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APRIL 1941

**RADIO**

**PARADE**

*Radio's  
only Picture  
Magazine*

**10¢**



**IT'S SIMPLE • HOW TO BECOME AN OPERA STAR  
INFO WANTED? LITTLE BRAIN TRUST ANSWERS  
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# 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.

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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.

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# CHOCOLATE AND VANILLA . . .

When we were very young, our parents reflected . . . "Some people like chocolate, some people like vanilla—it's this difference in opinion, likes and dislikes that makes up this world." So be it with radio. How often have we been told: "that program—terrible, I don't know how they stay on the air" . . . "that program—I think of him as a ghoul" . . . "that program—how many people understand it, knowing the mentality of the average American radio listener."

So what? If John Barrymore and Rudy Vallee throw pies at one another—remember, during the Mack Sennett days in motion pictures, there was always an element that rolled with laughter in the aisles of the theatre. If Toscanini interprets the classics—remember that there were quite a few who went to Carnegie Hall or the opera as well as those who did the "Charleston." If too many people are murdered in cold blood in a gangster radio drama—remember that even Presidents of these United States have relaxed with a good murder mystery.

There are no expert critics in radio as there are in the theatre or in motion pictures. No Richard Lockridge or Burns Mantle to leave after the first act. . . . No four stars or three stars for a picture—no bells with a Jimmie Fidler. Those are the people who quite often spell the success or the doom of a legitimate stage production or a motion picture. But in Radio—*you, the listener*—and you alone—can spell the success or the failure of a program.

There is no box-office in Radio—only a sponsor. And as long as you keep buying the sponsor's product, the radio program will stay on the air. Let there be a drop in the sales of the sponsor's product, and that radio program will disappear from the air. So don't let it puzzle you because a program persists on the air. It means somebody is listening to it—somebody is buying the sponsor's product—and somebody *LIKES CHOCOLATE WHILE YOU LIKE VANILLA*.

THE EDITOR

## Listening America Writes . . .

Dear Radio Parade:  
I was thrilled with the first copy of RADIO PARADE, and am enclosing \$1.00 for a year's subscription to this magazine, as I do not want to miss a single copy. . . . Allow me at this time to wish RADIO PARADE success.

Magdalen T. Chernushek  
Stafford Springs, Conn.

Dear Radio Parade:  
I obtained your first issue of RADIO PARADE and like it very much. . . . Thank you again for this good magazine.

Mrs. Florence McCurdy  
Youngstown, Ohio

Dear Radio Parade:  
I have just seen a copy of RADIO PARADE and think it is a splendid magazine. . . . Many thanks for giving us RADIO PARADE.

Nancy Allen  
Washington, D. C.

Dear Radio Parade:  
May I offer congratulations on a fine magazine? The first issue was indeed a fine entrance to many readers' homes who enjoy a good radio magazine. . . . You can be sure that I will send in to become one of the subscribers. And now, thanks for an interesting look-in on who's who behind the radio.

Mrs. Harold C. Wilson  
Detroit, Michigan.

Dear Radio Parade:  
"Three Cheers" for "Radio Parade," a grand little magazine, and what we have been waiting for. "Good Luck" and "Best Wishes" on the continuance of its publication, from an "ardent" radio fan, much interested in who the people are who create the illusion, and the personalities in action, behind the mike. Thanks for RADIO PARADE.

Mrs. George I. Trombley  
Riverside, Rhode Island

Dear Radio Parade:  
We like your new magazine very much and enjoy reading it.

Jean Moore  
Waynesbury, Pa.

Dear Radio Parade:  
Enclosed please find check for my subscription. . . . I have the January issue and find it very interesting.

Herman Berse  
Ozone Park, Long Island.

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etc. Liberal Trade-In! Write today.

Dear Radio Parade:

I picked up a copy of your new magazine which I liked very much. Enclosed please find a check for which send me the next twelve issues.

Mary J. Mann  
Rochester, New York

## READERS

When we extended our greeting in the initial issue we never looked for the overwhelming response that came in to us this past month. From East, West, North and South and even from the Hawaiian Islands the letters and subscriptions have poured into our New York offices—and made us feel Glad. Glad, that we have designed a magazine for LISTENING AMERICA that meets with your approval.

THE PUBLISHER

## Subscribe Now

Make sure of getting your copy of RADIO PARADE each month, delivered to your home, by filling out attached subscription blank.

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# RADIO Parade

RADIO'S ONLY PICTURE MAGAZINE

Arthur Kass  
Publisher and Editor

Contents for April, 1941

Vol. I No. 3

## Features

### Personality of the Month in RADIO

Radio makes 'em — Hollywood takes 'em. And even though this youngster had her dramatic schooling in Hollywood pictures and on the stage, watch Mary Mason, who receives the RADIO PARADE award as Radio Personality of the Month.

Not only is she equipped with what it "takes," but she's carved a substantial niche for herself in one of radio's top-notch dramatic programs, "The Aldrich Family." The inimitable Henry of this amusing comedy has a new and recently chosen sister in Mary Mason.

As a youngster, Hollywood permitted her to show herself with Spencer Tracy in "The Mad Game," and with Sally Eilers in "Walls of Gold." With this as part of her dramatic schooling she offered to the Gay White Way in New York. Here she started setting her mark first with Ezra Stone in "Brother Rat." More recently she appeared in the revival of "Charley's Aunt."

Every Thursday this refreshing young actress dons her organdie stage costume of the Gay Nineties, in which she appears on "The Aldrich Family" studio stage at Radio City. And we don't think that it will be very long before Hollywood suddenly finds it missed something. Radio makes 'em—Hollywood takes 'em.

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Cover Picture—"SINGING IN THE RAIN"—with NBC's Marie MacDonald

J. A. RUBINSTEIN, Managing Editor and General Manager; K. TEKNUS, Associate Editor; RAY LEVITT, Photo Director

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# We- THE PUSSIES! SPEAK!

