

RADIO

JANUARY 1941

Patrol

THE PICTURE MAGAZINE OF RADIO

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**EXCLUSIVE • TRUE LIFE STORY OF AN AUDITION •
ATTEND A FUNNY MAN'S REHEARSAL • AMERICA'S
ONE MAN NEWSPAPER . . . WALTER WINCHELL**



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WIN LOVE, SOCIAL PLEASURES and HAPPINESS

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A PREVIEW GLIMPSE of a Book You Will Never Forget.

(These illustrations taken from
book. There are 49 altogether.)

on Page 50



Which of these women is taller?

on Page 51



Large hats make a small girl look
like an umbrella

on Page 99



Nothing is duller than a walking
encyclopedia

on Page 101



Don't talk or blare loudly

on Page 106



It isn't your Intelligence Quotient that
knocks him over

Whether in a Friend's House, Theatre or Restaurant—at a Dance, Wedding or Tete-a-tete—in a Man's Apartment or Your Own Home—this remarkable and comprehensive book tells you what to wear, how to act, what to do, what to talk about, how to avoid embarrassments—how to be poised, assured and at your best—on EVERY OCCASION! Here you will find the ways and means of changing yourself from a possible drab, discouraged, stay-at-home person to a New Beauty of Face and Figure, a New Charm of Manner and Personality, a New Phase of Being Liked and Loved. Imagine, no longer to be bored, lonesome or unhappy, but NOW RATHER TO BE GLAMOROUS, SOME-BODY'S SWEETHEART, WELCOMED EVERYWHERE AND EXCEEDINGLY HAPPY!

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8. What you should weigh.
9. Table of Average Weights.
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12. Does one have to exercise?
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17. When is a woman smartly dressed? Knows her type—never over-dressed—never conscious of clothes—yet with certain verve and dash.
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24. Accessories are important, relating to several costumes.
25. Six rules for being well-groomed.
26. What men don't like in women's clothes or grooming.
27. How to achieve that well-dressed appearance that makes people notice you.

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28. How to meet people in cordial and poised manner—when to shake hands, what to say.
29. What a smile can do; laughter.
30. Adding interest to your voice.
31. Looking at other people with open mind.
32. Your troubles are your own; don't spread your worries.
33. The art of conversation. Don't be a tangent talker, omit the terrible details; brevity still soul of wit.
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36. Listen with mind as well as ears.
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38. How to overcome shyness and self-consciousness.
39. How to develop physical and mental appeal.
40. What to do if your husband flirts; if someone's husband flirts with you.
41. Having a good time at a party.
42. When dining out, two or a crowd, formal or casual.
43. How are your telephone manners?
44. Write the sort of letters you would like to receive.
45. Shopping, pleasure or ordeal?
46. Manners and clothes of yesterday compared to those of today.
47. Some age-old problems and their answers: to kiss or not to kiss; to drink or not; can a woman visit a man's apartment; can you invite a man to your room?
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49. The wishy-washy dear is burden to herself and others; let people know your likes and dislikes.
50. How to handle the question of money matters: with husband, friends, etc.
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Introductory Offer to Readers of Radio Parade

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TEAR OFF HERE

Name _____

Address _____

City _____ State _____

Check whether ☐ Blonde ☐ Brunette



Personality of the Month in **RADIO**

Granted the RADIO PARADE award as the outstanding personality of radio this month is the lovely Dinah Shore. It may be an omen—but she came into this world in troubled times, March 1st, 1917, during the last World War. And she comes into *her own* in radio in troubled times again, 1940 during the new World War. Frances Rose Shore as her birth certificate reads, won the much coveted and contested role of leading female vocalist for the new "Eddie Cantor Program." For an *unknown* to crack through against the competition of some well known *name* performers, it is our firm belief that she merits this award.

Dinah was born in Winchester, Tennessee, which fully licenses her to use that broad southern drawl. The name Dinah, prefixed itself during the days of her radio christening, over station WSM, Nashville, Tennessee. Her rendering of the ballad "Dinah" caused her to be known as the "Dinah Girl."—June 1938, and a little girl in a big town, New York City, to make good. But she didn't—not for quite a while in any event—and not until the program officials at NBC found her. Today finds her the leading feminine vocalist for Bluebird records, and today finds her voice entering the homes of millions of radio listeners from coast to coast.

RADIO *Parade*

THE PICTURE MAGAZINE OF RADIO

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RADIO PARADE, published monthly by Radio Life Publishing Co., at Holyoke, Mass. Editorial and Executive offices, 1650 Broadway, New York City, N. Y. Application for second-class matter pending at the Post Office, Holyoke, Mass. Single copy, price 10c in the U. S. A., subscription price \$1.00 per year. In Canada, 15c per copy, subscription \$1.50 per year. Copyright 1940, Radio Life Publishing Co. (Printed in U. S. A.) The publisher assumes no responsibility for unsolicited manuscripts or photographs. Nothing that appears in RADIO PARADE may be reprinted, either wholly or in part, without special permission.

... greetings

TO OUR **READERS** . . . this is the first issue of a new magazine designed for LISTENING AMERICA — we earnestly hope that it meets with your approval.

It is the sincere desire of the editors to picture for the vast **radio listening audiences**, the story of BROADCASTING. The **illusion** which the programs conjure in your mind, so that it can be actually **visualized**. How often have we wondered — where and how does this broadcast emanate from — who and what are the people in it?

Thus we hope to satiate the **curiosity** of LISTENING AMERICA — showing you the **wheels within wheels** and the **personalities in action** behind the scenes in BROADCASTING.

In each succeeding issue, our camera will click on exclusive "inside stuff" — so that you — **the listener** — may actually see — the people — the studios — the typical program — that spells the life behind your daily radio program In short, we give you RADIO PARADE.

THE PUBLISHER.

