

RADIO VARIETIES

DECEMBER—1940

TEN CENTS

FORD RUSH — WSM STAR



PATTER OFF THE PLATTER

BENNY GOODMAN is back and all's right with the orchestra world! The clarinet virtuoso began recording again for Columbia last month and started his new band on a round of one-nighters through the East. The records are swell and the band is certainly the finest outfit Benny has ever fronted. Take "Wholly Cats" and "Royal Garden Blues", two Sextet numbers. Both feature the amazing trumpeting of Cootie Williams, formerly Duke Ellington's ace growl trumpet man. Then there's Count Basie's piano tricks for real thrills. On tenor sax, Benny is spotting Georgie Auld, who had his own outfit for a time and is rated one of the all-time greats on his instrument. Charlie Christians plays a sparkling electric guitar and bassist Artie Bernstein shares rhythm honors with drummer Harry J. Yaeger. Through both sides, of course, runs the exciting clarinet of maestro Goodman.

With his big crew, Benny disced "Henderson's Stomp" and "Nobody" on conventional 10-inch platters and stepped into the 12-inch field with a super coupling of "The Man I Love" and "Benny Rides Again." The latter pair represent the high point of modern jazz, especially in Goodman's clarinet takeoffs with drum backing.

Eddie Sauter and Fletcher Henderson are to be congratulated for their brilliant arranging feats for the ensemble. Getting 15 top-flight soloists to sound well playing together is a task but Benny and the arranging staff have done a marvelous job. Lend an ear to Helen Forrest, one of the nicest and the best, of today's girl vocalists.

Welcome back, Benny—there's nobody to fill your place!

That lovely Hildegard, star of stage, radio, theaters, nightclubs and any other amusement field you might mention, has turned out a Decca album which deserves mention. Heldegard sings Vernon Duke composition in a lovely, eloquent voice that grows more pleasant with each hearing. The haunting "April in Paris" receives fresh beauty once more and

"What Is There To Say" doubles the enjoyment. You'll like every disc in the collection.

Boogie-Woogie harpsichord has another expert in Artie Shaw's pianist John Guarnieri, heard to good advantage in "Summit Ridge Drive" and "Cross Your Heart." The Gramercy Five contribute some exemplary chamber-music jazz to this coupling. Lanny Ross doubles "Crosstown" and "Marianna Annabelle" for a neat twosome. Hal Kemp's danceable music grows more mellow through the years. Try "The Moon Fell In The River" and "Lady With Red Hair" for proof. (Victor.)

"Beat Me Daddy, Eight to the Bar," seems to be the nation's theme these cold Winter days and Woody Herman thrums his way through another exciting version of the boogie-woogie thriller. Reverse is "There I Go" and features excellent Herman vocal. Of course, if you've missed Will Bradley's waxing of "Beat Me Daddy"—you just don't live right.

Raymond Scott continues his sweet series with "Yesterthoughts" and "Strangers" with A-1 results. We still like Dave Harris' tenor sax though against any soloist Ray has had since the days of his first big band. (Columbia).

Beatrice Kay's "Gay Nineties" album really started something. Tommy Tucker disced an interesting version of "Oceana Roll" and now the King Sisters harmonize "Don't Go In The Lion's Cage Tonight." Neither Tommy nor the King Sisters come up to Miss Kaye's hilarities with the tunes but we can heartily recommend them anyway. However, we can't recommend Erskine Hawkins' tooting "Norfolk Ferry" and "Put Yourself in My Place."

CHATTER: Look for Barry Wood's first Victor discs... Irene Beasley with a new idea in children's records... Andre Kostelanetz' new album... Edward Kilenyi as the newest and brightest name in the classical field.

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F. L. ROSENTHAL, *Publisher*

WILTON ROSENTHAL, *Editor*

Published at 1056 West Van Buren Street, Chicago, Illinois. F. L. Rosenthal, Publisher. New York Office: 485 Madison Avenue, Hollywood Office: 3532 Sunset Boulevard. Published Monthly. Single Copies, ten cents. Subscription rate \$1.00 per year in the United States and Possessions, \$1.50 in Canada. Entered as second class matter January 10, 1940, at the post office at Chicago, Illinois, under the act of March 3, 1879. Every effort will be made to return unused manuscripts, photographs, and drawings (if accompanied by sufficient first-class postage and name and address), but we will not be responsible for any losses for such matter contributed. The publishers assume no responsibility for statements made herein by contributors and correspondents, nor does publication indicate approval thereof.

WMMN IN THE SPOTLIGHT

WMMN JUST RECENTLY SECURED permission to go 5,000 watts night as well as daytime, and started on its increased 21 hour per day service on Nov. 1st. It is planned to give a mixed program of both popular and Hill Billy music starting every morning at 3 o'clock. One of the station's featured singers of songs, Buddy Starcher, will be heard early in the mornings for the first few weeks. This increase in power at night, gives WMMN, 5,000 watts day and night.

BLAINE SMITH, ONE OF the most popular singers ever at WMMN, returned to the station early in October. Blaine left WMMN two years ago and was heard over WLS, Chicago for one year after leaving WMMN. On his return, Blaine brought a company of five people, featuring the Davis Twins, "Honey and Sonny" who are fast winning popularity with their songs. Blaine Smith and his "Home Folks" are heard over WMMN every afternoon at 4.30.

THE CAMPBELL SISTERS, BETTER known as the "Sagebrush Sweethearts" now, are a recent addition to the talent staff at WMMN. The sisters, a blonde, a red head and a brunette, came to WMMN from a Youngstown Ohio station, and their sweet harmony singing has already stamped them as one of the outstanding radio acts at this station.

JOE EDISON, FORMERLY WITH a Youngstown O. station, is another recent addition to the announcing staff at WMMN. Joe has also been appointed chief producer of the "Sagebrush Roundup" a week jamboree show that WMMN presents every Saturday night at the Fairmont, Armory.

FOXY WOLFE, PROGRAM DIRECTOR of station WMMN, Fairmont, W. Va. has been just about the busiest man on two legs the past thirty days, what with

the election and scheduling new radio acts, plus his other work. It might be added here that Foxy has just about settled down to a contented, happy married life, and we rather expect that many cold winter nights he will be at home toasting his "Tootsies" instead of being at the station working until the week small hours.

UNCLE NAT ROYSTER, WHO started his "Uncle Nat's Kiddie Club" program on WMMN a year ago, will soon celebrate his first Kiddie Club anniversary. During the year he has taken into the club more than 11,000 paid up members. The program is a regular weekly feature, being broadcast every Saturday morning at 11 A. M.

ONE OF THE MOST modern improvements made at station WMMN, is the new recording equipment which was installed this summer. It is just about the last word in equipment, and enables WMMN to make transcriptions, at a minutes notice. The recording equipment is under the supervision of Roy Heck, chief engineer of station WMMN.

THE W M M N SAGEBRUSH ROUNDUP, a Saturday night jamboree show celebrated its third birthday on November 16th, in the Fairmont Armory, Fairmont, W. Va. where it played to almost fifteen hundred paid admissions for the one show. The "Sagebrush Roundup" was started three years ago at WMMN as a studio presentation but soon became so popular that it moved into the National Guard Armory in Fairmont, and later made several personal appearance tours which brought capacity houses everywhere. Consisting of practically every member of the talent staff from WMMN, The Roundup features vaudeville skits, hill billy and western music and songs, with lots of excellent novelty thrown in for good measure. Each Saturday night at the Fairmont

Armory brings visitors from Pennsylvania, Maryland, and Ohio, some of whom travel more than two hundred miles to see this popular jamboree show. Joe Edison is producer.