FRED ALLEN ONCE TRIED to get an eagle to say something on his program—but it wouldn't talk. Dave Elman and his "Hobby Lobby" patronized a dog on his program—but it wouldn't talk. So we're not covering a scoop even though it appeared that we were hinting at the same, for here are cats on a radio program—and they won't talk. But we're covering the annual Cat Show in the Hotel Taft in New York, broadcast over the Inter-City Network. (Below). Don Douglas talks things over with Mrs. S. H. Andrews, director of the Show, and John Brownlee, Metropolitan Opera star.



NBC'S "MAJOR" RAY PERKINS, who is doing some army recruiting, tries to recruit "Major," a champion short hair, whose grandfather came over with the 9th regiment from France.

THAT POPULAR CIGARETTE'S Johnny, (Far Right) found a cat for his size, while orchestra leader Frankie Masters' cat, "Squeak," is purring contentedly in vocalist Marion Francis' arms.

DON DOUGLAS AND AL HAUSER (Below), instrumental for the broadcast, said, "We-e-e—the pussies—speak."



# So You Want To Be An Opera STAR



WELL—BY THE grace of the "Metropolitan Opera Auditions" and the NBC Red network, Sunday, 5-5:30 p. m. E.S.T., you'll be one. There are thousands like you, singers all, who come to New York with but one thought—to debut at the Metropolitan. The way to achieve it? Simple. Just follow . . .

## SHERWIN-WILLIAMS METROPOLITAN OPERA AUDITION

Name \_\_\_\_\_ Date \_\_\_\_\_  
 Address \_\_\_\_\_ Age 24 Voice Classification 5  
 Selections Roberta act I Telephone \_\_\_\_\_  
Last Rose of Summer  
 Range of Voice: Exc. Highest Tone: good Quality: good Volume: four  
 Lowest Tone: med Quality: good Volume: 11  
 Quality of Voice: In Room: Good On Air: Good  
 Round, Rich, Racy, Brilliant, Full, Colorless, Whine,  
 Dark, Breath, Hollow, Throaty, Nasal, Metallic  
 Intonation: Good ☒ Bad \_\_\_\_\_ Sharp \_\_\_\_\_ Flat \_\_\_\_\_  
 Vibrato: None Slow \_\_\_\_\_ Fast \_\_\_\_\_ Wide \_\_\_\_\_ Narrow \_\_\_\_\_  
 Tremolo \_\_\_\_\_  
 Enunciation: In English: Good French: \_\_\_\_\_ Italian: good German: \_\_\_\_\_  
 Breathing: Controlled: Yes Not Controlled: \_\_\_\_\_ Excellent: \_\_\_\_\_ Bad \_\_\_\_\_  
 Musicianship: Good ☒ Bad \_\_\_\_\_ Uncertain \_\_\_\_\_  
 Appearance: Tall \_\_\_\_\_ Short \_\_\_\_\_ Medium ☒ Thin \_\_\_\_\_ Stout \_\_\_\_\_ Medium ☒  
 Hair: Auburn Neat ☒ Looks: good Weight: med  
 Personality: Attractive ☒ Unattractive \_\_\_\_\_ Positive ☒ Negative \_\_\_\_\_  
 Experience: yes  
 Style: good  
 Vocal Needs: to even up scale  
 Remarks: \_\_\_\_\_

### REPORT

Acceptable? yes  
 Possibility if Needed \_\_\_\_\_  
 To Follow \_\_\_\_\_  
 To Hear Again \_\_\_\_\_  
 Signature: Calvin S. G.

FIRST YOU DISCUSS the music you will sing for the audition in NBC Studio 8D, (Upper Right). Then, with your back to the committee in the control room, (Upper Left), you sing. In the control room, (Left), Maestro Pelletier of the Metropolitan will grade you (Above).

IF ALL GOES WELL—and it should; we said it's simple—you have passed the preliminary auditions. Now you're ready for the actual broadcast auditions, and if you have something, they may team you with a handsome young man, or a beautiful young lady for a duet, (Left). Having survived all that, you may sing a solo, (Below), with the orchestra under the direction of Fausto Cleva, during the broadcast Sunday afternoon of "The Metropolitan Opera Auditions of the Air."



EDWARD JOHNSON, general manager of the Metropolitan, (Left), will be listening to you.



IF YOU CLICK, you will sign a contract with the Metropolitan, just as Lucille Browning is doing (Right) in the office of Edward Johnson.



BUT WHETHER or not you click is going to rest with that board you see deciding a fate, (Above).



IF THE BOARD FAVORS YOU, in due course of time, you would be cutting a victory cake, even as Eleanor Steher (Left) is doing with Arthur Kent looking on. But before thinking of cake, or eating it, stick rather close to Maestro Wilfred Pelletier (Below) at the piano, just as these last year winners did. He knows a *little* bit about music.



AFTER THE VICTORY CAKE, you'll rate a star something like Jean Dickenson (Above) or Anna Kaskas (Above Right), both former winners on the auditions.



FINALLY, YOU'LL FACE the golden horseshoe, (Left) in the Metropolitan Opera House before an ermine and diamond draped audience. Simple—*isn't* it?

# Forty Hour Week FOR THREE MINUTES OF BROADCASTING

THERE'S NOTHING TO IT—you go on the air, once a week, for three minutes and you collect \$500.00. That's what *YOU* think! It isn't as simple as all that, for the Martins here will show you why.



ABOUT A YEAR AGO three youngsters from Oklahoma and a boy from Alabama blended their voices and decided to call themselves THE MARTINS. Fred Allen, on his weekly Wednesday night broadcast over a CBS network, had just lost his quartet, THE MERRY-MACS, to the movie moguls on the West Coast. So THE MARTINS moved into the program and all they had to do was *sing three minutes of harmony* once a week. But let's see what they really have to do to make that three minutes of broadcasting possible.



FIRST, THERE IS the problem of selecting a tune. THE MARTINS (Top-Left)—Phyllis Rogers, Hugh Martin, Jo-Jean Rogers and Ralph Blane—discuss the tune back stage at the Roxy theatre in New York where they are filling an engagement. The song is decided upon two weeks prior to the broadcast. Hugh Martin, arranger-member, selects the tune for discussion.



SECOND, HUGH SETS ABOUT to make the special arrangement befitting their style of harmony, often working with Ralph Blane (Left). Then, a rough draft is made and individual parts are handed to each member along with a recording of the piano accompaniment by Hugh Martin, (Above).



