

TUNE IN

NOVEMBER, 1944

FIFTEEN CENTS

20c IN CANADA

ANC



THE AUDIENCE—BLESS 'EM!

by

HILDEGARDE

THE NATIONAL RADIO MAGAZINE



What—in this world—do you want?

Ahead—lies a great new world.

Out of the smoke and blood and pain and the disaster of war there can rise a new dignity for humanity.

A new breadth of vision—a new joy of living—new comforts and leisure—new possessions and new happiness.

What—in this world—do you want?

Ask yourself—and answer yourself. For upon you rests the decision of what you'll get . . . what you'll be . . . A family with a better house? A merchant with a better store? A student with a better curriculum? A mother with more breathing space for her children? A worker

with better pay? A teacher with a sunnier classroom? These are the simple desires and rights of—you, the people.

Yes—simple desires. But not simple of achievement.

As each decade has made America greater, it has made it more complex. And, so, such matters as complete and gainful employment, better homes, better schools, better pay, fuller lives cannot be brought about merely by wishing and dreaming of them.

They must come through hard-headed thinking and far-sighted planning and a true understanding on *your* part of the interdependence

of yourself and the folks next door and the man you work for and the folks who work for you.

The Blue Network is more than a lot of radio stations jointly broadcasting a lot of programs. It is a medium of information and enlightenment. It is a force that brings you knowledge and discussion, education and entertainment so that you can choose the path that you shall follow in concert with other people who share your ambitions and desires.

It is *your* voice on the Air.

Listen—and answer—and decide —“What—in this world—do you want?”

THIS IS THE *Blue* NETWORK

"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

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RADIO CITY, N. Y.

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

NAME.....

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VOICE OF THE LISTENER

WHAT ABOUT FM?

Dear Sirs:

I'm still waiting to see a page devoted exclusively to Frequency Modulation in TUNE IN. I can't understand all this television ballyhoo while FM remains neglected. Even in the industry itself, there is nothing but dispute and uncertainty as to the post-war standards for television. I have witnessed the 525-line picture on a few occasions, and if this is the most advanced form of television at present, it is still in the "embryo stage."

On the other hand, FM can boast of 53 transmitters now on the air, full or part time, with an estimated audience of half a million. Many more stations filed requests for FM licenses before the war, but shortages of material and trained personnel forced the FCC to suspend applications. Thus there is no doubt that the present 53 will rise to perhaps 150 or 200 after the war.

There's good reason for it, too—FM offers complete freedom from all static, whether atmospheric (lightning) or man-made (motors, refrigerators, etc.). This, plus high-fidelity transmission, and freedom from inter-station interference (eliminating squeals and howls) means that the bugaboos of ordinary reception can be easily and quickly eliminated by FM.

All the big networks recognize the many unique and varied possibilities of FM, and transmit FM programs regularly at present. I hope TUNE IN too will soon see the real opportunity to present a live and interesting page devoted exclusively to FM news each month.

HARRY ELLWOOD

Queens Village, N. Y.

(Editor's note: Watch future issues for FM news.)

ORSON WELLES

Dear Sir:

May I put in a bid for a story on Orson Welles? To my mind, he is one of the most versatile actors on the air. Comedy, straight dramas and thrillers seem no problem to him. He is a great performer.

MRS. GLORIA SERRANO

San Francisco, Cal.

CHEERS FOR ANNOUNCERS

Editor of TUNE IN:

What do you say we give three cheers and a twenty-one gun salute to the most disregarded troupers in radio — the announcers. These poor fellows spend their whole lives trying to improve to such a point that it will be pleasant to listen to their commercials. But what happens? As soon as the radio announcer opens his mouth, everyone seems to shy away from the radio.

Here's wishing the best of luck to all radio announcers everywhere. Long may a flow of tone come gushing from their diaphragms. Oh, and incidentally, I'm a radio announcer myself and I really think your magazine is just about "tops."

NORMAN I. NATHAN

Chelsea, Mass.

ROAD OF LIFE

Gentlemen:

I would like to say a few things about the serial, "Road of Life." I have been listening to it ever since it started. There are so many discrepancies in it. Perhaps author Ina Phillips thinks we women are very stupid.

We cannot understand how Butch suddenly became a man and a doctor — when did he go to college, etc? Dr. Jir Brent lost his memory, was gone 8 months; and had his draft card in his pocket when they kidnapped him. None of it adds up.

It is a wonder a nice bright smart man like actor Ken Griffin can't put the authc straight on her story. Maybe because she tries to write so many she gets her serials crossed up. Anyway, the women listeners call each other up and have a great laugh at all the mixups in the time and characters.

JULIA MARKHAM

Haverhill, Mass.

REQUESTS FOR PHOTOS

Dear Editor:

I am an ardent opera fan, and for the past five years have been collecting personally autographed photographs of the



RADIOQUIZ

KATE SMITH
GUEST QUIZARD

SONGSTRESS-HEADLINER OF CBS' "KATE SMITH SHOW"



1 You're not seeing double. Imitating Groucho on the left is: (A) Phil Baker (B) Kenny Baker (C) Art Baker



2 This long, lanky, loco comedienne is, of course: (A) Charlotte Greenwood (B) Patsy Kelly (C) Fanny Brice



3 Dick Widmark and Florence Williams plays leads in: (A) Flashgun Casey (B) Front Page Farrell (C) Hot Copy



4 Little did his mother know he would rise to stardom as: (A) Allan Jones (B) Paul Whiteman (C) Ed Gardner



5 Dexter doesn't seem to appreciate this kiss from next-door girl-friend: (A) Judy (B) Corliss (C) Carol



6 Dad and son play together in Big Sister. "Pop's" name is: (A) Jim Ameche (B) Les Tremayne (C) Ted Malone



7 Doll-collector "Casey" of Abie's Irish Rose is really: (A) Carol West (B) Elizabeth Reller (C) Ann Thomas



8 This family scene is typical of the well-known serial: (A) One Man's Family (B) Vic & Sade (C) Easy Aces

ANSWERS ON PAGE 45

VOICE OF THE LISTENER (continued)

Metropolitan and Chicago opera stars. Your article on the "World of Song" broadcasts and Mr. Pelletier in the August issue is marvelous, but best of all is the group photograph of the "Maestro" and his audition winners.

Would it be possible for me to have a copy of this photograph to add to my collection? I am most anxious to have one and will be very glad to pay for it if you will inform me of the charge.

BARBARA ANN BINGHAM

Evanston, Ill.

(Editor's note: TUNE IN regrets that it is impossible for us to send out pictures to readers, or even to answer the numerous requests for stars' addresses which pour in daily. Mail may be addressed to radio performers in care of the station on which you hear them.)

IN DEFENSE OF SWOONERS

Dear Editor:

I have something to say in reply to Pvt. Zarakovitis' letter knocking Frank Sinatra. People think it is terrible the way girls carry on about Frankie, but it is no worse than the way men shout and whistle whenever they see Betty Grable, Hedy Lamarr, Dorothy Lamour and Lana Turner. Some girls don't enjoy sitting in a theatre looking at Betty Grable's legs just as some men don't care for Frankie's singing.

So you see it is just a matter of who is the silliest. The girls keep Frankie popular while the men boost pin-up sales.

EDRIE QUAINANCE

Coatesville, Pa.

Dear Editor:

Pvt. Zarakovitis seems to think he represents the whole U. S. Army. All of the fellows in this neighborhood who are now servicemen are pro-Sinatra from way back.

As far as the dust collecting on Sinatra's records is concerned — why then is it we gals can never obtain Frank's recordings when they are released? Who buys them? Who plays them? Maybe Sinatra can't outact Colman, Tracy and the rest, but he just hit Hollywood. Remember? Give him time!

BETTIE CHACONAS

East Haven, Conn.

BOOST FOR TUNE IN

Gentlemen:

To an ex-announcer with four years behind the mike, TUNE IN has proven nothing short of a super-delightful way to keep a finger on the pulse of the industry while serving in the Navy. Sure, my work now-a-days is allied with that of radio, but nevertheless a far cry from the days and nights spent rehearsing and airing shows. Yes sir, yours is the magazine to keep a tradesman up on his trade. It can be appreciated by control room technician and armchair critic alike.

Whatever else, TUNE IN had better be waiting when again the studio sign says, "On the Air." That's my cue.

TED BOOTH

Harbor Defense Naval Training School
Fishers Island, N. Y.

SUGGESTIONS

Sirs:

May I say that I've enjoyed your strictly radio publication from its very first issue, and hope to keep on enjoying it in the future. Along with the praise, though, may I offer a suggestion or two.

Continue that feature you started several issues back, in which you ran a column and picture of a different announcer each month. Not enough credit is given the radio announcer, one of the more important members of a radio show.

One other suggestion — how about showing just what goes on behind the scenes of a successful radio program, from its very inception to its actual presentation? And with this in mind, I'd like to see a picture account of how a sports event — football — is broadcast.

I realize that all my wishes can't come true, but I know that you will get around to the above sooner or later.

MEYER FLEISCHMAN

Montclair, N. J.

(Editor's note: Watch future issues. We aim to please.)

TUNE IN

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ON THE COVER

HILDEGARDE, who tells what it's like to shift from intimate supper clubs to unseen audiences—on page 7.

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AROUND THE NETWORKS

Isabel Manning Hewson, writer and narrator of Blue's children's program, "Land of the Lost," has found that her stories appeal as much to adults as to the youngsters for whom they were originally intended. Her fantastic tales of a mythical kingdom under the sea have become so popular with the grown-ups that they are re-broadcast on Tuesday evenings (at 7 P.M., E.W.T.) for all those "escapists" who cannot hear them at the regular time (Saturday mornings at 11:30, E.W.T.). And this fall Miss Hewson will have an even larger audience for she has accepted a contract to publish her unique romances for the benefit of all those who want to read them.



Singing star Barry Wood, often called the "Treasury Troubadour," has been selected for another patriotic post of honor. The handsome crooner of NBC's "Palmolive Party" has been named to represent all music talent on the newly-created Music Advisory Committee for the Treasury's War Finance Division. Serving along with him will be Oscar Hammer-



stein, filling the post of chairman; Jack Robbins, representing publishing interests; Herman Starr, vice president of Warner Brothers, for the recording field; and Guy Lombardo and David Broekman on behalf of orchestras. Purpose of the group is to help the Treasury Department make decisions regarding songs for the U. S. Victory Song Committee.

Claudia Morgan's decision to give up her part in the Broadway play, "Ten Little Indians," when it conflicted with her CBS "Adventures of the Thin Man" broadcast, has started a furor of comment in the entertainment world. Stage veterans point out that though they are very much attached to the theatre, radio work pays so much better that an actor cannot afford to give up broadcasting for a legitimate production. In many cases, a star receives more for a single radio performance than for an entire week's work (eight performances, plus time spent on costuming and make-up) in the theatre.



Mutual has made arrangements to broadcast a prize fight every Friday evening throughout the year. Most of the bouts are expected to originate from Madison Square Garden and blow-by-blow descriptions will be handled by sportscasters Bill Corum and Don Dunphy.

Among the radio stars who plan to give television performances this fall is British-born Gertrude Lawrence. The actress faces the cameras without trepidation, for back in 1939 she played in the first telecast of a full-length stage play, the Broadway hit, "Susan and God."



Harry Savoy, who cracks wise for NBC of a Thursday, is the kind of guy who racks his brains—then forgets where he racked 'em.



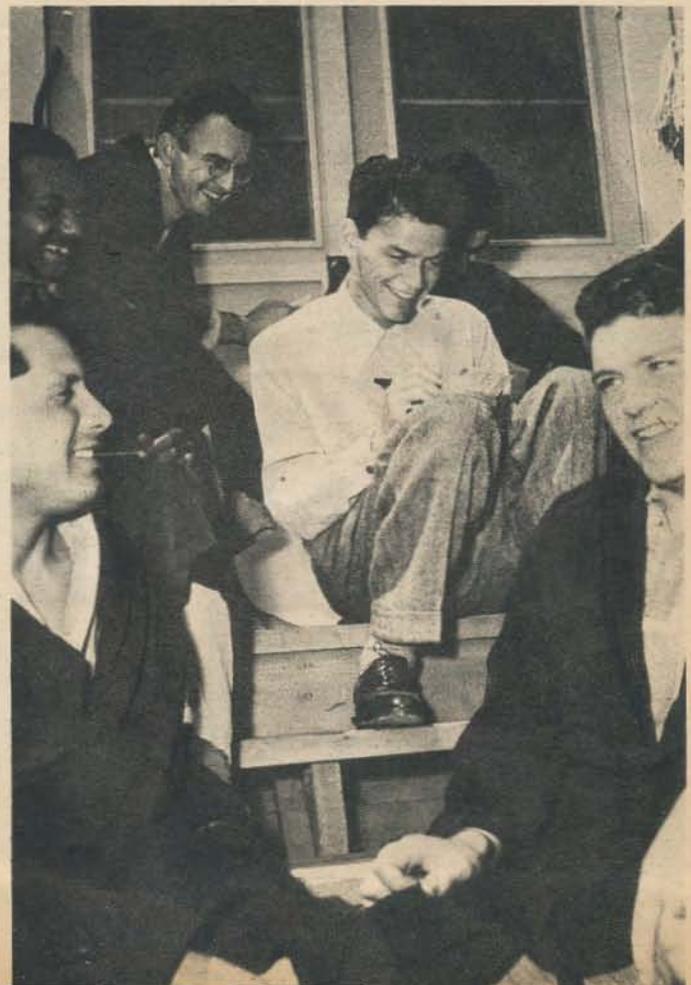
Guests of the Dunninger Show are "searched" by a smiling studio cop before participating in a special stunt which has been dreamed up for the Blue broadcast. They can't check their minds outside the door, however—and that's what the Master Mentalist wants to work on, anyway!

Along Radio Row



Don't Look Now, Miss McKenzie, but you're being followed! Yet one can hardly blame Groucho Marx for ogling Fay, when he finds the pretty singer almost up a tree—with practically nothing to wear.

It's Hard to Tell who's enjoying Frank Sinatra's hospital visit the most—the wounded service men or the Swoon Prince himself. After umpteen songs come autographs for wives and sweethearts back home.





Field Day for Autografiends was this stellar War Bond rally round-up at NBC's Hollywood studios. The lugubrious guy in the loud ensemble is Bob Hope, who's sounding off to the joy of Marian (Molly) Jordan, John Charles Thomas, James (Fibber McGee) Jordan, Bob Burns.



Ace Customer of Bob Hawk—War Bond salesman and "Thanks to the Yanks" emcee—is Mrs. Dwight Eisenhower, wife of the General

Actor Chester Morris proves he has more tricks up his sleeve than the dramatic ability to portray "Boston Blackie" during "Amos 'n' Andy's" holidays. The screen star's a top-ranking amateur magician.



"Hollywood Star Time" brings guests Eddie Cantor, Larry Keating, Cookie Fairchild, Gary Breckner and Daun Kennedy together over a luncheon table. Show is broadcast weekdays from RKO dining room.



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

DINAH SHORE's trek across the Atlantic this past summer, to entertain our boys, was a direct result of GENERAL EISENHOWER's request—she headed his list of entertainers that G. I.'s in his war theatre would most like to hear . . . Even before she left, Dinah was the only songstress to have a regular weekly short-wave radio show exclusively for servicemen overseas.

★ ★ ★

Returning from his own U. S. O. trip overseas, BING CROSBY will find that his Thursday broadcasts now follow hot on the heels of DINAH SHORE's newly-scheduled spot over NBC—a rare-in-radio case of two top singers being heard over the same network within the same hour . . . "Kraft Music Hall," incidentally, will no longer have studio audiences. There'll be more music and less comedy—and Bing has always preferred to do his crooning without a crowd.

★ ★ ★

Does fist-swinging lead to song-swinging? FRANK SINATRA once tried amateur boxing. RUDY VALLEE is considered quite an expert with the gloves—and now we learn that JOHNNIE JOHNSTON, Blue's "Lower Basin Street" singer, has a record of 33 wins, 3 draws and only 3 lost fights. He never hit the canvas once.

★ ★ ★

They're saying "in the trade" that, if BILL's commercials get much longer—or more comical—on GEORGE and GRACIE's Tuesday night funfest over CBS, they'll have to rename it "The BURNS & ALLEN & GOODWIN Show"!

★ ★ ★

BARBARA LUDDY—who gets plenty of chances to air her excellent English, Cockney, Irish, Spanish and Mexican accents, as leading lady of Mutual's "First Nighter"—balks at French dialect. She can't manage the slurred "r" and complains that that's about the only letter she can ever find in such scripts.

