

TUNE IN

SEPTEMBER, 1944 FIFTEEN CENTS

20c IN CANADA



DON'T CALL ME "POPS"

by

PAUL WHITEMAN

THE NATIONAL RADIO MAGAZINE

ANG



Who are you in the *Daytime*?

ARE your emotions influenced by the hands of the clock—or by the ticking of your heart?

The Blue Network and its affiliated stations are inclined to believe that *your* hopes and desires—your tastes and your preferences *don't* change with the passing hours.

That if you enjoy a good, hearty laugh of an evening, you also enjoy mirth and wit while you're washing the dishes. That if there's a small baby in the house, you,

like he, are swayed more by its needs, day and night, than by the hour or minute. That if you go through the *evening* listening for news of some specific theater of war—that's where your thoughts may be while you're waiting for the kids to come home from school.

These are more than beliefs on our part. They are convictions—convictions so firm and deep-rooted that we have built the entire structure of *our* daytime

radio programs upon them. Furthermore, we bring you a whole wealth of such programs, not once or twice a week but every day!

For in this important phase of our operations, as in all others, the Blue, and its affiliated stations know that their function in life is to furnish a bridge between the world and you—to express the world to you and you to the world...

In fact... this *is* the Blue Network!

THIS IS THE *Blue* NETWORK

A M E R I C A N B R O A D C A S T I N G S Y S T E M , I N C .

"TUNE IN"

for

COMPLETE RADIO ENJOYMENT



THE RADIO MAGAZINE
FOR EVERY MEMBER
OF THE FAMILY



IMPORTANT ANNOUNCEMENT

Because of transportation problems and present day paper conservation policies you can avoid disappointment by having "Tune In" sent to your home regularly every month. Coupon, below, for your convenience.

only \$1.50

FOR TWELVE EXCITING ISSUES

FILL IN AND MAIL THIS CONVENIENT COUPON NOW

TUNE IN
30 ROCKEFELLER PLAZA
RADIO CITY, N. Y.

Please enter my subscription for one year to "Tune In." My money order for \$1.50 is attached.

NAME.....

ADDRESS.....

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

VOICE OF THE LISTENER

TELEVISION

Gentlemen:

It seems to me that the people who are demanding television right after the war just don't understand the problem. Do they realize how far from clear present television pictures are? How tiring to the eyes to watch them for any length of time? How impossible it is to enlarge these imperfect pictures without their becoming more indistinct? (As you well know, the size of a television screen has nothing to do with the clarity of the image.)

I do not mean to criticize the industry—television, even at present standards, is an awe-inspiring sight. But I don't wish to buy an expensive receiving set, and then find it outmoded by new developments in a year or two. On the other hand, if a great many of these pre-war sets are sold, the industry may delay putting new improvements on the market for many years—for fear of making obsolete millions of family radios.

STEPHEN BURDY

New York, N. Y.

Dear Sir:

When the telephones and automobiles and refrigerators first came into wide public use, they were far from perfect. Improvements are still being made. Yet all of us use and enjoy them, and have been doing so for years.

Why can't television be developed in the same way? I've been hearing about it now for more years than I care to think about—and still it's not "ready"—not "perfected." Nothing is ever perfected completely in a laboratory—all sorts of flaws are found when inventions are used on a mass scale.

I, for one, don't intend to wait years for television while a group of Utopian scientists add a button here and gadget there.

JOHN MURPHY

Brooklyn, N. Y.

Sirs:

Your page on television is a fine addition to the magazine. I was glad to see an impartial summary of conditions in this controversial and highly interesting field.

Let's have more information on what's going on in radio—aside from the shows, I mean.

SAM LAMBERT

Chicago, Ill.

ILLUSIONS SHATTERED

Dear Editor:

Every time you write up one of my favorite daytime stories, I get a whole series of shocks. After listening to these people for a year or more, we fans begin to imagine just what they look like—and then your magazine prints pictures of them and spoils it all. Some of them just don't fit the parts they play a bit. Surely there are other topics for you to write about, without taking all the joy out of the serials.

MRS. BETTY STONE

Wichita, Kansas

DISADVANTAGES OF REALISM

Dear Editor:

In the May issue of TUNE IN, page 47, you refer to the greater realism of FM receivers in broadcasting radio dramas, mentioning such sound effects as "gun shots," "slamming doors" and "tropical storms."

When this millenium dawns, have mercy on a nerve-wrecked public, and spare us the agony of crying babies and sobbing females. I often wonder who conceived the idea that these forms of hysteria are entertaining. They are not.

MARY K. HOPKINS

New Market, Md.

FRED WARING

Gentlemen:

I was very much surprised and disappointed when I heard that Fred Waring was leaving the air. My husband, who is now a Navy flyer, and I have been listening to "Pleasure Time" for several years. We have also been to see several very entertaining "Pleasure Time" broadcasts. I know that I speak for millions of Fred Waring's fans when I say that I am going to miss "Pleasure Time" very much.

MRS. C. L. E.

Rye, N. Y.



RADIOQUIZ

BOB HAWK
GUEST QUIZARD

QUIPMASTER OF "THANKS TO THE YANKS" (CBS)



1 This noted actor-producer-director-amateur magician is: (A) Norman Corwin (B) Orson Welles (C) Arch Oboler



2 Talking to Kate Smith over a coffee cup is her partner: (A) Durwood Kirby (B) Ed Fitzgerald (C) Ted Collins



3 This child-photo of a comedy team's feminine half shows: (A) Molly McGee (B) Gracie Allen (C) Portland Hoffa



4 Mamale and Papale Cohen are heard on: (A) Life Can Be Beautiful (B) Abie's Irish Rose (C) The Goldbergs



5 Surrounded by smiling servicemen is the young CBS songbird: (A) Kay Penton (B) Joan Brooks (C) Jeri Sullavan



6 Taking life easy on her sun-kissed yacht is the comedienne: (A) Minnie Pearl (B) Cass Daley (C) Judy Canova



7 Noted for zany song-titles, this smiling composer-conductor is: (A) Ray Scott (B) Morton Gould (C) Ray Bloch



8 Beauteous Joy Hodges is eyeing her favorite Irish tenor (A) Dennis Day (B) Danny O'Neil (C) Morton Downey

ANSWERS ON PAGE 45

VOICE OF THE LISTENER (continued)

CONGRATS ON PROGRAM LISTINGS

Dear Editor:

Putting all the lists of popular programs together was a very good idea, I think. It's a lot handier than having to hunt all the way through the book for them. I especially like having a short-wave section included—after all, lots of us who never bothered much with short-wave before have our ears glued to it now.

What's most surprising to me is how good looking those two pages are. Most newspaper listings are so small and poorly printed as to be illegible. Keep up the good work.

BENJAMIN OXFORD

Portland, Maine

BLINDERS OFF "BLIND DATE"

Dear Sir:

I'm just crazy about the Blind Date show and read everything I can get my hands on about it. But I never really got a clear notion of what goes on until I saw your swell story by Francigene Sheridan. Let me tell you, every girl who reads that story is going to be hankering for a chance at a "blind date" of her own—and I hope that the local stations take up your idea of putting on similar shows real soon. I know I wouldn't let any grass grow under my feet before I applied.

What I liked best about the story is that Miss Sheridan wasn't being a snooty big-city reporter, acting superior to everything on the program. She talked as if she had a real good time, and made me feel just as if I'd been there myself. No kiddin', I liked it.

MARIANNE OSTROW

Indianapolis, Ind.

A BOOST FOR DINAH

Gentlemen:

I have always enjoyed your magazine, but the July issue certainly held a special thrill. I refer to Dinah Shore's article, "My Ten Favorite Songs." Her choice of my composition, "Mad About Him Blues," and the swell story Dinah wrote certainly handed me a big kick.

I'd like to publicly express my thanks to Dinah . . . She Shore is one wonderful gal, and I can never thank her enough for all the help and encouragement she gave Larry Markes and myself at the time it was needed most.

DICK CHARLES

Blue Production-Director

New York, N. Y.

D-DAY BROADCASTS

Dear Sir:

I am writing this to you hoping that through your magazine the thanks and appreciation of every American may be extended to the radio broadcasting industry for the magnificent way they rose to the challenge of "D-Day." The news was given to us almost as if it was happening, making us feel as if we were right across the Channel—and yet managed to be "objective" as well.

A special word should be said too for the fine way certain programs and personalities helped us to keep our emotional balance by carrying on much as usual—especially "The Breakfast Club," Curley Bradley and "The Farm and Home Hour" and Ginny Simms.

BERNICE WIGGINTON

Pittsburgh, Pa.

"THE VOICE"

Dear Sir:

We enjoyed your July issue of TUNE IN immensely—except the "Letters to the Editor" column. So Catherine Bourret thinks Frank Sinatra is the "king of corn." Maybe thousands of others do, too, but we would like to add our 2c worth.

We met Frankie when he was appearing in Boston and you couldn't imagine how "nice" he really is. He has personality plus, and we think he has the finest voice going. We say, "as long as Frankie sings, there'll be less of Bing," so please give us more stories and pictures of "The Voice."

MARIE DELANEY
DOROTHY DE MASSE

Chelsea, Mass.

TUNE IN

VOL. 2, NO. 5 SEPTEMBER 1944

EDITOR-PUBLISHER

Richard Davis

MANAGING EDITOR
Lawrence Falkenburg

EXECUTIVE EDITOR
Teresa Buxton

ASSOCIATE EDITOR
Elba Lohman

ASSOCIATE EDITOR
Francigene Sheridan

RESEARCH EDITOR
Alton Brimmer

CONTENTS

DON'T CALL ME "POPS" by PAUL WHITEMAN	7
ARTHUR GODFREY	10
LILY PONS AND ANDRE KOSTELANETZ	12
"PEOPLE ARE FUNNY"	13
ROSE BAMPTON	16
ELEANOR STEBER	17
"BREAKFAST CLUB"	18
CARL FRANK AND BARBARA WEEKS	22
TOMMY DORSEY	26
FRANK SINATRA	29
ALL SET FOR TELEVISION	30
"COLONEL" STOOPNAGLE	32
"LORENZO JONES"	36
"VOICE OF THE ARMY"	39

DEPARTMENTS

ALONG RADIO ROW	4
OF MIKES AND MEN	6
THERE'S MUSIC IN THE AIR	42
RADIO HUMOR	44
WITH THE NATION'S STATIONS	44
RADIO FACTS	45
POPULAR PROGRAM LISTINGS	46
TELEVISION	48

ON THE COVER

PAUL WHITEMAN, who discusses his musical ideas and noteworthy plans for the future — on page seven.

TUNE IN, published monthly by D. S. Publishing Company, Inc., 30 Rockefeller Plaza, Radio City, New York 20, N. Y. Richard Davis, president; V. C. Albus, secretary. Single copies 15 cents. Subscription, \$1.50 for 12 issues. TUNE IN accepts no responsibility for manuscripts and photographs that may be submitted. Manuscripts returned only with self-addressed envelope. Entered as 2nd class matter January 20th, 1943 at the Post Office at New York, N. Y. under the Act of March 3rd, 1879. Copyright 1943 by D. S. Publishing Company, Inc. PRINTED IN UNITED STATES OF AMERICA

AROUND THE NETWORKS

Ginny Simms' post-war planning ideas are making her more popular than ever with the boys in uniform.

The NBC star is devoting much time and energy to promoting her "Lest We Forget Program" through which the wounded and sick of World

II would be entertained by professionals long after the war is over. Mrs. Franklin D. Roosevelt and the



mayors of various cities in which convalescent hospitals are now located have already expressed their

interest and desire to cooperate in the project. The need for an organized and permanent entertainment committee first became clear to the

songstress on a hospital tour, when she found veterans of the last war who had seen no shows for years.



CBS seems to be grooming a second Kate Smith in "Family Hour" soprano Eileen Farrell (shown here with baritone Reed Kennedy). A six-week spot on the program last summer brought so many requests for a repeat that the songstress was signed up for thirteen weeks this time.

Joe E. Brown's fans will have an opportunity to find out all about their favorite's battle front tours when his new book, "Your Kids and Mine," is published late in September. The comedian has traveled more than 100,000 miles to bring his famous grin to boys in front lines.



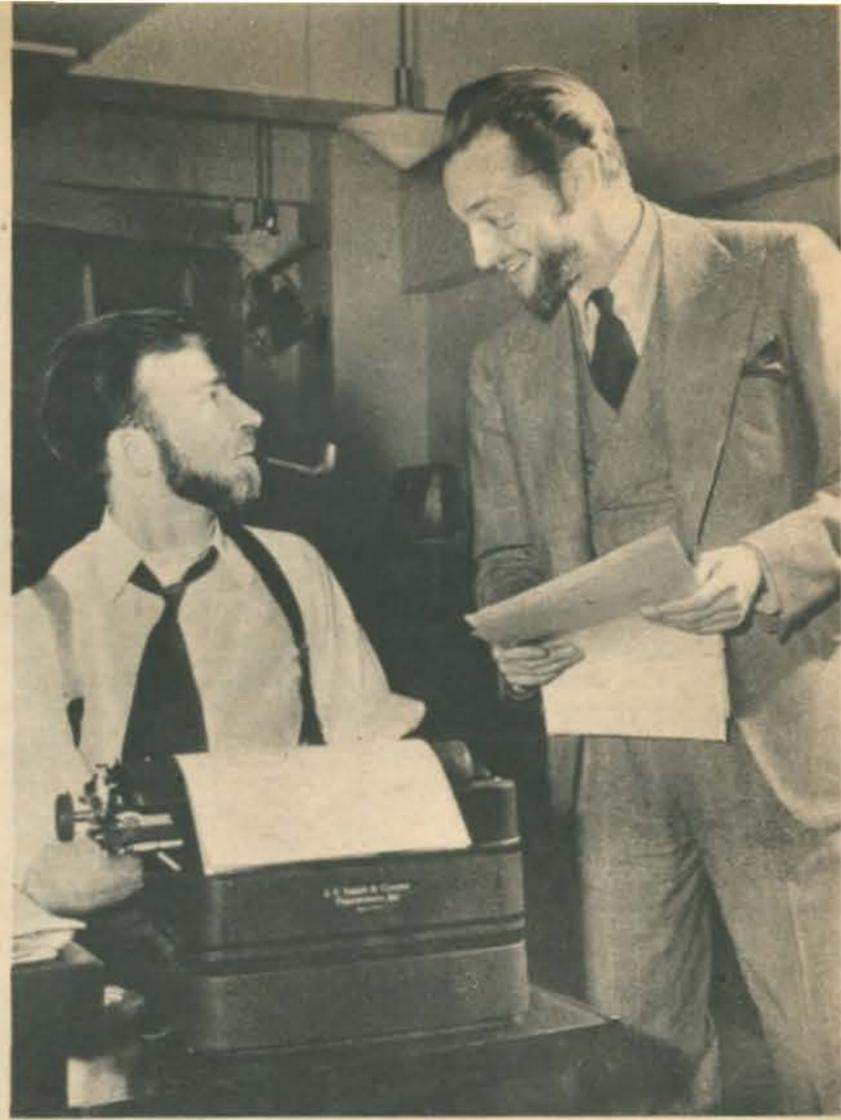
Just eight years ago, in September of 1936, Major Bowes first sounded a gong over CBS—and gave the language a new expression, "to get the gong." Since then, approximately 750,000 young hopefuls have passed through auditions conducted by the Major. Some 22,000 of these have gone on the air, including many who are now radio and Broadway favorites.



Mutual newsman Gabriel Heatter, now in his eleventh year on the air, has received additional proof of his increasing popularity in the form of a million-dollar contract from his three sponsors—Barbasol, Forhans and Kreml. The contract is one of the largest ever given to a radio personality and covers a three-year period starting on January 1, 1945 and ending January 1, 1948. Heatter first leaped to radio fame in 1936, when he ad-libbed for 52 minutes while awaiting the verdict in the Hauptmann trial.



ARCHIE OF "DUFFY'S" was tickled network-Blue over the arrival of tiny Ed Gardner, Jr. But the Gardner maid quit the very day the baby was born—and big Ed found out that it was no joke trying to be funny while running an 11-room house!



NBC COMMENTATORS Robert St. John and John Vandercook have similar beards, are the same height, were born the same year (1902)—and broadcast for the same sponsor.

"**HOLLYWOOD STAR TIME**" brings movie people to radio in a new kind of informal chat, aired while they're "on location," in film studios—or at luncheon, as in this shot of Georgia Carroll and Cary Grant being mike-interviewed by Gary Breckner.



Along Radio Row



VETERAN ACTORS at 6 and 10 are Jim Ameche, Jr., and Lorna Lynn, both of the CBS "Big Sister" cast. Jim is the son of the emcee-announcer by the same name.



"THE GOLDBERGS" — far from a CBS mike: Roslyn Silber (*Rosie*) plays for actor Jim Waters (*Jake*) and author-actress Gertrude Berg (*Mollie*), in the latter's home.



MOST RADIO BABIES learn to face the cameras young, and Vivian Fridell's daughter, Janice, is no exception. Papa is "non-professional," but mama is a Milwaukee-born actress who has been starring in "Backstage Wife" from Chicago, ever since 1935.



SHIRLEY MITCHELL — who sings with Bob Crosby, acts with "Fibber McGee and Molly" and "Gildersleeve" — should be a triple-threat when television arrives to stay!



A WHITE PERSIAN CAT named "Baby" is the pet of auburn-haired Norma Jean Ross, who has lived in almost as many states as a cat has lives — from Fremont, Nebraska (where she was born) to Chicago (where she plays in "The Guiding Light").



He Proposed last night!

-how lucky that I wore my lovely

Evening in Paris
face powder



Face Powder \$1.00
Perfume \$1.25 to \$10.00
(All prices plus tax)

BOURJOIS
NEW YORK

Tune in "Here's to Romance," starring Larry Douglas, with Jim Ameche and Ray Bloch's Orchestra—Thursday evenings, Columbia Network.

