stations of the American Broadcasting Company, the program also is scheduled by the Armed Forces Network overseas and beamed to nearly every part of the world on short-wave by the State Department. Just how effectively the forum has scored is shown by a total of 1,263,000 pieces of mail since the beginning, a current average of 2,000 letters per week, and

Continued on Next Page

"New Look" pulled a heavy mail response—as do many Town Meetings. Moderator Denny looks over typical batch of mail with Dorothy Wawrosky.



continued

attendance at the actual broadcast in New York and on tour of nearly a million people. Listeners have bought more than 2,650,000 copies of the *Town Meeting Bulletin* since the first program. The U. S. Navy now distributes over 6,000 copies each week in conjunction with its information and education project for officers and enlisted men.

All this adds up to an impressive effort on behalf of truth, but it is only a beginning. A Junior Town Meeting League, founded under the impetus of *America's Town Meeting*, now has more than 5,000 members consisting mostly of high school teachers, students and radio station managers. Radio Town Meetings, similarly patterned, are being produced regularly on many stations throughout the country and in Canada, Australia, Japan, the Philippines and Germany. All were inspired by the original, and in most cases, aided by Town Hall, Inc.

MORE →



FIORIELLO H. LaGUARDIA
discussed World Famine.



"I think these facts must be considered by the speaker..."

Great as has been the acceptance of *Town Meeting*, recognition of its important function in our great, sprawling republic has been even greater. The program has received 34 national awards for excellence in the field of educational and public service effort. It is the *only* program to twice receive the coveted George Foster Peabody Award. In its total of nearly 125,000 miles traveled on tour, it has received voluminous local publicity — another form of recognition. For example, when the broadcast originated from Vancouver, B. C., in the summer of last year, it received a total of forty different news stories, feature articles and pictures in the local press. In addition, feature articles about *Town Meeting* have appeared in literally hundreds of newspapers of national standing and nearly all leading magazines.

What makes *America's Town Meeting of the Air* such an important institution? How does this radio program rate such acclaim and recognition? It goes back a long time before the program's first broadcast on May 30, 1935. It goes back more than twenty-eight years to when the

MORE →



MRS. FRANKLIN D. ROOSEVELT
spoke up for underprivileged Americans.



"How about this, Mr. Speaker? How would it affect me..."

cornerstone was laid for the local Town Hall in New York City. And even beyond that, it all goes back some fifty-four years to late fall of 1894—nine o'clock in the morning—when six fashionable New York women met in a drawing room and considered the major setback they had just received in their fight for women's suffrage in New York State. They had been trying for an amendment to the state constitution which would grant women the right to vote. Their request had been denied with the typical male arrogance of the period. It might have been a moment for anger and bitter retort, but it became something else. One of the women, Dr. Mary Putnam Jacobi, made a quiet suggestion. "Ladies, we now know the answer Albany has made to our appeal. Our legislators tell us women are not prepared for the ballot, they they know nothing of politics, that they have no political sense, and that they are not educated." She paused and then made a suggestion that was to shame those Albany politicians for the rest of their days. "I hereby move that this Committee on Suffrage be dissolved, and that we

MORE →



HAROLD LASKI
gave British view of Russia.



"I'm a student, and what I'd like to know is this..."

here form a committee pledged to organize a league to educate ourselves."

The other five women immediately saw the point and unanimously voted into existence a *League for Political Education*. It was here the seeds for *America's Town Meeting* were sown. In 1935, when the program first went on the air, its success and integrity were assured by the experience of forty-one years of adult education. George V. Denny, Jr., then associate director of Town Hall, depended not only upon his own ability to make the new program a success, but upon four decades of democratic tradition in the *League for Political Education* first, and later in New York's *Town Hall*. For more than forty years, leaders of every shade in thought and politics, had been welcome to set forth their ideas in lectures and meetings. This freedom of opinion has been carried over into the radio broadcasts and is probably the chief reason for their prestige and importance in our thought and adult education.

Continued on Next Page



NORMAN THOMAS
pitched whimsy and socialism.



A PANORAMA OF THE AMERICAN WAY IS THE AND EXPERTS BEFORE THE TOWN MEETING

PARADE OF SPEAKERS MICROPHONES.



1938 WENDELL L. WILKIE on "How Can Government & Business Work Together?"



1939 REINHOLD NIEBUHR, WILLIAM LYON PHELPS and HARLOW SHAPLEY discuss "Has 20th Century Civilization Improved Mankind?"



1939 HAROLD L. ICKES speaks up on "Do We Have a Free Press?"



1939 HUGH S. JOHNSON on "How Defend Democracy in U.S. Now?"



1939 JOHN GUNTHER—"What Are the Real Issues in European War?"



1940 PAUL V. McNUTT on "Should We Stay in the Philippines?"



1941 WALTER REUTHER—"What Should Labor & Industry Contribute?"



1944 MAX LERNER on "Is Political Action Committee an Asset or Liability to Democracy?"



1944 After a lot of preparation by Mr. Denny and speakers, the broadcast goes on. Here, Harold L. Ickes and Senator E. H. Moore discussed U. S. and Foreign Oil.



1944 MERRYLE RUCKEYSEY—"Should Industry Guarantee Minimums?"



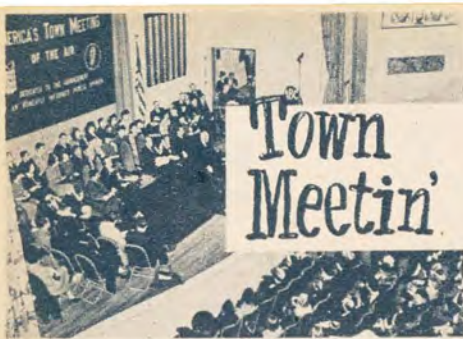
1945 WILLIAM L. SHIRER—"Can We Build a Lasting Peace Now?"



1945 RAYMOND GRAM SWING on "Who Should Control Atomic Bomb?"



1947 DOROTHY THOMPSON—"Communism and Christianity Incompatible?"



continued

Mr. Denny, now president of *Town Hall*, carefully preserves an attitude of broadmindedness—even impartiality—in his dealings with speakers and public. Mr. Denny, who was director of Columbia University's Institute of Arts and Sciences before he came to Town Hall in 1930, still has a little of the pedant in his manner and likes to illustrate the function of *Town Meeting* with a small black and white sphere he keeps on his desk. He holds it up, turning it slowly, and tells visitors that it represents the two or more sides to any question. Denny's answer to the objection that all this discussion of public issues hardly scratches the surface is that an independent minority of citizens in this country are able to swing most elections because neither of the major parties are a clear-cut majority of the voters. The life-long Republican or Democrat is politically inert. No argument on earth can budge him from his allegiance. But the independent is alert enough to shift his vote in consideration of the actual issues. It is to these alert ones that all arguments are directed. The hope of each major party is that it can capture enough of them to shift the balance to its own side. This

MORE →



"I'm a Housewife,
and I'd like to
ask a question. . . ."

more independent group, says Mr. Denny, "is the governing minority of America. If we can educate this minority so that it will know true from false, wise from foolish, it can save America."

That *Town Meeting* has played a great part in educating these alert citizens, is amply demonstrated on nearly every broadcast. Listeners to the program, and the audience actually present at the broadcast are quick to spot unfair tactics or deliberate falsehood on the part of speakers and interrogators. The radio and studio audience are sticklers for good sportsmanship and quickly rally to the support of even the least popular speakers when they are unfairly attacked by their opponents. "One thing our audience will not tolerate," says Mr. Denny, "is to have one speaker call another a liar. We are promptly deluged with mail from listeners of every shade of opinion, condemning the speaker who has insulted his opponent." Denny goes on to add that it has helped a few speakers learn to be polite in their disagreements.

Guests at *Town Meeting* are thoroughly briefed as part of the careful preparation that goes into each broadcast. A pamphlet entitled *How You Can Reach 20,000,000 Listeners*, goes to prospective

Continued on Page 58



At Left, George V. Denny, Jr.
talks about the two sides
to every issue. At Right,
he times continuity with
production assistant, Mrs. Denny.

This Month's
Silver Mike
Award to
GEORGE V. DENNY, Jr.
(See presentation
on page 29.)





by Favius Friedman

MIKE SIDE

It's actress Cathy Lewis who swears that radio is going to be brought to book one of these fine days for creating a terrifying new trend. Millions of homes, says Cathy, are getting that mad kitchen-contest look, and there doesn't seem anything that we can do about it. No longer is a single box top safe in any home. With so much contest money running wild, a housewife isn't a housewife unless she has six or seven different breakfast cereals sitting around in open bowls, instead of in boxes; "windows" cut in flour sacks so that the labels can be sent along with snappy 25-word statements beginning, "I like Fairy-Feather Flour because . . ."; wrapperless soap stacked up ceiling high in Aunt Matilda's room; washing powders, soap flakes and chips sharing space with open coffee cans, and the whole kitchen smelling like an old-time grocery store where the cracker-barrel stood out in the open.

Well, we poor husbands are going to have to put our foot—or feet—down and that soon. Is a free Cadillac, a \$1000-a-month annuity, a diamond-studded combination radio-phonograph or a Flash Gordon motor scooter for Junior worth all this hoo-hah? Better the life of free men, unbribed and untouched by these glamorous prizes, than a life spent buying out tons of soap flakes from the corner grocery. How many bubble baths can a guy take in one day, anyway?

★ ★ ★

NIGHT LIFE

What toastmaster Bob Hope called one of those 10th Anniversary "tax-deductible" dinners was tendered Kay Kyser recently, where at least 400 out of the entertainment world's top drawer turned out to honor the Ol' Professor in the *soignee* Crystal Room of the Beverly

Susan Miller, having quieted Costello with a kiss, takes advantage of his daze to sing her song.



Dick (Oogie) Crenna says a few pretty words to Louise (Judy) Erickson.



Favius Friedman, sincere jacket and all, drops in for a pencil-chat with Hattie (Beulah) McDaniel.

Hills Hotel. Most people in radio would probably agree with Hope—he did a masterful job as emcee—that such dinners should be given in the first year, when you really need the food. "After ten years," said Bob, "you need a stomach."

Kyser, despite his decade on the NBC air, proved himself worthy of every compliment paid him by Jack Benny, Edgar Bergen, Judy Canova, Dennis Day and the other guests. "I would have been on for 12 years," quipped Kay, "if I hadn't been faded for two."

One of the things that occurs to us about such affairs is that the guest of honor is probably the least troubled of anyone present. All he needs do, ordinarily, is to accept gracefully the gift of a huge television set, as Kyser did, or a scroll, a loving cup or some other solid demonstration of affection. But it's the toastmaster and the guests on whom he calls for "just a few words" who have the tough spot. They, it seems, deserve a tribute as much as the guest of honor. Because they, poor fellows—the Bob Hopes, the Jack Bennys, the Eddie Cantors—have reputations to live up to. Whether it kills them or not, they've got to be funny. They've got to give with the clever lines, while their hearts bleed inwardly, as they think of all the swell material they're giving away that they could have used on their *own* show.

It's a tough business, this business of being a recognized wit. Sometimes we wonder if they wouldn't have much rather just stayed home in bed.

Continued on Next Page

Meredith Willson drops baton to pose with his new bride Ralina Zarova.





continued



As one crime expert to another, Robert Montgomery chats with author James M. Cain.



DIAL SPINS

There's a big surprise awaiting some of those cynics who delude themselves with the quaint notion that radio people can't act. A fellow by the name of Edgar Bergen plays the role of "Mr. Thorkelson," the timid undertaker in RKO's magnificent "I Remember Mama," and racks up one of the most captivating performances seen on the screen this year. Charlie McCarthy will probably gnash his teeth with envy. They're trying to persuade Jimmy Durante to take on the presidency of the National Dunking Society. The Schnozzle says he'll accept if they provide the doughnuts. . . Look for little Margaret O'Brien to concentrate on radio work while she's sweating out the awkward age. Lots of feudin' and fussin' between W. Winchell and his sponsor, Walter

has a good way to keep his wife Harriet waiting in the wings for her introductions during audience warm-ups, instead of flitting about visiting other studios. When Harriet fails to appear on time, Ozzie tells the audience that his partner is being walked around the block to sober her up. This brings Harriet back in a hurry.

★ ★ ★

CBS' Goodman Ace claims that happiness is really only relative. The fewer relatives, the more happiness. . . Al Jolson has a set of door chimes that play "April Showers," the tune that Jolson co-authored with Lou Silvers and Buddy DeSylva back in 1921. Each time a book salesman presses the bell button, Joly chalks up another royalty. . . There's exciting stuff in NBC's new "Living—1948," a bright spot in public service programming. . . If you go for comedian Danny Thomas you'll want his new album of MGM waxings, which include numbers from his newest flicker, "The Big City." . . They've put CBS' Gordon MacRae into a featured role with Ronald Reagan and Viveca Lindfors in Warner's "Be Nice to Emily." . . Nobody knows how it happened, but when Bob Redd, producer of the Jack Carson show, needed a girl to play an NBC page on the program, he actually auditioned one of the NBC pages. Gal got the job, too. . . They're saying that the reason El Bingo is singing so much better is that he hasn't smoked a cigarette for over a year. . . One of Hollywood's "mad-men" used car tycoons has gone into television to sell the video sets on the time payment plan like watches. . . Virtually all the transcriptions being cut these days are either on the new high-quality recording tape or will be soon. Much better than discs. . . Tony Martin is boasting that he's found a wonderful new doctor. The guy has invented a remedy for which there is no known disease. . . And it was Bill Bendix who went into Schwab's drug store complaining of a headache. "Give me an aspirin," said Bill. "And put it in a slice of bread—I'm hungry, too." . . LaVerne Andrews, youngest of the three Andrews Sisters, is headed for the altar. Groom-to-be is music publisher Lou Rogers. . . Don Richard's air-guesting is being highly received here. . .

MORE →

no like those interrupting middle commercials. . . Judy Canova had Vine Street in a tailspin when she ran an ad offering to pay \$5 per hour to "normal people" who could be used as guinea pigs to test radio dialogue for laughs. Among the hundreds who applied were a couple of characters who wanted to sell Judy *their* jokes. . . Toronto will roll out the red carpet for funny man Alan Young when he visits his home town in July. . . Jo Stafford has been told that she has the most enthusiastic following of any femme singer, according to a recent poll. . . Composer-conductor Gordon Jenkins explains his one finger piano solo technique by telling friends that as a kid in Webster Groves, Missouri, he could only afford one-tenth of the money he needed for piano lessons. "Soon as I get a couple of bucks ahead," says the maestro, "I'm going to educate the other nine fingers!" . . Ozzie Nelson

Dave (Mr. Ripple) Barry coaches 6 year old son, Alan, who plays role of Ripple's son, "Trickle."



Frank Sinatra and wife, Nancy, sit around with Tex Beneke at the Hollywood Palladium.





Modernaires (standing):
Fran Scott, Hal Dickinson,
Johnny Drake, Ralph Brewster
and Paula Kelly,
join Don Ameche and
Frances Langford in song.

Park Avenue Hillbillie
Dorothy Shay and the 13th
Avenue "Prof. Feitelbaum"
("Doodles" Weaver).



Hollywood
On The
Air

Continued

Elliott Lewis (left) who plays Frankie on the Phil
Harris show, sits in with the real Frankie Remley.

This brought a howl during rehearsals of a recent Al Jolson show, with Cary Grant as guest star. "I remember you from vaudeville," Al told Cary, "but you always gave me the impression of being a much taller man." "Well," replied Cary, "in vaudeville I was always on stilts, and you were always on your knees." . . . Disc Jockey Martin Block has a new MGM short subject out, called "Martin Block's Musical Merry-G-Round." Setting is the special broadcasting studio in Block's Encino, California home. . . . Dan Golenpaul, owner of "Information, Please," has filed suit for half a million dollars against the Mutual network, claiming his show has been given the dog-house treatment. . . . It's Ed Gardner who claims you can recognize a radio genius by the fact that he acts like a genius. . . . There's at least a month's waiting list for tickets on ABC's "Breakfast Club," emceed by Don McNeill. . . . Seems that the kids still like their adventure serials blood-and-thunder, which may be the reason why good, clean fare like the "Zane Grey Show" and "The Scarlet Queen" went off the air. . . . There's one sponsor who isn't worrying about the increase in talent costs, despite the fact that the price for singers has tripled in the last three years. This bankroller's show is the "American Radio Warblers," and while the 24 canaries—real ones—used to eat up 50 cents in birdseed every week, inflation has boosted the bill to \$1.50. But the sponsor gets the stuff wholesale. . . . CBS' "Suspense" plays each week to rows of empty seats. No studio audience is allowed to watch the mystery airer. . . . Vincent Price, star of "The Saint," is the acting president of the new Modern Institute of Art in Beverly Hills. . . . Cowboy star Roy Rogers and sarong-girl Dorothy Lamour have made the new "Who's Who," just out. . . . Margaret Whiting's Saturday night open house parties are famed all over Hollywood. . . . Postal workers throughout the nation have voted Parkyakarkus their favorite radio entertainer. Parky has been making vigorous pleas for higher salaries for the lads who deliver

the mail. . . . That youngster who plays "Trickle" on Jimmy Durante's NBC program is six-year-old mopet Alan Barry. . . . Jack Benny was given a set of gold recordings of this season's opening program, to commemorate Jack's 16 years on NBC. . . . Tom Breneman claims they really welcomed him in Tucson, Arizona. The mayor gave him the keys to the city—and everybody got busy changing their locks.

★ ★ ★

WHAT'S WITH THE SHOWS

Eleven years of association with one sponsor went by the board when General Foods gave the coup de grace—cancellation, to you—to Comedienne Fanny Brice. "Reallocation of advertising funds" was the official reason. . . . Another old-time comic who is being prodded loose from his mike is Groucho Marx. Groucho's contract was cancelled five weeks before its expiration. The reason given is that his sponsor has more orders than he can fill. What do these bankrollers want from a guy, anyway? . . . If you like your who-dun-its you'll be cheered to know that "The Case Book of Gregory Hood" is back on the night time kilocycles under the Mutual banner. . . . English thrush Bery Davis will fill in during the hot months for Mr. Sinatra. Frankie expects to take a 13-week respite from the "Hit Parade." . . . New programs coming to a boil on the front burner are a series featuring screen actor Brian Donlevy in "Fraud, Inc.," based on the actual files of Lloyd's of London; "Youth On Parade," which will headline Diana Lynn and a different young glamor boy each week; a five-a-week 15-minute spot built around the fabulous Mike Romanoff and to be aired from his gold-encrusted Beverly Hills restaurant and a show announced as "something brand new in radio" to be headed up by comedian John Brown and co-starring singer Mel Torme. Brown is the laugh-producer who portrays, among others, "Digger O'Dell" on "Life of Riley" and neighbor "Thorny" on "Ozzie and Harriet." . . . Mutual's Erskine Johnson has replaced his daily 15-minute program with a new half-hour period yclept "Background to Stardom." It features the true life yarn of a different top personality each Sunday night.

Continued on Next Page

Benay Venuta catches Susan coaching
ma, Penny Singleton, as older sister,
Dorothy, looks on.



