

RADIO VARIETIES

FEBRUARY-1940

TEN CENTS

*Jerry Colonna, the Mad Professor of Bob
Hope's Tuesday evening NBC
"Pepsodent Show"*



STIFF REHEARSALS BEHIND DAYTIME SKETCHES

Behind each 15-minute episode in the day-time serial show lies hours of painstaking rehearsal. What NBC listeners hear from their loudspeakers is a perfectly timed drama as well executed as a stage performance. What they don't hear or see is the tedious practice sessions during which director, actors, musicians, sound effects men and technicians hammer into unity the malleable material with which they work.

There are no retakes for radio as there are for the screen. When the show goes on all the mistakes must have been made already, all the snarls and bumps ironed from the continuity and all the imperfections in timing corrected. The single performance must run as smoothly as though it had been played a hundred times.

Rehearsals Last An Hour

Rehearsals for serial dramas which have been on the air for more than a week or two generally last about an hour and are held immediately before the program goes on the air. For example, a peek into the studios where the shows *Against the Storm*, heard on the NBC-Red Network at 11:30 a.m., Est, or *Ellen Randolph*, on the NBC-Red Network at 1:15 p.m., EST, an hour before the first lines of the episode are heard by the NBC listener would reveal the actors just beginning the first reading of the script.

Actors and director ordinarily go over the script four times before each broadcast. At the first reading the actors go through the script from beginning to

end to discover the general trend of the plot for the day and to become acquainted with the continuity and especially with their particular lines. Generally the actors have not seen the script before they enter the studio for rehearsal. They are familiar with the story, however, and have read a summary of the plot running some weeks ahead.

Actors Make Changes

After the first reading there are two performances before the microphone. It is during these two rehearsals that most of the changes are made and most of the difficulties erased. The actors suggest changes in the dialogue. There may be a clumsy line, an unnatural phrase, or a more apt way of expressing a certain thought.

As the actors work through their individual parts the director follows them through the script, cutting and adding and making changes. He first of all cuts all the obviously unnecessary or inadvisable lines from the episode, then adjusts the dialogue for time. During a 15-minute daytime serial program there are about nine minutes of dialogue. The remainder of the time is taken for commercial advertisements and station announcements. The author, anticipating changes in the script, usually writes a shade overtime and it is up to the director to pick and choose the vital material.

As the director listens to the actors playing their lines before the microphone he also makes changes in character portrayal suggesting a little more emphasis here a little less there, etc.

Before the fourth and dress rehearsal the musicians and the sound effects men work as units separate from the cast perfecting their chords or the time and intensity of the sound effects respectively. With the final rehearsal, which is run through just before the program goes on the air, all groups participate in a performance which approximates the broadcast.

Ad-Libbing Clever

Sometimes the actors are allowed leeway from the formal script during the broadcast. If they are clever at ad-libbing they are given permission to change the lines at will while they are on the air. Karl Swenson, a born comedian, who plays the title role in *Lorenzo Jones* (heard at 4:30 p.m., EST, on the NBC-Red Network), is given free rein while broadcasting. Parker Fennelly in *Valiant Lady* (heard at 2:30 p.m., EST, on the NBC-Red Network) has similar license.

New serial programs rehearse for two hours or more during the first week on the air. Once a client has been sold, the actors don't see the script again until the day of the opening broadcast — too much rehearsals makes them stale — but after the program opens the actors spend a greater amount of time in practice sessions each day until they become familiar with the characters they are portraying. When *Young Dr. Malone* (heard at 11:15 a.m., EST, on the NBC-Blue Network) first opened actors appeared for rehearsal at least two and a half hours before the broadcast.



VOLUME 3 NO. 2

RADIO VARIETIES

February, 1940

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Jerry Colonna
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Dr. I.Q., The Mental Banker
Some Public Service Features of WCKY
Radio Varieties Gold Cup Award
WBAP Runs a Cycle
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HOLLYWOOD MARCHES THRU GEORGIA

Atlanta, Georgia, celebrated its greatest event in many years recently when it played host to Hollywood Movie Stars of "Gone With The Wind" in its world premiere.

By CELESTIA BAILEY

Hollywood moved to Atlanta and WSB en masse when the world premiere of "Gone With The Wind" was held in Margaret Mitchell's home town December 15. It's safe to say that the microphones of no single station ever faced such a galaxy of celluloid stars in as brief a time as did those of "The Voice of the South" during Atlanta's three-day GWTW festival.

Not only did the cast of the film — including Clark Gable, Vivien Leigh, Olivia de Havilland, Laura Hope Crews, and others — come South for the event but its brilliance drew such celebrated bystanders as Claudette Colbert, Carole Lombard, and Laurence Olivier. And to those whom invalidism or inexorable duty kept away while the famous visitors paraded through Atlanta streets, or whom the limited capacity of the municipal auditorium could not accommodate for the colorful costume ball, WSB described these occasions in intimate, minute detail.

The radio festivities began on Wednesday, December 13, with the station's mobile transmitter on hand at Caldner Field to broadcast the arrival of the first Hollywood contingent. Vivien Leigh, Olivia de Havilland and Laurence Olivier were greeted by announcers Brad Ansley and Hugh Ivey, who had answered Mayor Hartsfield's request that all Atlanta return to the dress of the 1860's for the celebration. In jimwinder coats, white stocks, and tight pants, they welcomed the visitors "home." Hugh had taken time during the weeks before the festival to grow himself a mustache. Brad's was a pasted-on affair. During the excitement of meeting the real live Scarlett and Melanie, he scratched half of it away.

The stress of the moment almost brought about a contretemps. Overlooked was a second plane from which two beautiful young ladies emerged, stood in bewilderment for a moment, then marched up to the reception committee and goodhumoredly introduced themselves as Ona Munson and Evelyn Keyes, the Belle Watling and Suellen of the film. Ann Rutherford, who plays Scarlett's little sister, Carreen, had arrived by train that morning and accompanied the welcoming group to the airport to greet other members of the cast.

Next day the arrival of Kay Kyser, "Professor of Musical Knowledge", was described by WSB's Lambdin Kay, dressed the part of "The Little Colonel," as he is familiarly known to radio. The ol' professor, who would play for the costume ball that night, was accompanied by

pretty vocalist Ginny Simms and Captain Eddie Rickenbacker, the latter having chartered a special Eastern Air Lines plane to fly the party to Atlanta.

High point of the day was the GWTW parade, which started at Caldner Field with the arrival of Clark Gable and Carole Lombard and ended eight miles away at the Georgian Terrace Hotel, the home of the celebrities during their stay in Atlanta. At four look-outs along the route of the procession, WSB men and microphones were stationed to give listeners a block-by-block report of its progress.

Bob Pollock and Herbert Harris, elegantly turned out as gentlemen of the



Margaret Mitchell, author of "Gone with the Wind" meets her real-life Rhett Butler. Clark Gable pronounces her "the most fascinating woman I ever met".

Old South, manned the mobile transmitter at the airport, bringing to WSB listeners the voices of Mr. and Mrs. Gable, Claudette Colbert, Producer David Selznick, and other Hollywoodites. Then as the parade moved off, they gained a vantage point at its head and furnished bits of information about its whereabouts as it travelled toward town.

At the office of Grand Marshal Mike Benton along the way WSB's advertising manager, John Outler, recruited for the occasion, took up the story and followed the entourage until it was lost to sight. From historic Five Points, mentioned so often in Margaret Mitchell's book, it was then Hugh Ivey's turn to describe the dense crowds massed on Peachtree street cheering the stars as they passed by.

As the parade reached its terminus, WSB microphones arranged on a specially constructed platform in front of the hotel again picked up the sequence of events and told the listening audience what was happening as it happened. General Manager Lambdin Kay, Program Director Roy McMillan, and Musical Director Marcus Bartlett, followed the stars as they disembarked from their cars and arrived on the platform. After Governor Rivers of Georgia had introduced five other Southern governors in Atlanta for the occasion, Mayor Hartsfield took over and presented Vivien Leigh, Clark Gable, and the rest of the stars.

Miss Leigh was "happy to be in the real Atlanta, after living for months in fictitious Atlanta." "Rhett" Gable declared that although he understood the population of Atlanta to be 300,000, he was sure he had seen a million people since leaving the airport. Evelyn Keyes, an Atlanta girl, "was never so proud of my home town."

Gifts of Wedgwood after-dinner coffee cups depicting the history of Atlanta were then presented to the visiting celebrities, and, the broadcast concluded, there was a rush to quarters to get ready for the Junior League costume ball at the city auditorium.

At 10:30 P.M., WSB again took to the air, this time to tell the whole nation what was happening in Atlanta. The nightly "Welcome South, Brother" program originated that evening at the scene of the ball and was broadcast over 100 stations of the NBC Red Network. With Kay Kyser as master-of-ceremonies, listeners all over the country attended the most brilliant social event in Atlanta's romantic history along with the brightest stars of Hollywood, and heard the voices of Major Lenox Lohr, president of NBC, Senator Walter F. George of Georgia and other luminaries.

Scheduled for the following day were smaller, more intimate affairs which radio did not cover. The stars visited the Cyclorama, the mammoth painting of the Battle of Atlanta, housed in its own building at Grant Park, and were entertained there at a luncheon. Vivien Leigh pronounce the canvas "the most wonderful thing I have ever seen," and Clark Gable was astonished at its "remarkable reality." In the afternoon the visitors attended a cocktail party which the Atlanta Women's Press Club gave for one of its members — Mrs. John Marsh, also known as Margaret Mitchell. For the first time the "live" Rhett and Scarlett met the woman who had cre-

(Continued on Page 20)



BING CROSBY

By JOE ALVIN

Bing Crosby's older brothers, Everett and Larry, decided several years ago that "the young man from California," as he was called in those days though he comes from Spokane, Washington, was ready for "big time."

Without Bing's knowledge, they arranged a radio network appearance for him in New York. The time was set, the day was set and even the music was set before they gently broke to Bing the news that he was about to leave embryo behind and emerge a full-fledged star.

The Crosby didn't say much, but he must have done a lot of thinking that probably ran something like this: "To be or not to be a star, let's see: If I get to be a big star it will take a lot of my time and I'll have to work too hard to enjoy the simple pleasures of life, like getting together with the boys for quartet numbers in a hotel basement and trying to draw the fifth diamond to the flush."

Bing got even with Larry and Everett. He made his decision and didn't even tell them he was making it. The night he was supposed to be making his radio debut, the time was there, the station was there, the band was there, but Bing definitely was not. In his place there was a note to the Brothers Crosby, which Larry keeps to this day to show to Bing whenever he means to say, "You're not so hot, Bing."

The note simply read, "Please cancel all my engagements. I'm not good enough for big time."

Rather than face the music of stardom, of living in a glass house where all the public could see him, Bing Crosby disappeared. For three nights the announcer kept saying that "the young man from California can't be with us again tonight" and for three nights and three days Larry and Everett kept hunting for Bing. Because they didn't give up, and because they found him and persuaded him to sing that first network program, Crosby today is a star.

The scene now shifts to 1939 and a famous Beverly Hills night spot named the Victor Hugo along Wilshire Blvd. Skinnay Ennis is playing there and his friend Bing Crosby, the nation's No. 1 radio crooner, a motion picture star to boot, is sitting in a ringside seat and taking in an amateur opportunity night when Skinnay gives all the youngsters who think they have talent a chance to get up and prove it.

At a table nearby sits a chubby little girl, with light brown hair and blue eyes and a face as sweet as the girl's that married dear old dad. As Skinnay calls for talent, she leaves the table and takes her place in front of the bandstand. She chooses a number, the band gets to-



Bing Crosby, star of the Kraft Music Hall which is heard over NBC each Thurs. at 9 p.m. (CST).

gether an impromptu arrangement and follows her as she begins to sing.

Crosby suddenly stiffens to attention. He's been listening with his usual relaxation, an arm draped carelessly over the back of Dixie Lee Crosby's adjoining chair, making comment under his breath. Now he's still, his arms move to rest on the table and his eyes are fixed on the girl. "That girl," he says to Dixie, "is going to be a star."

Pat Friday couldn't believe her eyes or ears when a few moments after she sat down a waiter brought her the message that Bing Crosby would like to see her. She joined Bing at the table. "Would you like to sing on my Kraft Music Hall program?" was a big question for anyone, especially Bing Crosby, to pop at a 17-year-old-co-ed from the University of California at Los Angeles.

"Why, er, I don't know, I'll have to ask mother," said Pat, who was majoring in Domestic Science and didn't even day-dream of singing on a network show. As a matter of fact she hadn't even raised her voice in song at a school auditorium program.

"OK, ask your mother and let me know tomorrow," said Bing in his casual manner.

Bing didn't waste any time taking chances on Pat's refusal. The same night he telephoned his brother Larry.

"Larry, first thing in the morning you go out to U.C.L.A. and see a home economics student named Pat Friday. You talk her into signing a management contract and don't take no for an answer. Use every argument you used on me back in New York. That girl's got talent."

Thus Bing Crosby, the man, whom a vocal chord obstruction, a kackadaisical personality and two brothers conspired to make a star, turned conspirator in turn to give America a new singing voice that created an overnight sensation from the moment Pat Friday stepped before an NBC mike on the Kraft Music Hall — a voice that but for Crosby's appreciation of talent might still be singing the scale in the studio of a music teacher in Westwood Hills.

Pat Friday isn't the only "discovery" of the crooner who's also a man's man, who owns a race track and a string of racing horses, who has as fine a family as any man in the world and four children — all husky boys tough enough to spurn Shetland ponies and risk their necks riding blooded saddle horses — who can beat the daylight out of 99

STAR MAKER



Top left — Music Maids of Kraft Music Hall. Top right — Jovial Bob Burns and Bing. Lower left — John Scott Trotter. (Inset) — Announcer Ken Carpenter. Lower center — Pat Friday. Lower right — Skinnay Ennis.

men out of a hundred on the golf links, who is individual enough to wear shirts that hang below the waistline, by heck, and look like a surrealist's dream of the Hawaiian landscape complete to grass shacks and hula girls.

Take portly, amiable John Scott Trotter. "Johnny" was an arranger at the Paramount studios when Bing was putting on the grease paint he so detests for his role in "Pennies From Heaven." Bing didn't know Johnny and Johnny had never met Bing. One day the orchestra struck up the theme, "Pennies From Heaven" for the first time. Bing listened with growing interest. "Who made that arrangement?" he asked. "John Scott Trotter," replied someone. "Get him here right away," said Bing. "I want to make him an offer."

Thus John Scott Trotter acquired himself a band and became the music master of the Kraft Music Hall. The offer Bing made him was to take the place of Jimmy Dorsey, who was leaving the NBC show for personal appearances in the east after a long run with Bing. Johnny was scared to death to take the plunge from the obscurity of studio arranger to the spotlight of big time band leader. It was Bing who reassured him. "If a dumb guy like me can be the star

of the show," he said, "a fellow who can arrange music like you can shouldn't have any trouble at all."

It would be difficult to overlook the job Crosby did on himself, his program and on Bob Burns in singing a ballad about his nose for the thing John Q. Public likes.

Let's take that easy-going, distinctly Crosby style of Bing's delivery on good old K.M.H. Bing was the first radio emcee to call an opera star "babe" and do it without an anti-freeze solution on hand. He's one of the first, if not the first, to get a concert artist to take down his or her hair and swing it, like Toscha Seidel (Bing once said on the air that if anyone didn't think Toscha was a swell "string scraper," that body should sit down and write "Toscha is a swell string scraper," five thousand times. A man fan of Crosby's in Illinois did, sent the 5,000 lines to Bing and misspelled Toscha's name each time.)

To Crosby too should go the orchids for eliminating all dress rehearsals on the Kraft Music Hall to give the program a sparkling informality and spontaneity well worth copying as an antidote for ennui and too much starch. Even members of the orchestra never get to hear a gag of Bing's or of Bob's before the

studio audience hears it on the broadcast. It's fresh to them when they hear it, and the background of spontaneous laughter you so often hear in the loud-speaker is the musicians' confirmation of Bing's wise policy of unit rather than mass cast rehearsals.

It was Crosby who persuaded Bob Burns to take over the Kraft Music Hall during Bing's extended summer vacations — a job that Bob has filled capably each season. We won't go into what prompted Bing to ask Bob to assume the job. It won't do to go into the merits of a sunny day at the race track or the song of a straight drive as it cuts the air over the fairway. Not while you're writing a story against a deadline and the California sun is beaming down outside the window on a cloudless sky. For the sake of staying on the job and finishing the story, let's just say Bing did it to encourage Bob in something more worthwhile than playing a bazooka and talking about his relatives, and forget the race track and golf course.

There is one more touche we can score against Opponent Obscurity in Championing Bing as a star maker. How many of us heard of Ken Carpenter before Crosby got him started ringing bells? Ken was an NBC staff announcer in Hollywood and the NBC chimes were just something announcers rang to denote the close of an NBC broadcast before Crosby went to work on both. He made Mr. and Mrs. America realize that playing those three grace notes was an art that rivalled a symphony rendition of Debussy. He made Carpenter a first water comedian and the NBC chimes an institution so mighty that the Pennsylvania railroad adopted them for all its dinner calls.

The Bing Crosby you've just met is the same Bing who comes to swank NBC Hollywood Radio City looking like a scarecrow at a fashion show. The fellow who rehearses his songs with a pipe hanging between his teeth and who improvises lyrics as he goes along to kid the girls in the cast, especially the Five Music Maids. The fellow who sits down in a corner of a control room as quiet as a mouse and studies the form chart when he isn't busy rehearsing, and who has all his meals sent to the same control room on Thursday so he won't have to go outside and attract attention to himself. He's also the fellow the hospital nurses of Hollywood named their favorite maternity ward father because he sings them lullabies and goes out to buy them midnight hamburgers while waiting for Dixie to give birth to another bouncing boy in a line as long as the girls of Eddie Cantor.