OF MIKES AND MEN

By

LAURA HAYNES

Our months-early nomination for 1944's title of Most Welcome Returner of the Year is RUDY VALLEE, now that he's been retired from active service. The former Coast Guard lieutenant, resuming regular broadcasts with a new variety show over NBC, should have no trouble re-establishing himself as a top airshowman.

★ ★ ★

Whenever you hear CASS DALEY referring to anyone called "SWAGGIE" in her scripts—whether on Columbia's "Iced Coffee Time" or guest appearances elsewhere—you'll know she's saying hello to a certain person back in Philadelphia. It's her pet nickname for her mother . . . And whenever you hear ED "Archie" GARDNER taking the name of "MR. HEGEMAN" in vain, on "Duffy's Tavern" over the Blue, you can be sure he's ribbing his father-in-law.

★ ★ ★

ANDRE KOSTELANETZ, batoneer now on vacation from "Pause That Refreshes" (see stories on pages 12 and 17), isn't the only member of the program who is married to a PONS! So is DAVID ROSS, the emcee . . . But their wives—LILY and BEATRICE PONS, respectively—aren't even distantly related.

★ ★ ★

Now It Can Be Told: For months, EDGAR BERGEN patiently (?) withstood all the teasing of CHARLIE MCCARTHY, who never misses a chance to rib The Knee about his vanishing hair. Actually, it's Charlie himself who wears the family toupee—several of them, in fact, to go with different costumes . . . Supply's running low, however, because of the war. Seems that the bright red tresses (real human hair) were mostly imported from Ireland—to suit the wearer's Gaelic charm and cognomen.

★ ★ ★

Taking No Chances: PHIL BAKER has his accordion insured for \$100,000. A unique left-handed instrument, it was made especially for him . . . JOHN CHARLES THOMAS, who has more than 3,000 titles in his library of music, has the collection "covered" to the tune

of \$50,000 . . . DUNNINGER has applications in for more than \$1,000,000—to insure the Master Mentalist brain . . . and ANNE NICHOLS, author-producer of "Abie's Irish Rose," has taken out group insurance on everyone connected with the program. Cost-free to the entire cast, the policies cover musicians and crew, as well as such stars as JULIE STEVENS, DICK COOGAN, and MENASHA SKULNIK.

★ ★ ★

CHET LAUCK, front half of "Lum and Abner," does round-up chores on his 153,000-acre ranch from the "saddle" of a used jeep which is the envy of all his neighbors . . . COLLEEN MOORE, once the flapper film star of the 20's and now the Story Lady of Mutual's "Safety Legion Time," has given 15 of her best-known movies to the New York Museum of Modern Art—including copies of such nostalgiana as "Flaming Youth" and "Lilac Time."

★ ★ ★

An epic though friendly feud will take place this fall when KATE SMITH'S show moves to Sundays on CBS—opposite JACK BENNY'S program over NBC. She'll come back to the air earlier than usual, just to get off to a good head start.

★ ★ ★

Real name of TED MALONE—recently graduated from radio "literary teas" to dramatic war broadcasts direct from Europe for Blue—is FRANK ALDEN RUSSELL. He changed his label back in 1929, when he first began reading verse over the ether, because he didn't want to be identified with the "sissy" type of program which later made his *alias* a household word . . . Other airwave aces who got their start by interpreting poetry include BOB HAWK, quizmaster of "Thanks to the Yanks," and NORMAN CORWIN, CBS scripter-producer-director.

★ ★ ★

DINAH SHORE (whose vocalizing is scheduled to move from CBS to NBC this fall) is studying Spanish and plans to take up Portugese—the better to serenade South and Central America.

★ ★ ★

One of the beaver boys (JOHN VANDERCOOK and ROBERT ST. JOHN) pictured on page 4 of this issue is the central figure of our favorite story this month. The NBC commentator was on a midwestern lecture tour when a startled audience member asked: "Who's that man with the beard?" "That's ST. JOHN," answered a friend. "I didn't ask you what Biblical character he's impersonating," said the first woman. "I asked you to tell me who he really is!"



DON'T CALL ME "POPS"

by PAUL WHITEMAN

THE BLUE NETWORK'S MUSICAL DIRECTOR HAS YOUNG IDEAS ABOUT MUSIC

GENERALLY speaking, I'm not any more sensitive than the next guy. I've been making my way in the musical world for quite a while now, and in the course of time you learn to ride the bumps and get pretty philosophical about the occa-

sional name-calling. But there's one thing that never fails to rile me. That's when people insist upon calling me "Pops."

I know the nickname is well-meant. I know it's more or less inevitable, con-

sidering the length of time I've been around. But the thing I don't like about it is that it implies I'm a hundred years old, and that my career is entirely behind me. The truth of the matter is that it's only the beginning, folks.

If my plans go through on schedule, radio audiences will hear some amazing new developments in music and musicians before the year is out. In fact, they're hearing some of them on Blue Network shows this summer.

First, there's our group of "vest-pocket" symphonies, brand-new ones written especially for radio by outstanding modern composers. And there are new singers, instrumentalists, arrangers—the pick of the crop—being incorporated into the Blue's orchestra.

The orchestra itself, increased and improved, is already beginning to give out with a new kind of music which, for lack of a better name, I call "salon swing." Without getting too technical, this means an orchestra set up along the lines of a symphony, but one which can tackle swing, "pop" music, and sure 'nough symphony—in fact, any kind of music—without blinking an eye or missing a beat.

Blue Network officials want the orchestra which represents them to be the best in the world, and they've given me a free hand to go ahead and try to build it. I've been made a kind of musical producer. It's my job to find new musical talent, track down new musical ideas and get music in the groove (no pun intended). If I'd dreamed up the job myself, I couldn't have made it more ideal. The two things I enjoy more than any others in this tired old world are—finding new talent and formulating new ideas.

Digging out young talent has always been my particular delight and privilege, and my blueprint for the future contains more of the same. You've heard some of

the newcomers in the past season, via Philco's "Radio Hall of Fame." You're hearing more of them now, during the summer months.

But there is still another phase of musical discovery which I hope will take its place in the sun. That's where the "vest-pocket" symphonies come in. I believe that music doesn't belong—and shouldn't be placed—in cut-and-dried categories.

People are always asking me which I prefer, "swing" or "symphony." It sounds corny, perhaps to answer "both and neither," but that's the fact of the matter. Both are built up, actually, on the same foundation: The music of the people. In swing, the emphasis is on rhythm; in symphony, it's on melody. But both arise from the plain, down-to-earth music of the countries from which they spring.

Take the folk-music, the simple, universal melodies, out of opera and symphony, and I say you haven't got much left. Take the dance rhythms of the people out of swing, and I say you've got less. I want the orchestra over which I preside to be able to play both or either—and blend the two.

I want our streamlined symphonies—"symphonettes," as we call them—to strike a happy medium, to put the so-called "serious" music into "short, easy-to-take melodic and rhythmic pieces for radio. I'm not the only one who wants this, either. The composers themselves have all been enthusiastic. I'm trying to get them—as well as their compositions—out of the pigeonholes, whether they be "serious" composers, popular tunesmiths, radio arrangers, or the boys

who write background scores for the movies. Among those who have accepted are Roy Harris, Igor Stravinsky, Aaron Copland, Leonard Bernstein, Paul Creston, David Rose, Richard Rodgers, Morton Gould, Peter De Rose, Eric Korngold, Victor Young, Ferde Grofe—quite a list!

Some of these men have written full-length symphonies all their lives. Others had never tackled anything more solid than popular tunes or incidental music for movies. None had ever attempted anything like these short symphonies before, and I want them to have a free hand. There are just two restrictions: *Time*—only 5 to 7 minutes in length; and *appeal*—all the symphonettes must be melodic. The rest is up to them—and the public.

The present works have been commissioned under the Blue's Creative Music Fund. If the public (meaning you) responds favorably, the symphonettes may get further hearing in concert halls—and the fund may be set up permanently for subsidizing still more.

Maybe I'm sticking my neck out, but it seems to me the scheme has a good chance of succeeding. I've got two reasons for believing so. One is my own experience. The other, my ideas about the tastes of the future.

Back in 1919, when I launched my own first band at the Alexandra Hotel in Los Angeles, I had something musically new to sell, too. The nine boys in the band and I called it "symphonic jazz"—ragtime with the kinks ironed out of it. Before we played that first performance, plenty of skeptics shook their heads and thought we were crazy.

THIS IS THE COUNTRY HOUSE THAT JAZZ BUILT FOR "KING" WHITEMAN — WHO IS NOW A GENTLEMAN FARMER AS WELL AS A MAESTRO





HISTORY WAS MADE BY THIS BAND — WITH A YOUNGER, SLIMMER PAUL AS ITS LEADER — AT LOS ANGELES' ALEXANDRA HOTEL, IN 1919

Most of them were sure that the American public wouldn't go for anything as new-fangled as that. They said that the public wanted its jazz "jumpy" and its symphony "sedate," and never the twain would meet. Well, they did meet—and the results at that time made musical history.

Don't tell me the American public doesn't go for new things. There's nothing stick-in-the-mud about this country. We love new things and, if they're also good, the sky's the limit.

Then there's the probable trend of the future to consider. I don't claim to be a crystal ball expert—if I could foretell the future, I'd be in the horse-racing business. But I believe that the end of the war will bring an increased interest in music, an increased desire for new developments in it. The bars will be down.

I know what happened as a result of the last war. I was in the Navy then, and they let me organize a band. I had the pick of the crop and so I can claim, with a clear conscience, that it was a good band. Thanks to that band, thanks to the American doughboys who carried the love of American music overseas, thanks to the democracy of feeling they brought, popular music came into its own.

Before the war, popular music was something of a stepchild, looked down upon and scorned. After the war, we were able to bring it into concert halls, stadiums, opera houses. My own outfit took "Rhapsody in Blue," "Kitten on the Keys," "Grand Canyon Suite" and other departures from the norm into Aeolian and Carnegie Halls. We played the highbrow Palladium in London, and the bluebloods in the audience didn't

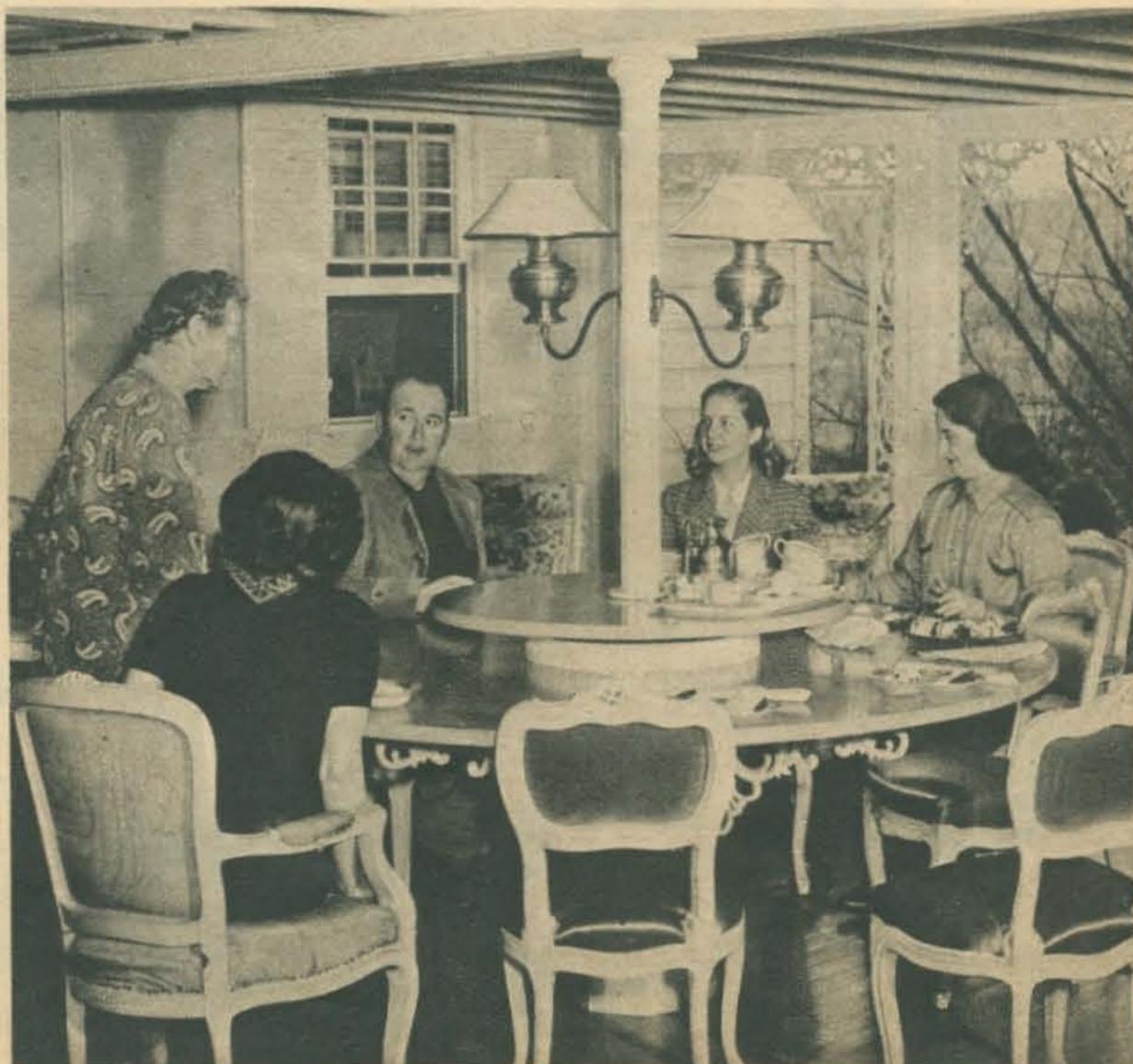
so much as raise an eyebrow. They raised their hands instead—to applaud—and many a high-born foot was tapping out the rhythms in time to the music, besides. The old barriers had been broken down.

In this war a group of American Negro choristers has already sung before the King and Queen of England. Radio, with its ability to reach into the far corners of the world, has boosted not only the cause of American music

but also the hope for its future in the worldwide musical picture. Once again, and even more so than before, the traditional bars are down.

So, you see, you can't blame me for being optimistic. You can't blame my making plans—big plans—for the future. And maybe you'll see now why I object to being classified as a fuddy-duddy, if only by implication.

Do me a favor, will you? Whatever else you do, just don't call me "Pops"!



PAUL'S FAMILY GROUP TODAY — DAUGHTER MARGO AND MRS. WHITEMAN AT THE RIGHT

THAT MAN GODFREY!

EARLY-MORNING RAMBLINGS KEEP THE ALARM-CLOCK CROWD AMUSED

TUNE IN MON. THRU SAT. 6:30-7:45 A.M. E.W.T. (WABC, NEW YORK); 6:30-9:30 (WTOP, WASHINGTON)

YOU'D never think commercials could be made the most fascinating part of any program—not a successful program, anyway. Yet Arthur Godfrey has managed for ten years now to hold listeners spellbound by the way he handles 'em. And though the sponsors are often struck dumb with horror rather than delight, they find it pays them dividends.

The magic formula is really quite simple. Instead of reading off script ravings about super-duper dog food which ad men have labored all night to produce, Godfrey just tells the public what he thinks about it. "I think it's pretty good," he says. "Feed it to my dogs all the time. They're still alive too."

And the folks back home believe him. He's not always so gentle, either. Among the multitude of products which use his services, there are bound to be a few which go against the grain of a he-man. Lipstick, for example. It's just a lot of unnecessary war paint to him. "But if you have to use it," he mutters, "this one's all right. Doesn't smear like some of em do. And it won't set you back much to buy it."

Every once in a while, of course, one of A.G.'s bright ad-libbing ideas lands him in the soup. He's only surprised that it doesn't happen oftener. Then he has to make a personal appearance before a sober and indignant board of



ARTHUR GODFREY'S CONSCIENCE IS A FREQUENT STUDIO VISITOR, WARNING HIM AGAINST MAKING EXAGGERATED CLAIMS FOR SPONSORS

directors to explain why he said, "Phooey," after reading the copy. But the genial iconoclast always comes out on top somehow.

Most insulted sponsor of all—and most satisfied—is Zlotnick the furrier in Washington. When the chunky spieler ambled down there one day, years ago, to take a look at the store that was paying him his bread and butter, he found a huge white Polar bear out in front as a sign of the trade. What's more, the said bear was white only by courtesy, and resembled nothing so much as a Noah's Ark hand-me-down which had led a hard life besides. Then the fur began to fly. Godfrey described that moth-eaten animal—and its accumulation of grime—in such joyous and juicy detail, that even tourists pricked up their ears, and Zlotnick's bear became one of the sights of Washington.

There's only one way in which the program is deceptive. That slow-paced ruminative drawl, which takes the sting out of many a sly remark, is reserved for early-morning hours, when ears are tender and dispositions uncertain. It represents the true Godfrey not a whit. Seen in the flesh, there's nothing of the bearded, inoffensive philosopher about this lad. On the contrary! He's a bumptious, gum-chewing, red-headed dynamo, with a pair of ham fists that he knows how to use if he has to. Five-feet-eleven, 190 pounds, with the build of a blocking half-back, the freckle-faced 41-year-old doesn't look his age, is good-natured but stubborn.

As daddy of the record-playing "musical clock men," Godfrey now earns his living (and a mighty good one) by a gift of gab, but essentially he's a doer rather than a talker. Filled with an overwhelming zest for life, adventure has seldom beckoned this unconventional spirit in vain. He started his hard-knocks education as a New York newsboy, followed through with a job as busboy in Childs, and then took to coal-mining. The athletic youngster once hoboed from Los Angeles to Chicago, drove a taxi for a while, and knows what it means to go broke in vaudeville (playing banjo and guitar). A favorite occupation was that of real estate salesman—for cemetery lots. But he chatted himself right out of the profession by selling the whole cemetery in six months.