THE ROGERS GIRLS, Phyllis and Jo-Jean (Left), sister half of the quartet, generally work out their respective parts at home together. We're trying to make it look like a lot of tough work and they lie around in bed playing with their dog. But they really spend hours on their parts.

NOW THE QUARTET IS READY to go over the tune as a group. To one of the numerous music publishing firms they go, where they are supplied with a piano and a sound proof room (Right), and a half a dozen hours of time for *harmonizing*. This done, a "steel tape" recording of the tune is made (Below). This unique machine is one of a few in the country and can hold only about two minutes of recording. But these limitations have compensations because of the *true tones* that the machine emits.



THE "STEEL TAPE" MACHINE (Right) plays back the tune for the youngsters to hear their mistakes, if any, and then allow for final corrections. The excellent part of this process is the fact that this recording keeps repeating itself without any winding or changing of needles. The tune plays over and over until the switch is thrown.





THEY ARE ALMOST READY for the broadcast on the Fred Allen program Wednesday 9:00 p. m., E. S. T., over a CBS network (Left), but there are still a few details to attend. First, there is the matter of turning the arrangement over to the orchestra leader's arranger for an orchestral scoring. Then they discuss and play the proposed arrangement with the orchestra leader of the program, Waldo Mayo (Below).

JUST A FINAL TOUCH (Below), making an acetate recording of the tune. This is for timing a possible change in rhythm and for the proper balance relationship of singer to microphone. With all this done THE MARTINS rehearse on the morning of the broadcast with the program's orchestra, through a dress rehearsal. And even then they're not quite finished—for it must be letter perfect, the final "dress" always suggests a change or two that are put into effect immediately after rehearsal. This means a few more hours at the piano for THE MARTINS. So that they don't go stale, rehearsal is completely forgotten until the actual broadcast time.



THE FORTY-HOUR WEEK for the MARTINS is almost over—the broadcast at 9:00 p. m. and the repeat of the program for the West Coast at midnight. It only takes them three minutes to do their musical number but we looked behind those three minutes and found FORTY HOURS.



THE NEXT morning, the forty - hour week starts all over again. It's easy to make money.



## LITTLE *Brain Trust*

FRIENDLY AFFABLE YOUNGSTERS (from Chicago) whose *nimble wits* astound listeners over WJZ network. The QUIZ KIDS (Left)—getting the engineer's autograph—don't do it with mirrors and it's *unrehearsed*. To find out the secret—how they know *practically all the answers*—we arranged to follow them around. So-o-o we met them at Grand Central.

VERY HOSPITABLY they played host (Right) at the Beaux Arts Apartments to the press and the kiddies of the press. Beverage served—milk.



MARY CLARE (Center-Left), a charming young lady, ran smack into her fifteenth birthday party. So they puffed and they puffed. Left to right we have George Van Dyke Tiers, 13, Cynthia Cline, 15, Mary Clare McHugh (alternate), 15, Joan Irene Bishop, 14, Richard Williams, 11, and Gerard Darrow, 8.

THEN THEY WERE WHISKED AWAY to the Paramount Astoria Studios to do a *movie short*. That's Leslie M. Roush, (Below) director, out in front telling *The Quiz Kids* all about it. Chief cameraman William Steiner peeked into the picture too. And what a time they had swarming all over the set and the cameras.





IT'S TEN MINUTES BEFORE 8 P. M. Wednesday, so Louis G. Cowan (Left-Above), director of "Quiz Kids," confers with Joe Kelly, who pops the questions.



EIGHT P. M. AND THEY'RE BROADCASTING over NBC's Blue Network. All dressed up in maroon caps and gowns they are put through their paces by Schoolmaster Joseph Kelly, old time vaudevillian, who has the knack of drawing the youngsters out (orally).



"IF AN ELM TREE HAS 20 BRANCHES, and each branch has two twigs, and each twig has two acorns, how many acorns are there," queried Kelly. Quick as a flash Gerard (Left) answered "Elm trees don't have acorns," startling the studio audience of 400 who were ready to shout "80!"

THAT'S THE NBC SOUND EFFECTS MAN (Below) furiously doing his stuff which Joan correctly interpreted to mean "Don't wait until the horse is stolen before you lock the barn door."



DR. ALLAN ROY DAFOE (Above), guest on the broadcast, invites the five to visit him and the Dionne quintuplets in Ontario.





WE WERE REALLY DETERMINED to find out whether they were just kids, so RADIO PARADE packed them into taxis. Wheee! We landed in a shooting gallery at 52nd Street and Broadway. (Left) and the boys took their practice shots at clay pipes. This was after we had missed out on the Flea Circus because it was Tuesday and all union fleas have a day off (at least their trainer does).



SOMEONE SAID "THIRSTY" so we all hied to the soda fountain in a drug store on 7th Avenue and the kids inhaled their ice cream sodas. In fact the camera had difficulty in keeping up with them.



THAT'S A NIGHT VIEW (Left) of the City skyline the kids are getting from the observation roof on RCA building, Radio City.

THIS NIGHT LIFE is tough even on the mental wizards from Chicago. And the way New York taxis whizzed them around, turning corners on two wheels, had them dizzy. We left them (Right) with a date for the morrow, full of yawns AND SO TO BED.





THE QUIZ KIDS had promised us a return whirl. We got it! They do their stuff in earnest. George Van Dyke Tiers (Left) is really ducking Gerard Darrow (Extreme Left) and Richard Williams. In another instant those pillows descended. When we came to the rescue we were treated impartially.

BATTLE OF SEXES. The girls (Below-Left) can pull and haul as well as the boys. It was some "Tug-o-war" and the improvised rope got the worst of it.



THESE YOUNGSTERS can pull together, too. Witness "knuckles-up" at marbles (Right), their own quiz game (Below-Left) and a harmonious sextet at the piano (Below-Right). Brain Trusts, Mental Giants, Quiz Kids, to us they're just kids, we're really satisfied about "it."



# Sidewalks of NEW YORK



HURRY! HURRY! HURRY! Ladies and gentlemen—step right up and meet him! He's genuine! He's real! *He's the McCoy!* George "The Real" McCoy! That's his name—and every weekday night he *buttonholes* passersby on New York's Great White Way and interviews them over an NBC Red microphone, 11:30 P. M., E.S.T.