Barbara Luddy and Olan Soule show the effects of
co-starring on "First Nighter" for four years.



NEVER BEFORE IN BOOK FORM!

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with preface by NORMAN CORWIN
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Good listening makes good reading! At last a collection of fine radio plays to read, work with, and enjoy! Here in one book is the cream of creative radio writing, the plays that have won their places at the top of this rich new field of literature.

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MANY A WATCHFUL NIGHT by John Mazon Brown and Howard M. Teichmann. One of the great and simple narratives of the war.

THE FACE by Arthur Laurents. A tough script with sharp, dramatic impact.

OCTOBER MORNING by Millard Lampell. A play written for the Army, which offers anger and dignity.

THE EMPTY NOOSE by Arnold Perl. Stark, outspoken subject matter.

WESTERN STAR by Stephen Vincent Benet. His great last work.

DAYBREAK by Norman Corwin. The sweep and scope of a world-wide documentary.

THE LAST SPEECH by Carl Carmichael. Stephen Vincent Benet and Franklin Delano Roosevelt. A masterful handling of a tragic theme.

THE STORY THEY'LL NEVER PRINT by Erik Barnouw. A sensitive radio drama.

THE LAST INCA by Morton Wishengrad. A play of purpose out of yesterday.

THE BIG ROAD by Norman Rosten. A demonstration of the power of poetry with radio as its medium.

FAREWELL TO ALTAMONT by Elizabeth Lomas. An adaptation from the novel "Look Homeward Angel" by Thomas Wolfe.

HELEN KELLER by Ethel Deckelman. Compelling human interest.

THE LITTLE ONE by Al Morgan. Goes all the way from pathos to horror to the helpless scream of a nightmare.

THE STORY OF GUS by Arthur Miller. Expert development of a three-dimensional character.

THE HITCH HIKER by Lucille Fletcher. A ghost story with folk tale overtones.

FOURTH OF JULY PICNIC by John Faulk. In the Will Rogers tradition.

SOMETIME EVERY SUMMERTIME by Fletcher Markle. A quietly written, penetrating script.

REBIRTH IN BARROW'S INLET by Joseph Liss. The story of the hopes, history, and frustrations of the people in a tiny town.

THAT'S HOLLYWOOD



continued

Where things are so tough in the film factories that one independent producer decided to economize and changed the title of his newest picture from "Quintet" to "Quartet." . . . Where a certain screen lovely did a guest shot on a top radio show in a dress that, if it had been cut lower, the gal would have been barefooted. . . . Where a bachelor is any man who has cheated some worthy woman out of a divorce. . . . Where an important radio biggie got awfully hot under the collar because kids were peddling pasteboards to his program at only two-bits a ticket. . . . Where they're black-marketing 1946 Los Angeles telephone books at \$5, because all the names are in one volume. The new directories are split five ways. . . . Where you can buy a fancy what-not called a "Turfkit" for only ten clams, just to hold your race track tickets and your winnings, if any. . . . Where it's claimed that gold isn't necessary to happiness—so long as you have dough. . . . Where a major studio couldn't photograph its own administration building for a picture it was shooting showing a Hollywood studio administration building, because it wasn't quite the type. They finally settled for the exterior of the Los Angeles Public Library.

★ ★ ★

BACKSTAGE WITH CROSBY . . . Bob, that is



Bob Crosby and Margaret Whiting iron out the wrinkles in their script—just before air time.

One of the minor annoyances of fame is the habit some people have of comparing one star with another. In the case of the Crosby freres—Bob and Bing—this habit must be particularly exasperating to the youngest of the Crosby clan. Which is probably the reason why Bob Crosby, starring on his "Club 15" show over CBS, derides any notion that he's a carbon copy and insists that he wants to be rated, for good or bad, strictly on his own.

Just to see what difference exists between the two crooners, outside of a couple of million dollars, we wandered backstage to a rehearsal of "Club 15" and watched Bob put his show through its paces. This Crosby is an entertainer. He can sing; he can read lines; he can



The Bob Crosbys with Cathleen, 8, Christopher, 5, and Bob, Jr., 3. But Bob insists we mention the fourth little Crosby. He's one-year-old Stevie.

crack a joke as well as the next fellow. All in all, Bob can take his place with any other capable radio performer in his ability to hold an audience.

To make the difference between himself and El Bingo more apparent, Bob refuses to croon with gum in his mouth. His chicle he parks on the nearest music stand before hitching up his britches and ambling over to the mike. Bob's shirt, when we saw him, was a sedate white one, and he actually wore a tie. His trousers were neat and not gaudy, though they seemed to hang on his hips just a shade lower than what *Esquire* might consider top-drawer. Somewhere Bob had picked up an ancient fedora and wore it perched atop his head in a way that proclaimed his complete indifference to the whole subject of headpieces.

Rehearsing with Bob was songstress Margaret Whiting, who kept yanking at Crosby's tie, jabbing him playfully in the midriff with her finger and otherwise helping the Crosby guy during their duet at the mike. Unlike Bing, Bob is not given to ad libbing fast ones during rehearsal sessions. He cruises around the stage between song numbers, talking golf and horses with the Pied Pipers, his singing group, or with the sidemen in the band. When there's no newspaper handy he'll cadge a nickel from his producer so he can phone and get the latest race results. If he isn't pouring himself a cup of coffee from the community thermos jug on the script table, he's off in a corner somewhere with a couple of song pluggers, telling them some of his pool room stories. One of Bob's favorite gags is to back his press agent up against a wall and demand that he, the publicity man, tell him something new. (Usually it's the other way around.)

Bob is not supposed to discuss Bing on his air show, but during the audience warm-up he may announce, "My brother just had a frightful accident. He broke his leg toppling off his wallet." He likes to tell about the time he wired The Groaner for some much-needed money and got back nothing more than a telegram—collect—reading, "What's your address?"

Actually, Bob admires Bing tremendously. He gets quite a bang out of the fact that ace scripter Carroll Carroll, who used to create The Groaner's "Kraft Music Hall" shows, is now writing the material for "Club 15." Bob himself is a husky, solid-looking guy, who spends every free moment either playing golf or talking about it. On his air show he is as casual and as easy-going as Bing; and while he probably has no aspirations to turn into an institution like Bing, he's obviously doing better than all right on his own. That, for a fellow who was reared in the shadow of Harry Lillis Crosby, is really good going.

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RB-6

MORE →



Views and Reviews of Current Shows



Tuesday
10:00 pm
STUDIO ONE



Star-system snags
our best drama hour.

Fletcher Markle

Back in November our colleague, JSG, had occasion to say some awfully nice things about Studio One, particularly stressing the intelligent manner in which it approached the problems of radio drama. We were grateful for JSG's appreciative and astute appraisal. Here was good radio theater projected by experienced radio players with imaginative direction from its young maestro, Fletcher Markle. Then came the fatal day when something new was added. Studio One joined in dubious rivalry with Lux Radio Theater and the half dozen lesser Hollywood productions for the services of name stars. The result has been tragic. Now the only difference between Studio One and its more fortunate competitors is the former's lack of a sponsor. Why the exasperating "star system" was permitted to stretch its annoying tentacles across a continent and entrap our favorite hour we'll never know. We're naive enough to hope it's not too late to do something about it. We're awfully sorry, Mr. Markle, but somebody's sponsoritis is showing all too plainly.

—ML



Saturday
7:00 pm
**mr. ace
and JANE**



CBS again produces
its trump card.

Goodman Ace

Goodman Ace is still one of the funniest writers we know, and hardly anyone would have the temerity to accuse him of having lost a whit of his sense of humor during his recent hitch as a CBS exec. However, it might not be out of order to point out to Mr. Ace that one mustn't be stubborn. Somehow, we have the feeling that he's still trying to prove the comedy technique which was thoroughly "beaten into the ground" on the late *Little Show* which came so very close to acting as a millstone around the respective necks of both Robert Q. Lewis as the star, and Goodman Ace as supervisor. Aside from this very human failing of trying to prove a point which is better left to rest in peace, the *mr. ace and JANE* program is very entertaining indeed. No one can ever match the malapropisms of Jane Ace, while Goodman Ace remains one of the most sympathetic humor-characters on the air today and yesterday. It's a show worth hearing, and will get your Saturday evening's listening (or stay-out plans) off to a good start. (For more comment on this show read Saul Carson on page 28.—ED.)

—EIB



Tuesday
8:00 p.m.
**DINAH SHORE—
HARRY JAMES
SHOW**



A very bright
musical melange.

Dinah Shore

Here is a combination for pleasant listening that's fairly bursting with promise. Of course, the dyed-in-the-longhair music lover who

writhes with ecstasy through the strident dissonances to be found in the Prokofiev Violin Concerto in D-Major may be unable to appreciate the brilliant tones of Harry James' trumpet; and the devotee of Wagnerian Opera who can sit through over three hours of *Tristan and Isolde* may grow a trifle restive under the spell of softer love songs as interpreted by Mademoiselle Dinah Shore; there is no denying that this program has class for those of us who are less esoteric in our musical tastes. This program is full of little niceties—for the strictly Hep as well as for the listener who just likes to tune in to good popular music... with a bit of bright conversation to garnish. Naturally, our Dinah's vocals are incomparable—being the sweetest singing this side of mythology. James plays a "Pop" horn as it should always be played, while Johnny Mercer has a folksy quality that more than makes up for the fact that he hardly ever bothers to carry the tune. *Call For Music* is a "must" for the generation that still fights its stormiest battles over the nature of "Be Bop," the question of sweet versus swing; and who never heard the in-person music of the immortal Bix. At the same time, we older folks can give it a listen without feeling our age. It's a good program for plain enjoyment and some of the Hep talk makes us feel we're keeping up with what's going on in the world of popular song.

—GG



Saturday
10:30 am
**ARCHIE
ANDREWS**



A juvenile grandma
can enjoy, too.

Bob Hastings

The *Adventures of Archie Andrews* is part of a fairly new kids' listening block to which NBCers often point with pride upon the slightest provocation. The Andrews incidents seem to be the particular pet of some network nabobs, but this can probably be discounted, since most of them haven't been kids for a long, long time. The program is a slick bit of situation comedy which, we wot, probably is enjoyed somewhat more by parents than the usual blood and chills adventure tales their offspring insist upon tuning to. A somewhat younger brother in the Henry Aldrich family of programs, *Archie Andrews* would appear to be the kind of thing youngsters will enjoy listening to, even though it may leave something to be desired for the juvenile taste in gore. NBC wisely follows *Archie Andrews* with a real chiller-thriller called *Land of the Lost*, which brings many squeals of delight from the youthful studio audience. While this probably propitiates the younger generation, it is reasonable to assume that its elders have already been put into a sufficiently pleasant glow by the antics of Archie to cushion most of the shocks. This, then, is a juvenile program which makes it easier for the kids to hear the kind of thing which entertains them no end, while permitting us old folks to remain reasonably well-adjusted to the whole of Saturday morning when the little ones take over the family radio.

—JSG



Mon.-Fri.
7:45 pm
**EDWARD R.
MURROW**



Reporter with a sense
of responsibility.

Edward R. Murrow

Long one of America's distinguished reporter-commentators, Ed Murrow has lost nothing of his grasp as a radio newsman who knows the important news stories instinctively—and knows how to report them honestly in relation to their importance. In these days of commentators who have become addicted to eating the Lotus blossom of Crisis, when all but a handful of reporters are unable to resist the temptation of scare-headlines—regardless of the reliability of source, Ed Murrow proves his integrity by refusing to be stampeded along with too many others. On another network, Murrow might stick out like a sore thumb (as does Elmer Davis) but CBS news policy is consistently fair and a product of men with conscience and sense of responsibility like Murrow and his successor as V. P. in charge of news, Davidson Taylor. For listeners who have become convinced that radio does a finer job of news reporting than most of the big newspapers—and want to retain their faith in the medium, this reviewer can whole-heartedly recommend Edward R. Murrow as a reporter-commentator who carries on in the best traditions of free American broadcasting.

—JSG

**Before
Air
Time . . .**



Jo Stafford and Peggy Lee, waiting, try a jive arrangement of "Chopsticks."



Opie Cates has an impromptu barking contest with host Lassie—but loses.



Nat Wolff works until air-time with Jacqueline White and Marlene Dietrich.



*Radio
best* JUNE

**SILVER MIKE AWARD
For
Outstanding Performance
to George V. Denny, Jr.**

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.



For his work in originating and continuing a program in such a manner as to form a great force for enlightenment, for his dedication to standards of fair play and decency in the American tradition, and in recognition of his continual striving to bring outstanding and authoritative spokesmen of all points of view to the thoughtful consideration of listeners, therefore, this month's Silver Mike Award goes to George V. Denny, Jr., president of New York's Town Hall, founder and moderator of *America's Town Meeting of the Air*. (See feature story on page 19.) Photo shows George V. Denny, Jr., moderator of Town Meeting, receiving Silver Mike award from H. V. Kaltenborn (right).



SAUL CARSON'S **REPORT TO THE LISTENERS**

There ought to be more sportsmanship among broadcasters. Too often, they load the dice against us listeners. Remember when Henry Morgan worked opposite "Information Please"? Later, he was spotted against Jimmy Durante, which was even worse. How was a listener who craved for both to hear the two programs simultaneously? To me, each has a distinct quality, and I wanted them. Morgan's felicitous switch to another time and evening, away from competition with the Schnoz, has solved that problem. But now CBS has horned into my private life with "mr. ace and JANE." It just isn't cricket.

CBS' new show with the typographically screwy title comes to me at 7 p. m. Saturdays. That's just when NBC's Symphony is on the air. One simply must, to be *au courant*, listen to the NBC, especially when Maestro Arturo Toscanini is in charge. But how—without suffering the professional listener's occupational disease? Aural strabismus is the name of that malady, or cockeyed eardrums. And that's what faces me, from now on, unless either NBC or CBS relents. For I will not fall behind the longhair parade by missing Toscanini. Yet I cannot tear myself away from "mr. ace."

CBS again draws its "ace"



Goodman Ace

The program is written by a man whose name really is Goodman Ace. (CBS goes for aces; there is a director on the staff by name of Ace Ochs.) Goody Ace is the same character who for years, with his wife Jane, starred in the "Easy Aces." He wrote an endless stream of those 15-minute shows which have since been immortalized on records and peddled among some scores of local radio stations around the country. For a season and a half, Ace tried to help Danny Kaye achieve radio success on the program since taken over, for Pabst beer, by Eddie Cantor. I liked Ace's writing for Kaye as well as the Kaye brand of air antics, but that's neither here nor there. Dissents were entered by the sponsor, a few million listeners who shopped elsewhere on the dials while Kaye cavorted along Goody Ace lines, and the nosy Mr. Hooper. As a result, Kaye went off the air, and Ace became CBS' captive, taking a job with the network as comedy doctor. Now, tired of wielding the scalpel on other people's routines, Ace is writing again. Furthermore, he stars in "mr. ace." His wife is the "JANE" of the program, and there is a set of other characters extremely interesting.

The "mr. ace" of the show is an advertising writer. His employer knows every cliché in the dictionary, and uses them all. His wife is just plain inept, and given to Malapropisms. His next-door neighbor is a radio announcer. His wife has a brother and a cousin, and other people get into the act from time to time. One of them, recently, was a youngster who referred to himself as "a newspaperman"—he was the paper-delivery boy. As a journalist, he avowed solemnly, he would not associate with anyone in "the competing medium" of radio. At another point in the show, someone said: "This is radio, you don't have to think." The advertising man developed a radio program for a client. The show went over—it put every listener to sleep; that was okay with the sponsor, who happened to be a maker of mattresses. The only trouble was that C. E. Hooper's coincidental snoopers awakened the happily dosing non-listeners, and so—need we continue?

Goody Ace doesn't call himself a satirist. Perhaps he isn't. Maybe he is more the caricaturist. But it is sympathetic caricature in which he indulges; not the kind that makes us hate, but the sort that gives us understanding. The characters that people his show may be stuffy and funny, but they are human too, and by showing us these people, he highlights foibles that are only too common. G. K. Chesterton once said that "caricature means making a pig more like a pig than even God has made him." But I prefer another definition, one shown to me some years ago by James House, Jr., who had achieved some fame as a graphic character analyst. House quoted C. R. Ashbee, who had written: "Your great caricaturist is both historian and philosopher; he achieves through sympathetic laughter." That's what Ace does in "mr. ace."

LISTENING FOR THE LITTLE ONES



Sybil
Trent

Of a morning, I reverted to childhood by spending 55 minutes listening to two shows aimed at the younger set. One is Nila Mack's "Let's Pretend," on CBS Saturdays from 11:05 a.m. to 11:30. Then I switched quickly to the ABC network to catch Isabelle Manning Hewson's "Land of the Lost."

Both these shows have been touted, endorsed, approved and patted on the back by child educators, psychologists and professional Parent-Teacher experts. Well, I'm none of those things and make no pretense whatever to knowing what's in the mind of a 9-year-old when the little thing is listening to either Nila or Isabelle. The experts, of course, know. I'm reminded, whenever I hear them, of a story told often, and beautifully, by Olga Druce, producer-director of Mutual's "House of Mystery." The story concerns a carefully-reared child whom the parents took, for the first time in the child's life, to see a movie. Pop and Mom were sure all would be well, since the picture was of a religious nature, being indeed a film depicting the history of Christianity. All was well until the screen showed some of the Christians being chewed by lions in a Roman arena. Then the child became hysterical. The guilty parents hurried the hopeful home, blaming themselves for thus exposing their delicate offspring to unaccustomed views of brutality. It was only later that the child's real cause for anguish was discovered. "I didn't cry because the lions ate those men," the carefully-reared one confided to Mamma. "What I cried about was—did you see that little lion in the corner? He didn't get even a single, tiny little Christian to eat."

And so, I can report only how I feel about those two kiddie numbers. I think that "Pretend" is pretentious. I know a dozen kids who would laugh their heads off if they heard it. The fairy tale that I sat through, a story laid in medieval times, was not only out of our time—it was also out of the world of good sense that most children of my acquaintance have.

"Land of the Lost," on the other hand, I found thoroughly delightful. There is no pretense on this program. No one makes believe there is such a thing as a talking fish by the name of "Red Lantern." But when "Red Lantern" does talk on the show, he is real—as real as the characters Alice met in Wonderland or as real as the stuffy bear in A. A. Milne's classics.



Isabelle Manning
Hewson

But mind—these are my personal verdicts, and I am of voting age. A peep at the Hooper listings shows that "Pretend," with a rating of 7.3 as of this writing, is more than a two-to-one favorite over "Land of the Lost" which gets a mere 3.3. So perhaps I better stick to my own type of program. For instance, "Child's World," which ABC brings me Sunday evenings at seven, opposite NBC's Jack Benny.



Helen Parkhurst

On "Child's World," a lady named Helen Parkhurst, who is big stuff in the field of child education, gathers a bunch of boys and girls aged between 9 and 11, and quizzes them. Her questions are pointed—how they feel about racial discrimination; what children from low-income families think of poverty; whether comic books are good, bad or without moral effect on children.

