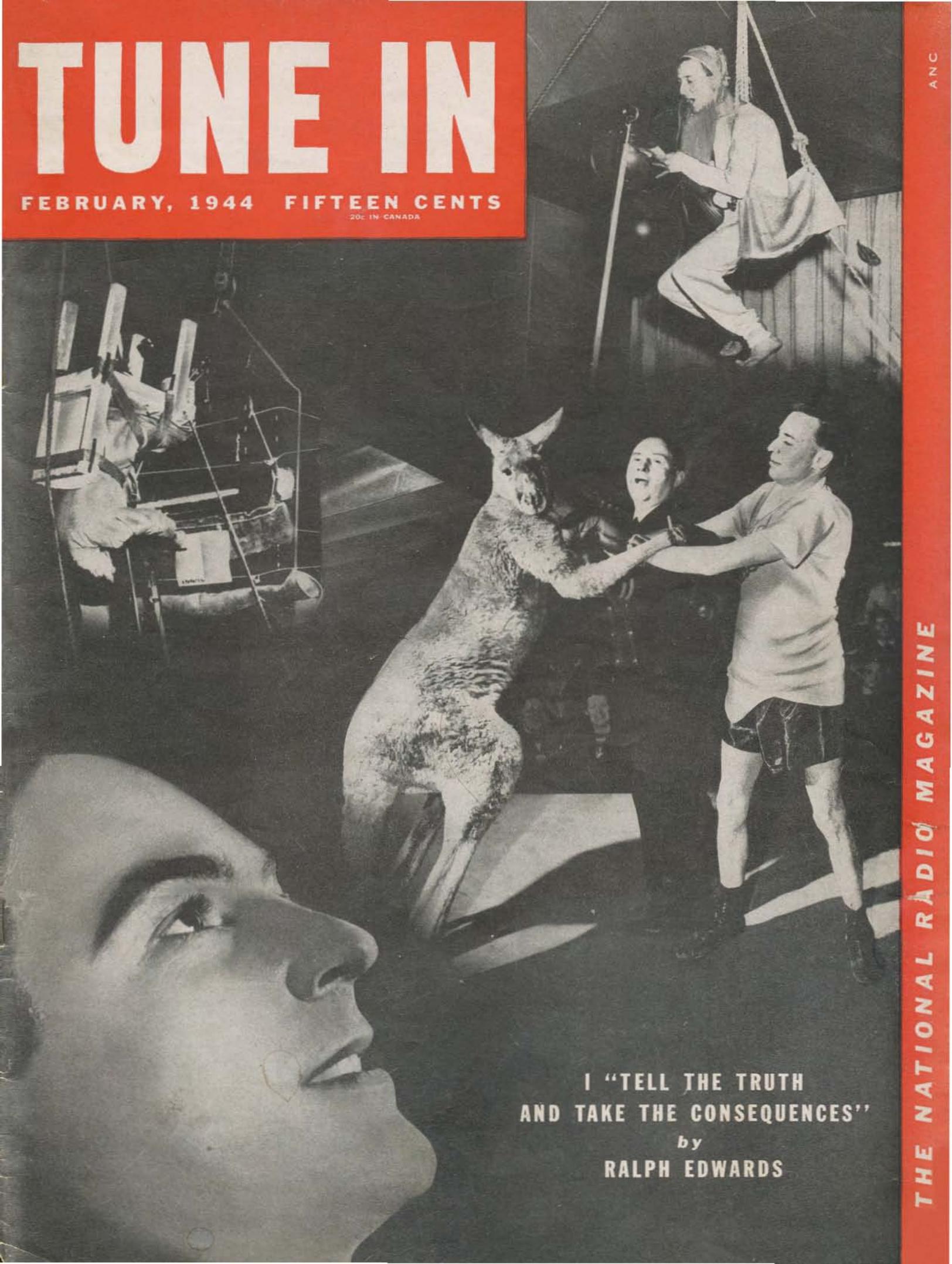


TUNE IN

FEBRUARY, 1944 FIFTEEN CENTS

20¢ IN CANADA



I "TELL THE TRUTH
AND TAKE THE CONSEQUENCES"

by

RALPH EDWARDS

THE NATIONAL RADIO MAGAZINE

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LETTERS
TO THE EDITOR

WAR COMMENTATORS

Gentlemen:
I have been deeply shocked of late to hear the joyous tone in which radio commentators refer to casualties in the enemy forces. This war will not be won by turning the other cheek, but in order to wipe out cruelty and brutality, need we become brutes ourselves?

A bloodthirsty hatred of the enemy is understandable in men of the Army and Navy. No man can be impartial about the knife or bullet which may kill him. But as I see it, our job at home, far from the heat of battle, is to keep our sanity, our civilization and our hope of a better world alive.

War is the surgeon's knife which will remove the horrible cancer of Hitlerism from the earth. If we begin to delight in bombings for themselves, for the pain they inflict on misguided human beings, our victory will be an empty one indeed.

GEORGE J. FRABLE

Detroit, Mich.

ANOTHER HAYMES

Dear Sir:
I get your magazine every month and always enjoy it. I particularly liked the article on Dick Haymes, but noticed that you did not mention his brother. Can you print something about him?

ELEANOR WILLIAMS

Long Island City, N. Y.

(Editor's note: Dick's brother, Bob, is under contract to Columbia Pictures Corporation. Like Dick, he started out as a singer, but was signed by Columbia when they found his looks matched his voice. Bob's latest movie is "Beautiful but Broke.")

STUDIO AUDIENCES

Gentlemen:
I'm beginning to feel really vicious about studio audiences. When I tune in on a variety show, I want to hear the comedian's jokes, not the audience's howls. And half the time I have no idea at all what they're laughing at.

More and more comedians have taken to coming out in costume, or pulling stunts, which are aimed at the eye, not the ear. The millions of us listening at home can only wonder what is going on.

When are gag-writers going to wake up and realize that television hasn't come yet? Stage business is for stage shows, not radio programs.

ALEXANDER SMERTENS

Salt Lake City, Utah

Gentlemen:
I wonder if you could explain something that bothers me all the time. Every once in a while I take a trip to New York and would like to get in to see some of those stories I listen to, like "Bright Horizon." But they tell me nobody can see them go on the air.

Why is it that some shows have studio audiences and others don't? I know lots of my friends would like to see their favorite programs, too.

MARY ANASTASI

Bangor, Pa.
(Editor's note: Programs are presented without studio audiences for various reasons. First of all, many studios are too small to accommodate visitors. Some directors feel, too, that audience reactions, such as laughter, destroy the reality of dramas for the listeners at home.)

DIALECT STORIES

Dear Madam:
As an invalid, I sometimes feel that my only contact with the outside world is through the radio. For that reason, I have been very much interested in your magazine because it makes my air friends more real to me.

Perhaps I am super-sensitive, but I sometimes wonder if dialect stories are not a mistake in war-time. I read a great deal in the newspapers about national unity, and it doesn't seem to me that good Americans like Negroes and Jews should always be presented with comic accents and comic characters. Even when no harm is meant and no slight is intended, the idea begins to take hold in people's minds.

ANNIE M. SCHUMACHER
Schenectady, N. Y.

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LETTERS (continued)

COMMERCIALS

Dear Editor:

Is it really necessary to have three and even four commercials on a fifteen minute program? It seems to me that sponsors ought to be satisfied with the beginning and end announcements without breaking up the program.

On longer shows, the commercials sometimes break right into the middle of a play and destroy the whole mood for the listener. Couldn't something be done about this?

ALICE MIRZA

Fort Worth, Texas

GENE WILLIAMS

Dear Sirs:

Thank you very much for your article about that swell band leader, Johnny Long. I was disappointed, however, not to find a picture of Gene Williams. He has been my favorite singer ever since he first joined the Long organization. Can you tell where to write to him?

G. BERSTEIN

Roxbury, Mass.

(Editor's note: Many of our readers wrote in to ask about this young singer. Write to him in care of Johnny Long, 250 West 57th Street, New York City.)

VOCALIST HARMONY

Dear Editor:

Last weekend I happened to be at home practically all day Saturday and Sunday and tuned in on a lot of variety shows. I soon began to get bored with the vocalists, not because they weren't good, but because they were all singing the same songs. "They're Either Too Young or Too Old" is a grand song, I think, but I don't want to hear it ten times in one weekend. If they'd even bothered to think up some new arrangements for it the result wouldn't have been so bad.

How about a little variety in the future?

M. P. E.

Rockford, Ill.

(Editor's note: There's something in that.)

FRANK SINATRA

Gentlemen:

Thank you so much for that wonderful story by Frank Sinatra in your January TUNE IN. All of his fans are very grateful to you, I know. The picture of Frank with his wife and Nancy Sandra is a real pin-up special.

Every once in a while I read an article in the newspaper that says that Frankie thinks he's better than anybody else. This story ought to stop such talk forever. Frankie shows how modest he is and how much he appreciates the help of others, like Harry James, Axel Stordahl and Manie Sachs. He really understands his fans, too, and doesn't blame them because they are so enthusiastic over his singing.

ETHEL MURPHY

Brooklyn, N. Y.

COVER DESIGN

Dear Editor:

Congratulations on your new streamlined cover! Taking away that bottom red border and putting a narrow strip up the side makes for better balance and an overall improved appearance. TUNE IN stands out now as something entirely different on the newsstands.

ALFRED HOSKINS

Providence, R. I.

SERIOUS MUSIC

Dear Sir:

When I read your write-up of The Telephone Hour a few days ago, I was reminded of a "gripe" about radio I've been wanting to get off my chest for some time. Why is it that so many musical programs with orchestras of symphony caliber and world-famous guest artists confine themselves to simple music of the "Coming Thru the Rye" variety?

Except for the Sunday symphony concerts, really great music is still rare on the radio. Yet more musical talent is concentrated in radio than almost anywhere else in the world. For those of us who live in moderate-sized cities, there are always local singing societies which can give us folk music and simple melodies. But our only access to "the best that has been known and thought" in the world of music is through radio.

MARTIN JONAS

Pocatello, Idaho

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RALPH EDWARDS with typical scenes from "Truth or Consequences," the story of which he tells on page seven.

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AROUND THE NETWORKS



Network personality number one celebrates his birthday again this year by sponsoring the March of Dimes to combat infantile paralysis. With Eddie Cantor as radio chairman for the sixth year, stations will cooperate by urging contributions and giving special programs during birthday ball week. Sixty-two-year-old Franklin D. Roosevelt is really entitled to that No. 1 radio rating. Considered the most listened-to person on the air, as President he is heard on all networks. Moreover, the record is imposing—more than 300 broadcasts since his radio debut as Governor of New York.

Ace command performer of "Command Performance," the recorded short-wave show for servicemen overseas, is tiny CBS warbler Dinah Shore. By special request of their majesties, American boys abroad, the "Tennessee thrush" has appeared more than twice as often as any other star on the volunteer talent program. Dinah's a special favorite with camps at home, too, because she makes a point of appearing at those least likely to be on the regular routes traveled by touring entertainers.



Mutual's "biggest event" of 1943 was its exchange news service arrangement with the *Christian Science Monitor*. Listeners now receive the benefit of world-wide news coverage by the 850 correspondents of the *Monitor* staff. "The World's Front Page" program is newscasted by Volney Hurd, former city editor of the newspaper and short-wave broadcaster. Since the war, Hurd has made so many broadcasts to occupied countries that the Axis often refers to him as "the official White House spokesman."



Radio influence blossomed out into a new field when Roy Acuff, singing fiddle-scraper of NBC's "Grand Old Opry," filed a petition qualifying him to run in the August, 1944 primaries as candidate for the governorship of Tennessee. Whether Roy would seriously consider giving up his sizable radio earnings for the \$4,000-a-year prestige post is debatable, but the threat of losing thousands of hillbilly votes is turning the politicians' hair grey.

Folks at Blue are getting dizzy following Xavier Cugat's linguistic career. The maestro of "Your Dubonnet Date" is just as handy with a pencil as he is with a baton, and has been giving cartooned English lessons to Spanish-speaking people. Now he's expanded his efforts to include English instruction for natives of China, Sicily and New Guinea. What makes it all so complicated is that the versatile Cugat's lessons are translated from Spanish into English, then into Italian, Chinese and New Guinea dialect.



FULTON LEWIS, JR., who usually specializes in the news at Mutual, relaxes over the comic strips with his wife and two children.

GUY LOMBARDO'S smile proves how satisfactory he has found Kay Penton, who replaced his sister as vocalist with his band.



RATHER THAN BE TOPPED by six-footers Dorothy Ford and Bunny Waters, Frank Morgan talked them into giving him whole-hearted support.

ARCHIE OF "DUFFY'S" spied another kind of tavern, when Ed Gardner took his wife to the Brown Derby while movie-making in Hollywood.





"WHAT'S NEW?" IN VARIED TALENT—front, conductor Lou Bring, songstress Carmen Miranda, actress Susan Hayward, concert violinist Toscha Seidel (now in the Navy)—back, 1st Musician USN Max Walmer (Seidel's accompanist), comedian Jack Douglas and emcee Don Ameche.

LOU COSTELLO is as bouncing as ever—and Bud Abbott is just as stern—for all their long absence from the air while Lou was ill.

Along Radio Row



HUSBAND GEORGE BURNS and six skeptical sailors listen stoically, as Gracie Allen unfolds the mysteries of her "Concerto for Index Finger."



Lew Davies



"THE MUSICAL STEEL MAKERS"

under the baton of LEW DAVIES return to the air for another season of Sunday afternoon "family get-togethers." The Original Family Broadcast features your old friends.

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each month at your newsstand

The Most Informative Radio Magazine In America

TUNE IN

is DIFFERENT • TIMELY
INTIMATE • UNBIASED
PICTORIAL • EXCITING

OF MIKES AND MEN

By
LAURA HAYNES

Few veteran radio players ever bother to go through the motions described in their scripts, because they have to stick close to the mike. It's different, however, with stage and screen players who take to the air—like BASIL RATHBONE and NIGEL BRUCE, playing *Sherlock Holmes* and *Dr. Watson* over Mutual. Their auditorium-sized voices can be heard from any angle, and they like to carry out the action in order to produce realistic gasps, grunts and groans. But Bruce once went almost too far, in search of radio realism. According to the script, the good doctor was supposed to wade through puddles, then take off his "con-founded galoshes." Bruce wound up the broadcast with his trousers rolled up above his knees—to keep them out of the non-existent rainwater—and with one shoe missing—pulled off while he was tugging at his imaginary rubbers!