JACK BENNY took at least two strictly American exports with him on his South Pacific tour—his fantastic fiddle-playing and his famous "feud" . . . Running gag of the NBC comic star's U. S. O. show with CAROLE LANDIS, LARRY ADLER and MARTHA TILTON was his attempt to squeeze his violin into every number. Servicemen whooped when they discovered that he really could play the darned thing. . . . Typical Benny remark—after his rousing reception in Sydney, Australia—was: "That's something for FRED ALLEN to bite his nails over!"

★ ★ ★

California's much-vaunted pride suffered a set-back during WILLIAM BENDIX's holiday in New York. The Blue's "Life of Riley" star, who is head of a Brooklyn Patriots of Los Angeles club, tried to organize a Los Angeles Patriots of Brooklyn club—only to learn that even former Californians had become such confirmed Dodger rooters that they couldn't be called anything else but Brooklyn Patriots of Brooklyn!

★ ★ ★

According to the Autographiles—a club for collecting guess-what?—the six radio signatures most in demand are those of BOB HOPE, FRANK SINATRA, ALLAN JONES, BING CROSBY, JACK BENNY and JIMMY DURANTE. Is anybody surprised?

★ ★ ★

Though THEODORE COLLINS is never called anything but TED—on or off the air—co-star KATE SMITH is really known as KATHRYN to her most intimate friends (Her middle name is ELIZABETH). ALAN BUNCE now has two daughters with the same name—his own JILL BUNCE and baby *Jill Malone*, script-child of his "Young Dr. Malone" role over CBS.

★ ★ ★

Tipto Drama Students: SAMUEL FRENCH, the play publisher, has just brought out "On the Air," a collection of dramatic sketches for broadcast use or classroom study. The volume's fourteen 15- and 30-minute playlets and two monologues—as assembled and edited by GARRETT H. LEVERTON—look like plenty of fun as well as good practice.

★ ★ ★

Off-Mike Story of the Month: BOB HAWK, who's almost as good at golf as he is at quipping "Thanks to the Yanks," recently won a match from the two announcers on that CBS show. CHARLIE STARK and ART GENTRY promptly and patriotically paid him off in War Stamps—but refused to paste them in the book for him. "If," said they, "he can lick us at golf, he can lick his own stamps!"



THE AUDIENCE—BLESS 'EM!

by HILDEGARDE

UNSEEN LISTENERS OFFER A NEW CHALLENGE TO THE CAFE CHANTEUSE

So many people have asked me — just like that—"Do you treat your radio audience differently from your cafe customers?" That's a fine question. I compliment everyone who asks me. It's a sign that they are alert, on their toes, beaming with wholesome curiosity. I like people who ask intelligent questions, don't you? I mean, sometimes people ask you things that are so difficult to answer. And you have to be so

polite, no matter what the situation.

Even if the questions are silly. But this question, now, that's not at all silly. It's very sensible. Let me see. How shall I answer it?

Well, there was a time when nobody would try anything on the radio unless it left very little to the imagination. That's why, when a program like "Truth or Consequences" first went on the air some years ago, the wise guys

said: "Oh, it can't last . . . it's too visual for radio." So what happened? You know as well as I do — Ralph Edwards is still going strong and "Truth or Consequences" looks as though it will last at least another ten years. The same criticism was the lot of Jimmy Durante: "He's terrific in person or in the movies, but you can't enjoy him on the air because you can't see him!"

Now, isn't that silly? The radio lis-

teners — bless 'em — have vivid imaginations.

They like to use their minds. (That's why quiz shows have been so popular!) They can visualize things that take place on radio shows. In fact, I suspect that the listeners get a bigger kick out of a program like "Truth or Consequences" than the people who see all the crazy antics in the studio.

Once you create atmosphere on a program, my dear friends, your audience will "catch on." They will imagine that they are right there with you.

Why do you think all the variety programs have studio audiences which are encouraged to laugh and applaud? Because it creates a-t-m-o-s-p-h-e-r-e. Sometimes a gag may not be so funny. But the comedian makes a funny face. So the studio audience laughs. The radio listeners assume that the gag must have been funny. After all, there was a big laugh. So they laugh, too. Perhaps they don't always know what they're laughing at, but what of it? They're laughing, aren't they? And isn't laughter a wonderful thing these days?

Let me take you to the Persian Room of the Hotel Plaza in New York City. The band plays "Darling, Je Vous Aime Beaucoup" and I come tripping out in a brand-new Lange creation. I crack a few jokes (I hope!), then sing something breezy like "Let's Be Young Again." Some more jokes and chit-

chat directed to the audience, then another song. I move over to the piano and sing a number accompanying myself. The lights flicker all over the place in lovely effects. That's atmosphere.

Now I do the same thing on the air — exactly the same. Even the lighting is the same. You may say: "Well, since when does lighting have any effect on a radio broadcast? Listeners can't 'hear' the lights." Ah, but here's the answer. The atmosphere that the lights create affect the artist, too. Those lights do something to me and I can put something into the song that wouldn't be there without the lights.

After all, the voice is only an instrument. You can give it all kinds of shadings. It responds to the emotions. The emotions respond to the lights. So — let us have lights.

Of course, when television really develops and every home has a television set, every program will use lighting effects. They will have to do a lot of other things that we have already done. I guess "The Raleigh Room" is the only radio program that can switch to television without a hitch.

We've got the backdrop. We've got chairs and tables with beautiful tablecloths on them. And on top of the tablecloths are vases with beautiful roses which are supplied to us each week through the courtesy of the Flor-

ists Telegraph Delivery Association. We wanted to have soft drinks on the tables, too, but Mr. NBC raised some objection — said we would need a special license or something—so we'll wait till television and then really get that license. Even so, television can come tomorrow and we'll be ready for it.

Then there won't be the slightest difference between an act done for theatre or night club audiences and one done for radio. In fact, television will give the cafe and theatre performer a great, great advantage.

Imagine yourself seated comfortably in your parlor. The only light in the room is possibly supplied by the logs burning cheerfully in your fireplace. Over in a corner of the room is a television set. You and your family are grouped around it. First, you see a newsreel, or perhaps a sports event direct from Madison Square Garden.

After that, a singer is introduced. She stands beside the piano and sings several numbers. Now, unless she can show a lot of spirit and animation, you're going to start yawning after a while. And you won't be able to blame it on the heat from the fireplace. If, on the other hand, she shows animation, you're going to sit up and take notice.

See what I mean about experience? Television means the return of vaudeville with a bang. Cafes and theatres will be combed for material. New faces



REAL TABLES, REAL ROSES—AND REAL GUESTS—HELP HILDEGARDE CREATE THE CAFE-LIKE SETTING OF HER "RALEIGH ROOM" BROADCASTS



HILDEGARDE "WELCOMES" PAUL WINCHELL AND JERRY MAHONEY



MAJOR ALEXANDER DE SEVERSKY ADDS UNEXPECTED MUSICAL NOTE

will turn up. You'll see everything in television — even acrobats and magicians who pull rabbits out of hats. You'll see pantomime artists who don't say a word, yet their acts will be most effective. What chance would people like these have in radio?

All of these artists will be performing the same acts they do in theatres, but they couldn't do it in radio because their artistry has nothing voluble about it. It is entirely visual except for the musical background.

To get back to comparisons between performing for a cafe audience and a radio audience, there is one great difference. Once your cafe act is set, you can do it for an entire season. Some vaudeville entertainers have been doing the same act for years. I have made it a policy to change my cafe routines completely every season and, of course, I keep making changes during the season, as we think of new gags.

But in radio, wow! Every week you must have an entirely new act! Since I've been on the air, I realize what an easy time I had when my work consisted just of the cafes. At least, I had most of the days to myself. I could go to the country or go shopping or do any number of things. But no more!

I might have a big sigh of relief on Tuesday night, after the "Raleigh Room" broadcast is over, and thank everybody for saying: "That was a swell show!" — but back of my mind is the thought: "We've got to do another show

next week and it's got to be better — always better!" That calls for going into endless conferences with Anna Sosenko, my manager and producer of "The Raleigh Room," Herb Moss, director of the show, and the writers. We sit and think up various ideas or we stand or pace up and down and think up ideas — I always think better sitting down, but Anna likes to pace up and down. One of us comes up with a thought and throws it like a medicine ball to someone else, who builds it up and throws it to another. In this way, ideas develop.

Then the script has to be written. If you think this is easy, sit down and try it yourself sometime. Writing radio scripts is a very tough assignment. It's particularly hard because we try to keep the show sounding as though it were spontaneous. It's that kind of technique which has made Jack Benny, Fibber McGee and Molly, Bing Crosby, Edgar Bergen and Charlie McCarthy and others so popular. It's that spirit of casualness — of naturalness — and it's the hardest kind of dialogue to prepare.

The script has to be rewritten seven or eight times. Even after dress rehearsal, it's rewritten again. In fact, we keep making changes in it right up to broadcast time.

Then there are new songs to be sung each week. That means finding the right songs . . . which means making the rounds of the music publishers, going over brand-new songs which have never

been done before but which might become hits.

After selecting the numbers, we have to go over them with the arranger, who makes up special orchestrations. That's not an easy job, either. Harry Sosnik, our musical director, deserves a big kiss on each cheek for the splendid musical support he has given me, both on our "Raleigh Room" broadcasts and on my Decca records.

These new songs have to be rehearsed often, as I like to know them thoroughly by broadcast time.

All this takes time — lots of time. It gives me very little chance for leisure. It means work, work, work.

Well, I asked for it, so I won't complain. Radio always fascinated me because it meant reaching so many millions of people at the same time. It is a great responsibility — this matter of satisfying so many people who tune in and wait to be entertained.

I used to worry about that tremendously, until I realized that the radio audience can be just like a cafe audience. Do the same thing you do at the Persian Room and the customers will respond. Because all people in this wonderful country of ours are essentially alike. They are brothers and sisters under the skin. They laugh at the same things, they become nostalgic over the same songs. They are sentimentalists. And they respect sincerity. As long as people are like that, we speak the same language and can't go wrong in our format.

RADIO'S LOVELY WITCH

MIRIAM WOLFE RIDES THROUGH PROGRAMS ON A MAGIC BROOMSTICK

IN THE Middle Ages, unfortunate females were burned at the stake for practicing just what one dark-haired, blue-eyed belle is doing now. But this is the Twentieth Century, the era of the enchanted radio, and Miriam Wolfe is getting cold cash for her abilities as a witch. The still-young New Yorker estimates that she has played at least a thousand she-wizards on the air, and she's still working black magic in the same sly way, on such programs as Saturday's "Let's Pretend" (11:05 A.M., E.W.T., over CBS).

Witchery may seem like a rather peculiar career—for anyone except professional glamour girls—but the friendly little feminine fakir enjoys it. Portraying hideous old hags and being a radio veteran of 18 years' standing have left few visible signs on her vivacious features and 5'2", 115-pound figure. But then, Miriam began be-witching at a very

early age—almost before she was able to say "Abracadabra!" She was still only 13 when she won probably the most famous of all such radio roles, that of *Old Nancy* in Mutual's "Witches' Tale," after the original actress died.

To the 600 other applicants who auditioned at that time, it must have seemed like sheerest sorcery when this brash youngster in pigtails and socks walked off with the prize part. Nevertheless, it was obviously more than mystic spells which kept Miriam in the series for four years.

Paradox is inevitable in the personality of such a charmer. Aside from witches, Miss Wolfe also makes a specialty of bratty *boys'* roles. On the other hand, the hobby that keeps her on her toes is ballet dancing. Her secret ambition is to appear in a Broadway production of "Macbeth," that melodrama which offers such opportunities for necromancers!



MIRIAM CAN LOOK—AS WELL AS VOICE—HER "OLD HAG" ROLES



BUT, IN REAL LIFE, MISS WOLFE IS QUITE ANOTHER PERSON!



RADIO INVADES THE MODERN "LITTLE RED SCHOOLHOUSE," AS PUPILS LISTEN TO THE CBS SERIES OF DRAMATIZED CLASSROOM SUBJECTS

THE AMERICAN SCHOOL OF THE AIR

COLUMBIA'S EDUCATIONAL PROJECT BECOMES A NATION'S CLASSROOM

DIFFERENT communities have different dates for opening their schoolhouse doors, according to the laws of their own state. And different pupils have different emotions when entering those portals, according to their own eagerness, apathy or outright rebellion about absorbing an education. But there's one public institution of learning which starts functioning on the same date all over the nation—and arouses a united student reaction of *anticipation*.

The date is October 9, for the 1944-45 scholastic season, and the institution is the "American School of the Air," as presented by CBS, the only network which broadcasts directly to the public schools of America. By the end of this (its fifteenth) school year on the air, the current series will have presented almost 150 half-hour programs, five days a week, on five different classroom subjects. Some 5,000,000 or more students and teachers in the United States, Canada, Alaska and Hawaii—plus uncounted others in the West Indies and Latin American countries—will have heard its up-to-the-minute dramatizations in the fields of science, music, history and geography, literature, and current events.

It is, without a doubt, the largest classroom in the world. It is also the biggest single radio activity on any network, in point of air hours consumed by one coordinated project, expenditures, number of people involved and outside cooperation—every program, for instance, is presented with the official aid and approval of the National Education Association (representing some 218,000 teachers).

Air time alone would mean an outlay of almost a million dollars a year to commercial sponsors—if any were permitted to take part in this free-to-the-public service. In fact, it is virtually impossible to estimate what the commercial cost would be, since the programs draw so freely on other network resources, such as studio orchestras. Estimable salaries and overhead run well into six figures a year. In addition to its signing of concert-hall artists for Tuesday's "Gateways to Music" series, the School is the greatest single employer of radio actors and actresses, averaging a payroll of some 35 topflight players a week.

Result of this cooperation—network, outside officials, and local stations which give up saleable time in order to carry



ADULTS ALSO BENEFIT FROM "SCHOOL OF THE AIR"—AS STATION KIRO REBROADCASTS THE COURSES FOR SEATTLE SHIPYARD WORKERS

the broadcasts to their own communities—has been such a development of both education and radio that it's hard to tell which has benefited more. On the educational side, teachers in out-of-the-way places have found that the programs (specifically designed to supplement, not supplant, the personal guidance which can only be given in living classrooms) offer talent and even information which would otherwise be beyond their reach. The radio music series brings them soloists which few schools could afford, little-known folk songs which can't be obtained on records, composers' lives and contributions dramatized as no auditorium could do them. "Science at Work" can explain new discoveries and inventions which aren't in any textbook as yet. "New Horizons" can cover geographical changes before they appear on world maps and modern history while still in the making.

In general, the courses have been valuable in helping to replace the now-outmoded, dry-as-dust "lecture" method with informative dramatizations which can catch a child's interest and also give him a chance to participate in his own teaching, either in the classroom or actually on the air. On Friday's

"This Living World," for instance, the 20-minute documentary or dramatized coverage of current events is followed by a 10-minute discussion among public school students clustered around the microphone. Local stations can either continue to pick up this part of the program, as broadcast

over the network from New York, or substitute their own youthful forum selected from schools in surrounding communities. In this way, as many as forty groups—who have familiarized themselves with the subject through outside reading, as suggested in advance by their own instructors or by author-director Frank Ernest Hill—have thrashed out the same question on the same day, all over the nation. They're learning to analyze national and international

problems sensibly, to think on their feet, to speak out, and to become better future citizens of a practicing democracy.

Meanwhile, in preparing daily programs which will catch and hold the most restless child's attention—not to mention keeping abreast of the best methods of imparting information which modern pedagogy can discover—radio has learned a lot about factual, documentary broadcasting. Old-style drama



YOUNGSTERS PARTICIPATE IN OVER-THE-MIKE DISCUSSIONS



STUDENTS OF THE NEW YORK INSTITUTE FOR EDUCATION OF THE BLIND VISIT CBS AND LEARN HOW SERIES' SOUND EFFECTS ARE CREATED

tizations of this type were panoramic, surveying the scene in chronological, history-book fashion. But today the School is using what Hollywood calls "sympathetic identification," with notable results. In simpler terms, this is just the "This concerns *me*—why, this could be *my* problem!" method. Instead of explaining coldly that a battery is made of such-and-such materials, that So-and-So invented or helped develop it (all facts which any student can read in his textbook—and forget almost as quickly as he skims over it), "Science at Work" may tell the little story of a farm-boy whose favorite horse is ill. A storm blows out the lights, just as the veterinarian is about to operate, and he dramatically tells the youngster how to construct a home-made battery so that he can continue. As a result, the horse's life is saved—and the listener now knows how to build a battery himself.