PAT MORAN, ONE OF the WMMN announcers, is the proud father of a bouncing ten pound four ounce boy, christened David Patrick Moran. Mother and child are up and doing fine. Pat was one of the first announcers on WMMN, and had been with the station almost continuously since its inception. Pat says he will make a football star out of the boy some day.

BUDGE AND FUDGE ARE two new editions to the talent staff at WMMN, coming here two weeks ago. They work with Buddy Starcher, and are expected to make personal appearances shortly.

ARIZONA RUSTY, WHO HAS been a WMMN feature for several months, left for St. Louis, Mo. on November 15th, to become a member of Pappy Cheshire's radio act there at one of the leading station.

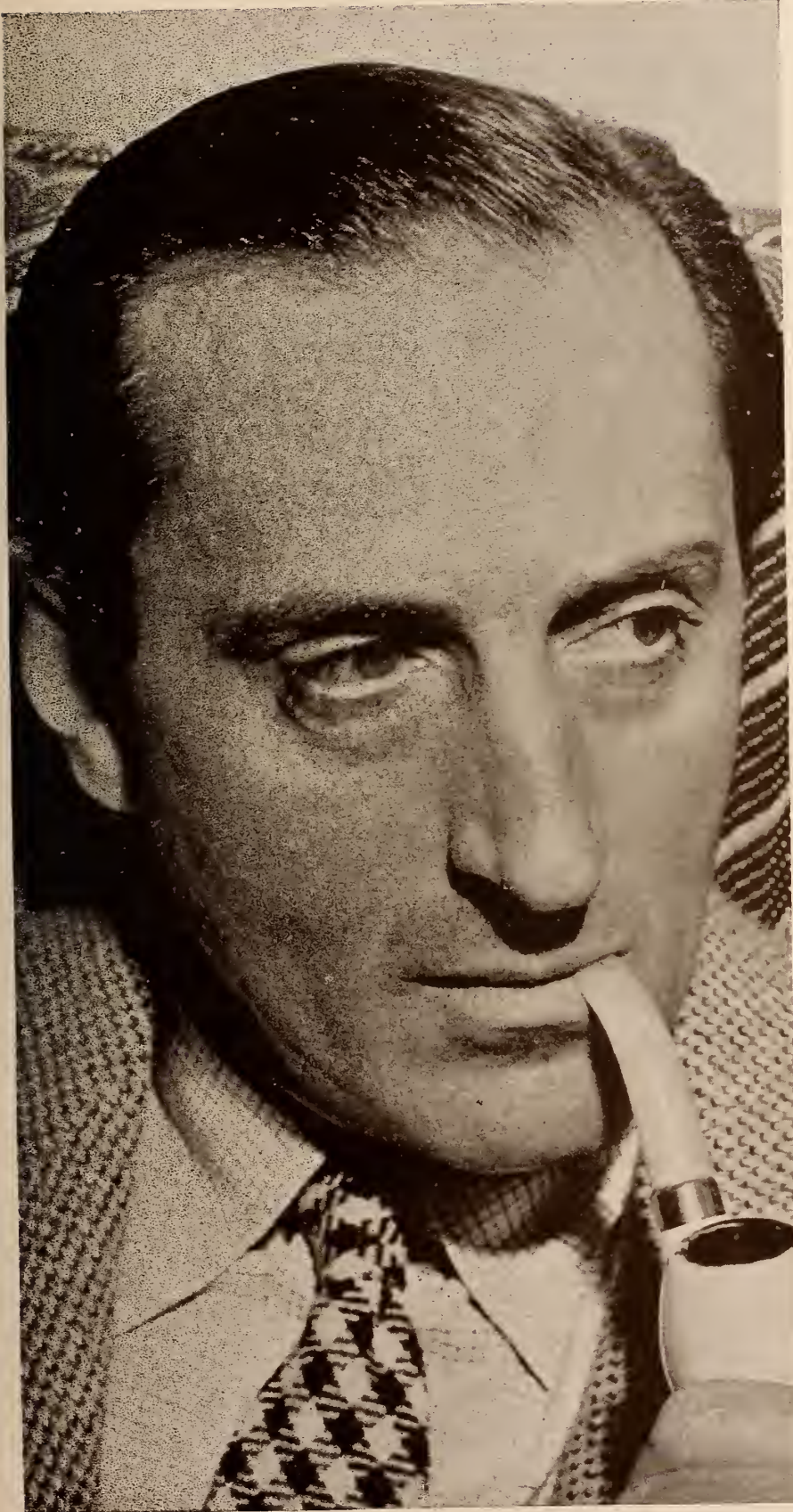
COWBOY LOYE, ONE OF the most popular radio personalities to appear at WMMN, has given up making personal appearances due to his health, but we are happy to say that he is improving rapidly, and so far seldom misses his daily broadcast.

A SMALL RECREATION ROOM, something new for station WMMN, has been added just recently, and the radio acts as well as other members of the staff when off duty can be found quite often playing ping pong, table tennis and other games arranged for their pastime. Joe Wright, head keeper of the recreation room, is even learning to play ping pong between songs which he writes occasionally.



These are the "regulars" of the "Information Please" board of experts and their quizmaster. Left to right, top: John Kieran, Franklin P. Adams; bottom, Oscar Levant, Clifton Fadiman, quizmaster.

Quick, Watson — the Needle!



Radio's favorite sleuth Sherlock Holmes, portrayed by Basil Rathbone.

IF SIR Arthur Conan Doyle were writing today, he would have an easier job describing Sherlock Holmes to his readers than he did at the turn of the century. Instead of a careful inventory of Holmes' physical characteristics, he could have passed the description off with a single sentence.

"Sherlock Holmes", he might have said, "was a tall, spare man with piercing eyes, a resonant voice, a vibrant personality — in short a Basil Rathbone with a flair for criminology".

Dr. Watson would be easier.

"Picture Nigel Bruce", our present-day Doyle would say. "Give him a battered doctor's bag, and dull his sense of humor, and you would see Dr. Watson as he was when he shared rooms at 221 Baker street with Mr. Sherlock Holmes."

The physical resemblance between Basil Rathbone and Sherlock Holmes, and between Nigel Bruce and Dr. Watson startled even Denis Conan Doyle, son of the famous writer of the Sherlock Holmes stories, when he visited NBC's Hollywood Radio City recently and saw a radio performance of one of his father's mystery thrillers for the first time.

"Admirable, absolutely admirable", Conan Doyle commented as he watched Rathbone and Bruce in action. "I have never seen a better portrayal of Holmes — and I have seen many. Bruce and Rathbone resemble almost to perfection my father's conception of the characters."

There is more than physical similarity between the NBC actors and their fictional counterparts. Holmes absorbed Sherlock Holmes during his childhood and youth in England, and he knows the people Holmes knew, and the country where many of the cases described in Conan Doyle's books were set. He has wandered London's back streets, the Down country, and the bleak moors where Holmes and Watson tracked down "The Hound of the Baskervilles."

As for Nigel Bruce, his Scottish ancestry and his English education combine to give an authentic

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DICK POWELL BUILDS DIME STORES

by JOE ALVIN

DICK POWELL, star of NBC's **MAXWELL HOUSE COFFEE TIME**, is the Hollywood actor who builds dime stores for million dollar babies to work in. He doesn't do it for publicity, even if he did stage the world's first premiere of a five and ten cent store in Long Beach, California, this year. Dick does it because he gets a kick out of it; because he likes to see buildings come up where there was only a vacant lot before; because he likes to see homes cluster and grow around a business establishment and form the nucleus of a new community; and last but not least, because he likes to make money. So, you find Powell building dime stores for million dollar babies besides singing about them. You find him building other store buildings and homes he hopes to sell at a profit.