"Star-Maker" Crosby, all right, but you "ain't seen nuthin' yet," as Bing himself would say. Wait till those four Crosby kids grow up! That's the job Bing is proudest of.

THE "EARLY BIRD" PROGRAM OF WFAA

NEARS ITS TEN YEAR MARK
ON AIRLANES

As soon as the calends, nones and ides of March, 1940, have come and gone, the Early Bird program of WFAA, Dallas, will begin preparations to celebrate a decade on the air.

Way back in March, 1930, when the Early Birds went on the air for the first time, money was getting shorter and women's skirts were getting longer; Jean Harlow and her platinum blonde hair were all the rage as a result of her appearance in the film, "Hell's Angels," and some 30,000 miniature golf courses sprang up overnight in the United States. "Green Pastures" began its run of 600-odd performances, the brothers Gershwin wrote *Girl Crazy* and *I Got Rhythm*; Cole Porter wrote *Love for Sale* and *What Is This Thing Called Love?* and Hoagy Carmichael wrote *Old Rockin' Chair* and Herbert Hoover was President of the United States.



Cecil Hale is the announcer on the Early Bird program.

Presidents and just about everything else have changed since 1930, but the Early Birds haven't. There have been changes in personnel, of course, but the idea of the Early Bird program hasn't changed a bit since it went on the air as a pioneering venture in early morning programs. It was unknown at that time to present a full orchestra playing popular music at that hour of the morning. Most stations put hillbilly or western units on the air at that time, and let it go at that. But WFAA had a hunch listeners would like popular music early

in the day, as well as late at night. They did, and still do.

At present, the personnel of the program includes Eddie Dunn, master of ceremonies; Karl Lambertz, musical director, and the Early Bird Orchestra, and Cecil Hale, announcer. On a year-round average, the program has about eight sponsors a day, which is batting a high average in any radio league — and besides that's all there's time for.

Although Eddie Dunn, being head jokester, supplies most of the jokes he tells, his listeners, always faithful, constantly contribute jokes, songs, poems and stories to him. The musicians in the orchestra have music to read and



Eddie Dunn is master of ceremonies of the Early Bird program.

Cecil Hale has commercial copy written in front of him, but otherwise, from the stroke of 7 a.m., when the program hits the air, everything is strictly ad-lib. A spirit of cheerful informality characterizes the entire forty-five minutes of the program, and anybody can say anything he pleases — almost. Everybody kids everybody else, and so the Early Birds go their merry way.

Last November the program observed its 3,000th consecutive broadcast over WFAA with a gala anniversary broadcast attended in person by many of the program's most ardent fans — and there are many.

Many a noted alumni remembers the days when he got up before dawn in order to be at the WFAA studios by 7 a.m. to do his or her bit on the show. Among those who got their start on the program are Evelyn Lynne, at present singing on the NBC Breakfast Club; Fred Lowry, whistler, who is with Horace Heidt's Orchestra; Dale Evans, singer who recently completed a singing engagement with Anson Weeks and or-

chestra and now is singing in several Chicago Night clubs; Pem Davenport, pianist, who now heads his own orchestra in the East.

Slo 'n' Ezy, blackface comics, who have since appeared on the National Barn Dance and other network programs, but who are now back on the Early Birds; Evelyn Oaks, vocalist, who recently completed a singing engagement with Dick Stabile's Orchestra to retire and be married; Vin Lindhe, pianist, who left Dallas to become director of the Radio City Music Hall chorus, and Gus Levine, arranger for Andre Kostelanetz, and a host of others.

Many characters who have become legendary in Texas and in the Southwest originated on the Early Bird program, and most of them are products of Eddie Dunn's imagination. His characters include Professor Anatole, a quavery-voiced individual who "doesn't feel very well," ever; Bones, a colored shine boy; an insolent fellow known only as "Beulah's Husband," Rufie and Goofie, a rustic pair originated jointly by Dunn and Cecil Hale, and many others.

The success of the program is undoubtedly the result of the many years of experience in show business of those who head it (The total years experience of Eddie Dunn, Karl Lambertz and Cecil Hale in show business is about seventy years). Karl Lambertz alone has been in show business about thirty-five years.

But down at WFAA, we attribute the success of the Early Bird program to



Karl Lambertz directs the Early Bird Orchestra.

the generous and unflagging support of its listeners. We've gotten letters from listeners who report that they were Early Bird fans before they were married, and that their children now are becoming fans of the same program!

DR. I. Q. THE MENTAL BANKER

By TONY KOELKER

How far can you see on a clear night? To whom would you logically send a dactylogram? Doctor I. Q., the inquisitive mental banker who conducts his novel gray matter surveys over the NBC-Red network each Monday night, pays off in silver dollars for the correct answers to questions like these. And he pays off to the tune of about \$700 during each half-hour he spends measuring the mental capacities of movie-goers in different theaters around the country.

Of course, the mentally acute person knows that one can see the stars millions of miles away on a clear night and that a dactylogram is just another name for finger-print. But in the excitement of the theater audience and in the anticipation of receiving a handful of silver dollars, one's mind somehow doesn't always function with ordinary agility.

Just what is the mental measuring stick which the genial Doctor I. Q. uses when he selects questions to hurl unexpectedly at members of the theater audience? Doctor I. Q., who is Lew Valentine in real life, has this to say in answer to that:

"Things you should know but may have forgotten make ideal questions. For instance, you probably knew, at one time, what you got by putting the sine over the cosine. That's too much to expect the average mind to retain since school days. But even at this late date you should know that a sine has nothing to do with a billboard!"

Technical questions are avoided. Questions that are well within the realm of knowledge of the average man on the street are ideal.

Thousands of letters pour into Doctor I. Q.'s Chicago office each week. Each letter contains a set of questions or a brief biographical sketch of a famous personality submitted by a listener for use on the program. The mail presents a major research problem. Doctor I. Q. handles that with a staff of research workers who check and re-check the accuracy of every question and answer submitted. His office resembles a combination public library, newspaper morgue and post office. Heading the research staff is Miss Virginia Smith, a Northwestern University graduate. A prolonged visit to the public library is her regular weekly agenda as she delves deeper into the lives of famous characters in the history of the world.

In case you've forgotten your history, Harvard was founded in 1636 and Yale opened its doors in 1701. These facts formed the basis for a question the quizical Doctor popped at a dear old lady on one of his broadcasts. The question ran like this:



BRAIN TRUST BACKSTAGE: Just before Dr. I. Q. goes on the air he has a last minute check with the announcers assigned to work as his assistants in the theater audiences. And, since he likes to be comfortable, he leaves his coat off until he's ready to go on the stage.

"If you had been living back in 1637, which college would you have attended — Harvard or Yale?"

The old lady promptly picked Harvard. Pleased at finding an interviewee who seemed to be up on history, Valentine next asked the lady:

"And why would you have chosen Harvard, madame?"

Back came the reply, "Because I think Harvard boys are much better looking!"

On each program Doctor I. Q. propounds what he calls the **THOUGHT TWISTER**. It is intriguing, but really not very difficult. Here's a sample:

"Baskets can be emptied when they're filled.

Baskets when they're emptied can be filled."

Doctor I. Q. reads the twister once only and asks that it be repeated exactly as he read it. During the nine months Doctor I. Q. has been heard over NBC networks, thought twisters similar to this one have been answered correctly only three times. It may be that the 35 silver dollars offered for the correct answer produce a lapse of memory on the part of the interviewee.

After testing the mental capacities of movie-goers in Atlanta, St. Louis, Chicago, Philadelphia, Pittsburgh, Denver, and Boston during the past year Valentine has come to the conclusion that, fundamentally, people are the same all over the country. They think alike, act alike and there is no noticeable difference in their mental reactions, he says.

"Don't kid yourself into thinking the intelligence quotient is low among the working classes," Valentine cautions. "The railroad porter, the house painter and the factory worker all can give you new slants on various subjects that are positively amazing. They don't have to

take a back seat for the white collar worker."

While the men stand on the street corner politicking about how the war ought to be settled, the ladies of the family are at home getting the real facts about the European conflict with the aid of the radio, newspapers and the atlas. Valentine, who uses a large number of questions on current events, finds that women, in general, are better informed on the news of the day than men. The mental banker and his staff keep track of news developments right up to broadcast time and when he pops a question it is based on a very current happening. It was in a recent series of current events questions that the difference in knowledge between men and women was made apparent.

Doctor I. Q. has discovered that the girls have a lower batting average than men on questions concerning mathematics. On the other hand, just to keep the records straight, he finds the strong, sturdy providers, don't know a-b-c about spelling.

Valentine, himself, is a native Texan. He was born August 6, 1910, in San Benito. All through high school and two years at the University of Texas, Lew took part in every dramatic presentation that came along. He also took a fling at crooning. When he should have been entering his junior year at college, Lew dropped into a Houston radio station and landed a steady job — spreading the gospel of a corner drug store, answering the station's telephones, and announcing. In 1931, he left Houston and during the next seven years served on the staff of WLW, Cincinnati, and WOAI, San Antonio, where he produced and wrote programs. Now, in addition to his Doctor I. Q. role on the air, he's vice president of an advertising agency in Chicago.

AS Frances Langford seems very much interested in her new copy of RADIO VARIETIES, we're going to talk about her for a few moments. The glamorous singing star of the Texaco Star Theatre (WBBM, Wednesdays, 8:00 to 9:00 p.m. CST) achieved her unusual voice as the result of a tonsillectomy. Frances had been singing at local parties for some time in a delightful soprano voice. After her tonsils were removed she was not able to sing for several weeks. One night at a party, however, friends asked her to sing again. Frances was more astonished than anyone else when, instead of her familiar soprano, her voice had the deep velvety quality which is now so familiar to millions of listeners. However, Frances doesn't advocate that singers remove their tonsils if they want a new voice.

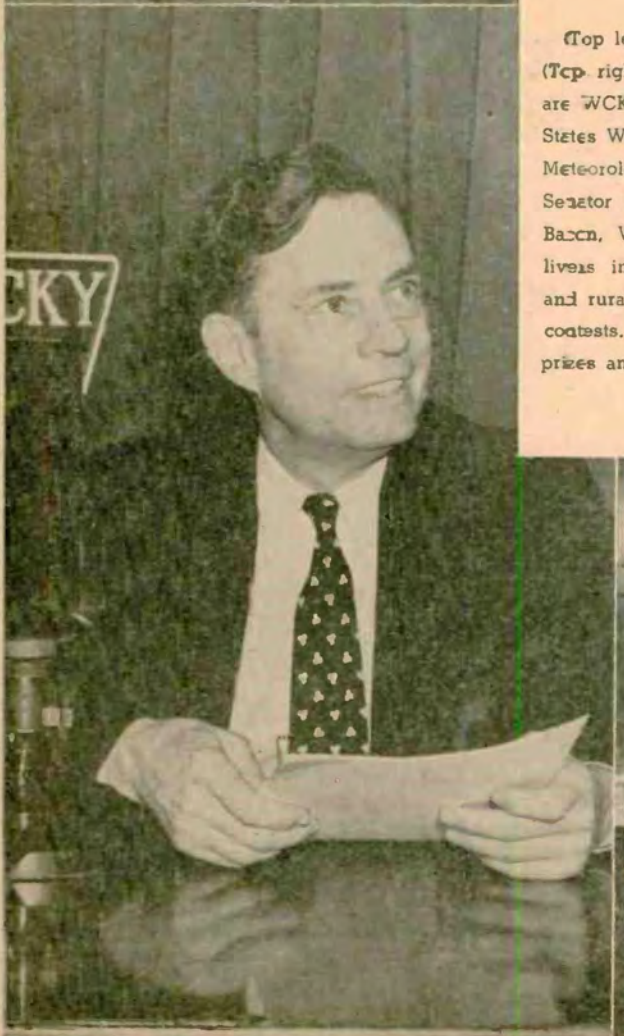
BOB HOPE'S interest is centered on RADIO VARIETIES, but if this reporter were in the same spot, lovely Paulette Goddard would be getting a lion's share of the attention. Both Paulette and Bob climbed up the ladder of success via musical comedies. Paulette was a Follies beauty while the lantern jawed Hope achieved stardom in "Roberta." Hope's famous laugh-getting patter was discovered accidentally. One night at a small theater the manager asked Bob to announce the following act. Hope a tap dancer, had never spoken on the stage before, but he sensed his big chance. After briefly announcing the succeeding show, he went into a gag routine that had the customers clamoring for more. As a result he was booked into the theater the following week as a featured comedian. After that, success was not long in coming.





SOME PUBLIC SERVICE FEATURES OF WCKY

(Top left) Ohio's Governor John W. Bricker. (Top right) Exclusive in the Cincinnati area are WCKY's broadcasts direct from the United States Weather Bureau with W. C. Devereaux, Meteorologist in charge. (Extreme right) Ohio's Senator Robert A. Taft. (Lower left) Milton Bacon, WCKY's Good Will Ambassador, delivers inspirational talks before metropolitan and rural groups and conducts chocolate cake contests. (Lower right) WCKY awards cash prizes and ribbons of merit for best cakes.



RADIO VARIETIES GOLD CUP AWARD

FOR THE MONTH OF FEBRUARY

Presented To

MR. DISTRICT ATTORNEY

★While primarily an entertaining and exciting show, "Mr. District Attorney" renders a great public service in exposing the various rackets that prey upon the American public, directly and indirectly.

★It is one of the few dramas on the air that combines tenses, humor and a sense of the colloquial . . . in its own way, it is genuinely "Americana."

★It strips the glamour from crime, and shows how the ordinary citizen, often against his will, is forced into a situation where he has to deal with the professional crook.

★By dramatizing actual cases taken from the files of District Attorney offices throughout the country, the lesson is driven sharply home that not only the wealthy, but each and every man, woman and child pays \$120 a year to support crime.

★It dramatizes the unsung and tough job continually being done by the law enforcers of the country, and, in painting these law enforcers as human, puts the average citizen in a frame of mind to co-operate unhesitatingly with the law when in a tough spot.

On the air since June 27, 1939, Mr. District Attorney has made a host of friends from coast to coast, and RADIO VARIETIES is proud to present the RADIO VARIETIES GOLD CUP AWARD for the month of February to this production.

Rackets that swindle American people out of billions of dollars annually are brought to light on Mr. District Attorney. The series is designed to show how the enormous flow of money into

attached to the staff of Thomas E. Dewey, declared:

"It is of major importance that the public be made aware of the workings of the District Attorney's Office to achieve a new degree of cooperation without which we cannot win the constant fight against crime in the underworld."

In the name of the Department of Justice, W. K. Hopkins, chief of the Criminal Trial Division of the Federal Department of Justice in Washington, D. C., stated that in the front line of law enforcement in America would be found "that gentlemen whom we hail and salute as Mr. District Attorney."

The character of Mr. District Attorney is a composite of all the right-thinking and right-acting district attorneys in the United States, and a power for good against the forces of evil. He does not confine his activity to the exposing of any one type of law evasion, concentrating instead on the numerous flourishing racket industries.

As a rule, shows dramatizing crime have little individual personality. These broadcasts depend on tight plot, suspense, and scaring the listener. Mr. District Attorney is different. As tense as any other air drama, in its weekly productions, this program gives the listeners a roster of rounded out characters that stand on their own feet as human beings.

Ed Byron, the writer-director-producer of Mr. District Attorney, is one of the keenest men in radio dramatics. Byron has a crime file containing more than 1,000 racket cases and unlimited personal contacts with police reporters, police chiefs, and sheriffs, prison officials, and detectives. He also maintains a complete research department.

Carefully as Ed Byron writes the shows in advance, with a thorough background of each particular racket exposed, he does not hesitate to make last minute changes at rehearsal that give the half hour plays tempo and an air of reality.

Jay Jostyn, who plays the title role of Mr. District Attorney, is a product of Marquette University and the University of Wisconsin Dramatic School. Jostyn made his professional debut in Mil-

waukee at the age of nineteen. After playing in stock on the West Coast, he began his radio career in Los Angeles, moving later to Cincinnati and Chicago.

Jay Jostyn is supported by a cast of top-notch radio performers. They include Vicki Vola, a coast sensation before she came east a year ago; Len Doyle, who's knocking 'em dead on Broadway in Saroyan's "Time of Your Life"; Ethel Owen; Maxine Jennings; Frank Lovejoy; Walter Kinsella; Walter Vaughn, and others.



Jay Jostyn who plays the role of "Mr. District Attorney."



Actress Vicki Vola has a right to smile so broadly — she's just landed the role of "Miss Miller," on Mr. District Attorney, heard Sundays at 6:30 p.m. CST, over the NBC-Blue network.

illicit channels may be prevented.

Mr. District Attorney set the keynote for the series when he declared:

"Every year, corruption and rackets take fifteen billions of dollars from you, the American people! I pledge myself to go after the tops — the higher ups — who are responsible for this corruption, and I don't care how big they are. The surest way to smash corruption and rackets is to expose them to the public and that's just what we intend to do."

District attorneys from coast to coast have acclaimed the aim of the broadcasts. Paul E. Lockwood, Executive Assistant District Attorney of New York,

Perhaps the most important thing that can be said about District Attorney from the dramatic viewpoint is that it does not depend upon tricks, the supernatural, or the impossible. It is as real as a racket expose in your newspaper, but goes behind the bare account of the facts to the human elements involved. Getting over the human quality as it does is the strength of Mr. District Attorney. Harry Salter provides the background and cue music for Mr. District Attorney.