★ ★ ★

When speaking of "Pistol Packin' Mamas," don't forget GINNY SIMMS! The time that maestro EDGAR FAIRCHILD dreamed up a special arrangement of the rootin', tootin' song-bit for her NBC show, incorporating an actual pistol shot, it was Ginny herself who pulled the trigger. She'd never fired a gun before, and was pleased as punch to get the chance.

★ ★ ★

When DICK HAYMES broadcasts his "Here's to Romance" program from Hollywood, he becomes a working neighbor of his own kid brother—who isn't even in radio. The CBS studios in Hollywood are just across the street from the Columbia Pictures lot, where BOB HAYMES is under contract to make movies.

★ ★ ★

There's a human interest story of friendship, loyalty—and special talent—behind MARIAN SHOCKLEY's absence from NBC's "Ellery Queen" series last fall. Though Marian was seriously ill for two months, her role of Nikki Porter went right on, with few listeners realizing that Marian herself wasn't at her usual place behind the mike. The reason is a young ac-

tress named HELEN LEWIS, who took over the difficult job of impersonating—not only Nikki—but Marian Shockley playing Nikki! Helen is a gifted mimic who has imitated QUEEN ELIZABETH, ELEANOR ROOSEVELT, GINGER ROGERS and many others on "The March of Time." In this case, she had the special benefit of long, close friendship with the subject of her impersonation. The two girls came to New York about the same time, six years ago, and were roommates at the Rehearsal Club for young actresses.

★ ★ ★

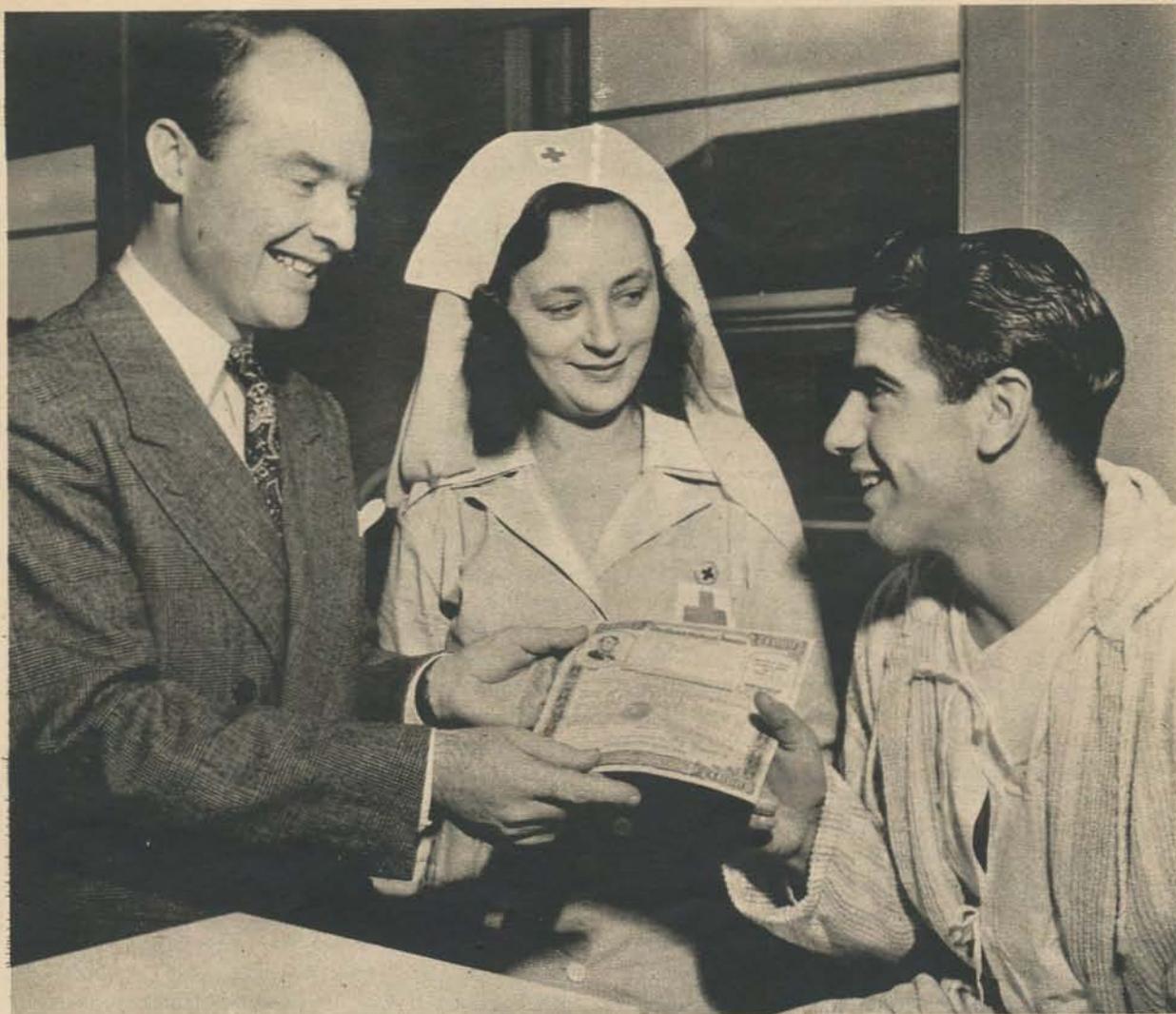
For years, "When Irish Eyes Are Smiling" has been almost as much a part of MORTON DOWNEY as his own name. He thought he knew every nuance of the old song—but learned otherwise during a rehearsal for his Blue Network program, just before going on the air. A young Chinese student, who has long been a loyal Downey fan, came in just to show Morton what the broguish ballad sounded like in Chinese.

★ ★ ★

One of the most unusual Christmas gifts received by any American in Africa was the one a former CBS announcer received from his wife, the feminine vocalist on "Your Hit Parade." It was a silver dog-tag shaped like a tiny envelope, addressed to: "CAPT. ANDRE BARUCH, U. S. Army." And on the back was inscribed: "Please return to BEA WAIN BARUCH, New York."

★ ★ ★

Ironies of Fate: DINAH SHORE (CBS's singing femcee) and SHIRLEY MITCHELL ("The Great Gildersleeve's" *Widow Ransome*), who share a house out in Hollywood, lost their maid when she decided she liked their kind of work better—and quit to go to dramatic school. KEN LYNCH, the villainous *Slim Stark* of NBC's "A Woman of America," now plays almost nothing but bad men and gangsters—though his first radio role was that of a Boy Scout. FRED UTALL, who tells people all there is to know about "Words in the News" for Mutual, finds that no one gets his own name right—it's pronounced "U-Tell." And seven-year-old JOEL KUPPERMAN, mental marvel of the Blue's "Quiz Kids," has just one failing—he can't distinguish between the pronunciation of Russia's river Dnieper and the word for the three-cornered pants Joel himself used to wear in his not-so-distant baby days!



RALPH EDWARDS PRESENTS SAILOR MICKEY WITH A BOND, WON FOR HIM BY LISTENERS WHO BOUGHT \$5,000,000 WORTH

I "TELL THE TRUTH AND TAKE THE CONSEQUENCES"

by RALPH EDWARDS

SOMETIMES it seems as though every letter we get at the office—and we average more than 2500 of them a week—wants to know something about the behind-the-scenes story of "Truth or Consequences." It would take an encyclopedia to answer all our correspondents, but many of them ask the same questions, which I can answer right here in the pages of TUNE IN—particularly that constant query: "Where did you ever get the original idea for the show?"

To answer that, I have to go back about four years, to the time when I was a network announcer. I hadn't been at it so long that I wasn't still excited about the big names I was getting to meet. Nor had I forgotten the penny "depression" restaurants and hard, lumpy beds which had

been my lot for my first three months in New York, when I arrived there fresh from the University of California and San Francisco Stations KSFO and KFRC.

I was happy enough, proud of my progress since the day I landed a network job late in 1936, and doing all right financially. But I was announcing forty-five programs a week—which is a lot of broadcasting for any guy with just one set of vocal cords—and was seeing box-tops spinning before my eyes.

"Edwards," I couldn't help saying to myself, "why not get a night-time show of your own? A show you can write and produce and emcee—something good enough and big enough to replace all the dozens of shows you're doing

I "TELL THE TRUTH AND TAKE THE CONSEQUENCES" (Continued)

now?" Barbara (who had been Mrs. Edwards for only a few months then) and I kept toying with that thought. We finally came down to the quiz-show idea. We both knew it had to be something special, because quiz-shows were a drug on the market, but *what?*

There should be a fancy story here about how "Truth or Consequences" suddenly dawned upon me, perhaps something about having a brilliant inspiration or getting a hunch from some cute remark the baby made. But I just don't have brilliant inspirations. Neither did we have any cute babies then—little Christine didn't arrive on the scene until spring of 1942 and young Gary was born just last October.

No, I was merely walking across our "parlor" floor—to turn on the radio or do something as prosaic as that—when the idea hit me: *American humor—good old "front parlor" humor!* Something just like the games we used to play, to pass the long evenings back on the farm at Merino, Colorado, where I was born just about thirty years ago. What was that game Mom used to play with us boys? "Forfeits," sure! "*Truth or Consequences.*" That was it.

Barbara and I tested it for hours that night, seeing if the game would fit radio. Before we went to bed, we knew "Truth or Consequences" was the show we wanted—the right show for me—a natural. And I guess it was, because it was only a matter of a few weeks after that when the show was signed, sealed and delivered to Proctor & Gamble.

As for the success of the program since then, I don't have to tell you much about that. You probably know about the deluge of pennies which resulted from one of our "consequences," our war bond tour last fall which netted Uncle Sam close to \$200,000,000, and some of the other "T or C" adventures which have hit the headlines.

Most people seem surprised when I say that running the show is a pretty complicated process. "It all sounds so simple on the air," they tell me. "You just take a contestant and hit him with a pie or give him an elephant to ride or

something like that." That's probably the greatest compliment we could get, since one of our constant fears is that a stunt may turn into what the trade refers to as a "clambake," falling flat with a dull thud.

You see, handling a contestant, manipulating a portable mike, keeping both the physical and script actions moving, working a "prop" (animal or otherwise)—all these are individual problems which have to be handled simultaneously when we're on the air. Since I don't give a play-by-play account of what's happening—because that would be uninteresting and "unreal"—we have to see that the natural sounds and the contestants' own remarks bring the picture home to our 25,000,000 listeners who can't actually see the show.

A lot of those listeners write in to ask us: "How do you people keep on thinking up all those wild stunts?" Well, sir, thereby hangs a tale—and a trade secret, too. In our almost four years on the air, we've staged more than 1,000 separate "consequences." Actually, however, there were only 21! That's because, as far as we can find out, there are just that many *basic* consequences, which we classify as "frame" acts, "audience participation," "impediment" acts, and so on.

One of these classifications, for example, is the "good gesture," which isn't a forfeit at all, but a reward. Instead of hitting contestants with a mud pie, so to speak, we hit them with some wonderful and wholly unexpected gift. Sometimes the results even surprise us!

Our most famous "good gesture," which made the front page of almost every newspaper in the country, was the pennies incident. We asked each listener to send a penny to a New York housewife, so that she could turn the copper over to the Government and, at the same time, buy war bonds for her 17-year-old son in the Marines. I had visions of receiving perhaps 100,000 pennies, but some of our staff members weren't so hopeful. Certainly, none of us guessed

Pies in the face are a minor matter, but the merry-go-round was one of the biggest "props" they ever got on their stage.



Losing husband faces knife-throwing wife as a consequence. It's all an optical illusion—but the target doesn't know it!





CONTESTANTS NEVER KNOW JUST WHAT THEY'LL BE CALLED UPON TO FACE — FIRE-EATERS, DANCING BEARS, EVEN MOVIE CAMERAS

that, within seven days following the broadcast, Mrs. Dennis Mullane—the “forfeiting” contestant—would receive more than 300,000 pennies from every state in the Union and even from Canada and Mexico.

Another “good gesture” was the consequence in which we had a wounded sailor named Mickey sing to his girl friend over the telephone. Then we told our listeners that, if they bought bonds and sent in the serial numbers and the total came to more than a million dollars, we would give Mickey and his girl a thousand-dollar war bond as a nest egg. The mails were swamped. Mickey got his \$1000, and Uncle Sam got more than \$5,000,000—five times as much as we had asked for.

As for the actual stunts we use, much of “Truth or Consequences” comes from my own life. Back in Oakland, California—where my family moved when I was 12—I worked my way through high school with a spare-time job at Station KROW. There I built up a contest to name a goat in a radio serial I was writing and I called on Colleen Moore, who was playing at a local theater, to judge the names listeners submitted. It wasn’t until after the “T or C” broadcast last year which had both Madeleine Carroll and an alligator on it, that I suddenly realized how similar that situation was to the previous beauty-and-the-beast incident.

Although much of the show may come out of my own earlier experiences, I can never for a moment forget the contributions made by the members of our staff. That’s really a group any man could be proud of, the nearest thing to one big happy family that any office could be—no matter what outsiders may think. Visitors who get a glimpse of our endless horseplay and constant kidding seriously wonder how we ever get a program together. The fact that we do get a show on the air each week—and that it does go smoothly—is mute tribute to the efficiency of those who make up the “T or C” gang.

Herb Moss, the production director, has been with me from the day we first auditioned the program. Nothing in the world can fluster or upset Herb—and, after four years of “T or C,” I know what I’m talking about, because there’s

nothing we haven’t done. When I’m talking to a contestant, I have to know that there’s someone like Herb on the stage who could control the situation if an elephant broke loose or a contestant fainted—not that one ever has, though we never know when one will.

Then there’s Al Paschall, my stage manager. It’s Al who carries the burden of the tremendous detail work that goes into the show. A water-tank act alone (such as the one where we made a contestant “walk the plank”), may call for such items as: The tank, a diving-board, a swimming suit, a crane, ropes, buckets, towels, stepladder, blindfold, pipes, valves, and stage reinforcement. That’s just for *one* act, but Al works with a deadly efficiency that has yet to fail.

And so it goes, all down the line. The same kind of dependable work is turned in by the “T or C” idea specialists—veteran gagsters Phil Davis, Carl Manning, Esther Allen and Lloyd Rayward—who report once a week with the little things they think up during nightmares to be added to the crazy stunts I dream up myself. We hash these over and make some changes, but never yet have I asked them for an act to fit any special occasion and got anything that wasn’t a hit on the air.

That’s the story of what makes “Truth or Consequences” tick and why it is the way it is. What does it all mean? Frankly, some people—cribbing Shakespeare—say of the show that it’s “a tale told by an idiot, full of sound and fury, signifying nothing.” Perhaps they’re right. Actually, I think not. I think “T or C” signifies a lot of things.