An actor in years gone by wasn't supposed to have any business sense. Many of them didn't, like the old screen stars to whom Hollywood owes so much today for the lesson they taught it. The old stars had expected their big earnings to go on forever, but they didn't put anything away for the future. When their popularity began to dim, when the public turned to other favorites, they found themselves broke, jobless and in many instances, even homeless, in a world which owes a living to no one. Those Hollywood actors were the pioneers in a new profession and their hardships taught those who followed a tremendous lesson. That fabulous salaries of Hollywood are almost as short-lived as the rainbow, and that the actor, who like the squirrel, doesn't store away some of "the nut", is certain to face the prospect of a dreary winter of future.

Here is the way Dick Powell looks at it:

"I consider myself very fortunate for the opportunities that brought what talent God gave me to the attention of the public, and I am grateful for the compensation that talent has brought me. And



Dick Powell cuts the ribbon that officially opens his dime store in Long Beach while NBC stars, including Warren Hull, Irene Rich entertains the crowds—sign autographs.

for that, if for no other reason, I would consider myself a fool to squander the money I earn. Money often has been called Power. And that's what it can be, a power sometimes used to destroy, as in war; or a power to create, as by and large the human race has used it in times of peace. I am using money to create things that weren't in the world before—neighborhood stores that save the housewife tiring trips to do her shopping downtown—places that serve a purpose and fill a need."

Powell doesn't pretend to be a crusader flying a banner of service. He expects to earn a fair

return for the time, effort and money he puts into one of his real estate projects. He's not ashamed of turning an honest penny or an honest dollar for profit. Besides being an actor and a real estate man, he is also a husband and a father. He wants to be able to provide for his family when the time comes in the future when his screen or radio earnings stop. He wants his children to get a proper start in life and be able to meet the complex and bewildering world of today. He wants to provide for the best education their minds can absorb. If such motives are selfish, then those are the

FOR MILLION DOLLAR BABIES



Dick entertains at gala opening of the drug store which leases his building.

good price. That was before Toluca Lake became the residential district it is today. I built my house on two acres, and by that time, the neighborhood began to boom. Property went up in value. I was made an offer for my other twenty acres. The offer was too good to turn down. So good, in fact, that the profit on those twenty acres paid for my house."

To make a long story short, that was the beginning of even space Powell's activity in real estate. He began building houses and selling them. "Maybe I was lucky or maybe I used my head," Dick told me. "I'm not sure. But so far, I've built nine of them and haven't lost any money yet." He didn't make any Florida boom profits, of course. The important thing was, he didn't lose any money. Yet, as interesting as he found this fling into the construction game, it wasn't really what he wanted. He wanted to build something that would serve as a long-term investment. If you ever had money to invest, you can appreciate what a problem it can be to invest it wisely. What finally gave Powell the idea of putting it into store buildings and community business blocks was a trip to his home town of Little Rock, Arkansas.

There isn't a one of us who doesn't remember every store on Main Street and even the name of every owner during the boyhood days when we roamed up and down the street in search of adventure — or trouble. Walking up and down Main Street in Little Rock during that visit, he became curious to find out how many of the old stores were still there and how many were under the same management. He found most of the old store fronts gone. Some of them were left. Those that were left were... dime stores, drug stores and department stores.

"It occurred to me," explained Powell, "if that type of store was the type that remained in the community longest, then that was the type that represented the best long range investment in real

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selfish motives behind Powell's efforts to make wise investments. There is something else too, the satisfaction he gets out of business deals.

"As far back as I can remember, even in my boyhood days in Arkansas, I always got a kick out of selling or trading things," said Powell. "I suppose it was nothing more than a top or a jack-knife in those days. But that instinct in me was almost as strong as the love for music. Not many of the boys who worked with me in the

band in Indianapolis, early in my career, knew that in my spare time I was selling life insurance on the side. The business world always has intrigued me and figures were never a bore. For many years, however, I did nothing much about it except for sidelines like the insurance job in Indianapolis. Then, after breaking into motion pictures and settling down to a fairly regular life in Hollywood, I decided to build a home. I bought twenty-two acres in Toluca Lake, and got it at a

Louise Massey and the Westerners



Louise Massey and the Westerners have four shows every week on WLS, Chicago. Principal among these is their half-hour program which opens the WLS National Barn Dance at 7 p. m. each Saturday night. Their other programs are at 6:45 p. m. on Tuesdays, Thursdays and Fridays. Left to right are Larry, Milt, Curt, Louise and Allen.

LOUISE MASSEY and the Westerners, who are heard four times each week on WLS, Chicago, are practically a family group. First, of course, there's Louise herself. Then there's her husband, Milt Mabie, who plays bass fiddle in the act; her two brothers, Curt the violinist and Allen the guitarist. And the fifth member is an outsider who works so well with the group that one might think he'd been raised with them; he is Larry Wellington, accordionist.

Louise Massey's birthday is August 10, and like Curt and Allen, she was born in Midland, Texas. She is five feet five inches tall, weighs 128 pounds, and has black hair, brown eyes, and olive skin.

Milt Mabie was born on one June 27 in Independence, Iowa, is six feet tall, weighs 185 pounds, and has brown hair, blue eyes light skin.

Dott Curtiss Massey celebrates his birthday on May 3, is six feet

two inches tall, weighs 195 pounds and like Allen, has the same coloring as Louise.

Allen's birthday falls on December 12 and he is the same height and weight as his brother-in-law, Milt.

Larry was born in Oxnard, California, one February 15. He is five feet eight inches tall, weighs 160 pounds, and has light brown hair, blue eyes and fair skin.

Meet Mary Ann



MARY ANN ESTES

This is the story of Mary Ann and her ambition. For Mary Ann, although only 21 years old (and barely that), has already achieved her goal, fulfilled her life's ambition. Four years ago when she first started singing and yodeling her songs over the airwaves, Mary Ann set her goal — to be on the staff of WLS, Chicago.

And since September of this year, that is just where Mary Ann has been — at WLS in Chicago. She is heard regularly on Smile-A-While 5 to 6 A. M. daily; with the Prairie Ramblers at 6:30 A. M. on Tuesdays, Thursdays and Saturdays; on Merry-Go-Round at 2 P. M. Saturdays and on the WLS National Barn Dance every Saturday night.

Her full name is Mary Ann Estes, and she was born in Crescent, Ohio, on November 10, 1919, making her 21 years old less than a month ago. She is really a small town girl who has made good in the big city, for her home town of Crescent has a population of only 300. Mary Ann went to grade school there, but since there was no high school, she

continued her education at Bridgeport (Ohio) high school, commuting from her home via school bus.

Mary Ann was really not a stage struck youngster. She learned to play the guitar and sang because she liked it. People liked her music and she enjoyed herself; so it was only natural that she made a number of appearances in amateur entertainments. This led to her being invited to participate in a minstrel show at Wheeling, West Virginia.

One of the other acts in the minstrel show was a quartet, the Rhythm Rangers, who were broadcasting regularly on WWVA in Wheeling. They were intrigued by the singing of this cute little brunette and demanded to meet her. They suggested an audition.

