

RADIO VARIETIES

WALTER O'KEEFE
Star of
"TUESDAY NIGHT PARTY"

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OCT.
1939

10
CENTS

MERRILY THEY
SWING ALONG!

800,000 PEOPLE
CAN'T BE WRONG

INFORMATION
PLEASE

GROUCH CLUB

STARS OF
TOMORROW

LOVELY LEAD-
ING LADIES

MATINEE IDOLS

RADIO'S LAUGH
DEPARTMENT

AVALON TIME

MIKE MARES
AND CROSSTALK

IT'S CLUB
MATINEE TIME

Radio's Varieties
Gold Cup Award

Beauties Of
The Band Stand

So You Want To
Be A Radio Star?

Radio's Chit Chat

IMPORTANT ANNOUNCEMENT



WITH THIS ISSUE

Rural Radio

THE ONLY MAGAZINE
PUBLISHED EXCLUSIVELY
FOR RURAL LISTENERS

COMBINES WITH

Radio Varieties

"RADIO'S LEADING
INTIMATE MAGAZINE"

With these combined magazines you will read the **BEST RADIO MAGAZINE in AMERICA**. Decidedly intimate—newsy with stories and pictures of your favorite stars and shows. Pictorial and gossipy the **New Radio Varieties Magazine** will help you to know in an intimate way the stars and shows of Radio.

We take this opportunity to thank the readers of **Radio Varieties Magazine** and **Rural Radio** for their fine response in subscribing to and purchasing these magazines and for the thousands of grand letters received.

Write a letter and tell us how you like the new combined magazine. We will be happy to hear from you. Be sure to renew your subscription now, so you do not miss a single copy of this outstanding radio magazine.

RADIO VARIETIES

RADIO'S INTIMATE MAGAZINE

VOL. 2—NO. 7

OCTOBER, 1939

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WALTER O'KEEFE (Cover Photo)

The Tuesday Night Party, starring Walter O'Keefe and sponsored by Lifebouy (Tuesday, 8:30 p.m. EST, over CBS) is leaping to popularity with the listeners. Besides the wit of O'Keefe, and the charming voice and personality of Mary Martin, the program has an air of warm geniality that gets over the airwaves straight into the hearts of those before the radio sets.

O'Keefe knows the reason, and anybody attending a rehearsal or broadcast would discover how this warmth originates. The group of actors and musicians doing this show realize their fortunes are linked with each other, because they form a permanent stock company with which Walter O'Keefe wants to carry on. The folks in this production are as close together as members of one happy family.

Besides O'Keefe and Martin, we find in this happy crowd Walter's young brother, Jack who succinctly describes himself as "stooge," then there's Keenan Wynn, son of the great Ed, and a full-fledged actor on his own. There's Teddy Bergman, a veteran of the airlines, who "also" works on such programs as Tommy Riggs, Rudy Vallee and Arch Obolers plays. Then, additional comedy for the show is supplied by Hildegarde Halliday, a well-known comedienne, who has guest starred with Fred Allen, Rudy Vallee, Robert Benchley, Ben Bernie, and others. Miss Halliday's scream is one of the most blood-curdling noises that ever tested the strength of a microphone. Miss Halliday started her professional career as a red rose in a church play, and leaped from that to the prominent spot of a rat in the "Pied Piper of Hamelin." After that, she was on her own.

Joan Winters, featured player on the CBS "Road of Life" serial, has the two largest oak trees in the State of Illinois on her Barrington farm, "The Oaks."

Donna Reade, "Doris" on the "Helen Trent" show, slits the ends of her gloves to accommodate her elongated fingernails . . . It keeps "First Nighter" leading lady, Barbara Luddy busy when there's an Irene Dunne movie in town. Irene is her favorite actress and Barbara goes to see each movie at least three times . . .

Bess Johnson, star of "Hiltop House," WBBM-CBS five-a-week serial, not only is an outstanding actress, but she's also capable in the production, sound effects and directing departments of radio.

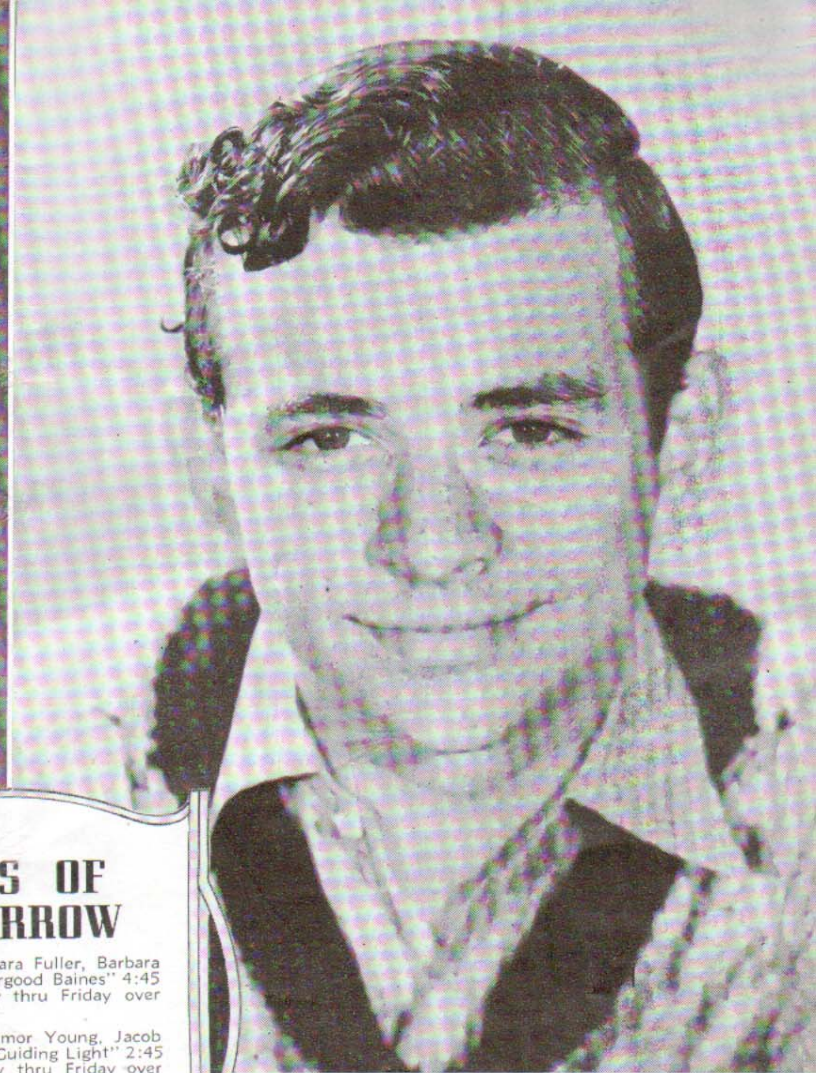
Doris Dudley, "Julie" on the "Helen Trent" series has abandoned her peasant dresses and now wears overalls and a bright red monkey jacket for early morning rehearsals . . . Hannah-Lee Childs, late of the Walter Huston "Knickerbocker Holiday" legitimate stage show, is a new vocalist over WBBM and the Columbia network . . . Bess Flynn, author of Bachelor's Children, is recovering from an injury received when the top of her bathroom window fell out and struck her on the head, resulting in a fall and a serious spinal displacement . . .

Les Tremayne, "First Nighter" leading man, has taken up the new sport of knife throwing and his friends are all hoping that he won't use them for targets.

Mike Shots—Even Uncle Ezra (Pat Barrett) of the Alka-Seltzer National Barn Dance is becoming a beauty expert. In fact he acted as judge in the selection of the Sweet Corn Sweetheart in a festival at Hoopston, Ill., the other day . . . Margery Mayer, Hymns of All Churches chorister, has been signed by the Chicago City Opera Company to sing in eight operas during the coming season.

He planned it as an apartment, but Ken Griffin's new abode is rapidly turning the greatest live joint on Chicago's North Side. Ken (Dr. Jim in Road of Life) gave his vast living room an acoustical treatment, and music there can be heard at its best. Not the least attractive feature of the layout is a glass enclosed control room for handling recording apparatus, and the solid siders can have a play-back of their improvisations anytime they want one . . .

A "must" for the dial twisters: Listen to the clever piano arrangements of Jerry Marlowe and June Lyon.



STARS OF TOMORROW

Upper Left: Barbara Fuller, Barbara Calkins in "Scattergood Baines" 4:45 pm. CST Monday thru Friday over CBS.

Upper Right: Seymour Young, Jacob Kransky in "The Guiding Light" 2:45 pm. CST Monday thru Friday over NBC.

Lower Left: Rosalyn Silber, Rosy in "The Goldbergs" heard Monday thru Friday over CBS at 12 noon CST.

Lower Right: Sybil Trent on the CBS "American School of the Air" Monday thru Friday at 2:30 pm. CST.



MERRILY THEY

Benny Goodman and Bob Crosby



Here's Benny giving out a mouthful of hot licks on his licorice stick.



Above: In a more subdued manner Benny tones down a bit and lets Louise Tobin "take over"—(and she does).

Below: Nat Shilkret, who is also master of the clarinet, "conducts" Benny—note hatchet on wall in background—it's in case Benny's music gets too hot.



There's some puzzlement among radio fans why the same sponsor "Camels," should offer two different bands—Benny Goodman's and Bob Crosby's to the country's radio listeners. These are the two leading music makers representing in each case, a distinct style of modern music. Benny Goodman is the classic proponent of Harlem swing, with its smooth, easy rhythm, and Bob Crosby's bobcats out in the quick, nervous Dixieland manner.

The sponsor feels that each style of music has its outstanding merits, and that the fans of the country are entitled to hear the best "Harlem Style" swing as well as the best "Dixieland" music. That's why Goodman and Crosby were picked.

If there's any competitive feeling between the band and their leaders it's a purely artistic spirit. Evidence? Only the other week as a friendly gag. Benny presented Bob with a live bobcat as a band mascot. And it's a well known fact in swing circles that if there's one thing Bob prizes above all his other possessions it's a complete collection of discs by Goodman, everyone of them autographed. The one thing, above all, that counts with these men of music is music, and they're broad-minded enough to acknowledge the merit of styles that vary from their own.

Benny went to the top through sheer honesty. He gave up good jobs that involved playing too much "schmalz," feeling that real jazz would be appreciated by the public, and would win through in the end. His judgment, though it seemed temperamental and "artistic" at the start, has been more than justified by events. But success has not dulled Goodman's interest in music. He's always concentrating on new arrangements, on the addition of new talent that will enhance the quality of his music. He's always building a better mouse-trap—in this case, one wired for sound—and the public, as Emerson predicted about another guy, has beaten a hard path to Goodman's door, or, rather doors—Because Goodman's records are one great item of international trade, selling in large quantities in all countries of the world, showing that good music knows no country.