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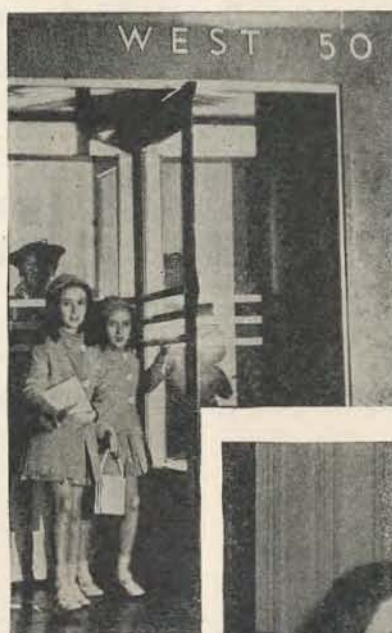
Radio's Cinderellas

THE MOYLAN SISTERS



ABOVE RIGHT — *THE GLAMOUR DAY* begins for Peggy Joan and Marianne with their arrival early Sunday morning at the N. B. C. studios in Radio City. After a 10:30 A. M. broadcast on a Children's hour over WEAF, New York, they get down to the business of rehearsing (Right) for their own afternoon vehicle—Peggy, Marianne and their arranger—accompanist on the broadcast, Mort Howard. Inseparable day and night, The Moylans clasp hands even during the broadcast, (Above). They dress exactly alike—are staunch defenders of each other—and totally unspoiled.

'AND WHEN THE CLOCK STRUCK TWELVE, THE FAIRY GOD-



MOTHER appeared before Cinderella . . . And when the clock strikes 7 A. M. on a Sunday morning, two little Cinderellas disappear, and in their stead are two *glamour girls*—The Moylan Sisters. The Moylan Sisters constitute Marianne and Peggy Joan—ages eight years and five years respectively. They are the youngest children to be starred in their own right on a commercial musical network program. Every Sunday at five P. M., E. S. T., over an NBC Blue Network, they sing in harmony to an ever growing radio audience.





HERE IS A TYPICAL DAY with the "Cinderellas of Radio," spent at their home in Sag Harbor, Long Island—about a two and one half hour drive from *Radio City*. Marianne (Left) greeting classmates at school during noon hour. School's over for the day (Below) at the Academy of The Sacred Heart, just a few blocks from their home—and Marianne and Peggy Joan have two plans in mind. One, to visit Grandma and the other, playing in their backyard. Today, they are simply the children of Mr. and Mrs. Joseph Moylan, who live on Madison Street in Sag Harbor, Long Island.



THE BACKYARD OF THE MOYLANs is fair sized, contains a chicken coop, a barn-like garage, two dog houses and no flowers. (Left) Marianne and Peggy Joan devoting some special care to a few of their favorites in the chicken coop. That's "Flatfoot"—"Biddy"—and "Cocky" they are so seriously intent on.



EVERYTHING IS ROUTINE with these youngsters, and the chickens out of the way, their attention is next centered on the fox terrier, (Left). For some unexplained reason, they tagged him "Taurus the Rascal." And here he is submitting to a *fitting* of his Fall wardrobe. But enough is enough and like all good dogs, he rebelled in due course of time. So Marianne and Peggy Joan, (Below) go to work on their Jitterbug 1940 Speeder. Their uncle built it for them, but despite a lot of decoration and much fixing, it still continues to steer the opposite way. That is the only part of The Moylans that possesses an idiosyncrasy.



ABOVE—IT STARTED TO RAIN, so indoors they went for a favorite pastime—playing *dress-up*. Marianne's evening dress is gold cloth and very *elegant* with all the holes that Peggy Joan is trying to patch. Grandma, Mrs. Marie O'Halloran (Right), who lives down the block from their home, turned the *play* into fact. She makes all the clothes for the Moylan Sisters, attends all their broadcasts, is a constant companion to them and *spoils* them — *but nicely*.





DINNER AT THE MOYLANS (Left), is simple yet wholesome. Peggy Joan and Marianne eat heartily — particularly relish spinach and milk. Note how each child favors a parent in characteristics. Marianne, the extrovert—full of talk and excess energy—is not unlike her mother. Peggy Joan, the introvert—is completely relaxed and listens. In that respect she is like her father who is quiet and reserved. Broadcasting is never discussed at the table or even at home as a matter of fact. Dinner finished, the great American pastime of millions of other children—"homework." Marianne is not too good at penmanship (Below), practises writing assiduously. Peggy Joan is learning to read. Three years younger, her handwriting is clearer and firmer than her sister's, she concentrates better, and is more thorough.

MARIANNE STUDIES PIANO AT SCHOOL, plays well. Peggy Joan is studying violin with her father—following him note for note. (Below) The nightly concert of The Moylans after lessons. Audience usually constitutes, Grandma, two uncles and three aunts. During the day Mr. Moylan works for a watch factory in Sag Harbor—at night, he is all musician, with four violins *no less*. When they harmonize, "Peggy sings the *downstairs* notes, and Marianne, the *upstairs* ones." Their harmony is sometimes three-part, with Marianne shifting from soprano to tenor and Peggy Joan from alto to soprano.



RIGHT — AND SO TO BED. That maple bedroom suite is brand new and they are very proud of it. Just before the lights go out—Marianne is still wound up and full of school talk. Peggy Joan relaxes immediately. With all their deserved fame and applause—they have not acquired any "theatrical" traits or characteristics. They are led to believe that singing is a routine matter and part of a growing child's activities.





America's *One-man Newspaper*

WALTER WINCHELL!!!

GOOD EVENING MR. AND MRS. AMERICA —

GOOD EVENING MR. AND MRS. AMERICA! And all the 'ships at sea! Flash! Let's go to press! With that, Walter Winchell, America's one man newspaper is off—to a bit of risqué scandal—as to who expects SIR STORK when — war news from abroad and the scoops!

Emanating from a studio (right) located in the heart of N. B. C.'s press room, he is surrounded by a maze of short wave receivers and news tickers. There is never an audience and only people closely associated with him are permitted in the press room or the control booth. In the (foreground) can be seen the short wave operators. Any hot news picked up on the receivers are shunted right into the studio. Very often during this broadcast, Winchell has been fortunate in scoring a scoop only because the news broke at that moment. Preceding the program, the PRESS room is a beehive of activity and the calmest person there is Walter Winchell. Pounding away at a typewriter in an obscure corner, he methodically inserts his last minute flashes into the copy. Five minutes before 9 P. M. E. S. T., he is in the studio seated at his table all set to go!





AND NOW (LEFT) MR. BEN GRAUER AND COMPANY for the sponsor's product. Two actors, the announcer, a sound effects man, and the agency production man are all herded into the studio. HERDING, is totally descriptive of the studio for it is no larger than eight feet by ten feet. From left to right we have—Ben Grauer, Tilden Brown, Vaughn King and Billy Quinn.

