

# Radio <sup>★</sup>best

MAGAZINE



**FIRST ISSUE**  
NOVEMBER 25c

FOR THE MILLIONS

- TELEVISION IS HERE
- JUVENILE JURY  
SILVER MIKE AWARD
- "Mr." & "Mrs." RADIO  
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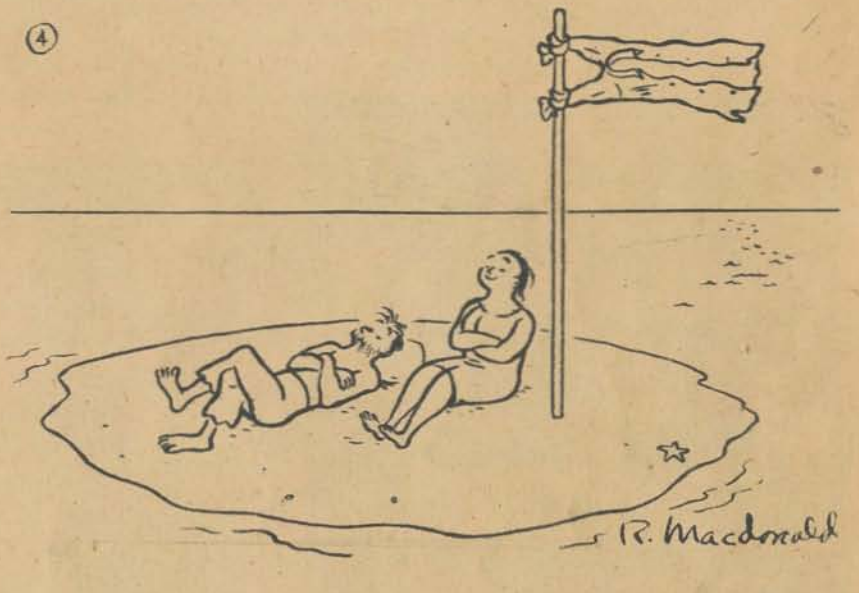
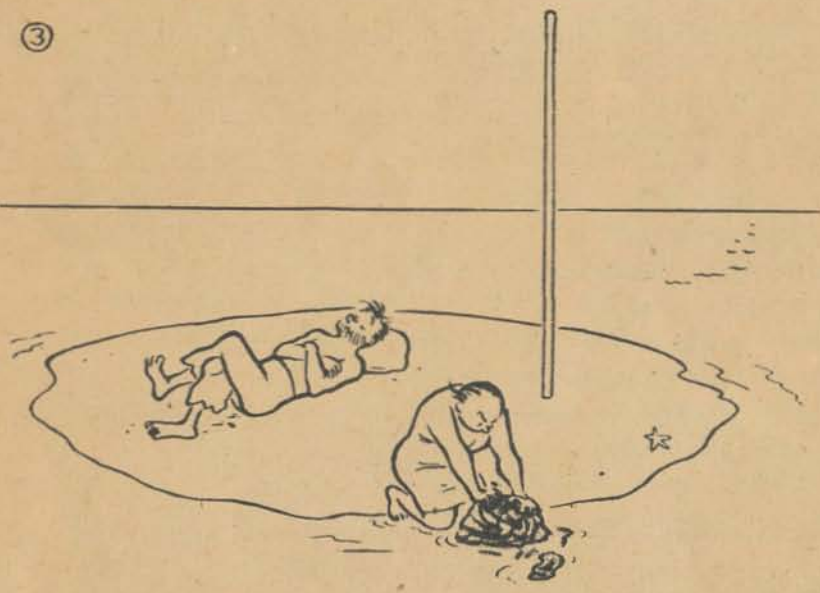
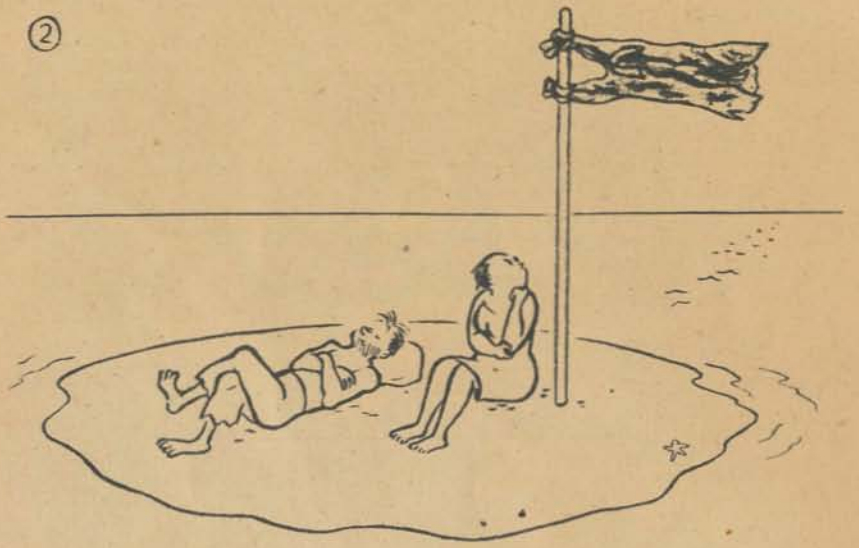
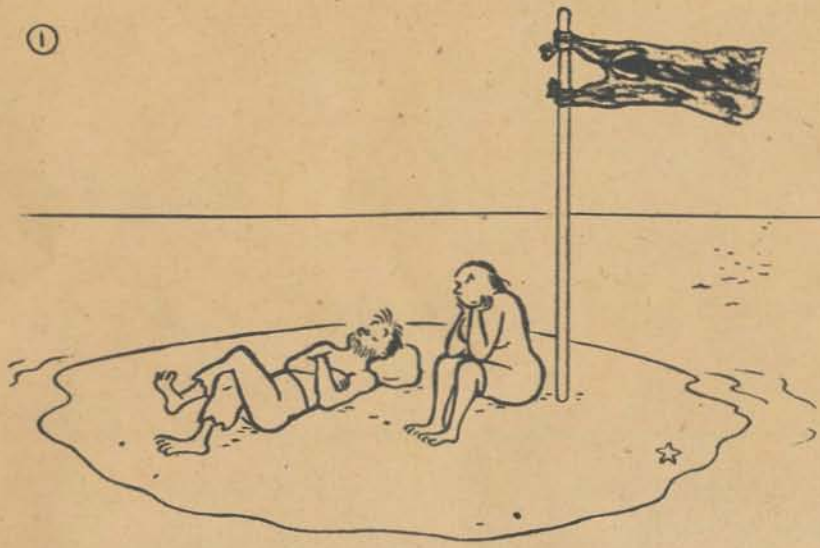
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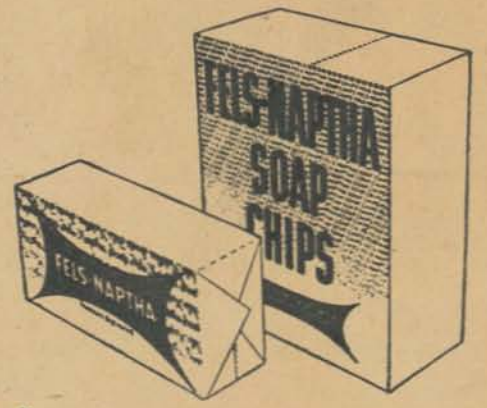