Bob Crosby and his Bobcats, in their Dixieland Swing, are also giving the American public something it wants. This aggregation started as a friendly group of musicians who, like Goodman and his gang, felt sure the public, in time, would respond to good music, in their case, the free and easy Dixieland style the boys preferred. It wasn't too easy at first, but the public soon understood the spirit begins the music, and responded so eagerly that today, Bob Crosby and his men share honors with Benny Goodman's band as favorites with music lovers, not only in America, but throughout the world. The original group has always worked closer together under the generalship of Gil Rodin, band manager, and second sax. They work co-operatively, owning the band. The theory behind this is that, eventually, all the musicians with Crosby will be part of a closely knit co-operative organization, sharing profits.

The "Bobcats" are among the hardest workers in the music business. Last summer they were constantly traveling, playing one and two night stands when they weren't rehearsing and broadcasting (Mon. 9:30 EST, CBS). They made a hit wherever they went. Over the air their vocalist, lovely Helen Ward, blended her voice so perfectly with the music that she was practically another instrument in the band. Music lovers who heard the boys, in person and over the air, went wild over the tone-intoxicated playing of "the All American Swing Four," which consists of Ray Bauduc (drummer); Jess Stacy (piano); Bobby Haggart (bass); and Eddie Miller tenor Sax). Joe Kearns, first sax, "Nappy" La Mare, guitar, Gil Rodin, Yank Lawson, trumpet, and the trombonists, Ward Silloway and Warren Smith, are names

SWING ALONG!

show Camel Fans plenty of smoke!

high in the hierarchy of jazz music. They're all great individual players who know how to play with other great players. They all love music, when they are working or playing.

Ray Bauduc, teamed with La Mare and Eddie Miller, is "head man" of a comedy trio that brings laughter from music without the aid of funny hats and stock smiles. It's the spirit engendered by artists who know and love their instruments and have mastered them. You either have that spirit, or you haven't. You can't buy it. Crosby and his boys have it, and the fans know that. They can't be kidded.

It's rather unnecessary to go into Goodman's biography—it's also easy. Since he was a boy in Chicago, the King of Swing has had only one interest in life, and that interest has been music. After a start with other bands, Goodman formed his own. This went along so-so, till a smash hit at the Coast Mecca of swingsters, Los Angeles Palomar, followed by sensational broadcast successes, established Goodman as America's first band leader. Goodman was the first to use the word "swing" in order to define his own style based on Harlem rhythm—or hot jazz. The term—and Goodman—caught on, making musical history. Appearances in Carnegie Hall, snooty Ravinia, and other homes of "classical music" emphasized the musical correctness of Goodman's approach to the world of tunes. The most famous musicians in America not only listened to the clarinetist, and his men, but begged him to play in their highbrow aggregations which he did—for Goodman loves all music, not disdaining the "longhair" variety.

Louise Tobin, who has quite a personality of her own, is the featured singer on the Goodman band. She has an equipment of unusually clear and resonant tones that seem the vocal counterpart to Benny's ringing clarinet. Her voice blends beautifully with the Goodman style of music when it is heard over the air.

Featured with Goodman are such household names among music-lovers as Lionel Hampton, Ziggy Elman, Toots Mondello, etc. Added to the aggregation recently has been a young musician from Oklahoma, Charles Christians, whose playing of the electric guitar is the newest sensation in the swing world.

The Benny Goodman quartet has long been a starring group within the larger aggregation. It consists of Benny with his clarinet; Fletcher Henderson at the piano; Benny Scholtz at the drums; and Lionel Hampton at the vibraharp. When the rest of the band relaxes and the quartet comes thru with its solid and beautiful notes a thrill of ecstasy runs up and down the spine of everyone who appreciates modern music.

Behind the music are the arrangers. In Goodman's case they are among the best musicians in the business: Fletcher Henderson, Sput Murphy, and Henry Wood. Their dominating idea is to keep the music simple, and leave the improvising to the musician—and the moment's inspiration. Musicians have left Goodman's band and musicians have come, but so dominant is Benny's idea of music as a whole that their absence or presence has not effected the complete result. It seems that Benny has built more than just another band, he's built an institution!

So, the music-lovers can take their choice—and whatever they get is bound to be good; Goodman's type of Harlem inspired rhythm, or Crosby's quick Dixieland style music. It seems that the music lovers have an appetite big enough to consume both types of music.

Oh, yes, what did Goodman call swing once? A simple state of ecstasy.



Here's that hard working Bob Crosby, who leads his band, sings, arranges music, and helps with the business management of the band and the Bobcats.



Above: Paul Whiteman picked these three Crosby men for his All-American Swing Band. (Left to right) Bob Haggart, bass; Ray Bauduc, drums, and Eddie Miller, tenor sax. Below: Bob listens to a bit of "Dixieland" from Clarinet Player Irving Fazola.





LOVELY LEADING LADIES

Upper Left: Sunda Love, Kay Fairchild in "Stepmother" 9:45 am. CST Monday thru Friday over CBS.

Upper Right: Gale Henshaw, Kitty Keene in "Kitty Keene" 4 pm. CST Monday thru Friday over NBC.

Lower Left: Anne Seymour, Mar Marlin in "Mary Marlin" 10 am. CST Monday thru Friday over NBC.

Lower Right: Louise Barclay, Caren Adams in "Woman in White" 9:45 am. CST, Monday thru Friday over NBC.



MATINEE IDOLS

★ Robert Griffin, NBC actor, hails from Hutchinson, Kansas. He got his first professional contract as baritone soloist in "The Mission Play" in California. By 1923 he was in the Pasadena Community Playhouse; then with various stock companies; went to New York for role with Paul Muni in "This One Man"; landed in WJZ on show "Eileen and Jill," on which he sang 12 popular songs a week; gave up singing when he won audition for "Mary Marlin"; took up role shortly after marrying Actress Margaret Fuller in Mexico, in 1933.

★ When Don Ameche, famous star of radio and movie, telephoned his kid brother from Chicago one day in July, 1933, and urged him to come down from Kenosha, Wis., to audition for a juvenile role in a daily radio serial, he little thought that Brother Jim would be chasing him up the ladder of renown in less than five years.

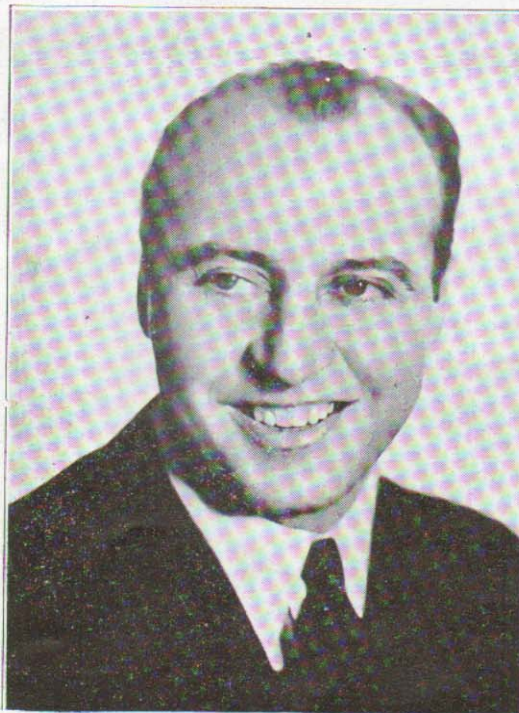
Today Jim Ameche is known as the star opposite Gale Page in "Hollywood Playhouse" which ran all summer. Playhouse will next be heard at a new time on October 4, when it takes over the "One Man's Family Spot", 7 pm. CST over NBC-Red network each Wednesday.

★ Olan E. Soule took to dramatics and writing while attending school and at the age of 17, Soule joined a stock company and toured the middle west. He made his radio debut in 1933 at KSO, Des Moines, and in the winter of that year came to Chicago. His first dramatic part with WGN was in "Uncle Quin's Scallawags," conducted by Quin Ryan. His first regular part was in "Painted Dreams." He now holds a prominent role in "Bachelor's Children", heard on WGN at 10:15 daily. Soule's time is greatly devoted to single-performance plays such as those produced by WGN in "Curtain Time," and he also is busy recording dramas.



HENRY HUNTER

★ WHAT A MAN! Henry Hunter, movie star who recently returned to the scene of his former triumphs to appear in radio, has found beautiful leading women as plentiful in Chicago as in Hollywood. Here he is shown surrounded by a bevy of NBC beauties who play opposite him in NBC dramatic serials. Left to right are Betty Winkler, with whom he is starred in occasional 1,001. Wives dramas; Lenore Kingston, who plays opposite Henry in Affairs of Anthony; Laurette Fillbrandt, Sharon Grainger and June Travis, who all vie for his favor in Thunder Over Paradise.



ROBERT GRIFFIN



JIM AMECHE



OLAN SOULE

SO YOU WANT TO BE A RADIO STAR?

By ARLENE FRANCIS

Star of "Betty and Bob," "Mr. District Attorney" and emcee of "What's My Name"

Arlene Francis, one of the busiest and most popular actresses on New York's radio row, sets forth some of the prerequisites necessary for a successful career in radio, in an exclusive interview, especially for the readers of "Radio Varieties."

"The most important thing to remember when one considers radio," Actress Francis says, "is that the industry is no longer in its infancy. Gone forever are the days when one could walk up to a radio station and say, 'I want to be an actress,' and get a job. There are already hundreds of actors and actresses in this field and newcomers must really have something on the ball if they expect to get ahead. But don't let me discourage you, there is always a place before the "mike" for a person with unusual talent—just develop that talent before you apply for an audition.

"Consider, first, that radio is purely an audible entertainment medium. Your voice is your fortune—therefore, train it. I realize that most persons with mikedreams cannot afford expensive vocal training, but it is surprising how well you can train your voice yourself. Develop your diaphragm and vocal chords. Every library carries books on voice training, get them and try the exercises and helpful hints they describe. You'll feel foolish at first while repeating "Peter Piper picked a peck, etc." over and over again—but if you're shut up in your room, nobody else will witness your discomfiture. And every student of voice must make the acquaintance of Theophilus Thistleby, the successful thistle sifter.

"An hour a day given over to these exercises will yield surprising results. To break the monotony, spend part of your time reading poetry aloud, singing, and taking all the roles in a Shakespearian drama. Let your imagination have full sway and exaggerate the various emotions you are trying to express, using a great many gestures. Don't expect to portray drama audibly without physical movement—many actors rehearse their scripts before a mirror so that they may see as well as hear their performance.

"Even actors and actresses who are already successful radio stars do not neglect their voices. Each one has a pet scheme for exercising his vocal chords. Betty Winkler reads poetry of different moods and types aloud—studying her enunciation and inflection. Joan Kay sings to improve her speaking voice, practicing scales and classical selections.

"When you have control of your voice so that it responds to your every expressive wish, join a local theatrical group. The fuller your dramatic background, the better equipped you will be for radio—and then there's always television to consider. That the various media of entertainment are akin is evidenced by the fact that radio stars are very often stars of the stage and screen as well. The local productions may be only amateur, but you're gaining valuable experience and don't be discouraged if progress is slow. Remember that all actors had to chaw "ham" before they nibbled the sweets of success.