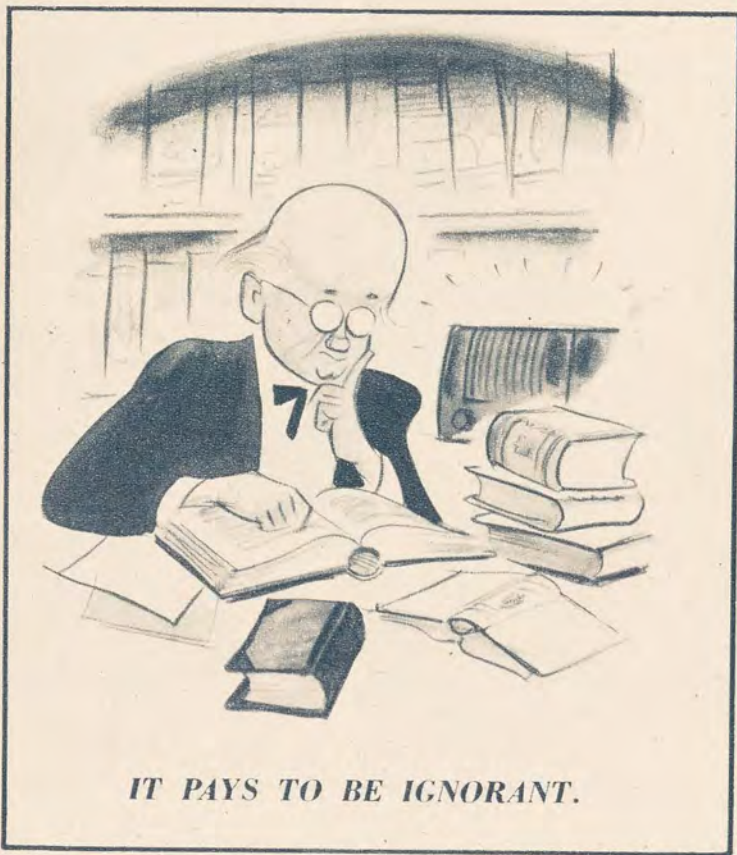
The answers elicited by the lady are frank—and often surprising. The exercise, in fact, supports the Druce thesis that we can know what's in the children's minds only when they tell us—and they don't often deign to communicate with us elders on an equal footing. In any event, "Children's World" is designed to lift at least a corner of the veil for a look-see by the so-called "grown-ups." I recommend strongly that some Sunday nights you might let Jack Benny stroll on his miserly way without you, and that you tune in on "Child's World" instead. You may consider yourself richly rewarded.

WHO'S ON FIRST

This column started with talk of sportsmanship because, truthfully, it was baseball that was on the reviewer's mind. If he can tear himself away from the Red Barber broadcasts long enough to delve into the historiography of radio's baseball reportage, your correspondent may come forth any month now with a learned thesis on the subject. Meanwhile, let me record my favorite quotations from broadcasts by a gentleman listed in the New York Times Index as Jerome Herman Dean. Common people know this bird as Dizzy Dean. In reporting a baseball game, for a beer sponsor, in St. Louis, Dizzy said:

"The runner just slud into third safely, but he was awmost throwed out, the lucky stiff. . . Just look how calmly and confidentially he is standing up down there next to the plate. . . The side is out and the runners are left at their respectable places." Play ball!

RADIO serves the Public by MICHAEL BERRY



IT PAYS TO BE IGNORANT.



LADIES, BE SEATED!



MAKE-BELIEVE BALLROOM



GANGBUSTERS

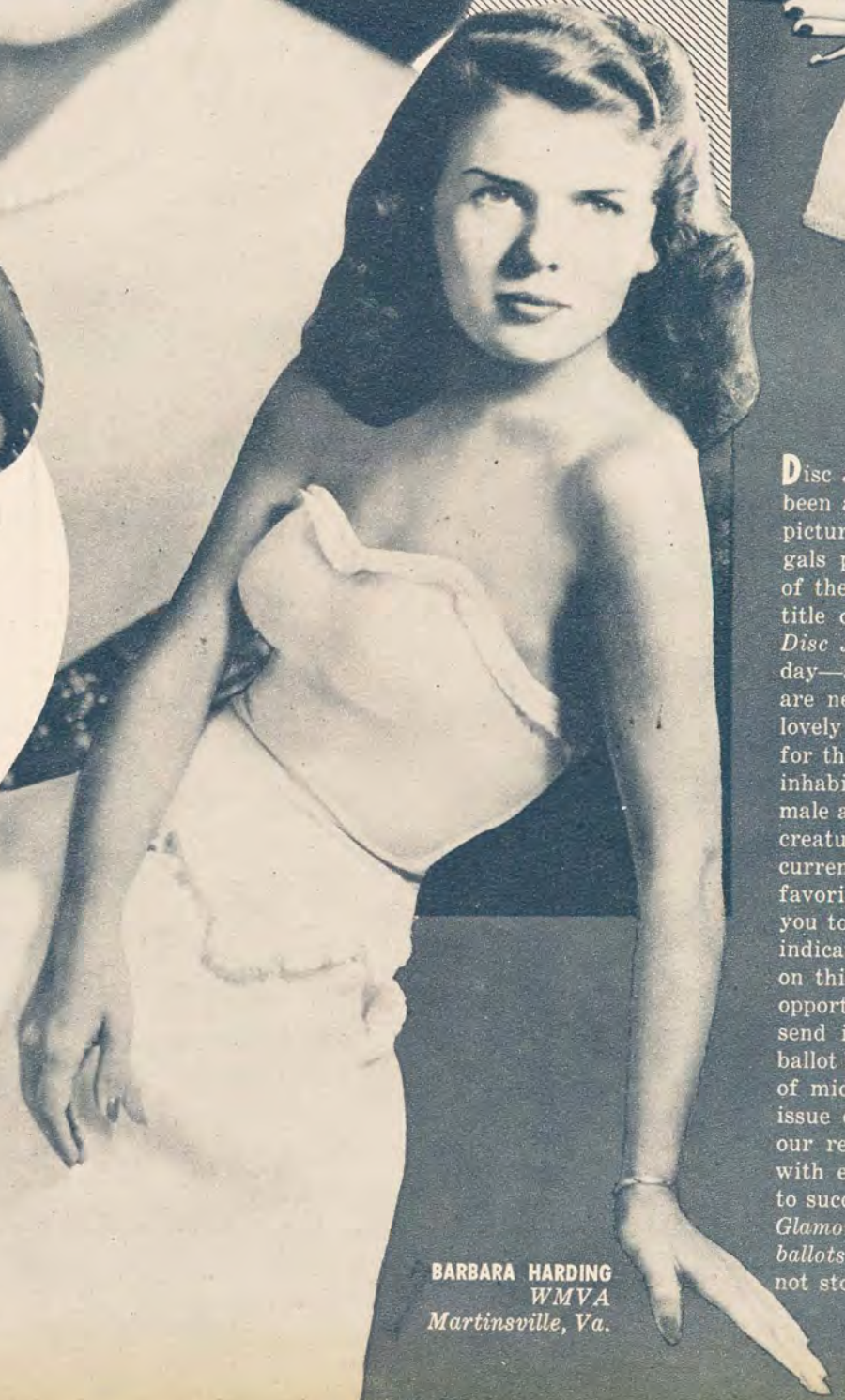
EILEEN O'CONNELL
WHN
New York, N. Y.



ROSALIE ALLEN
WOV
New York, N. Y.



BARBARA HARDING
WMVA
Martinsville, Va.



who's
your favorite...



"FLORENCE"
(rowing down
the St. Lawrence)
WGAY
Silver Spring, Md.

Disc Jockeys can be beautiful, as has been amply demonstrated by the pictures of record-spinning glamor gals printed in previous issues. All of them were nominations for the title of the nation's *Most Glamorous Disc Jockey*, and today is election day—all month until June 30th. Here are new camera angles on the lovely ladies who've made a place for themselves in a field once inhabited almost exclusively by the male animal. Each of these bewitching creatures is a candidate in our current poll to determine America's favorite glamor jockey. It's up to you to make your personal choice and indicate same on the ballot printed on this page. This will be your only opportunity to vote in this poll, so send in your ballot promptly. The ballot box will be tightly locked as of midnight, June 30th. In an early issue of RADIO BEST, we will publish our readers' selection of the gal with eye-appeal who is most likely to succeed as America's *Most Glamorous Disc Jockey*. Only official ballots will be counted. Please do not stomp or whistle!

glamour disc jockey?



JOYCE AIME
WCPO
Cincinnati



JEANNE GRAY
KMPC
Hollywood, Cal.



LUCILLE SMALL
WWRL
Woodside, N. Y.



MARY PAIGE THOMPSON
KXOL
Fort Worth, Tex.



BETTY NICKEL
WHK
Cleveland, Ohio



"LONESOME GAL"
WING
Dayton, Ohio

official ballot { Who's your favorite Glamour Disc Jockey?

MAIL THIS BALLOT TO:
Favorite Glamour Jockey Poll
Radio Best, 452 Fifth Ave., N. Y. 18, N. Y.

(6-48)

MY FAVORITE GLAMOUR DISC JOCKEY IS:

Candidate _____
My Name _____ Age _____ Occupation _____
Address _____
City _____ Zone _____ State _____



Dr. Frank Black welcomes the late George M. Cohan, who appeared on the program for August 2, 1940. The great showman introduced a new and timely song—"This Is Our Side of the Ocean."



Lucille Manners, long-time star of the show, puts her head together with baritone Mac Morgan, the current star. At right is another of the star concert singers "made" by the program—Jessica Dragonette.

The Melody Lingers On...

OLDEST NETWORK SHOW CELEBRATES ITS 21ST BIRTHDAY

EARLIER THIS year, the *Cities Service Highways in Melody* program celebrated its twenty-first birthday. The oldest network show now on the air presented its anniversary program without a single hitch over some seventy-seven NBC outlets. But how different was its first broadcast over a rudimentary network of about a dozen stations in February 1927! On that show, WEAJ went off the air for three minutes when a fuse blew at the transmitter, but nobody much cared aside from the (then) conductor, Edwin Franko Goldman, the sponsor and a mere handful of radio people.

Back in those days radio was considered almost as much a nuisance as an entertainment medium. Hesitantly, the new art was poking into people's homes, but the public was far more interested in the latest rumor that Greta Garbo was engaged to John Gilbert,

while she claimed Louis B. Mayer was threatening to have her deported back to Sweden. Music publishers hardly considered radio as a factor in "plugging" song hits like *In a Little Spanish Town*, *My Blue Heaven* and *Ramona*. Paul Whiteman was too busy opening his new dine and dance club to know (or care) very much about radio. Vaudeville was still going strong with the Keith-Albee, Orpheum, Loew and Pantages circuits supplying much of the country's entertainment. People were going to see Charlie Chaplin in *The Circus*, while Mr. Chaplin was trying to get an injunction against publication of his biography by Jim Tully. Sound in the movies was crude or non-existent, and comparatively few theaters advertised the new miracle of *Vita-phone*. The big-film hits of that February were *Flesh and the Devil*, *The Big Parade*, *What*

Price Glory; Doug Fairbanks, Sr., swash-buckling in *Black Pirate*; Harold Lloyd taking *Pratt* falls in *The Kid Brother*; John Barrymore displaying his profile in *The Beloved Rogue* and Ronald Colman pitching woo with Vilma Banky in one picture after another. Eddie Cantor wasn't even considering radio as he made personal appearances along with his latest film *Kid Boots*, and Rubinoff and his violin were playing the Loew's circuit. Even Norman Brokenshire was seriously considering turning to vaudeville!

The newest fads included the *Black Bottom*, Milt Gross' writings about *nize pepul*, and attempts at civic virtue. The same week in which the *Cities Service Program* went on the network from Carnegie Hall, New York Police raided three theatres alleged to be producing "sexy" plays. The Victor Talking Machine



Announcer Ford Bond came as a young man, now is an old-timer.

Paul Lavalle conducting.



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NEW "WAIST-WHITTLES" WITH

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- Dramatic, Flowing Sleeves
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- Beguiling Slit Skirt

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Street _____
City, State _____ 674

FULL SATISFACTION OR MONEY BACK!



THE OLD. Radio's most distinguished quartet the famed Revelers, were long-time feature.



THE NEW. Highways in Melody now features a Cities Service Quartet — all fine soloists.

The Melody Lingers On continued

Company took cognizance of radio while demonstrating a new mechanical Victrola with automatic record changer, and congress got to work on setting up a new Federal Radio Commission.

It was in this atmosphere that the new concert series took to the airwaves. Lest radio listeners be offended, commercials and announcements were short and dignified, and the music featured was excellently performed and selected with good taste. With such a beginning, the program continued to work up to the highest standards in radio entertainment, right down the years. Many have been the distinguished artists introduced. Featured conductors following Goldman have included Rosario Bourdon, Dr. Frank Black and current conductor Paul Lavalle. Long term featured soloists were Jessica Dragonette and Lucille Manners. Among important guest stars have been Dorothy Kirsten, Conrad Thibault, Thomas L. Thomas, Hollace Shaw, Lanny Ross, Robert Merrill, James Melton, House Jameson, George M. Cohan and Mac Morgan—who has returned this year as featured soloist. Each year the program has added new features. For the second time in its long history, the show has a regular quartet (first was the famous *Revelers*). The new quartet is composed of Edward Hayes, tenor, Floyd Sherman, tenor; Leonard Stokes, baritone, and Alden Edkins, bass. All are experienced soloists as well as ensemble singers. The current series also features an ensemble of twelve male voices, of which the quartet is a part.

For the first thirteen years, the program was a full hour, but in August 1940, it followed the trend to shorter format and cut down to a half hour. In the meantime, the program has built a loyal following that might have seemed impossible back in 1927. The same week this program went on the network, a Milwaukee newspaper published the results of a poll it had conducted among its readers on whether the four local radio stations should be forced to silence one night a week, or not. Over five thousand people voted in favor of a "silent night" while only 86 votes were cast for full operation.

The *Cities Service Program* has surely travelled a long highway in melody!

4 Maestros have traveled "Highways."



Edwin Franko Goldman, 1927



Rosario Bourdon, 1928-1938



Dr. Frank Black, 1938-1944



Paul Lavalle, 1944 to date.

Guest Stars Over the Years Down the page:

Dorothy Kirsten
Lanny Ross
Thomas L. Thomas
Hollace Shaw
James Melton
Robert Merrill
House Jameson

Lorry Raine

A PRESS AGENT'S DREAM



Warnow rehearses his new find, Lorry Raine, wife of his press agent. It's obvious Lorry can pose as nicely as she warbles.

THE GIRL Mark Warnow has picked as his protegee to be the "new name on the vocal and radio horizon for 1948" is Lorry Raine, wife of his press agent. According to Warnow, the fact that Lorry could *really* sing was something of a surprise. Said Warnow, recently: "Tim Gayle (the press agent) once brought her around to sing for me and I thought she was great.

"Why haven't you brought her around before?" I asked him.

"Because she's my wife," he replied.

"That's no excuse," I said. "And even if she is your wife, she's a great little singer."

"That's how she came to appear on my Sound Off show. And then, after a lot of listener interest, we put her on again.

"Now, faced with (a) record date, I wanted a certain type of singer. I didn't choose Lorry right away. First I listened to a lot of vocalists. And I listened to dozens of suggestions from dozens of people. But in the final analysis, no one could cut the stuff like Lorry Raine could."

Anyway, that's Mark Warnow's story of how it all happened! Warnow goes on to say "Funny thing. She's a sweet little, quiet little gal. But when those 35 musicians started playing behind her, she opened up with a fine big voice, that rode right along on top of both numbers."

Now the record about which Mark Warnow is so enthusiastically speaking with that strange sort of punctuation is *Who Put That Dream In Your Eyes* on one side, and *Senorita Maracas* from Caracas. Lorry has been gathering kudos from various critics, which would seem to indicate that Mark Warnow has picked a winner for 1948.



Warnow goes through score with his warbler find as they prepare to put another song on records.



Chili Williams and Lorry join in neat blonde-brunette duet.

Lucky are the YOUNG in Spirit!



Youth is not in age alone nor in looks — nor in clothes. It's the *spirit* that counts — how you feel about yourself! . . . Do you remember (as a little girl) how you had 30 "free" days in every month? No "bad days" with pins and belts — and telltale ridges under your clothing . . . Well, you can have that freedom back again if you use *Tampax* for monthly protection!

Here are some of the additional benefits brought to you by the *Tampax* "internal absorption" method. *First:* *Tampax* causes no odor or chafing. *Second:* You do not feel *Tampax* — don't know you are wearing it! *Third:* You can take tub or shower bath without removing *Tampax*. *Fourth:* It's so tiny that disposal is very easy indeed. *And finally,* *Tampax* tends to increase your poise and confidence not only on "those days" but during the week or more of apprehension preceding them.

Invented by a doctor, *Tampax* is made of pure surgical cotton compressed into slim white applicators. A full month's average supply will slip into a corner of your purse. Sold at drug stores and notion counters in 3 absorbencies: Regular, Super, Junior. Also look for *Tampax* Vendor in restrooms throughout the United States. *Tampax* Incorporated, Palmer, Mass.



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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.

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



SCOTT HANNAH (CJBO, Belleville, Ontario) is heard on nightly feature, "Touring Clubs."



BLAINE CORNWELL (KXLW, St. Louis, Mo.) is a former organist, emcees "Record Time" every PM.



LOU STEELE (Paterson, N. J.) young disc jockey, conducts "Club 93" program.



PHIL FLAGER (CJBO, Belleville, Ontario) popular disc jockey, heard Monday through Saturday.



DICK KARNOW (WJLK, Asbury Park, N. J.) is heard every day on disc spinning show.



ED HURST (WPEN, Philadelphia, Pa.) is a local disc jockey favorite, heard daily.

Local Star Contest FINAL BALLOT IN

THIS is it! This is the day we've been waiting for—D-Day for all entries in the RADIO BEST Local Stars Contest! Mobilization in support of your favorite local personalities is now in order, for with this issue, we close the ballot-box in the Poll of the Year. Just how important this poll has become is shown by the interest it has aroused among top radio executives and stars, both local and network. Hardly a day has passed, since the voting started, that some key figure in the broadcasting industry has not written us, or called us on the telephone to request that we keep him posted on developments in this poll that will help choose the network stars of tomorrow. Even greater interest has been demonstrated by our readers and the listening public in general. All of it is part of the general feeling that something tangible has long needed to be done to boost worthy local broadcasters up the ladder of popularity and stardom.

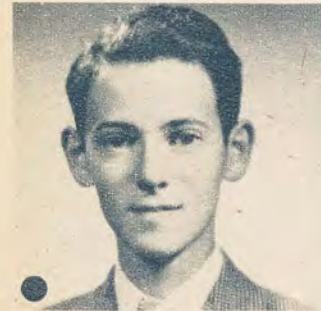
Important as this poll is to the broadcasting industry, it is far more important to you as a listener. This is your opportunity to help choose the personalities whose day-to-day, year-in-and-year-out work behind the microphones have shown them to be worthy of a broader audience—all the way up to coast-to-coast. These are the radio-wise people who deserve all the opportunities in the broadcast



BOB CLAYTON (WHDH, Boston, Mass.) spins the "Boston Ballroom" every week day.