The sports-loving extrovert says his real love is the sea, which he knows at first hand through nine years touring the Near East and Mediterranean as a sailor in the Navy. Nowadays, Arthur has to content himself with splicing salty anecdotes of riotous days in Constantinople—and racing his 19-foot lightning class sailboat on the Potomac of a Sunday.

Of late years, the easy-going wisecracker has taken up farming, at 120-acre Godfrey Gates in Virginia, some twenty miles from Washington. A. G. keeps real farmer's hours, too, going to bed about nine and getting up at 4:30 each morning to make the studio by air time. The whole project came about because Godfrey loves horses and originally bought five acres on which to keep his favorite. But he's not a man who knows half-way measures, and the farm has become a passion with him. Government pamphlets and scientific treatises on the raising of horses, cows, chickens and pigs inundate the house (made over, of course, according to Arthur's ideas). He and his family—wife Mary Bourke and sons Richard, 14, Mike, 4, and Pat, 2—live almost entirely on the products they raise themselves. "Pop's" no gentleman-farmer, either, but can stick pigs, cure hams and tend sick calves with the best of 'em—though he admits that no New York-born boy can match a son-of-the-soil's green thumb.

The big redhead brings as much enthusiasm and sincerity to broadcasts as he does to his personal interests. That's why fans are convinced "that man Godfrey" means what he says.



THE SHOW MUST GO ON—WITH MUGS RICHARDSON ASSISTING



WTOP BROADCASTER ARCH McDONALD ABOUT TO INTERRUPT SONG

MR. AND MRS. — IN UNIFORM

PONS AND KOSTELANETZ GO OVERSEAS FOR THE U. S. O.

G. I. JOE'S eyes popped and excitement-fever ran even higher than the local temperature, when the news broke that Lily Pons and Andre Kostelanetz were touring the Persia-Iran-Iraq circuit for eight weeks. Top comedians and "pop" singers had occasionally got that far with the Camp Shows. But — an opera star and a symphonic conductor?

U. S. O. reports have long shown many requests for more classical records and programs, yet "Kosty" and Lily — who also happen to be Mr. and Mrs. — balanced their choices with care. The coloratura soprano sang both "Lakme" arias and Gershwin tunes. The baton-master rehearsed and conducted available service orchestras in both concert and popular numbers.

The trip meant giving up their usual lucrative summer engagements and adding thousands of uncomfortable miles to those which had once earned Kosty the title of "America's No. 1 Air Passenger." But the armed forces were clamoring for good music, and the Kostelanetzes — who had already entertained at many a camp and played host to many a serviceman in their home—were ready to travel to the other side of the world to give it to them.





A CONTESTANT STRIVES VAINLY TO CONCENTRATE ON WHAT HIS WIFE IS SAYING WHILE HOLDING GLAMOUROUS BERYL WALLACE ON HIS LAP

PEOPLE ARE FUNNY

WILD WEST QUIZ SHOW MAKES SPORT OF EMBARRASSING SITUATIONS

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

IF a scientific observer from Mars were to tune in to the "People Are Funny" show some Friday night, he'd be convinced that there was no such thing as an inhibition in America. Apparently, staid businessmen and sober matrons are quite willing to stand on their ears, try to fly—or do any other wacky stunt that comes to mind—for the sole and noble purpose of amusing their neighbors.

Of course there are such baits as \$100 cash prizes, and sets of sterling silver to be won—but those can hardly explain the glee with which the contestants participate, or the roars of laughter which arise from their own throats as they see how silly they look. Indeed anyone who

has ever suffered through the nightmarish agonies of appearing in a public place improperly clothed, or making himself ridiculous to a huge crowd of people, can scarcely believe that all the gold of Midas would tempt him to suffer voluntarily.

Producer-writer John Guedal finds the answer to the seeming enigma right in the title of the program: "People Are Funny"—in fact, funnier than anybody. As a fellow who's driven himself bald trying to entertain the public, he's learned a thing or two about the human funny bone. One of the strangest things about it is that even the most sympathetic soul loves to see other folks embarrassed, whether he realizes it



EMCEE ART LINKLETTER LURES THE VICTIMS



AN EARL CARROLL BEAUTY GREET'S THIS MYSTIFIED "SLEEPWALKER"

or not. Moreover, large numbers of persons (except extremely sensitive plants) love to be embarrassed themselves—if they've got a good enough excuse for it, and especially if it makes them the center of attraction.

Guedal's psychological experiments began back in 1938, when the quiz show craze was in its infancy. After some years devoted to screen and dramatic writing, he invented the Pacific Coast broadcast, "Pull Over Neighbor," with party games and gags getting the laughs. With Irvin Atkins as his assistant (the same lad who now accompanies contestants on their meanderings for "People Are Funny"), the producer spent a lot of his time thinking up ways of putting the studio audience in a good mood—so that each rib-tickling line would go over with the biggest bang possible. When the show's name was changed to "All Aboard," for example (with a switch to a railroad sponsor), Irvin used to get all dressed up in black face and porter's uniform. Then, as soon as the folks out front were seated, he'd stroll through the aisles making one guest comfortable with a pillow, offering another a glass of water, and accompanying the stage business with a running series of cracks which made people ready to laugh at anything by air time.

"All Aboard" was dropped after six months—with the modest explanation that the railroad had been overcome with business as a result of it. But 30-year-old John Guedal was not content to go back to dramatics. Instead, he developed a new twist—sending a few brave spirits from the audience out into the Hollywood streets, to try their stunts on strangers who didn't know what it was all about. While these intrepid adventurers were getting themselves mixed up with the public, the studio audience was seeing someone dunked in a bathtub, or watching a victim learn to skate with a pillow tied to his most vulnerable spot.

Needless to say, keeping double-barrelled "People Are Funny" going requires a lot of ideas. But the Guedal family is just bursting with them. Not only John, but wife Beth



PARATROOPER DANNY HAYES ENDS A CONTESTANT'S FRANTIC QUEST FOR AN EXPERIENCED MILKER ON THE CROWDED STREETS OF LOS ANGELES

and father Walter (usually called "Pop") contribute to the wacky shebang. Scripts are planned five weeks in advance at a wild round-table discussion which also includes master of ceremonies Art Linkletter, Irvin Atkins and the two writers, Jack Stanley and John Murray. After pooling all their insidious ideas, the group begins to embroider the suggestions which appear to have most madness-appeal. By the time they leave the smoke-filled room, the script is all set—except for the herculean task of gathering together the weird props and costumes in which the program specializes. (Anything from a live lion to a bass drum may be necessary.)

There's a warm-up period for "People Are Funny," too—for a half-hour before show time. Contestants are not chosen, but volunteer—and then compete with each other for the favor of the studio audience. And, believe it or not, competition is very keen. Most amazing of all, in nearly two and a half years on the air, no contestant has ever tried to bolt for his life when he found out what was expected of him—though Irvin says he keeps his fingers crossed every minute of the time.

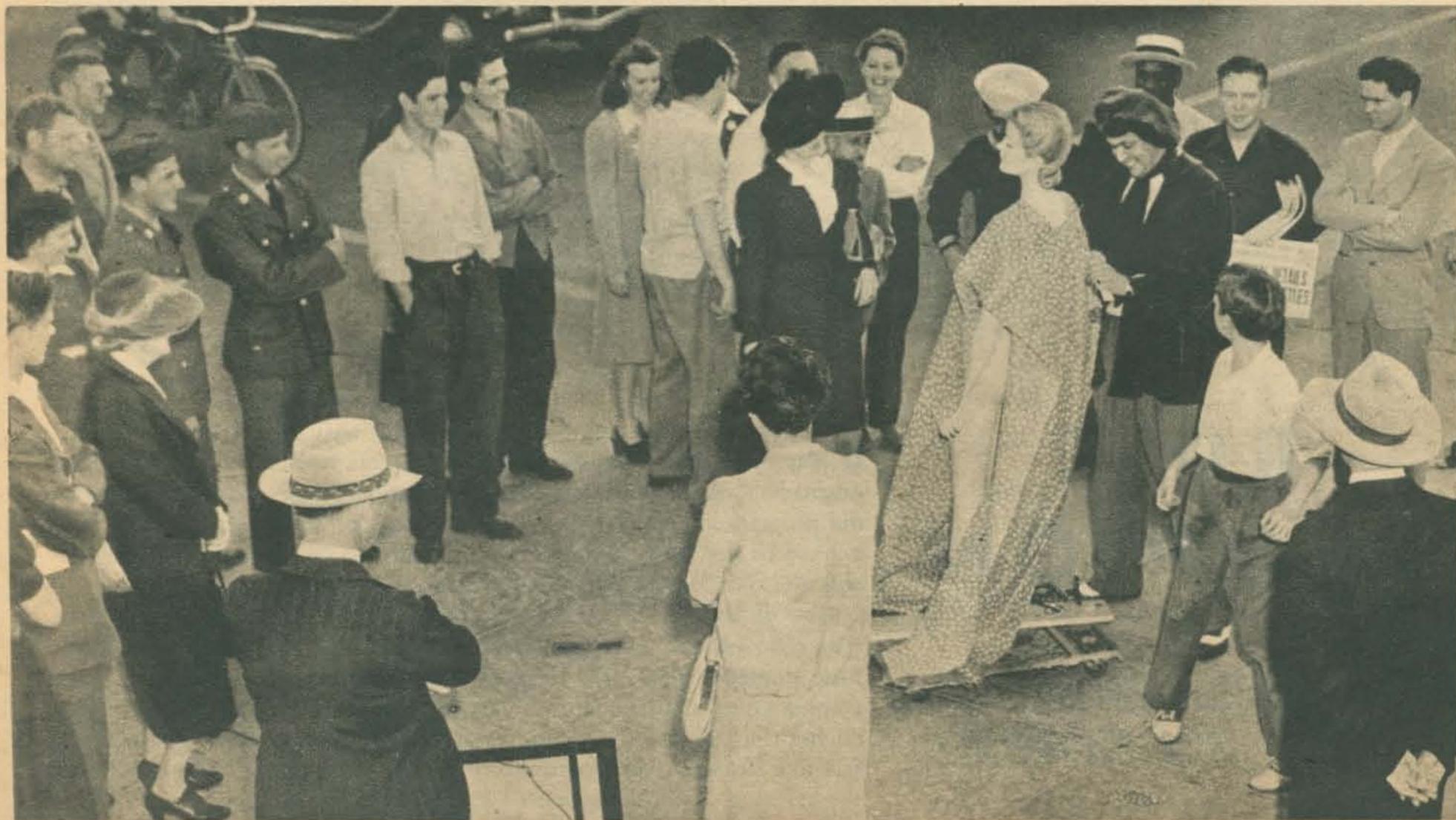
Maybe one of the reasons that they don't bolt is that Irvin really is a psychologist, having majored in that subject at Los Angeles City College and the University of Southern California. The enterprising 27-year-old never lets "outside stunt" contestants out of his sight, and thus is right on hand to get them back before the program closes—and keep them out of observation wards if necessary.

Art Linkletter has quite a ticklish job, too—drawing out contestants and putting them on the spot without making 'em mad. The handsome ad-libber is quite up to handling it, though, for he started his radio career as an undergraduate in 1932—and can now present a medal to a prize baby or welcome a governor with equal ease.

Everybody on the show agrees, however, that the credit for their success must go where it belongs—to the People who Are Funny. They're not only funny, but good sports as well.



A POLICEMAN CAN'T SEEM TO UNDERSTAND THIS BARGAIN IN APPLES



PASSERSBY STOP TO WATCH AS A "DESIGNER" FUMBLINGLY BEGINS HIS ASSIGNMENT OF CREATING A GOWN FOR A STORE-WINDOW DUMMY



ROSE BAMPTON

HER "VACATION SERENADE" IS
A HOLIDAY FROM OPERA ROLES

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

OPERA singers are coming into their radio own on current summer replacement shows. Exhibit A: Rose Bampton, vocal star of the "Vacation Serenade" which substitutes for "Information Please." And the fact that the program's conductor — Wilfred Pelletier of the Metropolitan — happens to be her husband has little to do with the case. "Miss" Bampton has won her own laurels, both in North and South America and abroad.

One of the first American singers to prove operatic success could be achieved without European training, Cleveland-born, Buffalo-educated Rose studied at the Curtis Institute and sang leading roles with the Philadelphia Opera before she made her debut at the Met in November, 1932, on her 23rd birthday. Oddest feature of the tall brunette's career is the fact that she was then a contralto. It is only during the past few years that she has sung dramatic soprano — a change suggested by husband Pelletier.

ELEANOR STEBER

**METROPOLITAN STAR SINGS ON
"THE PAUSE THAT REFRESHES"**

TUNE IN SUN. 4:30 P.M. E.W.T. (CBS)

THERE'S one tall, pretty youngster who won't be "stealing back to Wheeling, West Va." Fair-haired, blue-eyed Eleanor Steber makes frequent trips to her home town but, when she does, it's with a fanfare of trumpets and a ride in the Mayor's car — with Eleanor feeling, as she says, "like a Spanish bullfighter." For Wheeling is so proud of its native daughter that it has instituted an annual Eleanor Steber Day.

A Metropolitan Opera diva since 1940, when she won the "Auditions of the Air," Eleanor early proved that she had what it takes, when she worked her way through the new England Conservatory of Music, then went on to leading roles at the Boston Opera House, oratorio and radio assignments in other major cities. This summer, her warm, flutelike soprano is heard on "Pause That Refreshes" and also — since Eleanor has both husband and brother in the armed forces—at many a War Bond and U. S. O. show.





STRANGE BEASTIES ARE NO NOVELTY AT DON McNEILL'S "BREAKFAST CLUB," WHERE ALMOST ANYTHING CAN HAPPEN — AND USUALLY DOES

BREAKFAST CLUB

DON McNEILL AND HIS GANG ARISE AND SHINE EARLY IN THE MORN

TUNE IN MON. THRU SAT. 9 A.M. E.W.T. (Blue)

WHEN the Chicago post office delivers a solid ton of mail to a radio show in a single day, it's safe to guess that the show has something the public really likes. Well, Blue Network's "Breakfast Club" has that something—a big, jovial early-bird named Don McNeill, who has spent the past eleven years proving to morning listeners that there's absolutely no truth in the timeworn old adage which warns: "Sing before breakfast, cry before night."

The McNeill theory is that the more you sing, romp and just generally carry on—before, during and after breakfast—the merrier your whole day will be. Ever since that June morning back in 1933, when Don took over a none-too-successful program called "Pepper Pot" and turned it into the highly popular "Breakfast Club," the Illinois-born emcee has been throwing his hefty energies into the job of shellacking the glooms and miseries which haunt people who get up

out of the wrong side of bed. Probably only a husky 36-year-old like Don could bear the brunt of so much anti-grouching and still keep in good humor himself.

But the almost 200 pounds of brawn which drape the 6-foot-2 McNeill frame have proven more than equal to the six-days-a-week task of getting up at 5:45 A.M., catching the 6:15 commuters' train from Winnetka to Chicago, planning and putting on a full hour's entertainment, then finally sitting down to enjoy his own much-belated breakfast. After that, he can do a regular day's work preparing future shows.

It's quite possible, of course, that such a schedule looks like strawberries-and-cream to a Marquette University graduate who got into radio the hard way, while still in college. Someone told Don, back in those days of 1928, that there was big money to be made behind the microphones. He hid himself right over to a local station and joyfully landed

NANCY MARTIN RIDES HERD ON MANY "BREAKFAST CLUB" VOCALS



HECKLING SAM GETS THE WORKS FROM A VISITING LADY BARBER





MASCOT "BONES" AND DON HAVE A QUIET GHOST-TO-GHOST TALK

an announcing job, after which he discovered that: (A) The big money consisted of \$10 weekly, and (B) the announcing job also included directing programs, getting guest speakers, working in the control room, editing publicity releases, and answering the telephone.

Within a month, however, his salary was raised to \$15 a week, a full 50 per cent increase for which Don was only expected to work two hours more each day. Nothing daunted, the blue-eyed optimist juggled radio activities and bulging bank accounts right along with his college courses, until he emerged with a Ph. B. degree in journalism.

Comedy teamwork on a Louisville, Kentucky station led to his being heard over the networks and, eventually, to his being hired to come to Chicago. Results, as of present date: One happy former announcer with two happy families—one in the McNeill suburban home, including three sons of assorted ages, the other at the broadcasting studios, composed of members of the "Breakfast Club" gang.

Most of the latter have been associated with Don for considerable periods of time. Tenor Jack Baker had been with the show for more than seven years, when he left to join the Navy late last spring. But, paradoxically, Jack Owens—who then replaced him as male vocalist—was a "Breakfast Club" veteran of even earlier date! The baritone had been a featured member of the cast from 1934 to 1936—at which time he set out for Hollywood, where he not only sang as offscreen voice for such stars as James Stewart but also turned out such tunesmithing hits as "The Hut Sut Song."

The club's two feminine vocalists, both brown-haired, attractive and of medium height, have been singing regularly during the morning shenanigans for several years now. Gray-eyed Marion Mann of Ohio has been a member of the cast practically since the day her band-tours with Bob Crosby brought her to Chicago—at which time she fell in love with Bob's one-time tennis pro, Jack Macy, married him and

BARITONE JACK OWENS VOICES MANY A MORNING-TIME SERENADE



"THE CADETS" ARE ONE OF SEVERAL GROUPS PROVIDING MUSIC

settled down to a career as both housewife and radio singer. Brown-eyed Nancy Martin of West Virginia joined up almost as soon as she arrived in the Windy City in 1938, after abandoning a schoolteaching career to sing and play the piano on local broadcasts from Wheeling and Pittsburgh.