IN THE FLORIST SHOP of the Hotel Astor fronting on Broadway, (Right), NBC sets up a portable transmitter. Outside, "The Real" McCoy, (Above) plunges into the crowd.



HE ZEALOUSLY HANGS OVER THE MIKE, breathing into it as he interviews a buyer from Brooklyn, (Above). This newlywed, (Right), 3 days married, lost her husband in the shuffle as George pinched her coat.





THE CROWD KEEPS UP a steady din, but it doesn't bother McCoy in the least. That's a waitress from Virginia, (Left) he's hanging onto, and the faces, microphone, interview and all take place in four square inches of space.

A MAN NAMED MURPHY GRABS THEM out of the crowd and George buttonholes them as he shoots question after question at them for two minutes. Here's an attorney (Right) from Forest Hills, New York, answering some queries on conscription. About this time in the program, the noise is terrific and New York's finest, The Bluecoats, appear to quell the over-enthusiastic.



HE GETS SO CONFIDENTIAL that the nearest standersby can't hear a word of the interview, as in the case of this North Carolinian (Above). And that's not a gesture of bewilderment (Right) as he questions a youngster from New Jersey, but the real McCoy move. It isn't a Quiz program, and it isn't a straight interview, but whatever it is—it's "The Real" McCoy.



# We Suggest

that you really listen to some of the programs listed herewith. Frankly, our format for listing these programs is not a fixed one. However, it is our firm belief that we are simplifying their location on these two pages with our true to life sketches by RADIO PARADE'S Bailey, who herewith presents his own interpretation of personalities in Radio.

Last month, we requested your reactions—but it is a little too early as yet to present your likes and dislikes. Write us, won't you?

To Radio Listing Editor,  
Radio Parade  
1650 Broadway,  
New York City



- Sunday**
- 8:00 NBC-Red: News of Europe
  - NBC-Blue: News of Europe
  - 9:00 CBS: News From Europe
  - 10:00 CBS: Church of the Air
  - NBC-Red: Nat'l. Radio Pulpit
  - 11:00 CBS: News
  - NBC-Red: News
  - NBC-Blue: News
  - 11:30 CBS: Major Bowes' Family
  - 11:45 NBC-Blue: Ahead of Headlines
  - 12:30 NBC-Blue: Radio City Music Hall
  - CBS: Salt Lake City Tabernacle
  - 2:30 NBC-Red: Univ. of Chicago Roundtable
  - 3:00 NBC-Blue: Great Pla's
  - CBS: N. Y. Philharmonic Symphony
  - 4:30 CBS: Andre Kostelanetz, Orchestra
  - 5:00 NBC-Red: Metropolitan Opera Auditions
  - CBS: Woman's Symphony Orchestra
  - 5:30 NBC-Red: Your Dream Come True
  - CBS: Col. Stoopnagle, Quiz
  - 6:00 CBS: Silver Theatre, Drama
  - 6:30 NBC-Red: Beat the Band, Quiz
  - CBS: Gene Autry
  - 7:00 NBC-Red: Jack Benny



7:30 CBS: Screen Guild Theatre  
NBC-Blue: Speak Up America, Quiz



- 8:00 NBC-Red: Charlie McCarthy, Variety
- CBS: Helen Hayes Theatre
- 8:30 NBC-Blue: Sherlock Holmes
- 9:00 CBS: Sun. Eve. Symphony
- NBC-Blue: Walter Winchell
- 10:00 NBC-Red: Spitalny All-Girl Orch.
- CBS: Take It or Leave It, Quiz
- 10:30 CBS: Workshop, Drama
- 11:00 NBC-Red: News
- NBC-Blue: News
- CBS: News



- Monday**
- 8:00 CBS: News of Europe
  - NBC-Red: News
  - NBC-Blue: News
  - 8:30 NBC-Blue: Ray Perkins
  - 9:15 CBS: School of the Air
  - 9:30 NBC-Blue: Breakfast Club (W)
  - 9:45 CBS: Bachelor's Children (W)
  - NBC-Red: Edward MacHugh (W)
  - 10:00 CBS: By Kathleen Norris (W)
  - 10:15 NBC-Blue: Vic and Sade (W)
  - CBS: Myrt and Marge (W)
  - 10:30 NBC-Blue: Mary Martin (W)
  - NBC-Red: Ellen Randolph (W)
  - CBS: Stepmother (W)
  - 11:00 NBC-Red: Man I Married (W)
  - NBC-Blue: Linda Dale (W)
  - CBS: Charlie and Jessie (W)
  - 11:30 NBC-Blue: Wife Saver (W)
  - NBC-Red: Road of Life (W)
  - CBS: Big Sister (W)
  - 12:00 CBS: Kate Smith Speaks (W)
  - 12:30 NBC-Blue: National Farm Hour (W)
  - CBS: Romance of Helen Trent (W)
  - 1:00 CBS: Life Can Be Beautiful (W)
  - 1:15 NBC-Blue: Between Book Ends (W)
  - CBS: Women in White (W)
  - 2:30 NBC-Red: Valiant Lady (W)
  - CBS: Fletcher Wiley (W)
  - 3:00 CBS: Mary Margaret McBride (W)
  - NBC-Blue: Orphans of Divorce (W)
  - 5:00 CBS: The Goldbergs (W)
  - NBC-Blue: Children's Hour (W)
  - 7:00 NBC-Red: Fred Waring, Orchestra
  - CBS: Amos 'N' Andy (W)
  - 7:30 CBS: Blondie
  - NBC-Red: George Burns-Gracie Allen



- 8:00 NBC-Red: Don Voorhees, Orchestra
- 8:30 NBC-Blue: True or False
- 9:00 CBS: Lux Radio Theatre
- 9:30 NBC-Red: Showboat
- 10:00 CBS: Guy Lombardo, Orch.