CHARLES SHAW (WOLF, Syracuse, N. Y.) arises early to conduct "Bands At Your Commands."



AL BURTON (WEAW, Evanston, Ill.) 19-year-old disc jockey, conducts "Teen Topics" show.



BILL LEYDEN (KMPC, Los Angeles, Cal.) popular disc jockey, conducts "Music Hall" show.



RANNY WEEKS (WCOP, Boston, Mass.) famed bandleader, conducts two disc shows.



ED DINSMORE (WCOP, Boston, Mass.) presides over three record sessions, daily.

Ends JUNE 30th APPEARS THIS ISSUE

medium, and RADIO BEST will exercise all its forces of publicity and prestige to help the winners of this poll attain the place on the air-waves they all so richly deserve. Through this Local Stars Contest, you the listener will be empowered to give your favorite Disc Jockeys, Woman Commentators, Sports Reporters and Farm Reporters even better facilities with which to work, and even better opportunities to bring you entertainment and information.

These important results can be brought about with hardly more effort than you exert in turning the knobs to your favorite station. The final Official ballot is printed on this page, and all you need do is fill in your choice for all four categories and mail it promptly to the address noted. If you hesitate to cut chunks out of your favorite radio magazine, additional Official Ballots may be obtained free upon request at your newsdealer's—or you may use a reasonable facsimile on the back of a penny post-card.

This is the homestretch in the race to determine America's favorite Local personalities and your vote may be all the difference between winning and also-running for the Local broadcasters you most enjoy hearing—so don't delay another moment!



JOE GRADY (WPEN, Phila., Pa.) co-stars with ED HURST on daily "950 Club" program.



DARYL PARKS (WRJN, Racine, Wis.) is station's sports director, handles all sports shows.



BOB KELLEY (KMPC, Los Angeles, Cal.) all-around sports expert, conducts "Parade of Sports."



DOUG WHELAN (CJBO, Belleville, Ontario) is heard nightly as station's sports director, handles all sports shows.



JACK DEVINE (CJBO, Belleville, Ontario) is heard nightly as station's sports director.



BOB TERRY (KXLW, St. Louis, Mo.) former track star, now conducts daily sports show.



BILL ARNOLD (CJBO, Belleville, Ontario) emcees daily "Tele Fun," Monday through Saturday.



FRANK WILGUS (WJLK, Asbury Park, N. J.) former sports columnist, now local sportscaster.



M. MATT MOLLER (KHUM, Eureka, Cal.) from hill-billy to Brahms, advertiser and sportscaster.



JEANNE GRAY (KMPC, Los Angeles, Cal.) is hostess of "Woman's Voice" aired daily.



CATHY MEYERS (CJBO, Belleville, Ontario) conducts "Magazine for Women," heard daily.



GILL ROBB WILSON (WTTM, Trenton, N. J.) conducts "Meet Mary" and "Dear Listener" programs.

Disc Jockey, Sportscaster, Farm Reporter
and Women Commentator Poll

Polls close midnight,
June 30, 1948.

MAIL THIS OFFICIAL BALLOT TODAY!

OFFICIAL
BALLOT

VOTE FOR ONE FAVORITE IN EACH CATEGORY

☐ Disc Jockey ☒ Sports Reporter

Write in name of Disc Jockey Write in name of Sports Reporter

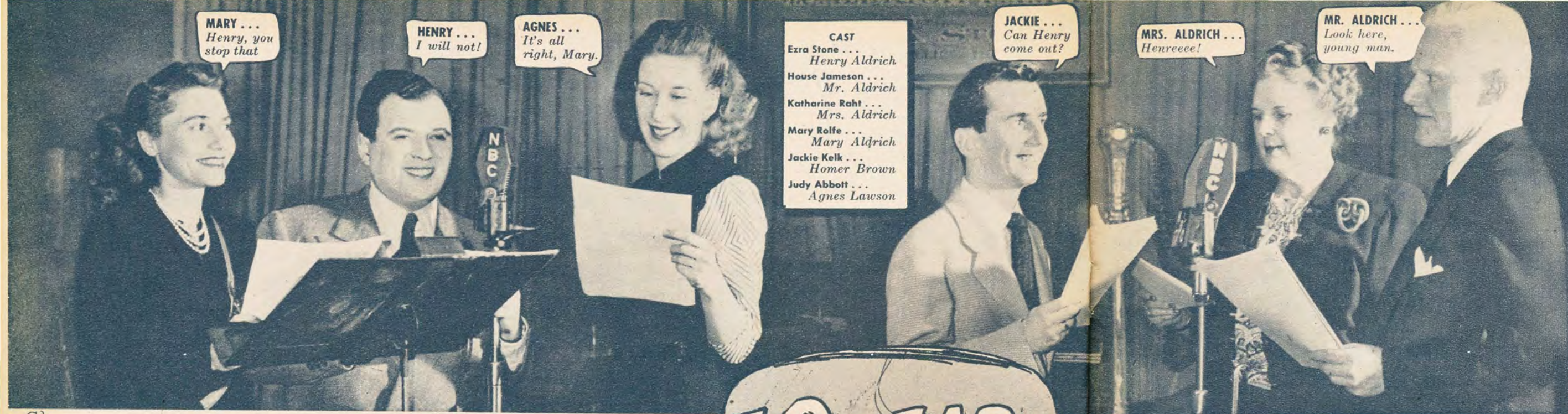
station station

☐ Farm Reporter ☒ Woman Commentator

Write in name of Farm Reporter Write in name of Woman Commentator

station station

Paste ballot on penny post-card or place in envelope and mail at once to
RADIO BEST, 452 Fifth Avenue, New York 18, N. Y. 6-48



CAST
 Ezra Stone... Henry Aldrich
 House Jameson... Mr. Aldrich
 Katharine Raht... Mrs. Aldrich
 Mary Rolfe... Mary Aldrich
 Jackie Kelk... Homer Brown
 Judy Abbott... Agnes Lawson

JACKIE...
 Can Henry
 come out?

MRS. ALDRICH...
 Henreeee!

MR. ALDRICH...
 Look here,
 young man.



HENREEEE 'HENRY ALDRICH' JUST NEVER
 GROWS UP, BUT EZRA STONE
 HAS CERTAINLY AGED
 IN THE PART.



Above, fond papa, Ezra, looks on as Sara, his actress-wife encourages Francine and Joseph in eating their cereal. Left, the Stones of Bucks County take time out from farming to look over a few play scripts.

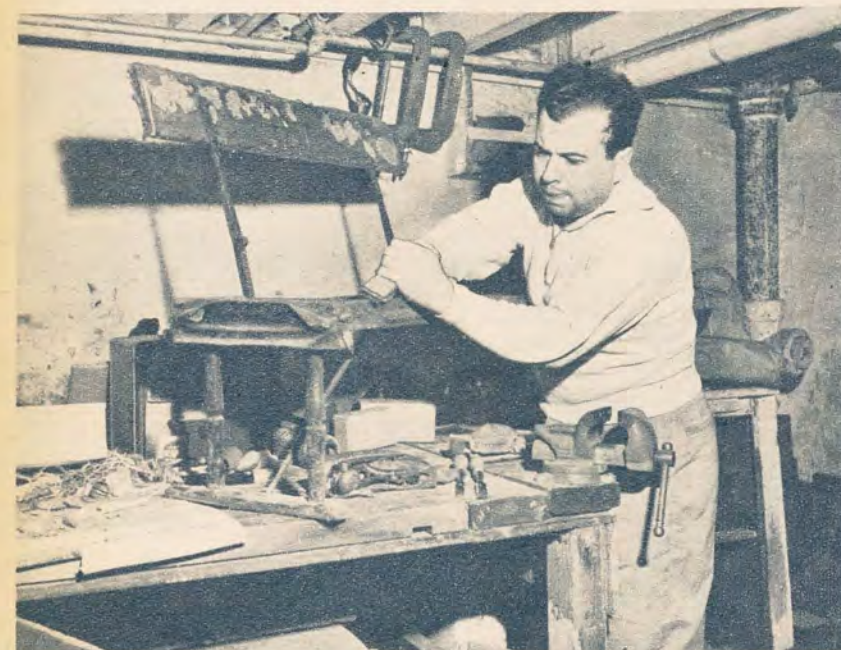
THE TENTH anniversary of *The Aldrich Family* finds Ezra Stone still 17 as Henry Aldrich, but 30 in real life—a family man and a Bucks County farmer. In the decade he has acquired a wife, actress Sara Seegar, and two children, Josef, four, and Francine, two. Ezra, who started his career as an assistant stage manager, has kept up his interest in legitimate theatre and in summer, he and Sara are active in the Bucks County Playhouse, not far from their farm. The rest of the year, he commutes between his 300-acre dairy farm at Washington's Crossing, Pa., and New York, almost two hours away, for his weekly broadcast, rehearsals and other business. Ezra also directed the play *Me and Molly* which opened in New York earlier this year, after a Philadelphia tryout.

On the air, he's still playing the role he created ten years ago. Even during his four-and-a-half year hitch in the army, Top Sergeant Stone couldn't put aside his "Coming, Mother"—eager-beaver Special Services recreation officers saw to that.

The character of Henry Aldrich and the ever-popular comedy program developed from Clifford Goldsmith's hit play *What A Life!* which was produced in 1938 and ran on Broadway for over a year. The first radio version was aired by Rudy Vallee on his variety show. The following year, Henry and his family and friends (having proved their mettle) were installed as the summer replacement show for Jack Benny. In October, 1939, *The Aldrich Family* became a full-fledged half-hour radio show, and soon became one of the most popular situation comedy programs on the air.



Ezra, who directed "Me and Mollie" earlier this year, here is interviewing children for roles, assisted by Mollie Goldberg.



One of Ezra's pet hobbies is wood-working and wood-finishing. This project is a reconversion of old carriage seat to bench.

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 TO BALANCE your budget... How to do more with your voice! 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

FOR THE WOMEN... Test yourself with these scripts! FOR THE MEN... What can your voice do? FOR THE ANNOUNCER OR COMMENTATOR... Take the poise test!

NOW! MEASURE YOUR RADIO "KNOW-HOW!"

CAN YOU:	YES	NO
—Mark a script?	<input type="checkbox"/>	<input type="checkbox"/>
—Follow director's hand signals?	<input type="checkbox"/>	<input type="checkbox"/>
—Find the people who might use your ability?	<input type="checkbox"/>	<input type="checkbox"/>
—Plan your audition?	<input type="checkbox"/>	<input type="checkbox"/>
—Analyze your shortcomings?	<input type="checkbox"/>	<input type="checkbox"/>
—Time your audition?	<input type="checkbox"/>	<input type="checkbox"/>
—List the 10 practical pointers?	<input type="checkbox"/>	<input type="checkbox"/>

WHAT IS:

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

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

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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. RB-6



Kitchen IN THE SKY

Betty Crocker
MAGAZINE OF THE AIR



LORETTA YOUNG
instructed by
NORMAN RUVELL



JOAN McCRACKEN
clowned with
TED CORDAY

GERTRUDE LAWRENCE
had tea with
SUSAN ADAMS



ZACHARY SCOTT
checks script with
JO LYONS



June Lockart, "For Love or Money" star,
admires Elsie Buxman's cake recipe, as



kitchen kibitzer, Win Elliot suggests an-
other pinch of salt. He emcees the show.

Up in Studio 3-F in the RCA sky-poker is a complete, modern kitchen which is not used to prepare meals for Fred Allen's pet Veepees, but to "cook up" the Betty Crocker Magazine of the Air. Every weekday morning from 10:25 to 10:45, actual cooking demonstrations take place—something unique in network programs. For nearly a year now, it has been advising housewives and cooking enthusiasts how to make food and food preparation more interesting.

THERE IS a guest every morning, usually a well-known person—very often of movie fame (something the average kitchen doesn't boast). They come in to discuss not only food but other subjects as well, covering everything from juvenile delinquency to the United Nations. Celebrities who have appeared recently include Lillian and Dorothy Gish, Bonita Granville, Joan McCracken, Loretta Young, June

Lockhart and Gertrude Lawrence.

The well equipped kitchen is staffed with experts in domestic science, headed by Susan Adams, one-time editor and home economist of *McCall's*. Elsie Buxman, also an expert, supervises the proceedings. Win Elliott, a little self-conscious in chef's uniform and starched hat, is master of ceremonies, and carries the program smoothly from stove, to guest stars, to sink, and back again. He manages this with a great deal of dexterity and not a little humor.

Each morning a new recipe is demonstrated, and the results promptly devoured by the studio audience. There is a kitchen quiz, using questions sent in by listeners—such as "What do you do with left-over breakfast coffee, heat it slowly, heat it quickly, or throw it out?" The answer is "Throw it out." Here's our own quiz question: Who is Betty Crocker? Answer: a distaff K.P. version of the "Ellery Queen" myth!



SAM WANAMAKER
gets his pie from
JO LYONS



DAVID WAYNE
samples cake with
WIN ELLIOT



BONITA GRANVILLE
confers with
TED CORDAY



WIN ELLIOT
with prize-winners
MR. & MRS. HERSCHEL GENTRY

Another
Philadelphia
"Radio
Best"

WPEN has the WORLD'S FINEST MUSIC... "PHILADELPHIA PHILHARMONIC HOUR"



WPEN draws from a music library unsurpassed by any radio station to present the *Philadelphia Philharmonic Hour* which has become one of the most popular "serious music" programs in the city.

World famous orchestras under the baton of equally renowned conductors are presented nightly at 9:05 P.M. on the *Philadelphia Philharmonic Hour*. Fine programming by Allen Grey, who interpolates the program notes, creates many rare and beautiful moods in keeping with the world's greatest music.

Listeners to the *Philadelphia Philharmonic Hour* call its free monthly printed program "required reading."

950

WPEN

Listen

9:05 P.M. NIGHTLY

THE SUN RAY DRUG STATION IN PHILADELPHIA

THE "PHILADELPHIA PHILHARMONIC HOUR" IS ALSO BROADCAST OVER WPEN-FM (102.9 mc)



Young King Cole

**He leads the best
"Small Band" in the land.**

ABC

A guest on a recent "Supper Club" program, here's King Cole with Perry Como, (left) and announcer Ben Grauer.

NAT (KING) COLE was born the son of a Baptist minister some thirty-two years ago. By the time he was twelve, Nat was a capable pianist as well as organist at his father's church in Chicago's South Side. He received his first musical instruction from his mother, and as he says, "I played classical music for about six years before I began to play jazz." His switch to popular music was only natural in view of the opportunities open to him and the influence of Chicago's famous musicians such as Louis Armstrong, Earl Hines, Fletcher Henderson and Jimmie Noone.

Cole started his career in earnest while still in school as the leader of *The Rogues of Rhythm*, who played one-night jobs locally. The band's first real booking was at the Savoy, where they were hired for a series of dances. From there they graduated to the Panama Cafe and then joined *Shuffle Along*, the perennial colored review. During his stay with the show, Nat met and married Nadine Robinson, who was dancing in the chorus. About that time, he also made his first records—four sides for Decca with a six-piece group. When the show finally closed, Nat took seven of the boys from the band and tried unsuccessfully, for several months, to form another orchestra, aiming for the "big time."

He was working as a single at the Century Club in Los Angeles when his trio was born. Nat still had his heart set on a big band, but agreed to try the small group (even though at first his manager made him wear a gold paper crown which was always falling off). The result has made musical history.



Nat (King) Cole at the piano, Oscar Moore on the guitar and Johnny Miller on the bass. The trio has been voted "best small band in the land."

guide to evening listening

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

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

★ Program
Heard
Mon. thru Fri.

★ COMEDY ★ VARIETY

SUNDAY

6:00—MBS—*Those Websters*
7:00—CBS—*Gene Autry Show*
—NBC—*Jack Benny*
7:30—CBS—*Blondie*
—NBC—*Fitch Bandwagon*
8:00—NBC—*Edgar Bergen*
—ABC—*Stop the Music*
8:30—NBC—*Fred Allen*
9:00—MBS—*Meet Me at Parky's*
9:30—MBS—*Jim Backus Show*
—CBS—*Mickey Rooney*
11:30—NBC—*Dave Garroway Show*

MONDAY

6:15—ABC—*Ethel and Albert*★
7:00—CBS—*Beulah*★
8:00—ABC—*Point Sublime*
8:30—CBS—*Arthur Godfrey*
9:30—ABC—*Sammy Kaye*
10:00—CBS—*My Friend Irma*
11:15—CBS—*Robert Q. Lewis*★

8:30—NBC—*Amos 'n Andy*
9:30—NBC—*Fibber McGee-Molly*
10:00—NBC—*Bob Hope*
10:30—NBC—*Red Skelton*

WEDNESDAY

8:00—NBC—*Dennis Day*
8:30—NBC—*Great Gildersleeve*
9:00—ABC—*Abbott & Costello*
—NBC—*Duffy's Tavern*
9:30—ABC—*Groucho Marx*
10:00—ABC—*Ing Crosby*
10:30—NBC—*Jimmy Durante*
—ABC—*Gordon MacRae*

THURSDAY

7:30—ABC—*Henry Morgan*
(All Time Zones)
8:00—NBC—*Aldrich Family*
—ABC—*Candid Microphone*
8:30—NBC—*Burns & Allen*
—MBS—*Great Talent Hunt*
9:00—ABC—*Willie Piper*
—NBC—*Al Jolson*
9:30—NBC—*Village Store*
10:30—NBC—*Eddie Cantor*

FRIDAY

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

SATURDAY

7:00—CBS—*Mr. Ace and Jane*
7:30—CBS—*Abe Burrows*
8:00—NBC—*Life of Riley*
9:00—CBS—*Joan Davis*
—MBS—*Stop Me If You*
—NBC—*Judy Canova*
9:30—NBC—*Vaughn Monroe*
10:00—NBC—*Kay Kyser*
10:30—CBS—*It Pays to Be Ignorant*

★ MUSIC

(P) Popular (S) Serious (L) Light

SUNDAY

6:00—CBS—*Family Hour* (L)
6:30—CBS—*Pause Refreshes* (P)
7:00—ABC—*Detroit Symphony* (S)
9:00—NBC—*Merry-Go-Round* (P)
9:30—NBC—*American Album of*
Familiar Music (P)
10:00—MBS—*Voices of Strings* (L)
10:30—MBS—*Latin American*
Serenade (P)
—NBC—*Horace Heidt* (P)
10:45—ABC—*Music in Velvet* (L)
11:00—ALL NETS—*Name Bands*
(Sun. thru Sat.)
11:30—CBS—*Music You Know* (P)

MONDAY

6:20—NBC—*Sketches in Melody*
(L)★
6:30—CBS—*The Chicagoans* (P)★
7:00—NBC—*Supper Club* (P)★
7:15—CBS—*Jack Smith* (P)★
7:20—MBS—*Dinner Date* (P)★
7:30—CBS—*Club 15* (P)★
8:30—NBC—*Voice of Firestone* (L)
9:00—NBC—*Telephone Hour* (L)
—ABC—*Paul Whiteman* (P)
10:00—NBC—*Contented Prog.* (P)
—NBC—*Fred Waring* (P)★
10:45—ABC—*Dance Orch.* (P)★
Weed Trio (P)