Rounding out the group of regulars are hecklin' Sam Cowling—a 5½-foot, dark and handsome Jeffersonville, Indianan who can twang a guitar, strum a ukulele and bang a drum as well as read aloud from his zany "Almanac of Fact and Fiction"—and maestro Harry Kogen, who is not only a conductor and violin virtuoso, but also the inventor of a series of radio "handies" in almost universal use today for giving silent cues to orchestras. (The one he's demonstrating in the photograph below is "T" for "theme song.")

Actually, the list of those who contribute to the program is an endless one, including virtually every person who has come in contact with the club. Take Archie Sweet, for instance. Archie is really the janitor of the Blue Network's Central Division, but he's swept into the goings-on nearly every time he appears on his round of duties: On a certain memorable occasion, in fact, he had his own starring spot as a "one-man band" (see picture at right).

Audience members, of course, have their own place in the script-less broadcasts. Some are simply silent partners, as Jack coos a gooey love song straight into their shell-like ears. Others take part in interviews or stunts, having been chosen by McNeill after he's read their comments on the cards which all guests of the club are asked to fill in.

But the most interesting—and interested—participants are the control-room technicians and studio assistants. Time and again, during actual broadcasts, they send Don notes suggesting gags that have just occurred to them while watching the show unfold. And, brother, when you've got a bored sound engineer or wire-puller that enthusiastic, you've got a show that will last—like Don McNeill's "Breakfast Club"!



JANITOR ARCHIE SHOWS HIS MUSICAL WARES AS A ONE-MAN BAND

FORMER BAND VOCALIST MARION MANN SINGS BEFORE BREAKFAST



MAESTRO HARRY KOGEN USES SIGN LANGUAGE ON HIS ORCHESTRA





LONG SUMMER DAYS MEAN THAT BARBARA AND CARL CAN GET HOME FROM THE CITY IN TIME TO PLAY WITH THEIR DAUGHTER ROBERTA

Carl Frank and Barbara Weeks

A HAPPILY-MARRIED RADIO TEAM PLAYS ODDLY-ASSORTED COUPLES

HUSBANDS and wives who both act—together or separately—are no great rarity in radio. But Carl Frank and Barbara Weeks can point to a somewhat unique record. In 8 to 10 years on the air, they have played in almost all the New York daytime dramas (from "Mary Marlin" to "Aunt Jenny") and many of the evening ones (from "Thin Man" to "The March of Time"), either individually or collectively.

It's the collective performances, however, which present an amusing paradox typical of the Frank-Weeks careers. In

these, Barbara and Carl have so far portrayed, not only husband and wife, but father and daughter, mother and son, even grandmother and grandson! High-water mark, of course, was last season's "Now and Forever: A Love Story," in which they starred for CBS as a married couple.

The latter serial probably came closest to their own lives, though the fictional *Harris*es had been married ten years and had two children. Divide both those figures by two, and you get the real statistics of the Carl Franks' marital history. What

you don't get is a picture of their 120-year-old Connecticut farmhouse — or a portrait of their little fair-haired daughter, Roberta, not yet 4.

A charm bracelet on Barbara's left wrist tells the capsule story of a romance which has been much happier — and even more durable — than most radio serials. First comes a tiny golden telephone booth, engraved with the date: "April 19, 1938." That's how and when they met, at the Columbia studios. She was calling up someone he knew, with the booth's door open, and a nearby actress introduced them.

Next is a little heart dated the following May fourth, because that was the first time Carl said: "I love you." Then

comes a wedding ring, symbolizing their marriage that November. Interspersed among the numerals from 1 to 5 — which mark their anniversaries — are miniatures representing their first house down in Greenwich Village, their first car, Roberta's baby carriage, a book titled "Now and Forever" (which was virtually written for them) and a copy of the gate sign for their present home, "Sunup."

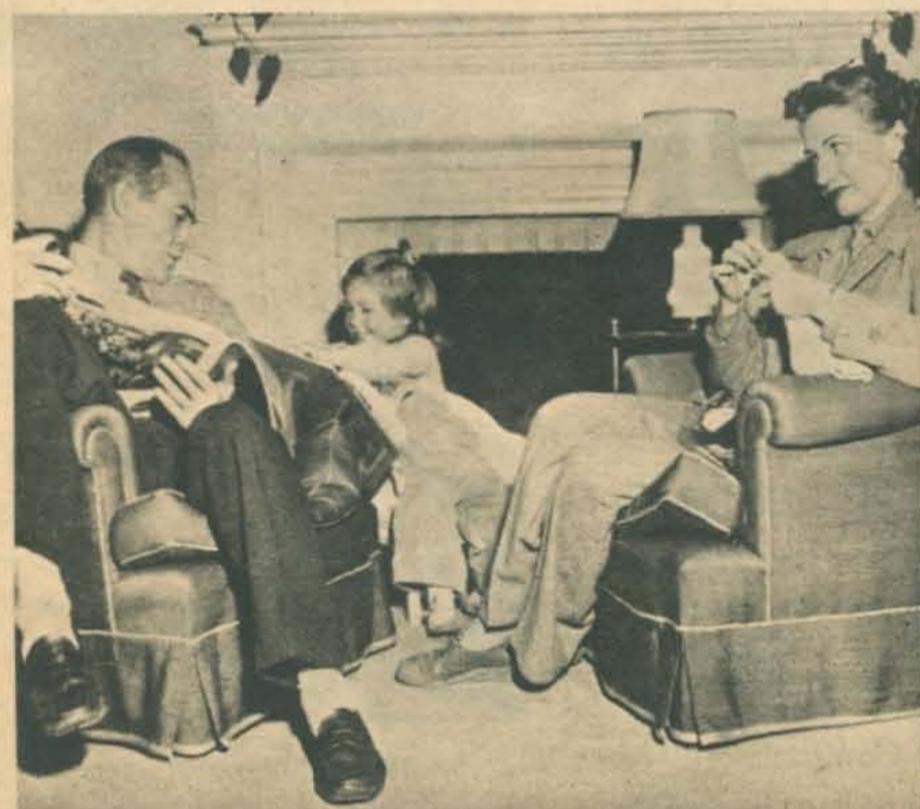
Sunup, with its apple trees and really productive vegetable gardens, is the center of their existence these days. That's where they hasten, after the hours of agonizing over other people's troubles on the air. And that's where they play and sing and read with Roberta, before tucking her in bed.



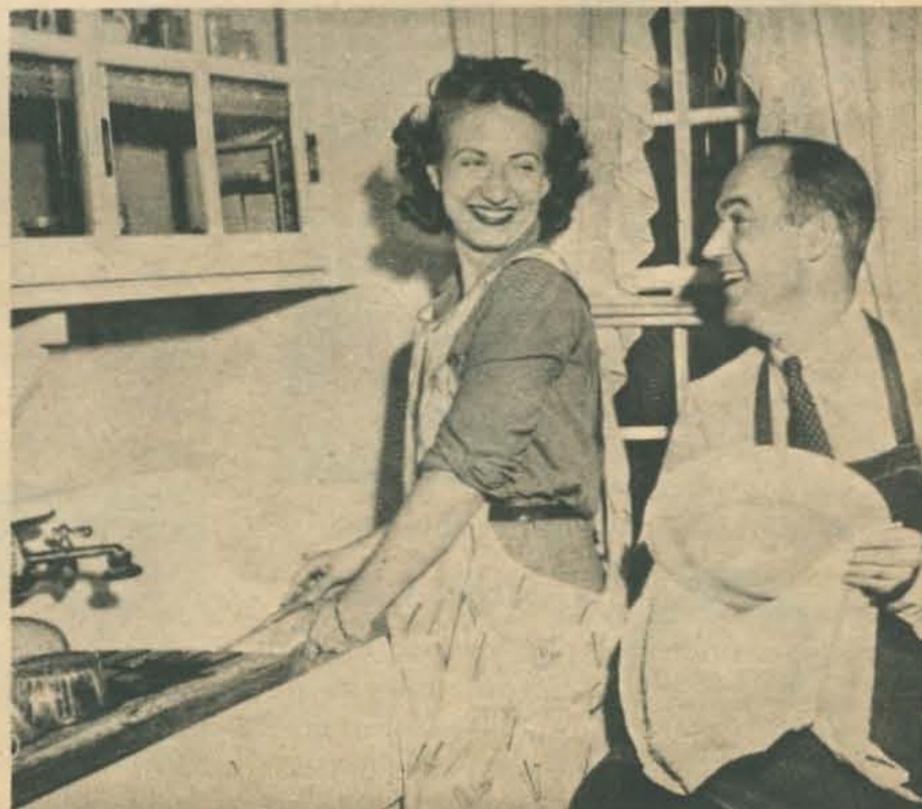
THERE'S REAL FISHING IN THE 120-YEAR-OLD FARM'S FRESH BROOK



BABY ROBERTA DOESN'T CARE FOR RADIO — BUT SHE ADORES MUSIC



ROBERTA LIKES TO BE READ TO — BY HER PLAY-ACTING PARENTS



THE FRANKS SAVE DISH-WASHING UNTIL AFTER THE BABY'S IN BED

The CBS Frontliners are there!

Here is the team of seasoned reporters and analysts who bring you Radio's No. 1 coverage of World News—in every critical theatre—

As we go to press many of the world-wide CBS correspondents are within sight, sound and range of gunfire. They are *your* accurate, vigilant eyes and ears on every front, bringing you word of heroism and victory. Keep tuned to your nearest CBS station for "the most adult news service on radio".

EUROPE (Western Theatre)



EDWARD R. MURROW
Chief of CBS European staff stationed on every important battle-front and neutral news center. Author of *Orchestrated Hell*, eye-witness account of bombing over Berlin.

CHAS. COLLINGWOOD

Veteran of the invasion in an LCT; veteran of the London blitz and the African and Sicilian campaigns; won the 1942 Peabody Award for outstanding news reporting.



LARRY LESUEUR
CBS Moscow Correspondent 1941-42; author, *12 Months That Changed the World*; covered

RAF in France. Invaded Normandy beachhead with the first waves of American ground forces, June 6.

WILLIAM R. DOWNS

CBS Moscow correspondent in 1943; covered Stalingrad and the following victorious offensive; entered Bayeux with British troops.



CHARLES C. SHAW
Newspaperman and magazine writer. Former news chief of CBS' affiliate KTSA in San Antonio; broadcast invasion news from London.



RICHARD C. HOTTELET
Former UP correspondent in Berlin; jailed by Nazis for reports on Germany prior to U.S. declaration of war. Flew in a Ninth Air Force Marauder in the first invasion wave.

GENE RIDER

CBS technician-reporter in London; first radio technician overseas for CBS. Formerly of Bureau of Navigation, USN, in Washington; specialist in remote broadcasting.



WILLARD F. SHADEL
Radio reporter; editor of the *American Rifleman*; contributor to the *Infantry Journal*. Covering invasion on U. S. S. flagship, *Tuscaloosa*, reported the shelling of German gun positions on the Normandy beaches.

ERIC SEVAREID

Inspected Maginot Line early in war; former CBS correspondent in China, India, Burma; now covering Italian campaign from Rome.



FARNSWORTH FOWLE
First correspondent to broadcast from Naples; covered African and Sicilian campaigns; former Rhodes Scholar and *Time* and *Life* correspondent in Turkey. Now covering Allied advance above Rome.

WINSTON BURDETT

Former CBS correspondent in Ankara; covered African, Sicilian and Italian campaigns; widely experienced in Sweden, Bucharest, Moscow, Ankara, Cairo. Graduated at 19 from Harvard magna cum laude.



JAMES FLEMING
Started as sports announcer; then covered political conventions for CBS; later CBS correspondent in Ankara, Istanbul and Cairo where he covered Churchill - Roosevelt - Chiang Kai-Shek conference. Now in Moscow.

GEORGE MOORAD

Authority on the Orient; covered China-Jap clash in 1932 in Shanghai; in 1937 covered outbreak of the war with Japan in North China; former Red Cross correspondent attached to MacArthur's staff. Covered New Guinea and Buna campaigns for CBS. Now assigned to Cairo and Ankara.



EAST ASIA



WILLIAM J. DUNN
CBS field correspondent with troops in Australia and So. Pacific; traveled over 50,000 miles in Philippines, China, Burma, Java, and Australia. Director of Far Eastern news. Escaped from Java one jump ahead of Japs; saw 17 companions killed.

WEBLEY EDWARDS

CBS correspondent in Honolulu; flashed first news of American attack on Gilbert Islands and Truk. Broke news of Pearl Harbor attack with on-the-spot broadcast. Interviewed most naval heroes in Pacific theatre.



THE HOME FRONT



MAJOR GEORGE FIELDING ELIOT
Military analyst and interpreter of United Nations strategy. Writer for military journals; wounded with Australian troops in World War I. Broadcast 13 times for total of 1 hr. 22 min. on D-Day.

WILLIAM L. SHIRER

Author of *Berlin Diary*; authority on Central European affairs. Witnessed many of the major events and crises leading up to World War II including occupation of Rhineland and the sellout at Munich.



NED CALMER
Former foreign newspaper correspondent with 7 years experience in France; formerly foreign news editor of the Havas Agency; novelist, reporter and analyst. Broadcast first CBS report of German invasion flash on D-Day; continued rest of the morning.

QUINCY HOWE

Author, editor and news analyst. Extensive lecturer on world affairs. President of the National Board of Review of Motion Pictures. Starting shortly before noon, prepared and broadcast seven revealing spot analyses of invasion on D-Day.



QUENTIN REYNOLDS

Covered the original landing at Dieppe; author of *The Curtain Rises*, war correspondent and contributor to magazines. Analyzes the news for CBS from the ordinary soldier's viewpoint.

BOB TROUT

Widely diversified news broadcaster whose record includes fleet maneuvers, political conventions, sports events. Long with CBS in London. Analyzed first invasion news. Made D-Day record of 35 separate broadcasts for total of 2 hrs. 58 min.



DOUGLAS EDWARDS

Former CBS staff announcer, Edwards has been broadcasting since he was 15; former newspaperman, radio announcer with Atlanta Journal.

BILL HENRY

Attended Versailles Peace Conference; was assigned as CBS reporter to cover the RAF engagements in France in early days of the war;



extensive experience as radio and newspaper war correspondent; broadcast first reaction of Capital to invasion news.

JOHN DALY

Traveled 150,000 miles with President Roosevelt for the President's CBS broadcasts; covered Republican and Democratic conventions; was first reporter to broadcast news of the bombing of Cassino. Broadcast total of 41 minutes of reports from CBS headquarters on D-Day.



DON PRYOR

After long experience in general news reporting, joined CBS as editor Pacific Network news bureau in San Francisco; later became news analyst for CBS' San Francisco affiliate KQW. Now in Washington.



JOSEPH C. HARSCH

Newspaperman, formerly with the State Department, was on the scene at Pearl Harbor; in Australia when the first American troops landed; in Java when the Japanese invaded. Completed CBS' first 24 hours of invasion news with report from Washington.



REGULAR CBS NETWORK NEWS PROGRAMS (all time is EWT)

SUNDAY:	MONDAY:	TUESDAY:	WEDNESDAY:	THURSDAY:	FRIDAY:	SATURDAY:
8:00 a.m.						
9:00 a.m.						
11:00 a.m.	1:30 p.m.	1:30 p.m.	1:30 p.m.	3:15 p.m.	3:15 p.m.	11:00 a.m.
1:30 p.m.	3:15 p.m.	3:15 p.m.	3:15 p.m.	6:00 p.m.	6:00 p.m.	4:00 p.m.
2:30 p.m.	6:00 p.m.	6:00 p.m.	6:00 p.m.	6:45 p.m.	6:45 p.m.	4:30 p.m.
7:00 p.m.	6:10 p.m.	6:15 p.m.	6:10 p.m.	6:55 p.m.	6:55 p.m.	6:00 p.m.
8:55 p.m.	6:45 p.m.	6:45 p.m.	6:45 p.m.	8:55 p.m.	8:55 p.m.	6:45 p.m.
11:00 p.m.	6:55 p.m.	6:55 p.m.	6:55 p.m.	11:00 p.m.	11:00 p.m.	6:55 p.m.
11:10 p.m.	8:55 p.m.	8:55 p.m.	8:55 p.m.	12:00 mid.	12:00 mid.	8:55 p.m.
12:00 mid.	11:00 p.m.	11:00 p.m.	11:00 p.m.	1:00 a.m.	1:00 a.m.	11:00 p.m.
1:00 a.m.	12:00 mid.	12:00 mid.	12:00 mid.			12:00 mid.
	1:00 a.m.	1:00 a.m.	1:00 a.m.			1:00 a.m.



Foremost Radio News Service on Earth!

CBS WORLD NEWS



TOMMY DORSEY

THE "SENTIMENTAL GENTLEMAN" OF SWEET AND SWING

ANYONE not familiar with Tommy Dorsey and his music would have a hard time believing that this prim-looking bespectacled professor was really the hot trombone king. All the way from a high intellectual forehead to the tips of immaculately shod toes, there's not a hint of the swing addict about him.

In spite of the frenzied efforts of press agents, other maestros find them-

selves trapped now and then by some candid camera shot which reveals to the public the straggling locks and wilted collars which accompany jazz creation. But not so with Tommy. There's hardly a photo extant in which T. D. doesn't display that freshly-scrubbed-and-tubbed look, with each hair in place.

It's all the more remarkable when one considers the "sentimental gentleman's"

background. Born in the small town of Mahanoy Plains, in the heart of eastern Pennsylvania's coal district, the youngster's early life was hardly conducive to such sartorial elegance. His first contributions to the scanty family income were made, not through music, but by acting as delivery boy for a meat market. (Brother Jimmy, now equally well-known to jitterbugs, did his share by going down into the mines while still in his teens.)