Ben Grauer, is the soft soothing voice that sells the advertiser's products. Blayne Butcher, represents the advertising agency for the sponsor, and acts as director of the program. Vaughn King and Bill Quinn are seasoned radio performers who dramatize the commercial blurb. Tilden Brown opens and shuts prop doors and creates other superfluous noises as the sound effects man.

Lower Right—Director Blayne Butcher cueing Ben Grauer for the closing commercial announcement.

DOTS . . .
AND
DASHES -- --
AND LOTS OF
FLASHES ! ! ! !
FROM BORDER
TO BORDER
AND COAST
TO COAST



THIS—LADIES AND GENTLEMEN WINDS up another JOURNAL until next Sunday night at the very same time. Fifteen minutes of the most exciting SHORT SHORT program on the air. The best test of it's affluence and popularity are the MILLIONS of listeners it attracts on land and sea and even in the air. ONE MAN CRUSADER, would be equally appropriate as a title, for if he isn't jamming PATRIOTISM down the listener's throats, he's warning them about FIFTH COLUMNISTS. The program is broadcast over an N. B. C. coast to coast network, 9 P. M. E. S. T. Sixteen minutes after nine Winchell is out of the studio on his way to catch forty winks before his rebroadcast at Midnight E. S. T.





Attend a Funnyman's Show

OR, STOOPNAGLE — MAN AND MOUSE!

FOLKS! MEET COLONEL LEMUEL Q. STOOPNAGLE, the originator and chief arbiter of the QUIXIE DOODLE CONTEST. "Stoop," as he is familiarly known, was born *F. Chase Taylor*. Immediately thereafter, (although some years intervened) he took his calliope and entered broadcasting. Enough of his bi-



ography and now for his associate, Alan Reed, alias Bernard Bootenberper, alias, etc. Alan's part in the show may be likened to the changing of a flat tire on an automobile. There is always one man doing the actual labor, and another walking up and down alongside of the car looking busy. Reed is either jumping over the chairs of the contestants or falling flat on his face *salaaming* the Colonel. When the Colonel requested volunteers for the contest, not a soul in the audience (left) *didn't* raise his or her hand.



LEFT—THE SIX CONTESTANTS on the QUIXIE DOODLE program. Fourth from left, is Hugh Bennett, Texas cowboy, who came to New York with the RODEO appearing at Madison Square Garden. Batter number 3 seated next to Bennett, is Miss Woods, a telephone operator from Miami, Florida. Both Bennett and Woods were thirty-five-dollar winners on the afternoon's show. Batter number six, Mr. Sabulis, is seventeen years old, and one of the sponsor's products being *shaving cream*, he received a nice big box of talcum powder.

IN THE QUIXIE DOODLE CONTEST, six contestants are chosen from the audience, and they in turn select the name of a girl posted upon six stands. Each name represents a question and a typical one follows: *Which player on a baseball team never uses a glove in action?* Answer: The *batter*. Only one question to a contestant and a correct answer brings thirty-five dollars. Losers receive a consolation prize of five dollars each.

RIGHT—Just before the program goes on the air, Alan Reed hawks peanuts in the playhouse. In this instance the Colonel asked, "What do you earn a week doing that, my good fellow?" To which Reed replied, "A mere stipend." "And what do you call a mere stipend?" demanded Stoop. "Oh, about a hundred dollars per week," said Alan lackadaisically. "Give me that bag of peanuts," shouted the Colonel!



Lower Right—There is no caption descriptive of this photograph. Unfortunately for this volunteer, she found herself number seven among the contestants, and with only six being used, Stoopnagle alone could answer that one. Stoop and Alan, both being gentlemen of the highest order, decided to escort the lady back to the audience. The result is our photograph, or *TEARING A LADY IN HALF*.



THE SHOW IS ON with STOOP at the Calliope, (right). Before the questions start, there is the business of the day to attend. As the pearls of wisdom flow from the mouth of the sage, Alan Reed, (below) *salaams* the prophet. Alan told us confidentially after the show, that he insists on *three pair of pants* with every suit he purchases. . . . It is rather hard on the knees—this constant *tribute* to the Colonel. Immediately after, the contestants are taken on, with — frequent interruptions by *alias* Bernard Bootenberper. The QUIXIE DOODLE CONTEST can be heard over a C. B. S. network every Sunday afternoon at 5:00 P. M., E. S. T.



LEFT — THE WINNER AND NEW *champion* Hugh Bennett, the *Broncho Buster* from Texas. Roughly figuring, Mr. Bennett stands slightly under seven feet in his saddle boots. With the aid of a stool, Reed was finally able to raise the cowboy's hand in token of his *perfect reply*. The Colonel in posing questions to this contestant had to elevate his chin rather high in the air. The man directly behind Stoopnagle is Samm Baker, the director of the program. That smile of his is one of relief because of Alan's ability to cope with this serious problem.



ABOVE — AT THE CONCLUSION of the broadcast, Colonel Stoopnagle gives away prizes of the advertiser's products to lucky ticket holders in the audience. (Lower Left) The Colonel puts the priceless *Lemuel Q. Stoopnagle* on paper for the autograph hounds. (Below) The payoff—Samm Baker and Morgan Ryan, assistant director, pay off the contestants. Everybody receives money, win, lose or draw—but *Alan Reed*.



SOAP-BOX OPERAS



"Ma h h l e e" yells Jimmie Waters as Jake.