Our program demonstrates that Americans have a tremendous sense of humor, a great passion for fun and frivolity. And, when you ask for pennies for a 17-year-old Marine and you get 300,000 of them—when you ask for a million dollars’ worth of war bonds for our *Mickeys* and you get five million dollars’ worth—well, you learn that America has more than just a great sense of humor. It has a great heart, a great people.

That’s why “Truth or Consequences” signifies more than sound and fury. It came out of an old American game. It can’t help but be part of modern-day, living America.



MENTAL EFFORT IS PAINFUL ENOUGH FOR JACK WITHOUT LISTENING TO THE WELL-MEANT ADVICE OF MUSICAL DIRECTOR CHARLES DANT

SENSE TAKES A HOLIDAY ON THE "CARSON SHOW"

JACK'S NONSENSE SETS A GIDDY PACE FOR HIS CAST

TUNE IN WED. 9:30 P.M. E.W.T. (CBS)

MOST great men are known to history by some resounding nickname, like Richard the Lionhearted or Gyp the Blood. Jack Carson goes most great men one better. He has *two* nicknames—"Man of the Half-Hour" and "Carsonatra."

There's some justification for the first tag. For thirty minutes each Wednesday night, Jack is king of the "Jack Carson Show," the program which purports to reveal the behind-the-scenes headaches of radio broadcasting.

But the Carsonatra label is a press agent's pipe-dream. It's the nightmare of Eddie Marr, Jack's "publicist" in the script, who has convinced his employer that all he has to do is change his name, start warbling and presto!—goon prince into swoon prince—another Frank Sinatra.

Actually, Jack's only previous claim to fame as a lady-killer is the fact that he managed to lose Ginger Rogers to other actors in six straight movies. But Eddie has to do something to justify his place in the screwball script. After all, he sold himself to Jack as an ace headline-grabber sheerly on the strength of his gabby experience as a sidewalk hawker of miraculous potato-peelers and self-knotting ties.



(CONTINUED ON NEXT PAGE) AS JACK'S SCRIPT "PRESS AGENT," EDDIE MARR BUILDS HIM UP

ELIZABETH PATTERSON, AS HIS WITTY "AUNT SALLY," TRIES TO BRING JACK DOWN TO EARTH AGAIN—FOR A FEW MOMENTS





THE JACK CARSONS READ NURSERY RHYMES TO ATTENTIVE JUNIOR

Other members of the cast represent varying degrees of wackiness. Charlie Cantor's sanity is something less than certified by his earlier success as *Socrates Mulligan* on Fred Allen's show. Elizabeth Patterson, beloved character actress of countless film plays, has a comparatively sensible role as Jack's *Aunt Sally*—but gets plenty of chances to prove she can twist a gag with the best of them.

Charles Dant, the program's blond and blue-eyed musical director, once led a normal life as conductor, arranger and vocal coach. Though still in demand for other, more safe-and-sane assignments, "Bud" has been so affected by the Wednesday night goings-on that he's written a song called "It's the Crazy in Me"—and dedicated it to the show.

Jack himself hasn't always acted like a fugitive from a padded cell. The Canadian-born 200-pounder first made a touchdown with the public while playing football at Carleton College in Minnesota. He also tried the stage—playing *Heracles* in a Greek drama put on by a varsity club.

In 1931, while selling insurance in Milwaukee, he met Dave Willock, fresh from the University of Wisconsin. The two formed a comedy team and toured the Middle West until vaudeville started folding-up in the mid-thirties.

Eventually, Jack headed for films, looked over the situation and wired Dave: "Run, do not walk to Hollywood. Bonanza! They pay \$25 a day if you can speak a line." Result: Screen and radio contracts and fame for both.

And, in private life, Jack has even been successful as a Romeo—his wife is former radio singer Kay St. Germaine.

WRITER LEONARD LEVINSON, JACK, PRODUCER VICK KNIGHT AND CO-WRITER LOU FULTON FIND MAKING WACKY GAGS A SERIOUS BUSINESS



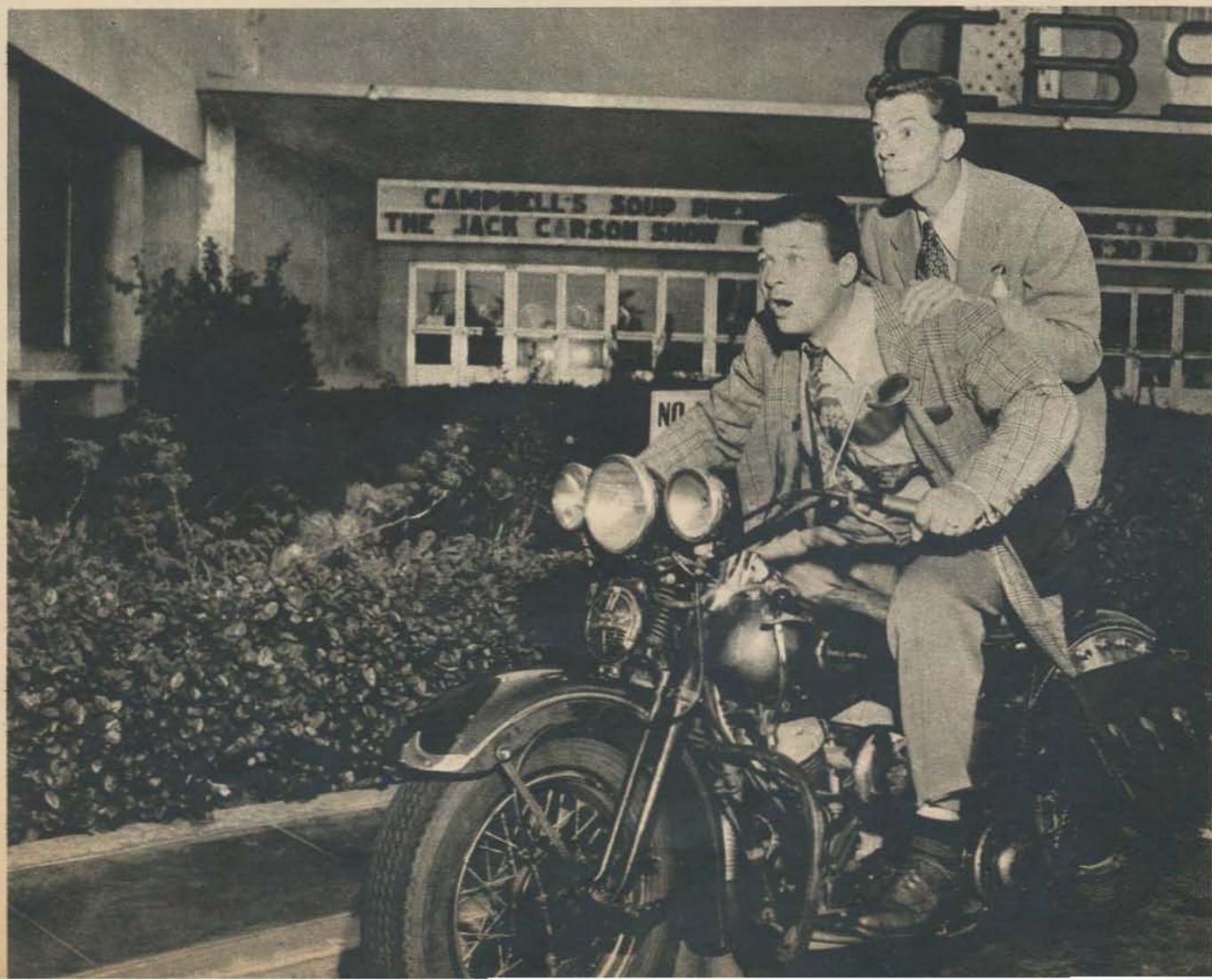


"BUD" DANT TAKES LOTS OF KIDDING—AND MAKES MUSIC, TOO



DAVE WILLOCK IS THE SHOW'S HECKLING NEXT-DOOR NEIGHBOR

JACK AND DAVE, WHO ONCE TEAMED UP IN VAUDEVILLE COMEDY, HAVE BEEN GOOD FRIENDS IN REAL LIFE FOR MANY YEARS





PRUDENCE DANE (ANNE SEYMOUR) FINDS ROMANCE ON THE TRAIL WITH WADE DOUGLAS (JAMES MONKS), LEADER OF THE WAGON-TRAIN

"A WOMAN OF AMERICA"

COVERED-WAGON DAYS LIVE AGAIN IN
A DAYTIME SERIAL ABOUT PIONEERS

TUNE IN MON. THRU FRI. 3 P.M. E.W.T. (NBC)

FEMININE appeal in daytime serials reaches a new peak with "A Woman of America." Perhaps more than any other soap-opera heroine, *Prudence Dane* combines the noblest qualities of womanhood—for *Prue* is a pioneer of the 1860's, and her story is the saga of the great wagon-trains which crawled slowly toward the setting sun.

Both hero and heroine of "A Woman of America" are typical of the restless period immediately following the assassination of Abraham Lincoln. The widowed *Prue* is one of many home-makers who struck out for new lands in the West, after the Civil War disrupted their lives. *Wade Douglas*, soft-voiced Southerner who wins her heart, is one



THE VARIED CAST INCLUDES CIVIL WAR ACTRESS PEG HALL (NANCY DOUGLASS) AND THE UNSCRUPULOUS SLIM STARK (KENNETH LYNCH)

of many gentleman-adventurers who hit the pioneer trail in search of excitement, rather than new homes.

Behind the story of these two is still another—that of Anne Seymour and James Monks, who play *Prue* and *Wade*. Theirs is a story of quite another world, for both are descendants of blue-blood families of the Eastern footlights, rather than pioneers of the Western plains.

Anne Seymour's family has been connected with the theater ever since 1740, when her great-great-great-great-grandfather became an actor. New York-born Anne herself made her stage debut with her grandparents, Mr. and Mrs. William Seymour—and Helen Hayes—while a schoolgirl.

But belonging to theater aristocracy and making a living on the stage turned out to be two different things. Anne almost starved to become a star. Department-store jobs and work as a governess for spoiled, hair-pulling children tided over the leanest periods, when Anne had need of all the courage she now displays as *Prue*!

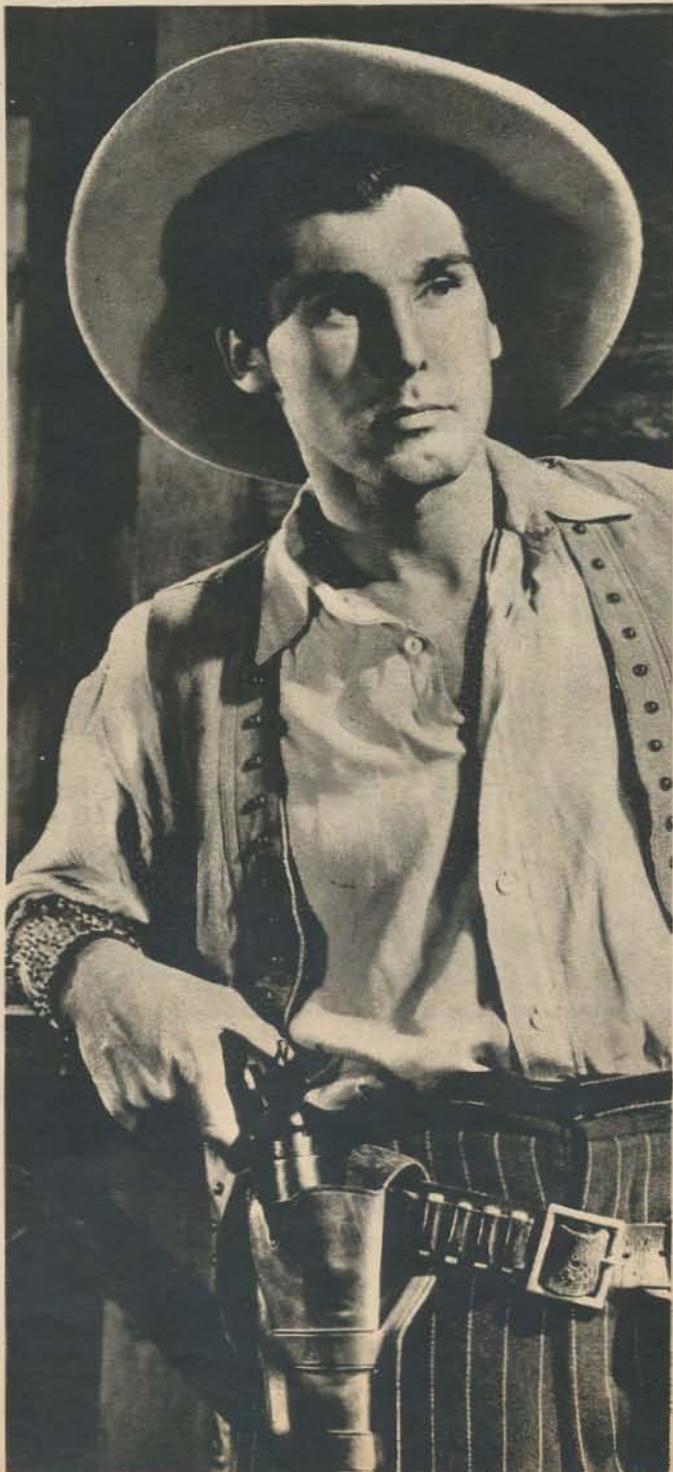
Radio was her turning-point. For ten years now, Anne has been one of NBC's most popular actresses, with the title role of "Mary Marlin" to her credit in the past, among others. Today, she owns one of the tidiest incomes in her field—and a handsome, remodeled farmhouse in rural Connecticut which was already old when *Prue* herself was young.

"A WOMAN OF AMERICA" (continued)

James Monks is one of those rare players who are equally at home in regular roles on radio, stage and screen. Son of an English actor, brother of an actor-playright (John Monks, co-author of "Brother Rat"), the young, six-foot New Yorker has been microphone-emoting since he was twenty, playing characters of all ages and nationalities.

In films, Jimmie has been a Welsh coal-miner in "How Green Was My Valley," an R.A.F. flyer in "Joan of Paris." But, in the past two seasons, he has made his biggest hits on Broadway—first, as the poetic soldier in Maxwell Anderson's "The Eve of St. Mark," and now as the romantic *Cassio* in the Theatre Guild production of Shakespeare's "Othello."