Music, however, did surround the brothers from the time they first drew breath. Their father was not only a music teacher but led a brass band which toured the coal towns. Determined to make his sons successful in life, he pressed instruments into their hands almost before they could walk, and Tommy knew his do-re-mi's as soon as his A, B, C's—or even sooner.

Thirty-eight-year-old Thomas Francis Dorsey is now everything his father could have wished. With an amazing talent for fence-straddling in style, the dance-band whiz has managed to please both the jive kids and their parents—with the result that popularity polls have placed him near the top for years, not only as baton-wielder, but as master trombonist, record-groover and movie star. He's even reached the point in popular-music fame where, like the President, he's known by his initials—T. D.—alone.

Nevertheless, in spite of the glare of the spotlight, there have been few big personal stories to break on the stick-swisher. Quiet, well-mannered, with a calm, decisive outlook, Tommy knows what he wants and goes after it—standing no nonsense about news-making quirks from himself or anyone else. Wild antics and colorful language are left to the jitterbug crowd, while the sedate bandmaster devotes his energies to his business—getting and rehearsing musicians who can play both swing and sweet with equal ease.

The sharp-featured, five-feet-eleven musician is quite an athlete in private life. In between engagements, he plays the country squire at his 22-acre estate in Bernardsville, New Jersey, where he and Mrs. Dorsey (MGM starlet Patricia Kane) entertain numerous guests. A weekend with the Dorseys is something to look forward to, for the maestro has surrounded himself with every comfort, indoors and out. There's a 65-foot swimming pool patterned on Bing Crosby's, plus tennis, handball and badminton courts. Favorite spot for the maestro is the huge outdoor fireplace

where T. D. personally barbecues spare ribs for anyone who'll eat them.

The house itself is large and rambling, with a rumpus room for rainy day fun occupying an entire wing. There Tommy gets a big kick out of running a complete miniature railroad, which is all that remains of an early ambition to be an engineer. Decorating the wall is one of his most prized possessions—a framed letter sent him by some confused advertiser, and addressed to Mr. Thomas Dorsey, President of the Dorsey Railroad of New Jersey.

Like many another father, Tommy first bought the railroad for his children, Patsy and Skipper. (Dorsey's first wife, Mildred, divorced him several years ago.) Patricia's now grown up and married, and Skipper has become Thomas, Jr., a lad in his teens—but Pop has as good a time with the trains as ever.

The real story on Tommy Dorsey, however, is not that of his personal life but the history of his success. Never having entered a conservatory of music in his life, it took real talent and determination to get ahead. That early grounding was a big help, though, for T. D. was operating on the trombone while still so small that it was an acrobatic feat to open up the slidehorn to any-

where near its full length. (The maestro has an overdeveloped left arm and shoulder yet to show as proof.)

Commercial engagements started almost at once, for the miniature trombonist was marching around with the Shenandoah, Pennsylvania brass band long before he sprouted a whisker. By the early 1920's, he and saxophonist Jimmy had already formed their own organization, rousinglly titled the "Wild Canaries." Though the "Canaries" created quite a furore locally, they died a quick death when they attempted to crash into big-town stuff in Baltimore. Chastened but not discouraged, the brothers returned home for further instruction before trying again.

After that, Tommy started tooting around with various other outfits, starting with the "Scranton Sirens," and working his way through the "California Ramblers," Jean Goldkette's band, and assignments with Roger Wolfe Kahn and Paul Whiteman. In fact, during a period of about ten years, the swingster managed to run up something of a record by sitting in with about every name band in the country. It was an era when records were booming, and radio and stage bands in great demand—making free-lancing very lucrative for a



EVEN WITH A LEI around his neck, Tommy looks the impeccably-groomed business man.

(CONTINUED ON NEXT PAGE)



HARLEM YOUNGSTER ANDREW (RED) DE STEFANO SHOWS OFF TRUMPETING PROWESS WHICH INSPIRED DORSEY TO PUT HIM UNDER CONTRACT



THE MAESTRO MANAGES TO SQUEEZE IN A JIVE SESSION WHILE THE BAND IS TRAVELING

TOMMY DORSEY (continued)

good musician. It was at this time, too, that Dorsey organized his own first band—for the Broadway show, "Everybody's Welcome."

By 1934, the brothers had decided to team up and start a successor to the "Wild Canaries"—but with what a difference! The setup included not only the two famous Dorsey horns, but also Bob Crosby to handle vocals, Glenn Miller on a trombone and Ray McKinley on the drums. Needless to say, success was assured—but, as fans remember well, dissension between the two brothers broke up the group. Each wanted the band to follow his own musical ideas, so within two years Jimmy had set out for the West Coast with the aggregation and Tommy remained in New York to start all over.

Fans also recall that there was quite a lot of bitterness between Tommy and Jimmy right after the break, but everything seems to be rosy now—and the brothers guest-appear with each other whenever they get close enough to do so. The Dorseys even manage to collaborate on a music-publishing firm (which was started in 1942) but are careful to avoid arguments by having both President and Vice-President printed on all their business cards—so nobody ever really knows who's the boss.

After a few months of struggle, the new Tommy Dorsey orchestra slid right into the groove, and soon became known as an incubator for musical fledglings. Such names as Frank Sinatra, The Pied Pipers and Connie Haines won national attention under the T. D. baton. And right now, the foresighted maestro is busy grooming another new star—15-year-old trumpeter "Red" De Stefano.



VOCALIST BONNIE Lou Williams is both photogenic and tuneful.



THE FOUR "SENTIMENTALISTS" are really sisters: blue-eyed blondes Jean, Ann, Peggy and Mary Clark from Grand Forks, N. D.



CROONER BOB ALLEN spends his spare time grooming Junior to follow in his footsteps.



FRANK SINATRA AT THE AGE OF THREE WHEN "THE VOICE" WAS JUST A WHISPER.

SET FOR TELEVISION

CAMERAS DON'T FRIGHTEN NBC STARLETS

JUST a glance at these faces and figures shows one reason why dialers are getting impatient for television. With such pulchritude backing up the dialogue now heard on the air, it does seem a shame to have to tune in to a set of disembodied voices alone.

There are those doleful prophets who predict that sight-and-sound pictures will bring in a whole troupe of new stars, and send present favorites packing — just as talkies did in the movies. But the networks don't seem to be a bit worried

Solid comfort in a beach chair is what Marilou Neumayer craves after a hot day.

MANPOWER SHORTAGE HAS BERYL VAUGHN HAMMERING

JUST SWINGING AND SWAYING IN THE BREEZE IS JANET NILES' IDEA OF FUN



about that sad prospect — and have good cause for confidence if there are many more like these daytime serial eye-fuls lurking up their paternal sleeves. And the lassies themselves can hardly wait for the day when they can put all their charms to use over the airwaves.

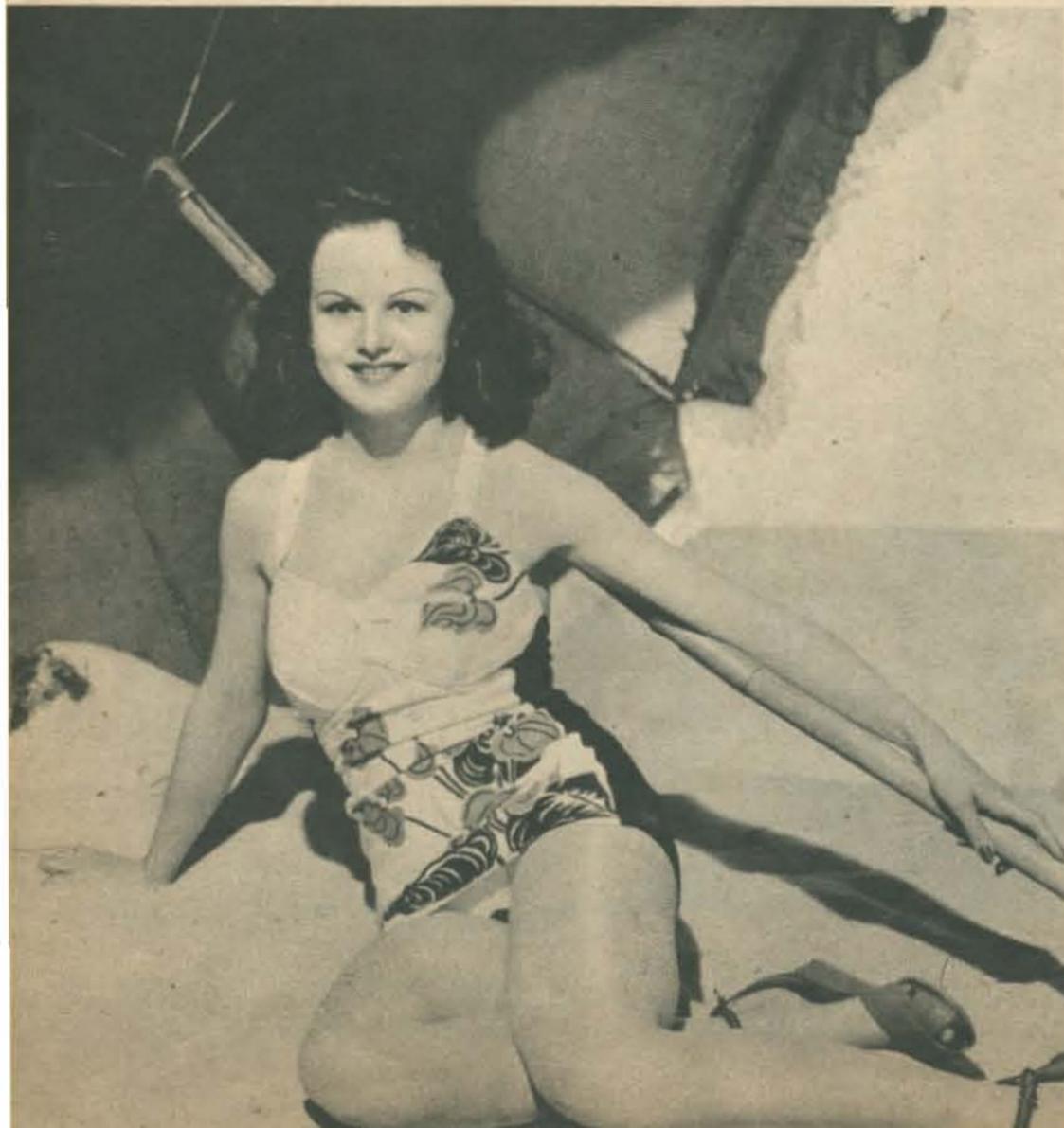
As script characters, all these ladies have suffered many a hard blow at the hands of fate. But going through tribulations and tear-jerking episodes day after day doesn't seem to have broken their hearts permanently. Once out of the studio — especially during the summer months — straying husbands, wayward children and amnesia victims are put into mothballs till the next morning. Instead of worrying about family problems, the curvacious starlets have their minds on the chic playclothes they're going to strip into for some plain and fancy lounging — as they make a mad dash for the nearest beach, horse, hammock, Victory garden or what-have-you.

Growing beets and stringbeans in her Victory garden provides relaxation for Fern Persons — and helps the war effort, too.



IT'S SAND AND SEA FOR NORMA JEAN ROSS WHEN TEMPERATURES GO SOARING

HORSES ARE A HOBBY WITH FRANCES ALLEN OF TEXAS



"COLONEL" STOOPNAGLE

HE'S A LIGHTHEADED INVENTOR

TUNE IN SAT. 4:35 P.M. E.W.T. (CBS)



VOLUBLE as he is—in both air and ink—there's one side of his life that *Colonel Lemuel Q. Stoopnagle* never talks about. That's the side his South Norwalk, Connecticut, neighbors know, quite legally, as F. Chase Taylor.

When the *Colonel*-to-be was born in Buffalo, some four decades ago, he was given the full front name of Frederick—which he subsequently discarded—little realizing that he would one day saddle himself with a much odder radio cognomen which he'd find even harder to shake off in private life.

Now that he's played that same character for 16 years—first as half of the "Stoopnagle and Budd" team, then as simply "The Colonel"—the University of Rochester graduate has become quite resigned to being called both "Chase" and "Stoop." It's the people he meets who can't become accustomed to reconciling his two personalities.

Colonel Stoopnagle's a big, beaming blowhard whose pretensions haven't the slightest basis in fact. Mr. Taylor's a ruddy-faced, bespectacled person who looks exactly like what he is—a properous suburban business man.

About the only outward traits Taylor has in common with the character he created are tricks of writing backward and reading upside down—which may explain much of the *Colonel's* reverse English—and a fondness for looking at things from the negative angle. Example: His purely fictitious *Mr. Updigit*, who was hired by a candy factory for the job of not touching "the candy that's never touched by human hands."

Updigit is only one of the many pixies who inhabit the newest *Stoopnagle* book, "You Wouldn't Know Me From Adam," and the nonsense-writer was more than startled when a literary critic complained seriously that the author had failed to "develop his character—there was no beginning and no end"!

Maybe that critic should examine the accompanying pictures of the book's real hero, whose character and inventions have been undeveloped for years—and expect to remain so, happily ever after.



APPLAUSE SIGNS are a great radio invention, "Stoop" opines—but insists that the call for hand-claps should specify "spontaneous" ones!



"BRIGHT IDEAS" come to the Colonel at such high voltage that out-sized light bulbs are a necessity for his electrifying discoveries.



RECORD-BREAKING invention: "A dainty disk to set before a king," muses Stoopnagle as he eats his own words—or reasonable facsimile.



DIAMOND-BRIGHT is the Colonel's discovery that a third arm can be as useful as a three-bagger in baseball—and cause much more comment.



INDIAN BANANAS—feathered for aiming slippery peels where they can do the most "good"—offer a sure source of rainy-day merriment.



HE DEMONSTRATES the nightmare of all radio comedians, who fear that their most cherished jokes will "lay an egg"—verbally, of course.



COMPLETE ANGLERS, he believes, will find a knowledge of fencing technique handy—particularly if it's a *swordfish* that they're after!



FIRST AID WORK is no problem, under the Colonel's system—simply start from the middle of the bandage roll, then work your way out.



PICTURE-GAZING can become a burning passion, with plenty of spectacles—and a magnifying glass which can literally scorch the pages!



"G. WASHINGTON" Stoopnagle invents his own cherry tree—a can of fruit on a coat-tree. A real hatchet quickly finishes off the illusion.



FOR BAD BETTORS who constantly swear to eat their hats, the humanitarian Colonel is now cooking up a sauce for chapeau-seasoning.



PRE-SHRUNK NET for wartime tennis is a boon to short-legged players who could never leap over the old-style models for newsreel shots.



"GOLDEN RULE" for silver-tongued fishermen should help convince the stay-at-homes who never even glimpse the ones that got away.



OF ALL COMICS who ever "got the bird" on the air, Lemuel Q. Stoopnagle is the only one who produces a snappy picture to prove it!



GIDDY GOURMET: "Stoop" believes in giving a hot dog the brush-off, even before he eats it. And both of them get medals—for gallantry.



MAN OF FASHION: Midsummer or no midsummer, the Colonel takes no chances on being thinly clad when barometer reads "stormy."



HAPPY HOMEBODY: Knitting was a quiet hobby—until white-wigged "Grandma" Stoopnagle applied many-needled mass production to it.



GRIDIRON HERO: The Colonel—who never played for Army—has developed a sweeping formation which should confound opponents.



BIG BOY SCOUT: "To knot, or not to knot"—that is the question. Struggle between Stoop and the rope seems to have ended in a tie.



GOLFING CHAMP: For trick shots, the Colonel advises a special club—preferably one without a head—so the assistant can save his own.



BOSS CHESTER VAN DYNE GLOWERS AS DAY-DREAMING LORENZO EXPLAINS YET ANOTHER GADGET TO PAL AND CONFIDANT JOE PETERSON

LORENZO JONES

AN IMPRACTICAL INVENTOR WINS THE HEARTS OF DAYTIME LISTENERS

TUNE IN MON. THRU FRI. 4:30 P.M. E.W.T. (NBC)

THEY say the grass is always greener on the other side of the road — and "Lorenzo Jones" proves it in regard to husbands. In reality, the hero of this afternoon serial is anything but a model spouse, for he spends his time inventing fantastic gadgets to "revolutionize the world" instead of concentrating on providing for his family. Nevertheless, lady listeners find the impractical streak in this small-town garage mechanic most endearing, and compare him favorably with their own humdrum mates.

In real life, however, these same ladies would never put up with *Lorenzo's* antics for a minute. Even though the bumbling gadgeteer is a charming and lovable fellow, being married to him would be like spending one's life sitting on the edge of a volcano. *Lorenzo's* wife *Belle* never knows what catastrophe will await her when she returns from her job in the beauty shop every evening. For, not only do her husband's contrivances refuse to work as he expects them to, but many blow up or crash down with expensive and painful results for everyone in the vicinity.

Most wives would stand for such nonsense once or twice

— and then forbid any more inventing. But *Belle* is one of those sweet characters found only in fiction stories and radio scripts. She wades right in, cleans up the mess, tells *Lorenzo* he'll do better next time — and then waits philosophically for another brainstorm to occur.

The actor who takes the part of *Lorenzo* has his hands full just trying to keep the hare-brained "scientist" from seeming a complete boob to more practical listeners, but husky, blue-eyed Karl Swenson has the situation well in hand. With a command of vocal mannerisms and on-the-button timing learned from years of radio experience, the blond 36-year-old manages to make *Lorenzo* completely ingratiating — and most appealing to the maternal instincts of the daytime audience.

Actually, though Karl looks the dashing sort of fellow who might like to indulge in a few madcap antics himself, he's an intensely serious man who devotes his time and energy to his job. Chief interest outside of radio is "the gang": Virginia Hanscom (to whom he's been married for more than ten years) and their four sons — Peter, 9, Da-

vid, 6, Steven, 4, and John, 2. The boys all look just like their tow-headed Dad and take after him in other ways as well.