"Working with others to improve your dramatic ability is all important, because the criticism of trained observers helps you to know in which direction you must work for improvement. While you are getting this theatrical training, grasp the opportunity to learn the tools of the trade; the history of the drama, and a working knowledge of stagecraft and direction—as well as acting. If you've never tried legitimate stage work, you'll discover it's great fun. It's a real thrill to step before the footlights for the first time, and the applause is intoxicating even

though it comes from relatives and neighbors. Only bear in mind that your voice is still all important and concentrate your attention on the lines rather than the action.

"At this stage in your training start to work with radio scripts. Radio stations will be glad to supply you with copies of old scripts to be used for home practice. If possible, team up with someone else who is also interested in radio work—then the two of you can criticize each other's work. Visit the studios to learn broadcasting technique, and attend actual broadcasts to study the vocal techniques of various popular stars. Increase your general knowledge of radio, looking at it from the technical and production angles as well as the dramatic. To gain a more complete understanding of broadcasting try to obtain employment in the business end of the industry, then when you feel that you are ready for your first big advance on the radio front, it will be easier to obtain an audition.

"Now you have a very general plan to help in your preparation for a radio career. Following the hints that have been offered will help to broaden your background and develop your capabilities, but to this you must add from your personal experience. Radio actors have to be very versatile. Develop several foreign accents because when a plot calls for several actors of the same sex to play together one character is usually given an accent to insure vocal distinction. The voices of players in the same show must be completely dissimilar to enable listeners to easily distinguish the various characters.

"There is no standardized formula which if followed, will result in a successful career in radio. The ultimate result rests with the individual. Consider the backgrounds of some of the foremost stars of today:

"George Burns and Gracie Allen followed the vaudeville circuit throughout the United States, Canada, and the British Isles until, after a hard struggle, they won success on Broadway—motion pictures, then radio, followed.

"Joan Blaine, star of 'Valiant Lady,' did not answer the call of the 'mike' until after she had been successful on the Broadway stage.

"Betty Lou Gerson, star of 'Arnold Grimm's Daughter,' majored in dramatics at school and had a fling at teaching them before she sought a radio audition.

"Alice 'Big Sister' Frost played one-night stands on a Chautauqua circuit, trouped with a stock company, played on Broadway, and then made her debut on the airlines.

"They didn't just march into a studio, state their qualifications, and get a job—these radio people. For most of them it was a real struggle marked by heartbreaking episodes and keen disappointments. A few of them tumbled into mid-air quite by accident—but only a few. Indomitable perseverance is responsible for the establishment of the vast majority of them as airline stars.

"Fibber McGee and Molly took a radio audition on a dare, fifteen years ago, while visiting a friend in Chicago. They waited ten long years before anything of any consequence developed for them. And during that entire decade, they didn't miss a single week on the air—though some of the broadcasts scarcely paid their transportation to the studio and home again. No easy job—a waiting marathon like that!

"Radio's gates are firmly fastened. It takes more than a feeble knock to gain admittance through them—you have to batter them down. But when you do, it's worth the struggle. I've yet to find a radio star who'd exchange the 'mike' for any other career."

BEAUTIES of the BANDSTAND



Top, left to right: Connie Boswell of the Good News of 1940 program; Lillian Cornell of the Melody Rendezvous program; Martha Raye, Hollywood singer; Helen Ward, swing soloist with Bob Crosby's orchestra.

Center, left to right: Dorothy Davis, formerly of the Uncle Walter's Dog House show; Carmen Miranda, sensational Brazilian singer; Virginia Simms of Kay Kayser's orchestra.

Bottom, left to right: Beverly of Breezing Along; Marion Francis with Frankie Master's orchestra; Jane Froman on the Musical Playhouse program.



RADIO VARIETIES GOLD CUP AWARD

FOR THE MONTH OF SEPTEMBER

AWARDED TO

FIBBER MCGEE AND MOLLY

- ★ In three short years they have worked their way to a top-ranking place in the big time radio show parade.
- ★ They have overcome many personal and professional hardships like real troupers.
- ★ The spirit of the program appeals to all classes and all ages.
- ★ Their steadfast and unquestioned loyalty to each other is a saga of devotion and courage.
- ★ Their humor is down to earth—entertaining—clean—homey.
- ★ They are unselfish, giving co-workers credit and opportunity to express their talents to the utmost degree.

RADIO VARIETIES herewith presents Fibber McGee and Molly (Marion and Jim Jordan) with the Radio Varieties Gold Cup award for the month of September. Marion and Jim Jordan, both natives of Peoria, met in country grade school when she was a pigtailed tot of eleven and he was a freckled Romeo of twelve. Later, when they left the rural districts for the more urban atmosphere of Peoria, they sang together in a church choir—and fell in love. Marion was then 16 and Jim was 17. A storybook romance followed and would have culminated in an early marriage but for the World War, which took Jim to France, as a replacement with the 122nd Engineers, but he never reached the outfit. Landing in St. Nazaire, he was taken quite ill and sent directly to the hospital. When he got out, the war was over, and the only battle Jim fought was the battle of pink pills and pale liquids.

Meanwhile, Marion, standing sturdily by in Peoria, was teaching voice, violin and piano to forty little musical aspirants. After Jim's eventual discharge at Camp Grant, the two were married and Jim began work as a machinist, later selling washing machines, insurance, and carrying the mail for Uncle Sam. But the young couple felt they were missing their true calling—the theatre—so they organized a "concert" company and embarked on an American tour.

They assembled four musicians including themselves who could play 15 different instruments and started a tour of every tank town and whistle stop in the midwest. They played churches, "oozey" houses, high school auditoriums, and women's club meetings. A newspaper man—a friend of Jim's—went ahead to handle arrangements, publicity and ticket sales. The only trouble was that he billed the foursome as a fifteen-piece orchestra. The result was that the stage was always set up for fifteen people, and when only four players—with fifteen instruments—turned up, there was plenty of explaining to do. Consequently, Jim was called upon to fire the advance man, in the presence of the injured committee, no less than 416 different times, or twice a week for four years, for "misrepresenting" the company. Maybe that's where the name "Fibber" was born!

Their tour with the concert company wasn't easy sledding by any means. Many were the meals they missed, and the hours they sat in cold railroad stations to save the price of an hotel room. Things went from bad to worse, until Marion and Jim found themselves stranded in a tiny village without a cent in their pockets and no engagements to play. With their unflinching optimism the couple shrugged their shoulders, pawned their instruments to buy tickets home—and decided to take a fling at vaudeville. There they originated and perfected their comedy and character songs and the Irish dialects they now use on the "Fibber McGee and Molly" programs.



FIBBER MCGEE AND MOLLY

All of which leads up to 1924—and radio, which, at that time, was little more than a stepchild in the entertainment world. The Jordans entered radio on a dare when a friend visiting their home in Chicago challenged them to go out after a microphone engagement. They made their ether debut as the O'Henry Twins—for the magnificent sum of ten dollars—and have been billed, at various times, as the Smith Family, the Smack-outs, and the headliners on a children's program. Most of their broadcasts were made over small stations with a meager listening audience. And many of the programs paid very little more than their carfare to the studio and home again.

Times without number, Jim was tempted to toss the whole thing overboard and go back to one of the things he had done for a living before he and Marion had decided that their ultimate ambition was to talk back to a microphone. But always the two of them could stick out their Irish chins and go back into the struggle with more determination than ever. They had passed their tenth anniversary in radio before any spectacular luck came their way.

Then John J. Louis, an advertising agency executive of Chicago, decided that the Jordans had exactly what he wanted for a half-hour comedy program for the Johnson Wax Company. The ensuing popularity of the show has proved the accuracy of that decision.

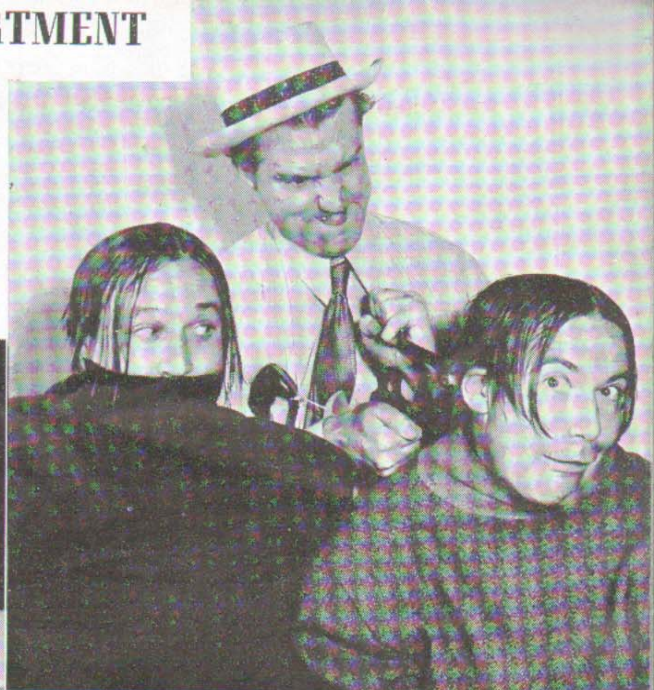
From the day they first went on the air as "Fibber McGee and Molly", on April 16, 1935, the two national favorites have had but one bad break. That was when Marion was forced to retire from the show. The doctors decided that she was simply tired out—that she had worked too hard and would have to rest for many months, relinquishing her radio role until she had fully regained her health.

No two people could have been found anywhere who were happier than Marion and Jim Jordan, last spring when "Molly" returned to the program. And their present happiness confirms the Jordans' belief in the old copy-book maxim that "Everything comes to him who waits"—it's been proved in their case.

RADIO'S LAUGH DEPARTMENT



Left column: Fred "One Long Pan" Allen; Bill Thompson, "That ain't the way I heard it"; Bob Burns and John Trotter. Center column: Tommy "Betty Lou" Riggs; Bob Benchley; Orth "Uncle Jonathan" Bell; Phil "Honolulu Bound" Baker. Right column: Red Skelton tightening a few loose screws on Tom and Dick of Tom, Dick and Harry; Edgar Bergen and Charles McCarthy, the No. 1 Bench Warmer; Jack Benny and Mary Livingston at Fred Allen's preview.





ADAMS — LEVANT KIERAN and FADIMAN

THE BOARD OF EXPERTS
WHO KNOWS ALL THE ANSWERS
(OR NEARLY ALL) ON NBC'S
"INFORMATION PLEASE"

Tuesdays at 7:30 pm CST—NBC-Blue Network

A man with an idea, with unshakable faith in his idea in spite of stubborn skepticism, and a new program was born.

Dan Golenpaul believed the radio audience of the nation would enjoy a question and answer program in reverse and officials of the National Broadcasting Company were willing, when they heard his story, to try out the program idea on the network.