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# Radio best

MAGAZINE FOR THE MILLIONS



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# Triple Treats at the Turntables

**Tommy Dorsey Show and husband-wife team Bea Wain and André Baruch, billed as "Mr. and Mrs. Music", out in front in crowded New York disc-jockey marathon**

**T**ODAY New York's radio airwaves are as dizzy with disc-jockey activity as the Coney Island Express. September finds more than a dozen top-name entertainers—singers, band leaders, commentators and just plain disc-jockeys—flipping the platters and competing for the ears of music fans on coast-to-coast networks and local outlets.

Of them all, three names—concentrated on independent station WMCA—loom highest for top honors and popularity: Singer Bea Wain and her husband André Baruch (as MR. AND MRS. MUSIC) and "the sentimental gentleman of swing" TOMMY DORSEY with his own new show. The turntable triumvirate works throughout the day and into the evening. At least one of their shows can be found at 570 "First on the Dial" almost any part of the day. Their schedules read like a timetable: TOMMY DORSEY, 10 to 11 am; MR. AND MRS. MUSIC, 11 am to 1 pm and again from 5:30 to 6:30 pm; and finally TOMMY DORSEY from 7 to 8 pm. Their distinctive programs guarantee New Yorkers the finest in music with a twist of the dial to WMCA.

## TOMMY DORSEY SHOW

In TOMMY DORSEY, WMCA boasts one of the leading authorities and exponents of popular music today. His personal selection of records assures listeners of the top platters of the day, every day. T.D. spins current favorites, pre-release recordings, yarns about the headliners groomed with the Dorsey band, and he conducts interviews with musicland's "greats". Radio's best—that "sentimental gentleman of swing"—THE TOMMY DORSEY SHOW.



10:00 to 11:00 AM  
Monday through Saturday



7:00 to 8:00 PM  
Monday through Saturday



**TWO KINGS AND A QUEEN**—Radio commentator André Baruch, his "better half", singer Bea ("Deep Purple") Wain and that "Sentimental Gentleman" Tommy Dorsey line up their record schedules for five hours a day of platter-spinning on New York's WMCA.



## MR. AND MRS. MUSIC

Bea Wain and André Baruch combine the proved formats of a husband and wife radio team, disc-jockey show and "live" entertainment. Equally devoted to family and music, they provide a new twist to record playing—*home-style*. "In person" songs by Bea, visits with stars and their little-heard-from "better halves", make "MR. AND MRS. MUSIC" popular daily house guests with millions of New Yorkers.



11:00 AM to 1:00 PM  
Monday through Saturday



5:30 to 6:30 PM  
Monday through Saturday



570 • first on New York's dial

N.B. TO ADVERTISERS



These two participating shows offer an advertiser coverage (metropolitan New York), appeal (all hours, whole family), names (the top in the business), merchandising slants (endless). WMCA Sales or Free & Peters have the whole story for you. Please check.