AS LEADER OF THE CARAVAN, WADE'S DECISIONS ARE FINAL



JOHN DANE (LARRY ROBINSON) IS THE WIDOWED PRUE'S SON

JOHN HELPS HIS MOTHER TO FORGET THE HARDSHIPS AND RISKS





VICTORIA CORDOVA

SHE SINGS "SALUDOS" TO "AMIGOS"

TUNE IN SUNDAY 11:30 P.M., E.W.T. (Blue)

THE silver-gray streak in Cordova's pitch-black hair has nothing to do with her age. The tress is traditional in her family. Grandmother had it, and 23-year-old Victoria has had it since childhood. The Latin accent in her voice has nothing to do with her birthplace, either. The sizzling singer of rhumba rhythms was born in Florida—but grew up in a foreign-language household. Grandmother (again) spoke nothing but Spanish. It was a theatrical family, and Victoria started performing when she was seven. Later, she sang with Ted FioRito's and Rodrigo's orchestras, danced with the Del Rio Spanish dancers. Leading roles on Broadway and appearances at night clubs led her to the Blue Network—and vocals on both "Saludos Amigos" and "The Johnny Morgan Show" (the latter at 7:05 P.M. Monday).



QUENTIN REYNOLDS

**THE NARRATOR ON "SALUTE TO YOUTH"
KNOWS HIS FIGHTING FRONTS FIRSTHAND**

TUNE IN TUES. 7:30 P.M., E.W.T. (NBC)

DON'T call Quentin Reynolds a "radio commentator"—unless you're looking for trouble. The big, bear-like war correspondent, as husky and formidable as when he played tackle for Brown University, has his own ideas about the reporting job he's doing on "Salute to Youth"—and also, it might be added, about radio commentators in general.

Not that the noted reporter-author knows much about American radio, from the listener's end of it. He's not ashamed to admit that he has never owned a set and, up till now, has never felt the lack. With Quent, it's a case of "once a newspaperman, always a newspaperman." To him, there's something almost sacred about the smell of printer's ink—when it's fresh off the daily presses.

When he first returned from action in Italy, just three weeks before he made his bow on "Salute to Youth," the florid-faced, hard-hitting correspondent was outspoken in his amazement over the hold home-front commentators have taken on public interest. Never having heard any of them in action—their broadcasts didn't reach him overseas—he wondered just what they had to offer.

"People," he said, with a puzzled frown, "are intelligent enough to understand what they read in the papers. American war correspondents are the best in the world. Once you've read their comments, there isn't anything left to say."

It's not that he doesn't appreciate the importance of radio, nor that he doesn't like his present job on the air. Broadcasting isn't as new to him as American audiences might think. He's done plenty of it in England, through the unsponsored newscasts of the BBC, but there he felt it was only part of the modern correspondent's job, an extra way of keeping people informed about the war effort.

That's what he likes about being "front-line reporter" on the Goodyear program now—because it gives him a chance to tell the public back here about what he's actually experienced over there, so they can see what he has seen.

And Quent has seen plenty. He arrived in Paris the day Hitler's army invaded Belgium. He was among the last to evacuate that city as the French Republic fell. In the period between, he had covered the front lines of the so-called "phony" war, talked with exhausted French fliers at their camouflaged bases, seen whole villages reduced to rubble.

He escaped to England, after weary hours crawling along the refugee-packed road to Bordeaux, then a four-day ocean voyage zigzagging to the British coast. He was just in time for the big blitz over London. He saw plenty of that, too. His own apartment house got a direct hit in the constant bombing, one night just as Quent himself was going to bed.



REYNOLDS GOES OVER HIS SCRIPT WITH ANNOUNCER BEN GRAUER, BENNETT LARSON, CONDUCTOR RAYMOND PAIGE AND ALAN WARD

Quent's first book, "The Wounded Don't Cry," described that period. His later experiences are recorded in his many magazine articles as roving correspondent for *Collier's* and four additional volumes: "London Diary," describing the blitz; "Convoy," a log of the perilous journey across the submarine-infested North Atlantic; "Only the Stars Are Neutral," covering the Russian and North African fronts in 1941-2; "Dress Rehearsal," about the Dieppe raid.

During the past year, the incurable inquirer has spent four months in Russia, three months in Sicily and Italy. He was a member of the official party when Averill Harriman headed his mission to Moscow, before Harriman became Ambassador to Russia. He was in the thick of the invasion on Salerno beach when the fighting was bitterest.

Back in the cushioned life of New York, Quent should be enjoying a hard-earned rest. The byproducts of being a modern correspondent — radio, lectures, books — have paid him well. He could throw his heart into doing the town with his beautiful wife, stage and screen actress Virginia Peine, or just relax in his swank eight-room apartment with the terrace overlooking the East River. But the pale-eyed, aggressive-chinned reporter has too much to remember.

The conviction in his voice, the cold-blooded passion of his thinking, first came out over the air during the London blitz. He was on BBC's "Postscript to the News" every Sunday night that he wasn't out with the fighting men themselves. One of his broadcasts during that period — "Dear Doctor," an open letter to Goebbels telling why the Nazis could never bomb Britain into submission — brought the greatest mail response BBC had ever had.

Among the 7,000 letters (almost twice the amount received by any previous program) was an humble one which closed: "You have brought faith and courage to the people in this island." The signature was that of Winston Churchill.

Now the Bronx-born, Brooklyn-raised law graduate is bringing his message to America. It's a message he's been trying to put across for more than four years of war, through eyewitness magazine articles and several books.

With his fifth and latest volume off the press, it's safe to say that Quent will soon be back in the thick of it, reporting at firsthand the march into Berlin, or covering the sweep toward Tokyo. He says frankly that he gets his real kick out of covering a story, not out of writing it. First, last and always, his proudest boast is the simple one: "I'm a reporter."



MRS. REYNOLDS IS THE FORMER VIRGINIA PEINE, AN ACTRESS



COSTUMES OF BYGONE YEARS CAN'T DISGUISE THE FACT THAT MACK HARRELL AND DOROTHY KIRSTEN ARE AS MODERN AS TOMORROW

Keepsakes

ITS STARS, WHO SING YESTERDAY'S POPULAR SONGS, WERE BOTH TRAINED FOR OPERA

TUNE IN SUN. 8:30 P.M. E.W.T. (Blue)

AMONG her own souvenirs, "Keepsakes" soprano Dorothy Kirsten has many treasured memories. There's the day, four years ago, when she auditioned in a hotel suite for Grace Moore—who "adopted" her as a musical protegee.

There was that year of study in Italy, cut short by gathering war clouds. Then her professional debut at the New York World's Fair, followed by successive debuts in varied operatic roles all over the country. And, finally, radio.

Dorothy's early discovery by Miss Moore and her subsequent achievements

were no accident. The youngster from Montclair, New Jersey, has been studying music ever since she was five. Everyone in her family was musical, except father—her mother an organist, her sister a piano teacher, her brother a music professor down in North Carolina.

Dorothy's own most cherished keepsake is an opal ring worn by great-aunt Katherine Hayes, while singing opera in Europe. Dorothy's grandfather not only conducted the band for Buffalo Bill's world tour, but was one of the founders of the American Federation of Musicians.

Mack Harrell, Dorothy's co-star on the current program, has also studied since he was a child. A native Texan, Mack began with the violin, before switching to the voice which won him fame.

Since his first important engagement as soloist with the New York Philharmonic, in 1935, Mack has sung with many famous orchestras here and abroad.

Now he's known as one of the most versatile of the younger baritones at the Metropolitan Opera—in addition to his lighter chores, singing memorable songs of the past decades on "Keepsakes."



ORCHESTRA LEADER HARRY SOSNIK COACHES DOROTHY AND MACK



MARGARET JOHNSON IS DIRECTOR OF THE "KEEPSAKES" CHORUS



RODZINSKI STUDIES A SCORE FOR PERFORMANCE DURING THE 102ND SEASON OF THE NEW YORK PHILHARMONIC-SYMPHONY SOCIETY

ARTUR RODZINSKI AND THE "NEW YORK PHILHARMONIC"

**RADIO BENEFITS AMERICA'S BEST-KNOWN SYMPHONY
ORCHESTRA - AS WELL AS ITS LISTENING AUDIENCE**

TUNE IN SUN. 3:00 P.M., E.W.T. (CBS)

TIME was when long hair and flowing ties were the mark of the serious musician, when poker playing and heavy drinking were considered virtually the prerogatives of men who had had to give up many simpler pleasures, in order to master their instruments. There was no baseball for would-be symphony players, when they were kids, for fear of breaking a finger—no rich foods when they grew up, for fear of ruining breath or saliva control.

But yesterday's Bohemian is dead—at least in the New York Philharmonic-Symphony Society. Today's members of America's oldest professional orchestra (founded in 1842) are as staid and responsible as the 32nd vice-president of a bank. Tournament-caliber chess and gin rummy at low stakes have taken the



Concert Master John Corigliano resins his bow, getting ready for an orchestra rehearsal.

place of poker. Extra cash is now going into war bonds and Red Cross funds. And there's little time for a quick one at nearby bars, with most of the men heading for gymnasium workouts after their five long rehearsals and three to five performances each week.

Higher pay and greater security have played their part in the change. The Philharmonic is doing well, thanks to radio. Orchestras of such caliber nearly always wind up the season with a whacking deficit, which is usually made up by wealthy art patrons. But such windfalls have been scarce in recent years and radio influence and money have been a godsend.

For fourteen years now, CBS has broadcast the regular seasonal concerts of the Philharmonic—for thirteen years of that time, as a public service feature at the network's own expense. Ticket sales pyramided steadily, as a result. And, in 1940, an air appeal for funds brought in more than \$60,000 from radio listeners. Then, in the late spring of 1943, sponsorship brought the Philharmonic greater benefits than had ever come from private patrons. The United States Rubber Company not only put the orchestra on a more secure financial basis, but has assured year-round Sunday afternoon broadcasts—to the advantage of both musicians and radio listeners.

In the past, the longest subscription season lasted only 28 weeks of the year. Orchestra members scabbled around for between-season engagements, took on extra jobs wherever they could, even during fall and winter. But now they broadcast the year around, 52 weeks straight, and the new sense of security has done wonders for morale. Radio has also been good for musicianship. As conductor Artur Rodzinski observes, his men are "extra keyed-up on Sundays because they realize they are playing for millions."

It's Rodzinski himself who is responsible for the trips to the gymnasium and the general emphasis on physical condition. Vigorous, gray-thatched Artur Rodzinski is as stern and rock-ribbed as any Pilgrim Father, for all that he was born of Polish parents on the Dalmatian coast, just about fifty years ago. The jutting-jawed maestro expects as much of his men as he does from himself. No more could be asked of anyone.

Summers and other "rest" periods, Dr. Rodzinski puts in a full farmer's day of work on his 250 acres in Massachusetts. And, along with his passion for physical fitness, runs a strong religious sense. Up until two and a half years ago, by self-confession, the new boss of the Philharmonic was too much of an egotist, interested only in his musical career. Since then, however, he has—as he expresses it simply—"given everything to God," and is trying to develop and spread abroad his love of mankind.

Philharmonic players weren't too convinced of their new master's brotherly affection when he first took over as their permanent musical director, with far greater powers than any of their conductors ever had before. One of his initial acts, early in 1943, was to announce the dismissal—with pensions or severance pay—of more than 10% of the personnel, including men who had been with the society for years. The resulting uproar was deafening. But the musicians' union itself sided with Dr. Rodzinski.

Everybody wants to forget it now, and the peace-loving storm center himself thinks his orchestra is becoming "more like one family all the time." Certainly, their respect for their conscientious taskmaster is growing daily, and most music critics believe that his iron hand is proving to be just the guidance the Philharmonic needed to put it back on top. The orchestra had been losing ground in the confused, policy-lacking period which followed Toscanini's resignation as regular conductor, in 1936.

Aside from leadership, Rodzinski has a musicianship attested by a record of sound performances conducting the Los Angeles Philharmonic for four seasons, the Cleveland Orchestra for ten. He put the Ohio metropolis on the map musically, and Cleveland music-lovers were as sorry to see him go as New York old-timers were to see him come, during that first shake-up.

The present appointment is the supreme achievement of Rodzinski's career. For more than a century now, the Philharmonic has been the dean of all American orchestras. Radio has strongly enhanced that position. What critics think is proven by the many times the broadcasts have been voted finest in their field by musical and educational organizations. What the general public thinks is proven by an estimated audience of twelve million listeners on this continent, with uncounted millions more in all the Latin-American republics, on every Sunday afternoon.



Instruments like the contra-bassoon (above) and French horn (below) need warming up.



Gin rummy is a favorite relaxation between calls—with gin rummy a close second.





MORE PEOPLE LISTEN TO THE PHILHARMONIC EVERY SUNDAY — AS BROADCAST OVER THE COLUMBIA NETWORK FROM NEW YORK'S CARNEGIE HALL — THAN HAVE ATTENDED ITS CONCERTS IN PERSON DURING THE PAST 101 YEARS



MILLION DOLLAR BARRY

**BACKED BY THE BAND, MR. WOOD
PLAYS A PRINCE CHARMING ROLE**

TUNE IN SAT. 10:00 P.M., E.W.T. (NBC)

PRINCE CHARMING used to make quite a hit with a glass slipper, in the old days. But "Diamond Jim" Barry Wood brings the Cinderella story up to date. As emcee of his "Million Dollar Band" program, he gives away diamond rings to his modern princesses.

Barry first started thinking in astronomical numbers when he starred as the frankly sentimental romantic baritone of "Your Hit Parade." The press agents kept telling him that he numbered his audience—if not his feminine swooners—well up in the millions.

Then Henry Morgenthau, Jr. appointed him "Treasury Troubadour" of the Treasury Department's war bond and stamp campaign. He sold millions of dollars' worth of bonds on the Treasury program, "Millions for Defense." And now he has a million-dollar show of his very own.

Barry hasn't let all this go to his head. He can remember when he wasn't surrounded with sparklers. Humility may come naturally, since Barry was born on the birthday of another very humble man, Abraham Lincoln—February 12, 1909, in New Haven, Connecticut.

Barry can't remember a time when he wasn't singing. His childish treble and quaking knees delighted mothers at kiddie shows and school plays. But Barry had other plans for himself. Whenever he got the chance, he was off to the Yale pool for a swim. And in spare moments he dreamed of becoming a doctor.

That same dream brought him to Yale in 1926 for premedical studies.



THE "MILLION DOLLAR BAND" HITS THE GROOVE WITH THIRTY-FOUR TOP-NOTCH INSTRUMENTALISTS, EACH A SOLOIST IN HIS OWN RIGHT

Once there, he made both the swimming and water polo teams, and was selected All-American in water polo for three years. He also found time to play the saxophone in both the dance and football bands.