WBAP RUNS A CYCLE

By WILLIAM JOLESCH

1939 which heard such varied radio activity as broadcasts of the beginning of war in Europe and the end of Rudy Vallee's ten-year tenure for one sponsor witnessed equally striking developments in showmanship at WBAP. Jams sessions became a regular part of the schedule, educational programs attracted attention and the airways themselves were the scene of one exceptional broadcast of the final cycle of the thrifty thirties.

Perhaps the station's outstanding feat of the year just passed on to posterity took place 8,000 feet in the air. While flying to Fort Worth to participate in a local "gateway to Hollywood" contest, such celluloid celebrities as Anita Louise, Wendy Barrie, Edmund Lowe and Jesse L. Lasky were interviewed from their plane. On the star-lit night in midsummer an hour was given, over to Hollywood's impressions of itself. The broadcast was made possible through the short-wave facilities of the station, and R. C. Stinson, technical supervisor, and J. E. Maersch, engineer, handled the controls aloft while H. C. Southard, manager of WBAP, and Nelson Olmsted, special events announcer, helped entertain the eager stars. Reception was practically perfect, and the actual sounds suggesting speed and space to grounded listeners were for once completely natural. From a radio production and engineering standpoint, the broadcast was a triumph.

WBAP's pride, its weekly presentation of "Thirty Minutes Behind the Walls" from the Texas State Penitentiary at Huntsville, allures the nation into its confines every Wednesday night at 10:30. Then inmate talent plays, sings, talks and charms the country with its absolute naturalness and genuine sincerity. People look upon the broadcasts with kindness, for behind the prisoners' efforts to amuse others is their ideal to rehabilitate themselves. So when the prison's air show was ready to celebrate its first year, during which 42,000 letters of commendations had been received from thirty-six States, Canada and Hawaii, the announcement was made that the program would be extended to an hour for the birthday party. Between Feb. 22 and March 15, 1939, more than 30,000 letters insisting on the extra time descended on the station. So for once only the title was inaccurate. But the purpose behind the program has never been.

From a standpoint of altitude, WBAP might lay claim to the record set by the Alps, for it owns the tallest skyscraper in the Southwest. The new 653-foot ver-

tical antenna, which it shares with WFAA, Dallas, was dedicated early in 1939, and the entire Texas Quality Network participated in the ceremonies. High point of the salute came when the staff orchestras of WBAP and WFAA, approximately thirty-five miles apart, played "The Eyes of Texas" simultaneously and without benefit of binoculars or television. The lofty girder stands proudly on the Texas plains between Fort Worth and Dallas, a symbol of progress in the day and a beaconlight of friendliness and showmanship in the night.

Education hasn't been overlooked the past year. Early in February Nelson Olmsted introduced his program of "The World's Greatest Short Stories." Once a week for fifteen minutes he reviews what he considers an outstanding short story of literature. Now that the program is a year old it has built up a large audience of discriminating listeners who frequently write in to express their candid opinions. Olmsted appreciates all criticism and strives to profit by it. His wife, Ann Holloway, is a frequent guest when stories are dramatized and is adapt at playing everything from ingenues to angry shrews. The most elaborate presentation of the series has been Poe's "The Raven" which was read with orchestral accompaniment of special music composed by Don Gillis, staff arranger. It isn't often that poetry is used as a great short story, but on the three occasions that Olmsted has deviated from his original plan the response has been surprisingly favorable. The most human feature came when Dickens' "The Signal Man" was narrated. Then Olmsted interviewed a charming old lady who had lived across the street in England from the author. For Christmas the program wanted a seasonal story that wasn't hackneyed. Unable to find one suitable, Olmsted wrote his own. The letters were once again numerous and laudatory, but the author insisted that his story Christmas Eve was not one of the world's greatest.

"Zoo's Who," a feature designed to bolster interest in the city's zoological garden, is also in the educational category. Bess Stephenson of the Fort Worth Star-Telegram staff has built up a large audience with her tales of snakes, elephants, birds and monkeys. She too provides human interest for her listeners. One morning the zoo's chimpanzee, Annabella, was the guest speaker. According to Miss Stephenson, here's part of what went on before the microphone. "Annabella," queried her friend, "what do you think of American men?"

Quick as a flash and aping her catty cousins, Miss Panzee countered with: "They are so charming, so like my own dear kinfolks back in Africa."

WBAP's special events department is worthy of commendation. In January when the new governor was inaugurated, the station arranged to describe the ceremonies and attendant celebration from Austin. Two months later, to commemorate the second anniversary of the tragic New London school explosion in which 280 students were killed, WBAP broadcast the memorial services from the little town in North Texas. Then in May the station was called upon to originate an hour's program for the National Broadcasting Company. The occasion was the Sunrise Americanism Service in Fort Worth with Martin Dies as principal speaker. For the first time in radio history the city was host to listeners of the United States on both networks of NBC. Harold V. Hough, general manager of WBAP, was master of ceremonies.

During the critical days of August and September when the cauldron of war began to boil with increasing ominousness, WBAP adopted a twenty-four-hour schedule so its listeners might be informed of all developments both at home and abroad. But during the year that brought an end to the peace of Europe, the station continued to expand its staff and programs. First to arrive was J. G. Rountree, control engineer, who displayed such proficiency not only in his work but elsewhere as well that he became a bridegroom six weeks later. More recently Eunice Benefield has come to WBAP to sing on "The Jam Pantry," one of the jammiest of jive programs. Rugs are cut and gates are swung whenever this program swings out, and Eunice does her part with the torch.

During the year when Tin Pan Alley gave to music such classics as "Three Little Fishes," "Wishing" and "Well All Right," another song helped a pretty Texas girl to fame. One night in New York Mary Martin of Weatherford, Texas, sang "My Heart Belongs to Daddy" and became a sensation. As something of a Christmas gift to its listeners, WBAP presented Miss Martin when she was a guest of the program of the Light Crust Doughboys, sponsored by the Burrus Mill and Elevator Company of Fort Worth. Of course she sang "My Heart Belongs to Daddy."

1939 was kind to WBAP.

THE LONG AND SHORT OF IT

"Little Ella Long" is six feet four inches tall in her gossamer stockings. "Otto" is five feet four inches tall and almost the same distance around the waist.

Ella and Otto are romantic. Ella is up to her neck in a romance with Otto, and since she is so much taller than her prospective bridegroom, Otto is over his head. Little Ella is definitely on the offense and Otto is holding his own on the defense, but without question is very much interested in the tall, dark and handsome young lady.

The weekly progress of this engrossing romance is broadcast to the world in general each Saturday night, 7 to 7:30 P.M., on the "WLS National Barn Dance." The romantic side of Otto's nature did not emerge until Little Ella came out of the state of Michigan to him.

Little Ella's real name is Beth Creemer, and she is now on the air for the first time in her life over Station WLS in Chicago. She is heard on the Barn Dance each Saturday and can also be heard on the "Smile-A-While" program every Tuesday, Wednesday and Thursday morning, 5:30 to 6:15 o'clock.

Ella's home and birthplace is Detroit, where her birthday is marked on the calendar as October 17, in 1920. Ella has always loved to sing and dance, and her parents encouraged her in this work by providing her with lessons in both for several years.

A few years ago when Ella was just five feet eight inches tall, she decided that she would like to model dresses. That height is the accepted figure for ideal models, but Ella, much to her surprise, did not stop growing until she reached her present measurement of six feet four inches, and consequently, all dreams of displaying beautiful evening gowns and afternoon tea frocks were completely dispelled.

Ella has never been sorry that she grew so tall, because she enjoys bantering with her friends about her superior height. In her own words, "I love being tall. If people don't kid me about it, I kid myself."

Ella's first public appearance resulted in a free trip to the New York World's Fair. She was picked as the winner of the Michigan State Amateur Contest last September at the State Fair, and her prize was the trip to New York. Her favorite dance is comedy ballet. She is usually to be found munching a candy bar at all WLS rehearsals, because candy and mashed potatoes are her favorite foods and potatoes mashed are hard to find in a radio studio.

Otto's real name is Ted Morse, and his hometown is Topeka, Kansas. Otto knew almost from the start of his tuneless life what he wanted. When he was a small boy he never missed an opportunity to show his parents or relatives the music section in his favorite mail



LITTLE ELLA LONG AND OTTO OF THE WLS NATIONAL BARN DANCE

order catalog that displayed the musical instruments, and his finger invariably pointed to the cornets. One day he received permission to buy the one of his choice, and from the day he ordered the instrument until it arrived at his front door, Otto made life miserable for the postman.

Finally the great day dawned, and with feverish fingers our hero opened the package. He had his beloved cornet! Now all that remained was to learn the intricacies of playing it, but that was a minor item in Otto's life.

He took to the cornet like bacon to eggs, and soon was making life noisy and — well, let let it go — for his parents and their neighbors.

Jumping a few musical years in Otto's life: when the war came along, Otto

went over seas with his National Guard unit band and soon became director of the 139th Infantry Band of the 35th Division, A. E. F. After the war Otto started in Chicago with a musical unit that traveled all over the country in vaudeville. Returning to Chicago, he joined the staff of Station WLS, then moved on to radio work in St. Louis and finally back again to Chicago.

Otto has two weaknesses: he will get out of bed any time of night to follow the firetrucks to a big fire; and he likes nothing better than watching circus trains unload.

Otto is not married, as yet, but somebody has tipped Little Ella off that this is Leap Year — and anything is likely to happen!

MEET GRACE WILSON

In show business, it's a long way to the top. On the climb up, one meets a lot of people on their way down, for the stay at the top is short, very short for most. But not so with Grace Wilson, contralto soloist at WLS, Chicago.

She reached top levels in three careers before she turned to radio—and she has been at the top in radio for more than 15 years.

For her first career, she was a child actress in a troupe with the great Richard Mansfield at the age of four; Grace toured the country over in musical comedy and vaudeville; she was a homemaker, wife of a prominent Chicago surgeon. Then tragedy struck: the doctor died, and Grace turned again to show business, a new kind of showmanship, for radio had entered the picture.

Grace Wilson has been ever thankful for radio, for this new branch of the entertainment world permitted her to keep that which she had always wanted and never had had before her marriage: a home. Almost from the time she had made her debut at the age of four, Grace had "lived in a trunk" as she toured the country. But today, she has a home of her own in a quiet, tree-lined street in suburban Chicago, in Riverside, from where she drives in almost daily for her various radio programs on WLS.

Amalia Kelo, of light opera fame, was Grace Wilson's mother. She had hoped in her daughter to develop the talents which would enable Grace to continue the mother's career. Before Grace was even four years old, her mother sat at the piano and coached the little girl for hours.

"For a time," says Grace, "I guess mother thought I was just about hopeless. It was a long time before I could even carry a tune."

Only a few months later, however, Grace made her debut — but not as a singer. She opened in Toledo, Ohio, with the great Richard Mansfield, then playing the title role in Rostand's "Cyrano de Bergerac." She continued her work as a child prodigy, and when her mother returned to the road in "The Moth and the Flame," starring Herbert Kelsey and Effie Shannon, Grace carried the role of a little boy in the production.

When she grew a little older, Grace spent several years on tour with musical comedy companies, among them the Nora Bayes and Jack Norworth "Show-girl" troupe. Then came vaudeville. It was hard work: several shows a day, rehearsals, then "home" to a hotel room or a train, packing and unpacking. Show business kept her away from her father and brother most of the time, and Grace longed to settle down in a permanent home.

Her marriage to Dr. Henry Richards promised to fill that longing. There



Grace Wilson is a regular performer on the WLS National Barn Dance, heard over WLS from 7 to 12 p. m. each Saturday, and frequently on the NBC portion, 8 to 9 p. m. CST. In addition, she has two programs of her own each week, at 6:45 p. m. Wednesday and Friday; appear on "Merry-Go-Round" at 2 p. m. Saturday, and on "Everybody's Hour" at 8 a. m. Sunday

were a few years of great happiness, only a few, for Dr. Richards died in 1922. So Grace Wilson bravely picked up her career again, prepared to return to roadshows.

But show business had changed with the advent of radio. Radio needed singers, and radio would let Grace Wilson have her home. So it was to radio that Grace turned. She sang on several stations about Chicago, but in those early days, radio stars were not paid for their work. However, as a popular radio singer, Grace had as many well-paid personal appearances in theaters as she could handle. Then, too, music publishers were willing to pay radio acts to sing their songs. Thus Grace Wilson made a good living.

"Song plugging" was nothing new for Grace. In her earlier stage days she had sung many a new tune for the publishers, songs that became the hit tunes of the day. It was the famous publisher, Will Rossiter, who gave her the title of "The Girl with a Million Friends," using this descriptive phrase under her picture on numerous pieces of sheet music.

Grace is not only an old timer in radio; she is an old timer at WLS. On April 12, 1924, WLS first came on the air. Grace Wilson sang on that opening program and has been with the station

ever since, more than 15 years. One of the songs which Grace sang on WLS in those early days soared to the heights of a best seller, and she still sings it occasionally on the WLS National Barn Dance. It is "Bringing Home the Bacon."

One night when it was a new song, Harold Safford, then an announcer, now program director at WLS, introduced Grace as "The Bringing Home the Bacon Girl." The title stuck, soon replaced "The Girl with a Million Friends," and even today Grace Wilson is frequently introduced as "The Bringing Home the Bacon Girl."

Grace receives more than a thousand fan letters each week and tries to read every one of them personally, for the majority are from old folks, children and shut-ins. They are her friends, she says, and she loves to sing for them.

"My whole heart goes into every song I sing and every word I speak," Grace says. "Nothing makes me happier than the kind letters from listeners and to know that my efforts have given joy to others. These friendly letters don't make me proud. They just make me happy — extremely grateful for the gift of a voice, a personality or whatever it is that makes these folks feel so friendly toward me. God has been awfully good to me."



CAMERA CARAVAN

1. Cecil B. DeMille recently started his fifth season of "Radio Theater" programs heard over CBS, Mondays, 8 p.m., CST. 2. Kate Smith who goes in for winter sports in a big way, cuts a few fancy figures in the ice at Lake Placid, New York. 3. Bill Thompson who is heard as Old Timer, Horatio K. Bowen and Nick DePopulus on the Fibber McGee show is enjoying the latest issue of "Radio Varieties" with Jane Travis, who plays "Stormy Wilson" in "Gilligan's Island". 4. The two happiest people in America, Connie Boswell and Alce Templeton who, despite their handicaps, have reached the pinnacle of success in their respective fields. 5. Basil Rathbone, stage and screen star is heard in the title role of "The Adventures of Sherlock Holmes". 6. Favorite of America's movie-going millions, Hedda Hopper is famed for her charming portrayals of smart, witty woman. 7. Ned Sparks, the nation's foremost soapstar. 8. Left to right are maestro Carl Hof, glib-tongued Arlene Harris, vocalist Don Reid, Billy House, Marie Greene and gen at Al Pearce. 9. Betty Garde and young Kingsley Colton of "My Son and I". 10. Esther Ralston, well-loved by movie fans for many years, comes to radio as Mercedes Hudnal in the serial drama "Our Gal Sunday". 11. Don Wilson, who heckles Jack Benny in six delicious ways on the Jail-O program. 12. Burgess Meredith, screen and radio star, is master of ceremonies on Columbia's "The Pursuit of Happiness". 13. The cast of "The Godbergs" — "Rosey" played by Mrs. Gertrude Berg, and "Jake" played by James R. Waters. 14. The Andrews Sisters — Maxene, Patty and LaVene — give out with some "hot licks" with Glenn Miller, America's No. 1 bandleader. 15. David Ross, one of radio's foremost announcers is heard on Wayne King's program.



VANDERBILT UNIVERSITY STARTS FRANCIS CRAIG ON SUCCESSFUL CAREER AS THE SOUTH'S FAVORITE DANCE MAESTRO



Francis Craig, left, at the piano with his orchestra, who have made musical history in the South

Twelve years ago, Francis Craig, was trying hard to concentrate on political science and mathematics in his undergraduate days at Vanderbilt University. But it was pretty hard, this concentration on dates and figures, when what the young college student was really interested in were musical figures and dates for his new jazz band. Like all musical units of this time, the Francis Craig orchestra of 1923 was known as a jazz band — in fact it was named the Vanderbilt Jazz Band. That was just a little more than the Chancellor of the distinguished Southern university could stand. In 1923, Paul Whiteman's apostolic work had many converts, but not among college presidents. Francis Craig was told he must either disband his jazz orchestra, change its name, or else leave the University.

One choice was enough, but Craig took two, he changed the name of his orchestra and left school. That decision of the present Southern Dance Maestro had an important effect in the lives of

these four great radio stars of today:

James Melton, Phil Harris, Irene Beasley, and Kenny Sargent.

Francis Craig was playing a series of dances for the University of Georgia Junior Prom in 1923, just after leaving the academic world as a student, when a Georgia student came to his hotel room and asked for a job. "What kind of a job do you want?" Craig asked. "Well, after listening to your band last night I came to the conclusion that you could use another saxophone. I came to another conclusion, too: I'm that saxophonist." Francis Craig was sorry, but what he actually needed was a singer, not a saxophonist. Whereupon the Georgia student gave a vocal rendition of "Deep in My Heart" that had the young Nashville maestro with his own heart in his throat. The Georgia student's name was James Melton, and he got the job. In fact, in much the same manner, James Melton later got another job in New York that started him on a brilliant career.

After three years of playing saxophone and singing with the Francis Craig Orchestra at the Hermitage Hotel and WSM in Nashville, James Melton undertook the training of his voice. He had the encouragement of Craig as he several times missed dance engagements to study voice with Signor De Lucca at a local conservatory of music. Five years after their meeting on the University of Georgia campus, Francis Craig and James Melton went to New York — Craig for a two week's vacation, Melton to offer his talents to the big City.