"the Goldbergs"

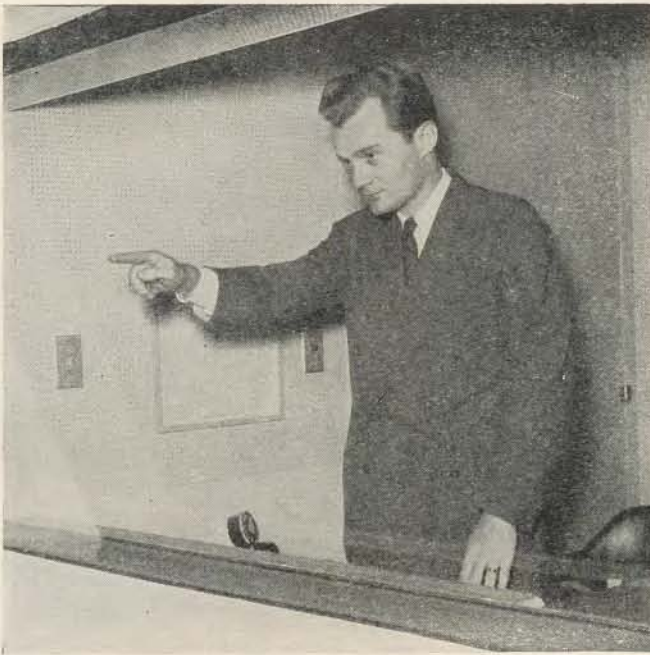
Strange as it may seem, with all the *schmaltz*, they really do a terrific selling job for the advertisers, merchandising everything from "soup and soap to nuts." The GOLDBERGS, who recently celebrated their tenth anniversary on the air, are the highest priced of the SOAP OPERAS. It brings approximately five thousand dollars per week into the pocket of its originator - creator - writer - director - producer, Gertrude Berg. Out of this paltry *pittance*, she must pay the cast, and other incidentals accruing, such as publicity, etc. . . . REALISM has been the keynote struck by Gertrude Berg, and it has been carried to the point where both she and her entire cast "emote physically" before the microphone. With all her success, Miss Berg is still the *unassuming, unpretentious* woman she was ten years ago, when with an unknown script, THE GOLDBERGS, she canvassed the agencies for an opportunity to show her wares. Let's meet THE GOLDBERGS.



INFORMAL REHEARSAL before the broadcast with Alfred Ryder as "Sammie," "Mollie" Berg, Jimmie Waters as "Jake" and Virginia Brown,



"MOLLIE" WINKS—All Set! Watch for that wink if ever you meet Gertrude Berg.



FIVE P. M., E. S. T., over a C.B.S. network and *on* the air from the Atlantic to the far Mid-West. Jack Mosman, CBS production man for *THE GOLDBERGS*, (Upper Left) cues Don Hancock, announcer, to "start giving" about *WISHY WASHY SOAP FLAKES*. Gertrude Berg, (Below) anxiously awaits Don's introduction for the beginning of the program. Despite the fact that she has been broadcasting this feature over the air for more than a decade, Miss Berg is still *keyed up* emotionally before the start of the program. Most of the cast have "acclimated" themselves—after ten years, it should be so. Yet Gertrude Berg is tense, and even wrought each time, worrying that the show will not measure up to the previous standard. Perhaps that is one of the reasons that *THE GOLDBERGS* go on, and on, and on. In the background can be seen Elsie Thompson, who signatures the program on the organ when it goes on and off the air.

ABOVE—JACK MOSMAN TELLING Miss Berg that there should be a little more *lift* to the scene. Beside him, Ted Miller, C.B.S. engineer, who has twirled the dials for *THE GOLDBERGS* these many years. Being producer - director - writer - and actress, it is an impossible feat for Gertrude Berg to be in the studio and control booth at the same time. So, C.B.S. director Jack Mosman ably assists her. Many times during the broadcast, Miss Berg (if she is out of the scene) will tiptoe gingerly into the control booth, to determine whether the show is running smoothly. Heaven help the cast if it isn't, for she really is a *taskmaster*, whatever that is.





ABOVE LEFT—JIMMIE WATERS as "Jake," and Gertrude Berg as "Mollie," in a troubled scene from *THE GOLDBERGS*. Jimmie doesn't wear those glasses all the time. During the broadcast he sticks to plain gold rimmed specs. When he saw our photographer, he primed for *his public*, and changed to the *emergency* silk ribbon type, despite Gertrude Berg's "*Schlemiel*." Sound effects Jimmie Lynch, (Above) dare not strike the hour on the clock he holds, without a cue from writer - producer - actress - director Berg. No matter how minute a detail there may be in the show, she must have an active hand in it.

(Left) Rosalind Silbers as "Rosalie," and Alfred Ryder as "Sammie," in one of their perennial quarrels. These youngsters have been *fighting* and *making up* on this program from its very inception. Rosalind has grown from a youngster of about a dozen years to—but then we can't give a woman's age. (Below) Miss Berg stressing her *REALISM* in an active scene. The script called for a great effort on the part of "Mollie" assisted by "Jake" in pulling up a *zipper* on a dress. From the strain depicted, it's too bad that the show isn't on television. But it is this *REALISM* that will keep *THE GOLDBERGS* rolling on—and on—and on—and on!



MARVELL MAXWELL sings with
"Beat The Band" over an NBC Net-
work, Sundays at 6:30 P. M., E.S.T.

We are looking into this PROGRAM
for a future issue—not because of
MARVELL!





ROOM 282 — WHERE THE AUDITIONS BEGIN. Applicants usually display a little apprehension when approaching this door. But can you picture a Barrymore apprehensive or nervous? Well—let's go!



THIS IS AN AUDITION

RADIO PARADE PRESENTS THE *EXCLUSIVE* story of "what really happens at an audition." Thousands of hopefuls throughout the year besiege the radio studios for an opportunity to express their talents. Radio executives, ever aware that the sponsors and the vast listening audiences are constantly demanding new voices and new personalities, invariably permit these youngsters to display their abilities. Despite the fact that the applicants may possess a background of considerable stage and even motion picture experience, it is absolutely essential that they "take an audition." That is exactly what happened in this RADIO PARADE story. The editors of RADIO PARADE, without any advance notice or fanfare, dropped in at the National Broadcasting Studios in Radio City, and made known their desire to picture a true-to-life story of an audition. It was our good fortune, when we were escorted down to room 282, where all auditions have their point of origin, to find Miss Ethel Barrymore Colt, of the Barrymore clan, filing her application for an audition with Miss Marjorie Loeber, assistant to Albert N. Williams, production chief of auditions for the National Broadcasting Company in New York.