By the year of his graduation, however, fate took a hand in his career, and Barry had to look for a job instead of going on to medical school. Music was what he knew best, and he found a place for himself with Buddy Rogers' orchestra at the Hotel Pennsylvania as vocalist and instrumental virtuoso —

playing clarinet, saxophone and flute.

Barry had been heard with such outfits as the Paul Ash, Vincent Lopez and Abe Lyman orchestras before he decided to try to break into radio as a vocalist. His first audition, in which he competed with two hundred other young singers, gave him his chance. Finally, he really did become known to millions as the crooner on "Your Hit Parade."

On his present show, Barry joins forces again with leading bandleaders of the nation, for each week the Million Dollar Band is directed by a different

conductor. Visiting stars have included such celebrities as Benny Goodman, Cab Calloway and Charlie Spivak.

The band itself is of stellar caliber, as it has to be, to play under a different baton each week. Each man was chosen for his years of experience in either symphony or dance orchestras, so that the band can switch from sweet to swing or from Bach to boogie-woogie with no trouble at all.

The "Double Daters," a mixed quartet, lend vocal variety to the show—and feminine appeal, too. Brunette Ruth

(CONTINUED ON NEXT PAGE)

RAY CHARLES, RUTH DORING, HELEN CARROLL AND CHARLES (CHUCK) GOLDSTEIN JIVE UP THE PROGRAM AS THE "DOUBLE DATERS" QUARTET





A PAIR OF OLD SLACKS AND A FISHING POLE REALLY SPELL A GOOD HOLIDAY FOR BARRY

MILLION DOLLAR BARRY (continued)

Doring was formerly heard as one of the Doring Sisters, and honey-blonde Helen Carroll used to sing on such programs as the "Fred Allen Show" and the "Hit Parade."

It's the women listeners who set the mood of the broadcast, for their letters decide which tunes Barry will sing. Though songs are both new and old, they almost always represent memory lane to some woman—often a favorite ballad of a sweetheart or son overseas. The lucky prizewinners not only hear their well-loved favorites sung in the honeyed tones of Barry Wood, but receive a real Tiffany diamond ring as a remembrance of the occasion.

Brown-haired, grey-eyed Barry loves his role as a million-dollar emcee, but in private life he's anything but the diamond-stickpin type. He considers himself a real dirt farmer, and has a 125-acre farm in Moodus, Connecticut, where he lives with his wife, the former Jane Gale, and his two daughters, Bonnie and Beverly.

Whenever the six-foot-one, 190-pound singer can get away from his professional duties, he's back on the farm in plaid shirt and overalls, feeding the chickens and taking care of the stock. He finds time for sports, too—swimming, hunting and fishing. Cooking's also a favorite—especially over an open fire.

POWERS-MODEL LILLIAN RAUTH SHOWS SOME OF THOSE SPARKLING DIAMOND RINGS "THE MILLION DOLLAR BAND" IS GIVING AWAY





JANE BELLE (VIRGINIA KAY) FINDS A CHANCE TO EAVESDROP AS DR. JORDAN (BETTY WINKLER) TALKS WITH ADA MANION (VERA ALLEN)

"JOYCE JORDAN, M. D."

DRAMA SERIES TRIES TO HELP ITS LISTENERS SOLVE WAR-TIME LIVING PROBLEMS

TUNE IN MON. THRU FRI. 2:15 P.M., E.W.T. (CBS)

WHEN author Julian Funt bright-ideaed a medical serial some five years ago, he never dreamed "Joyce Jordan, M.D." would become a social force in listeners' lives.

At first, his woman-doctor heroine (now played by Betty Winkler) only prescribed cures for her patients' physical ills. Then Mr. Funt discovered that listeners were taking these cures so literally they were trying them out on themselves. This frightened the writer, for he knows a good deal about medicine but is not a doctor. Psychology, which had been his serious hobby for years, is more in his field. If *Joyce's* followers were really looking for help in the serial, why not change the emphasis to something less dangerous

than medical advice by air? So *Joyce Jordan* began to take an interest in her patients' emotional worries. She also, according to the script, licked the problems of housing, medical and nursery care, and juvenile delinquency in the war boom town of Preston.

Joyce Jordan and Betty Winkler have something in common. The tiny, brown-eyed actress really knows about doctors and hospitals, for she spends her spare time, while her Army Lieutenant husband is away, working as a Nurse's Aide. She admits, however, that she's a much more emotional person than *Joyce*. For pictures of Betty and the other main players in the serial, just turn to the following pages.

(CONTINUED ON NEXT PAGE)



JOYCE JORDAN (played by Betty Winkler), doctor heroine of "Joyce Jordan, M.D.," finds happiness as medical counselor and friend to the people of war boom town Preston. Professional duties leave little time for personal life, however, and the doctor has almost forgotten she is a woman.



VIC MANION (Frank Lovejoy), former president of the plane factory in which *Joyce* is plant physician, deeply loves the young doctor. Nevertheless, he realizes *Joyce* is right in refusing to marry him, for their two dominating personalities would clash.



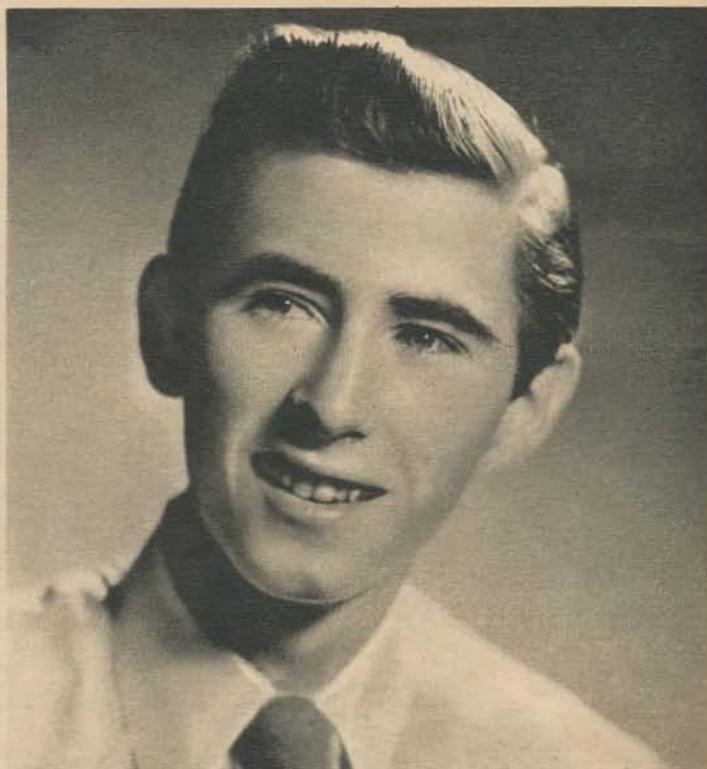
DORIE WINTERS (Elspeth Eric) once asked *Dr. Jordan's* advice on how to curb her scheming and malicious 16-year-old sister, *Jane Belle*. Now she's trying to help *Joyce* to lead a fuller and more normal personal life after hours.



BILL WINTERS (Bill Zuckert), *Dorie's* husband, is a conscientious defense worker in the factory. He cannot understand his wayward sister-in-law and is very much worried by the troubles she causes.



ADA MANION (Vera Allen), wealthy and middle-aged, is *Vic's* ex-wife. Though her divorce was indirectly caused by *Joyce*, the two have remained fast friends. *Ada* knows *Joyce* did everything possible to convince *Vic* his marriage could work out.



TOM HUGHES (Jackie Grimes) is a teen-age youngster whose life has been disrupted by the chaotic wartime conditions in Preston. Through her study of juvenile delinquency in the town, *Joyce Jordan* is able to understand the boy's problems, and takes interest in helping him with them.



JANE BELLE (Virginia Kay), *Dorie's* scapegrace sister, has repaid *Joyce's* kindness only by prying into her private affairs. She pretends to be friendly, but takes pleasure in saying things to hurt *Joyce*.



KENNETH ROBERTS, announcer of the program, is really a very important member of the cast. Like all announcers on daytime serials, he has the job of bringing listeners up to date and setting the scene each day.

CHARLIE SPIVAK

"THE SWEETEST TRUMPET IN THE WORLD" LEADS A BAND



CHARLIE AND HIS WIFE, FRITZI, HAVE A HOME IN BEVERLY HILLS, CALIFORNIA

STRANGELY enough, Charlie Spivak's stepping stone to fame was a rag-bag. When he first discovered that a trumpet could be muted to play sweet notes—as well as clarion-calls to wake the dead—he experimented with stuffing silk, satin and rags of all sorts, as well as paper and cardboard, into the bell. After more than six months of trying different combinations, he finally hit upon the perfect mute.

This device was so successful at muffling sound without destroying the clear tone of the trumpet, that Charlie patented it to make it entirely his own. But fate gave the invention a queer twist—for Charlie has learned to control his breath so expertly that he can play softly and sweetly without the mute while innumerable other trumpeters use it constantly.

Charlie's choice of a trumpet to play around with was pure accident. As a little boy of nine, he unwillingly accompanied his family to a wedding in his home town of New Haven, Connecticut. Instead of being bored, as he expected, he sat hypnotized and goggle-eyed all evening at the feet of the



CHARLIE'S TRUMPET HAS A BIG FOLLOWING AMONG THE YOUNGSTERS, AS SHOWN BY THIS PICTURE OF A "CHARLIE SPIVAK FAN CLUB"

cornetist in the band playing for the reception.

The family must have regretted that outing, for Charlie gave them no peace, begging for a cornet of his own. His persistence finally wore down his father—who had wanted him to play the violin—and the youngster was presented with a toy-size cornet. It was so small, as Spivak recalls it, that its first valve was near enough the mouthpiece to be played with the nose.

Many children tire of toys once they have them, but the cornet was no passing fancy with Charlie. He shrilled away at his miniature until, some years later, he had saved enough out of his allowance to buy himself a more professional instrument. Then he began to take lessons from George Hyer, of the New Haven Symphony Orchestra.

By the time he graduated from Hill House High School in New Haven, he had blown himself into local prominence as a trumpeter. While making his plans to study medicine at Brown University, he received an offer to play with the Paragon Orchestra

(CONTINUED ON NEXT PAGE)

VOCALIST IRENE DAYE CAME OUT OF HER RETIREMENT TO JOIN THE ORCHESTRA





DANCERS GATHER AROUND THE BANDSTAND TO LISTEN TO CHARLIE'S MUSIC



HE'S VERY PROUD OF HIS POPULARITY WITH THE BOYS IN THE SERVICE

CHARLIE SPIVAK (Continued)

in New Haven. Charlie couldn't resist the temptation to work at something he loved, and scrapped all thoughts of an M. D. degree.

The Paragon engagement proved to be the opening wedge and the trumpeter soon joined Paul Specht's band. He stayed with that outfit for five years, perfecting his technique and building up a name of his own. At this time, too, he made his first recording.

Next step up that slippery ladder of fame was playing first trumpet in Benny Pollack's band, which was well known for the fine quality of its instrumentalists. Later he joined the Dorsey Brothers' crew, where he sat beside such top-notchers as Glenn Miller, Skeets Herford and Bob Crosby. He and Glenn, particularly, became fast friends and mutual admirers. Shortly after this, Ray Noble came to America for the first time, and, finding that he'd have to form an American band, asked Glenn to do the selecting for him. The very first man that Glenn hired was Charlie Spivak.

In spite of his outstanding success in name bands, Charlie began to get restless and decided to freelance as a radio artist for a while. The idea was a good one, for he soon became the highest-paid trumpet player in radio, appearing on such programs as the Ford Symphony, Al Pearce, Kate Smith and Fred Allen broadcasts.

Still not content to rest on his laurels, Charlie wanted to have his own band, though it meant quite a gamble with both cash and popularity. The public knew him as an ace soft-and-sweet trumpeter, but as a bandleader he'd have to make himself a new reputation. His old friend, Glenn Miller, thought he could do it and helped him over the rough spots with advice about arrangers and personnel.

As a result, Charlie Spivak and his group of youngsters were soon booked into the Glen Island Casino, at New Rochelle, New York, where Glenn himself made his first big success. Spivak's engagement at this popular summer spot—already famous as a springboard to swing aristocracy—was just for a few weeks to wind up the season. But the management broke a precedent by giving Spivak a winter contract, as well as one for the entire summer season the next year. Then Charlie knew he had something besides solo appeal. He had a band.

He was even more sure when Columbia asked him to sign on the dotted line for recordings. Then came a series of personal appearances—and triumphs—at such meccas of orchestraland as New York's Hotel Pennsylvania, the Cafe Rouge, Hollywood's Palladium Ballroom and the Harvest Moon Ball.

Hollywood contracts gave further proof of the band's popularity. Charlie and his men have been featured in such pictures as "Pin Up Girl" with Betty Grable and "Three Cheers for the Boys." Spivak made a personal hit, too—the members of the "Pin Up" cast, electricians, cameramen and technical crew voted him their favorite co-worker, and drew up a petition saying that they wanted to work with him on his next picture.

When the band's third anniversary rolled around, Harry James himself—along with Betty Grable—

presented Charlie with a cake in the shape of a trumpet, inscribed: "Congratulations! Here's to the sweetest trumpet in the world . . . and we ain't kiddin'!"

Charlie's talents aren't confined to bandleading and trumpeting, either. He's composed over 150 compositions for the trumpet, in both classical and popular vein. And he plays a mean center field in baseball, getting a chance to do so by organizing a team within his own band. They've played—and beaten—all comers in the band baseball league.

And Charlie has been as successful at whispering sweet nothings as he has at whispering sweet notes. He first met Fritzi—Mrs. Spivak—when she was a librarian in St. Paul, Minnesota, and he was playing in Benny Pollack's band. It didn't take him long to sweep her off her feet in a whirlwind romance.

The couple are proud of their son, 8-year-old Joel, who is already wise in the ways of the band industry. Though he's his father's severest critic, he really prefers the drums to the trumpet. Joel is already launched on his own musical career, for he made up a tune to which he could jump in rhythm around the living room. When his father heard it, he was struck with the melody and had his arranger develop it into a song called "Hop, Skip and Jump." Joel was given credit as "collaborator-composer," so that he gets his share of the royalty checks, too.

Charlie's present vocalist, twenty-two-year-old Irene Daye, has an interesting story of her own. Born in Lawrence, Massachusetts, she had already made a name for herself as a singer with Gene Krupa, when she retired to marry the popular musician, Corky Cornelius. Now a widow, she's making a comeback—while still at an age when most other artists are just starting to build their first public reputations as professional singers.