It was in the Spring of 1929 that the two Southerners made what was for each a first trip to New York City. It didn't take them long to find their way to the offices of the important producers. First offer was from the Keith Circuit for a twelve weeks' engagement, Melton as soloist, Craig as accompanist. (At that time, Craig, as many conductors, played in the orchestra.) This offer was refused inasmuch as Francis Craig had an orchestra to manage and was in New York

merely on a vacation. Then followed two weeks in which only a modest offer from the Shuberts turned up to encourage Melton.

It was time for Craig to return to Nashville, and it was then that James Melton faced an important crisis. He was broke in New York, but with a job waiting for him back in Nashville he had to decide to stick it out or go back. Melton decided to stay, and he persuaded Craig to accompany him on one more try before the maestro returned to Nashville. Together they went to the office of Roxy. It was the same old story. Scores of applicants for singing jobs were there with him, and he didn't have even a chance to get a hearing. Melton fingered the money in his pocket, looked about him cautiously, then defiantly burst into song.

It was so loud that Roxy himself came out of his office into the corridor to see what all the commotion was about. "What do you want?" he demanded of Melton. "A chance to sing for you" replied Melton in a genuine Southern drawl, his teeth glistening in a smile. The stern outline of Roxy's face relaxed, and he, too, smiled. He showed the young Southerners into his office, called for Erno Rapee, and pointed Craig to the piano. For twenty minutes Roxy and Rapee listened to James Melton. After that twenty minutes James Melton was one of Roxy's gang and on his way to a glorious career.

The next day Francis Craig returned to his orchestra in Nashville at WSM. The next time Melton returned to Nashville — five years later — it was to appear in concert before an audience of 5,000 at the Ryman auditorium. Oddly enough the man who succeeded James Melton in the Francis Craig organization — another combination of saxophonist and singer — is now one of radio's most popular romantic voices. His name is Kenny Sargent, the mention of which is now said to cause thousands of feminine hearts to beat faster. Craig heard Kenny Sargent playing with an orchestra in Memphis shortly after James Melton went to New York. He signed him immediately.

In the summer of 1930, the Craig orchestra was playing an engagement at the Chase Hotel in St. Louis. Kenny Sargent was in the saxophone section and was featured in numerous vocal choruses. After the third day of their engagement at the Chase Hotel, the manager sent for Francis Craig "Now you understand, Mr. Craig, both the patrons and I like your band. We want you here for the summer's engagement. But I'm afraid that will be impossible unless you silence that crooning saxophone player." "You mean Kenny Sargent?" "I don't know what his name is . . . but you'll have to get rid of him. We'll simply have no crooning like that in this hotel." For eight weeks Kenny Sargent played saxophone for Francis Craig and did absolutely no singing . . . by demand. Just as college presidents have now come to understand "jazz bands", so the American public has

come to understand and even appreciate "Crooners" — or at least some of the people have learned to appreciate some of the crooners.

Before Kenny Sargent joined the band and in the early years of James Melton's years with him, Francis Craig had a young girl singer, perhaps one of the first bands in the country with this innovation. This was back in 1925, just after Craig had come in as WSM Dance Maestro. Each week-end Craig would feature a girl singer from Memphis, Tennessee. Pretty Irene Beasley was teaching school in Memphis and had entered radio as a sideline when WSM opened in 1925 on a 1,000 watt transmitter.

She would travel the 250 miles to Nashville, appear on program Saturday and Sunday and be back in Memphis in time to call roll, correct papers, and



FRANCIS CRAIG

spank any sassy pupils on Monday. Later after success at WSM and other radio stations, Irene Beasley decided to major in singing and leave the kiddies' spankings to other hands. As matters later turned out, this was a break for Irene and radio — not to mention the kiddies.

The fourth "discovery" of Francis Craig was Phil Harris, a Nashville boy. For some time Craig refused to give Harris a job, thinking he was too much of a clown. He drummed around on other jobs until one day when Craig's regular drummer failed to show up for work.

Phil Harris got the job, one he'd been after for two years. He was a "wow" with the drums, Craig now recalls. But more than he wanted the job he'd been seeking for two years, the Nashvillian wanted to go to Hawaii. Soon after he joined the Craig unit, Phil Harris heard about a band that was going to play an engagement in Honolulu. Nothing would do for Phil Harris but that he should join with them. He went to Francis Craig and asked to be relieved of his signed contract.

While he couldn't understand a fellow who, after trying two years to land a job, wanted to leave nine weeks after landing it, Craig wouldn't hold Harris against his will. So Phil Harris followed the well known prescription and went West — with well-known results. When he finally returned all the way East, it was a march of triumph.

Thus four stars of radio have spent their formative years with Francis Craig, who despite the fact that he's still in his early thirties, is known as the "Dean of Southern Orchestra Leaders." Francis Craig and his orchestra have held the top-notch position among Southern bands for some years — largely because of Craig's ability to spot and feature unusual talent and his smooth music.

Right now the Craig musical organization features "Pee-Wee" a fifty-four pound negro mascot, who would almost steal the spotlight from any star. He has more personality than any "discovery" Craig has ever made, according to no less authority than the noted Southern Dance Maestro himself. When Craig first saw him, "Pee-Wee" was a likeable bell-hop in a Montgomery, Alabama Hotel. No amount of money could induce "Pee-Wee" to leave "Marse Craig." It's no small feat to hold a dance orchestra in the top ranks for twelve years. Add to this the fact that for a ten month period, Francis Craig was ill and forced to recuperate in Denver while his orchestra was playing in Kansas City, Cleveland and Nashville. Then you've got a fair-sized idea of the accomplishment of the present WSM Dance Maestro.

Just now Francis Craig and his orchestra, with Pee-Wee, are featured over the Red network of the National Broadcasting Company every Monday night and on numerous WSM production shows. In between, he hops about the South playing Junior, Senior and Freshmen hops at colleges.

Francis Craig had to make an important decision more than twelve years ago. The Chancellor of Vanderbilt University just didn't understand a young student who was always tapping his desk as if it were a piano keyboard. Francis Craig chose a career as orchestra leader. Because of that choice twelve years ago four great radio stars' lives were affected, and Francis Craig started himself on the road to preeminence in the dance field of the South and nation.

❖ 1940 LOOKS AT TELEVISION ❖

"Nobody asks me to a party anymore. I'm a bore. I always talk about television."

This from a sandy-haired Kentuckian, Thomas Lyle Riley, one of a group of directors employed by the National Broadcasting Company to arrange and produce the shows that unfold on the magic panel of television.

Director Riley devotes himself so exclusively to his work because he feels that his medium demands it. The successful artist of today cannot afford to be a specialist, he thinks. He must explore all forms of artistic expression — music, photography, the stage, the screen, radio, painting and writing — and not be loathe to use more than one to convey his idea. Television, in his mind, offers the golden opportunity for employment of a combination of artistic forms and Riley works hard to absorb the lore of all the means of expression so that he will be able to borrow the advantages of each and blend them for use in his medium.

As Riley explains, television is still in an experimental stage. But its future is certain now. It's only a matter of time before a national network is created. The first leg, from New York to Schenectady, will soon go into service. The young director points out that prices of sets may drop in the future.

Variety Of Programs

Programs to date have not been limited in type. Producers are feeling out their medium, testing audience reaction, experimenting with the tools they have at their disposal. The National Broadcasting Company broadcasts at least an hour every afternoon and an hour every evening every day of the week save Monday and Tuesday. Moving pictures are a popular type of program. Short variety acts including vaudeville, fashion show and demonstrations are another. The quiz show, or unrehearsed vox pop program where the announcer directs a quiz, a spelling bee or talks to the man on the street has immense audience appeal. The play, another type of program, calls for the producer's highest effort. Outside the studio, the mobile unit picks up sporting events — boxing, wrestling, football, hockey, etc. — and catches news stories on the march, events of vital interest parading across the screen in the living room of the listener while they actually are taking place.

Riley thinks a comparison of television production technique with that of the stage and the movies is the most apt way of demonstrating the advantages, the limitations and the possibilities of the new medium.

The men who direct and produce the programs you hear are working constantly to perfect their medium. What are they doing? What are their views of the future? What are they doing about them? With a view to answering these questions the National Broadcasting Company presents an interview with its program producers and directors.

The television producer takes advantage of all his theatrical background in directing a television show. In many respects direction of the two are identical. But one limitation must be kept in mind. Iconoscope cameras are not equipped to televise sets which cover a large space. The area which one camera will cover is still small. Similarly, they cannot take impressions of large groups of actors.

On the other hand, the television director, with three cameras at his disposal, can shift from set to set during the action — in the same manner that a moving picture director does. On the stage, this cannot be done, and to achieve a change of scene the director must ring down the curtain or black-out one portion of the stage—a clumsy procedure which results in a choppy production. Again, television can take advantage of all the tricks used on the screen — angle shots, close-ups, concentration on a section of the stage—and thus heighten the visual effect to the audience.

Both television and the stage have one advantage over the movies. Both convey action which is happening at the moment. The audience is always impressed with the magic of witnessing an actual event rather than a cold record of what already has taken place.

Television And Movies

The essential difference between movie production and television production lies in the fact that the continuity of the former is continually broken. One scene is filmed today and a preceding one a month later. Retakes are numerous. But in television, as in the theatre, action is continuous with no leeway for mistakes.

But television production cannot be too closely compared with stage or screen production. In the first place the television director must set a faster pace for his program for the mechanical reason that a person watching the small screen is required to concentrate more intensely. Therefore the tempo must be stepped up not only to maintain interest

but also to cram the same story into a shorter time.

In choosing and adapting material the television director must keep his audience in mind. The result of his work, like that of the radio producer, will enter the home, and the material must be fit for home consumption. The producer can assume that the calibre of his audience resembles that of the movie audience. The reactions of John Q. Public to sound entertainment are much the same whether rich or poor.

Once a national network is established or approximated, according to Riley, the creator will find in television the most perfect medium for the transmission of his ideas to other persons. His audience then will be a nationwide group. The effect of this visual impression will enhance the creator's idea. And he will be able to work with all the tools of stage, screen and radio—dialogue, pantomime, music, sets and props and sound effects.

Peeks At Future

Peeking into the future Riley sees television as a potent factor in education. Classrooms over the air will allow the students to witness practical demonstrations of the subject he is studying. Its social potentialities are equally startling. For the first time persons all over the nation will be able to sit in their homes and see as well as hear an individual — whether politician or churchman or lecturer — addressing them.

The most popular type of programs in the future, Riley believes, will be the roving mobile unit broadcasts, the dramatic and musical show and the unrehearsed vox pop show. The director, he thinks, will continue to be the most important single factor in the show. Then as now he will be able to make or break the program.

Riley spends all his time with television. He has no office hours but works in the studio during the day and at home in the evening. When he isn't studying or working with television production he is engrossed in keeping up with the allied or integrated arts, the stage and screen and music. He is an expert amateur photographer.

Riley brings to television a wide experience in sound broadcasting, a brief newspaper record and a turn in the theatre. He began his career in the entertainment world as a "boy wonder" magician and before he landed in Radio City in 1934 had seen a season on a Mississippi show-boat and five years in radio announcing, writing and producing.



JOHNNY GREEN YOUNG MAN WITH A TUNE

Top left, Francis Adair - Center, John Roventi, famous midget Call Boy - Top right, Genevieve Rowe - Lower L, Announcer Charles O'Connor - Lower Right Maestro - Songwriter Johnny Green



Known for a decade after his emergence from Harvard as "the young man with a tune," Johnny Green is now being called "the triple threat band man" because he is heard on three major radio networks as conductor of the orchestra on "Breezing Along" and "Johnny Presents."

Johnny got his first title largely as a result of the excellent tunes he created, such as "Body and Soul," "Out of Nowhere," "I've Got a Heavy Date," "I Cover the Waterfront" and the semi-symphonic "Night Club Suite."

A Harvard graduate at 19, Green had made his radio debut five years before that as leader of a dance band called "The Harmonians" — yes, he was only 14 at the time. A year later — at 15 — he wrote his first big hit, "Coquette." Then he met Gertrude Lawrence and wrote "BODY AND SOUL" for her. Somewhat later he became her pianist-accompanist.

It might be said that Johnny began his professional career when he became a rehearsal piano player at the Paramount Studios in New York. Working his way up to composer, arranger, conductor, and finally to music advisor, Green left Paramount for his first commercial program on the air in 1933. Musical shows both on this and the far side of the Atlantic have featured his songs and he, himself, has been in vaudeville with Ethel Merman, Buddy Rogers, James Melton and others.

Johnny Presents, as a radio program, rates well among network attractions. Its identifying call is regularly sent out over the air by a famous midget known as Johnny the Call Boy. The shortest star in radio, Johnny has the longest running contract in the industry! It's a life contract! A real call boy, he was working at the Hotel New Yorker when the sponsors heard him and induced him to take an audition. Born John Roventi in Brooklyn, Johnny weighs 52 pounds, is 43 inches tall and has brown hair and eyes.

The feminine soloist with Green's orchestra — Genevieve Rowe — is an Atwater-Kent Radio Auditions winner and the daughter of Neill O. Rowe, dean of music at Wooster (O.) College. Since her mother is also an accomplished musician, Miss Rowe has been singing ever since she could talk. She is also winner of the National Federation of Music Clubs contest.

"The Swing Fourteen," one of the most popular features on the "Johnny Presents" program, curiously enough is not made up of night club and theater "swingsters." Instead, each of the members of this hot-singing group have a musical background that is the antithesis of jazz.

Frances Adair, who does the "Blues" specialties on the program, started concert singing at seven as one of those child prodigies. We have already seen what Genevieve Rowe has in her past.

Glen Cross, baritone soloist of the "Swing Fourteen," used to be a church singer, and Roger Kinne, the bass, still continues to study with an operatic vocal coach.

Fred Roberts sang tenor roles with the American Opera Company, and William Hargraves sang bass with the same company. Floyd Sherman, who does the tenor soloing for the group, won a place in an Atwater-Kent contest.

In fact, the only members of the group who specialized in torchy tunes are Beverly Freeland, Judy Freeland and Helen Jackson, who were once billed as "The Blue Flames" and are now the "Swing Trio." But even these girls have served their musical apprenticeship by singing in the choruses of local opera productions.

Johnny Presents, as heard over the NBC-Red network at 7:00 p.m. CST, is directed by Jack Johnstone, former newspaper man. Max Marcin is author and Charles O'Connor is announcer. The theme tune is "On the Trail" from Ferde Grofe's Grand Canyon Suite. Johnny Presents Breezin' Along, heard each Wednesday at 7:00 p.m. CST over the NBC-Blue network, with a repeat at 10:00 p.m., features David Ross as narrator, O'Connor as announcer and Marcin as author of "Pipe Dreams." Jack Smith is tenor on this show and Beverly and her Bel-Aires, the swing-swing group.

(Continued from Page 7)

FAVORITE RECIPES OF RADIO STARS

ated them. Clark Gable requested a private talk with Peggy Mitchell, called her "the most fascinating woman I have ever met." She, in turn, thought him "wonderful."

That night came the climax of the three-day festival — the world premiere of the motion picture "Gone With The Wind" — and a premiere such as Hollywood, famous for its premieres, never saw. Loew's Grand, dressed up in a false facade representing "Twelve Oaks," was ablaze with four billion candlepower of light, making Atlanta for the evening the brightest city in the world. Julian Boehm, outstanding civic leader, served as master-of-ceremonies, greeting the celebrities as they stepped from their cars and bringing them to the microphone to speak to the radio audience before entering the theatre. Streets and sidewalks were jammed with crowds who stood for hours awaiting a glimpse of the stars. And certainly they saw the greatest assemblage of motion picture figures ever gathered together at one time in a city outside Hollywood — and, in addition to stars and film executives, a generous sprinkling of notables from many other fields — Charles Edison, now secretary of the navy, former Senator William Gibbs McAdoo, Mrs. Eleanor (Cissie) Patterson, publisher of the Washington Times and Herald, John Hay (Jock) Whitney, James R. Cromwell, husband of Doris Duke Cromwell, Major Lenox Lohr, president of NBC and William Paley, president of CBS with their wives, to name only a few. And there was also Margaret Mitchell, the smiling, petite woman who had made the whole thing possible, whose show, everybody agreed, it was.

There are only 2,031 seats in Loew's Grand Theatre. Therefore there were tens of thousands of people whose disappointment at not getting tickets for the premiere was a real and moving thing. Kay Kyser, with a mixture of true Southern graciousness, agreed to forego the performance himself and stage another dance at the city auditorium for the many who wanted to join in the fun but whom the Grand's limited capacity couldn't provide with seats. Again WSB attended the dance, awarding its listeners with another half-hour of the famous Kay Kyser music.

By breakfast time next morning hardly a celebrity was left in the city on which the stars had fallen so profusely for the past three days. Planes leaving during the early hours had spirited most of them away. But Atlanta was left with glowing memories of the biggest event the city had seen since Sherman burned it to the ground that November day in 1864. And WSB had kept its audience constantly on the sidelines as the whole affair unfolded, turning in as comprehensive radio coverage of a history-making occasion as a single broadcasting station ever achieved.

Your RADIO VARIETIES reporter queried some of your favorite airline personalities on their food fancies and found them very positive in their likes and dislikes. What's more, most radio stars have certain delicacies they enjoy cooking themselves. Here are the favorite recipes of some popular radio headliners:

GRACIE ALLEN — 1-2-3-4 CAKE

Gracie prefers this cake because the recipe is so easy to remember —

- 1 cup shortening
- 2 cups sugar
- 3 cups flour
- 4 eggs
- 4 teaspoons baking powder
- 1 cup milk
- Flavoring

Cream the shortening and sugar and add the eggs. Mix and sift flour and baking powder and add alternately with the milk. Flavor. Place in layer pans and bake twenty minutes in 375 F oven. Gracie likes chocolate nut filling and icing.