ABOVE—MISS LOEBER ASSISTS MISS COLT, who is filing her application for audition. The application requests the name—address—telephone—experience (theatrical and radio)—dialects—languages spoken—and last but not least, it asks the pertinent question, "DO YOU SING?" This finished, our valiant heroine (left) is escorted down to the studio where she is turned over to Al Williams, production chief, and a rather personable young man. No time wasted (lower left), he is not chucking her under the chin but rather judging the proper distance Miss Colt should be from the microphone during the broadcast. Too near or too far may distort the voice despite the ability of the applicant. And now (below) alone, about to start, "I wonder how he wants this read. Let's see—"





ABOVE—AND THIS IS WHAT OUR HEROINE SAW as Miss Colt received the cue from Al Williams in the control room to go ahead! *And this is what the control room appears to look like to the thousands of intrepid hopefuls who audition each year.* But a trouper is a trouper (left) and it didn't take Ethel very long to collect her poise and swing right into the heart of the very audition. Note the relaxed attitude—all strain apparently gone—hand on the hip—head erect—and the bright smile. A dramatic audition such as this may last anywhere from five to ten minutes. And if the voice suggests anything to the production man, he may request her to read some additional scenes showing varied emotions.



RIGHT — AN "OFF-MIKE" SHOT OF MISS COLT. In this scene the lines in the script called for a very loud voice, and to prevent distortion and help effect, she leans her head and shoulders back and throws her voice over the top of the microphone.



WHO LISTENS TO AN AUDITION

IT HAS OFTEN BEEN RUMORED and even depicted in motion pictures, that the applicant works before a dead "mike." The editors of RADIO PARADE here and now give the lie to that thought. For while Miss Colt was rendering her audition we set out to trace the listeners. Hurrying up to the fifth floor of the RCA building, we barged right into ARTIST'S SERVICE, where we found John Babb lending an avid ear to Ethel's performance. From there, we went down to the fourth floor to the office of the director of sustaining programs for NBC, Phillips Carlin. Mr. Carlin we also found an interested listener to this audition.

Artist auditions are generally set at a time when two or more members of the ARTIST'S SERVICE are free to catch it. Quite often, Phil Carlin, though deluged with a calendar of activity for the day, will listen in to catch an earful or two regardless of the experience or the prominence of the applicant.



ABOVE—AL WILLIAMS IS REALLY IMPRESSED with the ability of our heroine. That pointed finger is not admonishment, but a warning that the audition is being piped and "you better start giving, babe." The gadget that John Babb (left) is delicately pouring his finger into, is a contraption for dialing the program. Each office in ARTIST'S SERVICE is equipped with one of these thingamajigs designed to catch an audition or broadcast in any of the studios at N. B. C. If the audition proves successful, the artist is assigned to a member of the ARTIST'S BUREAU for personal management. In this case, should Miss Colt be accepted, John Babb undoubtedly would handle her affairs. It is the function of this department to arrange all financial matters and contracts for the artist. In this respect, they determine the price for the performer's services in any broadcast. Knowing full well that a build-up of this kind leads to outside offers, ARTIST'S SERVICE management covers all phases of public performance on the part of the artist, whether it be radio, stage or motion pictures.



MR. PHILLIPS CARLIN — RIGHT — as director of sustaining programs for NBC, holds complete sway over all non-commercial programs that are broadcast. It lies entirely within his discretion to determine the type of program that is best fitted for the artist. However, he doesn't concern himself with the mechanics in the building of these programs, but solely with passing judgment on their commercial possibilities. Despite that battery of telephones and important looking papers strewn over his desk—he's really human.





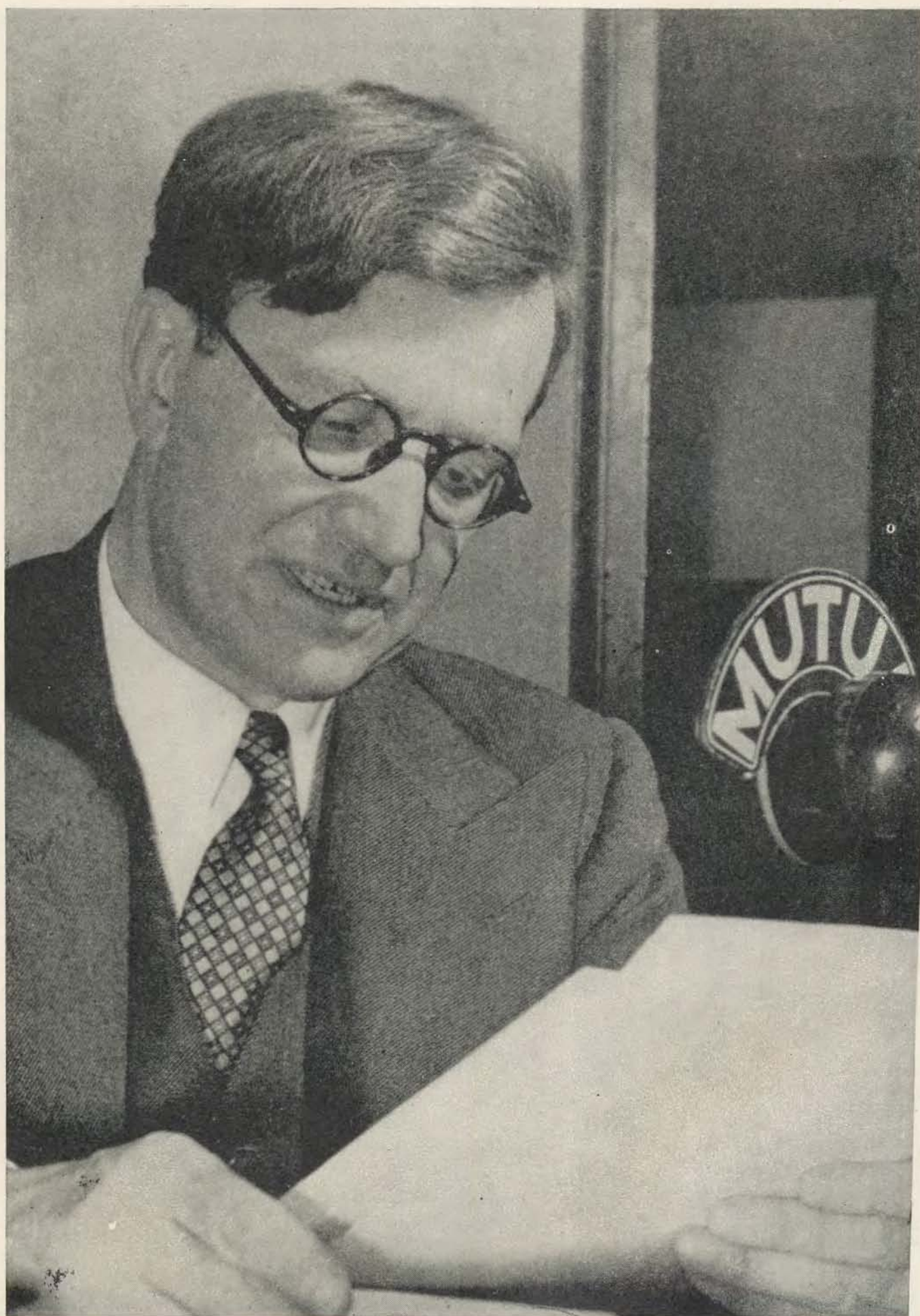
AL WILLIAMS—ABOVE—is registering complete satisfaction with the progress of the audition. That little circle of the thumb and forefinger implies, "Everything the nuts!—keep it up!—doing fine!"