That such a formula is highly successful is proven by the way these courses have attracted adult audiences, without even trying. Some time back, it was discovered that mothers were listening in, while ironing in the kitchen, fathers were catching the programs, while lunching at the plant. Last

year, for the first time, the School allotted some of its 175,000 manuals—previously sent only to public school teachers—to "outsiders," responsible heads of organized groups (such as parent-teacher associations and study clubs) who had requested them because they, too, were listening in. That grown-up interest was not limited to parents and welfare workers was proven when U. S. O. headquarters asked for and obtained copies for all their clubrooms in this country. And, this year, the Army is regularly rebroadcasting some of the courses to its men and women all over the world—on battle fronts, on shipboard, in hospitals. The War Department's Morale Service Division is making its own selections from the music and literature



BROADCASTING TEACHES CHILDREN HOW TO EXPRESS IDEAS

("Tales from Far and Near") programs but will carry the science and geography series in their entirety, because of their timely angles this season—with emphasis on careers in science and battle areas.

This growing interest among out-of-school listeners—also attested by the number of local stations now rebroadcasting various series for swing-shifters and other late audiences—must be particularly gratifying to Lyman Bryson, who is not



HIGH SCHOOL STUDENTS FROM NEWARK, N. J., DISCUSS CURRENT PROBLEMS FOR FRANK ERNEST HILL, DIRECTOR OF "THIS LIVING WORLD"

only Director of Education for CBS but also national president of the American Association for Adult Education. Yet it is not solely a tribute to the stimulating qualities of the broadcasts or their production values (which are of full evening-program calibre). It is part of a national trend which has been growing stronger for years.

Sales of self-help books in corner drug stores prove the average adult's thirst for learning how to do more things better. Long lines in public libraries testify to his desire for vocational and technical knowledge. Popularity of quiz programs reveals his constant curiosity. It's a peculiarly American phenomenon. As Leon Levine (Assistant Director of Education for CBS and producer of the "School of the

Air") puts it: "More people in this country know that they don't know enough." Also, they know that, thanks to democracy, knowing more will really get them somewhere!

A scrutiny of the season's schedule, on the opposite page, will show just how much there is in the series that will help knowledge-seekers of any age. It will also show the new, special holiday programs which now continue the programs, for all the family, over school vacations.

What it cannot show is the debt the entire nation owes "American School of the Air"—not only for its contributions to mass education and improved techniques of broadcasting—but for its development of public taste to a point where both children and adults will demand higher standards in radio.

1944 - 1945 SCHEDULE

THE AMERICAN SCHOOL OF THE AIR

MONDAY: SCIENCE FRONTIERS

CAREERS IN SCIENCE

OCTOBER

- 9: Jobs to Fit—Psychology
- 16: More per Acre—Agriculture
- 23: Food for Action—Nutrition
- 30: Public Opinion—Sociology

NOVEMBER

- 6: Public Health—Medicine
- 13: Lighter and Faster—Mechanical Engineering
- 20: Out of the Woods—Forestry*
- 27: Test Tube Victory—Biochemistry

DECEMBER

- 4: Lighting the Way—Illumination
- 11: Tomorrow's Houses—Architecture
- 18: World of Plastics—Industrial Chemistry
- 25: Men of Good Will—Anthropology

JANUARY

- 1: Facing the Future—Statistics
- 8: Down the Ways—Marine Architecture
- 15: Unseen Enemies—Bacteriology
- 22: Forecast for Weather—Meteorology
- 29: Made to Order—Textiles

FEBRUARY

- 5: Ceiling Unlimited—Aeronautics
- 12: The Written Word—Typography
- 19: The Doctor Fights—Surgery
- 26: Harnessing the Waters—Hydraulics

MARCH

- 5: Healthy Animals—Veterinary Medicine
- 12: Better Plants—Horticulture
- 19: Forging Ahead—Metallurgy
- 26: Sky Focus—Photography

APRIL

- 2: Drugs and Doctors—Pharmacology
- 9: Electronic Age—Electrical Engineering*
- 16: The Microphone—Radio Engineering
- 23: Charting the Course—Cartography

TUESDAY: GATEWAYS TO MUSIC

FROM FOLK SONG TO SYMPHONY

OCTOBER

- 10: Music on the Air
- 17: Rimsky-Korsakoff
- 24: The Story of Melody
- 31: Through the Looking Glass

NOVEMBER

- 7: Music in the White House
- 14: Brahms and the Symphony
- 21: Trek to the West
- 28: Musica Mexicana

DECEMBER

- 5: The Story of Harmony
- 12: Herr Handel of London
- 19: The Christmas Spirit
- 26: Music for Fun

JANUARY

- 2: New France in America
- 9: The Forms of Music
- 16: Pennsylvania Dutch
- 23: Edward MacDowell, an American Abroad
- 30: Italy, Cradle of Music

FEBRUARY

- 6: The Voyageurs*
- 13: Jubilee
- 20: Land of the Belgians
- 27: The Middle East

MARCH

- 6: Music and Ideas
- 13: Stephen Foster, American Songsmith
- 20: Wagner, Giant of the Opera
- 27: Easter Time

APRIL

- 1: The Story of the Dance
- 8: Pan America
- 15: America Singing
- 22: With Our Fighting Men

WEDNESDAY: NEW HORIZONS

WORLD GEOGRAPHY

OCTOBER

- 11: New Horizons—The Air Age
- 18: Ceiling Zero—The Aleutians
- 25: Jungle Battlegrounds—Pacific Islands

NOVEMBER

- 1: Down Under—Australia
- 8: East and West—China
- 15: Over the Hump—Burma-India
- 22: Field of Battle—France
- 29: Island Base—Great Britain

DECEMBER

- 6: Mediterranean Highway—North Africa
- 13: Roman Road—Italy
- 20: Modern Vikings—Iceland
- 27: The Holy Land—Palestine

JANUARY

- 3: Southern Neighbor—Mexico
- 10: Panama Outposts—West Indies
- 17: East of the Andes—Argentina
- 24: Mountain to Sea—Chile
- 31: Facing the Orient—Hawaii

FEBRUARY

- 7: Star and Crescent—Istanbul
- 14: Capital of Peace—Geneva
- 21: European Terminal—Lisbon
- 28: Hammer and Sickle—Moscow

MARCH

- 7: Gateway to the Baltic—Stockholm
- 14: Gold and Diamonds—Johannesburg
- 21: Fields of Wheat—Canada*
- 28: Standing Room Only—Java

APRIL

- 4: Fuel for Power—Ruhr Valley
- 11: World Port—London
- 18: United by Steel—Chicago
- 25: World Communication—New York

THURSDAY: TALES FROM FAR

AND NEAR

MODERN AND CLASSICAL STORIES
DRAMATIZED

OCTOBER

- 12: Columbus Sails
- 19: Casey Jones and Locomotive No. 638
- 26: Rip Van Winkle

NOVEMBER

- 2: Pepperfoot of Thursday Market
- 9: Davy Crockett
- 16: Fog Magic
- 23: The Courtship of Miles Standish
- 30: Bag of Smoke: The Story of the First Balloon

DECEMBER

- 7: Trooper, U. S. Army Dog
- 14: Hosh-ki the Navajo
- 21: The Long Winter
- 28: Julius Caesar

JANUARY

- 4: The Odyssey of Runyon Jones
- 11: Mr. Bumps and His Monkey
- 18: The Story of Grettir the Strong*
- 25: The Sea Snake

FEBRUARY

- 1: The King of the Golden River
- 8: Dr. George Washington Carver, Scientist
- 15: Lottie's Valentine
- 22: Autobiography of Benjamin Franklin

MARCH

- 1: The Black Arrow*
- 8: Many Moons
- 15: The Merry Adventures of Robin Hood
- 22: Kintu: A Congo Adventure
- 29: Pilgrim's Progress

APRIL

- 5: Freddy the Detective
- 12: He Wouldn't Be King
- 19: Johnny Tremain
- 26: The Arkansaw Bear

FRIDAY: THIS LIVING WORLDCURRENT EVENTS AND POSTWAR
PROBLEMS

OCTOBER

- 13: United for Victory
- 20: Races and Peoples
- 27: Uncle Sam in the Pacific

NOVEMBER

- 3: The People's Choice
- 10: Schools for Tomorrow
- 17: Uncle Sam in Europe
- 24: Feeding the World

DECEMBER

- 1: Peacetime Military Training
- 8: Business Prepares
- 15: Organized Labor
- 22: Around the Peace Table
- 29: 1944 Review

JANUARY

- 5: The Nation and the States
- 12: Russia's Road
- 19: Protecting Your Health
- 26: How Shall the Axis Be Treated?

FEBRUARY

- 2: Victory and the Farmer
- 9: Will I Have a Job?
- 16: Trading With the World
- 23: How Should Treaties Be Made?

MARCH

- 2: Protecting the Unemployed
- 9: The War and Your Pocketbook
- 16: Chinese Future
- 23: World Airways
- 30: Special Program

APRIL

- 6: Frontiers for Youth
- 13: Peace and the Americas
- 20: Is World Organization Possible?
- 27: Understanding Our World

*Programs starred will originate from Canada

NOTE: Generally speaking, programs are broadcast at 9:15 A.M. E.W.T. and 2:30 P.M. C.W.T. For Mountain and Pacific areas and special rebroadcasts for adults, consult your nearest CBS station.



Cruising Crooner

JACK OWENS BRINGS A PERSONAL TOUCH TO "BREAKFAST CLUB" BALLADS

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

IT ISN'T every happily-married man who can get away with whispering sweet nothings into the shell-like ears of a dozen women almost every day! But Jack Owens does just that—and with the tell-tale microphone picking up each honeyed word. Six mornings a week, fifteen minutes at a time, the nearly-six-foot singer serenades (or is it "matinades"?) other men's wives and sisters during Chicago's "Breakfast Club" shenanigans. At that rate, he'll soon have set something new in records for putting the strictly personal touch into music for the masses.

And songs are only part of the very special service rendered by the traveling troubadour. Sheer flattery, brotherly pats and less brotherly kisses (that go smack! into the hand mike) also fall to the lot of those lucky ladies whom Jack singles out in his musical meanderings through the Blue Network studio. And the gratified guests—who visit "The Breakfast Club" prepared for anything from romancing discreetly, via radio, to dunking their travel-tired toes in a pail of hot water—adore every moment of it. To them, quite obviously, a song in the ear is worth fifty records on the phonograph. As a result, it doesn't take masculine on-lookers long to see why Owens was so eager to become a

purple patch in Don McNeill's morning crazy-quilt last spring, when immediate predecessor Jack Baker sought the comparative peace and quiet of the Navy. For the brown-haired, brown-eyed balladeer, it was a "happy return." Owens is an old-timer from early days of the Club, having sung for his breakfast there from 1934 to 1936, when he went to Hollywood.

Out on the Gold-plated Coast, the Wichita-Kansan found film studios willing enough to listen to his smooth crooning, but not to look at his smooth features. In epic after epic, he was the off-camera singing voice of Jimmy Stewart and other screen stalwarts. The one-time high school track star and vacation life guard finally was seen as well as heard—in a Mae West picture—but turned more and more to tune-smithing. In that new field, he discovered both fun and fortune, producing such Tin Pan Alley hits as "Roundup Time in Reno" (his first song sale), "Louisiana Lullaby," and "The Hut Sut Song."

He still finds time to write a song a week. Oh, yes!—for the benefit of worried husbands tuning in on "The Breakfast Club"—Jack's had the same Mrs. Owens for 11 years and boasts three children: Mary Ann, 9; Johnny, 6; and Noel, 3.

HELEN MENKEN

STAR OF "SECOND HUSBAND"
IS ALSO RADIO DIRECTOR OF
THE AMERICAN THEATRE WING

TUNE IN MON. THRU FRI. 11:15 A.M. E.W.T. (CBS)

FOLLOWERS of the "Second Husband" serial know that its heroine, *Brenda Cummings*, leads as busy a life as any script character on the air. Since Helen Menken first created the leading role in 1937, *Brenda* has had to solve all the adjustment problems which face a young widow with children who marries for a second time—and has managed to build a successful personal career as an actress in addition.

Nevertheless, her days are no more crowded than those of the real-life actress who plays the part. Far from devoting herself entirely to her five-times-a-week broadcasting schedule, Miss Menken is one of the most active war workers in the entertainment world, spending countless hours planning special radio shows for servicemen.

Even before the United States entered the war, the vivacious Broadway star had worked with the Stage Women's War Relief giving all-out aid to Britain. When, during the week after Pearl Harbor, the American Theatre Wing began making plans for its New York Stage Door Canteen, Helen's tireless energy and zeal were recognized by her appointment as chairman of the radio division. Not content with the many duties this voluntary job piled upon her slender shoulders, the veteran stage actress conceived a new idea—that of starting a commercial radio program embodying the atmosphere of the Canteen, and thereby creating a fund for the support of servicemen's centers in various cities.

The success of the CBS Friday night show speaks for itself, and the money paid by the sponsor not only helps maintain the famous servicemen's mecca in New York, but has led to the establishment of eight other such centers throughout the country (in Hollywood, Washington, Boston, Philadelphia, Cleveland, Los Angeles, San Francisco and Newark, N. J.). Doughboys going overseas can also look forward to a "bit of home" in the canteen in London.

Perhaps one reason for Helen Menken's unflagging interest in entertaining servicemen is that she has one in her own family—husband Dr. Henry Smith, commissioned in 1941.



COLLECTING porcelain, especially Dresden and Meissen china, is one of Miss Menken's hobbies, though her wartime activities leave very little time for it nowadays.



THE PARADE of history is represented by miniature queens, each an exquisite study in costume detail. The tiny figurines must be dusted with a soft, fine brush.



PETITE BRUNETTE MRS. EMILY WILLIAMS IS TRIAL "JUDGE" IN THE DAYTIME COURTROOM DRAMA OF FEMININE REAL-LIFE DILEMMAS

AMERICAN WOMAN'S JURY

TYPICAL WIVES AND MOTHERS HELP SOLVE EMOTIONAL PROBLEMS

TUNE IN MON. THRU FRI. 1:45 P.M. E.W.T. (Mutual)

THE average woman loves nothing better than to get an inside glimpse into some one else's life. And "American Woman's Jury" gives the listener just that — plus all the drama and suspense of a regular courtroom trial.

Strangely enough, it was a man — twice-married 300-pounder Brad Simpson — who first thought of a domestic

relations forum exclusively for "better halves." Perplexed ladies could bring their difficulties before a "jury of peers" — 12 typical housewives who would hear the case argued and then decide what they would do in a similar situation. *Judge Emily Williams* (acted by Deborah Springer) and *Defense Lawyer Jane Allen* (Evelyn Hackett) also represent

the feminine point of view. In order to be fair, however, the man's side of affairs must be given a hearing — so Bill Syran was chosen to play *Opposition Lawyer Robert Coulter*.

It didn't take long to find out what listeners thought of the new format. Letters streamed in congratulating "American Woman's Jury" on breaking away from the soap-opera technique — and asking advice on every situation which has ever ruffled the waters of connubial placidity. As a new set of jurors is chosen each day, women's clubs ranging from parent-teacher associations to Browning societies deluged *Bailiff Ruth Churchill* with requests to appear on the program. And then, as a result of all this furor, the broadcast (which had started as a sustainer) was sponsored in just two weeks — something of a record in itself.

Everything has not been such smooth sailing, nevertheless, and "American Woman's Jury" has had a few problems of its own to solve. In the beginning, Brad Simpson authored each script (based on a listener's real-life question) himself — but soon found approximating the feminine angle on husbands tough going for his virile pen. Now, former research worker Mary Love handles the women's arguments, while Brad writes for *Robert Coulter* only.

Until a nursery was set up to care for them, jurors' children often interfered with the show, and sometimes Brad found himself dandling several youngsters on his capacious lap and trying to direct at the same time. Another constant problem is that 50% of the mail concerns drunken husbands — a subject which cannot be debated on the air.

There is one thing that Brad is grateful for, however — and that's the peaceable nature of the jurors. Though the ladies meet for lunch at Boston's Hotel Kenmore before the broadcast, they hear nothing of the case they're to vote on till actual air time. The big wrangle comes after the show, when dissenting jurors have it out with each other — but so far it's just been fun and no argument has come to blows.