JUDY GARLAND — BAKED ALASKA

'Though Bob Hope's songstress sings music that's definitely hot . . . her taste in food runs to sweet —

- Vanilla ice cream
- Sponge cake
- 4 egg whites
- 4 tablespoons powdered sugar

Pack the vanilla ice cream in a mold and freeze hard. Beat the whites of the eggs until light, and the powdered sugar and whip until light and dry. Turn the ice cream on to a sheet of sponge cake placed on a board, and cover it thoroughly with meringue. Dust with powdered sugar and set the whole in a hot oven for a moment to brown. Place on a serving platter and serve at once.

HUGH STUDEBAKER — AZTEC BAKED BEANS

The star of "Midstream" picked up this dish when he was an Indian trader in the southwest —

- 3 cups cooked red beans
- 1½ cups canned tomatoes
- 1 pimiento, minced
- ¼ cup deviled ham
- ¼ cup onion, minced
- 6 strips Canadian bacon or corned beef.
- ¾ teaspoon mustard
- Dash pepper
- ¾ teaspoon curry powder
- 1½ tablespoons molasses
- 1½ teaspoons sugar
- ¼ teaspoon salt

Mix all ingredients except the meat; turn into greased casserole, arrange meat on top, and bake in 350 F oven, about thirty minutes or until smoked meat is crisp.

ARTHUR LAKE — DAGWOOD SANDWICH

It might be just the influence of his "Dagwood" characterization on the "Blondie" series, but Arthur Lake's favorite dish is a sandwich, using all the odds and ends in the refrigerator. He starts with two slices of rye bread, adds one or two slices of meat (left over from dinner), generously dabs on relishes and sandwich spreads, and finishes with a slice of cheese and some lettuce. WARNING: consult your physician before attempting this one!

FIBBER McGEE — DUMPLINGS

The Wistful Vista teller-of-tales clings to the tried and true when it comes to food. His favorite dish is beef stew with plenty of dumplings.

- 2 cups flour
- 4 teaspoons baking powder
- 1 cup milk
- 1 teaspoon salt
- 2 tablespoons fat

Sift together the dry ingredients, cut in the fat, and add the milk slowly. Drop by spoonfuls on top of the stew, cover tightly and cook twelve minutes. Dumplings must rest on the meat and potatoes and must not settle into the liquid. Do not uncover the dumplings until they have steamed twelve minutes.

(If you like this service column . . . RADIO VARIETIES will continue it as a monthly feature.)

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INTIMATE NOTES FROM HOLLYWOOD

When Robert Taylor was Jack Benny's guest star on the NBC Jell-O program last year, he kissed Mary Livingstone — Mrs. Jack Benny, you'll recall — so thoroughly that Jack actually showed signs of pique. The kiss took place during the broadcast, so there wasn't much Jack could say or do about it. On the eve of the Bennys' 13th wedding anniversary, Jack turned the tables on Mary. He invited Barbara Stanwyck as his Jell-O guest and — in a spirit of fun — implanted on Barbara a kiss that lasted exactly sixty seconds. As Miss Stanwyck, or Mrs. Robert Taylor, went back to her seat, she was heard to say: "Did he smear my lipstick! I thought I was never coming up for air!" The Jack Bennys were married in his home town, Waukegan, Illinois, in 1927. It was love at first sight when Jack first met Mary. He was on a shopping trip and she was selling hosiery in a Los Angeles department store.

Charles Boyer is a doctor of Philosophy from the Sorbonne, but he doesn't take the degree half as seriously as he takes his radio work on the NBC Woodbury Hollywood Playhouse. Boyer will not pose for pictures or grant any interviews before a broadcast. "I would be delighted to do it, but please, after the program," is his stock answer to any demands on his time.

The first and only animal ever to be permitted to enter the NBC Chase & Sanborn Hour studio in Hollywood Radio City was a seeing eye dog leading his blind mistress. After sitting through the show in a front row seat, she had the animal lead her to the edge of the stage and requested permission to see Charlie McCarthy. Edgar Bergen obligingly permitted her to examine the dummy with her fingers and explained his working parts. "Thank you, Mr. Bergen, so much," said the woman. "I can really visualize Charlie now and I'll listen to you every Sunday with even more interest."

Eddie Anderson, who plays Rochester, the butler, on Jack Benny's program, has more sports interests on the outside than a New York promoter. He manages a prize fighter, races horses, flies airplanes and even backs jalopy races. And he takes every one of them seriously. Last Sunday he received a message at Radio City to call the long distance operator at Caliente, Mexico. "Nothing doing, I'm not going to call her back," said a perturbed Rochester. "It's about that race horse I had running there today. I'm afraid to call back. He's either broken his leg and they had to shoot him, or he won the race. I just couldn't stand the shock either way."

Hal Peary, the character actor and comedian featured each Tuesday night on the NBC Fibber McGee and Molly broadcasts, is frequently on call for other Hollywood dramatic shows, such as the Hollywood Playhouse. Working with Charles Boyer recently, members of the cast, including Peary, were required to supply an ad libbed background of crowd noises for a street scene. Paula Winslow thought it would be perfectly natural to ask Peary a question. "Where," she said, "can I get a cup of coffee?" "At the bowling alley across the street right after the show is over," replied Peary loud enough for all the "ad libbers" to hear. If you heard the "crowd" laugh on the air, you can blame — or credit — Mr. Peary.

Lovely Irene Rich continues to be one of Hollywood's busiest persons despite her perennial resolutions to "let down and take things easy." Miss Rich's current activities, outside the NBC broadcast for Welch's grapejuice, are a serious study of painting and shopping for a ranch in San Fernando Valley. The 47 acres she purchased two years ago near Chatsworth have been turned over to an oil company of well drilling experiments. Now that her youngest daughter, Jane, is happily married and the eldest, Frances, is occupied with sculpture, Miss Rich plans to build a ranch home in the West.

A home on the range is also occupying the thoughts of Bob Burns, the NBC jester of the Kraft Music Hall. Burns is planning to building a low, rambling ranch house on one plot of the 340 acres he has scattered all over San Fernando Valley, over the mountains from Hollywood. Born close to the soil at Van Buren, Arkansas, Burns thoroughly loves farming, and is making all his land pay with productive crops. His son, Bob, Jr., now 18, also has caught the outdoor bug. He is sidetracking his study of bacteriology at the University of California at Los Angeles to take up horse doctoring. Young Burns recently

purchased a jumping horse for \$125 and just the other day refused an offer of \$500 after winning scores of cups and blue ribbons with it at shows in the Hollywood area.

Martha Tilton, who used to sing with Benny Goodman's orchestra, is now one of the NBC regulars in Hollywood, starred on various shows . . . Marion Butler, the vocal star, is only 15, wants people to think she's older and sucks on a lemon between each song to clear her throat . . . Barbara Jo (Vera Vague) Allen takes her scripts to a coffee shop across the street to study them before each broadcast and forgets to bring them back every time . . . Meredith Willson is taking up tennis and putting finishing touches on a new symphony about California Missions . . . Edward Arnold got writer's cramp from signing his name to copies of his autobiography, "Lorenzo Goes to Hollywood," for members of the Good News of 1940 audience after the broadcast . . . Phil Harris has a five gaited horse but won't ride it with an English saddle, preferring the greater security of a western saddle with a horn to grip . . . Don Wilson received a personal message of congratulations from John Royal, NBC's vice president in charge of programs, on winning the New York World Telegram poll as the nation's best announcer for the fifth consecutive year. It was Royal who gave Willson his first network job as an announcer . . . Connie Boswell recently spent most of two weeks in bed with a severe cold but insisted on coming to the broadcasts and sang so well each Thursday that even the producer of the Good News show didn't know she was ill . . . Dorothy Mesmer, pretty, red-headed leader of the Music Mads on the Kraft Music Hall, will become Mrs. Jack Wormser, wife of an NBC sound effects man, in February . . . Kathleen Wilson caused a traffic jam at an outdoor market the other day, but not because she's Claudia of One Man's Family. She was wearing a striking new raincoat of transparent silk oilskin, and all the women wanted to know where they could buy one like it.

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WSM-NASHVILLE TENN.

RADIO TIME TABLE

50,000 Watts—Clear Channel

NBC Red and Blue Networks

Only WSM live talent originated programs listed

* indicates Monday thru Friday.

** indicates Monday thru Saturday.

NEWS (CURRENT EVENTS)

- 7:30 am.—Morning News**
- 8:45 am.—WSM News**
- 12:30 pm.—Noontime News**
- 3:00 pm.—A Woman Looks at the News*
- 5:30 pm.—Early Evening News**
- 10:00 pm.—The World In Review*
- 12:30 pm.—Undercurrents and Current Events, Sun.

SPORTS

- 5:40 pm.—Sports Review**
- 10:30 pm.—Sports Review*

AGRICULTURAL

- 12:45 pm.—State Department of Agriculture*
- 4:45 pm.—Market Reports*
- 11:00 am.—Farm Scrap Book, Tue.
- 5:15 pm.—State of Tennessee, Fri.

POPULAR MUSIC

- 9:00 am.—Golden West Cowboys, Sat.
- 10:00 am.—Boy Meets Girl, Wed.Sat.
- 11:15 am.—Accent on Music, Mon.
- 11:15 am.—Powder & Wig, Fri.
- 7:00 am.—Zeké Clement*
- 7:00 am.—Songs of the Open, Wed.
- 1:45 pm.—The Girl Friends, Tue.
- 4:30 pm.—Sonnetts in Swing, Mon.
- 4:30 pm.—Ruth Forehand, Wed.
- 4:30 pm.—At Ease, Thur.
- 10:15 pm.—Rosalie Wayne and Orchestra, Tue.
- 10:15 pm.—Evening Fantasy, Thur.
- 10:15 pm.—June Moody, Wed.
- 10:30 pm.—To NBC—F. Craig's Sun. Night Ser., Sun.

CLASSICAL AND SEMI-CLASSICAL

- 4:30 pm.—Claude Sharpe, Tue.
- 4:40 pm.—Gypsy Strings, Fri.
- 5:15 pm.—Classic Hall, Wed.
- 6:15 pm.—Lawrence Goodman's Pianologue, Sat.

COMEDY AND VARIETY

- 6:00 am.—The Morning Percolator**
- 6:45 am.—Leon Cole, Fri.
- 5:45 pm.—Lullaby Time, Mon.-Wed.-Fri.
- 5:45 pm.—Shanty Town, Tue.,Thur.-Sat.
- 6:30 pm.—Magnolia Blossoms—To NBC, Tue.
- 8:00 pm.—Grand Ole Opry, Sat.
- 8:30 pm.—Let's Have Fun, Fri.
- 9:30 pm.—The Worry Club, Fri.

RELIGIOUS

- 6:45 am.—Vaughn Quartet, Wed.
- 9:45 am.—Fidelis Bible Class, Sun.
- 11:00 am.—First Presbyterian Church, Sun.
- 2:45 pm.—Religion in a Changing World, Sun.
- 3:30 pm.—Hymns of Memory, Sun.
- 6:00 pm.—International Sun. School Lesson, Sat.

EDUCATIONAL PROGRAMS

- 9:45 am.—Homemakers Chat, Sat.
- 10:00 am.—Music Hour, Tue.-Thur.
- 9:45 am.—University of Tennessee*
- 12:00 Noon.—University of Tennessee, TTF.
- 6:15 pm.—Music of the World, Mon.

'HOUR OF CHARM' GIRLS FORBIDDEN TO MARRY

Love will find a way! And, although the members of Phil Spitalny's all-girl orchestra, featured in the "Hour of Charm," have contracts forbidding marriage, everybody knows that even a contract is no shield when Dan Cupid gets busy with the bow and arrow.

Consequently, Phil is prepared to keep the "Hour of Charm" going and to keep it charming, even when a star musician decides to give up the saxophone for the rolling pin or the trumpet in favor of a sewing machine.

The "Hour of Charm" maestro operates what in baseball would be called a farm system. It's a modified farm system, to be sure, but it has the effect of keeping Phil apprised of where to get replacements when they're needed in his orchestra.

Whenever Phil takes his company on the road he makes it a point to listen to high school and college orchestras, string trios, any units which contain promising girl musicians. When he encounters a girl who has both talent and charm, he talks to her and to her parents and if she's interested in a possible professional career, adds her name and address to his file.

Then he arranges to keep tabs on her progress through correspondence and if she forges ahead in music, she may be called next time there's an opening in the "Hour of Charm" orchestra.

Naturally, the turnover in the "Hour of Charm" is not great, but the maestro doesn't just forget the girls he can't employ. Often he is able to help them find outlets for their ability in other musical units. Chances are when anybody needs a girl musician he will ask the "Hour of Charm" maestro where to find one.

When Spitalny first set about to form his "Hour of Charm" orchestra in 1935, the story was quite different. There was no easy filing system from which to select women of beauty and talent. The maestro literally had to search all over the country for the girls who were, the following year, to make up the personnel of his band. It was a difficult search, but not in vain, as the superb entertainment of the weekly "Hour of Charm" broadcasts proves.

CAVALCADE OF AMERICA

THE BIOGRAPHY OF A NATION

Was Manhattan Island really sold for \$24.00 and a bottle of booze? What did Priscilla Alden really say to John? When was tobacco first taken to Europe from America? Do Indians say "How" or merely grunt? Did Daniel Boone have three coffins and did he wear a coon-skin cap?

Historical details such as those listed above may seem unimportant, but to Dr. Frank Monaghan, the producers of Cavalcade of America and their "accuracy detectives," all details in each script must conform with the evidence of history. It does not follow that, as history consultant and expert on the new NBC dramatic series, Dr. Monaghan is a "no" man. It is merely his job, along with Carl Carmer, author of "Stars Fell on Alabama" and Marquis James, twice winner of the Pulitzer Prize for historical biography, other members of the program's historical research board, to see that each production is above reproach.

Dr. Monaghan and his aides not only dig for source material, but also check every available bit of evidence before permitting any single fact to be incorporated in the program.

Cavalcade of America, coming at a time of world turmoil and change, is designed to acquaint Americans with the biography of their country. Built on a grand scale, outstanding artists of the theater, stage and movies will be invited to appear in the dramatic stories from time to time. For instance, Burgess Meredith inaugurated the series by playing the role of Amerigo Vespucci in a drama telling how America happened to be named America instead of Columbia. Walter Huston was star of the second chapter on January 9, when he played the role of the Indian, Squanto, who greeted the first Pilgrims in fluent English. Huston made the almost incredible, but absolutely authentic story of this Indian live again for the descendants of the Mayflower group. Then on January 16th, Sam Jaffe turned his talents over to the show to portray the role of Father Isaac Jogues, Jesuit missionary of the 17th century whose place in American history is too often overlooked.

Homer Fickett directs the dramatizations which are the result of contributions by James, Monaghan and Carmer. Don Voorhees, orchestra conductor, arranges and directs the musical parts of the broadcasts which are heard each Tuesday at 8:00 p.m. CST over the NBC-Blue network.

HOW TO BE A MASTER OF CEREMONIES

By DON McNEILL

"My sweet!" he gasped, drawing her silken-clad body closer to him, "I love you, love you, love you..."

He felt a shudder rack her lovely form, as together they sank to the divan. Munching a fairly ripe olive, she looked into his eyes, tossed the olive stone to her Great Dane who stood watching expectantly, and then kissed him passionately. (The man, not the dog.) Three minutes and forty seven seconds later on the nose, she withdrew both of her lips and smiled, thusly.

"Who are you, Toots?" she said.

His eyes dropped to the floor. He watched them for a while cautiously and then replaced them. Must he tell her? Must she know? Wouldn't it be easier if he were to leave now — quietly, unknown, and have her send a stamped-self-addressed envelope to the station she was listening or a fairly accurate facsimile for this information?

But she was watching him closely now as she carefully parted her beautiful raven wig. From the fire in her eyes there could be no escape, altho there always was the gas pipe. She could find out later, anyway, if she wished, from one of the NBC Page Boy's Hair cut.

With a sigh of resignation he decided to take the plunge, and not backwater.

He adjusted his teeth and gritted both of them. "I - I am a master of ceremonies" he blushed.

Casually she removed a particle of food from her teeth, pulled out a gleaming revolver from her bosom and shot him dead in the head.

WHY?

I think the above answers the first and logical query, "WHY should anyone wish to be a master of ceremonies." The incident took place in a romantic setting on the shores of Alcatraz — that lazy spot where everyone does a stretch. Although you may recognize the man as Herr Arnold Murphy (alias Joe Miller) and the woman as Hedy La Barber, all characters are purely fictitious and any resemblance to these persons living or dead is their own darn fault.

WHO?

My next point is "WHO should be a master of ceremonies?" I think you will all agree.

WHAT?

Perhaps it would not be amiss to determine at this point, "WHAT is a master of ceremonies?" Let us see what Webster says. (I don't know whether you know Webster or not. Let's see now — his father's name was Webster and his mother's name escapes me at the moment, but maybe you remember they lived in that big ugly house on the hill and never paid their grocery bill. I thought you'd recall.) Well Webster says, and I give you two pints. (As

Don McNeil who is master of ceremonies on Avalon Time and NBC Breakfast Club, breaks down and tells all — or does he? Anyhow the yarn's funny — and Don's a swell guy. Just in case any of our readers think Don is writing this without putting his tongue in his cheek, let it be known that he is a good family man, with a wife and two fine boys — Donnie and Tommy. Moreover, he is justly proud of the fact that he has achieved a reputation as one of the "cleanest" M.C.s in the business. — The Editor

we Southerners say, two pints make one quote): "Master of ceremonies — Kind name often given to irresponsible persons who adapt this career on stage, screen, or radio in preference to working. One who fills in time between entertainment. Origin: sustaining. Synonyms: Slap-happy, Clambake boss, Member of Society for Perpetuation of



DON McNEILL

Ancient Jokes, Unclassified Member of AFRA. Example: Radio program may have a girl singer following musical selection by orchestra. Master of Ceremonies is person who might say 'And now Rosy Cheek will sing Blue Orchids dedicated to Papa Dionne who would probably faint if he had some orchids (some more-kids).' Antidote: Teaspoon of mustard and sodium bicarbonate in water, or twist of dial."