# letters TO THE EDITOR

The following letters and telegrams from stars in radio were selected from an avalanche of good wishes greeting the debut of Radio Best. Our sincere thanks to the many friends whose letters have been omitted due to space limitations.

## cover profile



Jinx Falkenburg is known to millions as a cover girl, radio star, screen actress, and tennis champ. She is no stranger to the world, either. Here is a close-up of beautiful Jinx:

Born in Barcelona, Spain . . . lived in Brazil, Chile, then California. Now resides near New York City. Had featured movie roles in Hollywood. Rated among top players in national tennis tournaments. Her mother, Mickey Falkenburg, and brothers, Bob and Tom, also are outstanding tennis players.

Jinx was first to leave U. S. A. on U. S. O. tour . . . was in Canal Zone and Caribbean in 1942 . . . later went to China, where she was often in bombing distance of Japs. Returned to California, working harder on war bond tours than on film assignments. On June 10, 1945, she married Tex McCrary, Lieutenant Colonel, film commentator, magazine and newspaper editor. He went on to Pacific, she to ETO with U. S. O. show. She returned later to Hollywood, made another picture, then East to New York for the now sensationally successful "Hi-Jinx" show with husband Tex on WNBC. Emerged as one of the most successful "Mr. and Mrs." programs on the air. Scored successfully as summer replacements for "Duffy's Tavern" show. In August, 1946, their son, Paddy, was born.



A whoop and a holler from Judy Canova

I'd like to add my best wishes for the success of your magazine to all the others in my field who are pulling for you all the way.

Judy Canova

My congratulations to RADIO BEST on its first issue. It has all the earmarks of a really fine magazine.

Jack Benny

Judging from the first pre-view issue of RADIO BEST you are to be congratulated for a magazine that will be an asset in the field and a credit to radio.

Don Ameche

Good luck to RADIO BEST. You're on the ball with the first issue and we're betting it's only an indication of good things to come.

Bud Abbott and Lou Costello

Bob Hope joins our charter subscribers



Best congratulations, RADIO BEST. Your first issue reflects a thorough knowledge of the business and a sincere desire to do an objective job of reporting. Count me in among your first subscribers.

Bob Hope

Here's a word of congratulations and good luck to RADIO BEST. I certainly like this new refreshing magazine.

Dennis Day

I have faith. In fact, I am Faith. And I have faith that you'll make RADIO BEST one of the outstanding magazines in the field. Faithfully yours,

Percy Faith

We've been hearing a lot about you and we're delighted to know we'll be seeing a lot of you from now on. Best wishes from

Frank Sinatra

I can see I'll have trouble getting RADIO BEST away from Bergen when it arrives every month. Congratulations on a swell magazine!

Charlie McCarthy

Congratulatory missive from Kenny Baker



Best wishes for success to RADIO BEST.

Kenny Baker

RADIO BEST deserves only the best. I thought your pre-view issue was tops.

William Gargan



Mr. Kay Kyser thinks we have a great gang

Looks like you boys know what you're doing — and you've got a swell magazine to show for it. Congratulations to you and your staff.

Kay Kyser

RADIO BEST looks like radio's best so far. Congratulations are especially due the guys who conceived the attractive format. A fat and happy life to you and your staff.

Helen Forrest

Congratulations to RADIO BEST for a fine kickoff issue. It fills a definite need in the industry and is a good voice for the listener. Please add by name to your charter subscriber's list.

Dick Haymes

Encouraging news from radio's Mr. Gildersleeve



Even Judge Hooker, the 'old goat', has told me about your new magazine, and both Leroy and Marjorie are trying to start a RADIO BEST route. Hee-ee-ah . . . with interest like that, you can't miss.

Harold (Gildersleeve) Peary



Right in key says baritone Bob Merrill

Everyone on the RCA Victor Show joins me in sending best wishes to you. We know you'll be a hit.

Robert Merrill

Long live RADIO BEST! And may we have the wonderful radio magazine for which we've been waiting. Congratulations and all sorts of luck — as long as it's good.

Peter Donald

I know RADIO BEST will live up to its name — and choose the best in radio for its editorial material. So I say "welcome, welcome!"

Bill Stern

Everyone on the show is eagerly awaiting your first issue. We loved the pre-view edition. Our whole cast wishes you the best of luck.

Tony Martin and Evelyn Knight

"Skaal og til lykke!"

Lauritz Melchior

A very nice send-off from a Hollywood lady



I'm sharing your excitement over your wonderful new magazine venture. Best wishes and all success.