BAILIFF RUTH CHURCHILL LOOKS ON AS "JURORS" ARGUE CASES



LAST DUTY OF THE "AMERICAN WOMAN'S JURY" IS TO SIGN THE MUTUAL LOG BOOK, A RECORD OF ALL PARTICIPANTS AND DECISIONS





A BARN STAGE SET WITH REAL HAY AND REAL CHICKENS PUTS THE RUSTICALLY-OUTFITTED CAST RIGHT IN THE MOOD FOR THEIR FROLIC

HOOSIER HOP

MIDDLE WEST HILLBILLIES YODEL OLD-FASHIONED ENTERTAINMENT

TUNE IN SAT. 11 P.M. E.W.T. (Blue)

THE "Hoosier Hop" frolic is a hillbilly show on a Hollywood scale. As you can see from the picture above, the cast is imposing to begin with—and, in addition, many of the performers manage to handle two or more characters.

Take the case of tall, suave and smiling Don Bush, for example. As emcee of the rural rhythm riot, you'd think he'd have a full-time job on his hands. But when he's not busy telling the audience what's coming next, he's teamed with his attractive wife, Helen, to form the harmony duet team known as "Don and Helen."

Don and Helen really began as the "Sweethearts of Song," many years ago when broadcasting was in its infancy. In spite of the romantic name of their act, the two were merely business partners for a long time. Eventually, however, they fell in love and married, and ever since have used "Two by Four for Two" as their theme song, because it is an expression of a happy life together. Marriage seemed to bring them luck, for, just when they were about to give up all hope of big-time success, they were signed by Station WENR in Chicago. That was the entree to network programs, and soon

their repertoire of old love songs and ballads of the home and fireside were widely known.

Special favorites, too, are the "Down Homers," a singing and instrumental quartet consisting of Guy Campbell, Shorty Cook, Lloyd Cornell and Ken Roberts. Far from being local talent as their name implies, the boys are all experienced radio performers who have worked with the top hillbilly and Western acts in the country. Every one of them boasts that he can play just about any stringed instrument, but the group specializes in violin, guitar, bass, electric Spanish guitar and electric Hawaiian guitar.

Guy Campbell began his professional career with a bang, for he ran away from home at the age of eleven and joined a minstrel stock company. Already an accomplished banjo player, the ambitious youth organized his own dance orchestra a few years later, then started doing romantic roles, and finally ambled into radio about 1931. Virginia-born Guy is now the "note-man" of the "Down Homers" song writing team. "Word-man" is Shorty Cook, whose colorful life follows a pattern similar to Guy's. Shorty started even earlier.

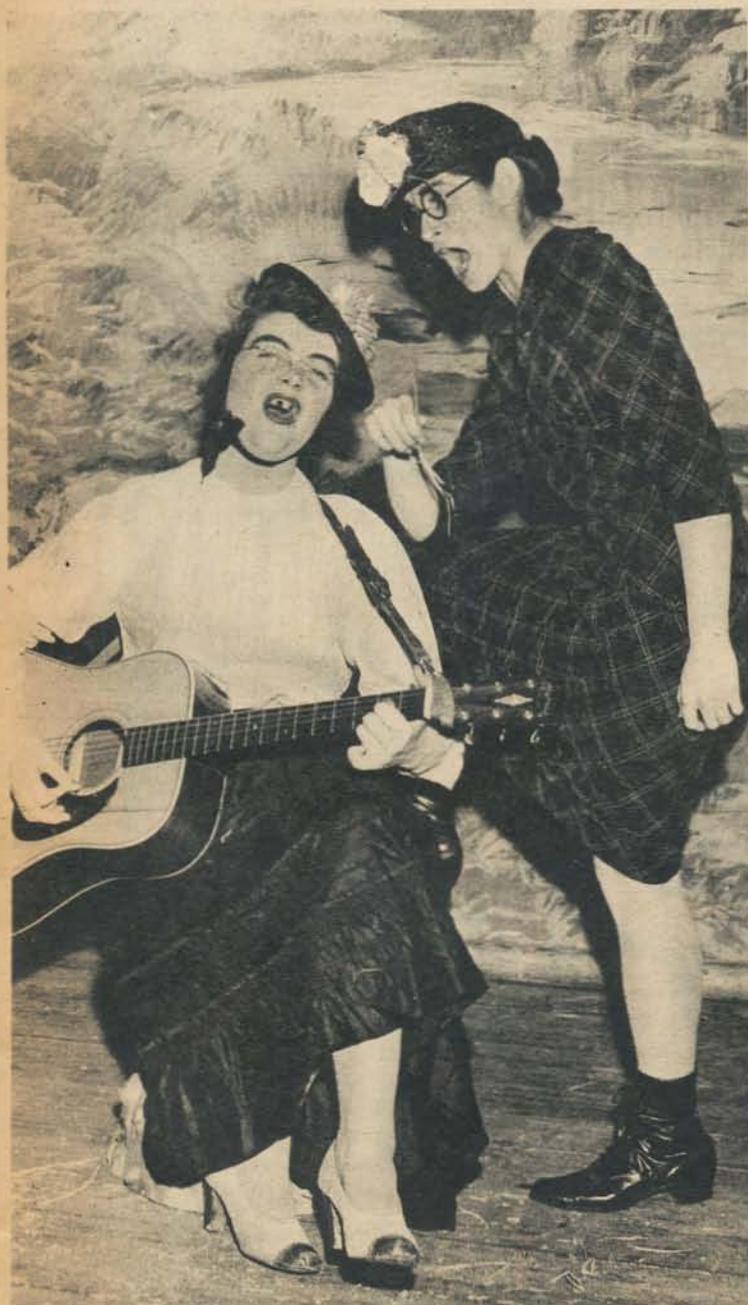
for he sang with the famous Billy Sunday when he was only six. Later the native Hoosier taught himself to play the guitar, and in 1937, met Guy and organized the "Down Homers." He's not only a guitarist and composer of lyrics for the outfit, but also plays the comedy character, "Cecil."

Neither of the two other boys is really a Hoosier, for Ken hails from Tennessee and Lloyd from Iowa. Ken's a one-man show in himself, for he's known as a solid bass-player, an excellent guitarist, a harmonica virtuoso—and moreover, won the title of champion yodeler over contestants from six different states.

No less versatile than the "Down Homers" are the "Blackhawk Valley Boys," who have been featured for many years on network shows. The lads specialize in songs of the range, and say they learned to give the ballads that genuine touch during the many months spent with radio stations in the Lone Star state of Texas. Instruments featured by this capable crew are Spanish and tenor guitars, accordion and bass, and the personnel includes Red Bicknell, fast-talking emcee

and bass rhythm man; Pete Fall, ever smiling comedian; handsome George Arthur, romantic young vocalist; and Andy Anderson, tow-headed accordion wizard. Baritone George Arthur is called the Sinatra of Western music, and receives hundreds of adoring fan letters from feminine admirers. To Pete Fall, however, goes the credit for organizing the "Blackhawk Valley Boys." Some nine years ago, the hillbilly artist was ace guitarist at station WROK in Rockford, Illinois, and a trio of young staff musicians asked him to teach them how to play. After several years of working together, teacher and pupils decided to form a permanent unit.

Not all the stars of "Hoosier Hop" are masculine, by a long shot. Such headliners as Penny West, Patsy Jo Kelly, Harmony Twins Judy and Jen, and the square-dancing Hopperettes rate special admiration from male listeners. Penny's just about the most unpredictable of the lot, for she changes costume and style of singing with every stint at the mike. One of the tiny lass's most popular characters is "Elmira," a gap-toothed and be-spectacled mountaineer gal. The songstress



"MIRANDY AND ELMIRA" PLAYED BY PATSY KELLY AND PENNY WEST



PATSY JO KELLY IS REALLY A PIN-UP WITHOUT MIRANDY MAKE-UP



PENNY WEST DESIGNS SUITABLE COSTUMES FOR HER VARIED SONGS

designs all her own costumes, and enjoys nothing better than creating a new role. As a cowgirl, she handles Western ballads; as a modern miss, popular numbers; and, on occasion, sings serious music and religious hymns.

Penny has climbed many rungs up the ladder of success since she rendered "Little Old Church in the Valley" for the congregation of a Mount Hope, Indiana, church at the age of three. Originally, the slim, dark-eyed girl wanted to be a dancer, but an injured leg prevented her from following that career. By the age of sixteen, she'd forgotten all about her early ambition and had begun singing over a local Indiana station. Later, she hooked on with a traveling troupe and performed at state fairs throughout the Middle West. Now, Penny feels she's found her true metier in "Hoosier Hop" which permits her to show off all her talents.

Judy and Jen are really sisters, and first saw the light of day in Beaver Dam, Kentucky. They've sung together since early childhood, not only with hillbilly bands but also with dance orchestras. The "Harmony Twins" are surprisingly similar in appearance and tastes. Both are attractive, stand five feet three inches tall, and weigh 112 pounds. The two agree on everything, including the fact that the St. Louis Cardinals are the best ball team in the world—no matter whether they win or lose.

Other important members of the numerous "Hoosier Hop" family are baritone Howard Ropa, yodeler Joe Trimm (the "cowboy who's never seen a cow"), gagster and hillbilly storyteller Herb Hayworth, and beady-eyed dialect expert Skeets Cross. With such an array of talent, it's no wonder the show is popular. But, as the cast says, for a Fort Wayne Indiana broadcast to compete with top-notch shows emanating from New York and Hollywood, it's just got to be good.



SISTERS JUDY AND JEN, ALSO KNOWN AS THE HARMONY TWINS, CHIRP OUT A SENTIMENTAL BALLAD FROM THEIR NATIVE KENTUCKY



FIRST PIANO QUARTET

**SKILLFUL MUSICIANS PIONEER
IN THE LONG-NEGLECTED FIELD
OF FOUR-PIANO ARRANGEMENTS**

TUNE IN SAT. 11 A. M. E.W.T. (NBC)

As the only group of pianists who perform simultaneously at four instruments, the "First Piano Quartet" is entitled to its name. And just because they are the first, artists Frank Mittler, Vee Padwa, Edward Edson and Adam Garner (from top to bottom in the picture above) have had to blaze new trails in composition and arrangement as well.

Until the appearance of the "First Piano Quartet" a decade ago, practically no music had been created for four pianos. Far from being discouraged by this lack, the gifted performers welcomed the chance to display their talents, and now have built up a wide repertoire ranging from Schubert and Liszt to Gershwin and Cole Porter. Many of the programs heard over the air are based upon requests, and listeners are invited to suggest favorite compositions they would like to have arranged and played by the keyboard foursome. Of interest, too, is the fact that the group has never had a leader or conductor—in spite of the necessity for split-second precision. Instead, each member watches the others carefully, and has learned to anticipate every action.

The musicians began to broadcast in 1941—and found a whole set of technical problems awaiting them. Eventually, however, mike "balance" was worked out so that the quartet could make four pianos sound like a single concert grand, of great scope and tonal effect.

TUNE IN this Brilliant Pageant of CBS Sunday Headliners!

A few of the star performers (slightly disguised) who keep millions of radio listeners glued to CBS every Sunday. Tune in your local CBS station every day to round out a full week of the best radio entertainment in the world. It's "The Biggest Show in Town!"

SUNDAYS at 5:45 PM EWT



WILLIAM L. SHIRER brings to his news program the experience of years as a correspondent in Europe, out of which came best-selling "Berlin Diary". Shirer's shrewd analysis of the news is calm, factual, sound, accurate. **WILLIAM L. SHIRER AND THE NEWS**

SUNDAYS at 6:00 PM EWT



OZZIE NELSON and HARRIET HILLIARD offer you a charming and hilarious program describing the home life of the popular orchestra leader and his wife. Enjoy a half-hour of continuous merriment and songs in **THE ADVENTURES OF OZZIE AND HARRIET**

SUNDAYS at 6:30 PM EWT



FANNY BRICE, long considered the greatest comedienne of the ZIEGFELD Follies, where she created her famous role of a 2nd Avenue Indian Squaw, now on CBS as "Baby Snooks", makes "Daddy's" life just one long nervous breakdown. **FANNY BRICE**

SUNDAYS at 8:55 PM EWT



NEWS Five minutes packed with the latest bulletins from the war and domestic fronts, collected, sifted, analyzed and presented to you by one of the many competent reporters and analysts on the CBS World News staff. You hear news seconds after it is news.

SUNDAYS at 9:00 PM EWT



RADIO READER'S DIGEST Famous guest stars act as narrators of the vivid dramatizations of the best stories, anecdotes and articles presented each month in the pages of **READER'S DIGEST**. A program unequalled for variety and interest. **RADIO READER'S DIGEST**

SUNDAYS at 9:30 PM EWT



JAMES MELTON, one of America's great tenors and used-car collectors. A shining light of the Metropolitan opera, Melton will thrill you in a half-hour of the world's greatest music as he sings your favorite aria or ballad on the **TEXACO STAR THEATRE**

SUNDAYS at 3:00 PM EWT



ARTUR RODZINSKI who conducts the New York Philharmonic-Symphony Orchestra in 1½ hours of the world's greatest music. Supplemented by the intermission series, "The American Scriptures". **THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA**

SUNDAYS at 4:30 PM EWT



ANDRE KOSTELANETZ who has recently returned with his wife, Lily Pons, from a highly successful U.S.O. tour in the South Pacific, brings you the music of his famous orchestra for a delightful half-hour. **THE PAUSE THAT REFRESHES ON THE AIR**

SUNDAYS at 5:00 PM EWT



PATRICE MUNSEL, gifted young coloratura soprano with the Metropolitan Opera singing arias from your favorite operas; combines with Jack Smith, popular ballad singer to make this a program appealing to every member of the family. **THE FAMILY HOUR**

SUNDAYS at 7:00 PM EWT



KATE SMITH, America's favorite singer and patriot, offers a rich hour full of her enchanting voice and warm personality, ably assisted by Ted Collins; joining her each week are many of the leading stars in the entertainment field. **KATE SMITH HOUR**

SUNDAYS at 8:00 PM EWT



PENNY SINGLETON, back again on CBS as "Blondie," continues to pull Dagwood's chestnuts out of the fire. A rollicking, laugh-packed program supported by such top performers as Elvia Allman (Mrs. Dithers) and Arthur Lake (Dagwood). **BLONDIE**

SUNDAYS at 8:30 PM EWT



EVERETT SLOANE, noted "Crime Doctor" and impresario of an electric half-hour of mystery, complete with shudders and suspense you can depend upon this gripping program to keep you constantly on the edge of your seat with excitement. **CRIME DOCTOR**

SUNDAYS at 10:00 PM EWT



PHIL BAKER, the man who always knows the answer to the \$64 question **ONLY** because he has it written down on paper by a certain kind of pencil. With an encyclopedia in your lap you can beat him every time. Pit your whole wit against his on **TAKE IT OR LEAVE IT**

SUNDAYS at 10:30 PM EWT



MILO BOULTON, master of ceremonies of the famous interviewing program, bringing to the microphone each week a variety of unusual personalities, people with strange jobs or hobbies, members of the armed forces and war workers. **WE, THE PEOPLE**

this is CBS...
the Columbia
Broadcasting
System



CLEVELAND RADIO COUNCIL

A WOMEN'S GROUP RECOMMENDS PROGRAMS FOR FAMILY LISTENING

FOR YEARS, radio has depended upon professional surveys and various popular polls to discover the rating of its programs. It has scanned listener mail to catch the pulse of audience criticism. But it has only been within the last few years that voluntary organizations, known as radio councils, have begun springing up about the country. These councils represent a cross section of those who listen in their communities. Their members are just plain, everyday Mr. and Mrs. People who have suddenly discovered that broadcasting and its home influence are important enough for serious study.



CLUBWOMEN TYPE FOR THE NEXT MEETING

If the move to organize radio councils about the country catches on, radio eventually will have a nationwide and ready-made audience which listens to its programs critically rather than casually. This means something to the industry. It means that radio has found maturity as a recognized force at the hearth-side. It means that listeners, now fully aware of its influence, want a voice

in the development of radio's future program product.

An excellent example of this new radio council movement is the Radio Council of Greater Cleveland which, in its fourth year, is a healthy, going concern. Its founder is Mrs. Walter V. Magee, a brilliant club woman and organizer, now the president of the Federation of Women's Clubs of Greater Cleveland.

Back in 1938, Mrs. Magee was head of radio activities for the Olla Podrida Club, one of Cleveland's most distinguished feminine cultural groups. She was, at the same time, heading radio activities for the Federation of Women's Clubs of Greater Cleveland.