WHEN?

"WHEN is a master of ceremonies?" you say desperately. He is whenever he gets the chance. This applied often to thwarted announcers, tired to the core of giving the correct time during station breaks.

WHERE?

A master of ceremonies is usually found just outside a radio executive's office. Why is the M.C. pacing nervous-

ly up and down? Because he is looking for a job. And that brings us to the gist of this article, gist in time. (Note: You have just read what is termed a "pun" known as the lowest form of wit. Don't you feel awful?) Wit dat we continue to the crux of the matter, namely—

AND HOW?

Any male citizen who has not stayed in the fourth grade over three years is eligible. To prepare yourself to be an MC it is well to go to college and study law and journalism as I did, because when I graduated from Marquette I found there were no jobs to be had in either of these professions, and drifting into radio seemed much cuter than starving.

There are very few jobs to be had in radio, but I found that by announcing, writing a radio column, doing a radio engineering stunt on the side, keeping the boss in dates, and sweeping out the studio, I was easily able to earn \$13.50 a week in no time. Inside of two years I had worked myself up to \$15 a week, was handling my own programs, paying for a car, and the boss was getting his own dates.

Soon I was working on another radio station. I decided to make the change immediately after being fired. I got a commercial. Gad, it was great to see that \$5 extra rolling in every week.

Soon I was working on another radio station. Same reason. This went on for several year, and finally NBC, evidently feeling that I had covered the network thoroughly, hired me to handle Breakfast Club.

I said to myself "Now I am a master of ceremonies." And there is the secret — out at last. Having convinced myself, my first day on the network at least twenty listeners no doubt concurred in the same opinion. I have many relatives. Next day more listeners were fooled. Soon the impression spread. The propaganda was taking hold. It began to be whispered about in homes. "Hey, McNeill is a master of ceremonies."

My name, like yesterday's dishes, became a household word. My remarks were bandied about. "Did you hear what Don said this morning? He said: 'Do you ever bet on two or more horses at once? Or as the French say, Parleyvous?' Cute, isn't it — or is it?"

Sponsors heard of me. For years they heard of me.

Finally the word got around in agencies. "This fellow McNeill is good. I wonder how much it would cost to get Ameche?"

Meanwhile Crosby continued on the air, war came to Europe, your rheumatism got worse, and I finally got a sponsor.

It's a small world isn't it?

RADIO TIME TABLE

* Indicates Monday thru Friday
 ** Indicates Monday thru Saturday
 CENTRAL STANDARD TIME

DRAMATIC SERIALS

- 9:00 am.—The Career of Alice Blair*
- 8:45 am.—Meet Miss Julia*
- 9:15 am.—The Right to Happiness*
- 9:30 am.—Mary Marlin*
- 9:45 am.—Midstream*
- 10:00 am.—Pepper Young's Family*
- 10:15 am.—Young Dr. Malone*
- 6:30 pm.—One of the Finest, Mon. and Thur.
- 7:00 pm.—Adventures of Sher. Holmes, Mon.

COMEDY AND VARIETY

- 5:30 am.—Smile-A-While**
- 8:00 am.—Everybody's Hour, Sun.
- 12:00 noon.—Prairie Farmer Dinnerbell*
- 12:30 pm.—Musical Variety, Sat.
- 1:00 pm.—Home Talent Program, Sat.
- 2:00 pm.—Merry-Go-Round, Sat.
- 7:00 pm.—National Barn Dance, Sat.
- 7:00 pm.—The Aldrich Family, Tues.
- 7:00 pm.—Johnny Green, Wed.
- 7:30 pm.—Information Please, Tues.
- 7:30 pm.—True or False, Mon.
- 7:30 pm.—Quicksilver, Wed.
- 7:30 pm.—Joe Penner, Tues.

AGRICULTURAL

- 6:15 am.—Bulletin Board**
- 9:30 am.—Editor's Haymow, Sat.
- 10:45 am.—Livestock Mkt., Jim Poole*
- 10:45 am.—Wisconsin Ch. Mkt., B & E Mkt., Sat.
- 10:50 am.—Poultry, B & Egg Mkt., News*
- 11:30 am.—Poultry Service Time, Sat.
- 11:45 am.—Fruit and Veg. Mkt., Wea., News**
- 11:55 am.—Wea., Livest. Est., Bkgs., Sun.
- 12:00 noon.—Dinnerbell*
- 12:00 noon.—Man on the Farm, Chuck Acree, Sat.
- 12:30 pm.—Checkerboard, MWF
- 12:45 pm.—Livestock Mkt., Jim Poole*
- 12:45 pm.—Grain Mkt. Sum., Livest. Rev., Sat.
- 12:55 pm.—The Arcady Editor, MWF
- 1:15 pm.—Grain Market Sum., F. C. Bisson*
- 7:00 pm.—Prairie Farmer Dis. Club, Fri.

RELIGIOUS

- 6:45 am.—Morn. Dev., Dr. J. Holland**
- 9:00 am.—Little Brown Church, Dr. J. Holland, S.
- 10:30 am.—The Southernaires, Sun.
- 7:00 pm.—Old Fashioned Revival Hour, Sun.

POPULAR MUSIC

- 7:15 am.—Blue Ribbon Melodies, Rangers*
- 7:15 am.—Rangers and Evelyn, Sat.
- 7:30 am.—Mac and Bob**
- 8:00 am.—Singing Milkman, Hal Culver, MWF
- 8:00 am.—Magic Carpet, Tue., Thurs., Sat.
- 8:30 am.—The Westerners**
- 8:30 am.—The Prairie Singer, Sat.
- 10:30 am.—Smile Market, Mon., Wed., Fri.
- 10:30 am.—The Rangers, Tues., Thurs., Sat.
- 11:00 am.—Musical Varieties, Sun.
- 12:30 pm.—WLS Orchestra, Tues.
- 1:30 pm.—Prairie Ramblers and Patsy**
- 6:45 pm.—Grace Wilson, Contralto, Wed., Fri.
- 6:45 pm.—Prairie Sweethearts, Tues.
- 7:15 pm.—High School Choruses, Fri.
- 7:30 pm.—Carson Robinson and Buck., Fri.

EDUCATIONAL PROGRAMS

- 10:00 am.—Spelling Bee, Frank Baker, Sat.
- 12:30 pm.—The Adams Family, Tues.
- 1:00 pm.—WLS School Time*
- 7:15 pm.—WLS—High School on Parade, Fri.

CHILDREN'S PROGRAMS

- 7:45 am.—Jolly Joe and His Pet Pals**
- 9:00 am.—Uncle Jack and Junior Stars, Sat.
- 11:30 am.—Reading the Funnies, Sun.

HOMEMAKER'S PROGRAMS

- 11:00 am.—Feature Foods with Joyce-Crane**
- 2:00 pm.—Henry's Exchange*
- 2:15 pm.—Homemakers' Program*

RADIO TIME TABLE

* indicates Monday thru Friday.
 ** indicates Monday thru Saturday.
 CENTRAL STANDARD TIME

DRAMATIC SERIALS

- 8:30 am.—Beyond Reasonable Doubt, MWF
- 9:00 am.—The Man I Married, NBC-Red*
- 9:15 am.—John's Other Wife, NBC-Red*
- 9:30 am.—Just Plain Bill, NBC-Red*
- 9:45 am.—Woman in White, NBC-Red*
- 10:15 am.—Houseboat Hannah, NBC-Red*
- 1:15 pm.—Ellen Randolph*
- 1:30 pm.—Heart of Julia Blake, MWF
- 1:45 pm.—Judy and Jane*
- 2:00 pm.—Story of Mary Marlin, NBC-Red*
- 2:15 pm.—Ma Perkins, NBC-Red*
- 2:30 pm.—Pepper Young's Family, NBC-Red*
- 2:45 pm.—Vic and Sade, NBC-Red*
- 5:30 pm.—Jack Armstrong*
- 5:45 pm.—Little Orphan Annie*
- 7:30 pm.—Those We Love, NBC-Red, Th.

COMEDY AND VARIETY

- 5:45 am.—Bob and Art*
- 7:00 pm.—Johnny Presents, Tues., NBC-Red
- 7:00 pm.—Jessel's Celebrities, Thur. NBC-Red.
- 7:30 pm.—Stop Me If You've, Sat., NBC-Red
- 8:00 pm.—Good News of 1940, Thur., NBC-Red
- 8:00 pm.—Nat. Barn Dance, Sat., NBC-Red
- 8:30 pm.—Fibber McGee, Tues. NBC-Red
- 9:00 pm.—Bing Crosby, Thurs. NBC-Red.
- 9:00 pm.—Bob Hope, Tues. NBC-Red
- 9:30 pm.—Home Town, Sun. NBC-Red.
- 9:30 pm.—Uncle Walter's Dog H. Tues. NBC-Red

AGRICULTURAL

- 5:59 am.—Markets**
- 6:10 am.—Baby Pullet Man, MWF.
- 10:30 am.—Markets**
- 12:45 pm.—Man on the Farm, Sat.

AUDIENCE PARTICIPATION

- 8:00 pm.—Battle of Sexes, Tues. NBC-Red
- 12:45 pm.—Man on the Farm, Sat.
- 11:00 pm.—Sun Dodgers, MWF.

RELIGIOUS

- 10:15 am.—The Gospel Singer, Sun.
- 11:00 am.—Church Services, Sun
- 1:30 pm.—The Gospel Singer, Thurs.

POPULAR MUSIC

- 5:30 am.—Roll out of Bed with a Smile**
- 6:15 am.—Garrett Varieties*
- 6:30 am.—The Red Hawks*
- 6:30 am.—Sat. Morning Roundup, Sat.
- 6:45 am.—Happy Dan's Radio Folks*
- 8:30 am.—Variety in Rhythm, TTh.
- 8:45 am.—Andy Walker, Thurs.
- 10:15 am.—Variety in Rhythm, Sat.
- 12:30 pm.—The Red Hawks, Texas Net, Sat.
- 12:30 pm.—Light Crust Doughboys, TQN*
- 12:45 pm.—Jack Amlung and orch., TQN*
- 1:00 pm.—Good Neighbors of Air, TQN*
- 1:00 pm.—The Jam Pantry, TWTh.
- 1:15 pm.—The Jam Pantry, Sun.
- 4:00 pm.—Enna Jettick Mel., NBC-Red, Sun.
- 5:00 pm.—Memory Time, Sun.
- 5:30 pm.—Sweet and Hot, Sat.
- 6:00 pm.—Fred Waring and orch., NBC-Red*
- 7:15 pm.—Twilight Trail, Sat.
- 7:30 pm.—Horace Heidt, Tues. NBC-Red
- 9:00 pm.—Camel Caravan, NBC-Red, Sat.
- 9:00 pm.—Hour of Charm, Sun. NBC-Red
- 9:30 pm.—Grand Old Opry, Sat., NBC

EDUCATIONAL PROGRAMS

- 6:00 am.—News Reports**
- 9:00 am.—Educational Hour, Sat.
- 10:00 am.—Dr. Burke Brewster's Health, Sat.
- 3:30 pm.—The World is Yours, NBC-Red, Sun.
- 5:00 pm.—Review of Week's News, Sun.
- 10:00 pm.—World's Greatest Short Stories, Sun.
- 10:10 pm.—Highlights from World of Sports, MWF.
- 10:30 pm.—30 Min. Behind Walls, Prison, Wed.

RADIO TIME TABLE

* Indicates Monday thru Friday
 ** Indicates Monday thru Saturday
 CENTRAL STANDARD TIME

MARKET REPORTS

Cotton Quotations 9:15*, 9:45*, 11:am., 12:00*
 noon 12:30*, 1:00*, 3:00 pm*,
 Sat. 12:30 pm.

FARM NEWS

- 11:15 am. G. St. Bu. Mkts.—Conducted by Mrs. Robin Wood, Thursday.
- 11:30 am.—Nat'l Farm & Home Hr. NBC
- 12:45 pm.—Cotton Facts
- 12:45 pm.—Ga. State College of Agri.

REPORTS

- 11:15 am.—For Your Health Sake, Tues.
- 12:45 pm.—Gov. Reports, Thurs.

WEATHER FORECASTS

Charlie Smithgall's "Morning Merry-Go-Round. 5:45**, 7:15**, 8:35**, 10:00 am**, 12:00 noon**, 3:00**, 6:00** pm.

NEWS (CURRENT EVENTS)

- 7:15 am.—Walter Paschall, daily.
- 8:00 am.—Walter Paschall, daily.
- 8:20 am.—Walter Paschall, daily.
- 9:45 am.—Edwin Camp, daily.
- 12:30 pm.—Walter Paschall, daily.
- 3:30 pm.—Brad Ansley, daily.
- 5:25 pm.—Press Radio News, daily.
- 5:30 pm.—Brad Ansley, daily.
- 10:15 pm.—Brad Ansley, daily.

DRAMATIC SERIALS

- 9:00 am.—Man I Married*
- 9:15 am.—John's Other Wife*
- 9:30 am.—Just Plain Bill*
- 10:15 am.—Road of Life*
- 10:45 am.—Guiding Light*
- 11:15 am.—Heart of Julia Blake*
- 12:15 pm.—Ellen Randolph*
- 2:00 pm.—Mary Marlin*
- 2:15 pm.—Ma Perkins*
- 2:30 pm.—Pepper Young's Family*
- 2:45 pm.—Vic & Sade.
- 3:00 pm.—Life Can Be Beautiful*
- 3:15 pm.—Stella Dallas*
- 4:15 pm.—Midstream
- 10:30 pm.—Against the Storm*

COMEDY AND VARIETY

- 10:30 am.—Crossroads Follies, Fri.
- 1:00 pm.—Crossroads Follies, Mon thru Thurs.
- 3:00 pm.—Hall of Fun, Sun.
- 4:30 pm.—Kimo Kalohi, Wed.
- 4:45 pm.—Mildred Jones, Fri.
- 6:00 pm.—Jack Benny, Sun.
- 6:30 pm.—Goodwill Hour, Tues.
- 6:30 pm.—Cecil White, Fri.
- 7:00 pm.—Hollywood Playhouse, Wed.
- 7:00 pm.—Lucille Manners, Fri.
- 7:00 pm.—Johnny Presents, Tues.
- 7:00 pm.—Chase & Sanborn, Sun.
- 7:00 pm.—Tommy Riggs, Mon.
- 7:00 pm.—One Man's Family, Thur.
- 7:30 pm.—Those We Love, Thur.
- 7:30 pm.—Horace Heidt, Tues.
- 7:30 pm.—Margaret Speaks, Mon.
- 8:00 pm.—Good News, Thurs.
- 8:00 pm.—National Barn Dance, Sat.
- 8:00 pm.—Fred Allen, Wed.
- 8:30 pm.—American Album, Sun.
- 8:30 pm.—George Jessel, Fri.
- 8:30 pm.—Fibber McGee, Tues.
- 9:00 pm.—Kay Kyser, Wed.
- 9:00 pm.—Bob Hope, Tues.
- 9:00 pm.—Hour of Charm, Sun.
- 9:00 pm.—Music Hall, Thurs.
- 9:00 pm.—Editorial Hour, Fri.
- 9:30 pm.—Sensations in Swing.
- 9:30 pm.—Uncle Walter's Dog House, Tues.
- 9:30 pm.—Grand Old Opry, Sat.
- 10:30 pm.—Welcome South Brother*
- 10:30 pm.—Kimo Kalohi, Fri.

WOAI—SAN ANTONIO, TEX.

RADIO TIME TABLE

* indicates Monday thru Friday.
** indicates Monday thru Saturday.

CENTRAL STANDARD TIME

COMEDY AND VARIETY

6:00 pm.—Saturday Night House Party, Sat.
6:30 pm.—Dr. Pepper House Party, Sat.
7:00 pm.—Johnny Presents, Tue.
7:30 pm.—Stop Me If You've Heard This One, S.
8:00 pm.—Good News of 1940, Thur.
8:00 pm.—National Barn Dance, Sat.
8:30 pm.—Fibber McGee and Molly, Tue.
9:00 pm.—Bob Hope, Tue.
9:30 pm.—Uncle Walter's Dog House

AGRICULTURAL

11:30 am.—Texas Farm and Home Program**
12:00 noon.—Markets**
12:30 pm.—Goodyear Country Neighbors of the Air, Tue.
5:45 pm.—Markets**
10:00 pm.—Markets**

AUDIENCE PARTICIPATION

8:00 pm.—Doctor I. Q., Mon.
8:00 pm.—Battle of the Sexes, Tue.

RELIGIOUS

8:00 am.—Bright and Early Choir, Sun.
8:45 am.—Denver His. Church of Christ, Sun.
11:00 am.—First Presbyterian Church, Sun.
3:00 pm.—Old Fashioned Revival Hour, Sun.
5:00 pm.—Catholic Hour
5:25 pm.—Call to Worship, Sat.
5:30 pm.—Religion in the News, Sat.

POPULAR MUSIC

12:30 pm.—The Red Hawks, Sat.
12:30 pm.—Light Crust Doughboys*
6:00 pm.—Fred Waring*
6:30 pm.—Emilio Caceres Orchestra, Wed.
6:30 pm.—Emilio Caceres Orchestra, Fri.
7:30 pm.—Horace Heidt, Tue.
9:00 pm.—Camel Caravan, Sat.
9:00 pm.—Hour of Charm, Sun.
9:30 pm.—Grand Old Opey, Sat.