Hedda Hopper

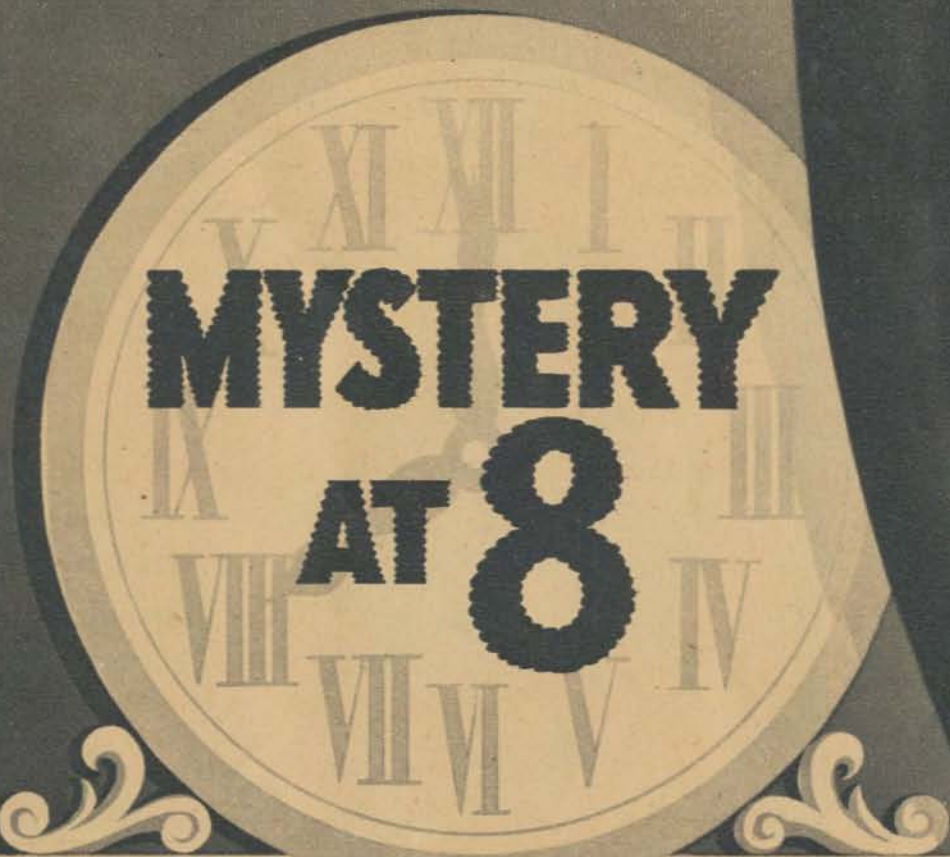
I know RADIO BEST will be the magazine of the year — and will soon be choosing the best in radio for 1947, 1948 and 2000.

Beatrice Kay

All the best to BEST . . . I mean, I know BEST will be the best . . . I mean, I know it will be the best BEST . . . oh, gee, fellas, congratulations on your new magazine! Sincerely,

Marie Wilson

Address letters and pictures to Editor of RADIO BEST, 452 Fifth Avenue, New York 18. Only signed comments will be considered for publication.



# MYSTERY AT 8

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every weekday night 8-8:30 p.m.**

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**"Mystery  
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Detective Jim Brandon uses  
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against the unknown.

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at 8**

**"The Cases  
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Starring George Raft**

Mr. Ace describes his cases  
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chiatrist.

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at 8**

**"The Haunting  
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A new "creeper" every  
week — so set your spine  
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**FRIDAY  
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**"The Sealed  
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**and where . . .**

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Radio Best '58  
"Mind your own business. That was so a right uppercut!"



"Gimme a hand on this wine company's singing commercial, will you Charlie? There must be something to rhyme with 'vermouth' except 'uncouth!'"

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A N N O U N C I N G

*Radio  
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# academy award

I N 26 history-making years, radio has attained an eminence unapproached by any other entertainment or public service medium in a comparative period of time. Not only has radio earned a place as one of the big three in the entertainment world, but has gone far ahead of both the screen and stage as the greatest single source of entertainment appealing to the greatest number. And as a force for public enlightenment, as a moulder of public opinion, there can be no dispute as to radio's prominent position. Yet, despite its unquestioned stature and dramatic impact on our times, no adequate plan has yet been devised to

pay due honor to the men and women who have made broadcasting the great vehicle it is. The editors of *RADIO BEST* have proposed and set into motion a plan for the establishment of a series of annual awards through the agency of a permanent *Radio Best Academy*, which it is envisioned will do for radio what the "Oscar" has done for the screen, the Drama Critics Circle for the legitimate theater, and the Pulitzer prizes for distinguished service in all fields of human endeavor. *Radio Best Academy* will function as the honorary organization of actors, writers, directors, technicians, and producers actively associated with radio.

The tentative organizational committee has already gotten down to work and is diligently drawing up the blueprints that will guide the founders in the establishment of the *Radio Best Academy*. This committee proposes to function in cooperation with representatives of the various radio guilds and will also collaborate with qualified spokesmen for the listening public. Watch these pages for complete reports on the committee's progress including its recommendations on the method of nominating and electing the Academy's officers and board of governors as well as its suggestions on balloting for the annual awards.



Bing chortles along with John Charles Thomas as Al Jolson makes with the gestures during a rehearsal. The guest stars have more fun than anybody on those easy-going Philco shows.



Der Bingle proves to Dorothy Lamour that he too can be formal and fashionable—if he cares to.

The Crosby man must be in disguise, wearing that plain business suit as Bob Hope busts out in rainbow hues usually worn by his mike-mate.

Who switched hats on Bing and Maurice Chevalier? It all goes to show the Groaner can wear anything while we hardly recognize Maurice.



Back to normal with a horse blanket shirt, the Groaner outshines George Jessel and even charming Lina Romay.



Crosby holds an informal pre-recording conference with John Scott Trotter. In a little while, now, they'll be putting another top program into immortal wax.