TUESDAY

8:00—NBC—*Dinah Shore* (P)
9:30—ABC—*Boston Symphony* (S)
11:15—MBS—*Morton Downey* (L)

WEDNESDAY

8:00—CBS—*Amer. Melody Hour* (L)
9:00—CBS—*Mark Warnow* (P)
9:30—CBS—*James Melton* (L)
10:00—MBS—*California*
Melodies (P)

THURSDAY

7:30—NBC—*Guy Lombardo* (P)
8:00—MBS—*Star Revue*
9:00—CBS—*Dick Haymes* (P)
10:00—ABC—*Lee Sweetland* (L)
10:30—ABC—*Lenny Herman* (P)
11:15—MBS—*Morton Downey* (L)
11:30—NBC—*Piano Quartet* (S)

FRIDAY

8:00—MBS—*Burl Ives* (L)
—NBC—*Highways in Melody*
(P)
8:15—MBS—*Alan Dale* (P)
9:30—NBC—*Waltz Time* (P)
10:30—CBS—*Spotlight Review* (P)
—MBS—*Tex Beneke* (P)

SATURDAY

6:00—ABC—*The Vagabonds* (P)
6:15—ABC—*Music by Adam* (P)
6:30—NBC—*Symphony Orch.* (S)
7:00—MBS—*Hawaii Calls* (L)
—ABC—*Modern Music* (P)
7:45—CBS—*Hoagy Carmichael* (P)
9:00—NBC—*Your Hit Parade* (P)
10:00—CBS—*Sat. Serenade* (P)
—MBS—*Chicago Theater* (L)
10:30—ABC—*Hayloft Hoedown* (P)
—NBC—*Grand Ole Opry* (P)
11:15—MBS—*Morton Downey* (L)

★ SPORTS

MONDAY

6:15—NBC—*Clem McCarthy*★
7:45—MBS—*Inside of Sports*★
10:00—MBS—*Fishing & Hunting*
11:15—ABC—*Joe Husel*★

FRIDAY

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

SATURDAY

6:30—ABC—*Harry Wismer*
—CBS—*Sports Review*

★ MYSTERY

SUNDAY

6:30—MBS—*Nick Carter*
7:00—MBS—*Sherlock Holmes*
8:00—CBS—*Sam Spade*
8:30—CBS—*The Man Called X*
10:00—CBS—*Escape*

MONDAY

8:00—MBS—*The Falcon*
—CBS—*Inner Sanctum*
8:30—MBS—*Charlie Chan*
9:30—MBS—*Quiet Please*

TUESDAY

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

WEDNESDAY

8:30—MBS—*High Adventure*
9:30—NBC—*Mr. D. A.*
—MBS—*Racket Smashers*
10:00—CBS—*The Whistler*

THURSDAY

8:30—ABC—*Ellery Queen*
—CBS—*FBI*
9:30—ABC—*The Clock*
—CBS—*Crime Photographer*

FRIDAY

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

SATURDAY

8:00—ABC—*Ross Dolan*
—CBS—*Suspense*
8:30—ABC—*Famous Jury Trials*
9:00—ABC—*Gangbusters*
9:30—ABC—*Murder & Mr. Malone*

★ DRAMA

SUNDAY

6:30—ABC—*Greatest Story Told*
—NBC—*Hollywood Preview*
—MBS—*Gabriel Heatter*
9:30—ABC—*Theatre Guild*

MONDAY

7:30—ABC—*Lone Ranger*
8:00—NBC—*Cavalcade of America*
9:00—CBS—*Lux Radio Theatre*
10:00—ABC—*This is Adventure*
10:30—CBS—*Screen Guild Players*

TUESDAY

7:30—NBC—*Hollywood Theatre*
9:30—CBS—*Christopher Wells*
—MBS—*Gregory Hood*
10:00—CBS—*Studio One*

WEDNESDAY

7:30—ABC—*Lone Ranger*
8:00—ABC—*Mayor of the Town*
—MBS—*Encore Theatre*
8:30—CBS—*Dr. Christian*
9:30—CBS—*Romance*
10:00—NBC—*The Big Story*

THURSDAY

10:00—MBS—*The Family Theatre*
—CBS—*Reader's Digest*
10:30—CBS—*First Nighter*

FRIDAY

7:30—ABC—*Lone Ranger*
11:30—NBC—*American Novels*
SATURDAY
7:30—ABC—*Challenge of Yukon*
—NBC—*Curtain Time*

★ FORUMS

MONDAY

6:15—CBS—*In My Opinion*

TUESDAY

8:00—ABC—*Youth Asks Govt.*
8:30—ABC—*Town Meeting*
10:00—MBS—*American Forum*
10:30—ABC—*Let Freedom Ring*
10:45—ABC—*It's In the Family*

WEDNESDAY

10:00—MBS—*Opinionaire*
10:30—CBS—*Open Hearing*

THURSDAY

10:00—ABC—*Child's World*

FRIDAY

10:00—MBS—*Meet the Press*

SATURDAY

6:15—CBS—*In My Opinion*

★ NEWS COMMENTARY

SUNDAY

6:00—ABC—*Drew Pearson*
8:45—MBS—*Newsweek*
9:00—ABC—*Walter Winchell*
11:00—MBS—*William Hillman*
11:10—CBS—*News Analysis*★

11:15—CBS—*Washington Report*
—NBC—*Cesar Saerchinger*

MONDAY

6:00—CBS—*Eric Sevareid*★
6:05—ABC—*Kiernan's Corner*★
6:45—NBC—*Three Star Extra*★
6:45—CBS—*Lowell Thomas*★
7:00—ABC—*Headline Edition*★
—MBS—*Fulton Lewis Jr.*★
7:15—ABC—*Elmer Davis*★
—MBS—*Alvin Helfer*★
—NBC—*Morgan Beatty*★
7:30—MBS—*Henry J. Taylor*
7:45—NBC—*H. V. Kaltenborn*
—CBS—*Edward R. Murrow*★
8:55—MBS—*Billy Rose*★
9:00—MBS—*Gabriel Heatter*★
9:15—MBS—*Radio Newsreel*★
10:30—ABC—*Earl Godwin*
11:15—NBC—*Morgan Beatty*★

TUESDAY

7:30—MBS—*Newsweek*
7:45—NBC—*Richard Harkness*
8:15—ABC—*Erwin D. Canham*

WEDNESDAY

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

THURSDAY

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

FRIDAY

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

SATURDAY

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

★ QUIZ

SUNDAY

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

MONDAY

9:30—NBC—*Dr. I. Q.*

WEDNESDAY

8:30—ABC—*Vox Pop*

THURSDAY

9:30—MBS—*R. F. D. America*
10:00—NBC—*Bob Hawk Show*

FRIDAY

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

SATURDAY

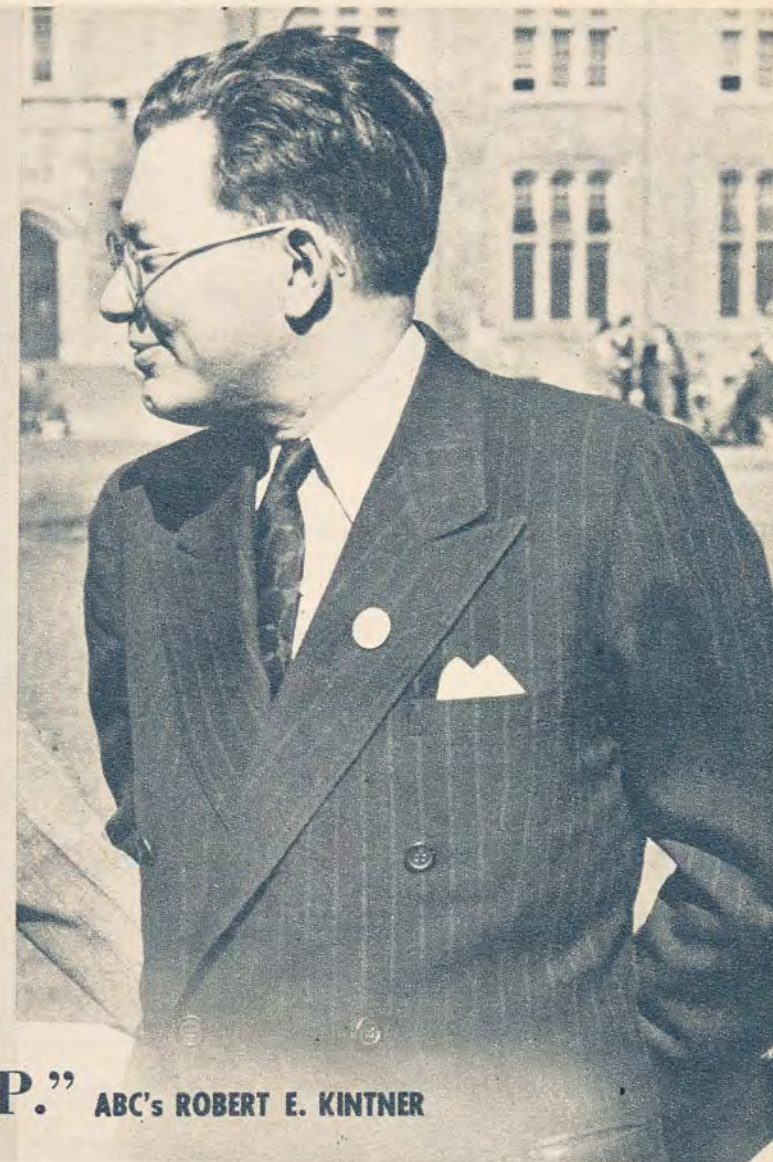
8:00—MBS—*Twenty Questions*
8:30—MBS—*Keeping Up With*
the Kids
—NBC—*Truth or Consequence*
9:30—MBS—*Name of That Song*
10:00—ABC—*Professor Quiz*

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

In this issue, RADIO BEST brings you the fourth in a series of articles on network Vice - Presidents — what they are like and what they do. . . ED.

VICE PRESIDENTS ARE PEOPLE...

Portrait of a "V.P." ABC's ROBERT E. KINTNER



ROBERT E. KINTNER, Executive Vice-President of the American Broadcasting Company, was born in the hills of Stroudsburg, Pennsylvania, on September 12th, 1909. Although he was the editor of the college paper when he attended Swarthmore College, he intended to continue into Law, until the summer of 1931, when he went to Buck Hill Falls, Pa., where he started a weekly paper called "The Breeze." After three summer months at Buck Hill Falls Inn and the excitement of starting a newspaper, he changed his mind about the law and decided to stake out a career, sooner or later, in the newspaper field.

With no job in newspaper work immediately available when he left college, he went to work for William S. Dutton, a contributor to the Saturday Evening Post and other top "Slick" magazines as a researcher and general editorial assistant. However, about a year later, through C. Norman Stabler (now financial editor of the N. Y. Herald Tribune) he got a job on the Herald Tribune, beginning as a sort of apprentice financial reporter. Kintner was assigned to the Stock Exchange which was, at the time, in his own words "... a strictly routine assignment, and hardly anything unusual ever happened down there. So," continues Kintner, "there was nothing odd about assigning a cub to the job."

Suddenly, however, Kintner got a break. Some months after he got the Stock Exchange assignment, a little thing called the Pecora Investigation got under way, which meant that his stories—and his name—began to land on page one with some regularity.

Later, as a direct result of the Pecora Investigation, Kintner was sent to Washington to cover the financial aspects of the National scene. About that time, FDR and his advisors went to work on establishing the Securities and Exchange Commission and so Kintner got to cover that development. Subsequently, he became a White House Corre-

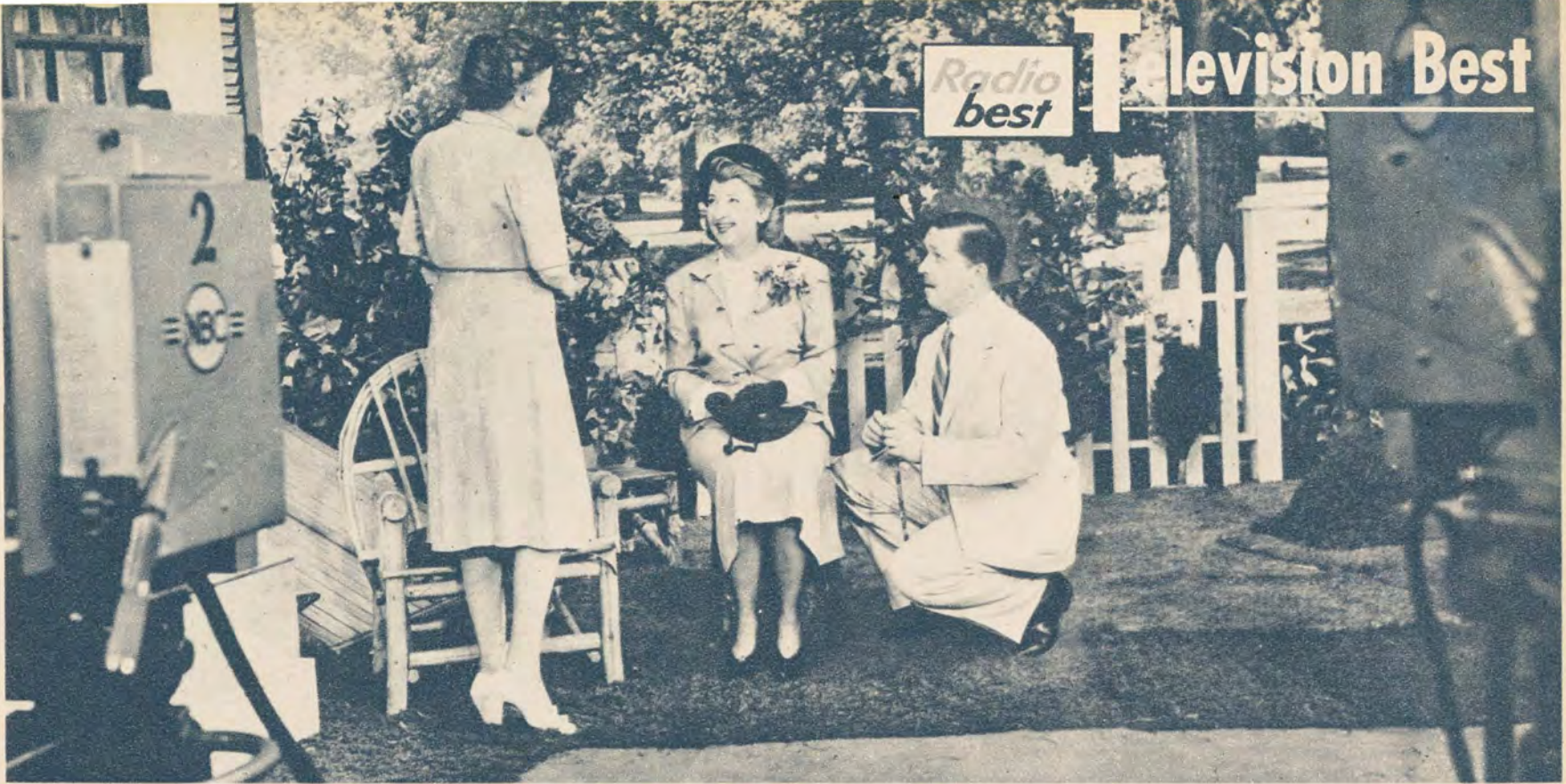
spondent—one result of which was that he got to know the late President pretty well. During Roosevelt's 1936 campaign, Kintner travelled all over the country with the presidential party.

Still on the Herald Tribune in 1938, Kintner found himself occupying a desk next to Joseph Alsop, which eventually turned the two into a team for the purpose of writing a Washington column for Jack Wheeler of the North American Newspaper Alliance (NANA) after quitting the Herald Tribune. Under the syndicate's sponsorship, the Alsop and Kintner column ran for a year and attracted so much attention that the Herald Tribune decided to take it over. Under the H-T aegis, the Alsop-Kintner column achieved a syndication of 100 papers—appearing regularly until shortly after Pearl Harbor.

While doing the column, the team was approached by the Saturday Evening Post to do a series of articles and the two men accepted. Their contract called for a certain number of pieces (not necessarily political) every year. It is generally believed that Alsop and Kintner sold more non-fiction articles to the Saturday Evening Post than any other writing team in America.

One result of these articles was a widely-discussed book called *Men Around the President*. Another—and extremely important development that came from Alsop and Kintner was the celebrated *American White Paper* considered by many to be the most authoritative document on American policy ever published in this country. The reason it had such authenticity was that FDR, a good friend of Kintner, requested all Cabinet members to open their files to the two men.

Kintner is married to former theatrical producer Jean Rodney, and they have one child, Susan, age five. He confesses that he is a bad golfer, that he usually works ten hours a day, and believe it or not, his only hobby is listening to the radio!



RADIO BEST *Spotlights Television Shows* From the Nation's Production Centers.

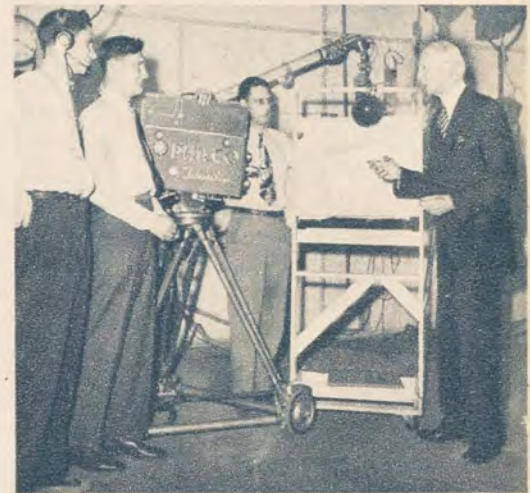
LEONA POWERS, Enid Markey, Hiram Sherman in NBC Television-Theatre Guild "Morning's At Seven." Set is the new 3-dimensional photo-mural. This type background is important advancement in lowering expenses.



PHILCO STATION WPTZ produces an hour long studio and film show twice weekly for Philadelphia—"Television Matinee."



WPIX, THE NEWS Television station in New York signs Gloria Swanson for that five-hour-a-week show bearing her name.



"GRAND OLD MAN of Baseball" himself, Connie Mack, chats with WPTZ staffers after air-interview by Stoney McLinn.



IVAN SIMPSON AND JUDITH EVELYN were co-starred in production of "The Bachelor Queen," the final act of which was broadcast over NBC-Television.



KTLA, HOLLYWOOD, features Stu Wilson as Emcee in "On The Town" program. Here lovely model Dorothy Knight discusses apples with Stu Wilson.