EDUCATIONAL PROGRAMS

10:45 am.—State Health Talk, Mon.
5:00 pm.—Our Book (PTA), Tue.
9:30 pm.—That Year, Mon.
10:15 pm.—FBI Interview, Sun.

SEMI-CLASSICAL

7:00 pm.—Cities Service Concert
7:30 pm.—Voice of Firestone, Mon.
8:30 pm.—American Album of Familiar Music, S.
9:00 pm.—Contented Hour, Mon.
9:45 pm.—Tapestry of Songs

SPORTS

6:30 pm.—Pat Flaherty, Mon., Wed.
6:45 pm.—Bruce Layer

WOMEN'S PROGRAMS

10:00 am.—Leona Bender's Woman's Page of the Air, MWF

WFAA, DALLAS, TEX.

RADIO TIME TABLE

* indicates Monday thru Friday.
** indicates Monday thru Saturday.

CENTRAL STANDARD TIME

COMEDY AND VARIETY

6:00 pm.—Jack Benny, Sun.
7:00 am.—Early Birds Review**
7:00 pm.—Tommy Riggs and Betty Lou, Mon.
7:00 pm.—Chase & Sanborn Hour, Sun.
7:30 pm.—Avalon Time, Wed.
8:00 pm.—New Fred Allen Show, Wed.
8:00 pm.—Plantation Party, Fri.
8:30 pm.—Georgie Jessel's Celebrities, Fri.
8:30 pm.—Alec Templeton, Mon.
9:00 pm.—Kay Kyser's Musical Kollege, Wed.

DRAMATIC SERIALS

10:00 am.—Grandma Travels*
10:45 am.—Guiding Light*
11:15 am.—Betty and Bob*
3:00 pm.—Meet Miss Julia*
3:15 pm.—Stella Dallas*
4:00 pm.—Girl Alone*
4:15 pm.—Midstream*
4:30 pm.—Kitty Keene*
8:15 pm.—The Parker Family, Sun.

DRAMATIC PLAYS

7:00 pm.—Hollywood Play House, Wed.
9:30 pm.—Big Town, Fri.

AGRICULTURAL

7:42 am.—Markets**
11:30 am.—Texas Farm and Home Program**
11:45 am.—Markets**

AUDIENCE PARTICIPATION

8:00 pm.—Dr. I. Q., Mon.

RELIGIOUS

8:00 am.—Morning Meditations**
9:30 am.—Dr. David Lefkowitz, Sun.
10:45 am.—Sunday School Lesson, Sat.
11:00 am.—Hymns of All Churches, Mon.-Thurs.

POPULAR MUSIC

8:45 am.—Rhythm Rally, Mon.
8:45 am.—Melody Souvenirs, Wed.
8:45 am.—Songs to Remember, Fri.
12:00 noon.—Singin' Sam*
12:15 pm.—Mrs. Tucker's Smile Program, MWF
12:15 pm.—Checkerboard Time, Tue.-Thu.-Sat.
2:00 pm.—Music Parade, Sun.
6:30 pm.—Dr. Pepper House Party, Sat.
6:30 pm.—The Band Wagon, Sun.
8:30 pm.—American Album of Familiar Music, Su
9:00 pm.—Lady Esther Serenade, Fri.
10:15 pm.—Cass County Kids, Tue.-Thur.-Sat.
11:00 pm.—The Sun Dodgers, Tue.-Thur.-Sat.

EDUCATIONAL PROGRAMS

7:45 am.—News**
11:00 am.—North Texas State Teachers College Program, Sat.
11:55 am.—News**
12:30 pm.—Texas State College for Women Program, Sun.
1:30 pm.—You Might Be Right, Sun.
4:45 pm.—News**
6:30 pm.—News**
10:00 pm.—News**

WOMEN'S PROGRAMS

8:15 am.—Barbara Brent**
8:45 am.—Modern Homemakers, Tues.

CHILDREN'S PROGRAMS

5:00 pm.—David Adams*

CLASSICAL AND SEMI-CLASSICAL

7:00 pm.—Lucille Manners and Orchestra, Fri.
7:30 pm.—Voice of Firestone, Mon.
9:00 pm.—Contented Hour, Mon.

WCKY, CINCINNATI, OHIO

RADIO TIME TABLE

*Mon. thru Fri. **Mon. thru Sat.

DRAMATIC SERIALS

9:45 am.—Bachelor's Children*
10:00 am.—Pretty Kitty Kelly*
10:15 am.—Myrt & Marge*
10:30 am.—Hilltop House*
10:45 am.—Stepmother*
11:15 am.—Brenda Curtis*
11:30 am.—Big Sister*
11:45 am.—Aunt Jenny's Stories*
12:15 pm.—When a Girl Marries*
12:30 pm.—Romance of Helen Trent*
12:45 pm.—Our Gal Sunday*
1:00 pm.—The Goldbergs*
1:45 pm.—Road of Life*
2:00 pm.—Doc Barclay's Daughters*
2:30 pm.—Your Family and Mine*
2:45 pm.—My Son and I*
3:00 pm.—Joyce Jordan*
3:15 pm.—Society Girl*
5:00 pm.—By Kathleen Norris*
5:15 pm.—Caroline's Golden Store*
5:30 pm.—It Happened in Hollywood*
5:45 pm.—Scattergood Baines*
6:00 pm.—Billy & Betty*
7:00 pm.—Amos & Andy*
7:15 pm.—Lum & Abner, MWF
7:30 pm.—Blondie, Mon.
7:30 pm.—Second Husband, Tues.
10:00 pm.—Dr. Christian, Wed.

DRAMATIC PLAYS

1:35 pm.—Grand Hotel, Sun.
6:00 pm.—Silver Theater, Sun.
6:30 pm.—Gateway to Hollywood, Sun.
7:30 pm.—Screen Guild Theater, Sun.
8:00 pm.—Orson Welles, Sun.
8:00 pm.—Gang Busters, Sat.
8:00 pm.—Big Town, Tues.
9:00 pm.—Lux Radio Theater, Mon.
9:00 pm.—Texaco Star Theater, Wed.
9:30 pm.—First Nighter, Fri.
10:00 pm.—Grand Central Station, Fri.

AGRICULTURAL

8:00 am.—Weather Bureau*
1:15 pm.—Weather Bureau*
1:20 pm.—Livestock Quotations**

COMEDY AND VARIETY

7:30 am.—Morn Patrol
11:00 am.—News and Rhythm, Sun.
4:45 pm.—Ed McConnell*
5:00 pm.—Hobby Lobby, Sun.
7:30 pm.—Burns & Allen, Wed.
8:00 pm.—Al Pearce and His Gang, Wed.
8:00 pm.—Kate Smith Hour, Fri.
8:30 pm.—Model Minstrels, Mon.
8:30 pm.—Walter O'Keefe, Tues.
9:00 pm.—Major Bowes Amateur Hour, Thur.
9:00 pm.—Johnny Presents, Fri.

POPULAR MUSIC

5:45 am.—Hot Coffee**
7:15 am.—Bluegrass Boys**
11:00 am.—Lanny Ross, MWF
5:30 pm.—Ben Bernie, Sun.
8:00 pm.—Tune Up Time, Mon.
8:30 pm.—Paul Whiteman, Wed.
8:30 pm.—Wayne King, Sat.
9:00 pm.—Your Hit Parade, Sat.
10:00 pm.—Guy Lombardo, Mon.
10:30 pm.—Man with a Band, Fri.

RELIGIOUS

6:45 am.—God's Bible School*
9:15 am.—God's Bible School, Sat., Sun.
9:30 am.—Wings over Jordan, Sun.
10:00 am.—Church of the Air, Sun.
12:30 pm.—Tabernacle Choir, Sun.
1:00 pm.—Church of the Air, Sun.
3:45 pm.—Richard Maxwell*

AUDIENCE PARTICIPATION

4:30 pm.—Meet the People*
7:30 pm.—Vox Pop, Th
7:30 pm.—Professor Quiz, Fri.
8:00 pm.—Ask-it-Basket, Th
9:00 pm.—We the People, Tues.

CLASSICAL MUSIC

3:00 pm.—Philharmonic Symphony, Sun.
4:00 pm.—Cinti. Conservatory of Music, MW
4:00 pm.—Cleveland Institute of Music, Tues.
9:00 pm.—Sunday Evening Hour, Sun.
10:30 pm.—Cinti. Conservatory of Music, Mon.

YOUR FAVORITE NETWORK PROGRAM SCHEDULES

This schedule listed for time, name of program, day broadcast and network outlet. * indicates Sunday Monday thru Friday programs.

CENTRAL STANDARD TIME

DRAMATIC SERIALS

8:00 a.m., Woman of Courage, * CBS
 8:15 a.m., Meet The Dixons, * CBS
 8:45 a.m., Bachelor's Children, * CBS
 9:00 a.m., Kitty Kelly, * CBS
 9:00 a.m., Man I Married, * NBC-Red
 9:15 a.m., Right to Happiness, * NBC-Blue
 9:15 a.m., Myrt & Marge, * CBS
 9:15 a.m., John's Other Wife, * NBC-Red
 9:30 a.m., Just Plain Bill, * NBC-Red
 9:30 a.m., Story of Mary Marlin, * NBC-Blue
 9:45 a.m., Midstream, * NBC-Blue
 9:45 a.m., Stepmother, * CBS
 9:45 a.m., Woman in White, * NBC-Red
 10:00 a.m., Pepper Young's Family, * NBC-Blue
 10:00 a.m., David Harum, * NBC-Red
 10:15 a.m., Young Dr. Malone, * NBC-Blue
 10:15 a.m., Road of Life, * NBC-Red
 10:15 a.m., Brenda Curtis, * CBS
 10:30 a.m., Big Sister, * CBS
 10:30 a.m., Against the Storm, * NBC-Red
 10:30 a.m., Hilda Hope, M.D., Sat., NBC-Red
 10:45 a.m., Guiding Light, * NBC-Red
 10:45 a.m., Aunt Jenny's Stories, * CBS
 11:15 a.m., When A Girl Marries, * CBS
 11:15 a.m., Life Can Be Beautiful, * NBC-Red
 11:30 a.m., Ellen Trent, * CBS
 11:45 a.m., Our Gal Sunday, * CBS
 12:00 noon, The Goldbergs, * CBS
 12:15 p.m., Life Can Be Beautiful, * CBS
 12:15 p.m., Ellen Randolph, * NBC-Red
 12:30 p.m., This Day is Ours, * CBS
 12:45 p.m., Road of Life, * CBS
 1:00 p.m., Betty and Bob, * NBC-Red
 1:00 p.m., Doc Barclay's Daughters, * CBS
 1:15 p.m., Arnold Grimm's Daugh., * NBC-R
 1:30 p.m., Your Family and Mine, * CBS
 1:30 p.m., Valiant Lady, * NBC-Red
 1:30 p.m., Brenda Curtis, * CBS
 1:45 p.m., "My Son & I," * CBS
 2:00 p.m., Joyce Jordan, * CBS
 2:00 p.m., Mary Marlin, * NBC-Red
 2:15 p.m., Society Girl, * CBS
 2:15 p.m., Ma Perkins, * NBC-Red
 2:30 p.m., Affairs of Anthony, * NBC-Blue
 2:30 p.m., Pepper Young's Family, * NBC-Red
 2:45 p.m., Vic and Sade, * NBC-Red
 3:00 p.m., Kitty Kelly, * CBS
 3:00 p.m., Backstage Wife, * NBC-Red
 3:15 p.m., Stella Dallas, * NBC-Red
 3:30 p.m., Hilltop House, * CBS
 3:30 p.m., Lorenzo Jones, * NBC-Red
 3:30 p.m., Hilltop House, * Mon. Fri., CBS
 3:30 p.m., Manhattan Mother, * CBS
 3:45 p.m., Stepmother, * CBS
 3:45 p.m., Young Widdie Brown, * NBC-Red
 4:00 p.m., By Kathleen Norris, * CBS
 4:00 p.m., Girl Alone, * NBC-Red
 4:15 p.m., Midstream, * NBC-Red
 4:15 p.m., Caroline's Golden Store, * CBS
 4:15 p.m., Dr. Susan, * CBS
 4:30 p.m., Kitty Keene, * NBC-Red
 4:30 p.m., Jack Armstrong, * NBC-Red
 4:45 p.m., Scattergood Baines, * CBS
 4:45 p.m., Tom Mix, * NBC-Blue
 4:45 p.m., O'Neills, * NBC-Red
 5:00 p.m., Billy & Betty, * CBS
 5:30 p.m., Bud Barton, * NBC-Blue
 5:30 p.m., Renfrew of Mounted, Sat., NBC-B
 5:45 p.m., Tom Mix, * NBC-Blue
 5:45 p.m., L'I Abner, * NBC-Red
 6:00 p.m., Amos and Andy, * CBS
 6:00 p.m., Easy Aces, TWTh, NBC-Blue
 6:15 p.m., Lum and Abner, * CBS
 6:15 p.m., I Love a Mystery, * NBC-Red
 6:15 p.m., Mr. Keen, TWTh, NBC-Blue
 6:30 p.m., One of the Finest, M., Th., NBC-B
 6:30 p.m., Blondie, Mon., CBS
 6:30 p.m., Brent House, Tues., NBC-Blue
 6:30 p.m., Second Husband, Tues., CBS
 7:00 p.m., County Seat, Sat., CBS
 7:00 p.m., Sherlock Holmes, Mon., NBC-Blue
 7:00 p.m., Aldrich Family, Tues., NBC-Blue
 7:30 p.m., One Man's Family, Sun., NBC-R
 7:30 p.m., Those We Love, Thurs., NBC-Red
 8:15 p.m., Parker Family, Sun., NBC-Blue
 9:00 p.m., Dr. Christian, Wed., CBS
 9:30 p.m., Blondie, Mon., CBS
 10:00 p.m., Amos and Andy, * CBS
 10:15 p.m., Lum and Abner, * CBS

DRAMATIC PLAYS

12:35 p.m., Grand Hotel, Sun., CBS
 1:00 p.m., Great Plays, Sun., NBC-Blue
 5:00 p.m., Silver Theatre, Sun., CBS
 6:40 p.m., Screen Guild Theatre, Sun., CBS
 6:30 p.m., Mr. District Attorney, Sun., NBC-Blue
 7:00 p.m., Gang Busters, Sat., CBS
 7:00 p.m., The Green Hornet, Tues., Sat., NBC-Blue
 7:00 p.m., Campbell Playhouse, Sun., CBS
 7:00 p.m., Hollywood Playhouse, W., NBC-R
 7:00 p.m., Big Town, Tues., CBS
 7:30 p.m., Court of Missing Heirs, Tues., CBS
 7:40 p.m., Strange as it Seems, Thurs., CBS
 7:00 p.m., A. Oboler's Plays, Sat., NBC-Red
 8:00 p.m., Lux Theater, Mon., CBS
 8:30 p.m., Irene Rich, Sun., NBC-Blue
 8:30 p.m., First Nighter, Fri., CBS
 8:30 p.m., Death Val. Days, Sat., NBC-Red
 9:00 p.m., Campbell Playhouse, Sun., CBS
 9:00 p.m., Columbia Workshop, Thurs., CBS
 9:00 p.m., Grand Central Station, Fr., CBS
 11:30 p.m., Strange as it Seems, Thurs., CBS

COMEDY AND VARIETY

8:00 a.m., Breakfast Club, ** NBC-Blue
 8:30 a.m., National Hillbilly Champ, F., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 10:05 a.m., News and Rhythm, Sun., CBS
 11:00 a.m., Kate Smith Noon Chat, * CBS
 11:45 a.m., Courtney's Gloomchaser, Sat., MBS
 1:30 p.m., News and Rhythm, Sun., CBS
 1:30 p.m., British Creek Follies, Sat., CBS
 2:35 p.m., Uncle Jonathan, * CBS
 3:00 p.m., Club Matinee, * NBC-Blue
 4:30 p.m., Ben Bernie, Sun., CBS
 4:45 p.m., Watanabe & Archie, * NBC-Blue
 4:30 p.m., Happened in Holly, M.W.Fr., CBS
 4:30 p.m., From Hollywood Today, Su., NBC-R
 4:45 p.m., Smilin' Ed McConnell, * CBS
 5:00 p.m., Kallenmeyer's Kinder., Sat., NBC-R
 5:00 p.m., Gay Nineties, Sun., CBS
 5:15 p.m., Hopper's Hollywood, M.W.F. CBS
 5:30 p.m., Ge. & Aury Mel. Ranch, Sun., CBS
 5:30 p.m., Grouch Club, Sun., NBC-Red
 6:00 p.m., Jack Benny, Sun., NBC-Red
 6:30 p.m., Weekend Potpourri, Sun., CBS
 6:30 p.m., Burns and Allen, Wed., CBS
 7:00 p.m., Chase & Sanborn, Sun., NBC-Red
 7:00 p.m., George Jessel, Thurs., NBC-Red
 7:00 p.m., Tune Up Time, Mon., CBS
 7:00 p.m., Quaker Variety, Mon., NBC-Red
 7:00 p.m., Al Pearce Gang, Wed., CBS
 7:00 p.m., Johnny Presents, Tues., NBC-Red
 7:00 p.m., Breezin' Along, Wed., NBC-Blue
 7:00 p.m., Kate Smith, Fri., CBS
 7:30 p.m., Avalon Time, Wed., NBC-Red
 7:30 p.m., Model Minstrels, Mon., CBS
 7:30 p.m., Milton Berle, Sat., NBC-Red
 7:30 p.m., Tip Top Show, Thurs., NBC-Blue
 7:30 p.m., Tunes Night Party, Tues., CBS
 8:00 p.m., We, The People, Tues., CBS
 8:00 p.m., Fred Allen Show, Wed., NBC-Red
 8:00 p.m., Texaco Star Theater, Wed., CBS
 8:00 p.m., Good News of 1940, Thur., NBC-R
 8:00 p.m., Johnny Presents, Fri., CBS
 8:00 p.m., Plantation Party, Fri., NBC-Blue
 8:00 p.m., Natl. Barn Dance, Sat., NBC-Blue
 8:30 p.m., Alec Templeton, Mon., NBC-Red
 8:30 p.m., Horse and Buggy Days, Wed., NBC-Blue
 8:30 p.m., Fibber McGee, Tues., NBC-Red
 9:00 p.m., Bob Hope, Tues., NBC-Red
 9:00 p.m., Kraft Music Hall, Thurs., NBC-R
 9:30 p.m., Burns and Allen, Wed., CBS
 9:30 p.m., Home Town, Sun., NBC-Red
 9:30 p.m., Unc. Walt Dog Hse., Tue., NBC-R
 10:15 p.m., Jimmie Fidler, Tues., CBS
 10:30 p.m., Model Minstrels, Mon., CBS
 10:30 p.m., Johnny Presents, Fri., CBS
 11:00 p.m., Tune-Up Time, Mon., CBS
 11:00 p.m., Tunes Night Party, Tues., CBS
 11:00 p.m., Honolulu Bound, Wed., CBS
 11:00 p.m., Kate Smith, Fri., CBS
 11:30 p.m., We, The People, Tues., CBS