Mary Ann was at Wheeling for three years, with a few months off here and there while she worked at several Ohio and West Virginia stations. It was like old home week at WLS when Mary Ann arrived. She came to Chicago from Fairmont, West Virginia, where she worked with Joe Rockhold, Smiley Sutter and Jimmie

James, all three of them now with WLS in Chicago. and with hopes none too high, Mary Ann approached the studio. She was accepted as soon as she had sung her first number, and the Rhythm Rangers then and there became a fivesome.

Already her old friends have started teasing her about an old weakness—Mary Ann's fondness for dill pickles and home-made bread. She really does like them — better than any other foods, she says — but being kidded publicly about them was not her idea. She has not objected, however, for in the past, the kidding has paid big dividends. Everytime she made a personal appearance at a theater or picnic or fair when she was working in the East, some listener would come back stage with one or more loaves of home-made bread; another would soon follow with a big jar of pickles — and it might go on like that for an hour. That's when Mary Ann is her happiest — getting to know her listeners intimately — and incidentally getting a sufficiency of dill pickles and home-baked bread.

Mary Ann herself is quite a cook, but her kitchen repertoire, she admits, is somewhat limited. What she does cook, she cooks exceptionally well, and no one ever turns down an invitation to one of Mary Ann's periodic feasts of Hungarian goulash. Another "guest" dish that brings them back is Mary Ann's beef stew.

She makes no pretense of being a good cook however, admitting only that she can "cook a little." Information on her culinary delicacies had to be obtained from friends who have been her guests. But from Mary Ann herself, one learns that the one thing she likes to cook above all others is pork chops — fried pork chops. "I like the smell," she explains; "they smell so good when they're frying that it's just like eating pork chops for half an hour at a time.

And that's the story of Mary Ann, small town girl who made good in the big city — a girl who fulfilled her lifetime ambition before she was 21 years old — an awfully cute little girl who has become a favorite of the WLS audience in only a few short months.

What I Think of Swing

By Glenn Miller



Glenn Miller, the Iowa farm boy who recently signed a movie contract with his band for \$100,000. His Bluebird recordings place him in the top spot as America's favorite band.

"What do you think of swing?"

A personable young representative of the genus jitterbug approached me between dance numbers at a college hop recently and pinioned me with that question.

It was like asking Babe Ruth what he thinks of baseball or Ragscow Turner how he feels about flying. Paraphrasing an old ballad I gave her the obvious answer:

"It made me what I am today."

In justice to swing I couldn't honestly paraphrase more than the opening line of that venerable tearjerker — "The Curse of an Aching Heart," I think it was called—for swing hasn't "dragged ME down 'til hope within me died."

Quite the contrary. It has lifted my orchestra into the top bracket of dance bands and brought me a modest measure of fame and fortune — which I hope will not be too fleeting.

There is more to it than that however.

If there is one thing I like, it is good music. I have never had enough of it. And swing is good music—when intelligently played.

Two of my pet "hates" are (1) bad music and (2) people who detest swing. The first is usually responsible for the second.

Perhaps I should be more tolerant of people who don't like swing, for there **have** been a lot of musical crimes perpetrated in its name.

Some misguided musicians seem to feel that to swing a number it is necessary only to "give until it hurts." Their prime objective appears to be to smash beyond hope of repair the eardrums of the defenseless customers.

You must have a good basic melody before you can success-

fully swing it. It can be sad or it can be gay — but it must be tuneful. And to produce real swing, the band has got to give out something more than deafening sound and fury.

Experience has convinced me that even the most rabid alligators prefer their tom-toms muffled by other sounds of the jungle. Rhythmic dissonances send shivers down the spine but when they are blatantly poured out in unrestrained volume, the resultant effect can be completely paralyzing.

Swing fundamentally is jungle music. While I don't belong to the Explorers' Club, I'm reasonably certain that our foremost jungles have more to offer in pleasing sound effects in their warbling birds' songs than in the

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Guiding Light Cast



INHABITANTS OF "FIVE POINTS" GET READY TO GO ON THE AIR

Members of the cast of the *Guiding Light*, which is broadcast Mondays through Fridays at 9:45 a.m. and 4:30 p.m. CST over the NBC-Red network. The setting of the serial is in the mythical melting pot community of "Five Points." Left to right, front row: Ruth (Rose Kransky) Bailey; Gladys

(Torchy Reynolds) Heene; Dr. John Ruthledge; Mignon (Mrs. Kransky) Schreiber; Muriel (Fredericka Lang) Bremner; Betty (Iris Marsh) Arnold. Back Row: Bill (Charles Cunningham) Bouchey; Paul (Jack Felzer) Barnes; Phil (Ellis Smith) Dakin, and Seymour (Jacob Kransky) Young.

THE LIVES of half-a-dozen people color the pattern that is the *Guiding Light*, now in its fourth year as an NBC network serial. Dr. John Ruthledge, kindly minister of the mythical melting pot community of Five Points, is the central character actor, made his debut and his gentle, understanding influence, the various personalities and plots revolve.

Dr. Ruthledge is portrayed by Arthur Peterson, who has filled the role since the show was first inaugurated. Peterson, a talented character actor, made his debut reciting "pieces" in Sunday school. Oddly enough, when he matriculated at the University of Minnesota, that school's vocational guidance department recommended that he study for the ministry.

Although Peterson once served as junior superintendent of a Sunday School, the grease paint tradition is strong in his family — both grandparents on both sides, his parents, uncles, aunts and his wife were all connected with the theater. Some of them still are. So it was more than natural that Arthur follow their lead.

Born in Mandan, North Dakota, Peterson was graduated from the University of Minnesota. He had the theater as his goal from kindergarten days onward, and, by the time he received his sheepskin, he already had 900 performances to his credit. He went directly into stock and repertory theaters and from there to Chicago and radio.

Currently, in the serial, the plot

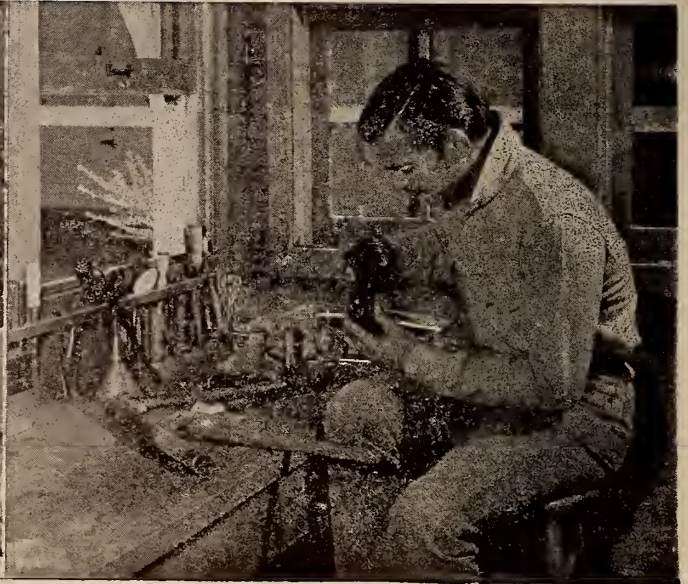
most intimately touching Dr. Ruthledge's life is centered around his secretary-church organist, Laura, added to the parsonage after the marriage of Mary, the Doctor's daughter. The discovery that Laura is a kleptomaniac has driven away Ellen, the housekeeper for many, many years.