So Information Please came into being. It was felt, prior to that first broadcast, that any question that would stump an expert would prove so deep for the average radio listener that it would make him turn the dial to another station. The fears were ill founded. Six months after that memorable night of May 17, 1938, the regular audience to Information Please was estimated at 5,000,000 listeners. Now each Tuesday at 7:30 pm. CST you may tune in the voice of Clifton Fadiman asking his board of experts something like this: "Which of the following see clearly in total darkness? Owl, Bat, Leopard." The question gave Mr. Fadiman much satisfaction. It stumped the board of experts. Not a wise man recalled the answers: "None. In total darkness it is impossible to see anything."

That's not a common happening, however. John Kieran, sports columnist of the New York Times, and Franklin P. Adams, F. P. A. of the New York Post's "Conning Tower," regular members of the board of experts, usually have the answer ready. All of which puts the cart before the horse, at least in part. To go back to the beginning, Information Please, under the doubtful eyes and ears of radio officials, made its bow on the NBC-Blue network.

The plan of the program then was to have Fadiman, who is literary editor of the New Yorker, as permanent master of ceremonies and to have a board of experts that would be made up of guests, the personnel changing each week.

On the first broadcast Fadiman faced a board composed of Adams, Prof. Harry Akken Overstreet, of the philosophy department of the College of the City of New York; Marcus

Duffield, day news editor of the New York Herald-Tribune, and Bernard Jaffee, head of the physical science department of Bushwick High School.

Fadiman held a supply of questions which Golenpaul and his crew of helpers had selected. The program went on the air unrehearsed and the board of experts had no idea even what the nature of the questions would be. The result was that Fadiman was more surprised than anyone in the studio, for the board answered more than 75 per cent of the questions correctly.

During the broadcast the audience was asked to submit questions. Fadiman suggested that the listeners make a game of it and frame questions that "Stump the Experts." And ever since the audience has been trying to do just that. Thousands of letters come to the program each week, the average is 10,000, and when one thinks that often ten questions are enclosed in a single letter the number of questions submitted becomes staggering.

On the first broadcast Adams proved his value to the program. Not only is he a leading authority on American verse and a man of wide learning, but he can serve up his answers in a manner that wins the praise of listeners. He became a permanent member of the board. It was not until the third broadcast of the program that John Kieran appeared. He was the real find. When Golenpaul first heard him in audition he realized he had stumbled onto a radio phenomenon. Kieran is one of the world's truly great sports authorities. In addition he is a Latin scholar and reads constantly. Almost never is he seen without a book of some sort. Intellectually he has the equipment of a professor, yet he talks with the twang of prize fight announcer. During a broadcast he will come up with the title and composer of some musical composition in answer to one question, and the line-up of the Dodgers 20 years ago as quickly to the next. Kieran's memory is a thing of wonder. He never forgets, his friends assure questioners.

Left—FRANKLIN P. ADAMS
Center—OSCAR LEVANT
Right—JOHN KIERAN



The mail that is received each week presents a major task. Only about 20 questions can be used on a single broadcast and the tasks of selecting these from the thousands submitted calls for another board of experts. An editorial board, composed of four readers and an editor, goes over all the letters, selecting and rejecting. When the stack of mail has been boiled down to about 50 questions this small stack is given to the editor. He trims some more and finally approves about 35. These then go to a research man who checks the answers for accuracy.

When the research man has finished with the questions 20 are programmed and the rest are given to Fadiman for use in "warming up" his board of experts. While Information Please is not rehearsed, a period of five to fifteen minutes before the broadcast is used to make the guest experts feel more at home. Fadiman fires his spare questions at the board, jokes with them and gets them in a mood for the broadcast. These pre-broadcast questions are not picked to help the experts. All the questions asked before Information Please goes on the air may be about sports, yet on the air not a single sports question will be asked. The questioning ends as the director signals the time to go on the air is at hand. The program is introduced by NBC Announcer Milton Cross saying, as the rooster ceases crowing, "Wake up, America. It's time to stump the experts." Then the fun begins.

That the questions and witticisms of Information Please are well accepted is evidenced by the manner in which they are repeated. A sally from F. P. A. in answer to "What Song Would You Dedicate to Walter Winchell" enjoyed a brief run on Broadway. The answer: "Little Bo-Peep."

Many are the prominent persons who have appeared on the program as guests. Paul de Kruif, noted scientist and author of medical history, was a guest. And was his face red. He failed on a question that involved Rubeola because he didn't know Rubeola means measles. George Kaufman, the playwright, was stumped during a guest appearance by the question, "What was the only distinctive thing about your play, 'Deep Tangled Wildwood?'" Kaufman pondered and his time expired. "Why, George, it was a flop," twitted Fadiman.

Others who have guested on Information Please include:

Marc Connelly, playwright and producer; Mrs. Carmel Snow, editor of "Harper's Bazaar;" Oscar Levant, pianist, composer and Broadway wit; Ben Hecht, novelist and playwright; John Gunther, war correspondent and author; Alice Duer Miller, novelist; Clarence Budington Kelland, author; Lillian Gish, actress, and a host of others.

The operation of the broadcast is most simple. Fadiman sits before one microphone, his questions and answers before him. The board of experts sits at a table, upon which another microphone sits. Fadiman presents his question, the experts study and raise a hand if and when they have the answer, then Fadiman calls on one for the reply.

If you think the answering is so easy, listen in and try to have the answers before the experts. The result will show something—you guess what.