# 8 MONTHS

# OF Mr. CROSBY ON WAX

On September 24th the man who was the recipient last Fall of "the greatest buildup since *Bikini*"—a buildup he needed like a hole in the head—will be back on the air crooning "When the Blue of the Night . . ." through some x-million loudspeakers from Maine to California. The troubador himself will not be at the mike for the inaugural ceremonies; those velvety notes will have been pre-fabricated and recorded on an electrical transcription some time during August. But it will matter very little to the Crosby fans whether The Great Throat is off somewhere consoling his Pittsburgh Pirates, or merely cooking up yet another of his \$35,000 a-week Philco operas in Hollywood's ABC studios. The Groaner's partisans have voted overwhelmingly that they love him, live or waxed, as the case may be.



The wax bomb wasn't "another Hiroshima" after all as the critics warned, but just another try of a plain guy in search of a little spare time.

Few men in modern times, as they mull over the crossing of a personal Rubicon, have had more written about them—and cared less—

than this 150-pound minstrel of the loud shirts and the effortless voice. For the hucksters and their satellites in Hollywood and New York, Crosby's decision to leave *Kraft Music Hall* after nine laurel-crowned years and to sign up with Philco for a transcribed show was only a shade less awesome than the atom-bombing of Hiroshima. Crosby and the American Broadcasting Company, according to a comment in *Daily Variety* last season, were "fostering a Frankenstein which might destroy them." Even the usually staid *New York Times* hailed the new version of the Crosby half hour as a "portentous premiere" and noted that "Mr. Crosby has delivered a major if not fatal blow to the outworn and unrealistic prejudice against the recorded program."

All this, and some millions of words more, because a simple, unassuming balladeer, who had been singing steadily for fifteen or twenty years, wanted a little more time for himself.

What the insiders seemed to forget, in the hullabaloo created when Crosby decided to go to transcriptions, was that the question of live programs or recorded programs matters little to the average citizen. Only a minute fraction of the 24,000,000 dialers who tuned in to Bing's tee-off show associated their personal response with the fact that what they were hearing was Crosby on wax. Most people expressed their likes or dislikes on the basis of Crosby as sheer entertainment.

True, some listeners resented the fact that Crosby was putting his new series on records. A few complained that Bing "didn't seem to have time for his fans any more." But since no entertainer—not even a Crosby—can hope to please everyone, The Groaner went ahead with his "revolutionary" decision, and left it up to his disciples to decide whether they wanted him or not. On the whole, said Mr. Hooper, they did. There were weeks during the season when Der

Bingle was high on the Hoopers, and there were weeks when he was low. He was in and out of the hallowed *First Fifteen*, but if The Groaner was worried, it didn't show. Bing got off to a whopping 24 with his opening show, then slithered the second week to a lean 12.2. That was when the wise boys began sharpening up the axe. The "I-told-you-so's" burgeoned like weeds. Crosby took the rap for millions spent on his promotion, for the incredible buildup, even for the transformation of Wednesday into "Bingsday." But as the very able John Crosby wrote, in his syndicated radio column, "What were we expecting—the Apocalypse?"

Bing's reputation wasn't helped, in those early weeks, by what the critics called the sad quality of his transcriptions. The shows were good, they said, but the platters were terrible. Whether the recordings were actually as poor as some listeners claimed, or whether the fault lay with gremlins in the individual stations has



Some pre-broadcast coaching for his guest appearance on *Quiz Kids*. "Purely Academic," our scholar tells quizmaster Joe Kelly. "Just hand me that volume of the Encyclopedia."



Those hardy perennials, the Schnoz and the Groaner pull a switch act.



Crosby enjoys his "Road to Rio" costume while Skitch Henderson takes the gal, last year's Rose Bowl Queen.

Just a couple of guys tuning up their instruments for a chorus of "These Foolish Things"—which may refer to the outlandish idea that those famous vocal chords ever need a tune up.



**CROSBY ON WAX**  
continued



never been determined. But it doesn't seem logical that Philco or the American Broadcasting Company or Crosby himself would jeopardize so valuable a program with indifferent recordings. Engineer's oscilloscopes — a gadget which photographs sound waves—showed only an infinitesimal amount of tone distortion, too small to be distinguished by the human ear. Over at ABC they demonstrated how *The Groaner's* later air sessions were beamed by means of three separate records, each holding a ten-minute portion of the broadcast. Only the outside grooves were used to insure ideal reproduction.

So much for the supposedly "tinny" tone of the early programs. Yet, despite all the criticism, Bing's Hooper, in the middle of April, zoomed to a sensational 25.8—his high mark of the series and equal to his best with Kraft. With that 25.8 Crosby climbed into third place. Those special guests of Bing's—John Charles Thomas and Al Jolson, making a trio with *The Groaner* in a hilarious minstrel show—put the Crosby half hour on top for showmanship. Jolson, Jack Benny, Hope, Bea Lillie, Danny Kaye and Durante helped *Der Bingle* rating-wise, but of them all, the old Mammy singer was the most powerful magnet. Others on Bing's invitation list were weaker. Even so, Crosby closed his initial season registering an overall average of 17, with Philco, its dealers and ABC standing behind their \$35,000-a-week headliner.