Her contacts with radio brought a full realization of the medium's tremendous home impact. If women organize clubs to study the motion picture, child problems and the day's leading literature, why shouldn't women also make a serious study of radio, the most intimate, informative medium reaching the family circle? Mrs. Magee decided to do something about it. Late in 1939, she called a meeting of the heads of 16 civic groups at the Federation of Women's Clubs' offices in the Hotel Statler. She invited them to become the founders of the Radio Council of Greater Cleveland. Thus was the organization born which was destined to hold its first official meeting early in 1940.

Mrs. Magee, as the Council's first president, began planning its future. She realized, at once, that it would be fool-

hardy to attempt to build such a group into an active factor within the radio scene unless both its members and herself somehow received a broad background concerned with radio.

At her own expense, in order to prepare herself for leadership of the new Council, she made trips to New York to learn what she could, first hand, about Manhattan's great radio centers. She traveled to Washington for a similar purpose. Then she went to Chicago. Finally, she journeyed to the West coast to look over the radio scene in Hollywood and San Francisco.

She returned to Cleveland firmly convinced that any outside group which desired to be a voluntary aid to the radio industry must first know its radio—and from every angle.

In the four years the Radio Council of Greater Cleveland has been active, Mrs. Magee, first as its president, and later as its program chairman, managed to round up over 80 important speakers to address the council. During that same four-year period, interest ran so high among Cleveland women in learning more about the radio industry that the council grew from its original 16 civic group representatives to include over 100 such groups embracing approximately 85,000 women in the area.

The speakers who have addressed the council now include one member of the Federal Communications Commission; representatives of all major networks out of New York and Chicago; representatives of the Canadian Broadcasting Corporation; the National Association of Manufacturers; the British Broadcasting Corporation; the National Association of Broadcasters; radio advertising agencies; market research groups; experts on children's programs; educators in radio; government agencies; the Bureau of Jewish Education; the



AN EVALUATION COMMITTEE MEMBER CHECKS PROGRAMS AT HOME

Inter-American Affairs Committee; college and university representatives; the Ohio State Institute for Education by Radio; the managers and department heads of the Cleveland radio stations; and speakers from the Cleveland Musicians' Union.

It needs little stretch of the imagination to realize the amount of work necessary to arrange such an informative background of speakers in order that the Radio Council might begin and make progress upon solid ground.

From this intensive study, the general policies gradually grew under which the Council now functions. It was decided to remain aloof from any entanglements with radio itself. The Council concluded its major job was to evaluate critically radio's programs from the standpoint of acceptable home standards. It determined not to become a professional crusading group. It merely desired to reflect as closely as possible a community reaction to radio programs and decided it would recommend annually for home listening those broadcasts which, in its estimation, after serious study, had met reasonable standards.

Pointing toward this goal, an evaluation committee of 17 members was formed. Members of the Council were assigned to listen to various programs. They were required to hear a broadcast within a series a minimum of three times before turning in a report on the program. The Council members informed their evaluation committee of their reasons for recommending or not recommending programs.

After weeks of careful study of the individual reports, the committee began the preparation of an evaluation list. The first was in modest mimeographed form. Later, the selected programs, the times they could be heard and the stations over which they came were printed in attractive folders. But this was not all. The committee also maintained a file in which was recorded on cards the reasons why programs were NOT placed on the selected lists. Thus it kept an easily-changed running case history of all programs.

The program selections made by the Radio Council of Greater Cleveland are by no means "high brow." Selected broadcasts are classified under music, comedy, drama, news

commentators, education, children's programs, etc. The one requirement in any particular classification is that the programs selected meet the standards the Council considers correct for home consumption.

Radio is really a serious business with this Council. But its members have the satisfaction of knowing they are really doing a job, the sort of job which might well set a basic pattern for other councils about the country. The Radio Council of Greater Cleveland avoids requesting time over radio stations. Rarely does one of its members face a microphone. The Council is not interested in attempting to train actors and singers for radio or in "producing" radio shows. It believes these are direct functions of the broadcasters themselves.

The Council's one interest is the product which radio daily sends to the American family circle. Its major objective is to see that such broadcasts come into the home at acceptable standards and to solidly get behind the best in all fields radio has to offer.

Currently, Mrs. Henry C. Christian, another club woman of exceptional ability and leadership, is in her second year as president of the Radio Council of Greater Cleveland. During her guidance in 1943-44, the Council practically doubled its membership.

One of the new ideas which Mrs. Christian has recently introduced into the Council's organization is a monthly bulletin. Each month, members are informed of new recommended broadcasts, dates of meetings and the coming speakers as well as informal notes concerning the progress being made by the organization.

Business meetings of the Council are held in the mornings and each civic group affiliated with the Council is entitled to send two delegates to these business meetings. The program meetings are held in the afternoons and to these all the members of the affiliated groups are invited.

In order to widen the interest in radio's programs, Mrs. Christian has inaugurated a plan in which listening committees are set up in all the Council's affiliated groups.

Another innovation this year has found Mrs. Christian creating an educational committee which reports on "in school" programs, adult educational broadcasts and broadcasts concerned with information on postwar planning. This committee will help to keep the Council's evaluation committee informed upon radio's progress in these fields.

As a part of the Council's public relations activities, Mrs. Christian recently formed a "speaker's bureau." Its members are prepared to go out and address such groups explaining the Council's work and objectives.

With such active and continuing leadership, the Radio Council of Greater Cleveland is a healthy going concern, an active, voluntary aid to the broadcasters of the entire nation.



MRS. MAGEE, FOUNDER OF THE COUNCIL



BUSY VOLUNTEERS KEEP THE RADIO PROGRAM FILES UP TO DATE

WHEN blonde and beautiful Annette Sorell first came to America, she had no idea that she would one day find herself a radio actress. The daughter of Sylwin Strakacz, Polish Consul General in New York, planned a career as a songstress, and took a stage name with that object in mind. But fate interfered in the person of Elaine Carrington, author of "Pepper Young's Family," who met Miss Sorell at a party. After listening to the blue-eyed lass's charming accent, Mrs. Carrington decided she'd found just the person to play *Anna*, a Polish refugee girl, in her serial.

Miss Sorell was not by any means entirely unprepared for her new role. Though this was her first commercial radio

appearance, she had sung and recited poetry as a volunteer over a local station specializing in Polish programs. Moreover, soon after her arrival in this country (some three and a half years ago), she had enrolled at the American Academy

of Dramatic Arts, and eventually joined the cast of "The Cherry Orchard" on Broadway. Nevertheless, the unassuming young miss felt that she could never hope to gain regular parts as an actress because of her accent—and Mrs. Carrington's offer was most welcome because

it meant reassurance as well as an opportunity in a new field.

Annette enjoys acting very much, but says her main interest is still singing—and hopes one day to prove it over the air.

ANNETTE SORELL

DIPLOMAT'S DAUGHTER BRINGS THE CHARM OF OLD POLAND TO "PEPPER YOUNG'S FAMILY"



S U S P E N S E



THE VOICE OF A MYSTERIOUS "MAN IN BLACK" SETS THE STAGE—AND THE EERIE MOOD—FOR SPINE-TINGLING STUDIES IN "SUSPENSE"

LEADING MOVIE STARS PLAY GRUESOME ROLES IN NEW-TYPE THRILLER

TUNE IN THURS. 8 P.M. E.W.T. (CBS);
rebroadcast MON. 12 Midnight

PRODUCER-DIRECTOR William Spier gets apoplexy every time he hears somebody call his pet show a "whodunit." In a "whodunit," he explains, the story opens with a corpse—say an aged millionaire who dies mysteriously at midnight in a haunted house. The thrills come in as listeners tiptoe around with the detective trying to solve the crime.

"Suspense," however, produces its

goose-pimples on an entirely different basis. The leading character is usually introduced very much alive, but placed in a dangerous and terrifying situation. Hearers get their hot and cold flashes as they identify themselves with the hero or heroine who must be extricated from the horrible predicament.

As a result of his novel technique, the bearded creator of this flesh-crawling series has sometimes been called

(CONTINUED ON NEXT PAGE)

"the Alfred Hitchcock of the airlines." Like the British movie director, Spier enjoys upsetting thriller traditions and establishing new ones, to the delight of all those who like their melodramas off the beaten track. And no detail of production is too small for his attention in creating "Suspense."

Take the music, for example. As former chief critic of *Musical America*, Spier is an expert on what crashing chords and strange dissonances can do in establishing moods. But use of the score to heighten effects is old hat with radio dramas, so this genius of the gruesome goes one step further. Since he specializes in tales that have a touch of the psychological about them, he has created music that emphasizes the hidden thoughts of characters. Cue music for a murderer in hero's clothing may be light and gay on the surface, but in the background the strings play a macabre counterpoint to the theme—just enough to make the listener uneasy.

Every element in the playlets is designed to keep up hair-raising tension to the very last moment. Though the broadcasts emanate from Hollywood, and the 38-year-old director has employed all the movie "bad-men" at one time or another, he's a firm enemy of type-casting. "Every audience likes to be baffled," he says, "but it's impossible to puzzle them if they immediately recognize the players and link them to the roles they ordinarily play." So Cary Grant may be a fiendish killer, and sinister Peter Lorre a perfectly innocent bystander. And the result is that those



"ARE THESE THE EYES OF A MURDERER?" WITH THE ACTOR, LAIRD CREGAR, AS THE SUBJECT



DELLIE ELLIS LETS OUT A BLOOD-CURDLING SHRIEK OF TERROR—AS BORIS KARLOFF'S MENACING FINGERS MOVE CLOSER AND CLOSER



A WEIRD BACKGROUND ADDS HORROR TO THE ROLE OF BELA LUGOSI



HEAVY-LIDDED PETER LORRE BOWS DOWN BEFORE A HEATHEN IDOL

who settle back comfortably in their chairs with the solution neatly tied up are given a good jolting.

Spier will go to almost any length to obtain material for "Suspense." When a severe illness kept him in bed for a while, he improved the passing hours by quizzing his nurse on scientific means of committing murder—and returned to his job just teeming with insidious ideas for new stories.

Not all of the stories are new, but the horror-dynamo manages to put his stamp on those he adapts for the air, so that they also have the characteristic combination of mystery, suspicion and dangerous adventure. Though Spier's main aim is to keep pulses pounding right up to the surprise solution (which is withheld to the end), he believes there is an ethics of chill-producing which any honest thrill-purveyor must abide by.

It would be unfair to the audience, for example, to have a new character appear in the third act and turn out to be the killer. The criminal must always be met during the story along with the other people involved. Nor can an important clue or piece of information be kept from the listener in order to astonish him at the end.

Yet, in spite of strict adherence to these rules, William Spier has been eminently successful—not only in scaring folk within an inch of their lives—but in bowling them over completely with his crashing denouements. There's only one fault that dialers have to find with him—he never permits an outsider to watch while he builds "Suspense."



AKIM TAMIROFF, AS A CYNICAL ADVENTURER, REGARDS THE WORLD WITH A BALEFUL EYE

DALE ALSO DANCES

SINGING ISN'T ALL THAT MISS EVANS CAN DO

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



DALE EVANS found that adding dancing to her vocal abilities has greatly helped her career.

A PLEASANT singing voice, photogenic features and five-feet-three-inches of properly proportioned femininity should be enough to guarantee quite a measure of success—but Dale Evans has discovered, at every turn of her career, that something else was necessary, too. Fortunately, the titian-haired, green-eyed young Texan is just the girl to develop fresh talents.

The voice did get her her original break, when she was stenographer for a Dallas insurance company, by landing her a spot as vocalist on the firm's local radio program. And the good looks helped her later on, touring with dance bands and appearing at swank supper clubs. But the songs she sang weren't quite right for her and she seemed headed for slow failure—until she produced a brand-new ability. Miss Evans wrote herself a novelty number ("Will You Marry Me, Mr. Laramie?") and became a Chicago favorite.

Her success attracted the talent scouts, and the song-writing singer was summoned to Hollywood, where she was inexplicably tested for a role as—a dancer! That temporarily dampened the Evans movie ambitions but didn't quench the Evans spirit. Dale took up new studies and eventually toured service camps, successfully entertaining the boys with songs—and dances.

Now Dale's doing well on both celluloid and ether. She sings on the Jack Carson broadcasts, sings and dances in her many Republic films. And, as practically permanent leading lady for star cowboy-crooner Roy Rogers, she's adding further tricks to her trade—becoming an accomplished horsewoman!

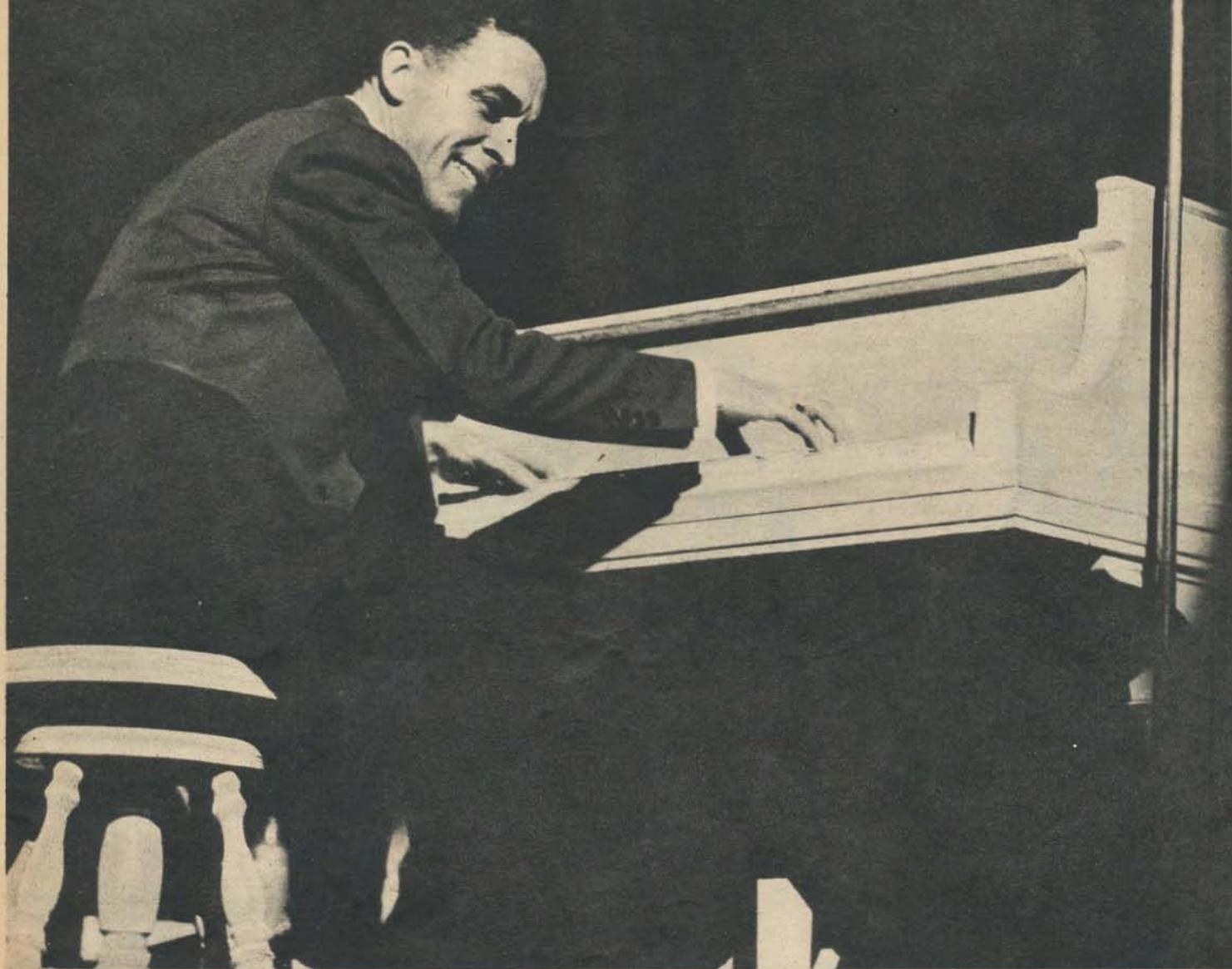


SHE'S WORKED HARD, to develop not only her dancing but other talents, as additional rungs on the ladder of success she's climbing.



THE SPIN SHE'S IN seems as much of a surprise to her as it must be to some fans, who never suspected Dale had such accomplishments.