Commercial Television Stations

City	Station	Channel
New York	WCBS-TV	2
	WNBT	4
	WABD	5
	WPIX	11
Philadelphia	WPTZ	3
	WFIL-TV	6
	WCAU-TV	10
Schenectady	WRGB	4
Chicago	WBKB	4
Washington, D. C.	WNBW	4
	WTTG	5
	WMAL	7
Los Angeles	KTLA	5
Detroit	WWDT	4
St. Louis	KSD-TV	5
Baltimore	WMAR	2
	WBAL-TV	11
Milwaukee	WTMJ-TV	3
Cleveland	WEWS-TV	5
Boston	WBZ-TV	4
Newark	WATV	13



HORACE STONEHAM
President of
New York Giants



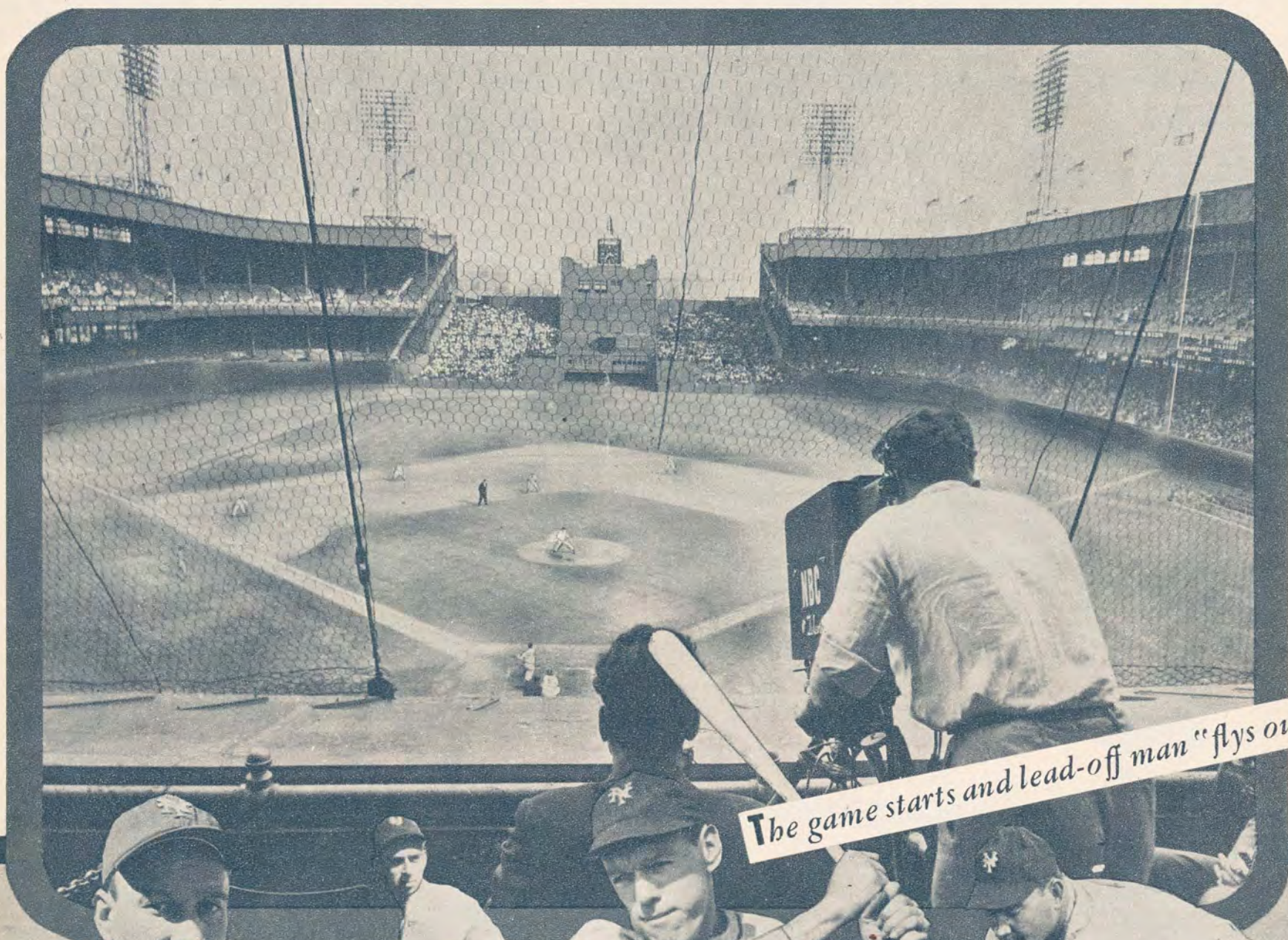
The New York GIANTS "LOOK" GOOD

*Radio
best* goes to a game with the
Video-Veteran Giants and finds
them 'Tele-genic.'

Continued on Next Page



Sportscaster Steve Ellis holds forth
at mike-side, as the Video cameras
get ready for the "Play Ball" signal.



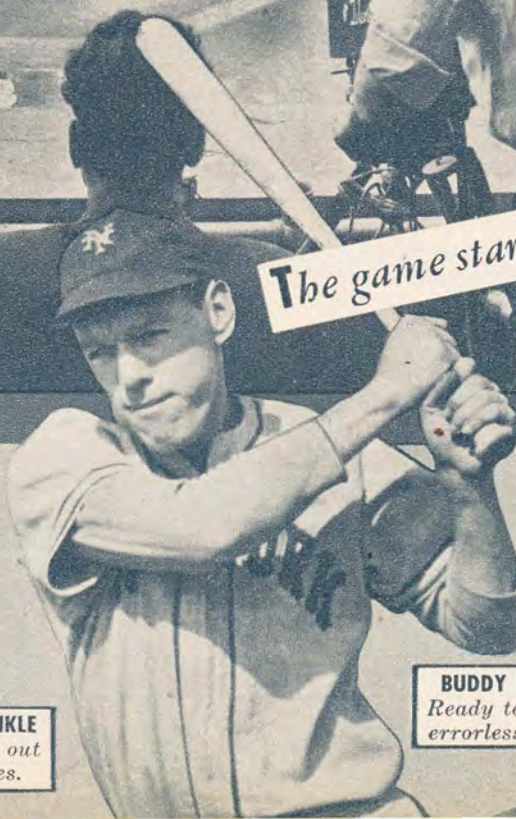
The game starts and lead-off man "flys out."



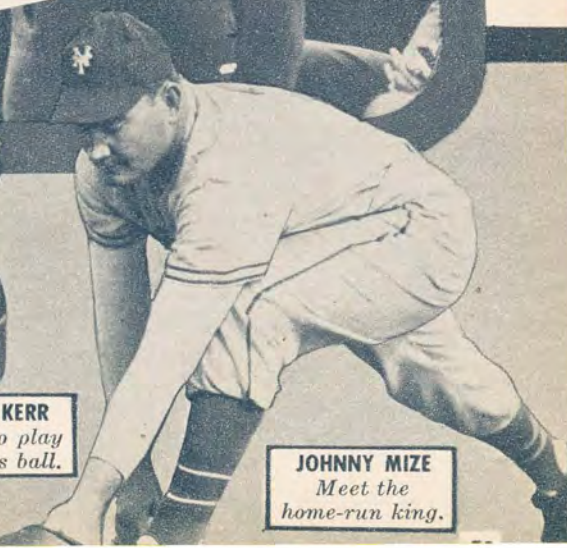
WALKER COOPER
Hard-clouting
captain.



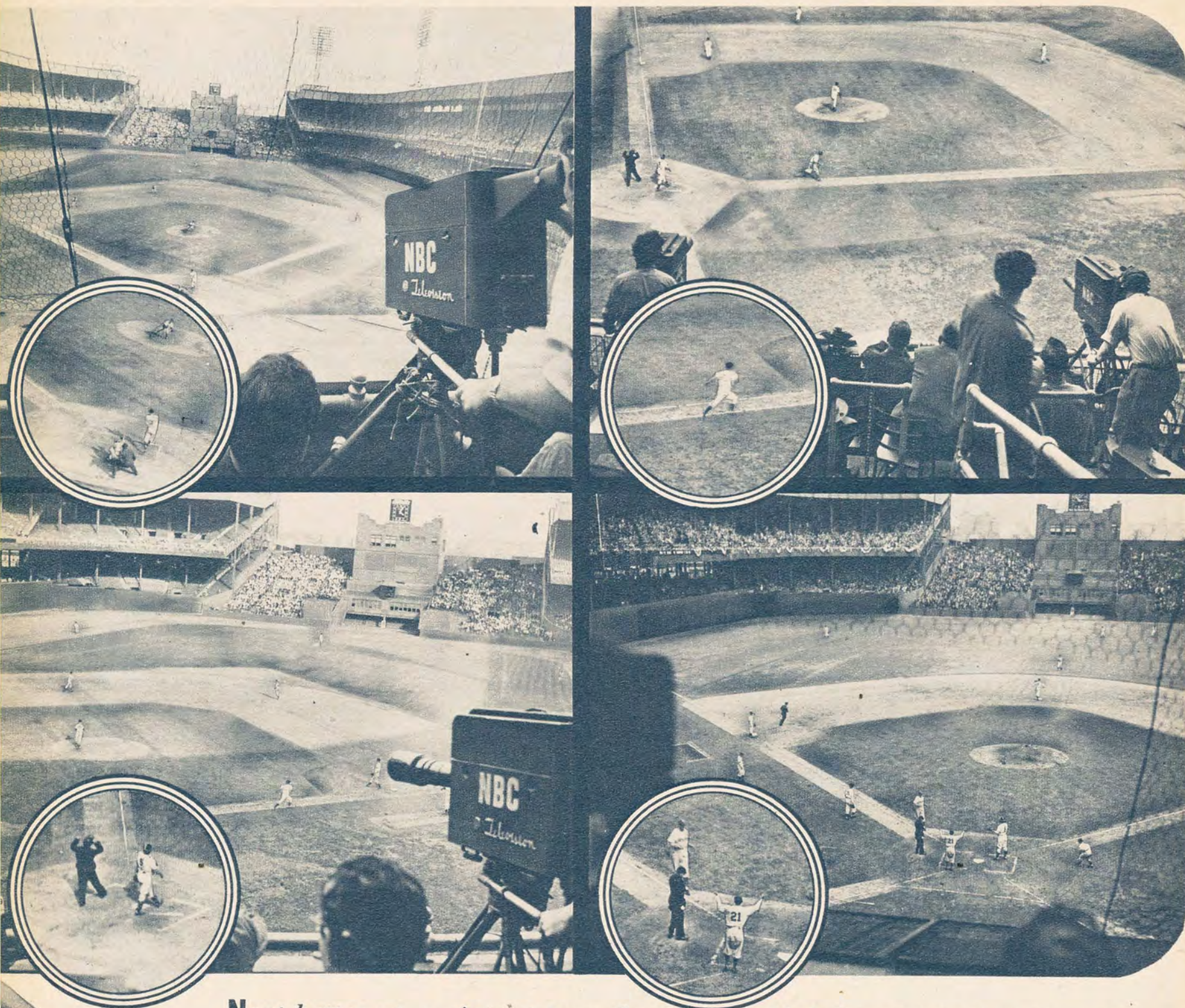
KEN TRINKLE
He puts out
the fires.



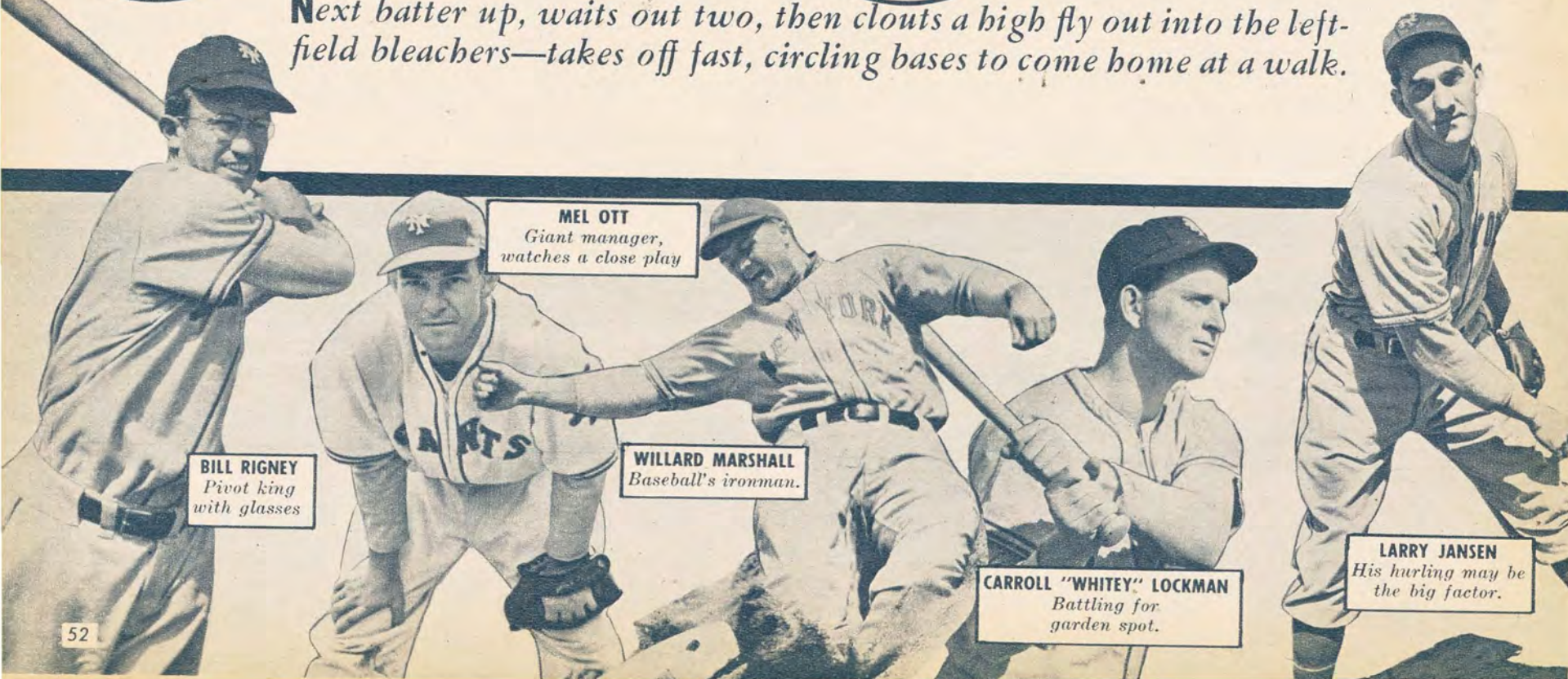
BUDDY KERR
Ready to play
errorless ball.



JOHNNY MIZE
Meet the
home-run king.



Next batter up, waits out two, then clouts a high fly out into the left-field bleachers—takes off fast, circling bases to come home at a walk.



Baseball as seen from the home spectator's point of view gets a terrific boost from the sparkling chatter and play-by-play analysis of Giant telecaster Steve Ellis.



Getting the signals straight before his turn at the plate.



Set to lay one down the line and a gallop for first.



An intentional pass seems to be good strategy at this stage.



The usual beef, but the mighty umpire majestically says "no."



A directional antenna relays the television signals.



When there's a moment to spare in Jack's busy schedule he spends it with family. Here Jack croons tune to daughter, Noel.

JACK OWENS Composer With A Voice

THE SINGING star of ABC's *Breakfast Club*, is a composer of popular tunes as well. Both roles were involved by the hit tune *How Soon* which Jack authored and later, recorded himself. Although he has written many hit tunes, among them "*Hi, Neighbor*," *Cynthia's in Love* and the famous *Hut Sut Song*, this is the first time he has recorded one of his own songs.

Jack's *Cruising Crooner* title comes from the fact that he wanders through the studio audience serenading feminine fans face-to-face. Incidentally, he was the first to use this technique in radio.

Owens started his professional life as an athlete, but a broken arm forced him to find some other field, so he turned to the local radio station in his native Wichita, Kansas. He couldn't qualify as a pianist with a broken arm, and therefore was hired on the merits of his pleasant baritone voice—as combination singer and janitor. In 1932, he joined two other singers who thought they'd make a successful trio. They made their first appearance in Chicago, and thereafter decided they'd do better as soloists. Jack soon won a singing contest and became vocalist with Hal Kemp's orchestra.

In 1934, Jack joined the *Breakfast Club*, where he stayed for two years before going to Hollywood to sing voice doubles for James Stewart, James Ellison and other screen stars. While working for the films, he turned to song-writing. His first tune, *Round-Up Time in Reno*, was used in a Gene Autry movie. With this encouragement, Jack went on to write other songs including *Louisiana Lullaby* and *I Dood It*. Jack made his visual film debut with Mae West in *The Heat's On*, and became star of his own program over the (then) Blue Network, *Song Shop Romance*.

Jack's fan club, the *Owens Swoonsters*, publish a club paper called *Jack's Journal*, fight intolerance, donate to worthy causes and generally busy themselves doing good.

A family man at heart, Jack is married and lives in Winnetka, Ill. The Owens have three children, Mary Ann, 13; Johnny, 10, and Noel, 7. In addition to his busy working schedule, Jack is a first-rate golfer, bowler, swimmer, and writes short stories. But, no matter how busy he is, he can always find a little time to play with his trio of charming kids.

of DISCS and JOCKEYS



Musical LINKS

by Harry Link

One of the greatest musical innovations in recent years is the appearance of the popular-record album. Today this is one of the outstanding sellers of records as well as a welcome addition to the home.

There is no better entertainment than to sit in a comfortable chair by the phonograph - with - automatic - changer and listen uninterruptedly to your favorite entertainment. Whether it be in the popular or classical field of music, juvenile entertainment, Latin music, educational records in any language, the field of drama, poetry reading or speeches by outstanding people in various fields of endeavor—there is an album for each.

It would require hundreds of thousands of dollars in admission fees to hear your favorite artists at Carnegie Hall or in the concert hall of any city, but for the price of one or two tickets you can have your favorite artist perform for you indefinitely in your own home. To see the top artists it may take months of waiting for your favorite radio band or singer to play a personal appearance in your local theatre or dance pavilion, yet you can enjoy, in your own home, a concert by these favorites, and they will sing your favorite songs by the mere flip of a record.

There is an album by practically every headliner, an album of composition by every great song writer, an album for every season of the year, a series of favorite old-time moon songs for summer, winter,

One of the most popular in this field is the Decca album by Frank Luther titled *SONGS OF SAFETY*. It is effective as mediums of entertainment and a source of education.



SONGS I Predict Will Reach Hit Stage

1. FOUR LEAF CLOVER
2. MANANA
3. NOW IS THE HOUR
4. BEG YOUR PARDON
5. WHAT'LL I DO?
6. THOUGHTLESS
7. I'VE GOT A FEELING I'M FALLING
8. DICKEY-BIRD SONG
9. TERESA
10. TELL ME A STORY



Keenan Wynn, the M-G-M movie star, has a new and different idea in albums in one titled *THE BEAR WHO WASN'T THERE*; another popular juvenile album is titled *KIDDIE KORNCERT* by the Korn Kobblers. Both of these are put out under the M-G-M record label. RCA Victor has two entertaining and popular albums in *PEE WEE THE PICCOLO* and *PAN THE PIPER* made by Paul Wing and Russ Case. Another of the major recording firms—Capitol—has issued two very entertaining albums titled *BOZO AT THE CIRCUS* by Billy May and Pinto Colvig, the clown; and *RUSTY IN ORCHESTRVILLE* by Billy May, Henry Blair and Billy Fletcher. Columbia has *BONGO* by Dinah Shore and *GOLDIE LOCKS AND THE THREE BEARS*.