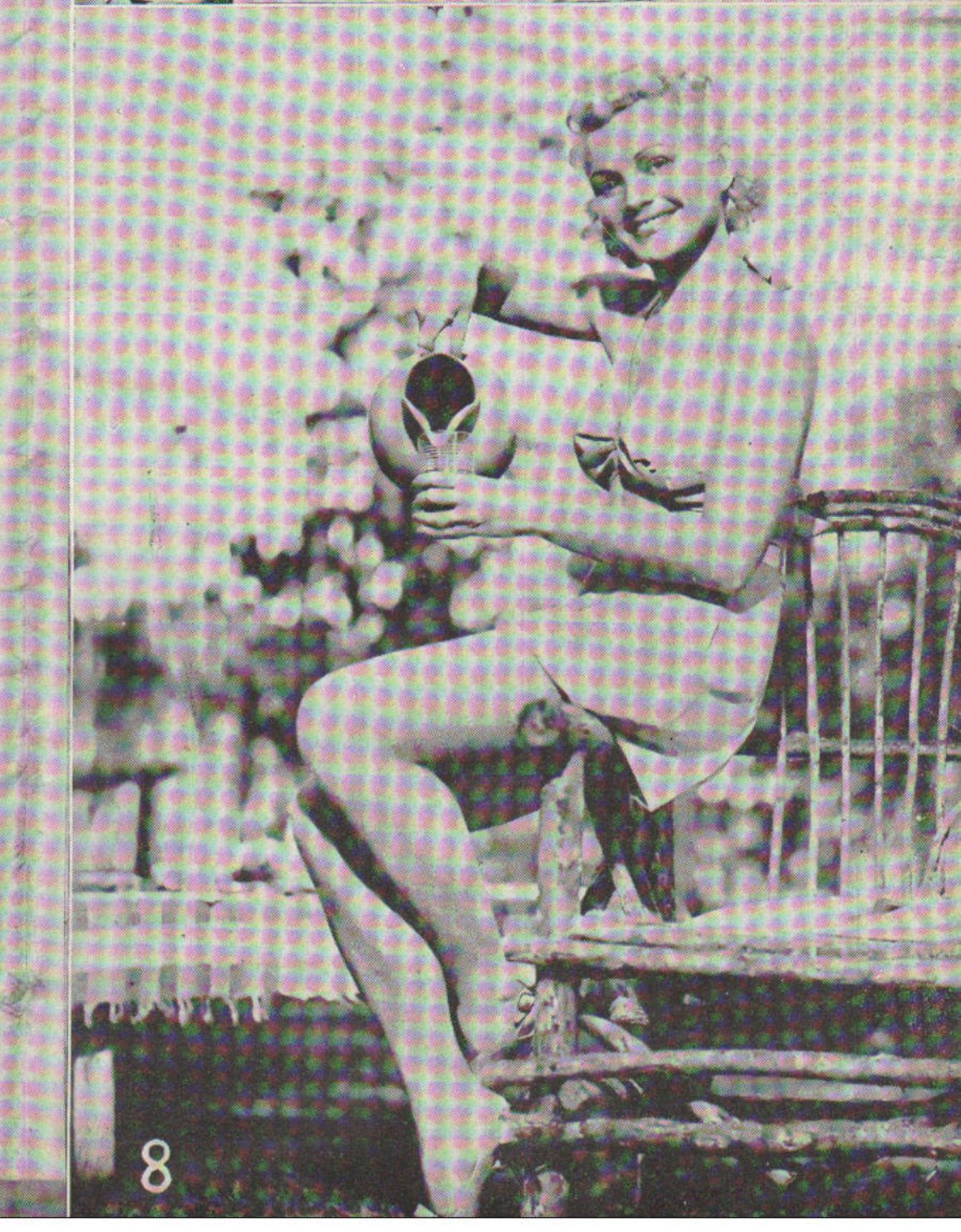
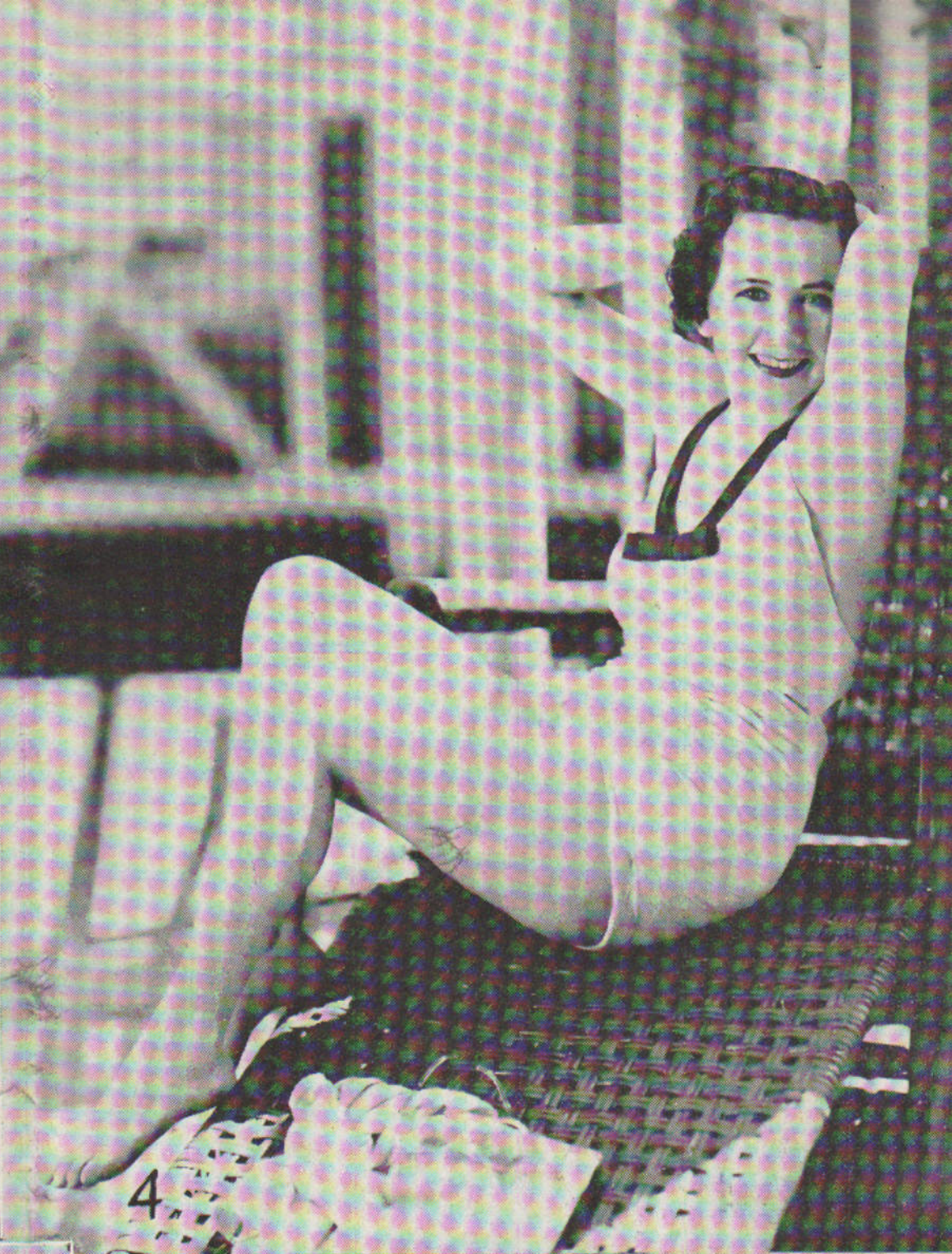
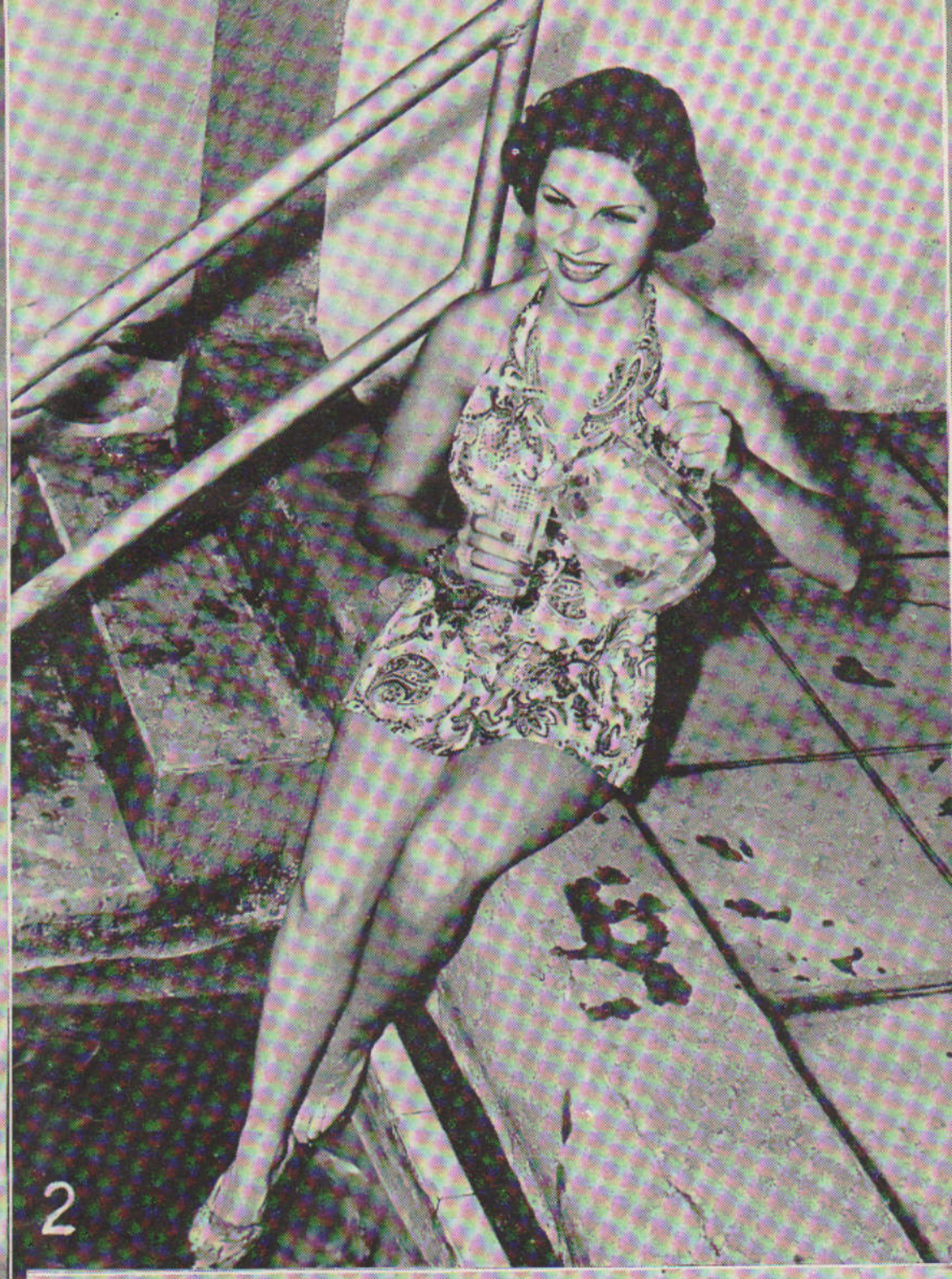
A CANDID CAMERA VIEW OF INFORMATION PLEASE

John Kieran and Franklin P. Adams enter Studio 3B early—smile, chat and gesture in animated conversation until they are reminded, "school's over, let's go to work"—take their places at table seating four persons—there are two microphones for the four—Adams sits on the extreme left, Kieran, second from the right—sitting behind a table at the opposite end of the stage, and facing them, is Clifton Fadiman, who pops the questions—Adams hunches low over table, furrows his brow when question is read, raises his left hand when he has the answer—stretches legs—looks occasionally at his fellow experts—usually maintains poker face—Kieran, conspicuous because of his white hair and ruddy complexion, looks at the ceiling when question is read, jerks his right hand to his chin, keeps it there for an instant, and then whips his right arm above the table pointing a long index finger when he has the answer—if the situation is funny, smiles broadly or buries head in arms folded across table—catches shoes on rung of his studio chair—after the show Kieran and Adams get more requests—for autographs.

CLIFTON
FADIMAN



Ray Lee Jackson
N.Y.
14



RADIO STARS AT PLAY

1. Loretta Fillibrandt—Lolita in "Thunder Over Paradise."
2. Martha Raye—Singer formerly on the Lifebuoy program.
3. Emily Vass—of the Vass Family on the "National Barn Dance."
4. Loretta Poynton—Cry Baby on "The Road of Life."
5. Dorothy Davis—Sweet Adeline of "Uncle Walter's Doghouse."
6. Janet Logan—Linda in "The Trouble with Marriage."
7. Betty Winkler—Patricia Ryan in "Girl Alone." Featured on "1000 and 1 Wives!"
8. Sybil Chism—Organist on the "Lum and Abner" Program.

800,000 PEOPLE CAN'T BE WRONG

The WLS National Barn Dance is the oldest continuous program on the air. It was originated by Station WLS, Chicago, over fifteen years ago, April 12, 1924. As the program's popularity increased by leaps and bounds, the demand for seats to see the broadcast made it imperative that WLS find a studio large enough to accommodate the thousands who asked for tickets. The solution was found by moving the entire show to the Eighth Street Theater in Chicago on March 17, 1932. Over 800,000 National Barn Dance listeners have paid to see this

unique broadcast in the past seven and a half years. The program has been responsible for "discovering" such famous stars as "Uncle Ezra" (Pat Barrett), Lulu Belle and Scotty (in real life, husband and wife, Mr. and Mrs. Scott Wiseman), The Hoosier Hotshots, Maple City Four and a host of other air personalities. The WLS National Barn Dance is still playing to SRO (Standing Room Only) at the Eighth Street Theater in Chicago.



George Menard declares Otto winner of a milking contest held on one of the broadcasts of the WLS National Barn Dance. Pat Buttram, who lost the contest to Otto, is trying to hide behind George.



"Who gives the orders in our family," ask Skyland Scotty, as he shoos Lulu Belle off the stage on a recent broadcast of The National Barn Dance.



Patsy Montana, who just returned from Hollywood, where she appeared with Gene Autry in "Colorado Sunset," is heard on The National Barn Dance every Saturday night and on many WLS programs during the day.

Below: A good laugh is always in the making at all programs of the National Barn Dance. Looks as though Arkie, Otto and the Prairie Ramblers have something up their sleeve here.

Below: Gene Autry, famous movie star who made his start in front of the WLS microphone, returned to the Old Hayloft September 9, and greeted his old WLS friends.



ABOUT THE NATIONAL BARN DANCE

Top Right: Henry Burr, above, dean of ballad singers, is featured on the Alka-Seltzer part of the National Barn Dance. Listeners throughout the nation listen for songs from this famous personality, as the National Barn Dance is sent coast to coast over the NBC network.

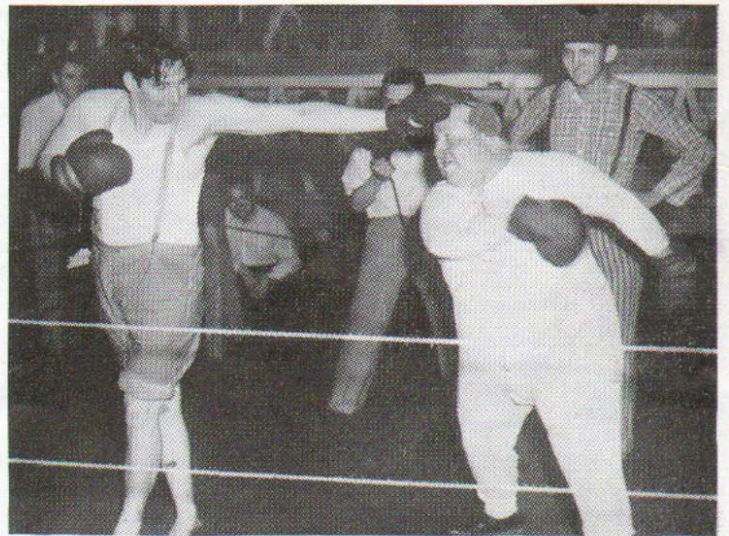
Center Right: When Otto and Pat Buttram get together you can be sure of getting the laugh of your life. The comedy "grudge" fight was the highlight of a recent program of the WLS National Barn Dance.