- Tuesday**
- 8:15 NBC-Blue: Dance Orch.
  - NBC-Red: Do You Remember? Orch
  - 8:30 NBC-Red: Gene and Glenn
  - 10:15 NBC-Red: Hillbilly Songs
  - 11:45 CBS: Aunt Jenny's Stories (W)
  - NBC-Red: David Harum (W)
  - 6:00 NBC-Red: Charlie Spivak's Orchestra
  - 6:30 CBS: Paul Sullivan, News
  - NBC-Red: Salon Orchestra
  - 7:15 CBS: Lanny Ross, songs
  - NBC-Blue: Mr. Keen, Tracer of Lost Persons
  - 7:30 CBS: Helen Menken, Second Husband



YAWSAH THERE'S  
THAT MAN AGIN  
YAWSAH

- 8:00 NBC-Blue: Ben Bernie, Quiz
- NBC-Red: Ray Block's Orch., Drama
- 8:30 CBS: Court of Missing Heirs
- NBC-Blue: First Nighter, Drama
- NBC-Red: Uncle Jim, Quiz
- NBC-Red: Horace Heidt, Orchestra
- 9:00 CBS: We The People
- NBC-Blue: Grand Central Station
- NBC-Red: Battle of the Sexes, Quiz
- 9:30 CBS: Professor Quiz
- NBC-Red: Fibber McGee and Molly
- 9:35 NBC-Blue: Bishop and Gargoyle



- 10:00 NBC-Red: Bob Hope, Var.
- CBS: Glenn Miller, Orch.
- NBC-Blue: Story Dramas
- 10:30 NBC-Red: Uncle Walter's Dog House
- NBC-Blue: Concert Music
- 11:00 CBS: Sport's Time
- NBC-Blue: News
- NBC-Red: News
- 12:00 NBC-Red: War News
- NBC-Blue: War News
- 12:55 CBS: News

### Wednesday

9:00 CBS: Press News  
 9:05 NBC-Red: Happy Jack, Songs  
 9:30 NBC-Red: Armchair Quartet  
 12:00 NBC-Blue: Interviews, Nellie Revell  
 1:45 NBC-Red: News Summary  
 NBC-Blue: News Summary  
 6:05 CBS: Edwin C. Hill, News  
 6:45 NBC-Red: Fort Pearson, Sports  
 7:00 NBC-Red: Fred Waring, Orchestra  
 7:30 NBC-Red: Cavalcade of America  
 CBS: Meet Mr. Meek  
 8:00 CBS: Edward G. Robinson, B'g Town  
 NBC-Blue: Quiz Kids  
 NBC-Red: Hollywood Playhouse  
 8:30 CBS: Dr. Christian, Jean Hersholt  
 NBC-Red: Plantation Party  
 NBC-Blue: Manhattan at Midnight, Drama  
 9:00 NBC-Red: Eddie Cantor, Variety  
 NBC-Blue: Roy Shield's Revue  
 CBS: Fred Allen, Variety



9:30 NBC-Red: Mr. District Attorney  
 NBC-Blue: John B. Kennedy, News  
 9:35 NBC-Blue: Spin and Win, Quiz  
 10:00 CBS: Glenn Miller Orch.



NBC-Red: Kay Kyser, Orch., Quiz  
 NBC-Blue: Drama  
 12:57 NBC-Red: Associated Press News  
 NBC-Blue: Associated Press News

### Thursday



8:15 NBC-Blue: Al and Lee Reiser  
 12:30 NBC-Red: Armchair Quartet  
 NBC-Blue: National Farm Hour  
 1:15 NBC-Red: Tony Wons  
 5:00 CBS: Sports News  
 NBC-Blue: Escorts and Betty, Songs  
 7:15 NBC-Red: Newsroom of the Air  
 7:30 CBS: Vox Pop, Quiz  
 NBC-Red: Bob Crosby, Orchestra  
 8:00 CBS: Ask It Basket, Quiz  
 NBC-Red: Fanny Brice, Variety



NBC-Blue: Pot O' Gold  
 CBS: Strange As It Seems  
 NBC-Red: Aldrich Family  
 NBC-Blue: Tommy Dorsey, Orchestra  
 9:00 CBS: Major Bowes, Amateurs



NBC-Red: Bing Crosby, Variety  
 NBC-Blue: Singin' and Swingin', Orch.  
 9:35 NBC-Blue: America's Town Meeting  
 10:00 CBS: Glenn Miller, Orch.  
 NBC-Red: Rudy Vallee Program  
 10:15 CBS: Sports Quiz  
 10:30 NBC-Red: Musical Americana  
 NBC-Blue: Choir  
 11:05 NBC-Blue: Hawaiian Music

### Friday

8:10 NBC-Blue: News from Washington  
 9:15 NBC-Red: Mary Alcott, Songs  
 2:00 NBC-Blue: Music Appreciation—Dr. Walter Damrosch  
 NBC-Red: Betty Crocker  
 5:30 CBS: Concert Orchestra  
 7:30 CBS: Al Pearce and Gang  
 NBC-Red: Alee Templeton Time



8:00 CBS: Kate Smith Hour  
 NBC-Red: Lucille Manners, Frank Black's Orchestra  
 NBC-Blue: Friday Night Army Show



8:30 NBC-Red: Information Please  
 NBC-Blue: Death Valley Days  
 9:00 CBS: Perfect Crime, Drama



NBC-Blue: Gangbusters  
 NBC-Red: Abe Lyman's Orch., Chorus  
 9:30 CBS: Playhouse — Drama  
 NBC-Red: Arch Oboler Play, Guest  
 9:35 NBC-Blue: Your Happy Birthday  
 10:00 NBC-Blue: Boxing Bout, Bill Stern  
 NBC-Red: Wings of Destiny, Drama  
 10:30 CBS: Golden Gate Quartet  
 11:15 NBC-Red: Story Behind Headlines

### Saturday

10:00 CBS: Welcome Lewis Singing Bee  
 NBC-Blue: Al and Lee Reiser  
 10:30 CBS: The Old Dirt-Dobber  
 NBC-Red: Bright Idea Club, Children  
 11:00 CBS: News  
 NBC-Red: Concert Music  
 11:05 CBS: Philharmonic Young Peoples Concert  
 11:30 NBC-Blue: Our Barn, Children's Program  
 12:00 NBC-Blue: American Education Forum  
 12:30 CBS: Nita Marsh's Let's Pretend  
 NBC-Red: Call to Youth  
 1:00 CBS: Of Men and Books, Book Reviews