The Doctor's daughter is now the wife of Ned Holden, a young man reared in the parsonage. The marriage has been brought about recently, after many trials for the young people. Once, just before their wedding, Ned discovered that his father was a thief and a blackmailer; that his mother, Fredericka Lang, had shot her husband rather than let him influence her son's life. The discovery

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Down on the Farm

By Clark Gable



FARMER IN THE DELL (upper left)

Clark Gable "rakes the meadow sweet with hay" as he perches precariously atop the hurricane deck of a land-lubbing clipper on his new twenty-acre Encino ranch.

AT HOME ON THE RANGE (upper right)

Farmer Clark Gable spends his days idly playing with his dog, or pet turtle, inspecting his trees, riding his horses, in his workshop, "fixing up" the place

AFTER ALL these years, here I am right back where I started from — down on the farm.

As I ride my bucking tractor over my newly-acquired few acres out here in California, I am carried back to the beginning of these reminiscences which, in compar-

ison with life on the farm today, is unforgettable proof that times do change.

My earliest recollections of farm life goes back to the shores of Conneaut Lake in Pennsylvania. My mother had died when I was seven months old, so I spent my

earliest years on the farm of my grandparents, Charles and Nancy Gable, near Meadville. About all that I recall now of those farm days is that I led a lonely life for a child.

The active years in many varied occupations have erased the more

WHEN A SPADE'S A SPADE (lower left)

Clark Gable's answer to that one is, "When you've got to turn dirt with one."

IT'S "FARMER GABLE" NOW (lower right)

Jockey to a tractor is but one of the many chores engaged in by Gable on his ranch.





GABLE'S PALOMINO PAL

Farmer Clark Gable has a real equine friend in "Tony," one of the finest Palomino colts in America. Together they roam the new twenty-acre ranch at Encino, in California's San Fernando Valley, where Gable lives with his bride, Carole Lombard.

unpleasant memories of the farm back in Ohio, and the brighter side of life on the farm still remains in my memories. In recent years, the desire to return to the solitude of the country has

been growing stronger and stronger.

Well, there's the yarn. I'm back on the farm and, I hope, for the rest of my life. Out here, everybody else calls a patch of dirt from

a half acre on up in size a ranch. I have no ranch. It is a farm and that is the name of it over the gate, "The Farm."

My farm is fourteen acres in
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WHAT I THINK OF SWING

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irascible roars of their prowling lions. And when a great ape pounds his chest and goes boom, uttering the meat cry or the mate cry, as the case may be, it's a safe bet he's so far up the jungle mountainside that the echo is just eerie background for the souging of the night wind through the trees. Granting that swing then, is jungle music, let's keep it authentic.

They regard me as a fence straddler in the field of swing because I like to blend the sweet with the hot. I believe in dressing up my jungle savage in smoothly-tailored tails and top hat and moulding my Hawaiian hula dancer into one of those sleek, form-fitting dinner gowns from a smart Fifth Avenue shop — "encasing solid, suggestive jungle sounds in a smooth, mellifluous jacket." That's the way some lad summed it up who swings his adjectives the way I like to think I swing my tunes.

Something old-new-borrowed-blue, I've found to be a winning combination on a swing program.

Have "Sweet Leilani" blow "Smoke Rings" "Under a Blanket of Blue" by the "Waters of Minnetonka." Call the medley "Bcogit" and you've got something sweet and torrid.

Take a lovely old ballad like "Sweet and Low" or "My Darling Nelly Gray," dress it up in modern style and you've got a number that lends itself to some equatorial sending.

And, if you would put your listeners distinctly in the groove, let them cut the rugs to the accompaniment of a hot arrangement of "Prelude in C Sharp Major."

I believe swing is here to stay. But the bands that are going to have the popular following will be those whose arrangements subordinate the jump stuff and exaggerated jive to sonorous tonal quality. They must give out quality rather than quantity of tone effect, resisting the temptation to blast full-lunged upon a world already shell-shocked by too much "blitzkrieg."

Singing Sisters



Though they look enough alike to be triplets, four years separate the oldest from the youngest in this comely team of radio singers, the Mullen Sisters, heard Friday evenings on Columbia network's "Kate Smith Hour." Left to right, they are Mary Margaret, the oldest; Imelda Rose, the youngest; and Kathleen.

LET'S NOT BE MATTER OF FACT ABOUT RADIO



Rosemary DeCamp helps Dr. Christian (Jean Hersholt) light up as they relax at rehearsal of CBS's serial "Dr. Christian."

By Jean Hersholt

WHEN I WAS a youngster in Copenhagen, Denmark, my father and mother appeared in many plays at the Royal Theater in that city. Under the stage there was a long dark room fitted with benches. Persons from the Blind Institute were welcome to sit in that room during performances. In that way, they could hear the play and follow its progress almost as well as if they were out in front.

That room and its benches has a direct relationship — in my mind — with radio today.

This is my third season with CBS as Dr. Christian, the country doctor of "River's End," and during these three years I have seldom gone on the air without thinking about those Danish blind persons and the similarity of that stage arrangement to radio.

Back in Copenhagen, I often sat underneath the stage with the unfortunates, and I used to think how nice it would be if it were possible for all of the blind persons in the world to be able to hear plays. By

means of radio, not only the blind, but shut-ins of every description can hear the best in entertainment by simply turning a small dial.

I know that I'm not saying something new, something that most of us don't already realize—but I think we have all developed a matter-of-fact attitude about radio. Today we seldom stop to realize what a boon it has been to mankind, and especially to the unfortunates who cannot afford other entertainment.

That's why I'm taking this opportunity to say what I'm saying — even at the risk of being repetitious.

Of course, radio is a two-way proposition. The public should be grateful for radio. But those in the radio industry should also be appreciative of the listening public because it is they who make the high grade of radio entertainment in this country possible.

Radio in the United States is on a much higher plane than in almost any other country, simply because such a large proportion of the population supports it. When

I think that millions of persons listen to our production each week over CBS, it never ceases to amaze me.

That is probably more people than all of the stars on Broadway — before radio became popular — would play to during their entire lifetimes. This one fact alone indicates the tremendous scope of radio and should make us, who are working in the industry realize what an extremely serious responsibility we have toward our listeners.

The trend of programs in the past few years indicates that radio IS aware of its responsibility. As merely one person in a vast field of entertainment, I know that we of "Dr. Christian" recognize our duty.

It is a far cry today from those blind friends of mine beneath the stage in the Copenhagen theater. Mental sight has been brought to the many instead of the few.

As long as radio here in the United States continues to be a factor of enlightenment, we all have a strong ally working for our personal welfare.

DICK POWELL BUILDS DIME STORES FOR MILLION DOLLAR BABIES

(Continued from Page 7)

estate, and gave the people of a community the kind of service that kept them patronizing the same stores year after year. When I returned to Hollywood, my investment plans were made. I went into the real estate business, building store buildings and leasing them to dime store, drug store and department store tenants.

for a drug store tenant in the Crenshaw district. His Long Beach and Los Angeles buildings represent an investment of \$175,000 each—every penny of which Dick earned himself. His New Mexico and El Centro investments are much smaller. He also owns an automobile sales agency in Beverly Hills, which is operated

going into farming. If he does acquire a ranch, it won't be until next year. He's lived on a farm and has done farm work — and would enjoy doing it again. But real estate is his first love in activities off the air and screen.

"I have faith in real estate," Dick declared. "My interest in it has broadened me, I feel as an actor. It has given me a new kind of experience and a new kind of thrill; greater vision and greater interest in my responsibilities as a citizen and an American. It has made my life fuller through the satisfaction that comes from practical creative contribution to the lives of my fellow human beings and to the practical every-day life of a community. It has made my life fuller with the knowledge that at the same time I have not squandered my earnings in idle schemes but have provided a greater measure of future security for myself and my family. By being personally interested in my tenants and visiting the buildings after they moved in and opened for business, I have made many new friends in new communities. I have discussed their problems and learned their points of view on local, national and world problems. For all those reasons, I feel that because I'm a real estate man, I am a better man to my profession, to my family, and to my country."