THE FAMILY GROUP INCLUDES CHARLIE'S MOTHER, WIFE AND SON, JOEL



CHARLIE HAS SUCH CONTROL OF HIS "SWEET" TRUMPET THAT HE CAN SOUND IT OFF INTO THE PHONE—WITHOUT CRACKING EARDRUMS



BOB HANNON

HE-MAN CROONER OF DITTIES

TUNE IN TUES. 7:30 P.M. E.W.T. (CBS)

As a ditty-singer deluxe, Bob Hannon never cared much about serious music as a career. Crooning and show business must have come naturally to him, however, for he took to both before he was fifteen years old.

Bob's got a double appeal for the feminine fans who listen to his baritone vocals on the "American Melody Hour." That dreamy look in the girls' eyes is not solely the result of the way he caresses his vowels when he sings a love ballad. He's got the extra advantage of being a blond, broad-shouldered he-man with a convex chest.

Life wasn't always so smooth for this muscular hero, but he knew how to take care of himself. He's a Midwesterner—Chicago born, Kansas City bred. When the crooning bug hit him, he talked himself into some club and theater engagements. Finding that formal education and a professional career didn't jigsaw very well, he tossed the city fathers' plans for his high school graduation into the scrap heap.

Instead, he joined up with a touring vaudeville show as a stooge, only to find when he hit New York that he was homesick. So he headed back to the cornbelt—but felt better when he reached Chicago and signed up once more, this time as guitarist and vocalist with an orchestra.

Fate was beginning to smirk at his persistence, and by 1939 he had his own orchestra playing at Chicago's Stevens Hotel. Then Paul Whiteman heard him and took him on as his new vocalist.

From that time he has been climbing ahead steadily in radio. First NBC and later CBS signed him as a staff singer. He appeared on the Frank Fay and Texaco shows, and guested on "We, the People" and the "Ford Summer Symphony Hour." When the Roxy Theater gave him an initial contract for three weeks, the fans kept him there for almost a year—a record 48 weeks!

His friends are sure he's going to keep right on climbing. They're anxiously awaiting the day when television will bring Bob's athletic figure, developed by tennis and horseback riding, into the living room along with his manly chest tones.



"THE GOSPEL SINGER"

HYMNS SUNG BY EDWARD MacHUGH BRING COMFORT TO MANY

TUNE IN MON. THRU FRI. 1:30 P.M., E.W.T. (Blue)

WHEN Edward MacHugh was a cold, hungry child in Scotland, he found inspiration and courage in the religious songs and ballads he sang for pennies at the doorsteps of all who cared to listen. Now fifty-one years old and a successful radio personality, "The Gospel Singer" still takes pleasure in bringing to others the faith and hope he once needed so desperately.

His own life story is one which amply justifies his faith in God and man. Brought to Canada as a gaunt lad of seventeen, he started to earn his living as a baker's apprentice. His chance came when he was asked to fill in for the absent soloist at a recital to which he had gained admittance as an usher. The Governor-General's wife was so impressed she started him on his career.

Study in Europe was followed by a regular ballad spot on a Boston radio station. But it was not until he included "The Old Rugged Cross" on his program one day that he found his true work. His fame as a singer of hymns soon spread, and the extent of his present popularity is proved by the numerous letters he receives from servicemen, from prisoners, from the sick and weary.

Sunday's HIGHLIGHTS

★**Eastern War Time Indicated.**
Deduct 1 hour for Central Time.
— 3 hours for Pacific Time.

(*) Asterisked programs are rebroadcast at various times; check local newspapers.

A. M.

- 10:30 Words & Music (NBC) Variety
- 10:30 Southernaires (Blue) Music
- 10:30 Wings Over Jordan (CBS) Music
- 10:45 Charles Hodges (Mutual) News
- 11:00 Rhapsody of the Rockies (NBC)
- 11:30 Hour Of Faith (Blue)

NOON

- 12:00 Salt Lake City Tabernacle (CBS)
- 12:00 Reviewing Stand (Mutual) Forum
- 12:00 Weekly War Journal (Blue) News

P. M.

- 12:30 Sunday Serenade (Blue) Music
- 12:30 Stradivari Orchestra (NBC) Music
- 12:30 TransAtlantic Call (CBS) Drama
- 1:00 Church of the Air (CBS)
- 1:00 Voice of the Dairy Farmer (NBC)
- 1:30 Edward R. Murrow (CBS) News
- 1:30 Univ. of Chicago Round Table (NBC) Forum
- 1:45 Starring Curt Massey (CBS)
- 2:00 America — Ceiling Unlimited (CBS)
- 2:30 Westinghouse Program (NBC) Music
- 3:00 N. Y. Philharmonic-Symphony (CBS)
- 3:00 Ernest K. Lindley (NBC) News
- 3:00 This Is Fort Dix (Mutual) Variety
- 3:00 Those Good Old Days (Blue) Variety
- 3:15 Upton Close (NBC) News
- 3:30 Hot Copy (Blue) Drama
- 3:30 The Army Hour (NBC) Drama
- 4:00 Fun Valley (Blue) Variety
- 4:30 Andre Kostelanetz (CBS) Music
- 4:30 Lands of the Free (NBC)
- 5:00 The Family Hour (CBS) Music
- 5:00 General Motors Symphony (NBC)
- 5:30 Musical Steelmakers (Blue) Music
- 5:30 The Shadow (Mutual) Mystery
- 5:45 Dear John (CBS) Drama
- 6:00 First Nighter (Mutual) Drama
- 6:00 The Catholic Hour (NBC) Religion
- 6:00 Silver Theatre (CBS) Drama
- 6:00 Hall Of Fame (Blue) Variety
- *6:30 Great Gildersleeve (NBC) Comedy
- 6:30 The Green Hornet (Blue) Drama
- 6:30 Upton Close (Mutual) News
- 7:00 Drew Pearson (Blue) News
- 7:00 Jack Benny (NBC) Variety
- 7:15 Dorothy Thompson Comments (Blue)
- *7:30 Quiz Kids (Blue) Quiz
- 7:30 Fitch Bandwagon (NBC) Music
- 7:30 We, The People (CBS) Variety
- 8:00 Chase & Sanborn (NBC) Variety
- 8:00 Jerry Lester Show (CBS) Variety
- 8:00 Mediation Board (Mutual) Forum
- *8:15 That's A Good One (Blue) Comedy
- 8:30 One Man's Family (NBC) Drama
- *8:30 Crime Doctor (CBS) Drama
- *8:30 Keepsakes (Blue) Music
- 8:45 Gabriel Heatter (Mutual) News
- 9:00 Radio Reader's Digest (CBS) Drama
- 9:00 Manhattan Merry-Go-Round (NBC)
- 9:00 Walter Winchell (Blue) Gossip
- 9:15 Basin Street (Blue) Variety
- 9:30 Texaco Star Theatre (CBS) Variety
- 9:30 Album of Familiar Music (NBC)
- 9:45 Jimmy Fidler (Blue) Gossip
- 10:00 Revlon Revue (Blue) Variety
- 10:00 Take It Or Leave It (CBS) Quiz
- 10:00 Hour of Charm (NBC) Music
- 10:00 Cedric Foster (Mutual) News
- 10:30 The Thin Man (CBS) Drama
- 10:30 Bob Crosby & Company (NBC)
- 11:15 Cesar Sarchinger (NBC) News

Monday's HIGHLIGHTS

★Eastern War Time Indicated.
Deduct 1 hour for Central Time
— 3 hours for Pacific Time.

(*) Asterisked programs are rebroadcast
at various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club (Blue) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Road of Life (NBC) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 The Open Door (NBC) Drama

P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Ray Dady (Mutual) News
- 1:30 Luncheon with Lopez (Mutual)
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:15 Lonely Women (NBC) Drama
- 2:15 The Mystery Chef (Blue)
- 2:30 Ladies Be Seated (Blue) Variety
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:15 My True Story (Blue) Drama
- 3:30 Pepper Young's Family (NBC)
- 4:00 Blue Frolics (Blue) Quiz
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 When a Girl Marries (NBC) Drama
- 5:15 Dick Tracy (Blue) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:45 Lowell Thomas (Blue) News
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- 7:15 John Vandercook (NBC) News
- 7:30 Lone Ranger (Blue) Drama
- 7:30 Army Air Forces (Mutual) Variety
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Cavalcade of America (NBC)
- 8:00 Vox Pop (CBS) Quiz
- *8:15 Lum & Abner (Blue) Drama
- 8:30 Blind Date (Blue) Quiz
- 8:30 Sherlock Holmes (Mutual) Drama
- 8:30 Voice of Firestone (NBC) Music
- *8:30 Gay Nineties Revue (CBS) Variety
- 8:45 Captain Midnight (Blue) Drama
- 8:55 Bill Henry (CBS) News
- 9:00 Lux Radio Theatre (CBS) Drama
- 9:00 Counterspy (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- *9:00 The Telephone Hour (NBC) Music
- 9:30 Bill Grey Show (Mutual) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 "Doctor I. Q." (NBC) Quiz
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Raymond Clapper (Mutual) News
- 10:00 Carnation Contented Program (NBC)
- 10:00 Screen Guild Players (CBS) Drama
- 10:30 Paul Schubert (Mutual) News
- 10:30 Information Please (NBC) Quiz
- 10:30 Three Ring Time (CBS) Music
- 10:30 Yankee Doodle Quiz (Blue)
- 11:00 Ned Calmer (CBS) News
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Dance Orchestra (Blue)



ROUGH-HOUSERS TOMMY HARRIS AND JACK KIRKWOOD RELAX ON A MERRY-GO-ROUND

"MIRTH AND MADNESS"

MUSIC AND MELODRAMA KEEP THE FUN WELL OUT OF HAND

TUNE IN MON. THRU SAT. 12:30 P.M., E.W.T. (NBC)

VARIETY is really the word for "Mirth and Madness." The half-hour program manages to squeeze in almost every known form of radio entertainment—music, songs, gags, comic stunts, ventriloquism, tear-jerking melodramas.

Weightiest part of the show is 240-pounder emcee Jack Kirkwood, who has as many voices as a centipede has legs. Jack has a varied background in general. Born in Belfast, Ireland, he first set clodhopper to stage in Canada. During more than thirty years in show business, he's toured Australia, China, the Philippines and Great Britain, and even did his act in Spanish down in Mexico.

Co-emcee and tenor Tommy Harris got his start singing in a boys' glee club in California, his home state. Now the owner of a prosperous San Francisco night club, Tommy's Jojnt, he'd still rather sing than eat. Feminine touch is added to the show by vocalist Barbara Lee and vaudeville comic Lillian Leigh.



LILLIAN LEIGH, BARBARA LEE, JACK AND TOMMY GO SIGHTSEEING IN GOLDEN GATE PARK



THE WHOLE CAST GETS A BUSMAN'S HOLIDAY WATCHING MYRTLE THE TURTLE PUT ON HER SHOW



HOT DOGS AND POP TAKE CARE OF THE INNER MAN FOR THE "MIRTH AND MADNESS" FOUR

Tuesday's HIGHLIGHTS

★ Eastern War Time Indicated.
Deduct 1 hour for Central Time.
— 3 hours for Pacific Time.

(*) Asterisked programs are rebroadcast at various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:15 Vic & Sade (NBC) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 The Open Door (NBC) Drama
- 12:00 Boake Carter (Mutual) News

P. M.

- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Bernardine Flynn (CBS) News
- 1:45 The Goldbergs (CBS) Drama
- 2:00 Young Dr. Malone (CBS) Drama
- 2:30 Light Of The World (NBC) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:15 Ma Perkins (NBC) Drama
- 3:45 Right To Happiness (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Edwin C. Hill (CBS) News
- 6:30 Jack Smith (CBS) Songs
- 6:45 Lowell Thomas (Blue) News
- 7:00 Awake At The Switch (Blue)
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- *7:15 Harry James' Orchestra (CBS) Music
- 7:15 John W. Vandercook (NBC) News
- 7:30 American Melody Hour (CBS) Music
- *7:30 Salute To Youth (NBC) Variety
- 7:30 Arthur Hale (Mutual) News
- 7:30 Metropolitan Opera, U.S.A. (Blue)
- 7:45 H. V. Kaltenborn (NBC) News
- 8:00 Sinfonietta (Mutual) Music
- 8:00 Big Town (CBS) Drama
- *8:00 Johnny Presents (NBC) Variety
- *8:15 Lum & Abner (Blue) Drama
- *8:30 Duffy's (Blue) Variety
- 8:30 Horace Heidt's Orchestra (NBC)
- *8:30 Judy Canova (CBS) Variety
- 8:55 Bill Henry (CBS) News
- *9:00 Famous Jury Trials (Blue) Drama
- 9:00 Mystery Theatre (NBC) Drama
- 9:00 Burns & Allen (CBS) Variety
- 9:00 Gabriel Heatter (Mutual) News
- 9:15 Gracie Fields (Mutual) Variety
- 9:30 Fibber McGee & Molly (NBC)
- 9:30 Spotlight Bands (Blue) Music
- 10:00 Suspense (CBS) Drama
- 10:00 Bob Hope (NBC) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 Red Skelton (NBC) Variety
- 10:30 Paul Schubert (Mutual) News
- 11:15 Joan Brooks (CBS) Songs

Wednesday's HIGHLIGHTS

★ Eastern War Time Indicated.
Deduct 1 hour for Central Time.
— 3 hours for Pacific Time.

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at various times; check local newspapers.

A.M.