Competition that Bingo faced on opposing networks varied during the season; it also fluctuated according to time zones. Right at the kickoff of his new ABC show, Crosby, in a characteristically gracious gesture, declined to compete with Sinatra, (then on CBS), and switched his own Eastern airings to 10 o'clock. It's a matter of opinion whether Bing, on his platter series, had tougher competition than during his last season as head man on *Kraft Music Hall*. What Crosby did come up against in his initial Philco program was a variety of CBS entries—*Academy Award Theatre*, *Hollywood Players* and *The Whistler*, with Jack Carson opposing him on the Coast. NBC tossed in Frank Morgan and, later, another Pall Mall program, while Dennis Day fought the NBC battle in the West. All that Mutual could do in the way of Crosby opposition was *The Author Meets the Critics*.

Whether *The Master* cut a batch or four records in one week, as he did at the outset, or just one show every Tuesday, which became his later practice, he was always the same casual, effortless showman. A Crosby rehearsal, said someone, is "as relaxed as a cat lying in the sun." To the onlooker there is little tension, little hurry. Bing himself is one of the great ad libbers—a man with a superb comedy sense. One afternoon, when John Scott Trotter and the orchestra were tuning up for a song number, Crosby sauntered in, his hat on the back of his head and a wad of gum in his mouth. *The Groaner* picked up his lead sheet and stationed himself at the mike. "I recorded this



song some years ago," said Bing, "but even that hasn't kept it from being revived."

Crosby almost invariably delights his audiences with his famed—or notorious—sartorial nightmares. For one broadcast he wore a grey felt hat, mustard tan slacks and a sports shirt of red squares outlined by green and blue stripes. When someone in the audience yelled, "Where did you get that shirt?", Bing fingered the material and quipped, "I made this one out of reconditioned Kleenex."

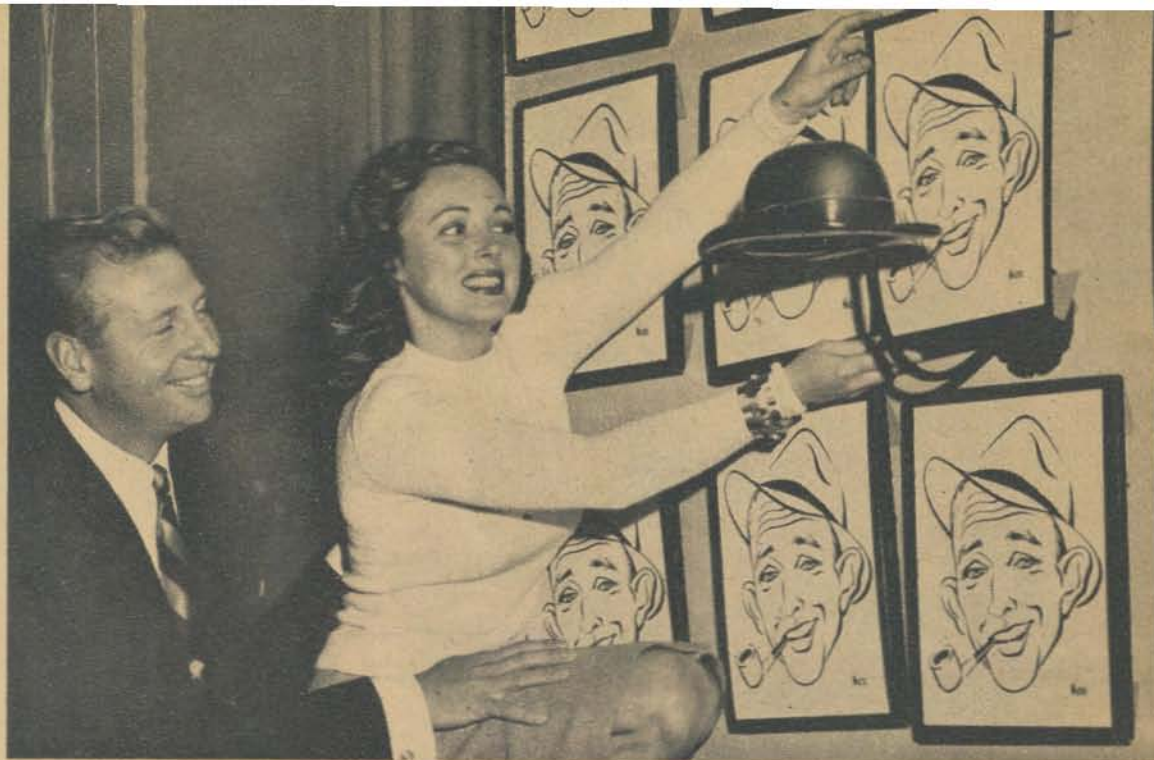
Absent or present, Bob Hope regularly takes a beating on a Crosby session. When Mickey Rooney, guesting on the show, was rehearsing his script with Bing for timing, The Groaner had a bit of advice for his co-star. "Mickey," said Bing, "this program is not like the Hope show. You won't have to wait for laughs."