FRANKIE CARLE



THE DEFT FINGERS OF WIRY LITTLE PIANIST FRANKIE CARLE HAVE BEEN ENTERTAINING THE PUBLIC FOR MORE THAN THIRTY-FIVE YEARS

THE "GOLDEN TOUCH" MAESTRO HAS STRUCK THE JACKPOT AT LAST

BEING billed as the pianist with the "golden touch" must often seem funny to Frankie Carle. For, during all the years when the present-day bandleader was making his way by fancy pianology alone, nothing resembling real gold ever came his way at the boxoffice.

As a matter of fact, it wasn't till fairly recently, when Columbia started grooving his records—and selling them by the millions—that the peppy, curly-haired maestro met big-time financial success. Before that, it's true, he'd built up quite a reputation as a mellow and melodic ivory-tickler among fans who heard the bands he played with. But

somehow he'd never been able to gather together enough good green backing to glitter as a star on his own.

Nowadays the picture's quite different, of course. From the moment the brand-new Frankie Carle orchestra opened at New York's Pennsylvania Hotel last February, popular music critics acclaimed it as definitely in the groove. Most bands spend a long time ironing out kinks before they're ready for the best hotels and theatres—but Frankie's aggregation started right out on top.

There's good reason for the veteran-like smoothness of this young and untried outfit, however. Previous runs of

FRANKIE CARLE (continued)

hard luck are paying dividends at last. For, though the unit may be new, Frankie's no novice at wielding a baton. Twice before the piano-playing phenomenon started out to build a first-rate band—only to break it up in discouragement because of insufficient cash. Those ventures brought him experience as well as heartbreak, though, and that's how he's now able to avoid the pitfalls awaiting a "greenie" in the highly competitive field of dance music.

As far as his ivory-caressing is concerned, Frankie has always rated ace-high. It's not surprising, either, when one considers that the 44-year-old pianist started strumming at the age of five, when he was known as little Francesco Carlone in his home town of Providence, Rhode Island.

as sophisticated as he thought. When his turn came, he took one look at the big professional stage and auditorium lined with faces—and bolted for Providence and Mama.

Music was pushed to the background for a while after that, for Father Carlone had an incapacitating accident which left the family finances in a bad spot. As a result, the youngster left school to take a job selling sheets and pillowcases in a department store. Sheet music was much more interesting to him, nevertheless, and six months later he was fired for spending too much time in the music department.

Frankie decided to bow to fate—and that was his first and last job outside of showbusiness. Conquering his earlier timidity, he broke into vaudeville by accompanying Mary



KIBITZING GIN RUMMY contests between wife Edith and daughter Margie is a leisure-time occupation of the home-loving bandleader.



A PROFESSIONAL AT NINE is Frankie's record. This ivory-tickling job with Uncle Colangelo's band in Providence netted him \$1.00 a week.

At that time, the Carlones' musician-uncle, Nicholas Colangelo, had just arrived in this country from Italy, and offered to teach one of the nine youngsters. Francesco had no desire to be so honored, for he dreamed of becoming a prizefighter—but his parents decreed he should be a concert pianist and turned him over to Uncle Nicholas.

To everyone's surprise, Uncle Nicholas, who had confined himself to the classics at the conservatories of Milan, Paris and Berlin, turned to jazz in America. He even went so far as to operate the Columbus Ballroom in Providence, with his own dance band—and placed his nephew and protege, nine-year-old Frankie, at the piano.

It was quite a feather in Frankie's cap to be able to play with grown-up musicians, and moreover, he received a salary of a whole dollar every week for performing on Monday, Wednesday and Saturday nights. By the ripe old age of 13, however, the lad thought himself quite ready to make his own mark in the world and took a trip to New York to show an "original composition" to the famous song-writer Harry Von Tilzer. Von Tilzer was impressed with the budding genius as a pianist, and got him a job with a Pat Rooney vaudeville unit. Unfortunately, Frankie wasn't quite

Yohe, owner of the famous Hope diamond, on a traveling circuit tour. Things began looking up when this stint brought him to the attention of Ed McEnelly, then operating a Springfield, Massachusetts night club called the Butterfly Ballroom. In spite of all the theatres, hotels and radio studios that Carle has since played all over the United States and Canada, the sentimental bandleader says the Butterfly Ballroom still holds first place in his heart—because it was there that he met Edith House. He took just one look and decided that she was the future Mrs. Carle.

Frankie was right about that, and he and the former golf champion have been married for twenty years—with none of the tribulations supposed to attend the nuptials of celebrities. Indeed, the maestro thinks that his career helped in making the marriage successful, for the couple could never see too much of each other, and when daughter Margie was small, not nearly enough. Margie's grown-up now, and singing on a West Coast station herself, but Frankie's just as devoted a family man as ever—and more than eager to pull out pictures and talk about his wife and home.

The Butterfly Ballroom was succeeded by big-time stuff: Mal Hallett's outfit which included Gene Krupa, Jack Tea-

garden, Jack Jenny and Toots Mondello. Then came a chance to join the "Musical Knights" as featured pianist, and eventually to share co-star billing with Horace Heidt. By that time, too, Carle had added to his stature as a composer with his famous "Sunrise Serenade," "Falling Leaves" and "Lover's Lullaby"—and had a ready-made audience waiting to welcome him with a band of his own.

Before reaching this happy climax to his career, however, Frankie had one major setback—the nervous breakdown which sent him to the Mayo Clinic in 1941. Carle had always been a highly-strung person, who worked himself up to a tremendous pitch at each performance. Years of five-a-day shows had worn him out. Moreover, a naturally warm

personality and gift for friendship had made him subject to all sorts of demands on his free time. As everybody who knows him agrees, "nothing is too much trouble" if Frankie can help a pal. A rest at a logging camp in Wisconsin, with thousands of letters from loyal fans to cheer him, soon put the battling little maestro back on his feet again to continue with his long-deferred plans for a band of his own.

Now that long, hard struggle is all past history, and the "golden touch" really means something at last. The new band has brought in not only fancy profits on its own, but also regular radio appearances on such programs as the CBS "Allan Jones Show." All Frankie Carle needs to make his happiness complete is another hit like "Sunrise Serenade."



STILL IN ITS FIRST YEAR, the 1944 Frankie Carle Orchestra has proved an immediate success. The band was recruited on the West Coast and includes a number of talented youngsters. With first-rate contracts behind them, the boys feel pretty sure of clear sailing in the future.



SIX-FOOT VOCALIST PAUL ALLEN IS A DISCHARGED ARMY VETERAN



BLONDE VOCA-GENIC PHYLLIS LYNNE ADDS A FEMININE TOUCH



PINAFORES AND DEMURE LOCKETS APPEAL TO "LITTLE GIRL" BERYL

YOUTH + GLAMOUR = BERYL VAUGHAN

SERIALIST'S PERSONALITY VARIES WITH HER ROLES

TUNE IN MON. THRU FRI. 11 A.M. E.W.T. (NBC)

At first glance, it's hard to tell whether Beryl Vaughan is a frisky tomboy who plays at being grown up, or a sophisticated siren with a flair for adolescent parts. Seen in the role of a youngster, Beryl seems the typical teen-ager, with a mop of unruly curls, mischievous dark eyes and tiptilted nose covered with freckles. But when cast as a s.a. beauty, a complete change comes over the accomplished serial actress. Then the mop is combed out to a glamorous and shining cloud, eyes sparkle invitingly and a fragile but curved figure appears anything but immature.

The explanation for this startling metamorphosis is really quite simple. Pert, auburn-haired Miss Vaughan has been a radio "regular" since the age of 11, when she won the only feminine part in an all-boy serial. Since then, the British-born star has revamped her personality to fit characters in everything from "The Lone Ranger" to "Road of Life" (in which she now plays *Faith Richards*)—with the result that complete transformations have become second nature. It's still pretty confusing, however — even to Beryl!



FLOWING TRESSES AND A BEWITCHING POSE EMPHASIZE MISS VAUGHAN'S ALLURE AS A RADIO BELLE IN GROWN-UP AND ROMANTIC PARTS



CLARISSA CLARKE (PLAYED BY ETHEL INTROPIDI) DEMONSTRATES THE PROPER METHOD OF ROLLING BANDAGES FOR EARNEST VOLUNTEERS

VALIANT LADY

A CONFLICT BETWEEN LOVE AND PRIDE CREATES DRAMATIC SITUATIONS

TUNE IN MON. THRU FRI. 10:00 A.M. E.W.T. (CBS); rebroadcast 11:15 A.M.

WHEN a man realizes that the work he wants to do will not bring him enough money to support his wife comfortably, what decision should he make? Should he give up a vital job for love of her—or swallow his pride and permit his wife and her friends to help him?

That's the problem that *Dr. Truman Scott*, temperamental hero of "Valiant Lady" is currently grappling with. And it's typical of the emotional conflicts which so often disturb domestic tranquillity for the brilliant scientist and his coura-

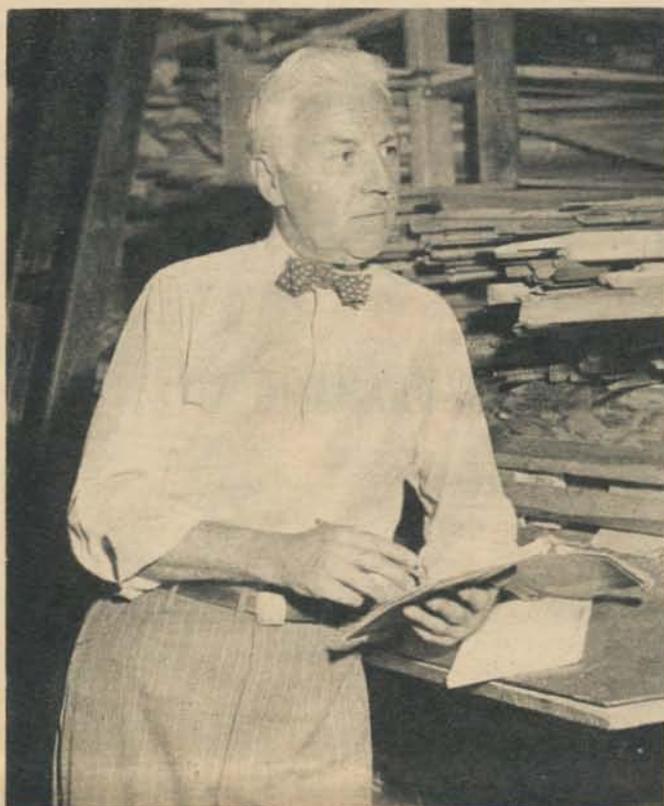
geous wife, *Joan*. One thing is certain, if listener response has anything to do with it, love—not pride—will conquer in the end. In the past, the feminine audience has always showed itself to be much more interested in romance than in academic questions of honor.

Last year, for example, when *Truman* and *Joan* were separated for a while (because he believed himself a burden to her), fan mail, though steady, showed no tremendous leaps. But when intuitive ladies began to surmise that a

VALIANT LADY (continued)



TIME OUT AT REHEARSAL, WITH CONSUELO LEMBEKE, NED WEVER, NORA MARLOWE, JOAN BANKS, CHARLES WEBSTER AND ELAINE KENT



JOAN'S FATHER, JIM BARRETT (GENE LEONARD) IS A CONTRACTOR

meeting and reconciliation were in the offing, they besieged the program with letters and phone calls urging the pair to make up their differences.

Some of the messages came from fans who had other plans for the week and feared they would miss out on the big reunion. One woman wailed that she'd been waiting for months, both for this moment in "Valiant Lady" and for train reservations to California. And now both had come through at the same time. "Give me a chance to get settled in California so I can listen to what Joan and Tubby have to say," she begged. Most exciting of the calls, however, came from an inn keeper in Canada. "Mine is the ideal spot for a second honeymoon," he announced to Joan. "Please bring Tubby and come here as my guest." Only one writer felt that the couple would never make a go of it. "You've been apart so long," she said. "I'm sure you will not get along together any more."

In real life, of course, neither Joan Banks (who plays the title character) nor Martin Blaine (*Truman Scott*) has ever suffered from such a series of trials and tribulations. Both are happily married—but not to each other. Joan is the wife of well-known radio actor Frank Lovejoy, and Martin the husband of Catheryn Laughlin, a stage actress.

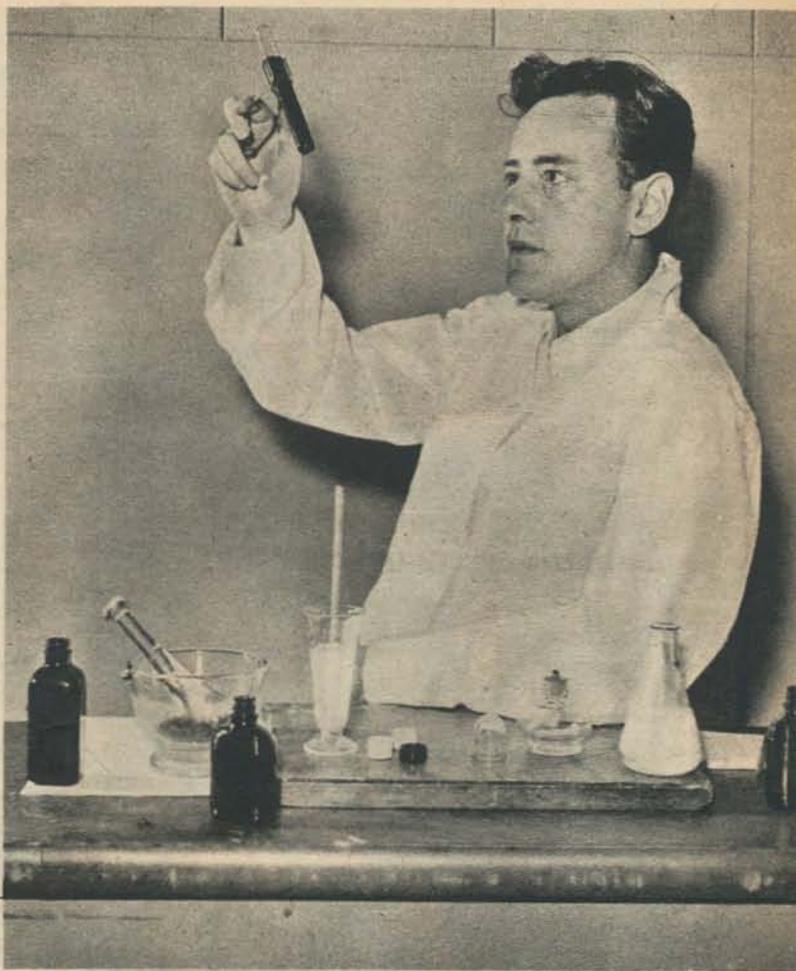
Joan freely admits that she could never stand the strain of being a "Valiant Lady." She prefers a quiet life, taking care of two-year-old daughter Judy, looking after her pleasant home in Westport, and trying her hand at a bit of amateur photography now and then. The slim blonde actress

says that the nearest she ever comes to adventure is through reading thrillers while shuttling back and forth on the commuter's train.

There's quite a story connected with the grey-eyed lass's debut in radio, however. As a child, she wangled a promise from a friend of the family, writer Prentice Winchell, that he would make her a star when she grew up. Though the writer had forgotten all about it by the time the New York-born girl entered Hunter College, Joan had not. With admirable persistence, she reminded him of it several times and eventually won an audition for a role on a network show. The job was short-lived, for after two weeks the show was reorganized and Joan was released from the cast. But it had given her a start, nevertheless. There followed 13 weeks in comedy, with "Stoopnagle and Budd," another 13 weeks with a J. C. Flippen program, and finally a straight role with Parker Fennelly on "Ma and Pa." And now Joan is one of the busiest and most popular serial and dramatic show "regulars" on the air.

Martin Blaine, too, had determined to be an actor from his earliest days, but got his start in a different way. After attending the Alviene Academy of the Theater in New York, the lad became a member of the Apprentice Group of Eva LeGallienne's famous Repertory Theater. That was quite an honor, for he was one of 50 young actors selected from 1700 candidates. The next year, Martin was one of six chosen from the group to become members of the company, and eventually won a highly coveted accolade as the only one permitted to be a permanent member.

Stage successes followed in plays ranging from "Romeo and Juliet" to William Saroyan's "My Heart's in the Highlands," and from time to time the versatile actor also took a flyer in radio. At present, however, he considers his most important job the work he does for the Office of War Information—broadcasting news and propaganda to Germany.