The pop-album fad started back in 1936 when Victor made *SNOW WHITE AND THE SEVEN DWARFS* with the numbers taken directly from the screen and dubbed onto records. This one item alone has sold over a million, and was the first of its kind to "show the way" to the phonograph companies, and that the public liked its music in album form. Since that time the sale of albums has grown and many now sell in the hundreds of thousands.



The 10 Top ALBUMS

- | | |
|---|----------|
| 1. GLENN MILLER ALBUM | Victor |
| 2. SONGS FROM THE JOLSON STORY by Al Jolson | Decca |
| 3. STUDENT PRINCE | Victor |
| 4. GOOD NEWS | M-G-M |
| 5. KING COLE #3 | Capitol |
| 6. THE VOICE OF FRANK SINATRA by F. Sinatra | Columbia |
| 7. NELLIE LUTCHER ALBUM | Capitol |
| 8. TILL THE CLOUDS ROLL BY | M-G-M |
| 9. ON THE MOONBEAMS by Vaughn Monroe | Victor |
| 10. RHAPSODY IN BLUE | Columbia |

spring and fall songs. For the holidays there's always Bing Crosby singing your favorite Christmas songs on Decca records which has sold over a million albums. Another Bing Crosby perennial favorite is his Decca album of Irish songs. This was probably the most widely-played album during this past St. Patrick's Day celebration.

In the last few years people have become conscious of the fact that records for children are not only excellent entertainment for the youngsters but constructive as well.

Records of the Month by Les Merman



Best Classical

"BALLADE OF THE KING OF THULE"
& "JEWEL SONG"

Eleanor Steber, Soprano
RCA VICTOR RED SEAL

From Gounod's opera "Faust," these two compositions get loving treatment from Eleanor Steber. Sung in French to the accompaniment of Jean Paul Morel's orchestra, La Steber handles both the tender and the difficult passages in accomplished style. We'd like to have heard some of the old time greats given the benefit of the velvety Victor electric projection. With a nostalgic sigh for the past, we give a solid vote of approval to Eleanor Steber.

Best Swing Music

"MY GAL IS MINE ONCE MORE" &
"STARLIGHT RENDEZVOUS"

Tommy Dorsey & Orch.
RCA VICTOR

"My Gal Is Mine" is another good tune from "Inside U. S. A." and is on the tasty and swingy side. It's been years since Dorsey had a hit and he might make it with this one. There's a vocal reminiscent of the old Frank Sinatra-Pied Piper hits that swings things along. Incidentally, the vocal blending is the only worthy item on the reverse which is a rather limp tune.

Best Dance Music

"DREAM GIRL" & "HAUNTED HEART"

George Paxton & Orch.
MGM

"Haunted Heart" from the show "Inside U. S. A." is a knowing ballad sung nicely by Dick Merrick and we think you'll like this version of what looks like a hit at this writing. "Dream Girl" is another catchy ballad. The heartbeat effect in the former side is a good arranging trick and the use of oboes, flutes, English and French horns produces a welcome new sound. Not the best band around, Paxton nevertheless has turned out a good disk aided by astute selection of a pair of compelling tunes.



Best Vocal Group

"TOOLIE OOLIE DOOLIE" &
"I HATE TO LOSE YOU"

Andrews Sisters
DECCA

"Toolie Oolie Doolie" is a polka and if that isn't bad enough it's done in yodelling style. But the Andrews are hot on this waxing and they manage to come up with an enjoyable offering, aided somewhat by interesting accordion obligatos and echo-chamber effects. The Andrews are likeably subdued on "I Hate To Lose You" but the rhythm is bright. Patti Andrews' solo demonstrates she's one of our best singing stars.



Best Latin-American

"JUNGLE FANTASY" & "EASY DOES IT"

Esy Morales & Orch.
RAINBOW

We're behind the parade in praising "Jungle Fantasy" but it's a classic that rates praise at any time. It's the flute soloing of Esy Morales that will do things to your brain and dancing feet. A combination of Benny Goodman and the Pied Piper and Salvador Dali, he enhances his weird cadenzas with the use of an echo chamber. It's enough to drive you out of your mind, in a pleasant way, of course. "Easy Does It" is also graced with Esy's fluid flutings.

Best Male Vocal

"INTRIGUE" &
"I'M OUT TO FORGET TONIGHT"

Billy Eckstine
accompanied by
Hugo Winterhalter Orch.
MGM

Save for the coda wherein Billy sings nothing but the title word four times, "Intrigue" is dandy little disk. When Eckstine sang with the Earl Hines orchestra he was guilty of an exaggerated vibrato and some careless diction. On this disk he passed on both counts which probably explains why he's now a star. MGM originally signed Eckstine with his band and wound up with only the singer, but it's a happy deal what with Billy singing better and Hugo Winterhalter conducting a superior band. Reverse is okay for Eckstine followers.



Best Popular Album

BING CROSBY
singing with Lionel Hampton,
Louis Jordan, others
DECCA A-634

The Groaner is sharp as a rapier in this assortment of material. We've always liked Crosby's flexibility and variety and he runs the gamut here supported in turn by Eddie Heywood, then Lionel Hampton and Louis Jordan. You get ballads, blues and boogie woogie from an assortment of such tunes as "On the Sunny Side of the Street," "Who's Sorry Now?" "I've Found a New Baby" and others.

Best Hot Jazz

"JUMPIN' AT THE WOODSIDE" &
"MUSIC HALL BEAT"

Illinois Jacquet & His All Stars
APOLLO

Illinois Jacquet is the wunderkind of the jazz concert circuit. We never heard much about him until we checked the impressive box-office figures. So we gave a listen to the above and found him a no-end exciting tenor saxophonist backed by an ensemble that is good if unnecessarily frantic. Ellington, Basie and T. Dorsey are crack instrumentalists and good maestri. Mr. Jacquet has yet to prove himself as a leader. For the hot fans only.



Best Girl Vocalist

"I'M NOT SO BRIGHT" &
"THAT'S GRATITUDE"

Martha Tilton
CAPITOL

"That's Gratitude" is the side for me in this pairing. It's a better-than-average novelty immeasurably aided by Martha's free and easy delivery, sense of humor and lilting interpretation. "I'm Not So Bright" is just another tune and not quite right for this artist. These sides mark a return to the Capitol label for this lovely songstress and she should stay with them judging by the results of the "Gratitude" ditty.

BMI Pin-up Sheet

Radio's Best Hit-Tunes

ALL DRESSED UP WITH A BROKEN HEART (Marks)

Peggy Lee	Capitol
Buddy Clark	Columbia
Russ Morgan	Decca
Bob Houston	MGM
Eddy Howard	Majestic
Jack Owens	Tower
Alan Gerard	National
John Laurenz	Mercury
Gloria Van & Vanguards	Universal
The Five Bars	Bullet
Jerry Cooper	Diamond
Phil Reed	Dance-Tone
Alan Dale	Signature

DREAM PEDDLER, THE (Peer)

Frankie Carle	Columbia
Hal Derwin	Capitol
Sammy Kaye	Victor
Snooky Lanson	Mercury

I WOULDN'T BE SURPRISED (Republic)

Harry Cool	Mercury
Sammy Kaye	Victor

LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)

Margaret Whiting	Capitol
Victor Lombardo	Majestic
Guy Lombardo-Monica Lewis	Decca
Bill Johnson	Victor
Blue Barron	MGM
Shep Fields	Musicraft

LOVE IS SO TERRIFIC (Mellin)

Art Lund	MGM
Vic Damone	Mercury
Les Brown	Columbia
Helen Carroll and the Satisfiers	Victor
Ernie Felice Quartet	Capitol

PASSING FANCY (BMI)

Vaughn Monroe	Victor
Ray Dorey	Majestic
Frances Langford	Mercury
Johnny Johnston	MGM

TERESA (Duchess)

Dick Haymes-Andrews Sisters	Decca
Kay Kyser	Columbia
Jack Smith	Capitol
Vic Damone	Mercury
Do-Ray-Me Trio	Commodore

WHO PUT THAT DREAM IN YOUR EYES (Stuart)

Mark Warnow	Coast
Ray Carter Trio	Republic
Jack McLean	Coast

WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)

Freddy Martin	Victor
Snooky Lanson	Mercury
Dennis Day	Victor

YOU'RE GONNA GET MY LETTER IN THE MORNING (London)

Adrian Rollini	Bullet
Mary Osborne	Decca
Guy Lombardo	Decca

YOU'VE CHANGED (Melody Lane)

Harry James-Dick Haymes	Columbia
Anne Shelton	London
Adele Clark	Decca
Frankie Laine	Atlas

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"Your Career In Show Business"

—by PAUL DENIS

\$300

OFFHAND, IT is difficult to think of a book that fills the need for a beginner in show business (which, of course, includes radio and television) of a reliable hand-book. Most newcomers to the entertainment fields are forced to depend upon hearsay for their knowledge of just what goes on in the medium to which they aspire. The inevitable result of such sketchy information is an over indulgence in wishful thinking by the young, that usually ends either in heartbreak or the maladjustment of cynicism. Since show business offers especially satisfying careers to those fortunate in having gained perspective based upon knowledge early in the game, it is a pity no one, before, has put the facts into an easily understood and convenient form—as has Paul Denis. Mr. Denis is well qualified for the job of "dutch uncle" to the newcomer in entertainment for pay, having started as a professional observer with his first job, at 17, on the *Vaudeville News and Star*. Since then, he has learned the verities of show business from vantage points including an associate editorship on the trade publication *The Billboard*, as a featured radio and television critic and columnist on the *New York Post*.

Mr. Denis gives a comprehensive picture of all branches of the entertainment arts and crafts and his information is basic. He is not too proud to quote salaries at the

bottom of the heap, as well as the incomes of top stars and executives. There may be times in the book when critics too close to the flaws in show business might feel he errs slightly on the side of optimism in delineating opportunities. Yet, in a field which is subject to such misconceptions as inflated publicity has fostered, a little encouragement is entirely forgivable.

The average aspirant for star billing would certainly raise all his psychological defenses against a book that might throw too much cold water upon his hopes, and too much disillusionment would lessen the effectiveness of the work with those youngsters who need the advice and instruction most. Mr. Denis is wise in attempting to help the "stage-struck" restrain his dreams to the reasonable, and temper those visions with show-wisdom.

On the whole, this is much more than just an interesting book. It is must reading for anyone who looks for an, as yet, unfulfilled career in "show biz." It also does a highly useful task, that has badly needed doing, in pointing out the many technical, service and business opportunities for a career in the entertainment arts and crafts. Even "professionals" can gain from this work.

Your Career In Show Business fills a crying need for a good "primer" in broadcasting and the allied entertainment arts.

John Garrison

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Radio best This Month's
Disc Jockey
WINX's Sam Brown

Sam Brown, "maestro" of the Music Hall over WINX, Washington, D. C., six days a week, is reported to have the highest Hooper rating of any local disc jockey program. A pianist, crooner, band leader, composer, actor in films and experienced in almost every type of radio work, Brown finds it easy to keep his listeners interested.

A SOUTHERNER BY birth, Sam began in radio as a crooner at his home town station, WTOG, Savannah, Georgia. His hitch there also included work as staff pianist, chief announcer and program director, successively. When he left Savannah he came to Washington as a staff announcer on a network station and a short time later, moved on to Hollywood to try his luck in the film colony. After two pretty successful years on the West Coast, Brown went to New York where he worked on various stations including WNEW, at which he originated his *Music Hall* program. More than four years ago, he moved the program to WINX. The program's format now consists of twelve fifteen-minute stages, as well as a ten-minute segment Sam calls "Take Ten." Regular features on the show include *The Sepia Serenade*, *Top Tunes of the Week*, and *Good Neighbor Time*. Brown really ad libs his entire program, often including commercials—even though the huckster copy is always prepared for him. Like many a city employed entertainer, Sam has ideas about retiring to a place in the country with some elbow room — where he can raise chickens and get himself a good sun tan without resorting to an ultra-violet lamp. Oh well, he can dream, can't he?



Directory of FEATURED NETWORK PROGRAMS

Sunday



HOUSE OF MYSTERY

Sunday MBS 4:00 p.m. (EDT)

Suspense... adventure... thrills, combining information and educational entertainment. Recommended for family listening by radio councils and child study groups. John Griggs as "Roger Elliot, Mystery Man."

JUVENILE JURY

Sunday MBS 3:30 p.m. (EDT)

Radio's least inhibited moppets furnish unique and riotous solutions to childhood problems, submitted by emcee Jack Barry and guests. Additional feature — Dog Guest of the Week.

Sunday



BLONDIE

Sunday CBS 7:30 p.m. (EDT)

Penny Singleton — Arthur Lake.

Hilarious household comedy.

THE FORD THEATRE

NBC 5:00 to 6:00 p.m. (EDT)

Radio's finest repertory theatre, with great plays, books, movies and originals. Howard Lindsay is the voice of the "Ford Theater" which emphasizes scripts and production—not stars.

"PHILIP MORRIS NIGHT WITH HORACE HEIDT"

NBC Sun. 10:30 p.m.

Sponsored by Philip Morris & Co. Ltd. Program travels from city to city seeking vocal and instrumental talent. Four contestants used each broadcast. Winner is selected by audience applause and is awarded \$250, with opportunity to compete for quarterly award of \$750, and an annual award of \$5000.

Monday



Tom Breneman's

BREAKFAST IN HOLLYWOOD

Young and old alike are Breneman fans, as Tom continues entertaining millions Monday through Friday.

ABC 11:00 to 11:30 a.m. (EDT)

There's always something fresh and entertaining about a Breneman broadcast.

THE SECOND MRS. BURTON

daily dramatic series heard on CBS Monday through Friday 2:00 p.m. (EDT)

WELCOME TRAVELERS

(ABC) Monday through Friday 12:00-12:30 p.m., EDT

A new type of radio show emceed by Tommy Bartlett.

YOUNG DR. MALONE

(CBS) Monday through Friday 1:30-1:45 p.m., EDT

Intelligent radio drama with a warm, real story about the problems of people you can recognize. Written by a former university professor, David Driscoll. Directed by Walter Gorman.

Monday



LOWELL THOMAS

(CBS) Monday through Friday 6:45-7:00 p.m., EDT*

America's favorite newscaster, the most listened-to news reporter in America today. *8:00 p.m., PST

Tuesday



Thrilling experiences of real people!

WE THE PEOPLE

CBS Tuesday, 9:00 p.m. (EDT)

Dwight Weist, Emcee. Oscar Bradley Orchestra.

Wednesday



Radio's leading anti-crime show

MR. DISTRICT ATTORNEY

NBC WED. 9:30 p.m. (EDT)

(Broadcast Thursdays in the Mountain Zone)

THE BIG STORY

NBC Wed. 10:00 p.m. (EDT)

Dramatizations of newspaper true life stories.

Thursday



America's favorite comedy-drama

THE ALDRICH FAMILY

NBC Thursday, 8:00 p.m. (EDT)

THE HENRY MORGAN SHOW???

Thursday ABC 7:30 p.m.

(All Time Zones)

Very different comedy.

Friday



ADVENTURES OF OZZIE AND HARRIET

CBS Friday 9:30 p.m. (EDT)

Radio's most enjoyable comedy series

The biggest cash pay-off show in radio!

BREAK THE BANK

ABC every Friday, 9 p.m. (EDT)

DINAH SHORE—HARRY JAMES SHOW

with JOHNNY MERCER

NBC Tues. 8:00 PM (EDT)

Sponsored by Philip Morris & Co. Ltd. Written, directed and produced by Jerry Lawrence and Bobby Lee. Musical Salute to outstanding popular tunes of the week. Dinah Shore is winner of RADIO BEST poll for best popular singer of the year.

DANNY THOMAS SHOW

CBS Friday, 8:30 p.m. (EDT)

Radio's new favorite comedian

Saturday



THE ADVENTURES OF ARCHIE ANDREWS

NBC Sat. 10:30 a.m. (EDT)

11:00 a.m. (PST)

Real life, teen-age comedy based on the popular comic strip.

THE ADVENTURES OF FRANK MERRIWELL

NBC Sat. 10:00 a.m. (EDT)

Thrilling adventure stories featuring the exploits of a college athletic star.

All times listed here are Eastern Daylight Time

If you live in the Central Daylight Time zone, subtract ONE HOUR.

If you live in the Mountain Daylight Time zone, subtract TWO HOURS.

If you live in the Pacific Daylight Time zone, subtract THREE HOURS.

BRIEF PAUSE... for child identification!



RADIO STARS ARE PROUD MOTHERS. (1) Eve Arden, NBC comedienne, poses with daughter, Liza; (2) Beautiful Jinx Falkenburg finds son, Paddy

McCrary, enjoying living room Play Pond; (3) Jean Dinning of the famous trio, combs daughter Sharon's hair with obvious delight.



This all-embracing book
of inside information
on show business
gives you the behind-the-scenes
knowledge you need to

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Business

▲ Get Into Show Business

▲ Succeed in Show Business

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Designing • Producing • Band Leading • Di-
recting • Agenting • Managing • Dancing—
in the fields of Radio • Television •
Movies • Records • Music • Night Clubs
• Legitimate Theatre • Vaudeville • Script
Writing • Orchestras.

YOUR CAREER IN SHOW BUSINESS

By PAUL DENIS

Radio & Television Editor, N. Y. Post
Foreword by Abel Green,
Editor-in-Chief, Variety

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continued

speakers as part of their prepara-
tion. This pamphlet describes con-
ditions under which the broadcast
is made, procedure, preliminary
conferences, time limits and makes
suggestions for getting the most
out of the time allotted. The chance
that a group of speakers might
suddenly find themselves all talk-
ing about different subjects is
kept at a minimum by this care-
ful preparation. Even the question

period is subject to thorough
preparation. Like many another
radio program, *Town Meeting*
briefs the studio audience during
a "warm up." In this case, the
preliminaries are paced to encour-
age members of the audience to
ask questions and keep the queries
on a high level of controversy. The
program has recently adopted the
use of hand microphones as a safe-
guard against irrelevant questions
or lengthy speeches from the floor.
In addition, questioners are re-
quired to submit their statements
to "assistant moderators" placed
around the auditorium after
which they are given numbered
cards to hold up for recognition
by Denny. "Off the beam" ques-
tions are still able to creep in,
however, because even members
of the audience sometimes cannot
resist the opportunity to ad lib.
Denny admits his rulings in such
cases have sometimes been criti-
cized. "All I ask people to do," he
counters, "is look at the whole
record. I make my share of mis-
takes. But we keep account of
critical letters and they have been
less than 1% in twelve years."
For the benefit of less experienced
moderators, Mr. Denny has this
advice: "There are no rules as
there are in boxing. In the inter-
est of free discussion, try not to
make a decision until you have to.
Let it get to the point where you
know the audience is, with you."