Lower Right: Arkie doesn't have much of a chance when the rest of the Hayloft gang starts to "break him up." The fellows that are pestering Arkie in this picture are Otto, Chick Hurt and Salty Holmes.

Lower Left: The famous Prairie Ramblers, popular WLS act, are featured on the National Barn Dance every Saturday night. They can also be heard on many of the regular daytime programs that originate from the WLS studios.



Above: Production Manager Al Boyd, with Engineer Jimmy Daugherty at the controls, is giving instructions from the control booth at the Eighth Street Theater as the National Barn Dance programs are being sent out over the air.



GROUCH CLUB

Fate cast Jack Lescoulie, Grouch Club "Sneermaster," in his present role as the world's best grouch long before the popular young "Griper" of the coast to coast air-show became aware of his gloom spreading talent. For, strangely enough, Lescoulie is that pearl beyond price—that rarity among humans—who actually does have a good legitimate grouch to inflict upon his fellow men.

Not that Jack is hard to get along with! On the contrary, Grouchmaster Lescoulie is a very easy going chap—until some tactless or uninformed soul ups and mentions Broadway and the legitimate theatre. That is Lescoulie's pet peeve, his ever present grouch, secret sorrow, closet skeleton—and the reason for the present Grouch Club program—all rolled into one.

It's a long story—and an unhappy one. Some five years back, Lescoulie, very young, very blonde and very happy, eked out a substantial though somewhat precarious existence through the western states as a free lance announcer. From his lips gurgled much wisdom, anent soap, automobiles, cut rate furniture and credit clothes. But all was not well with Lescoulie. Underneath the honeyed words of commercial plugs there beat the heart of a "Ham". Another Barrymore, perhaps—or even a male Bernhardt. So mounting his faithful Ford in the manner of the knights of yore, Jack set his sights for California; Hollywood to be exact, and set out for the promised land—and success. Sad to relate, however, Hollywood was not quite ready for Lescoulie's undoubted Thespian talents—and a royal kicking around he endured for some six anguished months. Finally fate smiled on Lescoulie, or perhaps we should say fate grinned a trifle, and Jack got himself a job with Walter Hampden in his current play at the time, "Achilles Had a Heel." After a tryout at the Pasadena Community Playhouse, in which Jack acquitted himself nobly in a rather difficult part, he was invited to go to New York with the company for the Broadway debut . . . A-Ha!—success at last!—from a Hollywood nobody to a Broadway somebody in six short months! Now, that was something to be proud of. "Who is this guy, Barrymore," gleefully chortled actor Lescoulie to anyone who came within earshot—

Came the Broadway opening—came Lescoulie's big scene—came the cue—and from behind the voluminous back drops came the blasting, trumpeting call of an elephant—MR. LESCOULIE, if you please!

Yes, that was Jack's Broadway debut—the trumpeting of an elephant—and a mighty good trumpet it was, too. So good was it in fact, that Lescoulie lasted the run of the show—exactly two weeks and five days, including two Saturday matinees.

From small beginnings, great grouches are made—and that elephant's trumpet call became the first seed of dissent in Lescoulie's otherwise happy life. However, he was yet far from becoming a confirmed sourpuss. The crowning glory was yet to come. The next few months brought with them many callouses on Lescoulie's hindside, even more on his feet. A position with a tailor delivering clothes at 7 bucks per week, barker for a Coney Island freak show, Western Union delivery boy (he lied about his age) and finally playing a borrowed trumpet in a Broadway mission for coffee and doughnuts, were among the jobs he held following the devise of the show. Conspicuous by their absence were agents—good food—and jobs. The squeeze was on—and the Lescoulie grouch was doing all right. The grouch took a setback, however, when Lescoulie ran into another job—sixth male lead in Martin Flavin's "Tapestry in Gray" starring Melvyn Douglas. Sixth lead—and Lescoulie's name listed on the program as "McManus". Yep! Life was wonderful again and Jack was on the way up once more.



Jack Lescoulie, Grouch Club sneerleader, spends a pleasant afternoon with a group of his more cheerful compatriots. From left to right: Lescoulie, Charlie Lung, Emory Parnell and Jack Albertson.

Everything went along beautifully at rehearsals except one thing that bothered Jack slightly. The scene which was to be McManus's (Lescoulie's) piece de resistance was always skipped at rehearsal—skipped without explanation by the director.

"When do I come in," Jack would quiveringly ask the director.

"Not yet," came the inevitable reply. "Be patient."

Jack waited until the day before dress rehearsal. According to the script which he read and reread feverishly he had about eight good lines to speak. When was he going to be rehearsed? When? Came the dress—and the big moment!

"Okay, Lescoulie," called the director. Jack jumped to attention.

"We've decided to cut your lines, Lescoulie," came the stunning words. "All you do is stand in that trench onstage right and groan when Douglas says, 'Are you hurt, McManus?'" The spotlight will be on Douglas—all the audience will see is the end of your foot and Douglas's uniform. Okay, Lescoulie, got it?"

"I got it," Jack replied dispiritedly!

Lescoulie's left foot held out longer, then the play. It lasted exactly eight days, including two Saturday matinees. And that ended Jack Lescoulie's Broadway career as another Barrymore. Two appearances—totalling three weeks and one day—lines spoken—none! (One grunt), appearances on stage—none!

Somewhat the worse for wear and minus more than a few illusions, he headed back for California—and more spot announcements.

Jack's happy disposition had gone with the wind by this time, and he carried a grouch in his heart like an Irishman carries a chip on his shoulder.

Thus it came about that Lescoulie found himself back in Los Angeles working the morning (early bird) shift for a local radio station. It was one of those "Good Morning, Dearie—a word of cheer at 6 am." programs—and Jack felt a good deal less than pollyannish in those days. One morning, Lescoulie decided to give up the ghost. The business of being cheerful was bad enough at a reasonable hour of the day—but at 6 A. M. it was

(Continued on Page 19)

RADIO'S CHIT-CHAT

From a reliable source, we hear that this fall will see a heavy influx of both new and renewed business, with Chicago getting its share of shows. That's good news to those who were affected by the regular summer slump. I like the way some people keep plugging, even in slumps. There are times, however, when a person goes at it the wrong way. For instance, there was a young lady who tried playing two guys until one left town; the sad part being that it was the other one who had his eyes opened and now the young lady is going to be out on a limb and that's a bad place for a pretty girl to be. NOW, who is she going to play for a job? Speaking of things we don't like (maybe we're wrong but we honestly believe in constructive criticism—even though we are called names in dishing it out) the news of a coming marriage between a certain singer and one of Chicago's loveliest leading ladies came as a shock. We hope she doesn't mean it. Helloing . . . Danny Sutter: you and Franny are swell people. I liked the way you treated that new actor out of N. Y. when he was in the AFRA office. You really didn't have to go out of your way in giving him leads. Just like that telegram Franny once sent to an actress at NBC. It's passing on nice things like that about nice people that makes writing this column a pleasure. Jay Sims: I have a five buck bet that it's a boy; tell your wife, Mary. I like Stew Dawson's greeting: "Have you heard this one?" Glad to see Bob Wamboldt back, although his tan burns me up. Janet Logan: You have the biggest brown eyes I have ever seen. Mary Patton: What's this tennis foursome with Dick Post, Wyn Orr and Bob Hughes and breakfast afterwards? That's something, especially since your husband, Frank Papp, Wyn's Angeline Orr, and Bob's Gail Henshaw can't play worth a hoot! I've heard lots of butlers' names but DeWitt (Transamerican) Mower's is "Wallace."

I'm beginning to believe that to be good in radio you must come from Kansas City. (I'd really like to know just how many are here). The latest successful arrival is Cheer Brentson; I think she'd walk away in any beauty contest. One fellow I'd like to know better is Billy Amsdell. Incidentally, Filly, "Dad," on "Kitty Keene," is but terrific. I am now firmly convinced that you have to understand people before you can form an honest opinion about them. C. L. Men-

ser, you had me fooled; you're tagged O. K. But, C. L., can't you do something about foul cigars smoked by male members on your "Inside Story" cast? Louise Fitch: I've got to double talk about you when speaking of Dale, and I want to say that Dale on the air is just as good as Dale off the air; only if Dale off the air were twenty-one, Dale on the air would have a suitor for Dale off the air. Take that to a lawyer! Lotsa new faces about town, including Dan Donaldson—Dan, take everything in your stride; you are slated for success. Alice Carey and Betty Brown: Forgoshsake take it easy—if I only had your stamina! Jess Pugh: You are unknowingly taking away the lead from the leads on the Sunday nite show. Ginger Jones: Glad to know you will be back on "Carters" when it airs. Speaking of airing, hope you have fun on your vacation. Paul Luther: A low bow to you for the fine work you did as narrator on Knickerbocker Playhouse. You're an odds-on favorite. Hugh Rowlands: You would be a natural if you were called for Welsh dialect—only you know the wrong words. John Walsh: It's too bad that "Bump" in "Manhattan Mother" isn't married to as good a cook as John Walsh is. Understand Roma really serves sweet morsel of sustenance. Reese Taylor: The Pump Room has been featuring some very interesting dancing acts. I once knew of an amateur dancing team that was called upon at the last moment; the dance was fine . . . only they borrowed the wrong costumes!

Bill Fifield: Suggest you call on the party two floors below you and ask for the booklet on liquid refreshments, now that you have social duties to attend to. Wes Summerfield: We first heard you on the "It Can Be Done" program as a singer. Lastly we heard you sing at Old Heidelberg where you also handled production. Enjoy your vacation in Colorado, but hasten back soon. Happy Jack Turner nineteen floors below your studio is O. K. only for a short time . . . at one sitting. Ken Christy: What are you going to do about the dog you bought for your son's birthday now that you have read the lease to your apartment? NBC page boys: Has anyone ever gone out of their way to tell you that you are just about the politest bunch of guys around town? New York NBC could do some modeling. You vie honors with Joe, the policeman, outside of CBS. To a fellow with curly hair and a mustache: If you haven't anything good to say about your contemporaries — don't say anything.

You're old enough to know better. I'll tell you this: It's very dangerous to step on a man when he is down because you never know when he is going to get up again! Boris Aplon: Must you always dress according to the calendar? This hot weather (time of writing) calls for comfort. Stan Harris: Remind me to give

you the telephone number of a girl who is just craaaazy to meet you. John Conrad: I think you and your buddy have a swell idea—good luck to you both on your venture. Wyn Orr: You are the most considerate person I've ever met. I'll bet you've never been downright mad. Gene Eubanks: Don't you think you were a little tough and inconsiderate after an audition the other day? Maybe you were right, but you have the poor kid scared stiff. Sam Wanamaker: I think you and Charlotte Holland make a good team both on and off the air. When are you going to say the two words? Gail Henshaw: Please tell Howard Keegan that I'm willing to bet that his "Springtime and Harvest" will be tops in daytime serials. Eddie and Fannie Cavanaugh: I told Luke Appling you would be over to visit him—he will finish the season with the White Sox.