Though Mrs. Swenson is much too busy during the day to listen to her husband's programs, the children have been dial fans since infancy. Peter, for example, tunes in for "Lorenzo" and then likes to stay put by the radio for the rest of the evening. Sometimes it's quite a task to pry him away long enough to eat his supper. None of the children thinks it a bit strange to hear their father on the air. They often playact at home themselves, and feel quite competent to compete with "Pop." As Peter says, "Radio is the same thing only you get money for it."

The family live on an 81-acre farm in Goshen, N. Y., and Karl raises bees because they don't require a lot of attention. When farm labor became scarce, the master of the house showed his versatility by putting in a complete carpentry shop where he can turn out all the necessary farm woodwork himself. Other hobbies are photography and

writing a new version of Shakespeare's "Richard III" — a long-time project which has kept him busy for some time. Biggest frustration is the fact that he's never been able to fly. As a lad he wanted to become an aviator but his mother objected. And, now that he's grown up, his wife doesn't like the idea.

Nevertheless, acting is his real love and Karl doubts whether he could be happy at anything else. An amateur psychologist, he enjoys people in general and amuses himself by listening to and studying everyone he runs across in his crowded days. For a while the Brooklyn-born 165-pounder talked about retiring to farming entirely, but, after thinking it over, decided he could never be content without *Lorenzo* and the other characters he creates on the air.

Lucille Wall, who portrays *Lorenzo's* wife *Belle* in the script, is in real life the wife of Louis Hector (*Chester Van Dyne*). Sensible, loving *Belle* is only one of the 600 characters that the brown-haired actress has created in the course of her radio career. Born in Chicago, Miss Wall has



BIRDIE VAN DYNE OWNS THE BEAUTY SHOP IN WHICH BELLE WORKS



MILLIE (ETHEL OWEN) GOSSIPS AWAY WHILE BELLE DOES HER HAIR

lived in Brooklyn, Washington and New York, and was graduated from the American Academy of Dramatic Art. After a stage debut at the age of seventeen, she played with Jane Cowl in a two-year series which included "Romeo and Juliet" and "Anthony and Cleopatra."

Strangely enough, the tall brown-eyed lass actually learned microphone technique on the legitimate stage. She had an important part in the Brock Pemberton production, "The Ladder," which ran for two years on Broadway to almost empty houses and lost a million dollars for its backer. Since the usual audience reaction was absent, Lucille had to develop a sense of timing which has proved invaluable for radio.

Off the air, Miss Wall likes to hunt up antiques and look for bargains in Sheraton and Chippendale furniture. Her New York apartment is furnished with the results of these shopping expeditions, in 18th century English style. Spare moments are spent ice-skating in winter, playing tennis in summer, and reading her old favorites—Dickens, Dumas and George Bernard Shaw. She has a pet peeve, too—getting up in the morning—and it takes two alarm clocks to make her do it.

Husband Louis Hector is a veteran Broadway actor, and has played leading roles in more plays than he can now recall. His varied repertoire ranges from low comedy to Shakespeare, and in 22 years on the stage no two roles

have been alike. Louis really talked himself into a part in "Lorenzo Jones," for the character of *Chester*, owner of the garage in which *Lorenzo* works, was his own invention.

Chester made his appearance at dinner one evening, when Mr. Hector began to talk about a wonderful stranger he'd met during his travels. As the evening wore on, two of the other guests (who happened to be writers for the "Lorenzo Jones" program) became so intrigued with the unusual personality being described that they decided to write him into the show.

If dialers ever hear that a duel is about to take place in the garage, they'll know that that's Mr. Hector's idea, too. Some years ago, the impressionable fellow became interested in fencing—after hearing the chance remark, "The sword is the only weapon which dignifies a gentleman." Time and practice have made him so proficient that he staged the duelling scenes for Florenz Ziegfeld's "Three Musketeers" and the Jane Cowl version of "Romeo and Juliet." Unfortunately for the present serial, however, swordsmen are scarce in the small towns of America and *Uncle Chester* just doesn't seem to be the type, somehow.

Like her script husband, Ethel Intropidi, who plays *Birdie Van Dyne*, has had considerable stage experience. Her career started at two, when she was "kidnapped" in "The Bohemian Girl." Since then, parts in musical comedies and straight dramas have kept her in the public eye.



BELLE IS NEVER TIRED OF LISTENING TO LORENZO'S NEW DISCOVERIES — THOUGH SHE KNOWS THAT MOST OF THEM WILL CAUSE TROUBLE



PFC. FINKE, MAJOR NORTH CALLAHAN AND TECH. 5TH GRADE PELLETIER CONFER WITH DIRECTOR EARLE MCGILL ON A PRODUCTION PROBLEM

THE VOICE OF THE ARMY

DRAMATIZED PROGRAMS AIM TO RECRUIT SPECIALIZED PERSONNEL

EACH week, when "Voice of the Army" goes on the air, it brings a challenge into the lives of America's millions of radio listeners. For the purpose of the transcribed program is to inform the home-front of the Army's vital needs in personnel — and to ask for volunteers to fill the ranks.

This official War Department series took to the air waves long before Pearl Harbor, and has now broadcast over 200 presentations — each dramatizing the lives and work of individuals who make up the branch of service for which additional members are required. In the past, the program has played an important part in recruiting all types of specialists such as Aviation Cadets, Engineers and Paratroopers. As the needs of the service vary from time to time, so the broadcasts vary, and the present emphasis is on the Women's Army Corps, the Army Nurse Corps and the Air Corps Enlisted Reserve (for 17-year-old men).

Far from limiting itself to direct appeals, the "Voice of the Army" aims both to entertain and to inform the public by making clear the tremendous tasks being accomplished at home and abroad. No more thrilling subject matter can be found than the actual battlefield and behind-the-lines ex-

periences of our soldiers on which many of the stories are based. The histories of dangerous missions, of adventure and excitement from Iceland to the jungles, are varied by tales of Army romance. The Army nurse, too, comes in for her share of glory through incidents relating the human compassion and tenderness exhibited to friends and foes alike.

Produced by the Recruiting Publicity Bureau of the U. S. Army (Colonel LeRoy W. Yarborough, Officer in Charge), the program has the advantage of skilled and professional writers and actors. Major North Callahan, executive officer of the Bureau, supervises production and brings to his task the knowledge gained by his own considerable radio and newspaper experience. It was Major Callahan, too, who wrote the words (to Norman Cloutier's music) for the recruiting song which sets the keynote of the performance.

Though the programs are actually created on green and peaceful Governor's Island in New York Bay, where the Recruiting Publicity Bureau has its headquarters, they are stamped with a battle-line authenticity which demonstrates the careful research behind them. Major Callahan and the three authors (Technician Fourth Grade Louis Pelletier, Pri-



NURSES ACCOMPANY OUR TROOPS TO THE FAR-FLUNG BATTLEFRONTS

vate First Class Jacques Finke and Technician Fifth Grade Donald Agger) not only have access to the best official material on unusual stories, but take every opportunity to talk with members of the service who have returned from overseas. Occasionally, too, all four make trips around the country so that they may see and understand at first hand the training and duties of the various branches.

All three writers are fitted both by talent and training for this particular war job. Tall and lanky Louis Pelletier had won a place for himself as a feature writer for the Columbia Broadcasting System through his work on such shows as "Commandos" and "Are You a Genius." In addition, the experienced scripter had done free-lance assignments on various well-known programs, including the "Vallee Hour," "Suspense" and "Inner Sanctum." Broadway had recognized him as well, through his stage play, "Howdy Stranger," which was eventually sold to the movies as a starring vehicle for Dick Powell and Priscilla Lane.

Private Finke, too, had done staff writing for Columbia and can point to an imposing list of big-name broadcasts to which he has contributed — "Here's to Romance," "Your Hit Parade," Kay Kyser's "College of Musical Knowledge" and many others. Particularly valuable to the radio-wise soldier in his present duties is the experience gained writing dramatic sketches for such stage and radio celebrities as Orson Welles, Madeleine Carroll and Charles Laughton. His skills were put to use training other young authors when he guest-lectured on the subject of "Radio Writing" at the New York University Workshop.

Donald Agger is a specialist in both research and script writing, having done graduate work in historical research at

AN AIR TRANSPORT COMMAND WAC'S DUTIES INCLUDE TOURS BY AIR

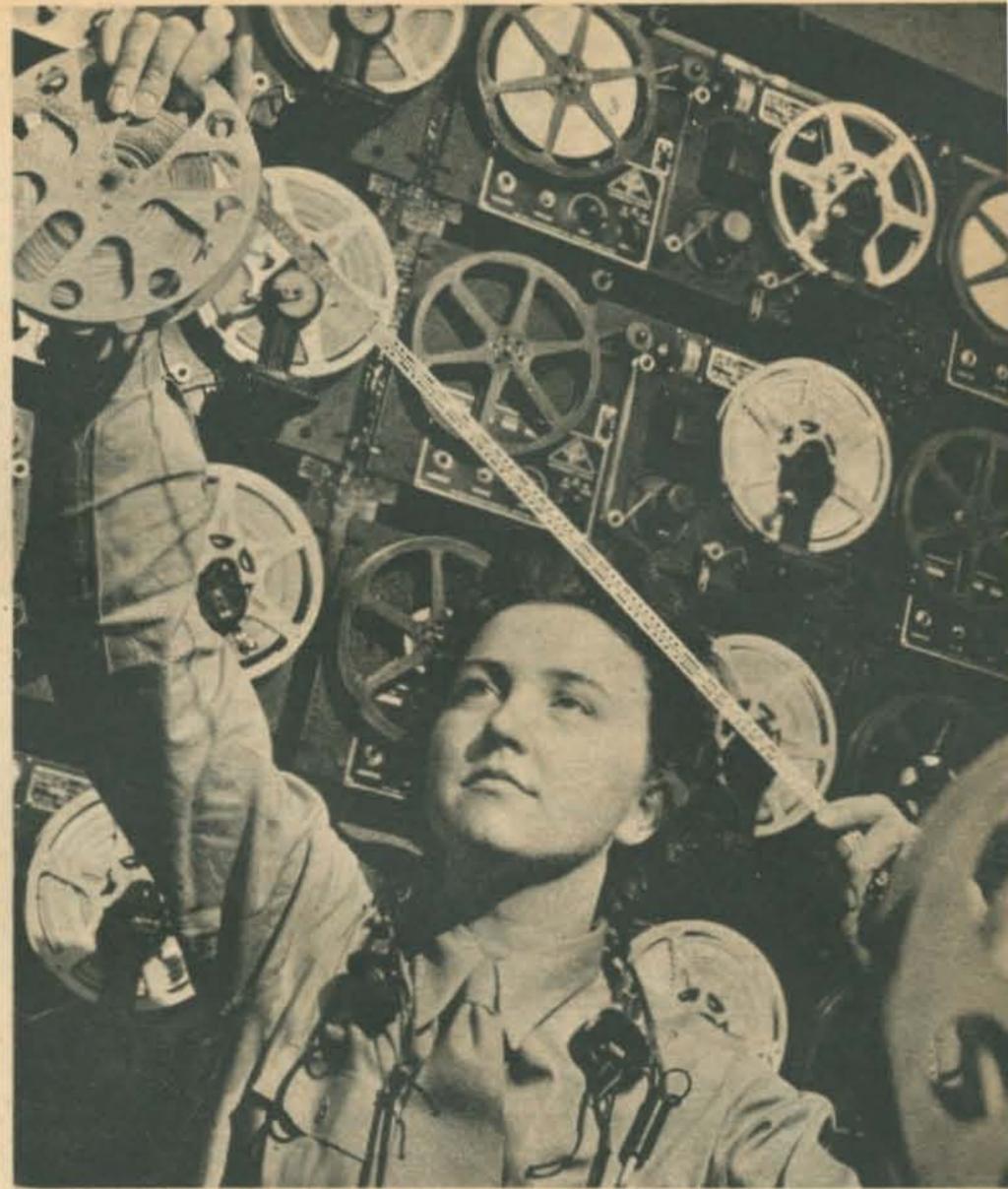


Harvard and Princeton Universities. The scholarly-looking technician's civilian background includes much experience in propaganda broadcasting through jobs with the Office of Emergency Management, the OWI and Leon Henderson's OPA program. Among his most successful efforts were "This Is Our Enemy" and "You Can't Do Business With Hitler."

Directing of the program is in the hands of a civilian, veteran CBS authority Earle McGill, who handles it with the same scrupulous care that he devotes to "Report to the Nation." It is usually Mr. McGill, too, who selects a cast of outstanding professional actors for each performance.

Though the transcriptions are actually made in an NBC studio, "Voice of the Army" is not a network show. Instead, (as the Recruiting Publicity Bureau points out with great appreciation) the program is carried nationally through the cooperation of 800 individual stations. (Consult your local newspaper listings for the time that the broadcast can be heard in your area.) In addition, programs are aired regularly in Alaska, Puerto Rico and Hawaii.

Though the Bureau considers this dramatic series one of its most important functions, there are many other aspects to the work of the recruiting service. A staff of artists is kept continually busy sketching the drawings and posters which are so prominent a part of the war-time American scene. Additional writers, too, spend their time putting together magazines and pamphlets which explain the work and needs of the service. Soldier-printers turn out, as a result of these activities, millions of copies of printed matter a day in the huge plant set up on Governor's Island. But none of these appeals is more effective, in challenging the spirit of the American patriot, than radio's dynamic "Voice of the Army."



SPECIALY-TRAINED WACS HANDLE ARMY'S SECRET CODE MESSAGES

A NURSE ADMINISTERS ANAESTHESIA TO A SOLDIER IN ICELAND



DISTRIBUTING MAIL FROM HOME IS A MORALE-BUILDING JOB

THERE'S MUSIC IN THE AIR

BEHIND THE BANDSTAND

by BOB EARLE

DORSEY SYMPHONETTE: Tommy Dorsey has boosted the personnel of his band to 43, making his organization one of the largest dance orchestras in the country today. Fred Waring is the only bandleader who boasts more musicians, while Harry James (generally conceded to have a large group) has less than 30. Tommy hired most of his additional men from the Minneapolis Symphony when their season ended.

Duke's Decree: From the Duke Ellington camp comes this story. Duke was being harassed by his secretary, who was intent upon cleaning up some of the band's business problems. Finally, the Duke—being in a deep blue mood—could stand it no longer. "20-1547," he remarked to her cryptically, in an annoyed tone, and walked out of the room. The girl puzzled over the figures for some time before she came up with the translation. "20-1547" is the number of Duke's recording of "Do Nothin' Till You Hear From Me." Boss's orders, you know—so she went shopping!



PERRY COMO

Crooner Competition: The current rivalry race among crooners, paced by Frank Sinatra, has produced more contenders than any preceding singing spree—including that of the original Crosby era. Directly on the heels of The Voice are Perry Como, Dick Haymes, Harry Cool and Phil Brito. In the wake are at least a dozen others who have cut loose from band-vocal departments to mop up some of the gravy. Johnny Johnston, Jimmy Cook, Michael Raymond and Gene Howard are among the hopefuls. Crosby's competition consisted of Rudy Vallee and Russ Columbo.

Dots Between Dashes: Count Basie is out from under the union's charges that he recorded under another name. He won't do it again. The name used on the tell-tale discs was "Prince Charming" . . . Drummer Buddy Rich, out of the Marines, is back hobnobbing with ex-boss Tommy Dorsey . . . Ex-maestro Jack Jenney is another honorable dischargee from the service . . . West Coast rumors persist that Artie Shaw will be back in the music business within months . . . Glenn Miller's Army Air Forces band is scheduled for a jaunt overseas to entertain the Army lads in the European theatre. The Navy inaugurated the "traveling band" policy with Artie Shaw's Navy band in the South Pacific area, with the same band later touring England under Sam Donahue.

TUNE IN'S SELECTION OF THIS MONTH'S TEN BEST POPULAR SONGS

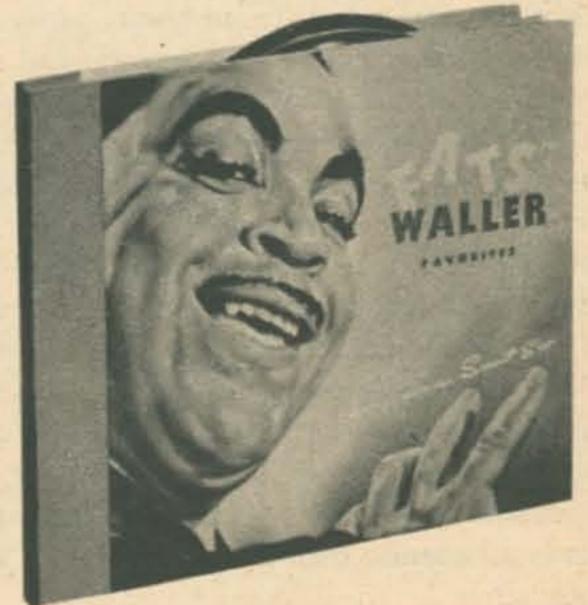
(in alphabetical order)

AND SO LITTLE TIME
AND THEN YOU KISSED ME
COME OUT, COME OUT, WHEREVER
YOU ARE
HOW BLUE THE NIGHT
I'LL BE SEEING YOU

LONG AGO AND FAR AWAY
SINCE YOU WENT AWAY
SWINGIN' ON A STAR
TIME ALONE WILL TELL
WHERE YOU ARE

Latest Popular Recordings

FATS WALLER FAVORITES—Fats Waller (Victor): Eight sides in all, this album includes such stellar Wallerisms as "Honeysuckle Rose" (piano solo), "Your Feet's Too Big" (piano-vocal-comedy), "Ain't Misbehavin'" (piano) and "I Can't Give You Anything But Love, Baby" (vocal duet with Una Mae Carlisle). Probably the last Waller Album—and a good one.