1:30 NBC-Blue: Luncheon at Waldorf  
 NBC-Red: Dance Music  
 2:00 NBC-Blue: Metropolitan Opera  
 5:00 NBC-Red: World Is Yours  
 6:00 CBS: Report to the Nation, News  
 6:30 NBC-Blue: Vass Family, Songs  
 NBC-Red: Religion in News  
 CBS: Elmer Davis, News  
 7:00 CBS: People's Platform  
 NBC-Blue: Message of Israel  
 7:30 CBS: Gay Nineties, Revue  
 NBC-Red: Yvette, Songs  
 NBC-Blue: Listener's Playhouse  
 8:00 CBS: Your Marriage Club  
 NBC-Red: Knickerbocker Playhouse, Drama  
 8:30 CBS: Wayne King, Orch.  
 NBC-Blue: Little Ol' Hollywood



9:00 NBC-Red: National Barn Dance  
 NBC-Blue: Song of Your Life  
 CBS: Hit Parade, Mark Warnow's Orch.  
 9:45 CBS: Saturday Night Serenade  
 10:00 NBC-Red: Station E-Z-R-A

# A Moon... A Maid... and a Mountain

## KATE SMITH

ANY WAY YOU LOOK AT IT—it's paradoxical. Some people study music for years, here and abroad, and *what happens?* But Kathryn Elizabeth Smith never took a music lesson in her life, yet with a song about a moon—and a mountain—she has done pretty well, to the extent that she is the mistress of the "Kate Smith Hour," heard over a CBS coast-to-coast network Friday, 9:00 p. m., E.S.T.



PRETTY WELL, TO THE EXTENT that she is the proud possessor of a personal dressing room at CBS Theatre No. 2, in New York (Above), which no one else may enter or utilize. The day of the broadcast, Friday, finds her at the theater bright and early.

EARLY MORNING IS DEVOTED to skimming through the musical numbers (Above) with Ted Collins, director. At 12 noon, the only broadcast *within a broadcast* in radio (Right) takes place. Monday through Friday, Kate has a noon program and this day, rehearsal is suspended pending the broadcast.





FOR A PERSON who has had no schooling in music, Kate Smith is thoroughly conversant with *musical effects* as a background for her numbers, such as the guitar (Above). A talented child, she was singing in vaudeville at the age of 11 in Washington, D. C., her home town. She almost became a nurse at 21, back in 1930, but for Ted Collins, who *intervened*.

KATE, IN HER EARLY DAYS OF BROADCASTING, had a pianist-accompanist, Jack Miller (Above Left), who in later years became the leader of the band. Jack was a singer long before Kate became famous. In the 1920's he made more than a thousand recordings of the popular ballads of the day. Despite the fact that Ted Collins is the producer of the show, Kate Smith is personally concerned with each little detail. A typical example is the time spent with Ted Straeter (Above Center), who is responsible for the choral group. Another example is the time devoted to the continuity writer of the program (Left), Jack Sher.



ONE OF THE FEW full hour broadcasts remaining in radio, Hollywood is always willing and anxious to be represented on the program. Luminaries from the west coast, such as Charles Boyer (Left), combine business with pleasure on their annual eastern "treks" to appear with the "Kate Smith Hour."

THE BEST IN original material, and the best in supporting cast, is afforded the guest on the program. Joan Banks (Far Right) ably abets Charles Boyer in the interpretation of a dramatic interlude about a spy. Particularly noticeable during the rehearsal was the *incessant chain smoking* of Mr. Boyer.





"THE KATE SMITH HOUR," with all its brilliance and formality in a broadcast (Left), takes on all of the aspects of a visible instead of a listening performance. It is without doubt one of the *best dressed shows* in radio.

CHARLIE CANTOR and Minerva Pious (Below) took over the comedy assignment, replacing Nan Rae and Mrs. Waterfall. Both predicate their appointment to this spot from a background established in the fun sessions of the MIGHTY (Fred) Allen Art Players.

TIMING AND PRECISION in production run smoothly as the chorus and guest star Charles Boyer (Below) go through their paces. An hour is a long time to hold an invisible audience and a show must keep clicking in order to keep the listeners' ears *glued to the speaker*.



CLICKING is exactly what Kate Smith has been doing these many years. Sponsors seldom sign more than a year contract. Kate has a three-year agreement. That is the acid test of success.

IRVING BERLIN wrote "God Bless America" but Kate Smith gave it to the American people. And when the audience (Left) rose to Kate's singing of "The Star Spangled Banner," they were also saluting you, Kathryn Elizabeth Smith.



THE DISTINGUISHED music critic who acts as judge on the program is Leonard Lieblich (Above), editor of the *Musical Courier*. Any dispute between Ted Cott and a contestant is impartially arbitrated by the judge.

# ?...YOU THINK YOU KNOW MUSIC

ARMED WITH A KNOWLEDGE OF MUSIC, a distinguished music critic and an *alarm clock*—a bright eyed young man, Ted Cott (Below), set out to quiz *Listening America*—"So You Think You Know Music," NBC Red, every Tuesday, 7.30 p. m., E. S. T.



"SO YOU THINK YOU KNOW MUSIC" is an integral part of a half hour musical revue. Every week, four contestants are invited to test their knowledge of music and musical terms in general. People from every walk of life (Left) join with such outstanding celebrities as Hendrik Willem Van Loon, renowned author, and Elissa Landi, motion picture actress, in pitting their skill against one another. Your local movie house will soon show you pictures of this popular feature, released through Columbia Pictures by special arrangement with Roger White.

THE RINGING OF THE ALARM CLOCK denotes the end of the quiz period in the musical revue. Winners receive a prize—and it is not the *alarm clock*.

YOU DON'T have to know music, Mr. Van Loon, to know that that is a violin (Right) tendered by Mary McCormick. By the same token, Miss Landi (Far Right), that is an *alarm clock*.





TIME OUT FOR A LITTLE RELAXATION at the motion picture studios (Left). On the set, Elissa Landi totally disregards all the people about her as she calmly applies a little make-up. Truthfully, her knowledge of music was not confined to the answers set down in the script. She held her own with the other contestants during the quiz. Others, pensively reflecting on the set, are Leonard Liebbling, Ted Cott, and the extras.