Gordon Hughes: The many fine sincere remarks the actors have to say about you as a director. Peggy Hillias: Why don't "boat" you and Ruth Garvey stop "horsing" around and figure out which one you should take up which hobby? Fred Sullivan: I like your manner of M. C.-ing and you're a distinguished looking gentleman before the mike. Fran Heyser knee pads and shin guards go well with roller skates. Bob Brown: Do you ever run out of pep? Herb Butterfield: I have yet to hear you equal as a character actor. Donna Reade: Congratulations on your new lead. Let's hope television comes soon so that the listening audience can share the pleasure of your co-workers.

Richard Holland: A great big salute to you. You are a good actor, a gentleman and quiet. That's why everyone likes you. DeWitt McBride: We like your work. To the newly married radio director of an advertising agency: slow down—take it easy—you have been tramping on too many toes. You are a nice guy—try and stay that way. We would like to close with this thought. Thanks to all members of the networks who so willingly have given, at all hours, their cooperation in keeping us so well posted on the up-to-the-minute news of war-torn Europe. Let us hope that any fighting we may have to do will only be in scripts.

GROUCH CLUB

(Continued from Page 18)

downright outrage. So—instead of the tinkling cowbell which passed for an alarm clock and the saccharine waker upper ballyhoo, Jack let his hair down and delivered a man to man talk.

"It's too early in the morning to be cheerful," he snarled into the mike. "Anybody who isn't grouchy at 6 a. m. is on the lunatic fringe. 'I, personally, feel terrible,'" he went on. "My advice to you all is to go back to bed. Suppose you do lose your jobs? What of it? You'll only starve to death. At least you won't have to listen to a lot of phoney cheer every morning. I've got a grouch, you ought to have a grouch—"

Strangely enough, the idea clicked. The folks liked it. Here was a man after their own hearts—with a knife. A guy who talked like they felt at 6 a. m.—a man who had a grouch and wasn't ashamed of it.

The first "grouch" program spread—it was soon moved to an evening spot so more people could indulge their pet peeves. Sponsors became curious. "What manner of man was this—selling merchandise upside down? Who ever heard of using reverse psychology on a customer? Advertising executives began to scratch their heads in bewilderment. Here was a phenomenon not explained in their text books on soap selling, sales building, etc.

Lescoulie beamed! His gospel of gloom evangelism was balm to the soul of this frustrated "Ham." Haa! He'd get even with Broadway; yes, sir! Came the day when chance brought Jack and Nat Hiken, an ex-Wisconsin college man, who also nursed a pretty good peeve against an educational system that provided a man with a diploma—but no job. Cussing and discussing the merits of various grouches, Lescoulie and Hiken conceived the idea of a "Grouch Club" on a big scale. A "Grouch Club" having chapters in every city of the country. A radio program for, with and by the "Grippers" of the U. S. A.

What happened shortly afterward it now making radio history—Radio's most unique airshow the coast to coast "Grouch Club," only about six months old, is zooming along the airwaves in grand style, with a soaring Crosley rating. The sponsors are happy—the nation's grouches are happy—Lescoulie is happy—and all goes well with the world—except one thing.

Jack Lescoulie is still a "Ham" at heart.

The Grouch Club is broadcast 5:30 CST every Sunday over NBC.

Programs You'll Enjoy

★MAKE BELIEVE DANCELAND

9:30—10:30 pm. Monday thru Saturday also . . .
4:00—5:00 pm. Monday thru Saturday from October 2nd

★All Northwestern Football Games

With HAL TOTTON

Every Saturday starting October 7th

★THE LIFE PROGRAM

10:30—11:30 pm. Monday thru Saturday

★RADIO GOSSIP CLUB

With EDDIE and FANNIE CAVANAUGH
1:15—1:30 pm. Monday thru Friday

★NBC BREAKFAST CLUB

8:05—9:00 am. Monday thru Saturday
And for all the latest news keep tuned to

WCFL

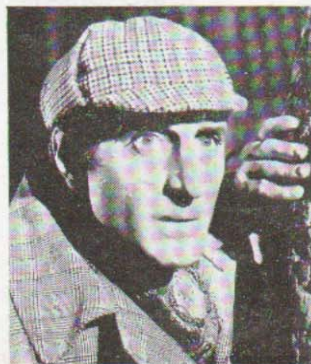
97 ON YOUR DIAL



Above: Dick Post, announcer on "Scattergood Baines."

Center, top: The DeZurik Sisters, Mary Jane (left) and Caroline (right) are heard on the National Barn Dance each Saturday night at 8 pm. CST over the NBC-Blue network.

Below: Basil Rathbone, famed film star, brings to life again the immortal character of Sherlock Holmes in the radio serial of that name.



Above: Bill Fifield, announcer on "Rhythm at Noon" and "Magic Numbers."

Center, below: It's evidently a tough one that Arlene Francis has just posed for her teammate, for Bud Hulick, joint m.c. of "What's My Name?" seems to be having an attack of amnesia.

Below: Orson Wells, brilliant star and director of "Campbell Playhouse."



LEADING SHOWS ON CBS



SQUALL SIGNALS POSTED IN "THE GOLDBERGS" HOUSEHOLD
Royce (left) spoke out of turn during a family session of "The Goldbergs" and she is reprimanded for her tenacity by Papa Jake Goldberg (right) as Mrs. Goldberg (center) looks on approvingly. On CBS 12 noon CST Monday thru Friday.



NON-MEDICAL EMERGENCY CONFRONTS "JOYCE JORDAN"
Left to right: Dr. Hans Simon, Joyce Jordan, Kenneth Roberts and Neil Reynolds. The five-a-week CBS serial presents the dramatic story of a girl doctor striving for success in a field dominated by men at 11 a.m. CST.



MARGE AND HER NEW "SWEETHEART"
Richard Janaver, the new Lee Kirby, is shown with Donna Demerli, who plays the part of Marge, in "Myrt and Marge" over CBS 9:15 a.m. CST Mon. thru Fri.



PHIL BAKER AND HIS "HONOLULU BOUND"
Left to right: Andrew Sisters, David "Johnny Pineapple" Keonohi, Elisse Cooper, Ben Larson, producer, Phil and Harry "Bottle" McNaughton. Over CBS 7 pm. CST Wednesday.



YOUR FAMILY AND MINE
Win Wilbur and Woody Marshall, rehearsing their parts for "Your Family and Mine" broadcast Mon. thru Fri. over CBS 11:30 p.m. CST



"ALL I WANT IS YOUR HAPPINESS"
Samuel Tilden Field (right) pleads with his daughter, Joan, not to make the wrong marital choice during "When a Girl Marries," Frank Gallop, announcer, stands by for the sign-off. On CBS 11:15 a.m. CST Monday thru Friday.



LOUISE HITCH
"Dale" of Manhattan Mother CBS 8:30 a.m. CST Mon. thru Fri.



"CAREER" ROMANCE TAKES AIRPLANES
Jess Fugh, veteran actor and newcomers John Archer and Alice Eden air interesting episode in "Career," over CBS 5:30 p.m. CST Sundays.

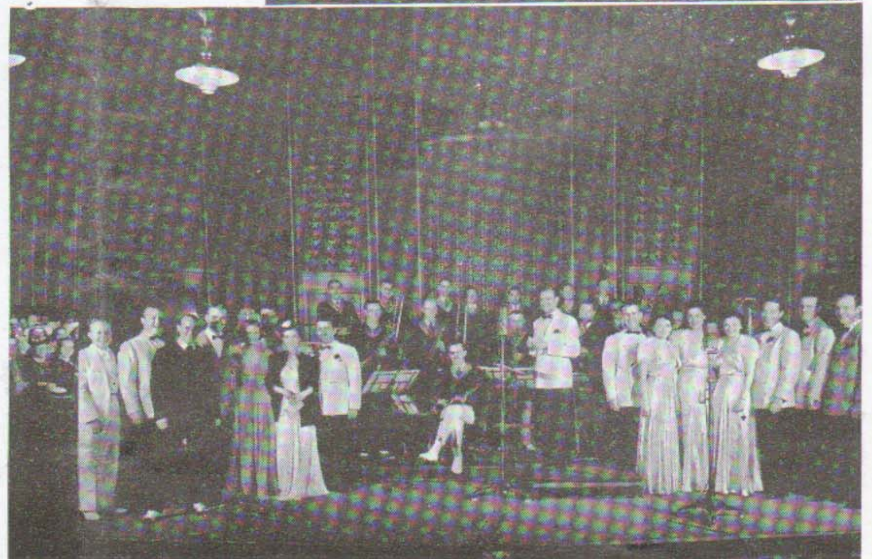


SO WHY NOT ALWAYS TRAVEL ON WITH AVALON

These are the opening and closing words you hear on the Avalon Time program sung by the Avalon Time Chorus: (Top, left to right) Michael Stewart, Tom, Dick and Harry, and the Doring Sisters. (Top right) the latest addition to Avalon Time is the sorrel topped baritone from Canada, Dick Todd, well known Bluebird recording star. His recordings of "Blue Evening," "Deep Purple" and "Blue Orchids", are among the best sellers. (Right center) Bob Strong, one of the recent "finds" in the musical field, is said to be one of the most versatile orchestra leaders in the business, as he not only directs his orchestra but plays the clarinet, oboe, violin, saxophone and English horns. Strong has in the past been arranger for several of the large networks programs and is now featured on the popular Avalon Time program. (Below right) Avalon cast. The show is heard over the NBC Red each Wednesday nite at 7:30 pm. CST with a rebroadcast to Pacific Coast at 10:30 pm. CST with Del King announcing.



Red Skelton
The
"Streamlined
Jester"
Is
Starred
On
Avalon
Time



"IT'S CLUB MATINEE TIME"



"It's 9 o'clock in London, 3 o'clock in Chicago and Club Matinee time everywhere." Announcer Gene Rouse (left) and Master of Ceremonies Garry Morfit have just put their Club Matinee program on the NBC-Blue network from the Chicago studios and are now engaged in a bit of chaff.



"Make a Date With Happiness" is the theme song with which Club Matinee begins its daily except Sunday broadcasts. Rex Maupin, orchestra leader, leads the orchestra in the number as Contralto Nancy Martin warbles the chorus in right background. Characteristically, Rex uses a baton and his left hand in directing.



Cupping his ear, the better to hear himself hit the low notes, Baritone Johnnie Johnston goes into his r'o'o—this time it's "I'll Remember" by Ralph Freed and Burton Lane. Note the loosened tie, which gives the vocal chorus more freedom.



Sharing feminine soloist honors with Contraltos Evelyn Lynn and Nancy Martin, Contralto Lillian Cornell steps into Club Matinee programs each Saturday.



Swinging into "Put On Your Old Gray Bonnet," the Morin Sisters enliven one part of the Club Matinee with their harmonizing in the modern manner. Left to right are Evelyn, Pauline and Marge.