LEFT—John Babb is evidently quite pleased with Miss Colt's voice. *That must be a love scene, from the expression on Mr. Babb's face.* There must be an element of success in this audition, for we were in his office over five minutes when this photograph was taken and the loudspeaker there was still giving forth the histrionic ability of Ethel Barrymore Colt.

TO RIGHT — PHILLIPS CARLIN has evidently set the wheels of action in motion. That's his secretary receiving instructions as to a contract *we hope* for Miss Colt. Sometimes it does happen that quickly, but in this instance, we didn't wait to find out. The best of luck to you, Ethel Barrymore Colt, and when this publication reaches the news stands, we hope to find you on some of our favorite radio programs.







Raymond Gram Swing

NICHOLAS MURRAY BUTLER, NOTED EDUCATOR, and President of Columbia University in New York, recently suggested to students of foreign affairs, that much could be *gleaned* by listening to Raymond Gram Swing, outstanding news analyst for the Mutual Broadcasting System. "What's good enough for Nick Butler is good enough for us."

It was in 1887, in the town of Cortland, New York, that Raymond Swing was born. When he married Betty (Elizabeth) Gram—*noted feminist*—in later years, they decided to perpetuate the name *Gram*—and so we have RAYMOND GRAM SWING.

The "Salt-Box" cottage (Above) is the Swing retreat in Easton, Conn. There's no name on the mail box, so directions to reach it seldom do anyone any good.

(Below Left) The youngest Swing, John Temple, a "Little Evacuee," 10 year old John Newfield, from Buckingham, England, who *homes* with the Swings, Raymond Gram, and Betty out for a jaunt on the grounds. Swing means it "when he gets away from war news" during the week ends. Outdoor luncheons, football with the youngsters, consorting with nature—all go to making and creating a clear mind for MUTUAL'S *ace reporter*.





AT THE AGE OF 24, RAYMOND GRAM SWING was the *youngest* managing editor of a newspaper in this country, holding down that job for the Indianapolis Star. Swing, first considered radio in a *serious light* after twenty-five years of newspaper reporting. He started at the very outset, in this phase of his career, with the British Broadcasting Corporation, during 1934. His broadcasts were then, on "Things American." Today he interprets and clarifies the *news abroad* to an eager and awaiting *listening audience*, weekdays, at 10 P. M., E. S. T., over the MUTUAL Broadcasting System. He works twelve hours per day, from Monday through Friday, and week-ends at his "hide-away" in Easton, Conn.





ONE THINKS OF OUR FOREBEARS, during the revolutionary days, in going through the home of Raymond Gram Swing. Incidentally, it was in those days that the term "*Salt-Box*" cottages originated. The British Crown taxed two story houses, and the *salt-box* counting as a story and a half evaded the tax. Visualizing, one can almost see *John Alden* inviting *Priscilla* to dine, in the dining room (Above Left). "War News" is never a topic of conversation during these *weeks-ends* at the Swing home. Instead, there is harmony at the piano, harmony in the study, and certainly complete harmony for this *happy little group*.

FROM 1913 TO 1917, SWING was foreign correspondent for the Chicago Daily News. At that time his keen insight for analyzing the news first asserted itself, in a story he cabled during the *hectic days of 1913* dwelling upon Germany's tremendous increase in munitions expenditures. Today, the years he spent abroad stand him in good stead—aiding him greatly in *dissecting* the news that flows into this country. He is everything his voice *suggests*. Mature and affable—his clothes hang loosely on his tall broad shouldered frame. There are no *shrewder* articles than the New York City "hackmen", and if you leave it up to them (*a poll was taken*), RAYMOND GRAM SWING is their favorite program *on the air*.



F



ASHION, NOT SPINACH!

SPINACH IS A GREEN VEGETABLE which must be *cultivated* in order to be enjoyed. Fashion is neither animal, vegetable—nor mineral, but *it* too, must be cultivated in order to be enjoyed. How often have we seen performers in *modes* which appear to be outlandish and freakish. Yet how practical—and stylish—and inexpensive they turn out to be—if we only understand them. Without further ado, therefore, we dedicate this section of RADIO PARADE to the interpretation and understanding of better clothes and accessories. In this respect, it is our firm belief that glamour is not something unattainable without a Fifth Avenue Salon—but with a bit of common sense and simple styling. *SIMPLICITY*, then, is the keynote of this feature henceforth, with certain exceptions, of course, where, in showing something very expensive, we are only doing this for our readers' interest.

RIGHT — CAROL BRUCE, NBC vocalist with the Ben Bernie program, wore a simple black crepe evening gown for the opening broadcast. Yet a simple little detail like dark tipped ermine tails cascading down the front of the dress give it a *luxurious* effect. The ermine earrings clasp on with big round gold buttons and the bracelet is made of gold links, also trimmed with ermine. If you have any gold jewelry, a less expensive tipped fur would prove equally attractive.

Upper Left — If you are a woman who likes tailored clothes — then this man-tailored suit in gabardine shouldn't cost too much. Wearing it, is the delectable June Storey, leading lady for Gene Autry in his "Melody Ranch" broadcast over a CBS network.