AUDIENCE PARTICIPATION

2:00 p.m., I Want a Divorce, Sun., NBC-Red
 2:30 p.m., We, the Wives, Sun., NBC-Red
 4:00 p.m., Hobby Lobby, Sun., CBS
 4:00 p.m., Name It and Take It, Fri., NBC-Blue
 6:30 p.m., Vox Pop, Thurs., CBS
 6:30 p.m., Professor Quiz, Fri., CBS
 7:00 p.m., Ellery Queen, Sun., CBS
 7:00 p.m., Ask-It-Basket, Thurs., CBS
 7:00 p.m., Don't Forget, Fri., NBC-Blue
 7:30 p.m., Quicksilver, Wed., NBC-Blue
 7:30 p.m., Pot o' Gold, Tues., NBC-Red
 7:30 p.m., Information Please, Tues., NBC-B
 7:30 p.m., True or False, Mon., NBC-Blue
 8:00 p.m., Major Bowser Thurs., CBS
 8:00 p.m., Doctor I. Q., Mon., NBC-Red
 8:00 p.m., Professor Quiz, Fri., CBS
 8:00 p.m., Battle of Sexes, Tues., NBC-Red
 8:30 p.m., What Would You Have Done?, Fri., NBC-Red
 9:00 p.m., Ellery Queen, Sun., CBS
 9:00 p.m., Kay Kyser's College, Wed., NBC-R
 9:30 p.m., Mreathon Melodies, Fri., NBC-B
 11:00 p.m., Ask-It-Basket, Thurs., CBS

RELIGIOUS

8:00 a.m., Richard Maxwell, ** CBS
 8:30 a.m., Wings Over Jordan, Sun., CBS
 9:00 a.m., Church of the Air, Sun., CBS
 9:00 a.m., Radio Pulpit, Sun., NBC-Red
 10:45 a.m., Most Out of Life, * NBC-Blue
 11:30 a.m., Rel. & New World, Mon., NBC-R
 11:30 a.m., Our Spiritual Life, Thurs., NBC-R
 11:30 a.m., Timeless Truths, Thurs., NBC-R
 11:30 a.m., Opportunity, Fri., NBC-Red
 11:30 a.m., Call to Youth, Sat., NBC-Red
 12:00 noon, Church of the Air, Sun., CBS
 1:30 p.m., The Truth, Wed., NBC-Red
 1:45 p.m., Hymns All Ch., MTTh, NBC-R
 3:00 p.m., National Vespers, Sun., NBC-Blue
 5:00 p.m., Catholic Hour, Sun., NBC-Red
 5:30 p.m., Religion in News, Sat., NBC-Red
 6:00 p.m., Message of Israel, Sat., NBC-Blue

POPULAR MUSIC

7:45 a.m., Melody Time, M., W., F., CBS
 7:30 a.m., Tone Pictures, Sun., NBC-Blue
 8:00 a.m., Turn Back the Clock, Sun., NBC-R
 8:05 a.m., Happy Jack Turner, * NBC-Red
 8:15 a.m., Band Goes to Town, * NBC-Red
 8:15 a.m., Sunny Melodies, Tues., CBS
 8:15 a.m., Fiddlers Fancy, Sat., CBS
 8:15 a.m., Norman Cloutier's Or., Sa., NBC-R
 8:30 a.m., Fiddlers Fancy, Wed., CBS
 8:30 a.m., Sunday Drivers, Sun., NBC-Red
 8:30 a.m., Gospel Singer, * NBC-Red
 8:45 a.m., Crackerjacks Quartet, Sat., NBC-R
 8:45 a.m., Music in the Air, Tues., CBS
 9:00 a.m., Organ Moods, Sat., CBS
 9:30 a.m., Saturday Serenade, Sat., CBS
 9:30 a.m., Charioteers, Sat., NBC-Blue
 9:45 a.m., Novelleets, * NBC-Blue
 10:00 a.m., Rhythmaires, Tues., CBS
 10:00 a.m., Blue Interlude, Wed., CBS
 10:00 a.m., Lanny Ross, Mon., Wed., Fri., CBS
 10:30 a.m., Southernaires, Sun., NBC-Blue
 11:00 a.m., Console Echoes, Thurs., CBS
 11:00 a.m., Charles Paul, Fri., CBS
 11:15 a.m., Southernaires, Thurs., NBC-B
 11:30 a.m., Salon Musicale, Mon., CBS
 11:30 a.m., Southern Cruise, Wed., CBS
 11:30 a.m., Cafe Budapest, Thurs., CBS
 12:00 noon, Music for Moderns, Sun., NBC-Red
 12:30 p.m., Matinee in Rhythm, Sat., NBC-R
 12:30 p.m., Met. Moods, Sun., NBC-Blue
 12:30 p.m., Revue in Miniature, Fri., NBC-Blue
 1:00 p.m., Milton Charles and Edith Hendrick, M., T., Th., CBS
 1:00 p.m., Smoke Dreams, Sun., NBC-Red
 1:15 p.m., Quilting Bee, Wed., NBC-Blue
 1:30 p.m., Favorite Waltzes, Wed., NBC-Blue
 1:30 p.m., Anson Weeks, Sun., CBS
 1:45 p.m., Enoch Light Orch., MWF., CBS
 1:45 p.m., Tune Time, Tues., CBS
 2:00 p.m., Nor So Long Ago, Tues., CBS
 2:00 p.m., Sunday Afternoon, Sun., MBS
 2:30 p.m., Swing Serenade, Wed., CBS
 2:30 p.m., Tapestry Musicale, Sun., NBC-Blue
 3:00 p.m., Deep River Boys, Tues., CBS
 3:00 p.m., Manhattan Minuet, Fri., CBS
 3:15 p.m., Al Bernard, Tues., CBS
 3:15 p.m., Ray Bloch's Varieties, Thurs., CBS
 3:30 p.m., Lee Childs, Wed., CBS
 3:30 p.m., Syncopeation Piece, Sun., CBS
 3:45 p.m., Blue Streak Rhythm Ens., Tu., CBS
 4:00 p.m., Edward Davies, Sun., NBC-Blue
 4:00 p.m., Ruth Carhart, Songs, Fri., CBS
 4:00 p.m., Summer Serenade, Sat., CBS
 4:15 p.m., Patterns in Swing, Thurs., CBS
 4:45 p.m., Dining Sisters, * NBC-Blue
 5:00 p.m., Luther-Layman Sincere, W., NBC-R
 5:00 p.m., El Chico, Mon., NBC-Red
 5:05 p.m., The Troubadors, Mon., Tues., CBS
 5:05 p.m., Ballads by Brooks, Wed., CBS
 5:15 p.m., Deep River Boys, Mon., CBS
 5:15 p.m., Eton Boys, Tues., Wed., Fri., CBS
 5:45 p.m., Salon Silhouettes, Tu., Th., NBC-R
 5:45 p.m., Judith Arlen, * CBS
 6:00 p.m., Fred Waring, * NBC-Red
 6:00 p.m., Rhythm Rascals, Wed., CBS
 6:15 p.m., Michael Loring, Songs, Th., CBS
 6:30 p.m., Fitch Bandwagon, Sun., NBC-Red
 7:00 p.m., Johnny Presents, Tues., NBC-Red
 7:00 a.m., Earbenders, Mon. thru Fri., NBC-B
 7:30 p.m., Carson Robison, Fri., NBC-Blue
 7:30 p.m., Glenn Miller, Wed., CBS
 7:30 a.m., Vocal Vogues, M., W., F., NBC-B
 7:30 p.m., Orrin Tucker, Sat., CBS
 7:30 p.m., Wayne King Orch., Sat., CBS
 7:30 p.m., Horace Heidt, Tues., NBC-Red
 8:00 p.m., Your Hit Parade, Sat., CBS
 8:00 p.m., Your Sunday Date, Sun., MBS
 8:00 p.m., Manh. Merry Go R., Sun., NBC-R
 8:00 p.m., Waltz Time, Fri., NBC-Red
 8:30 p.m., Camel Prog., B. Crosby, T., CBS
 8:45 p.m., Saturday Night Serenade, Sat., CBS
 9:00 p.m., Guy Lombardo's Orch., Mon., CBS
 9:00 p.m., Carnation Cont., Mon., NBC-Red
 9:00 p.m., Camel Caravan, Sat., NBC-Red
 9:00 p.m., Kay Kyser, Wed., NBC-Red
 9:00 p.m., Hour of Charm, Sun., NBC-Red
 9:00 p.m., Time To Shine, Tues., CBS
 9:30 p.m., Romance in Rhythm, Wed., MBS
 9:30 p.m., Doris Rhodes, Tues., CBS
 9:30 p.m., Young Man With a Band, F., CBS
 10:00 p.m., Jack Jenny Orchestra, Sun., CBS
 10:00 p.m., Fred Waring, * NBC-Red
 10:15 p.m., Shep Fields Orch., TFrSat., CBS
 10:15 p.m., Count Basie Orchestra, WTh, CBS
 10:30 p.m., Lou Breeze's Orch., NBC
 10:30 p.m., Ben Bernie Orchestra, Wed., CBS
 10:30 p.m., Paul Whiteman's Orch., Wed., CBS
 10:30 p.m., Frankie Masters Or., Sun., Sat., CBS
 11:00 p.m., J. Dorsey's Orch., NBC
 11:00 p.m., Van Alexander Orch., Mon., CBS
 11:00 p.m., Wayne King Orchestra, Tues., CBS
 11:00 p.m., Harry James Orch., W., Fri., CBS
 11:00 p.m., Hal Kemp, Sat., CBS
 11:00 p.m., Art Kassel's Orch., NBC
 11:00 p.m., Your Hit Parade, Sat., CBS
 11:30 p.m., Little Jack Little's Orch., NBC
 11:30 p.m., Van Alexander Orch., Sun., CBS
 11:30 p.m., Ace Brigode's Orch., NBC
 11:30 p.m., Harry James Orchestra, Mon., CBS
 11:30 p.m., Count Basie Orchestra, Tues., CBS
 11:30 p.m., Glen Gray, Wed., CBS
 11:30 p.m., Teddy Powell, Thurs., CBS

POPULAR MUSIC

(Continued)

11:30 p.m., Jack Jenny Orchestra, Sat., CBS
 12:00 a.m., Bobby Peters Orch., Sun., CBS
 12:00 a.m., Louis Prima, MTThF, CBS
 12:00 a.m., John Kirby's Orch., NBC
 12:00 a.m., Jerry Livingstone Orch., Wed., CBS
 12:00 a.m., Ben Bernie Orchestra, Sat., CBS
 12:30 a.m., Tommy Tucker Orch., Thurs., CBS
 12:30 a.m., Leighton Noble, Sat., CBS

EDUCATIONAL PROGRAMS

9:00 a.m., Bull Session, Sat., CBS
 9:30 a.m., Betty Moore, NBC-Red
 12:00 p.m., What Price America, Sat., CBS
 12:15 p.m., Calling Stamp Collectors, Sat., NBC-Red
 12:30 p.m., On Your Job, Sun., NBC-Red
 1:00 p.m., Dr. Democracy, Fri., NBC-Blue
 1:00 p.m., Democracy in Action, Sun., CBS
 1:00 p.m., Adven. in Reading, Mon., NBC-B
 1:30 p.m., U. of Chi. Rd. Table, Sat., NBC-R
 1:30 p.m., So You Think You Know Music, Sun., CBS
 2:35 p.m., Am. Sch. of Air, * CBS
 2:45 p.m., Ret. Bookends, * NBC-Blue
 3:15 p.m., Men Behind the Stars, Fri., CBS
 3:15 p.m., Adventures in Science, Thurs., CBS
 3:15 p.m., Of Men and Books, Tues., CBS
 3:30 p.m., Medicine in the News, Th., NBC-B
 3:30 p.m., Highways to Health, Wed., CBS
 3:30 p.m., World is Yours, Sun., NBC-Red
 3:30 p.m., Pursuit of Happiness, Sun., CBS
 4:15 p.m., Bob Becker, Sun., NBC-Red
 4:30 p.m., Am. Sch. of Air, * CBS
 5:00 p.m., Guest Book, Thurs., NBC-Red
 5:05 p.m., Kitchell's Brief Case, Fri., NBC-B
 5:15 p.m., Malcolm Claire, * NBC-Red
 5:30 p.m., What's Art to Me, Sat., CBS
 6:00 p.m., People's Platform, Sat., CBS
 6:15 p.m., Science on the March, Mon., NBC-Blue
 6:30 p.m., Art for Your Sake, Sat., NBC-Red
 7:30 p.m., Information Please, Tue., NBC-B
 8:30 p.m., Amer. Town Meeting, Th., NBC-B
 9:30 p.m., Americans at Work, Thurs., CBS
 9:45 p.m., Public Affairs, Tu. & Sat., CBS

AGRICULTURAL

11:30 a.m., Nat. Farm & Home Hr., ** NBC-B
 4:00 p.m., Columbia's Country J., Sun., CBS

CLASSICAL AND SEMI-CLASSICAL

7:30 a.m., Poetic Strings, Sun., CBS
 7:45 a.m., Maurice Brown, Cellist, Sun., CBS
 8:00 a.m., The Organ Loft, Sun., CBS
 9:00 a.m., Morning Musicale, Sun., NBC-B
 9:30 a.m., Aube for Strings, Sun., CBS
 10:00 a.m., Console Contrasts, Sun., CBS
 10:05 a.m., Cincinnati Con. Music, Sat., CBS
 10:30 a.m., Major Bowser, Sun., CBS
 11:00 a.m., Maurice Brown, cellist, Wed., CBS
 11:00 a.m., Radio City Mu. Hall, Sun., NBC-B
 11:30 a.m., Salt Lake Tabernacle, Sun., CBS
 12:00 noon, Enoch Light Orchestra, Sat., CBS
 12:30 p.m., Walberg Brown Strings, Sun., CBS
 12:45 p.m., Words and Music, * NBC-Red
 1:30 p.m., U. S. Army Band, Tues., NBC-B
 1:30 p.m., Going South, Sun., CBS
 1:45 p.m., Hymns of All Churches, Mon., Tues., Thurs., NBC-Red
 2:00 p.m., Symphony, Sun., CBS
 2:00 p.m., U. S. Navy Band, Wed., CBS
 2:00 p.m., Music Hour, Fri., CBS
 2:30 p.m., Poetic Strings, Mon., CBS
 2:30 p.m., Story of the Song, Tues., CBS
 2:30 p.m., Clyde Barrie, Thurs., CBS
 3:00 p.m., Cleveland Institute of Music, Tues., CBS
 3:00 p.m., Leon Goldman, Wed., CBS
 3:00 p.m., LeBrun Sisters, Thurs., CBS
 3:15 p.m., Ruth Carhart, Mon., CBS
 4:00 p.m., Exploring Music, Tues., CBS
 4:00 p.m., Genevieve Rowe, Thurs., CBS
 4:30 p.m., Choral Program, Sun., CBS
 4:30 p.m., Metrop. Op. Audit., Sun., NBC-B
 5:05 p.m., Aeolian Ensemble, Fri., CBS
 5:15 p.m., Console Reveries, M., Th., CBS
 5:45 p.m., LeBrun Sister, Sat., CBS
 6:00 p.m., Aeolian Ensemble, Thurs., CBS
 6:30 p.m., Aeolian Ensemble, Mon., CBS
 6:45 p.m., Ross Jordan, Baritone, Mon., CBS
 7:00 p.m., Cities Serv. Conc., Fri., NBC-Red
 7:30 p.m., Voice of Firestone, Mon., NBC-R
 8:00 p.m., Ford Hour, Sun., CBS
 8:30 p.m., Alec Templeton, Mon., NBC-Red
 8:30 p.m., Amer. Al. Fam. Mu., Sun., NBC-R
 8:30 p.m., Vera Brodsky, Pianist, Tues., CBS
 9:00 p.m., Roy Shield Revue, Tues., NBC-Blue
 9:00 p.m., NBC Symphony Orch., Sa., NBC-B
 9:00 p.m., Columbia Concert Orch., W., CBS
 9:30 p.m., Columbia Concert, Mon., CBS

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