Along with his other oddities, like singing with bubble gum in his mouth, The Groaner has still another eccentricity. When working, Crosby constantly feasts on ice cream. Even the presence of Al Jolson didn't upset Bing's routine, for all through their rehearsal dust of *Anniversary Song* Crosby kept eating a pint of vanilla ice cream out of a glass, placed on his personal stool.

During the Crosby afternoon rehearsals, the front rows of the studio usually hold an assortment of Hollywood and visiting personalities, all enjoying the quips and antics of The Great Throat. On hand one afternoon were Danny Kaye, columnist Sidney Skolsky, William Randolph Hearst, Jr., composer-conductor Gordon Jenkins, cinemalovely Adele Jergens, Kay Kyser, songwriters Johnny Mercer and Jimmy Van Heusen and a number of others. Once, when Earl Wilson, the columnist, visited Crosby, Bing seated Wilson on the stage, behind the orchestra. "Earl," he said, deadpan, "gotta tuba on you in case Petrillo comes in?"

So far as can be determined, Crosby is happy with his transcribed show. As he expected, there are definite advantages. He can record his programs on any day he pleases, so long as he keeps reasonably ahead. He is heard on 400 stations—more than twice as many as he could get were he to broadcast live. And if he should fluff a note, (like all singers, he'll hit a sour one on occasion), or lay an egg with a gag, the bad spots are simply edited out in the final pressing.

Other stars have been looking with envious eyes at the Crosby series; they reason that if The Groaner can do it, why can't they? Ronald Colman is one who has already entered the lists of plattered dramatics. His recently-recorded series is probably a forerunner of others to come. But Al Jolson, eager to emulate Crosby at first, has, ironically enough, signed to star on "Kraft Music Hall" beginning October 2nd at \$15,000 per week. Of course the show is "live." What Jack Benny, Edgar Bergen, Fred Allen and other radio toppers will do about transcriptions is something only they themselves know, but our guess is that they will not do a Crosby. Not yet, anyway.



Hollywood's famous Brown Derby put on its idea of a "Bing Crosby Day" when it set aside its walls for 1,104 caricatures of Der Bingle. Lina Romay and Skitch Henderson lend a hand.

## WHAT THE FANS THINK of Crosby on Wax



**Mrs. Patricia A. Smythe**  
Berea, Ohio  
Age 24, Schoolteacher

I like Bing Crosby but I've listened to his program about four times in six months. I suppose it's because I'd rather have Bing on the program himself instead of hearing a transcription. That's why I don't listen more often.

**Mrs. Marilyn Patterson**  
Detroit, Mich.  
Age 23, Housewife

I didn't think it was quite as good recorded. Crosby doesn't seem to ad lib as much. Some programs are very good when Al Jolson is on. The first few recorded programs seemed not too clear, but they improved after a while. Anyway, recorded or not, the program has Crosby and that's important.



**Mr. M. D. Tyner**  
Chicago, Ill.  
Age 47, Freight Forwarding

It doesn't make any difference to me whether it's recorded or not. You know, I even take the portable radio down to the basement to listen—we're making a playroom down there. I've been a faithful listener of Bing's since the old days back with Kraft.

**Mrs. Jean Johnson**  
Chester, Pa.  
Age 22, Housewife

I didn't know the new Bing Crosby show was recorded, so it doesn't make any difference, I guess. I like Bing a lot, but we go out a lot so we don't hear him very often.



**Mr. Wally Roth**  
Kankakee, Ill.  
Age 20, Student

I've heard the new Bing Crosby show a few times, not too often—I'm pretty busy with my studies. I never knew it was recorded but I don't think it makes any difference. I'll enjoy it just as much even though I know it's on records now.



**Dora Bertoglio**  
Niagara Falls, N. Y.  
Age 19, Student

Is it recorded? Well, I enjoy his program very much although I'm not a Bing Crosby fan. I haven't any favorite but I listen just to see how the competition is making out. I suppose Sinatra comes in somewhere.

**Albert LeClair**  
Mattapoisett, Mass.  
Age 18, Student

I certainly don't object to Bing Crosby's program being recorded—I didn't even know it was recorded. Crosby is my favorite singer and I remained loyal during all those polls about Sinatra, Como and the others.



**Mr. M. Peck**  
Buffalo, N. Y.  
Age 23, Textile Instructor

It surprises me to learn the show is recorded and I listen quite often. I like the show very much and I'm no Crosby fan—I just like him as a singer and a personality. I think he and Bob Hope make a nice team.

**Mrs. Katherine Schnuck**  
St. Louis, Missouri  
Age 39, Accounting Clerk

I'd rather have him recorded than not at all. You see, I'm a Bing Crosby fan from 'way, 'way back.



**Dr. A. J. Campbell**  
Sedalia, Miss.  
Medical Doctor

I feel Crosby has a good voice and I have heard his new program occasionally—usually am too busy. I think there's a lot of unnecessary talk about recording. Too much stress is put on live shows anyway.

**Mrs. Ethel Young**  
Benton, Ill.  
Age 48, Saleslady

What if it is recorded? It's a wonderful program, I think. It's a shame I can't get to hear it all the time. But I can always play his records.



# Hollywood On The Air



by Favius Friedman

Bob Hope cues his cast and taking it all seriously are (l. to r.) Desi Arnaz, Vera Vague, Jerry Colonna, and gabber Wendell Niles.