Upper Right — Still on the theme of tailored clothes, we find Mary Alcott, who sings with the "Revuers" over an NBC network, vieing with June Storey for our top honors. The "Spectators" suit, is more on the *sports side* and is made of yellow wool. Pastel shades are the tones struck in most apparel, for the cold months as well as the warm ones this year. The shoulders are shucked, giving a loose draped effect.





ANN SHEPHERD, CBS dramatic star, is wearing a "Schachter" hat worth \$25.00. If you have an old piece of fur in the bottom of the trunk, you can do just as well, much cheaper.



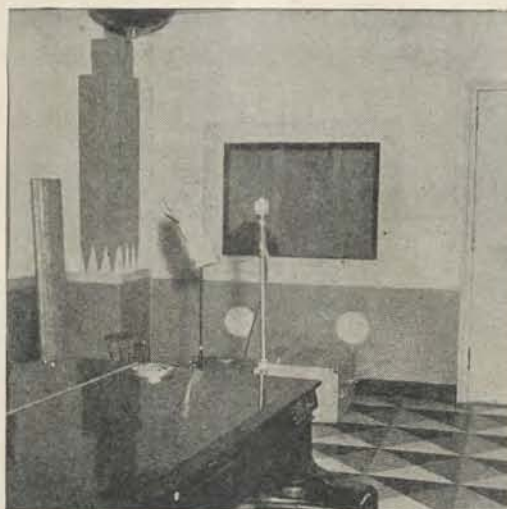
THE VEIL ON THIS HAT through trick fashioning, will never blow off on the windiest of days. Drop us a line—we'll try to dig it out of the stylist for you. The girl is Ann Eden, heard on a "Friend in Deed," CBS.



ONLY CALIFORNIA would think of this, (Chamber of Commerce note.) The young lady, Virginia Wicks, NBC starlet, is wearing a necklace of peanuts. Created by Gerald Greenclay (L. A. designer)—it is made from a couple of dozen *fresh roasted peanuts*. Virginia will never go hungry—but it still looks sporty.



AND HERE IS SOMETHING for the budget conscious girl. Accessories often help make the woman as Bette Grayson, CBS actress, undoubtedly knows. A novel bracelet and earring ensemble to match of gold metal can perform miracles in catching the male eye.



THE STORY OF A LITTLE ROOM

ON THE ELEVENTH FLOOR OF THE GRAYBAR BUILDING, located in the Grand Central zone in New York City, are the spacious and luxurious offices of one of the country's leading advertising agencies, J. WALTER THOMPSON. In the heart of these offices, is an obscure studio, whose four walls have *listened* and sent on to *glory, stardom*, and undreamed of *riches*, more than a score of the present leading performers in this country. "Would that these four walls *could talk*"—what a story could be told! A story of heartaches and failures—a story of success and fortune!



Above—The *little room* in the agency—containing but a piano, a microphone and a couple of chairs. The tiny window looks into a small control booth where the members of the production staff *listen*. Good material or subject matter, is of more importance in rating commercial possibilities, than the performers (even though they may be "Names"). Tony Stanford, top-notch director and production man for the agency on most of the leading shows, (left) in the control booth. It was he who discovered Edgar Bergen and his "Charley McCarthy" and gave him his first opportunity on the *Vallee* program. And it was in the *little room*, that the audition was held. (Below) A *Vallee* program group, most of whose members passed through the *little room*. In the center can be seen Jimmie Durante, Carmen Miranda, and Lou Holtz.





LEFT—JOHN BARRYMORE, AUDITIONING some material in the *little room*. That *definitely* is not "The Flight of Ariel," and any similarity to persons . . . Walter Hampden, (Below) noted "Cyraneau de Bergerac," or the Great Lover (the photos are not reversed) also *giving forth* in the self-same room. The usual procedure in these cases, should the audition prove acceptable, is to *guest-star* the artist on one of the agency's variety programs, such as "The Vallee Program"—"The Bing Crosby Program"—"The Charlie McCarthy Program" among others. Acclamation and audience reaction may bring the performer back for *repeat shots*—and graduation in due course to their own *starring vehicle*.



TOM HOWARD and George Sheldon (Above) started as guest artists on the Rudy Vallee hour and graduated to their own *starring feature*, as did Frank Fay, (Right) former husband of Barbara Stanwyck. Reggie Gardner, (Left) was doing well as a British star when he auditioned and he has gone on to *feature billing* in the motion picture industry. It is said that OPPORTUNITY *knocks but once*, yet artists have come back time and again to the *little room*, where, having failed once—were listened to again—and then given the *one important chance*,





THE VALLEE PROGRAM PROVED a *springboard* for a host of performers. And through the *little room* went Frances Langford (left) who is now a Hollywood personality, and Irene Bordoni, at present cavorting in Broadway's "Louisiana Purchase."



BUDDY BAER (left) BROTHER of *Maxie*, crooned a song in *little room*, so they guested him the night brother *Maxie* fought in the Garden Bowl. *FOUR WALLS LISTENING* to Charlie McCarthy (right)—Lou Holtz (lower left)—and Mary Martin (lower right).





STILL THEY COME ON AND ON—into the *little room* — auditioning — accepted — and acclaimed! Above (Left) Rudy Vallee giving some pointers to Alice Faye. Alice, today, is Darryl Zanuck's *pet star* at Twentieth Century Fox studios. *Remember* when Olsen and Johnson (Upper Right), made a terrific racket on the air. Now they are *raising the roof* from the Winter Garden in New York, in the show with an endless run—"Helzapoppin'!" Everybody knows about Georgie Jessel (Right), but Georgie knew so much about radio, that they took him out to the west coast to direct some of the mammoth productions. He's happily married *now!* (Lower Right) Tommy Riggs confidently auditioned a new character "Betty Lou," who proved so good that he (she) received his (her) own program as a reward. Bob Burns, and his *Bazooka* (Below). The *four walls* shook when they first heard it—but they didn't shudder—for a swell guy, who is more deserving of success than Bob Burns?

They're still coming to the *little room*. Old stars!—Old faces! —New stars!—New faces! . . . Who can tell? The years alone —let's wait and *LISTEN*.



McFARLAND TWINS and JUDY STARR



Arthur McFarland looks after the arrangements and the music end of their orchestra. The McFarland Twins may be heard broadcasting from the Blue Gardens in Armonk, N. Y., on a coast-to-coast network.

use
HOME RECORDO!