I'LL BE SEEING YOU—Louis Prima (Hit): Prima's throaty voice and Dixie trumpet have been so long associated with small-band hot jazz that it sounds strange to hear him in a full-sized swing aggregation. The group is competent and Louis is excellent.

BODY AND SOUL—Coleman Hawkins (Bluebird): A welcome re-issue, inasmuch as the original record was such a tremendous success that it has recently become a collector's item—selling for as high as \$20 a copy.

BLUES BY BASIE—Count Basie (Columbia): Count Basie's best work is that which he performs in solo with his rhythm sections, and here are eight sides of this superb styling. Various instrumentalists come in for solos, but the basis of the album is rhythm.

AMOR—Wayne King (Victor): It has been a long time since this band has appeared on a record face. "Amor" is a good tune and it's well done here by Wayne (now Major) King's group.

IRRESISTIBLE YOU—Woody Herman (Decca): Here is another excellent tune, this time tied into a package by Woody Herman, with Frances Wayne singing the words. It shows Herman and Wayne at their commercial best, and that's well above par.

ON THE SERIOUS SIDE

NEWS AND PREVIEWS

Robin Hood Dell, famous Philadelphia concert park, will expand its facilities after the war, more than tripling its present accommodations. The grove, scene of the Philadelphia Orchestra's summer concerts, seats slightly more than 7,000 persons at the present time. Post-war seating will be 25,000.

Marjorie Lawrence, Metropolitan Opera Association soprano, deserves special plaudits for her trip into the South Pacific area to entertain servicemen. A native of Australia, Miss Lawrence has been handicapped since she was stricken with infantile paralysis two years ago.

Tenor James Melton spent the usual wartime weeks of searching throughout Hollywood for a house to live in. He was just giving up, in despair, when he recalled a successful New York play, "Ramshackle Inn." At the same time, he remembered that the star of the play was filmland's ZaSu Pitts, who owned a very comfortable Hollywood home. An exchange of wires assured him that ZaSu would be glad to trade her house

to Melton for several months, while she herself took over his own place in Connecticut. Melton was so pleased with the arrangement that he gave Miss Pitts an electric brougham from his famous collection of "antique" automobiles!

For ten years conductor of the Rochester Philharmonic Orchestra, Jose Iturbi

has had to resign because of the pressure of outside commitments. Iturbi's contract with the orchestra permitted him to continue activities away from the group, but

these have recently become so extensive that he has often flown across the country to arrive in time for some concerts, while he has had to miss others completely. The orchestra will operate during the next season with seven guest conductors.



JOSE ITURBI

RECORD RELEASES

DEBUSSY: EN BLANC ET NOIR—ETHEL BARTLETT and RAE ROBERTSON, Duo Pianists (Columbia Album): Although this release is being sold on its "timeliness" (since it was written during World War I), Debussy's work should be of enough import to be discussed for its merits rather than the accident of its date of composition. Though not the most brilliant of his output, this is exceptionally interesting in pattern and theme. It is well performed by Bartlett and Robertson—and well recorded.

GOULD: LATIN-AMERICAN SYMPHONETTE—ROCHESTER PHILHARMONIC ORCHESTRA, JOSE ITURBI, Conductor (Victor Album DM 964): This is the disc-debut for Morton Gould's Symphonette No. 1 in four movements, based on Latin-American dance tempos (tango, rumba, conga and guaracha). Iturbi proves his conducting ability in a brilliant reading of the lively score, which is very capably performed by the Rochester Philharmonic.

RACHMANINOFF: THE HARVEST OF SORROW; GRETCHANINOFF: OVER THE STEPPE—ALEXANDER KIPNIS, Basso, with VELIUS DAUGHERTY at the Piano (Victor 11-8595): In some intangible way, there is something unusually impressive about nearly all vocal interpretations by a basso, whether the numbers are humorous or sombre. In this instance, Alexander Kipnis of the Metropolitan Opera has given very sensitive treatment to two moving Russian songs which fall into the sombre classification. The result is a powerful single record from Victor.

OTHERS: Arthur Fiedler conducts the Arthur Fiedler Sinfonietta in Esejas Reusner's "Suite No. 1" for Victor. Also included in this set is "Canon," by Pachelbel. Bidu Sayao sings two of the principal arias from Mozart's "Don Giovanni" on a Columbia disc. Another recent single record from Columbia is the Bach "Sonata in E-minor for Violin and Figured Bass," with Adolph Busch as the violinist and Artur Balsam as the pianist.



ALEXANDER KIPNIS



Army Wife Wins Writing Success After 2 Months' Training

"After only two months of N. I. A. Training, I became a reporter on the Columbus Enquirer. In four months, I have had two raises. Also I have over 75 'by-lines' to my credit, and the prospects of becoming City Editor look very promising."—Mrs. Marion M. Blondel, Columbus, Ga.

"How do I get my Start as a writer?"

... HERE'S THE ANSWER ...

First, don't stop believing you can write; there is no reason to think you can't write until you have tried. Don't be discouraged if your first attempts are rejected. That happens to the best authors, even to those who have "arrived." Remember, too, there is no age limit in the writing profession. Conspicuous success has come to both young and old writers.

Where to begin, then? There is no surer way than to get busy and write.

Gain experience, the "know how." Understand how to use words. Then you can construct the word-buildings that now are vague, misty shapes in your mind.

O. Henry, Mark Twain, Kipling, Ring Lardner, just to mention a few, all first learned to use words at a newspaper copy desk. And the Newspaper Institute Copy Desk Method is today helping men and women of all ages to develop their writing talent . . . helping them gain their first little checks of \$25, \$50, and \$100.

Learn To Write by WRITING

The Newspaper Institute of America is a training school for writers. Here your talent grows under the supervision of seasoned writers and critics. Emphasis is placed on teaching you by experience. We don't tell you to read this author and that author or to study his style. We don't give you rules and theories to absorb. The N. I. A. aims to teach you to express yourself in your own natural style. You work in your own home, on your own time.

Each week you receive actual newspaper-type assignments as though you worked on a large metropolitan daily. Your stories are then returned to us and we put them under a microscope, so to speak. Faults are pointed out. Suggestions are made. Soon you discover you are getting the "feel" of it, that professional touch. You acquire a natural, easy approach. You can see where you are going.

When a magazine returns a story, one seldom knows the real reason for the rejection; they have no time to waste giving constructive criticism.

The N. I. A. tells you where you are wrong, and why, and shows you what to do about it.

A Chance To Test Yourself — FREE!

Our unique Writing Aptitude Test tells whether you possess the fundamental qualities necessary to successful writing—acute observation, dramatic instinct, imagination, etc. You'll enjoy taking this test. It's free. Just mail the coupon below and see what our editors think about you. Newspaper Institute of America, One Park Ave., New York 16, N. Y. (Founded 1925)

NOTICE TO CANADIANS

Newspaper Institute's operations in Canada have been approved by the Foreign Exchange Control Board, and to facilitate all financial transactions, a special permit has been assigned to their account with The Canadian Bank of Commerce, Montreal.

Free

Newspaper Institute of America
One Park Avenue, New York 16, N. Y.

Send me without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in Tune In, September.

Miss {
Mrs. {
Mr. {
Address.....

(All correspondence confidential. No salesman will call.) 29-M-564

RADIO HUMOR

● Francis Langford: Tell me, Bob, what is an M. P.?

Bob Hope: A Mr. Anthony with a club.

—*Pepsodent Show (CBS)*

● Jack Benny: I don't believe in raises on general principles. I had a writer last year who asked for a raise. He came to me with a heart-breaking story. He couldn't see. He needed a raise to buy glasses. So I gave him a raise. He bought glasses, read his contract—and left me.

—*Jack Benny Show (NBC)*

● Annabella: One day I saw a man with a shotgun walking down the street. I followed him and discovered he was only hunting. I was very disappointed.

Louis Sobol: You were disappointed? Why?

Annabella: I thought I was going to see a wedding.

—*Bright Lights (Mutual)*

● Mike Romanoff: I lived in Russia but went to school in England.

Ed Gardner: It must have been tough for you to get home to lunch.

—*Duffy's Tavern (Blue)*

● Katina Paxinou: Well, young man, I see you're back again. Tell me, did you ever have your fortune told before?

Leo Sheren: Yes, a fortune teller once told me that my face was my fortune.

Bing Crosby: Don't worry, son, poverty is no disgrace.

—*Kraft Music Hall (NBC)*

● Garry Moore: There are lots of ways of fixing a woman's hair. My mother, for instance, used to have a rat in her hair.

Jimmy Durante: Junior! That's no way to talk about your father.

—*Moore-Durante Show (CBS)*

● Fanny Brice: What's a cannibal?

Hanley Stafford: You know perfectly well what a cannibal is. Suppose you ate up your Mummy and me one night—what would you be?

Fanny Brice: An orphan.

—*Maxwell House Show (NBC)*

● Harry Von Zell: What'll I do with these pickled herrings?

Wally Brown: Just put them on ice until they sober up.

—*Dinab Shore Show (CBS)*

WITH THE NATION'S STATIONS



BUFFALO, N. Y.—Station WBEN—Here are six reasons why WBEN announcer Ray McIntosh never lacks an audience when he goes on the air. Seated with their champion radio Pop (of western New York, at least) are Stuart, Jimmy, Virginia and Dick, while Brenda and Billy kneel.



WASHINGTON, D. C.—Station WINX—Trainer Roman Proske makes soothing noises at pussy as announcer Jerry Strong attempts to interview a six-year-old Bengal tiger. This mike's-eye-view of the circus was broadcast for wounded veterans and shut-ins of the Washington area.

TUNE IN'S SELECTION OF OUTSTANDING PROGRAMS

EASTERN WAR TIME INDICATED. DEDUCT 1 HOUR FOR CENTRAL TIME — 3 HOURS FOR PACIFIC TIME. NBC IS LISTED (N), CBS (C), BLUE NETWORK (B), MBS (M). ASTERISKED PROGRAMS (*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS.

SUNDAY

9:00 a.m. News of the World (C)
 9:00 a.m. World News (N)
 9:15 a.m. E. Power Biggs (C)
 10:00 a.m. Bible Highlights (N)
 10:00 a.m. Church of the Air (C)
 10:30 a.m. Wings Over Jordan (C)
 11:00 a.m. Your War Job (B)
 11:00 a.m. Rhapsody of Rockies (N)
 11:05 a.m. Blue Jacket Choir (C)
 11:45 a.m. Marion Loveridge (N)
 12:00 noon War Journal (B)
 12:00 noon Tabernacle Choir (C)
 12:30 p.m. Stradivari Orchestra (N)
 12:30 p.m. Transatlantic Call (C)
 1:30 p.m. Sammy Kaye's Orchestra (B)

1:30 p.m. Chicago Round Table (N)
 2:30 p.m. Westinghouse Program (N)
 3:00 p.m. Shaeffer World Parade (N)
 3:00 p.m. N. Y. Philharmonic (C)
 3:30 p.m. The Army Hour (N)
 4:00 p.m. Fun Valley (B)
 4:30 p.m. Pause That Refreshes (C)
 4:30 p.m. Lands of Free (N)
 4:30 p.m. World of Song (B)
 5:00 p.m. General Motors Symph. (N)
 5:00 p.m. Family Hour (C)
 5:00 p.m. Mary Small Revue (B)
 6:00 p.m. Catholic Hour (N)
 6:00 p.m. Silver Theatre (C)
 6:00 p.m. Philco Show (B)
 7:00 p.m. All Time Hit Parade (N)
 *7:30 p.m. Quiz Kids (B)

7:30 p.m. Fitch Bandwagon (N)
 8:00 p.m. Gracie Fields (N)
 *8:30 p.m. Crime Doctor (C)
 8:30 p.m. Keepsakes (B)
 8:30 p.m. One Man's Family (N)
 8:45 p.m. Gabriel Heatter (M)
 9:00 p.m. Life of Riley (B)
 9:00 p.m. Man. Merry-Go-Round (N)
 9:15 p.m. Lower Basin Street (B)
 9:30 p.m. Texaco Theatre (C)
 9:30 p.m. American Album (N)
 10:00 p.m. Take It or Leave It (C)
 10:00 p.m. Hour of Charm (N)
 10:30 p.m. We the People (C)
 10:30 p.m. Creeps By Night (B)
 10:30 p.m. Bob Crosby Show (N)
 11:15 p.m. News of the World (N)

MONDAY

8:00 a.m. World News (N)
 8:00 a.m. News of the World (C)
 9:00 a.m. Mirth & Madness (N)
 9:00 a.m. Breakfast Club (B)
 *10:00 a.m. Valiant Lady (C)
 *10:30 a.m. This Changing World (C)
 *10:45 a.m. Bachelor's Children (C)
 11:00 a.m. Road of Life (N)
 11:00 a.m. Breakfast at Sardi's (B)
 11:15 a.m. Vic & Sade (N)
 11:30 a.m. Brave Tomorrow (N)
 12:00 noon Kate Smith Speaks (C)
 12:15 p.m. Big Sister (C)
 12:30 p.m. Nat'l Farm & Home (B)
 1:45 p.m. The Goldbergs (C)
 2:00 p.m. Guiding Light (N)
 2:15 p.m. Joyce Jordan, M.D. (C)
 3:00 p.m. Woman of America (N)
 3:00 p.m. Mary Marlin (C)
 3:00 p.m. Morton Downey (B)
 3:15 p.m. Ma Perkins (N)
 3:30 p.m. Pepper Young (N)
 4:00 p.m. Broadway Matinee (C)
 5:30 p.m. Just Plain Bill (N)
 6:00 p.m. Quincy Howe (C)
 6:15 p.m. Serenade To America (N)
 6:45 p.m. The World Today (C)
 *7:00 p.m. Music Shop (N)
 *7:00 p.m. I Love A Mystery (C)
 *7:15 p.m. Dateline (C)
 7:30 p.m. Thanks to the Yanks (C)
 7:45 p.m. H. V. Kaltenborn (N)
 *8:00 p.m. Calvalcade of America (N)
 *8:15 p.m. Lum 'n' Abner (B)
 8:30 p.m. Voice of Firestone (N)
 *8:30 p.m. Gay Nineties Revue (C)
 *8:30 p.m. Blind Date (B)
 8:55 p.m. Bill Henry (C)
 *9:00 p.m. Telephone Hour (N)
 9:00 p.m. Gabriel Heatter (M)
 9:00 p.m. Mayor of the Town (C)
 9:30 p.m. Spotlight Bands (B)
 9:30 p.m. Vacation Serenade (N)
 10:00 p.m. Carnation Program (N)
 10:30 p.m. Showtime (C)
 10:30 p.m. "Dr. I. Q." (N)
 10:30 p.m. Horace Heidt (B)
 11:00 p.m. Saludos Amigos (B)

TUESDAY

8:00 a.m. News of the World (C)
 8:00 a.m. World News (N)
 9:00 a.m. Breakfast Club (B)
 10:00 a.m. Lora Lawton (N)
 *10:00 a.m. Valiant Lady (C)
 *10:30 a.m. This Changing World (C)
 *10:45 a.m. Bachelor's Children (C)
 11:00 a.m. Breakfast at Sardi's (B)
 11:15 a.m. Second Husband (C)
 11:45 a.m. David Harum (N)
 11:45 a.m. Aunt Jenny's Stories (C)
 12:00 noon Kate Smith Speaks (C)
 12:30 p.m. Nat'l Farm & Home (B)
 *1:15 p.m. Ma Perkins (C)
 1:45 p.m. The Goldbergs (C)
 2:30 p.m. Women In White (N)
 3:00 p.m. Mary Marlin (C)
 3:00 p.m. Morton Downey (B)
 3:00 p.m. Woman of America (N)
 3:15 p.m. Hollywood Star Time (B)
 4:00 p.m. Broadway Matinee (C)
 4:00 p.m. Backstage Wife (N)
 4:30 p.m. Lorenzo Jones (N)
 5:45 p.m. Front Page Farrell (N)
 6:00 p.m. Quincy Howe (C)
 6:15 p.m. Serenade to America (N)
 6:15 p.m. Edwin C. Hill (C)
 6:45 p.m. Lowell Thomas (N)
 *7:00 p.m. I Love A Mystery (C)
 *7:00 p.m. Music Shop (N)
 *7:15 p.m. John Nesbitt (C)
 7:30 p.m. For the Boys (N)
 7:30 p.m. Melody Hour (C)
 7:45 p.m. H. V. Kaltenborn (N)
 *8:00 p.m. Big Town (C)
 *8:00 p.m. Ginny Simms (N)
 *8:15 p.m. Lum 'n' Abner (B)
 8:30 p.m. Romance (C)
 8:30 p.m. Date With Judy (N)
 8:55 p.m. Bill Henry (C)
 9:00 p.m. Famous Jury Trials (B)
 9:00 p.m. Gabriel Heatter (M)
 9:30 p.m. Spotlight Bands (B)
 10:00 p.m. Presenting Corwin (C)
 10:00 p.m. Charlotte Greenwood (N)
 10:00 p.m. Raymond Gram Swing (B)
 10:30 p.m. Raleigh Room (N)
 10:30 p.m. Let Yourself Go (B)