- 9:00 The Breakfast Club (Blue) Music
- 9:00 Everything Goes (NBC) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:45 David Harum (NBC) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 The Open Door (NBC) Drama

P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Madness (NBC) Variety
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Sketches In Melody (NBC) Music
- 1:00 Ray Dady (Mutual) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Luncheon With Lopez (Mutual) Music
- 1:30 Bernardine Flynn (CBS) News
- 2:30 Ladies, Be Seated (Blue) Variety
- 2:45 Perry Mason (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Blue Frolics (Blue) Minstrel
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:05 U. S. Navy Band (NBC) Music
- 6:15 Captain Tim Healy (Blue) Stories
- 6:30 Jack Armstrong (Blue) Drama
- 6:45 Lowell Thomas (Blue) News
- 7:00 Fred Waring's Orch. (NBC) Music
- *7:15 Harry James' Orch. (CBS) Music
- 7:30 Caribbean Nights (NBC) Music
- 7:30 Easy Aces (CBS) Comedy
- 7:45 Mr. Keen (CBS) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Sammy Kaye's Orch. (CBS) Variety
- *8:00 Mr. & Mrs. North (NBC) Drama
- *8:15 Lum & Abner (Blue) Drama
- *8:30 Battle Of The Sexes (Blue) Quiz
- *8:30 Dr. Christian (CBS) Drama
- *8:30 Beat The Band (NBC) Quiz
- 8:30 Nick Carter (Mutual) Drama
- 8:55 Bill Henry (CBS) News
- 9:00 Eddie Cantor (NBC) Variety
- 9:00 Fitch Bandwagon (Blue) Music
- *9:00 Mayor of the Town (CBS) Drama
- 9:00 Gabriel Heatter (Mutual) News
- 9:30 District Attorney (NBC) Drama
- 9:30 Spotlight Bands (Blue) Drama
- 9:30 Jack Carson Show (CBS) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Great Moments In Music (CBS)
- 10:00 Kay Kyser's Orch. (NBC) Music
- 10:00 John B. Hughes (Mutual) News
- 10:15 Sunny Sklar (Mutual) Songs
- 10:15 Listen To Lulu (Blue) Songs
- 10:30 National Radio Forum (Blue)
- 10:30 Cresta Blanca Carnival (CBS)



"GROCER" JOHN KING DOES A LITTLE DUSTING—WITH AN ASSISTANT IN THE LINE OF FIRE

"THE MISSUS GOES A-SHOPPING" HOUSEWIVES KICK UP THEIR HEELS TO HIT THE JACKPOT

TUNE IN 8:30 A.M. MON. THRU SAT. (WABC)

IN "The Missus Goes A-Shopping," John Reed King has cooked up a show which provides the maximum of fun—and limelight—for local housewives, with a minimum of mental effort. The well-padded six-footer uses his young masculine charms to good advantage on sedate better-halves. He's able to lock them up in closets, balance plates on their noses, plant resounding smacks on their virtuous cheeks—while they, and the audience, scream and squeal in delight.

The transcribed program is heard Monday through Saturday at 8:30 A.M. over New York's WABC. But the actual antics take place at one o'clock in the afternoon, so that mothers can participate while the children are away at school. Tickets are "sold out" six weeks in

advance to individuals and groups ranging all the way from the Ladies Independent Order of Reindeer to the Original Grandma's Night Out Club. And there's good reason for the grand rush. Thrifty shoppers have an eye on the household gadgets given away for answering questions of the A,B,C variety. And bouncing emcee John and his gag-writing helper, "Uncle Bunny" Coughlin, give an hour-long free vaudeville show in the warm-up period.

The grocery-store atmosphere is genuine enough. King started out originally doing three shows a day outside corner groceries in New York and New Jersey, carting his recording equipment along with him in a station wagon. Now his ambition is to carry the stunts to a Broadway theater and rival "Hellzapoppin."

Thursday's HIGHLIGHTS

★Eastern War Time Indicated.
Deduct 1 hour for Central Time.
— 3 hours for Pacific Time.

(*) Asterisked programs are rebroadcast
at various times; check local newspapers.

A.M.

- 9:00 Everything Goes (NBC) Variety
- 9:30 The Breakfast Club (Blue) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:30 Bright Horizon (CBS) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 The Open Door (NBC) Drama

P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Mirth & Madness (NBC) Comedy
- 12:30 Romance of Helen Trent (CBS)
- 1:00 U.S. Air Force Band (NBC)
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Bernardine Flynn (CBS) News
- 1:45 The Goldbergs (CBS) Drama
- 2:15 Joyce Jordan, M. D. (CBS) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 3:00 Morton Downey (Blue) Songs
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Backstage Wife (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:15 Stella Dallas (NBC) Drama
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Ned Calmer (CBS) News
- 6:30 Jeri Sullavan (CBS) Songs
- 6:45 Lowell Thomas (Blue) News
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- *7:15 Harry James' Orchestra (CBS)
- 7:15 John W. Vandercook (NBC) News
- 7:30 Easy Aces (CBS) Comedy
- *7:30 Bob Burns (NBC) Variety
- 7:45 Mr. Keen (CBS) Drama
- *8:00 Maxwell House Coffee Time (NBC)
- 8:00 The Better Half (Mutual) Quiz
- *8:00 "The Roma Show" (CBS) Variety
- *8:15 Lum & Abner (Blue) Drama
- *8:30 Aldrich Family (NBC) Drama
- 8:30 America's Town Meeting (Blue)
- 8:55 Bill Henry (CBS) News
- 9:00 Gabriel Heatter (Mutual) News
- 9:00 Kraft Music Hall (NBC)
- 9:00 Major Bowes' Amateur Hour (CBS)
- 9:30 Joan Davis (NBC) Variety
- 9:30 Dinah Shore (CBS) Variety
- 9:30 Spotlight Bands (Blue) Music
- 10:00 Abbott & Costello (NBC) Variety
- 10:00 Raymond Clapper (Mutual) News
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 March of Time (NBC) News
- 10:30 Paul Schubert (Mutual) News
- 10:30 Wings To Victory (Blue) Variety
- 10:30 Here's To Romance (CBS) Music



THE LADIES LOVE TO SEE JOHN KID DIGNITY—AND BUSINESS SUITS—OFF THEIR HUSBANDS

BALANCING SAUSAGES CAN BE FUN "EYES SHUT," SAYS JOHN — AND TAKES A KISS



Friday's HIGHLIGHTS

★Eastern War Time Indicated.
Deduct 1 hour for Central Time.
— 3 hours for Pacific Time.

(*) Asterisked programs are rebroadcast
at various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:00 Road of Life (NBC) Drama
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 The Open Door (NBC) Drama
- 12:00 Boake Carter (Mutual) News

P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Madness (NBC) Variety
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:00 U. S. Marine Band (NBC) Music
- 1:30 Bernardine Flynn (CBS) News
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:30 We Love and Learn (CBS) Drama
- 2:45 Perry Mason (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 3:30 Pepper Young's Family (NBC) Drama
- 4:00 Blue Frolics (Blue) Comedy
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 6:00 Quincy Howe (CBS) News
- 6:45 Lowell Thomas (Blue) News
- *7:00 I Love A Mystery (CBS) Drama
- *7:00 Fred Waring's Orchestra (NBC)
- 7:15 John Vandercook (NBC) News
- 7:30 Easy Aces (CBS) Comedy
- 7:30 The Lone Ranger (Blue) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Kate Smith Hour (CBS) Variety
- 8:00 Cities Service Concert (NBC) Music
- *8:15 The Parker Family (Blue) Drama
- *8:30 Meet Your Navy (Blue) Variety
- 8:30 Cisco Kid (Mutual) Drama
- *8:30 Hit Parade (NBC) Music
- 8:55 Bill Henry (CBS) News
- *9:00 Gangbusters (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- *9:00 Philip Morris Playhouse (CBS)
- 9:00 Waltz Time (NBC) Music
- 9:15 Gracie Fields (Mutual) Variety
- 9:30 That Brewster Boy (CBS) Drama
- 9:30 People Are Funny (NBC) Quiz
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Double or Nothing (Mutual) Quiz
- 10:00 John Gunther (Blue) News
- 10:00 Cedric Foster (Mutual) News
- 10:00 Durante-Moore Show (CBS) Variety
- 10:00 Amos & Andy (NBC) Drama
- 10:15 Sunny Skylar (Mutual) Songs
- 10:30 Stage Door Canteen (CBS) Variety
- 10:30 Paul Schubert (Mutual) News
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Eileen Farrell (CBS) Songs



COMEDY SCRIPTS ARE DUCK SOUP TO DONALD, WHO CAN PLAY ALL AGES AND DIALECTS

PETER DONALD

THE "CAN YOU TOP THIS?" GAGMASTER IS A YOUNG VETERAN OF RADIO

TUNE IN SAT. 9:30 P.M., E.W.T. (NBC)

TWENTY-FIVE years old, lean of frame and sandy-gold of hair, Peter Donald himself will tell you that the most frequent reaction he gets from "Can You Top This?" visitors is a frank: "Why, I always imagined you as being fat and fifty!" He doesn't know why, unless it's the age of the jokes he has to tell—or the fact that he's been around radio studios for quite a while now.

Being "old" comes rather naturally to Peter. At 16, he started out playing elderly men on the air, took the part of Maude Adams' husband at 18, achieved the distinction of being both Joan Bennett's and Helen Hayes' radio fathers at the ripe age of 24. On "March of Time," he's portrayed such varied personalities as Generals' Wavell and Montgomery, Lindbergh and the late Leslie Howard.

But his most unusual role so far was that of *Peter Donald*, grandfatherly cracker-barrel philosopher on a transcribed program called "Carnation Bouquet." It was strictly a characterization, but for reasons now unknown even to himself, the young troupier elected to use his own name. As a result, he's occasionally asked if he's a grandson of that "other" Peter Donald.

Actually, Peter has few family memories of the everyday kind. Born in Bristol, England, where his concert-pianist mother and minstrel-comedian father were cur-

rently performing, he spent his childhood growing up on round-the-world tours. He saw India, Africa, Spain, France, Italy, Australia—from behind the footlights. It wasn't until they settled down in New York that Peter went regularly to school. Even then, it was the Professional Children's School for budding young actors and actresses.

Show business has literally been his whole life. One of the most versatile actors in radio, he's been honored by such topnotch scripters as Norman Corwin and Randal MacDougall, who have turned out plays especially for his talents. In one of these scripts, he enacted a character from the age of 17 to the age of 70. In another, lines were written in for every other member of the cast—but Peter had to ad-lib his own. In still another, he was the only actor and played all the parts, besides doing the narrating.

Nowadays, Peter uses these talents only in acting out his four jokes of the evening on "Can You Top This?" The winning contributions from listeners are handed to him, typed out in their barest form, just before the broadcast. The master dialectician glances at them, crosses them out, and proceeds to "cast" his own version from his own repertoire. Once upon a time, Peter used to drag as many as four or five brand-new characters into his jokes. Now he has a "stable" of imaginary stooges, each with their own characteristics and inflections. There are *Gertrude* and *Sadie*, his two Brooklyn girls—*Sam* and *Willie*, his two morons—types, in fact, to cast for every need.

Comedy has become the Donald field, more or less in spite of himself, with his gagmaster duties on "Can You Top This?"—heard over WOR on Wednesday evenings, as well as over the NBC network on Saturdays. But Peter's biggest plum to date is a half-hour program called "Guess Who?"—also over WOR on Wednesday, at 9:30 P.M. Here Peter's the whole show himself, quizzing contestants about snatches played on half-forgotten or little-known records, awarding prizes to those who can identify the voices of various celebrities.

The gags on all these programs are full-tasseled corn, as befits both the subject-matter and Peter's own early music-hall background. But someday, his friends and fellow-workers predict, Peter Donald will be radio's latest big-time variety star, combining his wisecracking glibness and versatility in one program.

ON NEW YORK STATION WOR, PETER IS KINGPIN OF HIS OWN SHOW, "GUESS WHO?"



Saturday's HIGHLIGHTS

★Eastern War Time Indicated.
Deduct 1 hour for Central Time.
— 3 hours for Pacific Time.

(*) Asterisked programs are rebroadcast of various times; check local newspapers.

A. M.

- 8:30 Missus Goes A-Shopping (CBS)
- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- 10:00 Youth On Parade (CBS) Variety
- 10:00 Nellie Revell (NBC) Chatter
- 10:15 The Websters (Blue) Drama
- 10:45 Becker's Pet Parade (NBC)
- 11:00 Saturday Showdown (NBC) Variety
- 11:00 Dubonnet Date (Blue) Music
- 11:05 Let's Pretend (CBS) Drama
- 11:30 Land Of The Lost (Blue) Drama
- 11:30 Fashions In Rations (CBS)
- 11:30 "Hello Mom" (Mutual) Variety
- 11:30 U. S. Coast Guard On Parade (NBC)

NOON

- 12:00 Music Room (NBC) Music
- 12:00 Blue Playhouse (Blue)
- 12:00 Army-Navy House Party (Mutual)
- 12:00 Theatre Of Today (CBS)

P. M.

- 12:15 Consumer's Time (NBC) Advice
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Madness (NBC) Music
- 1:00 That They Might Live (NBC) Drama
- 1:00 Swing Shift Frolics (Blue) Variety
- 1:00 Campana Serenade (CBS) Music
- 1:30 Luncheon With Lopez (Mutual)
- 1:30 The Baxters (NBC) Drama
- 1:30 Chips Davis, Commando (CBS) Drama
- 2:00 Roy Shield (NBC) Music
- 2:00 Metropolitan Opera (Blue)
- 5:00 It's Maritime (CBS) Music
- 5:30 Cesar Saerchinger (NBC) News
- 5:30 Mother & Dad (CBS) Music
- 6:00 Navy Bulletin Board (Mutual)
- 6:00 I Sustain The Wings (NBC)
- 6:00 Quincy Howe (CBS) News
- 6:15 People's Platform (CBS) Forum
- 6:30 Religion In The News (NBC)
- 6:30 Ella Fitzgerald (Blue) Songs
- 6:45 The World Today (CBS)
- 6:45 Rupert Hughes (NBC) News
- 6:45 Leon Henderson (Blue) News
- 6:55 Bob Trout (CBS) News
- *7:00 Man Behind The Gun (CBS) Drama
- 7:00 What's New (Blue) Variety
- *7:30 Grand Ole' Opry (NBC) Variety
- *7:30 Thanks To The Yanks (CBS) Quiz
- *8:00 Blue Ribbon Town (CBS) Variety
- 8:00 Abie's Irish Rose (NBC) Drama
- 8:00 "California Melodies" (Mutual)
- *8:30 Inner Sanctum (CBS) Drama
- *8:30 Truth or Consequences (NBC) Quiz
- 8:30 Foreign Assignment (Mutual) Drama
- 8:55 Ned Calmer (CBS) News
- *9:00 Hit Parade (CBS) Music
- 9:00 Theatre of The Air (Mutual) Music
- 9:00 National Barn Dance (NBC) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Can You Top This (NBC) Quiz
- 9:45 Jessica Dragonette (CBS) Music
- 10:00 John B. Hughes (Mutual) News
- 10:00 John Gunther (Blue) News
- 10:00 Million Dollar Band (NBC) Music
- 10:15 Correction Please (CBS) Quiz
- 10:15 Army Service Forces (Blue)
- 10:15 Bond Wagon (Mutual) Variety
- 11:00 Major George Fielding Eliot (CBS)
- 11:15 Dance Orchestra (CBS)
- 11:30 "Halls of Montezuma" (Mutual)
- 11:30 Mr. Smith Goes To Town (NBC) Music

RADIO HUMOR

● Robert Benchley: Only the other night I was sitting in a night club when Lana Turner sent a waiter over to the table to ask me for a dance. Of course I said yes. And he was a pretty good dancer—for a waiter.