DAVID WHITE (Right) is the Batten, Barton, Durstine and Osborne advertising executive in charge of the program. He is both producer and director of the musical revue and he is here shown passing a cue from the control room. Ted Cott, who presides over the "So You Think You Know Music" session of the musical revue, takes his cues from Roger White (Below), who assists David White (no relation) from the floor of the studio.



ROGER WHITE is the owner and manager of the feature, "So You Think You Know Music." He is chiefly concerned with the production and timing of this spot. In this respect he assists David White in the supervision of the program.



ALLAN ROTH (Below), musical conductor of the program, holds down the volume of the orchestra, as Felix Knight, tenor, viewed artistically through the harp, renders a ballad.



"SO YOU THINK YOU KNOW MUSIC?" says Ted Cott. "All right, *tell me*—the orchestra will play four selections whose title contains a flower. Now take a deep breath and tell us what they are." Answer: *The Last Rose of Summer, Lily of the Valley*, etc. This is a typical question, posed to the contestants in the program.



EVERYBODY THAT'S SOMEBODY drops in each week to take a crack at their knowledge of music. (Left) Helen Jepson, second from left, operatic and radio star, and Benny Friedman, football hero and coach of the College of the City of New York, made up part of this contesting quartet.

ANOTHER WEEK found such musical geniuses (Right) as Patti Pickens, of the well known Pickens Sisters; seated next to her (the son of a famous father), Dennis King, Jr., and fourth from right, Dave Appollon, the Russian troubadour.



THE MIXED CHORUS of the musical revue (Right) is quite an eyeful. It's really a shame that the listening audiences can't see as well as hear.

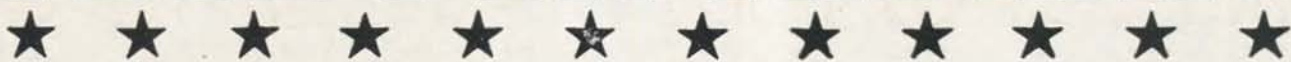


GIVE DAVE APPOLLON (Below) his mandolin and you'll be hearing two guitars.



EVERYBODY LIKES MUSIC, but everybody *doesn't know* music — still everybody keeps dropping in on the show. (Above) That's Roux, promotion chief of NBC, second from right, checking some answers with David White. So as long as they keep dropping in, Ted Cott will continue parrying, "So You Think You Know Music."

# FEUD FOR THOUGHT



IF IT MAKES PEOPLE talk —it's news. Long ago, it was profitably discovered that nothing would make people talk more than a quarrel between two personalities in the limelight. Gilbert and Sullivan (Top Right and Left) were among the first to give the public "Feud (Food) for Thought" with their constant bickerings. Radio, ever progressive, readily decided that a good feud would bring listeners to the feudists.



BEN BERNIE (Left) never completes his half hour on the air without taking a crack at Walter Winchell (Right). Hollywood recently made a picture about the bitter enmity existing between Fred Allen (Left) and Jack Benny (Right). W. C. Fields (Left) and Bergen's McCarthy (Right) excited so much talk that they were teamed on the air for quite a while. And who could forget Brenda and Cobina (Below), with their nasal exchanges on the Bob Hope show.



# and INCIDENTALLY \$\$



RUDY VALLEE (Right) STARTED a radio comeback with a new program, but he also started a feud with John Barrymore (Left). Political bigwigs on the air didn't spare one another either. Everyone is familiar with the bitter battle that took place between Ickes (Right) and Gannett (Left).



EDDIE CANTOR (Left) returned to the air waves this season, and he also returned with a new heckler, Guffy (Sidney Field). But Guffy goes further than the rest, by either gagging Cantor or pulling the plug out of the mike.

FEUDS HAVE BEEN STARTED over everything, but this is a new one.

The Bailey Sisters and Shirley Ross (Right) gave us this Kentucky squabble over a song.

BUT DON'T BE ALARMED, folks. It's all done for the sake of talk, talk and more talk. The more you talk—the better you know them—the better you know them—the more they get paid. So it's Feud for Thought and more than incidentally \$\$\$\$.



# I'm Nuts About the Good Old U.S.A.

OR

## How a One-Minute Transcription Is Made



PEOPLE IN THE EASTERN PART of the United States (you in the west have a little patience) have been going nuts, listening to a nut, singing, "I am nuts about the good old U. S. A.," every time they turn on the radio. It all started when H. C. Morris, advertising executive, called Lewis Reid, radio producer, on the telephone, and permitted himself to listen to a tune that Eddie Lambert (Above) wrote.

THINGS BEGAN to happen pretty quickly thereafter. Lew Reid sat down at the piano with Eddie Lambert (Above), and then and there, they decided that Gaston—mustache, beard, and French accent—was the man for the song. Jackson Beck, the announcer (Right), soon arrived and started to cry about the 20 seconds allotted him in the record.





OFF TO MUTUAL'S STUDIOS in New York they all went, where the record was to be made. There they corralled Irving Kaufman, and Lew Reid told him (Left), "hereafter, you are a Frenchman—your name is Gaston—you are nuts about the good old U. S. A. for forty seconds—and the announcer will tell the listeners all about the sponsor's fine product for twenty seconds."



VIRGINIA MORGAN (Right) joined the company in the making of the record. To the client's room (Below) they all went to hear the record, and as Gaston puts it (Below Right), "It's the nuts."



SO IRVING "Lazy Dan-Gaston" Kaufman sang:

*"I am Nuts about the good old U. S. A.*

*Till I meet a lovely heiress yesterday*

*I was hope she be my bride  
But she take me for the ride  
Still I'm nuts about the good old U. S. A."*



"Can You Top This?"



# ONE HUNDRED FOUR YEARS IN VAUDEVILLE



104 VAUDEVILLE YEARS AGO, the three wits on *MUTUAL'S* new "Can You Top This," Monday, 9:30 p. m., E. S. T., set out to conquer the entertainment world. Left to right (Top), Ford, Hersfield and Laurie bow to radio today.