Full of strange sounds and modern instances of rhythm, the Three Romeos launch out on "Comes Love," with Sam Cowling doing the accompaniment. Gil Jones (left) and Louie Perkins (center) are the other members of the trio which came up from Jeffersonville, Ind., about 18 months ago. Sam, a native born comic, also serves as stooge for M. C. Garry Morfit.



Everybody works but "Father" Morfit on the Club Matinee—and he works hard to see that everyone else works. Here he brings in the Escorts and Betty for comedy dialogue business even though they are really singers. He keeps 'em in stitches, too! Note how Tiny Betty Olson, girl friend of the Escorts, is doubled over at Funnyman Morfits cracks and how Floyd Holm (extreme left), Ted Clare (center) and Cliff Peterson enjoy the informality of the show.

MIKE MARES AND CROSS TALK

Congratulations and all the best to radio's newlyweds—the Robert Jennings (Betty Winkler) and the William Fifields (Mercedes McCambridge) the latter a REAL surprise . . . he is a WBBM-CBS announcer and writer of several of the better Lights Out scripts. Is it a secret that Alice Hill, former "Betty" of the Betty and Bob" daily will middle aisle it any day now with a certain Prof. Scott . . . that Peggy Hillias "Manhattan Mother" has again taken the vows? Very cute, we mean the announcement of the Soule baby. Papa Soule is SO proud and an easy touch for a good stogie. Rumor, but very close to fact, is that Franklyn McCormack will write and announce the new Wayne King series to begin over CBS early in the coming month. P. S. good news for the McCormack Club Fans—yes, Mac will in all probability be heard in poetic readings. Bobby Brown, WBBM-CBS program director who leaves for the coast to assume the director's assignment for the Wrigley "Gateway to Hollywood" series, leaves us wondering if he is to return eventually to his present position . . . intimates inform that he will be back January 1st. Meantime our best to the new mogul—Stewart Dawson . . . News item brought to our attention by way

of our unpaid reporters lead us to hope you missed the combined efforts of "Stars of the Airway" in a little thing called "Pandora's Last Box"—more accurate billing might have read, to-wit: "The Turkey That Tops Them All." Many orchids though to Murray Forbes—really a swell job—and his first attempt—a natural. As we write, a certain NIX is expected for "Inside Story"—big reason—poor material with too many unimportant names. Much activity these days around the local B-S-H offices and, we are told, new quarter hour epics are being sold. Oh yes—that long expected shakeup may very soon be the newsnote of the day. By the way, will Bob Jennings of Kastor accept that Eastern offer . . . the dope says he will and soon. Two issues ago we itemed a bit about a certain CBS official who because of too much giggle-soup, was set for a continuous vacation—sans pay. He is still there however and the reason, he finally kept one of his many pledges . . . wonder if he reads our stuff. Attention Radio Schools—yes, we have your letters . . . we'd like but one thing in the way of retaliation from you—A NAME LIST OF YOUR SUCCESSFUL GRADUATES. Have you heard the one about the ham who was so frightfully busy one day last week?—he had two cancellations and they con-

flicted. Top award to the day-time script series goes without question to the well loved "Vic and Sade." Your eavesdropper has yet to hear anything but the highest praise for its STARS Art Van Harvey—Bernadine Flynn, Billy Idelson with extra special plaudits to their writer Paul Rhymer. Regretfully we note the passing of one of radio's fine character men and a true gentleman, Frank See. Product of the theatre, he had in the past few years devoted himself entirely to radio and was well known to all. All station exec's have been breathing easier of late—reason—Afra's decision to withhold further action for several months—not defeat—just smart generalship and next time there will be no mistakes. We'd like very much to direct these remarks to a very well known character in our midst and because we do like him, his name is withheld. He works but little—a single shot now and then—but he is ever willing to lend a beginner' a helping hand. Because of that he is liked BUT his one very bad failing, so characteristic of so many of us I'm afraid, is that he will without the slightest provocation, pan any and all shows to anyone that will listen. Just remember, fellow, directors have ears and we know they have heard—here's hoping it's not too late.

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THE PROBLEMS OF YOUTH

Big City Parade Returns by Popular Demand



DON GORDONI
DRAMATIC LEAD
BIG CITY PARADE

"From coast-to-coast a new opening line is being heard . . . Presenting "BIG CITY PARADE" . . . was first heard over the 50,000 watt Chicago station WLS, and was originally sponsored for 52 weeks as a daytime program.

Thousands of letters from Mothers poured into the station asking that the program be continued, and that it be presented at night so that their boys and girls also could hear its message. Lillian Gordoni, writer and producer of the program, in answer to this demand has produced a new series of 52 programs as a Syndicated feature on electrical transcriptions, and several stations are carrying the show already, while others have signed for later presentation." The series is announced by Denis A. Wood.

BIG CITY PARADE is aimed to touch the heart of America. The stories are dramatizations of actual cases taken from the Juvenile Courts, portrayed by an excellent cast, many of whom are heard in major network productions. For the theme, to a background of street noise, the listener hears fragments of conversation from passersby, from the sublime to the ridiculous, and the strident call of the newsboy.



PRESTON FLOWER
JUVENILE LEAD
BIG CITY PARADE

Judge J. M. Braude of the Chicago Municipal Court, who has gained a national reputation as a jurist in child delinquency cases and who originally appeared on WLS in his own role of Judge in "Big City Parade," has expressed his enthusiasm for the program in these words.

"I think you are doing splendid work in presenting these true stories and I feel that anyone who participates in their presentation on the air will be doing a fine thing for our boys and girls in helping them solve their problems. If I can be of any help to you in bringing the message of this program to the attention of a large radio audience, please feel free to call on me."



LILLIAN GORDONI
PRODUCER

William J. Campbell, United States District Attorney for Illinois who is also State Director of the National Youth Administration, has this to say:

"I wish to express my deep appreciation to Lillian Gordoni, writer and producer of "Big City Parade," for her splendid work in the cause of youth."

Following are quotations from a few of the letters received from Mothers:

"As a mother I am thankful for the knowledge I have gained from the weekly programs of the "Big City Parade." I feel I have been helped greatly in my endeavor to be a wise counselor to my children."—From Mrs. Elsie D. Gathman.

And Mrs. W. L. Jones writes: "It is a pity that every Mother wasn't permitted to hear the gripping story just dramatized."

The following quotation comes from another grateful mother, Mrs. Nancy Ann Martin. "I have been deeply touched by the stories on 'Big City Parade,' but my heart surely went out to the little boy on today's program. I am a mother of three grown boys and I know how sad I would have been if one of them had met with the fate of this little fellow."

The Gale Parent Teacher's Association have this to say: "We found 'Big City Parade' a program of great value to children, parents, school systems and all juvenile agencies. Apart from its moral worth to the

community we found it entertaining to the extreme, excellently cast, produced and presented, and consider that 'Big City Parade' can ably stand on its own merits as entertainment alone."—Mrs. Jos. M. Maas, Program Chairman.

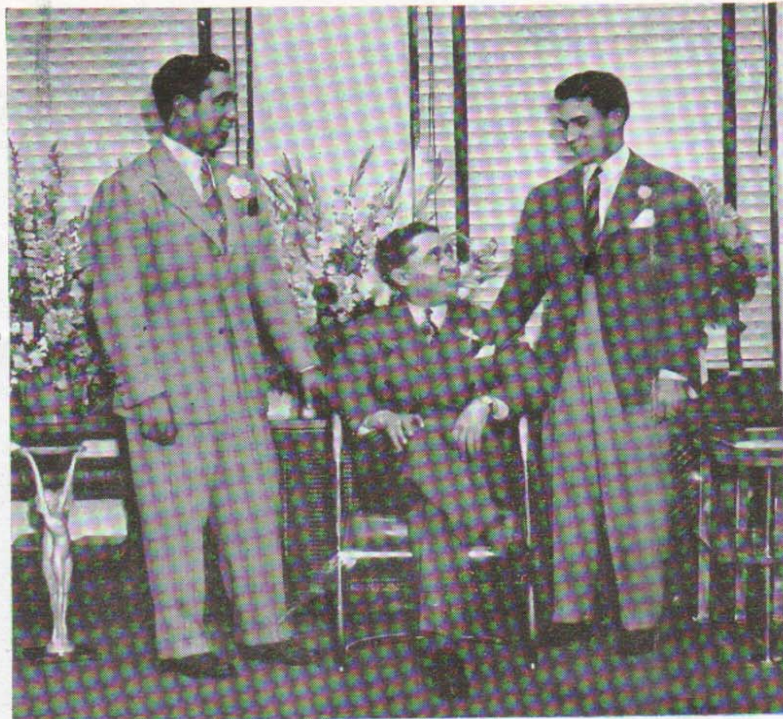
Mrs. Le Roy, 7th District Literature Chairman of the Illinois Federation of Women's Clubs, expresses this comment on Big City Parade: "May I commend your station and 'Big City Parade' on the type of program presented, and the fine casting of characters."



Left: Judge J. M. Braude, recently elected director of Big Brothers Association. Also on Advisory Board of "World Youth," an International Publication.

Right—Lillian Raftis, Character Woman in Big City Parade.





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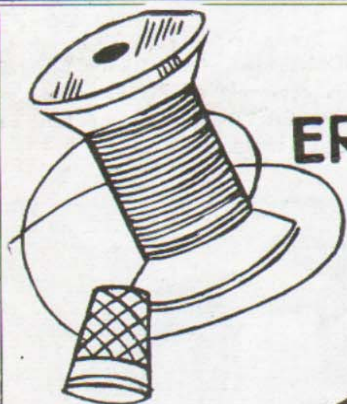
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THESE FAMOUS STARS ON WLS

Radio fans throughout the nation are familiar with WLS National Barn Dance stars. The entertainers appear on the regular broadcast of The National Barn Dance from the Eighth Street Theatre, Chicago, every Saturday night and are heard throughout the nation on the coast to coast NBC network. These same stars are also heard on regular daily programs broadcast over WLS.

One of the most likeable young actresses in Radio, is Rita Ascot (above). Rita is better known to WLS fans as "The Widdy Green" on the Front Porch Party, heard over WLS every Saturday night. Rita is also heard on NBC's "Ma Perkins" and "Uncle Don Reads the Funnies" program over WLS.

The fans of the National Barn Dance would be disappointed if they did not hear Jolly Joe Kelly and Uncle Ezra (left) do one of their more serious bits during the program. Jolly Joe and Uncle Ezra are heard every Saturday night on the National Barn Dance. Jolly Joe is also heard on his "Pet Pals Club" broadcast every week day morning on WLS.

A good laugh (right) is always an important part of every broadcast of the WLS National Barn Dance. We have an idea that Lulu Belle had something to do with this one. Grace Wilson, Caroline DeZurik, George Menard, Skyland Scotty and Lulu Belle are surely enjoying this to the utmost.

Turn your radio dial to WLS at 870 kilocycles and join these nationally famous entertainers as they broadcast the National Barn Dance every Saturday night, and as they broadcast their daily programs every week day.



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