DR. TRUMAN SCOTT (MARTIN BLAINE) IN HIS TROPICAL FEVER LAB



JOAN SCOTT (JOAN BANKS) AND HER MOTHER-IN-LAW, MRS. SCOTT (CHARLOTTE GARRITY), DISCUSS TRUMAN, THE MAN THEY BOTH LOVE



HARRY HERSHFELD, "SENATOR" FORD AND JOE LAURIE, JR., DON PERIOD COSTUMES TO HONOR THEIR BENEFACTOR—AND THEIR AGED JOKES

Thanks to Joe Miller

"CAN YOU TOP THIS?" PAYS A DEBT TO AN 18TH CENTURY COMEDIAN

FEW gag writers get much credit on the air, and Joe Miller's no exception. For some 200 years, the 18th Century comedian has been the stepfather of all succeeding masters of the *mot. juicy*. His musty joke book has been the bible of both vaudeville clowns and radio comics. Yet no one ever gave Old Joe his due, until "Senator" Ford, Harry

Hershfield and Joe Laurie, Jr., decided to acknowledge their own debt, by inaugurating a series of annual dinners and broadcasts each fall, to commemorate the master-mind's debut at London's Drury Lane theatre, back in 1715.

The "Can You Top This?" trio's genial yearly gesture couldn't be more appropriate. Of all airshows, their gag-

fest probably owes most to the Sage of Upper Tooting. As the sad-voiced Senator admits, "We have been doing very well reroasting his chestnuts." And Laurie swears that ancient jokes are now becoming known, not only as "Joe Millers," but as "Senator Fords"! †

Hershfield points out that "Joe Miller actually lived—though not as well as

those who have lived on him since." However, "Joe Miller's Jests" wasn't published until 1739, a year or so after his death, for the benefit of his destitute widow. Actual compiler was a playwright, who insisted that the 247 original anecdotes and sayings were "first carefully collected in the Company, and many of them transcribed from the Mouth of the Facetious GENTLEMAN, whose Name they bear."

A great number of them were undoubtedly told by Joe's cronies at the Black Jack pub in Portugal Street, but the fabulous fabulist got the credit just the same, even while he was alive. Later editions brought the score to 1,546 separate items—still attributed to the already long-dead quipster. As a last-century preface explains, Joe's pioneering, even though posthumous, made him the "author of every jest, past, present and to come."

One of Harry Hershfield's own favorites, for example, is that of the president of a lodge who was telling members about a tragic case—so tragic that they all broke down and cried like babies. All, that is, except one man. He didn't even change expression.

Finally, the others asked him: "Don't you think it is a sad story?"

"Yes," he answered, "it's very sad—but I'm not a member of the lodge."

That tale can be traced right back to Old Joe's joke book, only there it looks rather strange to modern eyes: "A melting sermon being preached in a country church, all fell weeping but one man, who being asked why he did not weep with the rest, 'Oh!' said he, 'I belong to another parish.'"

"The boys"—as the three veterans of 101 aggregate years of show business are affectionately called—aren't the only ones who draw heavily on old-time sources. The some 10,000 tales which listeners send in every week may be new to the cash-prize contestants, but nearly all have shown up in the program's mail again and again.

One of the most frequent "repeaters" is the oldie about the man who was dying, with his family gathered at his bedside. He looked around with fading sight and asked: "Is Sam here? Is Joe here? Is Mary here?" They all answered, "Yes, I'm here." "Then who," he demanded, "is minding the store?"

That's been submitted hundreds of times, but so have a dozen others. Entries come from all over this hemisphere and by V-mail from overseas. About ten percent arrive on postcards—and the number of jokes which have to be "cleaned up" before they can ever take

the air is an astonishing tribute to America's freedom of the mails.

Since The Boys never even hear the gags until they're broadcast, it's Betty North's job to read all contributions and discard those which are too familiar, already used, or in bad taste. Main object is variety, since they try not to repeat any general subject within a period of two or three months. A mountain of used material is already filed under some 500 headings, from *Absent-mindedness* to *Zest*.

Each of The Boys has his own way of preparing to "top" these gags on an unrehearsed, unwritten broadcast. By show time, Hershfield has thought of about 50 "good ones" which can be fitted to many categories. The former cartoonist then voices the first thing that comes to mind when the subject's introduced, tossing this in as a prologue, while he formulates his main story.

Laurie runs over a few oldies before going on the air and also reviews more recent ones, to avoid repeating those the radio audience may have just heard or that he himself has already told. Usually, the pint-size Pagliaccio can work his characters around to suit any situation. Sometimes, a sudden inspiration brings to light a joke which he hasn't heard or thought of for many years.

Ford makes no preparation at all, preferring to do his thinking aloud, at the very last moment. Years of experience as one of America's most popular after-dinner speakers have made him fluent on any topic. The ex-vaudevillian lines up one or two gags, while others talk, opens with these and continues spiling until he feels the show's laugh-meter has reached a high enough point in decibels. He has often thrown in 5 or 6 puns and other comic *plus* values by the time he has got warmed up and ready for his real punch-line.

Peter Donald, who has the job of introducing the theme-story, is the only program "regular" who sees the listeners' contributions before the audience hears them. The young dialectician gets the mail-selected jokes, typed out simply on small cards, about 45 minutes ahead of air time. He scribbles furiously, creating more intricate versions to make the bald outlines sound fresher, casting them from his "stable" of comic characters—such as *Gertrude* and *Sadie*, his young ladies from Brooklyn, and *Sam* and *Willie*, his two morons.

But back of every bit of this is the gleeful ghost of Joe Miller, and The Boys are grateful. So are several million listeners to "Can You Top This?"—on NBC, Saturday, 9:30 P.M., E.W.T.



FORD—A MODERN DEALER IN OLD GAGS MILLER—THE MAN WHO STARTED IT ALL

THERE'S MUSIC IN THE AIR

BEHIND THE BANDSTAND

by BOB EARLE

TIME TO CHIME: Spike Jones, wacky leader and cowbell drummer of the City Slickers band, recently purchased a grandfather's clock for his Hollywood home. Used to the riotous music his band purveys, Spike found the instrument's Westminster chimes too subdued for his ears. The clock underwent an operation and now sounds the hours emphatically . . . with cowbells!

Unusual Swingsters: Adele Girard, lovely wife of bandleader Joe Marsala, plays swing in his orchestra—on the harp, probably the most difficult of all instruments to adapt to swing . . . Johnny Guarnieri played swing on a harpsichord with Artie Shaw's Gramercy Five . . . And Ernie Caceres, who has been featured on both Eddie Condon's Blue and Mildred Bailey's Columbia shows, plays jazz on a baritone saxophone—which is so large and cumbersome that it must be held in a huge instrument rack while being played.



CAPT. GLENN MILLER

It Happened Overseas: This stranger-than-fiction true story took place during the days when Captain Glenn Miller was touring England with his all-star Army Air Forces swing band. The boys were suddenly aroused in the middle of the night and moved from their current camp location to another one. It may have been intuition which led to the unexpected change, but, whatever it was, it undoubtedly saved the lives of Miller and the members of his band. The spot where they had been billeted previously was completely destroyed by a robot bomb only a few hours after they had moved.

Prima Is Primed: So well liked is Louis Prima that, on his band's closing night at a Broadway theatre, the crowd refused to stop their ovation to let the picture go on. They stood in a body and cheered until backstage employees came out and stared at the shouting audience in amazement.

Dots Between Dashes: Vaughn Monroe is now attracting bobby-sox sighs . . . "Shoo Shoo Baby" Phil Moore and comic Lou Costello have riddled a song—titled "Don't Take It North, Put It in the South" . . . Duke Ellington's elevator accident meant several stitches in his hand but won't hamper his piano playing.

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

(in alphabetical order)

IF I KNEW THEN
I LEARNED A LESSON
I'LL NEVER FORGET
I'LL WALK ALONE
IS YOU IS OR IS YOU AIN'T
IT COULD HAPPEN TO YOU

LILI MARLENE
MILKMAN, KEEP THOSE BOTTLES
QUIET
SWEET AND LOVELY
SWINGING ON A STAR
TOGETHER

Latest Popular Recordings

NEW AMERICAN JAZZ—All-Star (Capitol Album): Two different all-star jazz groups have been gathered together for four disc sides each, with excellent results—not for dancing, but for good hot jazz—featuring such artists as Dave Barbour (guitar), Jack Teagarden (trombone and vocal), Peggy Lee (vocal), Barney Bigard (clarinet), and others.

LILI MARLENE—Perry Como (Victor): Perry handles this famous wartime ballad effortlessly and in exactly the right mood. The jauntier "First Class Private Mary Brown" is the backing, also well done.

SIDE BY SIDE—Gene Krupa (Columbia): This Krupa oldie has been brought back to cash in on some of the success Gene's new band is finding. Anita O'Day sings the vocal on this and the flipover ("Bolero at the Savoy")—and saves both.

IF I KNEW THEN—Sammy Kaye (Victor): Sammy's orchestra—with Tommy Ryan on the vocal—brings a most romantic ballad back into the musical spotlight, coupled with "Hawaiian Sunset," a Kaye original.

SWINGIN' AT THE SEMLOH—Bobby Sherwood (Capitol): Known principally as a singer and trumpeter, Bobby here plays the instrument he has most mastered—guitar. The disc is built around his solo work and, while we've heard him play much better stuff in person, this is good.

TOGETHER—Dinah Shore (Victor): Dinah's latest disc hit features a mixed-chorus backing, imitating muted brass, organ, etc. "I Learned a Lesson" is on the other side—and both are bound to ring the bell for Dinah's many fans.



DINAH SHORE SONG-STYLES A NEW DISC

ON THE SERIOUS SIDE

NEWS AND PREVIEWS

An outstanding new voice has found its way to concert, radio and records. The newcomer is lyric soprano Camilla Williams, twice winner of the Marian Anderson award and winner of the Philadelphia Orchestra Youth Contest. She made her debut on "The Music America Loves Best" program and has signed to record exclusively for Victor.



CAMILLA WILLIAMS, MARIAN ANDERSON

Mischa Elman has been invited by Jan Masaryk, foreign minister of the Czechoslovakian Government in Exile, to premiere Bohuslav Martinu's "Violin Concerto" in Prague, as soon as it has

been liberated. Elman gave the number its first public reading last season with the Boston orchestra.

The Philadelphia Orchestra, celebrating its 45th anniversary, will make an extensive tour of the U. S. this season, for the first time in four years. The orchestra's regular schedule will also be maintained.

Mayor La Guardia's New York City concert hall-theatre will be built soon after the war. . . . "The Star Spangled Banner" has had its first concert performance in Russia, in an all-American program there. . . . Yehudi Menuhin has been engaged for a forthcoming M-G-M musical film. . . . New York piano sensation is 10-year-old Richard Korbell, who has given two recitals in Town Hall to capacity audiences. . . . William Kapell, 21-year-old pianist who has aroused much favorable comment, has been signed to appear with 16 orchestras so far this season.

RECORD RELEASES

BACH: DOUBLE CONCERTO IN D MINOR — YEHUDI MENUHIN and GEORGES ENESCO, Violinists, with Orchestra; PIERRE MONTEUX, Conductor (Victor Album M or DM 932): By this time, it should be superfluous to mention the technique and ability of either Menuhin or Enesco, yet their flawless collaboration on these four sides must be remarked upon. In the intricate passages of the opening *Vivace* and the closing *Allegro*, the two artists play as one. Most melodic part of this concerto is its slow movement. Conductor Pierre Monteux and the orchestra provide tasteful backing in a highly sympathetic reading of the concerto's entire score.



WAGNER: A WAGNER CONCERT — FRITZ REINER conducting the PITTSBURGH SYMPHONY ORCHESTRA (Columbia Album M or MM): These excerpts from four operas—"Die Meistersinger," "Siegfried," "Lohengrin," "Die Walkure"—range from the ethereal to the frenzied. Reiner interprets Wagner well and deserves major credit for the album's worth.

STRAUSS: VOICES OF SPRING — FABIEN SEVITZKY and the INDIANAPOLIS SYMPHONY ORCHESTRA (Victor 11-8609): One of Johann Strauss's better-known waltzes is coupled with a cheerful, lilting Weber waltz. Sevitzyk and the Indianapolis Symphony give both a colorful reading.

DEBUSSY: SONATA NO. 3 FOR VIOLIN AND PIANO; CLAIR DE LUNE — JOSEPH SZIGETI, Violinist, and ANDOR FOLDES, Pianist (Columbia Album X-MX 242): Although it is odd to hear the free, expressive music of Debussy in more stilted sonata form, Szigeti plays brilliantly and is capably assisted by Foldes at the piano. About "Clair de Lune," there is small need for remark. It is well executed here and, as always, is a thoroughly delightful composition.



SELLS STORY AFTER 5 WEEKS OF TRAINING

"After the fifth story-writing assignment, one of my feature stories was published in the Ft. Worth Press. Then Soda Fountain Magazine accepted a feature. By the twelfth assignment I had a short story in the mail."
—Cloyce Carter, 4140 Seventh St., N.W., Washington, D. C.

"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.

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RADIO HUMOR

WITH THE NATION'S STATIONS

● **Woman Patient:** Doctor, how is it that the little hole in my tooth feels so big to my tongue?

Dentist: Well, you know how a woman's tongue exaggerates.

Can You Top This? (NBC)

● **Milton Berle:** You sound like you'd make a great radio comedian, Chico.

Chico Marx: Not me, but I've got a cousin who is a comedian. He was on radio ten years before they found out he was crazy.

Milton Berle: Did they take him off?

Chico Marx: No, by that time he was too famous.

Let Yourself Go (Blue)

● **Bert Lytell:** Well, whatever made you decide to do Shakespeare, Jose?

Jose Ferrer: The first time I saw the Dodgers play.

Bert Lytell: And from watching the Dodgers play you got an idea to do Shakespeare?

Jose Ferrer: Yes—the Comedy of Errors.

Stage Door Canteen (CBS)

● **Ishkabibble:** You know, Lady Godiva was the first woman jockey.

Phil Harris: Did she win?

Ishkabibble: No, but she certainly showed.

College of Musical Knowledge (NBC)

● **William Bendix:** You know baseball is the greatest American pastime, Gracie.

Gracie Fields: That's what you think! I can see you've never strolled through the park at night.

Chase and Sanborn Show (NBC)

● **Raymond Radcliffe:** I studied law at night school but I flunked out.

Ransom Sherman: Flunked out of night school? What happened?

Raymond Radcliffe: I couldn't read in the dark.

Nit Wit Court (Blue)

● **Lulu M'Connell:** I'm getting a divorce from my old man. He insulted me. You know what he said to me? He told me this morning that my stockings were all wrinkled.

Tom Howard: Well, what makes you think that's an insult?

Lulu M'Connell: I didn't have any stockings on.

It Pays To Be Ignorant (CBS)



CINCINNATI, OHIO—Station WCKY—CBS executive Paul Mowrey was loaned to WCKY in connection with that station's promotion of Twentieth-Century Fox's horsey film, "Home in Indiana." Here Paul is shown demonstrating just what he has learned about riding.



AUSTIN, TEXAS—Station KNOW—The 760th Army Air Forces Band gives a 15-minute broadcast every Tuesday afternoon from the Service Club at Bergstrom Field. Program appeals to GI's and civilians alike, for the band plays both strictly military marches and sweet swing tunes.

RADIO FACTS

◆ The Special Services Division of the Army is sending hundreds of miniature "radio stations" to servicemen in the Pacific area. Tiny sets are equipped with 50-watt transmitters, having a range of between 15 and 20 miles. Ten of these stations can be set up for the cost of one huge one, and the men in each post enjoy putting on their own shows with local talent.

◆ After nearly two and one half years of full-time operation, the CBS network of the Americas now has 102 Latin-American affiliates taking programs in Spanish and Portuguese. Reports on new war developments are flashed in these languages to Central and South America at the same time they are reaching listeners in the U. S.

◆ Sixty-five applications for commercial television stations are now pending in the files of the Federal Communications Commission. Though no action can be taken in the matter until wartime restrictions on essential material are lifted, the number of applications indicates that television service will be available for a majority of U. S. residents within a few years. Only nine stations are televising at present.

◆ NBC reports that less than half of its programs are sponsored. In an average day, only 46 per cent of the time is devoted to commercial broadcasting, while 54 per cent is accounted for by sustainers. The network and its affiliated, independent stations furnish talent, time and facilities for these non-commercial shows without remuneration.

◆ Mexico is planning to take a leading role in television development. With the backing of government officials, a color television station and research center will soon be constructed in Mexico City, with Dr. Lee DeForest (inventor of the vacuum tube) at its head.