Dick Powell samples the soup in the kitchen of his leased drug store as store officials look on.



Another camera shot of Dick singing for the crowds and radio audience as his store opening is broadcast.

Today Dick Powell owns and leases store buildings in a small town in New Mexico, in El Centro, California; in Long Beach, California, and in Los Angeles, where he has just staged a grand opening

under a firm name. From each of these investments he expects to receive a nominal but long-range profit. And as time goes on, he may add other interests. Right now, he's thinking about

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Renewal

Houseboat Hannah Cast

THE HOUSEBOAT Hannah is moored in Shantyfish Row along the West Coast, under command of Hannah O'Leary and her husband, Dan. Once the O'Learys were comfortably happy in a small, white cottage inland. Then a canning factory accident incapacitated Dan so the family, including nephew Clem, moved to the houseboat and became lobster fishermen. Hannah sells the catch, which she calls "Green Shamrock Lobsters."

Currently, Hannah has become a crusader for clean politics and for the welfare of Shantyfish Row. The big city boss, Hughey, has been defeated by Hannah's Fusion Party and his henchmen from now on will have to let Shantyfish row alone. Dan has been elected alderman and the little community settles down to peace and quiet.

Hannah finds new outlet for her energies in the love story of Barbara Hughey and Jim Nichols, a disillusioned writer who has cut himself off from his former life. Barbara worked against her father in the political campaign and Hughey complicates her life by deciding to disappear, feeling that his career as boss has alienated her completely. At one time, Hughey also tried to scuttle the Barbara-Jim romance. Jim has tried to show Hughey that he wants to be friends but "The Boss" can't believe it and carries out his plans to go into hiding.

The romance is further complicated by Jim's realization that he is simply drifting along, cherishing his cynicism and clinging to the memories of a former disastrous love affair. It's up to Hannah to straighten out the three lives.

Doris Rich former Broadway actress, plays the part of Hannah. Educated in New York, Miss Rich studied dramatics at the American Academy for Dramatic Art. She appeared in productions with Jane Cowl, Ethel Barrymore, Eva LaGallienne, Blanche Yurka, Mrs. Pat Campbell, Alfred Lunt and Lynn Fontanne.

Norman Gottschalk, who has played the role of Dan since the show first made its appearance on the air, is a former stationary engineer and jewelry manufacturer who went into radio back in 1932 when he wrote a program, auditioned it, and got a job with Station WLW in Cincinnati.

Currently, it is broadcast from the Chicago NBC studios at 9:00 a. m. CST over the NBC-Red network.

Members of the cast of the popular serial as they appeared during a recent rehearsal. Left to right, front row: Les (Jim Nichols) Damon; Doris (Hannah O'Leary) Rich; Norman (Dan O'Leary) Gottschalk. Back row: Billy (Shamus O'Leary) Rose; Gilbert (Clem O'Leary) Faust; Louise (Ellen O'Leary) Fitch; William (Boss Hughey) Amsdell; Beverly (Barbara Hughey) Younger; and Francis (Kevin O'Leary) Derby.



Letters From a Hicks Field Flying Cadet



Left to right: Bill Arms, Letter reader; Gene Reynolds, production director; Tee Casper, announcer; Maj. B. S. Graham, Hicks Field Director, and Cadet "Speedy" Scott, technical assistant. The ship is a Fairchild Primary Training plane used by the U. S. Army Air Corps for Cadet training.

by **ELBERT HALING**

SEVERAL months ago a new series of radio programs took the air over Station WBAP, Fort Worth. The new series was known as "Letters From a Hicks Field Flying Cadet." It became immediately popular. It's still going strong and may be found at 800 on the dial at 5:15 p. m. every Sunday afternoon.

When WBAP followers learned that a radio tie-up with Hicks Field, 12 miles north of downtown Fort Worth, was contemplated, the idea was ridiculed. Many folks stated: "That's a U. S. Army field and the Air Corps won't permit such a series." Others stated: "It can't be done!"

But the "Can't-Be-Done's" failed to reckon with the WBAP personnel who usually get what

they go after — and "Letters" took flight over the ether channels October 6.

Now there are many ways to present a program in connection with an army project. Most ways we've heard are somewhat dry in subject matter and lacking in showmanship or appeal. So the program department set about doing this show in a new and different manner.

GUIDING LIGHT

(Continued from Page 11)

First, using the same judgement of Maj. B. S. Graham, Hicks Field director, a young cadet actually undergoing flight and ground school training, was selected to assist in writing the script. He was, under Army regulations, to receive no pay nor publicity for his personal reactions to a young, red-blooded American undergoing flight training in Uncle Sam's Flying Cadets. A lad by the name of "Speedy" Scott was selected for this advisory capacity, Scott having done some newspaper work before forsaking riches for his country's service.

Second, a unique method of presentation was worked out under the guidance of "Woody" Woodford and Gene Reynolds, production men at WBAP. The show opens with a bang — or more truthfully — a roar; the roar of a fast Army pursuit ship doing a steep maneuver. This is calculated to lift Mr. and Mrs. Casual Diabler right out of their chairs. It does!

Bill Arms, WBAP announcer-dramatist, fresh from local theatrical triumphs, reads the flying cadet's letter during each show. This is done with recorded musical bridges and sound effects. Toward the end of the letter the cadet, who has been writing the letter in the barracks at the close of day, hears the distant, nostalgic sound of a bugler sounding "taps." Even Major Graham's auburn-haired secretary admits a tear or two every time this part of the show is reached.

To secure authenticity in the writing of the show and its production the WBAP personnel handling the show makes regular trips to Hicks Field to watch ground and aerial classes in action. They dine in style in Hicks' modern cafeteria, talk with the cadets and flight instructors and get a first-hand "feel" of the life of a flying cadet.

Here's a typical letter read during a recent show:

"Dear Mom and Dad —

Today was the most momentous one in my career as a Flying Cadet for our Uncle Samuel. I rolled out of bed at 5:30 a. m., ate

a big breakfast that reminded me of our own breakfast table back home, and was on the flying line at exactly 6 a. m. There were 30 sleek training ships drawn up in a perfect line with their noses sniffing the rising Texas sun. Beside each ship was an instructor. Yes, an instructor. Now these fellows are really swell to have around except when your darling football hero makes a rough landing or banks a ship too much. But my instructor was Lieut. Bill Allen and he's reputed to be the toughest man in the school here. Well — after we had made a sloppy landing or two — with your son John at the controls — we pulled up near a front hanger and the Lieutenant clambered out. I started to follow.

"Where are you going, Mister?" he snapped. "Stay in that ship and take it up again. I'm staying right here to watch you."

"Yes, mom, I made it or I wouldn't be writing you — but don't worry about my getting hurt. Texas is so large and there's always a handy pasture nearby for forced landings.—And just think, we have our own little church here and I went to services this morning. They played "Rock of Ages" and all the cadets sang.

"It was just like our little church in Pleasant Valley — only I missed dad's bass voice and sister Mary's contralto. — All of the boys feel the need of spiritual devotion. Flying high above the bustle of ordinary activity we seem suspended on some mighty chain anchored to the Heavenly Throne itself. It brings one closer to spiritual things and I believe all those who fly feel about the same as we do — well — I hear "taps" now — I've fifteen minutes to get in bed — so goodbye — love and kisses — and save some for the girl friend — Margaret — your loving son — John."