WEDNESDAY

8:00 a.m. World News (N)
 8:00 a.m. News of the World (C)
 9:00 a.m. Breakfast Club (B)
 10:00 a.m. Lora Lawton (N)
 *10:30 a.m. This Changing World (C)
 *10:45 a.m. Bachelor's Children (C)
 10:45 a.m. Listening Post (B)
 11:00 a.m. Road of Life (N)
 11:00 a.m. Breakfast at Sardi's (B)
 11:15 a.m. Vic and Sade (N)
 *11:30 a.m. Bright Horizon (C)
 12:00 noon Kate Smith Speaks (C)
 12:15 p.m. Big Sister (C)
 12:30 p.m. Nat'l Farm & Home (B)
 *1:15 p.m. Ma Perkins (C)
 2:00 p.m. Guiding Light (N)
 2:15 p.m. Today's Children (N)
 2:30 p.m. Young Dr. Malone (C)
 3:00 p.m. Woman of America (N)
 3:00 p.m. Mary Marlin (C)
 3:00 p.m. Morton Downey (B)
 3:15 p.m. Hollywood Star Time (B)
 4:15 p.m. Stella Dallas (N)
 6:15 p.m. Serenade to America (N)
 6:45 p.m. Lowell Thomas (N)
 *7:00 p.m. I Love A Mystery (C)
 *7:00 p.m. Music Shop (N)
 7:15 p.m. John Nesbitt (C)
 7:30 p.m. Easy Aces (C)
 7:45 p.m. H. V. Kaltenborn (N)
 *8:00 p.m. Allan Jones (C)
 *8:00 p.m. Mr. & Mrs. North (N)
 *8:15 p.m. Lum 'n' Abner (B)
 *8:30 p.m. Dr. Christian (C)
 *8:30 p.m. Beat The Band (N)
 *8:30 p.m. My Best Girls (B)
 8:55 p.m. Bill Henry (C)
 9:00 p.m. Alan Young Show (N)
 *9:00 p.m. Dunninger (B)
 9:00 p.m. Jack Carson Show (C)
 9:00 p.m. Gabriel Heatter (M)
 9:30 p.m. Mr. District Attorney (N)
 10:00 p.m. Kay Kyser College (N)
 10:00 p.m. Great Moments in Music (C)
 10:30 p.m. Report to the Nation (C)
 10:30 p.m. Soldiers With Wings (B)
 11:00 p.m. Ned Calmer (C)
 11:30 p.m. Arthur Hopkins Presents (N)

THURSDAY

8:00 a.m. World News (N)
 8:00 a.m. News of the World (C)
 9:00 a.m. Breakfast Club (B)
 *10:00 a.m. Valiant Lady (C)
 10:30 a.m. This Changing World (C)
 11:00 a.m. Breakfast at Sardi's (B)
 11:00 a.m. Road of Life (N)
 11:15 a.m. Vic and Sade (N)
 *11:30 a.m. Bright Horizon (C)
 11:30 a.m. Brave Tomorrow (N)
 12:00 noon Kate Smith Speaks (C)
 12:15 p.m. Big Sister (C)
 12:30 p.m. Nat'l Farm & Home (B)
 *1:15 p.m. Ma Perkins (C)
 1:45 p.m. The Goldbergs (C)
 2:15 p.m. Joyce Jordan, M.D. (C)
 2:30 p.m. Young Dr. Malone (C)
 3:00 p.m. Morton Downey (B)
 3:00 p.m. Woman of America (N)
 3:30 p.m. Pepper Young (N)
 3:45 p.m. Right to Happiness (N)
 4:00 p.m. Broadway Matinee (C)
 5:30 p.m. Just Plain Bill (N)
 6:00 p.m. World News (C)
 6:15 p.m. Serenade to America (N)
 6:45 p.m. The World Today (C)
 6:45 p.m. Lowell Thomas (N)
 *7:00 p.m. I Love A Mystery (C)
 7:00 p.m. Music Shop (N)
 *7:15 p.m. John Nesbitt (C)
 *7:30 p.m. Charlie Chan (N)
 7:45 p.m. H. V. Kaltenborn (N)
 *8:00 p.m. Suspense (C)
 8:00 p.m. Those We Love (N)
 *8:15 p.m. Lum 'n' Abner (B)
 *8:30 p.m. Death Valley Days (C)
 8:55 p.m. Bill Henry (C)
 9:00 p.m. Kraft Music Hall (N)
 9:00 p.m. Major Bowes (C)
 9:00 p.m. Gabriel Heatter (M)
 9:30 p.m. Joan Davis Show (N)
 9:30 p.m. Spotlight Bands (B)
 9:30 p.m. Corliss Archer (C)
 10:00 p.m. Raymond Gram Swing (B)
 10:30 p.m. Here's To Romance (C)
 10:30 p.m. March of Time (N)
 *10:30 p.m. Joe E. Brown (B)

FRIDAY

8:00 a.m. World News (N)
 8:00 a.m. News of the World (C)
 9:00 a.m. Breakfast Club (B)
 10:00 a.m. Lora Lawton (N)
 *10:00 a.m. Valiant Lady (C)
 *10:30 a.m. This Changing World (C)
 11:00 a.m. Breakfast at Sardi's (B)
 11:00 a.m. Road of Life (N)
 11:15 a.m. Vic and Sade (N)
 *11:30 a.m. Bright Horizon (C)
 11:45 a.m. David Harum (N)
 12:00 noon Kate Smith Speaks (C)
 12:30 p.m. Nat'l Farm & Home (B)
 *1:15 p.m. Ma Perkins (C)
 1:45 p.m. The Goldbergs (C)
 2:00 p.m. Guiding Light (N)
 3:00 p.m. Mary Marlin (C)
 3:00 p.m. Morton Downey (B)
 3:00 p.m. Woman of America (N)
 4:00 p.m. Broadway Matinee (C)
 4:00 p.m. Backstage Wife (N)
 4:30 p.m. Lorenzo Jones (N)
 5:45 p.m. Front Page Farrell (N)
 6:15 p.m. Serenade to America (N)
 6:45 p.m. The World Today (C)
 6:45 p.m. Lowell Thomas (N)
 *7:00 p.m. Nero Wolfe (B)
 *7:00 p.m. I Love A Mystery (C)
 *7:00 p.m. Music Shop (N)
 7:30 p.m. Friday On Broadway (C)
 7:45 p.m. H. V. Kaltenborn (N)
 8:00 p.m. Maxwell House (C)
 8:00 p.m. Cities Service Concert (N)
 *8:15 p.m. The Parker Family (B)
 8:30 p.m. Meet Your Navy (B)
 8:30 p.m. The Thin Man (N)
 8:30 p.m. Army Service Forces (C)
 8:55 p.m. Bill Henry (C)
 9:00 p.m. Waltz Time (N)
 9:00 p.m. Gangbusters (B)
 9:00 p.m. Gabriel Heatter (M)
 *9:00 p.m. Pays To Be Ignorant (C)
 9:30 p.m. People Are Funny (N)
 9:30 p.m. Spotlight Bands (B)
 9:30 p.m. That Brewster Boy (C)
 10:00 p.m. Moore-Durante Show (C)
 10:30 p.m. Stage Door Canteen (C)
 10:30 p.m. Sports Newsreel (N)

SATURDAY

8:00 a.m. News of the World (C)
 8:00 a.m. World News (N)
 9:00 a.m. Breakfast Club (B)
 10:00 a.m. Mirth and Madness (N)
 *10:30 a.m. Mary Lee Taylor (C)
 *10:45 a.m. Pet Parade (N)
 11:05 a.m. Let's Pretend (C)
 11:30 a.m. Melody Round-Up (N)
 11:30 a.m. Billie Burke (C)
 12:00 noon Music Room (N)
 12:00 noon Theatre of Today (C)
 12:15 p.m. Consumer's Time (N)
 12:30 p.m. Nat'l Farm & Home (B)
 12:30 p.m. Atlantic Spotlight (N)
 1:00 p.m. Grand Central Station (C)
 1:15 p.m. Transatlantic Quiz (B)
 3:02 p.m. Twenty-One Stars (B)
 4:02 p.m. Horace Heidt (B)
 5:00 p.m. Your America (N)
 5:30 p.m. Mother and Dad (C)
 5:45 p.m. Starring Curt Massey (N)
 5:45 p.m. Hello Sweetheart (B)
 *6:00 p.m. I Sustain the Wings (N)
 6:00 p.m. Quincy Howe (C)
 6:15 p.m. People's Platform (C)
 6:30 p.m. Harry Wismer (B)
 6:45 p.m. The World Today (C)
 6:45 p.m. Leon Henderson (B)
 7:00 p.m. The American Story (N)
 *7:30 p.m. Mrs. Miniver (C)
 7:30 p.m. The RCA Program (B)
 *7:30 p.m. Thanks To The Yanks (C)
 7:30 p.m. Ellery Queen (N)
 *8:00 p.m. Blue Ribbon Town (C)
 *8:00 p.m. Abie's Irish Rose (N)
 8:30 p.m. Boston Pops Orch. (B)
 *8:30 p.m. Inner Sanctum (C)
 8:55 p.m. Ned Calmer (C)
 9:00 p.m. Nat'l Barn Dance (N)
 *9:00 p.m. Your Hit Parade (C)
 9:30 p.m. Spotlight Bands (B)
 9:30 p.m. Can You Top This? (N)
 9:45 p.m. Saturday Night Serenade (C)
 10:00 p.m. Guy Lombardo (B)
 10:00 p.m. Palmolive Party (N)
 10:15 p.m. Correction Please (C)
 10:30 p.m. Army Service Forces (B)
 10:30 p.m. Grand Ole Opry (N)
 11:00 p.m. Maj. Geo. F. Eliot (C)

SHORT WAVE

CITY	E. W. TIME	STATION	DIAL	CITY	E. W. TIME	STATION	DIAL
Ankara	1:00 p.m.	TAP	9.456	Moscow	7:40 a.m.		15.75
Berne	3:45 p.m. — 4:15 p.m.		10.335		12:00 noon		15.75
	9:30 p.m. — 11:00 p.m.		6.345		6:45 p.m.		9.57
	9:30 p.m. — 11:00 p.m.		6.165		6:48 p.m.	RKE	15.1
	9:30 p.m. — 11:00 p.m.		6.539		6:48 p.m.		15.23
Brazzaville	2:50 p.m.	FZI	11.97		6:48 p.m.		11.948
	4:45 p.m.	FZI	11.97		6:48 p.m.		5.44
	7:45 p.m.	FZI	11.97		6:48 p.m.		11.885
Caracas	Times vary	YV5RN	6.2	Rio de Janeiro	8:30 p.m.	PSH	10.22
Chungking	9:30 a.m. — 3:00 p.m.	XGOY	6.13	Stockholm	2:45 a.m. — 3:10 a.m.	SBP	11.705
	5:00 p.m. — 10:00 p.m.	XGOY	6.13	(Weekdays)	7:00 a.m. — 7:55 a.m.	SBT	15.155
Guatemala	Times vary	TGWA	9.68		7:00 a.m. — 7:55 a.m.	SBP	11.705
Lima	11:30 p.m.	OAX4	6.08		11:00 a.m. — 2:15 p.m.	SBT	15.155
Leopoldville	1:00 p.m. — 7:00 p.m.	OTC	9.785		11:00 a.m. — 2:15 p.m.	SBP	11.705
	1:15 a.m. — 1:45 a.m.	OTC	9.785		2:30 p.m. — 5:15 p.m.	SBP	11.705
London	5:15 p.m. — 8:00 p.m.	GVX	11.93		2:30 p.m. — 5:15 p.m.	SBU	9.535
	5:15 p.m. — 8:00 p.m.	GSC	9.58		5:20 p.m. — 5:35 p.m.	SBU	9.535
	8:00 p.m. — 12:45 a.m.	GSC	9.58		9:00 p.m. — 10:00 p.m.	SBP	11.705
	8:00 p.m. — 12:45 a.m.	GSL	6.11		9:00 p.m. — 10:00 p.m.	SBU	9.535
	8:15 p.m. — 12:45 a.m.	GSU	7.26	Stockholm	4:00 a.m. — 11:00 a.m.	SBT	15.155
	10:15 p.m. — 11:30 p.m.	GS8	9.51	(Sundays)	4:00 a.m. — 2:15 p.m.	SBP	11.705
	10:15 p.m. — 11:30 p.m.	GRW	6.15		12:00 noon — 2:15 p.m.	SBT	15.155
	10:15 p.m. — 11:30 p.m.	GRM	7.12		12:00 noon — 5:15 p.m.	SBP	11.705
	10:15 p.m. — 12:00 mid.	GRC	2.88		2:30 p.m. — 5:15 p.m.	SBU	6.066
Melbourne	8:00 a.m. — 8:45 a.m.	VLG	9.58		2:30 p.m. — 5:15 p.m.	SBU	9.535
	8:00 a.m. — 8:55 a.m.	VLG2	9.54		5:20 p.m. — 5:50 p.m.	SBU	9.535
	10:10 p.m. — 10:40 p.m.	VLG4	11.84	Vatican	11:00 a.m. (Tuesday)		17.401
					11:00 a.m. (Tuesday)		5.96
					11:00 a.m. (Tuesday)		17.19

TELEVISION

TELEVISION will not merely add sight to sound, but will also make many new types of program available to America's radio listeners. Vaudeville and circus fans will be able to see, right in their own homes, the acrobatic stunts and trained animal acts they now enjoy only in theatres. Sports lovers will no longer have to imagine the home runs and "men-o'-war" they've heard described. And followers of the news will watch headlines actually being made through the camera's eye.



WRGB Carnival: Children of television set owners in the Schenectady, N Y area attend a broadcast and party at the station.



Billiard tricks are demonstrated for dialers by Andrew Ponzi, pocket billiards champion, in a General Electric program.



Sports equipment and charts illustrate the tips on hunting being talked over by gun-expert Wicks and "Outdoors" magazine publisher Rodman.



Egyptian dances taken from the movie, "The Desert Song," are re-enacted for the entertainment of listeners by glamorous dancer Sylvia Opert.

"
I'm sorry
I invented
the pocket!"



IF I HAD KNOWN that some Americans would be using pockets to hold all the extra money they're making these days I never would have invented them.

POCKETS ARE GOOD places to keep hands warm.

Pockets are good places to hold keys...and loose change for car-fare and newspapers.

But pockets are no place for *any* kind of money except actual expense

money these days.

The place—the *only* place—for money above living expenses is in War Bonds.

Bonds buy bullets for soldiers.

Bonds buy security for your old age.

Bonds buy education for your kids.
Bonds buy things you'll need later—that you can't buy now.

Bonds buy peace of mind—knowing that your money is in the fight.

Reach into the pocket I invented. Take out all that extra cash. Invest it in interest-bearing War Bonds.

You'll make me very happy if you do.

You'll be happy too.

WAR BONDS to Have and to Hold



TUNE IN
NATIONAL RADIO MAGAZINE

TELEVISION *and* NBC

Of all the post-war developments promised by progress in the art and science of radio, TELEVISION presents the greatest challenge and the greatest opportunity.

It is a challenge which can be met only by the co-operation of Government, broadcasters, and the radio manufacturing industry.

War interrupted development of television as a commercial service. Of necessity, men and materials were diverted to the war effort and must continue to be so diverted until victory has been achieved.

Better Service to Public

The policy of the National Broadcasting Company always has been, and will continue to be, to foster and encourage any developments in the broadcasting field which promise *better service to the public*.

In respect to television, it is the policy of NBC to contribute to the utmost towards the *earliest possible development* of television as a national service and industry.

A deep and firm foundation for the ultimate television achievement already has been laid. For the past 15 years the National Broadcasting Company has actively pioneered in the development of television service.

Television Since 1931

NBC was granted the first commercial television license issued by the FCC, and began commercial operations on the day the license was granted, using the New York Empire State Building transmitter which NBC had been operating experimentally since 1931.

Currently we are maintaining a limited schedule of weekly television broadcasting, including films, outside pick-ups of sports events, and telecasts from our recently reconditioned live talent television studio in Radio City, New York. Our program schedule will be expanded as rapidly as war conditions permit.

NBC Sound Broadcasting to be Continued

Because of its extensive coverage and accepted type of highly developed program service there is no foreseeable period when sound broadcasting will become unnecessary. Therefore, NBC will continue to maintain its sound broadcasting services at the highest peak of technical entertainment and educational excellence.

Radio now is virtually an around-the-clock service. Even when television becomes universally available, there will be times when the radio audience will be predominantly *listeners* rather than viewers.

New Dimension for Radio

Television is the capstone of the radio structure. It adds a new dimension to radio. So you can logically expect NBC, as America's Number One Network, to bring you the finest television programs just as you look to NBC today for the finest in sound radio.

NBC is committed to a policy of close co-operation with the Government and other members of the industry in the efforts to secure the best practical standards of operation for a commercial television broadcasting system.

In developing a basis for an eventual television network, the National Broadcasting Company will co-operate in every way with the owners and operators of the stations affiliated with NBC.

NBC Prepares for Expansion

In preparation for the expected expansion of television services in the post-war period, NBC will continue to tap new sources of program material and talent, develop new program techniques, transmit outside pick-ups of sports and other spot news events, telecast more live talent programs and continue research and development in all phases of television.

When materials become available, NBC will construct a television station in Washington, D. C. To establish the anchor points of a television system, NBC has also filed application with the FCC for construction permits for television stations in Chicago, Cleveland and Los Angeles, where NBC already maintains a programming organization and studio facilities.

A nationwide network will not spring up overnight, but must proceed as an orderly, logical development. Such a development, as we see it, will develop first by the establishment of regional networks which will gradually stretch out over wider areas, and finally become linked together.

Moderate-priced Television Sets

Despite the problems and risks which confront the radio industry, NBC believes that television service should be brought *as soon as possible* into every home, and that this is and should remain the task of private enterprise.

While NBC is leading the way in development of network television, the radio manufacturing industry will be busy building the finest television broadcast equipment and television receivers at moderate prices.

Through this unity of effort, you can count on NBC to meet the challenge and the opportunity television presents.

National Broadcasting Company

America's No. 1 Network



A Service of Radio
Corporation of America

This file including all text and images are from scans of a private personal collection and have been scanned for archival purposes only. This file may be freely distributed, but not sold on ebay, electronically or in reproduced form. Please support the preservation of old time radio.