He feels many of our most ag-
gravating problems can be solved
through adult education. When we
asked him what he meant by edu-
cation, he quoted an old school
teacher of his: "... Learning Re-
sponsibility—I've never heard a
better definition in my life." Then,
thoughtfully he added, "It is one
of the problems of this age." In
a recently published pamphlet,
Denny suggests a twelve-point
program in answer to the oft-
asked question — "What Can I
Do?" Among other things he sug-
gests we keep our minds free of
prejudice, intolerance and person-
al bias; cultivate the habit of list-
ening to both sides; be active in
our own community and serve
with integrity.

Recently, *Town Meeting* gave
its five-hundredth broadcast. For
the topic they chose the same one
as that of the first broadcast back
in 1935—"Which Way America
... Fascism, Communism, Social-
ism or Democracy?" Again, it was
an important skirmish in the fight
for truth and right-thinking. The
record of twelve years shows
many important battles, featuring
as partisans many top leaders of
American and World thought (and
even lack of thought in cases).

Cold wars—fighting wars come
and go. Actually, the greatest mo-
bilization we need today is in the
war against ignorance and preju-
dice. And in this greatest of all
wars, the blows struck on the side
of enlightenment by *America's
Town Meeting of the Air* may be
properly designated — OPERA-
TION ARGUMENT.

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First 2nd Vice President



LEE WOOD HAGGIN
First Treasurer



ADELE M. FIELD
First Recording Secretary



MARY PUTNAM JACOBI
First Corresponding Secretary



Mary Lou plays hostess at KYW studio birthday party with assist from Uncle Stu. At right they dispense ice cream.

MARY LOU'S BROOD!

The young lady who is known as Mary Lou, over KYW, Philadelphia, once aspired to be a concert pianist, but today, she derives her greatest pleasure from a little fifteen-minute Saturday morning program that's taken Philadelphia youngsters by storm.

WHEN Mary Lou Howard strums her piano and sings *Gather 'Round Me Girls and Boys, Gather 'Round*, the youngsters do so with a rapt attention that recently, for example,

Talented pianist Mary Lou Howard accompanies herself in her songs.

caused quite a run on the parrot feather market.

A few months ago, Mary Lou found that a 35-year-old parrot, owned by a neighbor in her apartment house, was moulting. Mary Lou picked up a dozen green feathers, took them to the studios one Saturday morning, and offered them to any youngsters who could match with a Community Chest Red Feather. A barrage of mail arrived at the Westinghouse station and KYW execs scurried about the city to no avail; milliners would not part with their precious parrot feathers and feather suppliers maintained that "down" from the garrulous birds was at a premium. As a last resort, the station called the Philadelphia Zoo. Curators there stated that their parrot feathers were reserved for the Hopi Indians in Arizona, who used them for ceremonial war bonnets. Finally, in desperation, the station bought a large supply of duck feathers and dyed them green. When the situation was explained to youngsters, they were just as happy with the "reasonable facsimiles."

A native of Wichita Falls, Texas, Mary Lou tells the story of a song before singing it in her pleasant Texas drawl. Early in her career, she set her sights for a piano concert debut in New York. When she did get to New York, talent scouts discovered she has a pleasing alto voice in addition to skillful musical fingers. *The Chamber Music Society of Lower Basin Street* was her first important break, but entertaining with the USO abroad during the war seemed more important. She entertained servicemen in Iceland, England, France and Germany. Like many who saw overseas service, her first thought on returning to the States was to settle down and take it easy. Philadelphia became her resting

place and KYW her opportunity for staff singing. When program Manager Jim Begley asked her to try a children's program, she blinked, gulped and went to work. Now she's getting hundreds of letters a week which she personally answers. And answering the letters keeps her busy, sometimes far into the night. There are times when her talented, young husband, Joey Kearns, doesn't enjoy it at all when he has to help stuff envelopes. After all, Joey leads the "house band" at WCAU, the Westinghouse station's biggest competitor in the Philadelphia area.

However, Mary Lou doesn't let it bother her. The adulation of the younger generation has given her a new outlook on life. "Just getting those letters does something to me inside," she says.



Mary Lou's animal cut-outs create hit at the Sportsmen's Show.

WBZ's Singing Cowgirl

Stables Her Horse and

Rides The Turntable

Georgia Mae, the cowgirl with the triple yodel and the great big white guitar, couldn't wander further from native haunts unless she started swimming. She doesn't sing on the range—her fans demand her singing

on



Colorado-born singing cowgirl is a recording artist as well as morning entertainer on WBZ. Georgia Mae's Western songs star on disc programs.

Who says Bostonians are proper, staid, and stodgy? Western music—at least the lively melody Georgia Mae features—goes over big in Boston. She's a short red-headed gal, but Georgia Mae And Her Buckaroos are plenty long in popularity

on

WBZ

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FRAN PETTAY

WJR's

"Night Watchman"

ONE PUNSTER accused WJR of "Petty Larceny" when Fran Pettay, WJR Disc Jockey, started stealing night audiences from all over the Western Hemisphere on the "Night Watchman" show.

Response to the program is conclusive enough evidence of Pettay's widespread audience theft from other stations. The Goodwill Station has received letters to the "Night Watchman" from Greenland, Alaska, Newfoundland, Porto Rico, Mexico, Bermuda, Cuba, Australia, New Zealand, and all 48 states.

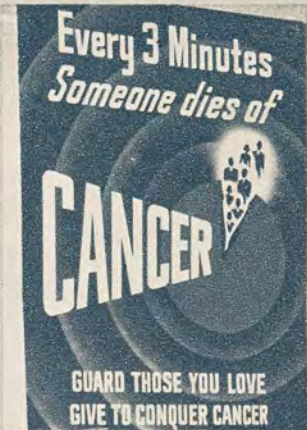
Pettay says his only claim to fame is that he Disc-jockeyed a "winning horse." Last November he was the first in the country to play a number composed by two very good friends, Carl Lampl and Buddy Kaye, on his disc show. At that time it wasn't recognized nationally, but Fran's listeners liked it well enough to request it, and he kept spinning the platter.

Five months later the tune crashed the upper brackets of most all "Hit" selections and Fran had to play it every night to keep the WJR listeners happy. The tune he premiered on the air was the catchy, wistful melody called "Thoughtless."

Pettay is 32 years old. He has a warm sense of humor and a sincere manner of speaking. He likes all sports but puts golf, horseback riding, and boating at the top of the list. He is well liked by fellow workmen as well as listeners, and it looks like WJR will be subjecting the other stations in its area to Pettay's audience larceny for some time to come.



Fran Pettay is chatty and cheerful for a large nocturnal audience of truck drivers and other night-shift workers, who find his restrained gabbing and disc slinging a companionable sound in the wee hours.



DICK JURGENS, popular bandleader and singing star Joan Kibrig do their part in the fight against cancer by supporting Cancer Society's drive for funds.

COLOR YOUR HAIR

End gray hair worries instantly! Look nine years younger. Easy to prove in the privacy of your own home with this internationally known method. Not a dye—safe—harmless—no caution or patch test necessary. Just return this advertisement with two dimes for the regular \$1.00 supply, which will last for many months. Mention color, or better yet, enclose lock of your hair for us to match.

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

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MAKE THIS TEST NOW WITH YOUR OWN HANDS

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



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Ward Green Co., Dept. W436
113 W. 57th St., New York 19, N. Y.

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

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

Name.....

Address.....

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



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. Are there two Martin Blocks? I hear there's a Martin Block disc jockey on the coast—also one who emcees the Chesterfield show. Then there's a Martin Block over WNEW in New York. Their voices are, I think, very much alike.

Mrs. H. B. Crockett, Rhode Island

A. Even Martin himself will tell you, "There's only one Martin Block." Here's his picture.



Q. I have been looking for a picture of Lon Clark who plays Nick Carter. Will you please print one?

Leona Reiner, New York

A. We thought you'd like to see this picture of Lon Clark shown with Charlotte Manson who plays the role of "Patsy."



Q. Is Jinx Falkenburg really married to Tex McCrary or does she just play the role of wife on the radio? Also, how old is she?

J. G., New York

A. Miss Falkenburg and Tex McCrary were married on June 10, 1945. We never count the birthdays of beautiful women.

Q. Can you tell me a little something about Alice Faye's background?

Robert Merrit, California

A. Miss Faye is a native New Yorker. She began her career as a dancer with the Chester Hale girls and was one of the chorines in George White's Scandals when Rudy Vallee signed her as a vocalist. She is 5 feet, 2 inches tall and weighs 116 pounds. She is married to Phil Harris; their two little girls are named Alice, Jr., and Phyllis.

Q. What was Gabriel Heatter's turning point to fame? I understand a particular broadcast some years back did the trick.

J. L. B., Wisconsin

A. Mr. Heatter leaped to radio fame in the space of one hour on April 3, 1936. Stationed at Trenton, New Jersey, to cover the execution of Richard Hauptmann, convicted kidnaper of the Lindbergh baby; the execution was delayed and the commentator found himself with a "live" mike and millions of ears glued to radios all over the nation. For fifty-three minutes, he spoke extemporaneously on the Hauptmann case, delving into his memory for background material and details of a case which had been front page news for nearly a year. When Mr. Heatter finally delivered the concluding three words of the broadcast, "He is dead," a radio star was born.

Q. Please name the radio personalities who have received RADIO BEST Silver Mike Awards.

Louella G. Holden, Maine

A. Jack Barry and his Juvenile Jury, Jack Paar, Ozzie and Harriet Nelson, Garry Moore, Joe Kelly and Red Skelton.



Q. Will you please publish a picture of Ed Herlihy?

L. B., Vermont

A. This is Mr. Herlihy.

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You Can
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7 POUNDS
IN 1 WEEK

SAFELY! WITHOUT RISKING HEALTH

**NO DRUGS
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QUIZ MASTER OF TWO CITIES

TED LINGO'S lingo
*A BOON TO THE
HOME TEAM*

EVEN THE most intelligent contestants lose their self-possession when confronted with questions, says WTOP's Ted Lingo, veteran master of ceremonies on "Quiz of Two Cities." Ted especially remembers a Washington school teacher who was so nervous she couldn't answer a query about the subject she teaches—American History.

But Ted's genial manner and friendly grin make any contestant feel more at ease. As Eddie Halbert, Ted's producer, says, "We can always rely on Ted to keep the show running smoothly. As a result, the contestants enjoy it as much as we do."

"Quiz of Two Cities" is a two-way radio program heard each Saturday night at 10:30, with contestants in Washington and Baltimore making valiant attempts to save the day for their home town by taking home the largest number of silver dollars from the goldfish bowl. And Ted's enthusiasm for his team's ability plays a major part in their victory.

With a name like Lingo, he was destined for radio success. Ted first faced a microphone in 1939 . . . almost ten years ago. His path to WTOP led through WVVA, WAJR in Morgantown, WSTV in Steubenville, WKBW-WJR in Buffalo, WCSC in Charleston and WPEN in Philadelphia. He's been an announcer over Columbia's Washington station since July, 1944.

In addition to "Quiz of Two Cities," Lingo airs a "Saturday Record Shop" each week. These programs plus his regular assignments as a staff announcer make Lingo a busy man . . . but he still finds time to do television commercials on the side for his "Quiz of Two Cities" sponsor.

Ted's mike technique with contestants varies from the usual "What's your name, where do you work" formula. Each broadcast he's ready with a new list of provocative questions, designed to put the contestant at ease, and give the listener a mental picture of the team member.

His funniest experience? Once during a "man in the street" broadcast he discovered an interview-ee was a master-of ceremonies from a competing station!

Ted and his wife, Libby, were a well-known radio team until she recently gave up the life of a career gal. They worked together in four radio stations. Married five years, they've established a home in near-by Arlington. Washington radio fans hope he'll spend a good many more years broadcasting over WTOP.

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LECHLER VELVATIZE—the clean, easy odorless way to remove hair from the face. Leaves no stubby regrowth. Comes in a dainty pastel compact.
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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.
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\$5 ☐

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Send No Money . . . Send name and address today. We will ship "POT-LUCK" complete with chips, instructions, etc., by return mail. Pay postman \$2.98 plus postage. If you prefer to save postage, enclose \$3.00 now.

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Send complete "POT-LUCK" outfit by return mail. It is understood if I am not delighted after 5 days, I may return for full refund of purchase price.

☐ Send C.O.D. I will pay \$2.98 plus postage.
☐ Enclosed find \$3.00 in full payment. Subject to same guarantee.
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Like a magic wand, the "Spot Reducer" obeys your every wish. Most any part of your body where it is loose and flabby, wherever you have extra weight and inches the "Spot Reducer" can aid you in acquiring a youthful, slender and graceful figure. The beauty of this scientifically designed Reducer is that the method is so simple and easy, the results quick, sure and harmless.

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

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."

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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.

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SENT ON APPROVAL!



Marie Hammel, New York, N. Y., says: "I used to wear a size 20 dress, now I wear size 14, thanks to the Spot Reducer. It was fun and I enjoyed it."



FAYE PARKER

she whistles while she works

The whistling lady turns to singing when she finds time to play with sons Jay and Mitchie.

"Whistle While You Work" is indeed good advice to those who would find happiness in their daily chores, but it has a special meaning to KDKA's Faye Parker, featured every Tuesday evening at 7:30 on the Tap Time musical show which is heard over a Pennsylvania-Ohio-West Virginia network of stations.

THE PETITE little singing star, famous now for her novelty numbers as well as her whistling, has been giving out with little bird-like trills for as long as she can remember. During her school days she was constantly being called upon by her friends to demonstrate her unusual talent for whistling.

And that's just the way she got her start in the entertainment and radio fields. While dining with friends at the Bismarck Hotel in Chicago, July 4, 1935, her companions asked her to whistle while Leonard Keller's orchestra was playing.

Keller heard her and was so intrigued that he asked her to join the band in a special number so that all of the guests could hear her. And that was it—she began her career the following day, both

with the orchestra and on the Dodge radio program at WBBM. Later she appeared on WGN. She went on from there and was featured in shows in St. Louis, Dallas, Cincinnati, Louisville, Hollywood, Honolulu and Shanghai.

Miss Parker's globe-trotting days came to an end in Shanghai. She had been playing the Cathay Hotel floor show there for a year when the run was brought to an abrupt end in the summer of 1937 by bombs that were rained down upon the hotel. Miss Parker escaped unhurt and returned to the States the following February to begin her career with KDKA.

Born of Scotch-Irish parents in Milwaukee, Wis., Miss Parker was graduated by Rockford College. She had always dreamed of making a niche for herself in the entertainment world, but until her impromptu appearance at the Bismarck Hotel, her efforts had been confined to school productions.

Since joining the Tap Time show, where she is associated with Mary Martha Briney, Bob Carter, Singing-Emcee Bill Hinds, the Kinders Three and Musical Director Maurice Spitalny, she has been in great demand for personal appearances throughout the KDKA's tri-state district.

Miss Parker (foreground), with Mary Martha Briney and Bob Carter. Maurice Spitalny is conductor of popular KDKA program.





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CBS WBNS COLUMBUS, OHIO

Radio best personalities ON THE NATION'S STATIONS



OLLIE JAMES, WSAI's conductor of "Bullfrog Holler Nite Club" has set some sort of record in the Middle Ohio Valley with his 1,768,792 characters heard on the unique disc-jockey show. He also calls the show "The Revolting Bandstand," and the "Make-Believe Bullfrog Time."



BASIL WOLVERTON (above), famous artist shows KGW's H. Quenton Cox, his caricature of Wayne Coy, new FCC chairman. The man behind the WIRE mike (left) is Tom Carnegie, Ohio's favorite sportscaster.



HERE'S HARVEY. Fred Harvey (left) owns a store in Tennessee called "Harvey's." When Joe E. Brown arrived in town to star in the play of the same name, on-the-spot Jud Collins, WSM announcer, arranged a meeting of the two Harveys.



ENGINEER-ORCHESTRA leader, Dick Kowell of WSyr, Syracuse, is at equal ease in front of ten piece band or control room.



ITHACA COLLEGE STUDENTS, in full costume, give out with a radio dramatization of Shakespeare's "King Richard III." If the costumes puzzle you, it's because the cast had just appeared in stage play of "Twelfth Night" in the Ithaca College playhouse.



THESE GLEEFUL GUYS are John Savage (left) and Jim Watson, WAAB's "Chasing the Clock" announcers who have just announced the winners of "gag-of-the-month" contest conducted on their early morning Worcester program. But what's the gag?

NO TARTAR COULD TAME THIS *golden-haired harem spittfire* BUT A DASHING YANKEE *did!*

HER name was Lilith, her skin had the smoothness of ivory, her wide, rosy, laughing mouth was made for lover's kisses. Omar-id-din, the most famous soldier in the Sultan's service, had purchased her for his harem, but her fiery disposition and shrewish tongue had made him regret his bargain. Then, by a strange twist of fate, a fighting Yankee sailor from far-off Salem defeated Omar-id-din in a duel and won the girl as forfeit... How Jason Starbuck taught Lilith the sweet uses of surrender—how he was plunged into fantastic adventures—is told in "Yankee Pasha"—one of the most exciting romances you ever read!

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YANKEE PASHA

by EDISON MARSHALL



NO woman could resist Jason Starbuck. The proud, bold Salem beauty, Roxana Reil, fled from her betrothed on the night of her wedding to surrender passionately to Jason's arms. Then on a voyage with her father, she disappeared at sea—captured by Turkish pirates to be sold to the highest bidder in the Sultan's kingdoms.

Jason set out to find her—a ruthless, tireless quest that led him halfway across the world—to Algiers, to Stamboul, and across the steppes of Kara Kum. He became Selum-ul-Reuben, renegade Yankee Pasha, wearing turban and scimitar, riding,

shooting, looting and lusting like the rest.

One of his prizes was Lilith, the blue-eyed Circassian slave girl. When at the end of a long road, Jason at last found the Puritan Roxana, he was faced with a fateful choice—a choice of two worlds, two loves.

The New York Times calls *Yankee Pasha* "an adventure tale to make red corpuscles race!" You may have a copy for just a 3-cent stamp with this offer of free membership in the Dollar Book Club!

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- **Unconquered** by Neil H. Swanson. The thrilling new tale of primitive love and adventure when America was young—the bestseller on which the spectacular movie is based.
- **Came a Cavalier** by Frances Parkinson Keyes. The thrilling new best-selling story of the Yankee girl who became a baroness, wife of an ardent cavalier and modern mistress of a medieval manor.

EVERY other month you will receive the Club's descriptive folder called *The Bulletin*. The *Bulletin* describes the forthcoming two months' book selections. It also reviews about ten additional titles (in the original publisher's edition selling at retail for \$2.50 or more) available to members at only \$1.00 each. You may purchase either or both of the two new selections for \$1.00 each, or neither. In any case, you may purchase any of the other titles offered for \$1.00 each.

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☐ Came a Cavalier

With these books will come my first issue of the free descriptive folder called "The Bulletin" telling about the two new forthcoming one-dollar bargain book selections and several additional bargains which are offered at \$1.00* each to members only. I am to have the privilege of notifying you in advance if I do not wish either of the following months' selections and whether or not I wish to purchase any of the other bargains at the Special Club price of \$1.00 each. The purchase of books is entirely voluntary on my part. I do not have to accept a book every month—only six during the year—to fulfill my membership requirement. I pay nothing except \$1.00 for each selection received plus a few cents shipping cost.

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