**You, Too, Can
Make Your Own
Records If You
Sing or Play an
Instrument**



George McFarland tends to the business end of the orchestra and helps lead the band with his brother. The orchestra just finished a successful run at the Paramount Theatre in New York.

MAKE YOUR OWN RECORDS AT HOME

Before spending money for an audition, make a "home record" of your voice or musical instrument and mail it to a reliable agency . . . you might be one of the lucky ones to find fame and success through this easy method of bringing your talents before the proper authorities.



Burt Ennis, vocalist with the McFarland Twins, is shown checking his home recording with the music score.

Now a new invention permits you to make a recording of your own singing, talking or instrument playing. Any one can quickly and easily make phonograph records and play them back at once. Record your voice or your friends' voices. If you play an instrument, you can make a record and you and your friends can hear it as often as you like. You can also record orchestras or favorite radio programs right off the air and replay them whenever you wish.



IT'S LOTS OF FUN TOO! HAVING RECORDING PARTIES!

You'll get a real thrill out of HOME RECORDING. Surprise your friends by letting them hear your voice or playing right from a record. Record a snappy talking feature. Record jokes and become the life of the party. Great to help train your voice and to cultivate speech. Nothing to practice . . . you start recording at once . . . everything necessary included. Nothing else to buy. Just sing, speak or play and HOME RECORDO unit, which operates on your electric or old type phonograph, will do the recording on special blank records we furnish. You can immediately play the records back on any phonograph as often as you wish. Make your HOME MOVIE a talking picture with Home Recordo. Simply make the record while filming and play back while showing the picture.



Judy Starr, petite songstress whose vocal renditions were enthusiastically received by the crowds at the N. Y. Paramount, is shown making a home recording for her collection.

Everything is included. Nothing else to buy and nothing else to pay. You get complete HOME RECORDING UNIT, which includes special recording needle, playing needles, 6 two-sided unbreakable records. Also spiral feeding attachment and combination recording and playback unit suitable for recording a skit, voice, instrument or radio broadcast. ADDITIONAL 2-SIDED BLANK RECORDS COST ONLY \$.75 per dozen.

**OPERATES ON YOUR A.C. OR D.C.
ELECTRIC PHONOGRAPH
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Old or New Type
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Get Home Recordo and in the privacy of your own home and in your leisure time (during a whole week), use up to 6 records making 12 recordings. If you then feel that you are willing to part with the set, return it to us and back comes your money less \$1.00 to cover cost of records used, packaging, recording needle, postage, etc.

Set On Trial Up to 12 Recordings

From Wm. C., California:
I have made several records and they have turned out swell.

A.R.G. writes:
I received my Home Recordo and am having lots of enjoyment with it. It sure is nice when you can make a record and afterwards listen to yourself play.

Miss Lillian C. says:

Your recording outfit was received all O. K. and proved to be all you claim it to be.

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STUDIO RP, 54 East 11th St.
New York, N. Y.

Send entire HOME RECORDING OUTFIT (including 6 two-sided records described above) by return mail. I will pay postman \$2.98, plus postage, on arrival. (Send cash or money order now for \$3.00 and save postage.)

Send.....additional blank records at \$.75 per dozen

Name

Address

City and State

Note: Canadian and Foreign \$3.50 cash with order

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INCLUDING SIX TWO-SIDED
BLANK RECORDS ONLY**

**HOME RECORDING CO.
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DONALD WOODS and HELEN WOOD
CBS Dramatic Stars



1

YOU CAN WRITE A
LYRIC FOR JIMMY
McHUGH'S MELODY.

2

YOU CAN COMPOSE
A MELODY FOR MACK
DAVID'S LYRIC.

3

YOU CAN WRITE A
LYRIC FOR A SONG
TO BE COMPLETED BY
A PROFESSIONAL
COMPOSER.

4

YOU CAN SUBMIT
YOUR OWN MELODY
FOR COMPLETION BY
A PROFESSIONAL
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5

YOU CAN SUBMIT
YOUR OWN COM-
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WORDS AND MUSIC.

GUARANTEED PUBLICATION
AND
A MINIMUM OF **\$1,000.00** ADVANCE
ROYALTIES
FOR YOUR ACCEPTED LYRICS, MELODIES, OR COMPLETE SONGS!
IF YOU BELIEVE YOU CAN
QUALIFY FOR THESE
REWARDS THE SONG HIT
GUILD OFFERS YOU **5 WAYS**
IN WHICH TO
PROVE IT!

Did you know that the Hit Song
"CAN'T GET INDIANA OFF MY MIND"
was written by a
SONG HIT GUILD AMATEUR?

"CAN'T GET INDIANA OFF MY MIND", one of the leading hit songs of 1940, was written by amateur Robert De Leon. You can go into any music store in the country and find his song on sale... sheet music, orchestrations, and records by BING CROSBY, KATE SMITH, HORACE HEIDT, HAL KEMP and many other stars. De Leon's royalties... the nationwide acclaim accorded his song... insure him a brilliant start in his chosen career. He has been trying for 12 years but he could NOT gain recognition until the SONG HIT GUILD gave him the chance he needed!



THE ADVISORY BOARD Paul Whiteman, Kay Kyser, Guy Lombardo and Billy Rose will examine your songs. The approval of these world-famous music authorities guarantees IMMEDIATE publication!

THE WRITING STAFF You can collaborate with some of the leading ASCAP writers available, all consistent authors and composers of smash 'hits'... all proved successes in their field.

REWARDS TO WRITERS The writers of accepted songs receive a total of at least \$1,000.00 advance royalties and regulation songwriter's contracts from

OUR PUBLISHERS Santly-Joy-Select, Inc., publishers of such popular song hits as: "Three Little Fishies", "The Man With The Mandolin", "The Music Goes 'Round and Around", among hundreds of others.

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YOUR OWN COMPLETE
SONG,
ACT NOW!**

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Coupon!*

In an unbelievably short time the SONG HIT GUILD has started many songwriters on their professional careers. If you have the ability it can do the same for you. Here is your chance to prove your talent.

MAKE THE MOST OF IT!

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Gentlemen:
Without obligating me in any way, please
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TODAY**

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