—*Revlon Revue (Blue)*

● Jack Benny: I've been to lots of countries—North Africa, Persia . . .

Phil Harris: Say, that reminds me—I tried to phone you while you were in Persia.

Jack Benny: You tried to phone me?

Phil Harris: Yeah. I put in a Persian to Persian call.

—*Jack Benny Show (NBC)*

● Wendell Niles: Are you kidding? Everybody says: "Come and see me sometime!" I suppose if President Roosevelt said casually: "If you're ever in Washington, drop in and see me," you'd go!

Judy Canova: I shore would. It might be a novelty for him to have a woman around the house.

—*Judy Canova Show (CBS)*

● Customer: I'd like a piece of apple pie.

Waitress: Do you want to eat it here or take it out?

Customer: If you don't mind, I'd like to do both.

—*Can You Top This? (NBC)*

● Ed Gardner: What could you do in Orson Welles' magic show?

Florence Halop: Well, he could read my mind.

Ed Gardner: Go ahead, Orson, it's light reading.

—*Duffy's Tavern (Blue)*

● Bill Goodwin: Oh come now. Ray Milland, marry an old maid like Tootsie?

Tootsie: He's not marrying an old maid. He's marrying a bachelor girl.

Bill Goodwin: Yeah, but maybe he'd like one that looks less like a bachelor and more like a girl.

—*Burns & Allen (CBS)*



HELEN WESTBROOK AND ANNOUNCER JOHN HOLBROOK ADMIRE ACE PERFORMER "BLINKY"

"THE AMERICAN RADIO WARBLERS"



"BLINKY" IS TUNING UP ON HELEN'S HAND

CANARY SONGS BRING A THRILL TO HOME CANARIES AND THEIR OWNERS

TUNE IN SUN. 1:15 P.M. E.W.T. (MUTUAL)

To unsympathetic ears, the burlblings of the "American Radio Warblers" resemble nothing so much as a series of overheated radiators letting out high notes. Sunday afternoon cynics are apt to call them the "indigestion choir."

But to the pet-lovers of America, the songs improvised by these feathered Carusos are as sweet as any breathed o'er Eden. Maiden ladies and doting housewives hustle their own yellow-throated *artistes* right up to the radio to learn a trill or two from "Blinky" and "Sunny Boy."

The 16 all-male crooners are housed like aristocrats—each in his own cage with private bath. At air time, they're grouped around the organ where Helen Westbrook introduces the accompaniment—and most of the melody—to the program. The popularity of the combination is proved by the record—16 unbroken years of warbling on the radio.

WITH THE NATION'S STATIONS



NEW ORLEANS, LA. — Station WWL — Announcer Bill Brengel is trying to keep the "Dawn Busters" from busting themselves wide open with hilarity on the three-hour weekday morning show. But barefooted writer-emcee Vidacovich has entered into the madcap spirit of the party.



SEATTLE, WASH. — Station KOMO — Military Police Sergeant James Rader is host at this jeep party for Roberta Lee Rasmussen, whose birthday fell on KOMO's bond day. He's shown presenting the little lady with a 25 dollar bond, while other guests wish they had birthdays, too.

RADIO FACTS

◆ In the 34,865,000 homes in the United States there are more radios, two to one, than bath tubs; more radios, two to one, than telephones; and more radios, three to two, than automobiles.

◆ Kate Smith, who has never had a singing lesson in her life, has a larger audience than any professional on the air, and is listened to by more Americans than any other individual except the President of the United States.

◆ A "sustaining" program is one which originates in, and is broadcast and paid for by, the network or station. A "sponsored" program is one which is paid for by the advertiser who uses the program to carry a message about his product or service.

◆ The Lux Radio Theatre, directed by Cecil B. DeMille, has been consistently broadcast every Monday evening, except for brief summer vacation periods, at the same hour over the same network since July 29, 1935. This program started off with 5,019,300 listeners over 12 years of age and has increased its audience to a total of 37,200,000 listeners over 12 years of age.

◆ Sunday, March 13, 1938, the day after Hitler sent his troops into Austria, marked the first foreign news round-up ever broadcast by a network from overseas.

◆ The Quiz Kids have won over \$90,000 in defense and war bonds in the three years they have been on the air. Richard Williams, 13, is the biggest winner with more than \$11,000 of \$100 bonds to his credit. Next in line is 11-year old Gerard Darrow whose winnings total \$7,800 in \$100 bonds.

◆ In radio parlance a "gaffoon" is a sound effects man who does two or three sound effects at the same time.



C. P. MacGREGOR

PRODUCER OF TRANSCRIBED SHOWS

To the public, Charles Pearson MacGregor is the informal host of the "Hollywood Radio Theatre." But to behind-the-scenes radio people, he's known as a hard-headed business man. His career is a perfect example of that combination of luck, brains and intuition which has made American enterprise famous the world over.

Luck came into the picture in the early twenties. "C.P." had just settled down (with his new wife, Mildred Meadows) to a San Francisco job as regional manager of a recording firm, when the talkies began to topple silent movie kings and queens from their thrones. The Scotch-Irish youngster, still in his twenties himself, suddenly found he had a key position as Hollywood stars dashed to San Francisco to bombard him with orders for voice tests.

With opportunity practically thundering at the door, the Toronto-born six-footer didn't hesitate long. By 1926, he had set up shop for himself in Los Angeles, right at Hollywood's back door. Then radio's first startled squawks sounded like cash in the till, too, and MacGregor began to produce transcribed programs in his studio.

Now that the studio's equipped to turn out 120 programs a week, "C.P." can take time to think back to his University of Toronto student days, when his heart was set on being a lawyer. The First World War, in which he was a lieutenant in the Royal Canadian Air Force put an end to that dream. But maybe Lady Luck had an eye on his future success all the time.



CHICAGO, ILL.—Station WLS—Singing sisters Connie and Bonnie Linder make merry with Seaman First Class John Bentley and Marine Corporal Eddie Welik on four of the 200 mouth organs Station WLS has collected for mailing to America's servicemen overseas.



ROANOKE, VA.—Station WSLP—Two contestants put on a riotous show at WSLP's question party game, "Bombardier Quiz," held on the stage of a local theater. "Baby," squalling on the right, is protesting the soap-and-water washing he received from "Momma" on the left.



CINCINNATI, O.—Station WCKY—Announcer Fred Bennett dresses up as longhaired Professor Mischa Morandmor, to lead a pond rehearsal of his alleged "Singing Ducks." This photo gives away the secret of the Professor's success—the ducks are after the corn in his pockets.



CHICAGO, ILL.—Station WMAQ—When announcer Ed Allen heard that the loudspeaker in the Chicago U. S. Marine Hospital could not be turned on in time to catch his "Early Bird" program he asked listeners to send earphones for the patients—with the results pictured.



JOHN TILLMAN

"HANDSOMEST ANNOUNCER IN RADIO"

YOUNGSTERS who want to get into radio can take some tips from CBS announcer John Tillman. His typical success story shows just how it's done.

First, tune up your vocal chords. Alabama-born John did it by debating in his high school at Clio and becoming state oratorical champion.

Second, get started at the nearest small station, as early as possible. John began at 16, by putting on a music program with his mother, at the new studio in nearby Troy. Soon he was also doing their announcing.

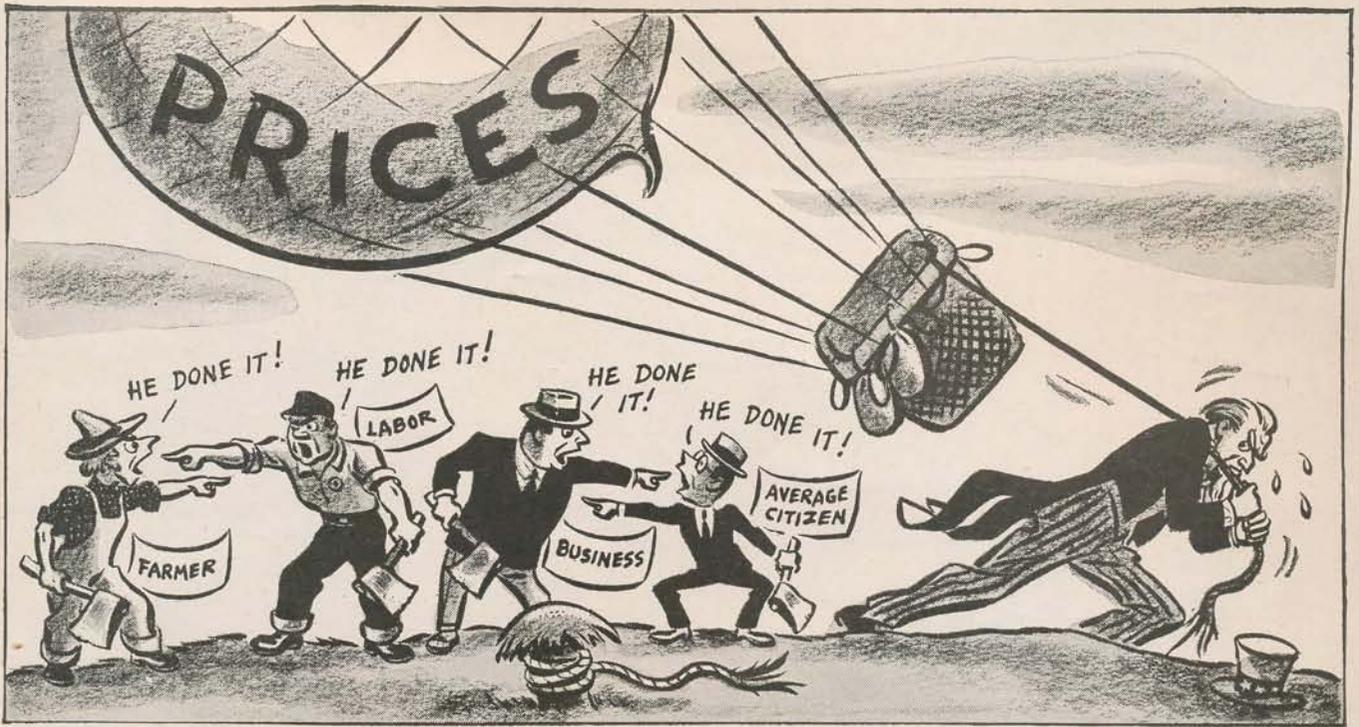
Third, carry on while finishing your education. For four years, John worked on the WSB staff in Atlanta, while attending Emory University.

Now—if you're good—you're ready for a full-time job. After graduation, John was offered an announcer's job at WHAS in Louisville, Kentucky, where he stayed for a year.

If the networks don't come to you, when you're ready, go to them! John sent a recording of his work to CBS in New York, was offered an interview and won a job—as the youngest announcer on any network in 1939.

Today, he does some 35 broadcasts a week, announcing such programs as those of Joan Brooks, Jeri Sullivan, Raymond Scott, doing the commercials on such shows as "Mary Marlin."

In addition, John does all of Columbia's television announcing at present—a job which can't be promised to every aspirant. After all, he's been voted the "handsomest announcer in radio"—by members of his adoring fan club!



Never mind "who done it"—pitch in and help get it down!

THIS IS YOUR UNCLE SAM talking—but I'm going to talk to you like a DUTCH uncle, to keep all of us from going broke.

Ever since the Axis hauled off and hit us when we weren't looking, prices have been nudging upwards. Not rising awfully fast, but RISING.

Most folks, having an average share of common sense, know rising prices are BAD for them and BAD for the country. So there's been a lot of finger pointing and hollering for the OTHER FELLOW to do something—QUICK.

The government's been yelled at, too. "DOGGONNIT," folks have said, "WHY doesn't the government keep prices down?"

Well, the government's done a lot. That's what price ceilings and wage controls are for—to keep prices down. Rationing helps, too.

But let me tell you this—we're *never* going to keep prices down just by leaning on the government and yelling for

the OTHER FELLOW to mend his ways.

We've ALL got to help—EVERY LAST ONE OF US.

Sit down for a minute and think things over. Why are most people making more money today? It's because of the SAME cussed war that's killing and maiming some of the finest young folks this country ever produced.

So if anyone uses his extra money to buy things he's in no particular need of . . . if he bids against his neighbor for stuff that's hard to get and pushes prices up . . . well, sir, he's a WAR PROFITEER. That's an ugly name—but there's just no other name for it.

Now, if I know Americans, we're not going to do that kind of thing, once we've got our FACTS straight.

All right, then. Here are the seven rules we've got to follow as GOSPEL from now until this war is over. Not some of them—ALL of them. Not some of us—ALL OF US, farmers, businessmen, laborers, white-collar workers!

Buy only what you need. A patch on your pants is a badge of honor these days.

Keep your OWN prices DOWN. Don't ask higher prices—for your own labor, your own services, or goods you sell. Resist all pressure to force YOUR prices up!

Never pay a penny more than the ceiling price for ANYTHING. Don't buy rationed goods without giving up the right amount of coupons.

Pay your taxes willingly, no matter how stiff they get. This war's got to be paid for and *taxes are the cheapest way to do it.*

Pay off your old debts. Don't make any new ones.

Start a savings account and make regular deposits. Buy and keep up life insurance.

Buy War Bonds and hold on to them. Buy them with dimes and dollars it HURTS like blazes to do without.

Start making these sacrifices now—keep them up for the duration—and this country of ours will be sitting pretty after the war . . . *and so will you.*

KEEP PRICES DOWN!

Use it up • Wear it out
Make it do • Or do without

Uncle Sam



How to Compose Two Symphonies a Week— To Order!

THAT'S a lot of music. Hard enough to write in the white heat of inspiration. A miracle—when you consider that this music is created to order. Yet, it's being done every week by NBC staff composers.

Every week, scripts of NBC shows come to their desks. Bridges, cues, background music, theme music—all are needed before rehearsal. All of it must be suited to the mood and meaning of the program. All of it—whether it's only four bars or twenty-five minutes of solid music—will probably be played just once, and never heard again.

And it adds up to the equivalent of two full-length symphonic scores a week—every single week of the year!



For the National Broadcasting Company's own shows, and for the programs of its clients, the creative genius of these NBC composers is always available.

In the years that the National Broadcasting Company has built up its Music Division to be the best in broadcasting—one goal has been the guide: make music serve broadcasting, do everything possible to enable music to enrich the programs heard over NBC.

Careful planning like this, the creation of the most perfect facilities to meet all the needs of broadcasting, insistence upon leadership in every field of radio—these are some of the things that make NBC "The Network Most People Listen to Most."

The National Broadcasting Company

America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA

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