RADIOQUIZ ANSWERS

(Quiz on page 2)

1—(B) Kenny Baker. 2—(A) Charlotte Greenwood. 3—(B) Front Page Farrell. 4—(C) Ed Gardner. 5—(B) Corliss. 6—(A) Jim Ameche. 7—(C) Ann Thomas. 8—(B) Vic & Sade.



WASHINGTON, D. C.—Station WWDC—Alice Lane made good use of trained squirrel Tommy Tucker's talents in her "Good Neighbor Program," dedicated to urging children to buy war stamps. Tommy's no spotlight novice, as he appeared at more than 1000 social events.



CHARLESTON, S. C.—Station WCSC—"Club Confusion" is what they call this show with no less than three emcees—Elwood Thompson, Charley Caudle and Herman Aron—to see that it lives up to its name. The boys burlesque network programs and sing Crazy Kommercials.

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. AAF Symphonic Flight (B)
 11:05 a.m. Blue Jacket Choir (C)
 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. Lighted Windows (B)
 3:30 p.m. The Army Hour (N)
 4:00 p.m. Al Pearce Show (B)
 4:30 p.m. Pause That Refreshes (C)
 4:30 p.m. Music America Loves (N)
 4:30 p.m. World of Song (B)
 5:00 p.m. General Motors Symp. (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. Adven. of Ozzie & Harriet (C)
 6:00 p.m. Philco Show (B)
 6:30 p.m. Great Gildersleeve (N)
 6:30 p.m. Toasties Time (C)
 7:00 p.m. Kate Smith Hour (C)
 7:00 p.m. Jack Benny Show (N)
 7:30 p.m. Quiz Kids (B)
 7:30 p.m. Fitch Bandwagon (N)
 8:00 p.m. Blondie (C)
 8:00 p.m. Edgar Bergen (N)
 *8:30 p.m. Crime Doctor (C)
 8:30 p.m. Keepsakes (B)
 8:45 p.m. Gabriel Heatter (M)
 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. Life of Riley (B)
 10:00 p.m. Hour of Charm (N)
 10:30 p.m. We the People (C)
 10:30 p.m. Les Tremayne & Co. (N)

MONDAY

- 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. Star Playhouse (N)
 12:00 noon Kate Smith Speaks (C)
 12:15 p.m. Big Sister (C)
 12:30 p.m. Farm & Home Makers (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)
 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. Fulton Lewis, Jr. (M)
 *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. Cavalcade of America (N)
 8:00 p.m. Vox Pop (C)
 *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. Lux Radio Theatre (C)
 9:00 p.m. Gabriel Heatter (M)
 9:30 p.m. Spotlight Bands (B)
 9:30 p.m. Information Please (N)
 10:00 p.m. Carnation Program (N)
 10:00 p.m. Screen Guild (C)
 10:30 p.m. Johnny Morgan Show (C)
 10:30 p.m. "Dr. I. Q." (N)
 10:30 p.m. Horace Heidt (B)
 11:30 p.m. Saludos Amigos (B)

TUESDAY

- 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. Farm & Home Makers (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. 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)
 7:00 p.m. Fulton Lewis, Jr. (M)
 *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. Theatre of Romance (C)
 8:30 p.m. Alan Young Show (B)
 8:30 p.m. Date With Judy (N)
 9:00 p.m. Burns & Allen (C)
 9:00 p.m. Gabriel Heatter (M)
 9:30 p.m. Fibber McGee & Molly (N)
 9:30 p.m. Spotlight Bands (B)
 10:00 p.m. Bob Hope (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

- 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. Farm & Home Makers (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. Fulton Lewis, Jr. (M)
 *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. Eddie Cantor (N)
 9:00 p.m. Dunninger (B)
 9:00 p.m. Frank Sinatra 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)
 11:00 p.m. Ned Calmer (C)
 11:30 p.m. Arthur Hopkins Presents (N)

THURSDAY

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. Star Playhouse (N)
 12:00 noon Kate Smith Speaks (C)
 12:15 p.m. Big Sister (C)
 12:30 p.m. Farm & Home Makers (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)
 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. Fulton Lewis, Jr. (M)
 7:00 p.m. Music Shop (N)
 *7:15 p.m. John Nesbitt (C)
 *7:30 p.m. Bob Burns (N)
 7:30 p.m. Mr. Keen (C)
 7:45 p.m. H. V. Kaltenborn (N)
 *8:00 p.m. Suspense (C)
 8:00 p.m. Maxwell House (N)
 *8:15 p.m. Lum 'n' Abner (B)
 8:30 p.m. Death Valley Sheriff (C)
 8:30 p.m. Dinah Shore Show (N)
 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. Abbott & Costello (N)
 10:00 p.m. Raymond Gram Swing (B)
 10:30 p.m. Here's To Romance (C)
 *10:30 p.m. Joe E. Brown (B)

FRIDAY

9:00 a.m. Breakfast Club (B)
 10:00 a.m. Lara 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)
 11:30 a.m. Star Playhouse (N)
 11:45 a.m. David Harum (N)
 12:00 noon Kate Smith Speaks (C)
 12:30 p.m. Farm & Home Makers (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. 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. Fulton Lewis, Jr. (M)
 7:00 p.m. Ed Wynn Show (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. Aldrich Family (C)
 8:00 p.m. Cities Service Concert (N)
 8:30 p.m. Meet Your Navy (B)
 *8:30 p.m. Duffy's Tavern (N)
 8:30 p.m. The Thin Man (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. Amos 'n' Andy (N)
 10:00 p.m. Moore-Durante Show (C)
 10:30 p.m. Stage Door Canteen (C)
 10:30 p.m. Sports Newsreel (N)
 11:00 p.m. Ned Calmer (C)

SATURDAY

9:00 a.m. Breakfast Club (B)
 *10:00 a.m. Fanny Hurst Presents (B)
 *10:30 a.m. Mary Lee Taylor (C)
 11:00 a.m. K-C Jamboree (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)
 4:00 p.m. Sampson Parade (C)
 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)
 *7:00 p.m. Mayor of the Town (C)
 7:30 p.m. America In The Air (C)
 7:30 p.m. Ellery Queen (N)
 8:00 p.m. Early American Music (B)
 8:00 p.m. Kenny Baker Show (C)
 8:00 p.m. Rudy Vallee (N)
 8:30 p.m. Boston Symphony (B)
 8:30 p.m. Truth or Consequences (N)
 *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. Man Called X (B)
 10:30 p.m. Grand Ole Opry (N)
 11:00 p.m. Maj. Geo. F. Eliot (C)
 11:00 p.m. Hoosier Hop (B)

SHORT WAVE

| CITY | E. W. TIME | STATION | DIAL | CITY | E. W. TIME | STATION | DIAL |
|--------------|-------------------------|---------|--------|----------------|-------------------------|---------|--------|
| Ankora | 1:00 p.m. | TAP | 9.456 | Moscow | 6:48 p.m. | | 15.23 |
| Berlie | 3:45 p.m. — 4:15 p.m. | | 10.335 | | 6:48 p.m. | | 11.948 |
| | 9:30 p.m. — 11:00 p.m. | | 6.345 | | 6:48 p.m. | | 5.44 |
| | 9:30 p.m. — 11:00 p.m. | | 7.210 | | 6:48 p.m. | | 11.885 |
| Brazzaville | 2:50 p.m. | FZI | 11.97 | Rio de Janeiro | 8:30 p.m. | PSH | 10.22 |
| | 4:45 p.m. | FZI | 11.97 | Shepparton | 8:00 a.m. — 8:45 a.m. | VLC6 | 9.615 |
| | 7:45 p.m. | FZI | 11.97 | | 11:00 a.m. — 11:45 a.m. | VLC6 | 9.615 |
| Caracas | Times vary | YVSRN | 6.2 | | 10:30 p.m. — 11:30 p.m. | VLC4 | 15.315 |
| Chungking | 9:30 a.m. — 3:00 p.m. | XGOY | 6.13 | | 1:10 a.m. — 1:40 a.m. | VLC4 | 15.315 |
| | 5:00 p.m. — 10:00 p.m. | XGOY | 6.13 | Stockholm | 2:45 a.m. — 3:10 a.m. | SBP | 11.705 |
| | 11:30 p.m. | OAX4 | 6.08 | (Weekdays) | 7:00 a.m. — 7:55 a.m. | SBT | 15.155 |
| Lima | 9:30 p.m. — 12:45 a.m. | | 9.78 | | 7:00 a.m. — 7:55 a.m. | SBP | 11.705 |
| Leopoldville | 5:15 p.m. — 8:00 p.m. | GVX | 11.93 | | 11:00 a.m. — 2:15 p.m. | SBT | 15.155 |
| London | 5:15 p.m. — 10:00 p.m. | GSC | 9.58 | | 11:00 a.m. — 2:15 p.m. | SBP | 11.705 |
| | 5:15 p.m. — 12:45 a.m. | GRH | 9.825 | | 2:30 p.m. — 5:15 p.m. | SBP | 11.705 |
| | 8:00 p.m. — 12:45 a.m. | GSL | 6.11 | | 2:30 p.m. — 5:15 p.m. | SBU | 9.535 |
| | 8:15 p.m. — 12:45 a.m. | GSU | 7.26 | | 5:20 p.m. — 5:35 p.m. | SBU | 9.535 |
| | 10:15 p.m. — 11:30 p.m. | GSS | 9.51 | | 9:00 p.m. — 10:00 p.m. | SBP | 11.705 |
| | 10:15 p.m. — 11:30 p.m. | GRW | 6.15 | Stockholm | 9:00 p.m. — 10:00 p.m. | SBU | 9.535 |
| | 10:15 p.m. — 12:45 a.m. | GRC | 2.88 | (Sundays) | 4:00 a.m. — 11:00 a.m. | SBT | 15.155 |
| | 10:45 p.m. — 11:30 p.m. | GRM | 7.12 | | 4:00 a.m. — 2:15 p.m. | SBP | 11.705 |
| Melbourne | 11:00 a.m. — 11:45 a.m. | VLG | 9.58 | | 12:00 noon — 2:15 p.m. | SBT | 15.155 |
| | 1:10 a.m. — 1:40 a.m. | VLG3 | 11.71 | | 12:00 noon — 5:15 p.m. | SBP | 11.705 |
| Moscow | 7:40 a.m. | | 15.75 | | 2:30 p.m. — 5:15 p.m. | SBU | 6.066 |
| | 12:00 noon | | 15.75 | | 2:30 p.m. — 5:15 p.m. | SBU | 9.535 |
| | 6:45 p.m. | | 9.57 | | 5:20 p.m. — 5:50 p.m. | SBU | 9.535 |
| | 6:48 p.m. | RKE | 15.1 | Vatican | 11:00 a.m. (Tuesday) | | 17.401 |
| | | | | | 11:00 a.m. (Tuesday) | | 5.96 |
| | | | | | 11:00 a.m. (Tuesday) | | 17.19 |

TELEVISION

AS HILDEGARDE points out in her story on page 7, television means greater opportunities for performers who must be seen to be appreciated. Here, in pictures, is proof of how much "video" programs can differ from straight radio—with visual comedy, fantasy, dancers and sketch-artists at work.



COMEDY TO BE WITNESSED as well as heard is sent out over the air in "If Men Played Cards as Wcmen Do," Proctor Playhouse skit presented over DuMont station W2XWV.



"ALICE IN WONDERLAND" is staged by Russell Sage College students for WRGB tele-cameras. Miss Edith Kelly plays Alice, listening to the Gryphon and Mock Turtle.



BALLERINA MARIA GAMBARELLI is the center of attention on a peanut program (no kidding!) over DuMont. Men are musicians Lyn Murray and Carley Mills; John Reber; Herman Pincus; Tom Jewett, creator of the puppet.



OTTO SOGLOW AND RUSS WESTOVER draw "The Little King" and "Tillie the Toiler" for General Electric's Schenectady station—proving that even comic strips are no stumbling-block to television's supplementing daily newspapers.

HASTEN THE DAY!



YOU can help hasten the day—THE day of final unconditional surrender—by investing your war-time earnings in War Bonds.

Hastening the day means shortening casualty lists. In war, bullets, shells and bombs are exchanged for lives. The War Bonds you buy help pay for the bullets, shells and bombs that will speed the victory.

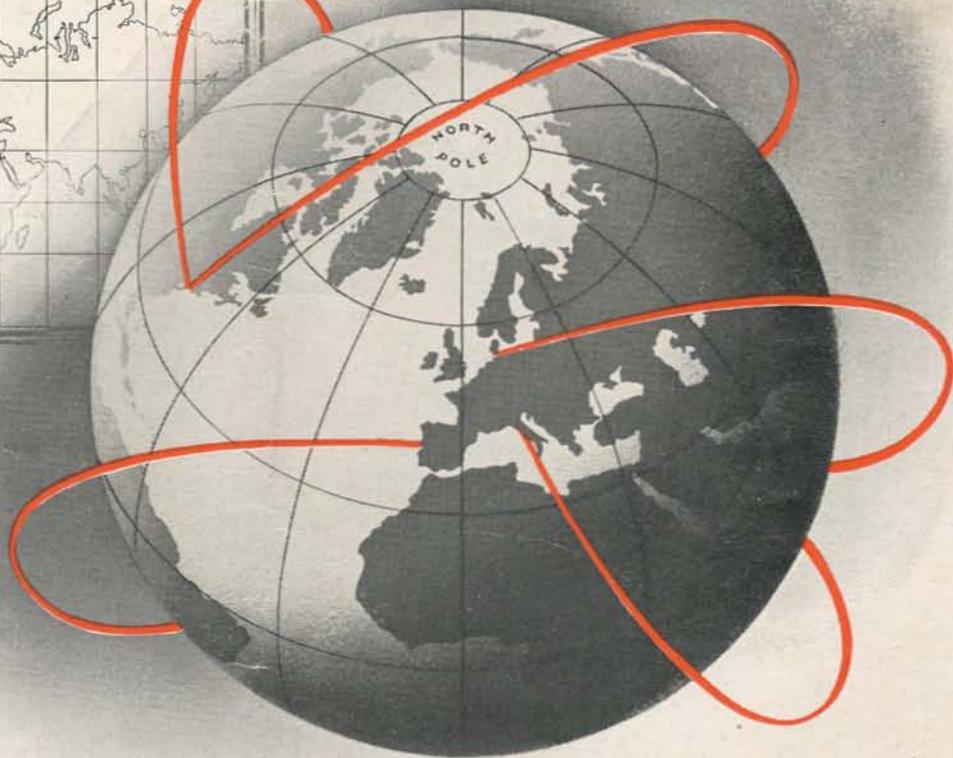
Your consistent War Bond investments will work

for you too at the same time that they work for your boy in service. They will give you that luxurious feeling of freedom that goes with a well-lined pocket-book. For whatever you may desire ten years from now, your War Bonds will add one-third more to what you've invested.

Help hasten the day of victory, and help make that victory more secure—buy your War Bonds today.

BUY WAR BONDS

TUNE IN
NATIONAL RADIO MAGAZINE



News Coverage, too, has a new concept

Just as the arcs and great circles of air travel alter those conceptions of geography formed from the flat pictures of our school-day books, NBC is supplying a brand-new standard of news coverage.

Wide as the world, the NBC news facilities are providing the American public with news still in the making . . . authoritative comment . . . that dwarfs the most extensive efforts of other days.

With staffs multiplied many times over and spearheaded by H. V. Kaltenborn, Lowell Thomas, Robert St. John, Morgan Beatty, Richard Harkness, John W. Vandercook and a host of others . . . with reporters strategically located in all important news areas . . . with reports compiled from the stories of the three great news services, AP, UP, INS . . . NBC is able to furnish the American public its news with almost unbelievable *speed, accuracy and detail.*

Today, NBC on-the-spot broadcasts from all over the globe . . . expert opinion, informed comment . . . result in the average American citizen's being better and more quickly informed of current events . . . more accurately posted on the news . . . than ever before.

And that's just the beginning. To all this add NBC television . . . the thrill of actually *seeing* news such as the invasion and the Republican and Democratic Conventions, films of which were recently televised by NBC. Plans now being made will eventually enable *millions* to enjoy NBC television . . . *watch* hundreds of events as they become headline news . . . *eyewitness* more and more important events of the day as they happen.

Look to NBC to lead in all new branches of broadcasting by the same wide margin that now makes it "*The Network Most People Listen to Most.*"

National Broadcasting Company

America's No. 1 Network

A Service of Radio
Corporation of America



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