(TOP TO BOTTOM)

Harry Hersfield	35 years
"Senator" Ed Ford	35 years
Joe Laurie Jr.	34 years
<b>Total</b>	<b>104 years</b>

THE "LAUGHMETER" (Left) records the intensity of the laughter in the audience. A suspended microphone picks up the noise intensity, relays it to the meter which is reflected on a screen.

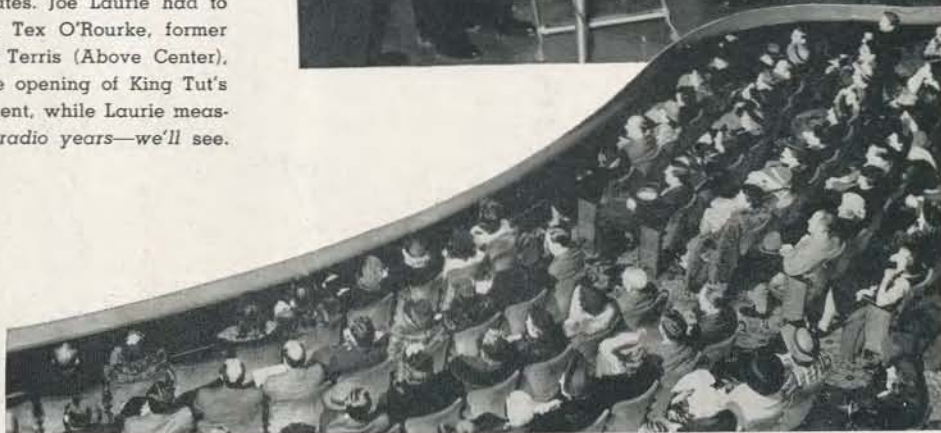


LISTENERS ARE INVITED to write in a joke or funny story on any situation. It is read to the audience and the volume of laughter is recorded on the "laughmeter." The Messrs. Ford, Hershfield and Laurie thereupon proceed to tell a funny story each that will top the intensity of laughter recorded. If any or all three fail, a cash prize is awarded. If they succeed, the writer receives a jokebook.

THEY DON'T GET their material from Joe Miller (Right), as "Senator" Ford; Roger Bauer, M. C. of the program; Hershfield; Peter Donald, who reads the listeners' letters, and Laurie fortify themselves.



THE THREE BOYS HAVE BEEN doing rather well topping the listener's funny stories, and even well wishing friends who drop in at MUTUAL'S Playhouse atop the New Amsterdam Theatre in New York, where the program originates. Joe Laurie had to get up on a chair (Above Right) to top Tex O'Rourke, former president of the Adventurer's Club. Tom Terris (Above Center), one of the few remaining survivors of the opening of King Tut's tomb, tops Hershfield and Ford for a moment, while Laurie measures off Tex. 104 vaudeville years—?? radio years—we'll see.





# The \$ILVER DOLLAR KING

IN OCTOBER, 1936, DOCTOR CRAIG EARL, otherwise "Professor Quiz," started rolling silver dollars across the country, until to date it totals well over \$30,000. Every Tuesday, 9:30 to 10:00 p. m., E.S.T., the only and original Professor Quiz plays a question and answer game with some invited listeners. Ably assisted by Lee Little, the director, and Bob Trout, announcer (Below-Left), Quiz plans the program. Then they pile some questions into the old battered hat used in the show (Below-Right) and they're set to go.





THE PROFESSOR, HOWEVER, isn't quite set. There is a weekly ritual that must be attended before he goes on the air and it takes place in the small conference room adjoining the studio from which the broadcast emanates.



TO BEGIN WITH, THERE IS the matter of an electric razor shave (Left). Frankly, when Quiz started shaving, it didn't seem that he needed one at all. But then after four years on the air with the same type of program, one starts doing things. Such as Mrs. Quiz (Left) combing the Professor's fair locks just before the broadcast. This was not done for our edification. It's a standard weekly formula that's been going on week after week—year after year.



THERE STILL BEING a little time left before they go on the air, the Professor consented to opening his bag of tricks. Did we forget to tell you? He is quite a magician, as Bob Trout (Left) has already sadly discovered. Well, what are you laughing about? How would you like to have a snake *pulled out of your neck* while you're thinking of nice things to say about the sponsor's product.



THIS TRICK (Right) is a tough one. See those silk scarfs—just a little shake — and they're all knotted. So what—we ask you.



THE CONTESTANT, (Above) is Miss Bettye Rothschild, from Helena, Arkansas. The battered hat, from which the questions are picked by the participants, is as integral a part of the broadcast as the Professor. And we thought superstition died with the Dark Ages.

BELIEVE IT OR NOT—the Professor did a tight rope act in a circus, performed sleight-of-hand feats in vaudeville, took a few ballet lessons abroad and emerged as a dancer. The Doctor preceding Craig Earl is *fully qualified*, being derived from an M. D. in Medical School.



EVERY WEEK, ABOUT 90 PAGES of questions and answers are typed out for the Professor. From these, he selects 12 pages for use on each of his broadcasts. Some of them are very short (Above): "What is the shortest verse in the Bible?" Answer: "Jesus wept."



TOWARD THE END OF THE PROGRAM, while Bob Trout is busy extolling the virtues of the sponsor's product, Quiz takes a little walk across the platform to the judges' stand (Left). The judges, or scorekeepers, as they are referred to, Mrs. Quiz and William Gernannt, hand the Professor the names of the winners. Mrs. Earl also manages the secretarial staff which sorts the thousands of questions that pour into Quiz's office every week.

THE WINNER (Right), who happens to be our little lady of above, cups her hands to receive the twenty-five silver dollars. Runner-up gets fifteen silver dollars and the remaining contestants receive a package of the sponsor's product. From last reports, the Silver Dollar King has paid out an additional \$30,000 to listeners who submit the best lists of five questions and answers each week. And here is one for the listeners—you've spent over \$40,000 in stamps writing the Professor, who has received over 1,700,000 letters and over 12,000,000 questions. Figures—figures—when you fool around with a program like "The Battle of Wits," you get this way.





Lucille Manners, star of Radio's oldest commercial program, tells you about herself in next month's issue

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