Needless to say the local newspapers are keenly interested in this show and several hundred fans wrote in on program Number One wanting to know how they might enter the U. S. Army Air Corps. Needless to say — Major Graham informed them!

drove Ned to repudiate Fredericka and flee to the West Coast, where he married Torchy Reynolds, young waterfront girl. They were eventually divorced, so that Ned and Mary could marry. Ned is now reconciled with his mother.

Another thread in the story concerns the lives of the Kransky family. Rose, the daughter, once loved Charles Cunningham, wealthy publisher. She became the mother of his child and figured sensationally in a trial when Cunningham's wife divorced him, naming Rose as co-respondent. Now Charles wants to marry Rose but she is engaged to her present employer, Jack Felzer, prominent young attorney.

Ellis Smith, an artist who calls himself "Mr. Nobody from Nowhere," is another important part of the story pattern. Ellis, blinded when he rescued Fredericka from a tenement fire, has recently regained his sight. Torchy, now a famous night club and radio singer, loves him; so does Iris Marsh, a young woman who has left her husband and little son to build up a new life of her own. Ellis isn't sure of his own heart and is currently planning to leave Five Points and start life over again. Although he has long been a verbal antagonist of Dr. Ruthledge, the artist has his own cynical way of spreading kindness through the little community.

Mary Ruthledge Holden is played by Sarajane Wells; Ned Holden, by Ed Prentiss; Mrs. Kransky is Mignon Schreiber; Rose Kransky, Ruth Bailey; Jacob Kransky, Seymour Young; Torchy Reynolds, Gladys Heen; Fredericka Lang, Muriel Bremner; Irish Marsh, Betty Arnold; Ellis Smith, Phil Dakin; Charles Cunningham, Bill Bouchev; Jack Felzer, Paul Barnes; Laura Martin, Gail Henshaw;

The serial written by Ina Phillips, "Radio's No. 1 Author, was inaugurated January 25, 1937. It is broadcast Mondays through Fridays at 9:45 a.m. and 4:30 p.m. CST over the NBC-Red network. The show is produced by Howard Keegan, for the agency, and announced by Fort Pearson.

Quick Watson, The Needle

(Continued from page 5)

flavor to his interpretation of the bluff doctor, Holmes' friend, assistant and biographer.

Even the long-time friendship which bound Holmes and Watson together is duplicated in the real-life stories of Basil Rathbone and Nigel Bruce. When World War I was raging, Rathbone and Bruce, both rising young British actors, served in their country's army.

that might not look well in print. We've never shared rooms in Baker street, but if we had, I think we might have got along about as Holmes and Watson did. Willie claims a better sense of humor than Watson — but that's purely his opinion".

That's the opinion of most of Hollywood, too—including Rathbone, who does not believe his

boisterous humor of Bruce and the pointed wit of Rathbone are used to advantage on each other, and sometimes on long suffering Tom McKnight, who produces the Sherlock Holmes series.

Members of the cast of Sherlock Holmes have caused Rathbone some worry of late, because they insist upon taking his portrayal of Sherlock too seriously.

It all began when a small powder factory on the Pacific Coast was blown up. When Rathbone arrived for a rehearsal Sunday at NBC's Hollywood Radio City, every member of the supporting cast was waiting for him, and everyone had the same clipping, a complete story of the disaster. In chorus, they demanded, "Solve this, Mr. Holmes".

Rathbone escaped that one, but he couldn't get a way from the story. As further information appeared in the papers, it was collected by the actors, with the connivance of Bruce, and saved for the next week's show.

Faced with a showdown, Rathbone shrugged, and said, "Not a case for Holmes at all. That was simply an accident".

The newspapers, of course, carried the opinions of investigators, and their opinion was—accident.

But Rathbone can't evade Holme's reputation. He still receives newspaper clippings of unsolved crimes, with requests for their solution. Not all are jokes from the cast. Some are serious. But, although he is a serious student of Holmseiana, Rathbone confesses he is no Sherlock in the matter of deductive powers, and so the cases will remain unsolved, unless the police do the work.

First heard on NBC in their "Adventures of Sherlock Holmes" series in 1939, Rathbone and Bruce now are in their second season on the air. Edith Meiser is author of the radio adaptations of the stories. Her treatment of the Holmes stories is heightened by the unique musical score, written and directed by Lou Kosloff, and interpreted by an instrumental group which makes use of the bassoon, French horn, electric organ, violin and trombone to produce the weird tonal quality which is an essential part of the show.



Sherlock Holmes and Dr. Watson, his assistant, put their heads together to solve another spine chilling mystery on NBC's Adventures of Sherlock Holmes.

When the war was over, Bruce, in spite of the effects of a serious wound, returned to the stage, and there renewed his friendship with Rathbone.

"Long ago, we arrived at the point where we can insult each other with impunity", Rathbone says. "I call him Willie, or Walrus. Usually Willie. It's simpler. And he calls me things

own slanderous implication. Conan Doyle tells us that Sherlock's custom, in moments of relaxation, was to play his violin, or to listen to good music. He doesn't say much about Watson's lighter moments. But both Holmes and Watson, in the persons of Rathbone and Bruce, are practical jokers in their more relaxed moods on broadcast days. The



"I'VE BEEN WORKING ON THE VALE ROAD"

So sings Farmer Clark Gable as he rides on the grador drawn by faithful farm animal to improve the road leading from the main highway up to his new twenty-acre ranch

Continued from Page 13

size, which may bring a laugh to the toilers of the earth back East. But out here, on fourteen acres, we can grow anything and more, too, than can be grown on a quarter section any place else.

On my farm, I have a six room farmhouse with two bedrooms and not even a guest room. The barn is large enough for ten horses, but I have only five horses in it. The orchard has 900 specimen citrus trees. Two and a half acres are in grapes. So far, I have 500 chickens and six white turkeys in my poultry pens. Later on, I may raise pheasants.

The truck garden provides all the fresh vegetables for our table. I grow all my own alfalfa for my stock and still there is an ample pasture for the horses to graze in. With the help of one farmer, my only hired hand, I do all my own farming. For him and his wife I have built a small farmhouse in which they live.

We start out at six in the morning, when I'm not busy on a picture and keep right at it until supper time — and you'll notice I said supper-time and not dinner. That's real farm talk. Of course, it is hard work, but I have learned to eat it up. Besides, farming today isn't as tough as it was when

I was a kid back on my Dad's farm. The job is lightened by the tractor, which is my pet, the modern rakes, harrows and ploughs, and painting the sheds and fences is a pleasure with the automatic spray.

More than once I've been chased away from the supper table to wash my dirty hands and change my dirty overalls, but that all goes with farming.

Another thing, you won't find a swimming pool or badminton court on my farm, which makes me a sort of an outcast among the Hollywood farmers—or, rancherios, as I should say — around this part of the country."

WHO ARE THE MEN BEHIND THE MEN BEHIND THE MIKE?

**RADIO VARIETIES here-
with presents the second in
series of articles designed
to acquaint its readers with
some of the directors of NBC**

By Dan Thompson

WHAT DOES it take to be a radio director? Too often the work of a radio director is taken for granted, like sunshine, rain and electromagnetism—that sine qua non of radio. Essential as the radio director is, he and his work are almost equally myste-



NBC Director Frank Papp

rious to the average radio listener. Yet there is glamor in the radio director's life — glamor and human interest. In an effort to find out what kind of men radio directors really are and what talents and aptitudes they must possess, we interviewed Harold Bean, a musical director in the NBC Central Division, and two of his dramatic colleagues — Frank Papp and Ted MacMurray.

Bean, who directs some of the NBC Club Matinee and National Farm and Home Hour broadcasts, the Roy Shield Revue and many of the broadcasts featuring such

singers as Wayne, Van Dyne, finds practical experience as a singer or with some musical instrument — preferably professional — the number one requirement in a musical director. "I say 'preferably professional,'" Bean explained, "because the professional is not quite as biased as the amateur who is likely to confuse his individual likes and dislikes with those of his audiences.

"As an example of the importance of this experience, it is only necessary to point out," Bean continued, "that all our musical directors in the NBC Central Division have had practical experience. Albert Ulrich, director of the Hymns of All Churches, for instance, was a member of the Chicago Symphony Orchestra and the Ravinia Opera Company



NBC Director Harold Bean.

Orchestra for 14 years. Bob White was tenor soloist over a Detroit station before becoming an announcer, actor and producer in

turn. George Voutsas and I have fiddled at one time or another. Arch Scott and L. G. Harris were musical comedy and minstrel men on the stage and Tom Hargis was a radio singer in Houston, Texas, before coming to Chicago. Jules Herbuveaux, former manager of the production department and now program manager of the NBC Central Division, was an orchestra leader at one time, and Rex Maupin, who now conducts an NBC orchestra, turned director several years ago and then reverted to conducting again two years ago.

The value of experience on a local radio station was stressed by Mr. Bean, who compared such training to that a newspaperman gets on a small town paper. "Working on a small radio station gives a director a comprehensive idea of the problems that have to be met in radio and makes him fully aware of the important place



NBC Director Ted MacMurray

radio now holds in community life."

Granted then that a musical director for a network should have practical musical experience and a small station background, what else is needed? "He must have some record of originality in building programs, a sense of loyalty, an agreeable personality and polish enough to be able to meet all kinds of people."

Turning to the dramatic side of radio, Frank Papp, director of the Story of Bud Barton and Cameos of New Orleans, believes a good dramatic director must have had

legitimate experience in all phases of showmanship. "Writing, designing, directing and acting are all essential," he says, "and a musical background is highly desirable even in a dramatic director because many serials make constant use of incidental music.

"It is probably obvious to say that a director should know dramatic literature of all nations and should know how to handle people. The importance of knowing one's actors may not be so apparent to listeners, but it is nevertheless true that a director often finds it burdensome to direct a person with whose personal background he is unfamiliar. When it comes to stardom, best results are obtained when director and star know each other quite well."

Ted MacMurray, whose small town background made his understanding of Vic and Sade especially fine and which now helps him

in Li'l Abner, agrees with Papp that a good dramatic director should know every phase of show business. He adds that "every phase of life is the director's textbook."

"While a director may draw upon his imagination in sequences with which he is totally unfamiliar by experience, Ted says, "he can do much to heighten suspense and achieve verisimilitude if he actually **knows** something about the particular bit of life he is trying to mirror. Writing experience is valuable because every good director is called upon from time to time to write a page or so of dialogue; travel is helpful in many ways and has been especially helpful to me in enabling me to recognize dialects. For instance when casting Li'l Abner we auditioned over a hundred men for the title role before finding one who had just the right dialect and who didn't confuse the hill-billy dialect with the

Southern Negro accent."

Turning to the biographical, we found that Bean is a graduate of the University of Illinois. He started his radio career at WFBM in Indianapolis and came to WBBM in Chicago in 1930 and to WMBD in Peoria as program director for three years before joining the NBC Central Division staff in 1939.

Papp was born in Chicago and educated at the University of Chicago. He was trained professionally in violin and began his career by reading manuscripts for publishers in New York City. For a time, he taught public speaking. Later he became purchasing agent for a distributor of foreign films in America, casting director and play reader for a New York producer, and finally a free lance actor, director and producer for agencies. He joined NBC in 1939 and is married to Mary Patton, beautiful NBC star who is heard as Marie Martel in Arnold Grimm's Daughter.

NBC Prepares for Music Change

A GREAT expansion of activity is seen around the NBC Central Division Music Library as NBC music officials prepare for January 1, the day when ASCAP music becomes unavailable for broadcasting. Several new employees have been added to the music library staff, bringing the total number of employees in the library to 14, exclusive of two free-lance copyists who are called upon fairly regularly.

Also, in anticipation of the change effective January 1, the physical equipment of the music library has been enlarged. A client's program service room, has been set up adjacent to the music library and already is being used to provide a ready consultation service on musical problems.

Photostatic equipment, playback recording machines and an additional piano also have been acquired by the music library to expedite the work. The new set-up is under the direction of Don Marcotte, NBC Central Division music supervisor.

A check of the theme songs of

programs originating in the NBC Chicago studios reveals that 18 commercial shows will not be affected by the ASCAP situation, while the themes of 21 will be changed. Among the programs which are not affected are Tom Mix Straight Shooters ("When the Bloom Is on the Sage"); Knickerbocker, Playhouse and Wings of Destiny (both original manuscripts); Arnold Grimm's Daughter ("Poor Little Cinderella") and Hymns of All Churches ("Andante Religioso").

Shows and musical themes affected include Mary Marlin ("Clare de Lune"); Vic and Sade ("Chansons Bohemienne"); Guiding Light ("Aphrodite"); Quiz Kids ("School Days" and "Playmates"); Alec Templeton Time ("Humming Blues" and "The Very Thought of You"); and Fitch Bandwagon ("Smile for Me").

Almost all sustaining network programs originating at NBC Chicago will change their themes by November 15, if not already changed, according to Marcotte. Included in this category are Club Matinee, Doctors at Work and

Uncle Sam's Forest Rangers (heard on the National Farm and Home Hour) with new themes by Rex Maupin, NBC conductor. Roy Shield, Central Division music director, will provide a new theme for the Farm and Home Hour. The NBC Breakfast Club has four themes, two of which have always been non-ASCAP.

All commercial programs now using ASCAP themes are planning changes. In some cases only a new arrangement of the theme in use is necessary, since a number of the melodies are not restricted, but an ASCAP arrangement is being used.

One of the first NBC network dramatic programs to discard its former theme was Girl Alone which introduced a new departure in thematic music in the form of a so-called "Girl Alone Suite" composed by Marcotte. The new music for this show not only includes opening and closing themes, but also motif music which serves to describe the leading characters and to introduce these characters in script sequences.

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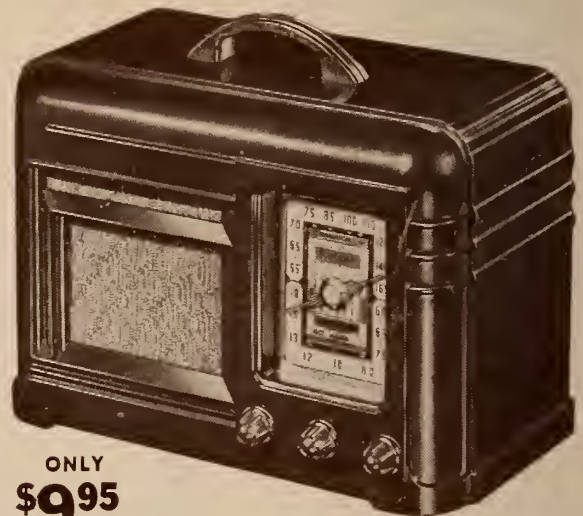
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