## MIKE-SIDE

Whoever wrote that ditty called "Rumors are Flying" must have had a preview of Vine Street—Hollywood's Radio Row—just before the Fall season. Much of the *yata-ta, yata-ta* has resolved itself down into a handful of facts, or at least reasonable facsimile thereof. Change is the order of the day on the Hollywood radio front, with new shows popping, established ones switching networks and some of your pet stars bereft of sponsors.

What appears to be radio's fanciest acquisition is the signing of Al Jolson for a show of his own. The Ol' Mammy Singer is to emcee "Kraft Music Hall" on NBC, beginning October 2nd, and will play host to a variety of stellar guests in the inimitable Jolson manner. That's just one of the new programs you'll be hearing. Morton Downey, the singer, is coming back on the air again, this time on CBS, and with him according to reports, will be the one and only Spike Jones and his gang of musical depreciators. Taking over the former Sinatra spot—Frankie is moving to NBC to head up the "Hit Parade"—will be a lavish and star-spangled half hour, featuring Frank Morgan, Don Ameche, Frances Langford and the Jubilaires. Over at Mutual Broadcasting System they've cooked up something fresh in Westerns with the "Zane Grey Show," whose principal character will be a hard-ridin' buckaroo named Tex Thorne. Tex, of course, will have a horse, a golden stallion called Topaz, and the setting will be the little town of Purple Sage, somewhere West of the Pecos. This is the first time any of Zane Grey's creations have been broadcast, despite the fact that Grey is probably the largest-selling writer in the world.

You'll have to get re-acquainted with your dial settings, what with Jimmy Durante, (minus Garry Moore) Jack Carson, Sinatra and "Take It Or Leave It" going to NBC, "Mayor of the Town" to ABC and "My Friend Irma" replacing the Joan Davis stanza on CBS. In the former Mel Blanc spot you'll be hearing "Mr. and Mrs. North," and "Kate Smith Speaks" on Mutual. There's a change on the Dick Haymes program, too. Helen Forrest will not be back. Instead of a femme singer, Haymes will probably use a comedian as a new gimmick on his musical.

Victims of dropped options—not always a fatal illness in radio—are Dinah Shore, Ginny Simms, Rudy Vallee, Alan Young, Bob Burns, Andy Russell, Benny Goodman, Peter Lind Hayes, Victor Borge, Bill Goodwin, Jack Haley and a number of others. Zany Garry Moore tossed a gag party for unemployed radio stars, with the luminaries auctioned off to the highest bidders, all in a spirit of fun. Certainly a lot of talent agents are getting new ulcers on their ulcers, what with so many of their clients out of work, but in the long run most of these stars will be heard again, either on shows of their own or as co-stars on other programs.

There's one thing sure: once again the night will be filled with music, comedy and drama, very much like other seasons.

★ ★ ★

Something that the world was supposed to have been waiting for was offered to the citizens of Los Angeles recently, when a downtown department store took a half page of newspaper space to advertise a gadget called a "Commercial Tuner-Outer," a brand-new invention designed to tune out objectionable radio commercials. "You hook it up to your radio in ten seconds," said the advertisement, "and presto, life becomes much more peaceful. Of course," the ad went on, "nobody

Lassie studies her script for Sunday morning broadcast.



A good time is being had by all; which includes Danny Thomas, Don Ameche, and lovely singer Frances Langford.

objects to well-done commercials . . . such as our own, which are always good and under *no* circumstances should be tuned out."

But there it was, all for only \$2.95, and a bevy of bright-faced sales clerks was stationed at the counters, all prepared for the rush. For some reason, it didn't come. Trade reports had it that sales of the "what-the-world-has-been-waiting-for" contrivance didn't amount to more than a meagre dozen or so, proving, as somebody said, that the plugs don't annoy many people \$2.95 worth. The complete fizzle of what seemed on paper a minor gold mine must have depressed the inventor no end. But a commercial is nothing but a free ticket of admission, and while many plugs are admittedly corny, boring and in bad taste, it's still not too high a price to pay for something listeners get for no more than the turning of a dial. After all, you can always spend that three minutes in meditation.

## DIAL SPINS

Know anybody who needs an extra closet? Fibber McGee and Molly are thinking of getting rid of theirs—on their air show, that is. Maybe they ought to turn it over to some of those tired gag writers; . . . Hollywood's in a dither because Clark Gable's new picture, "The Hucksters," slaps radio around a bit . . . Little Norma Jean Nilsson, nine-year-old moppet who used to play the kid next door on Jack Carson's show, takes over the Cookie Bumstead role on CBS' "Blondie" . . . When Frank Sinatra sponsored a boxing match spotlighting a couple of just-so-so glovers, some sports writer cracked, "Well, I see Sinatra has started his dancing school." Frankie, incidentally, rates a big bow for donating the entire \$100,000 he'll get for starring in "Miracle of the Bells" to top charity organizations . . . Jack Benny gave composer Dave Rose a solid

gold wrist watch as a gesture of appreciation for Rose's "Waukegan Concerto," which the composer wrote as a dedication to the comedian . . . The lumber shortage, says NBC's Red Skelton, is so bad that whenever a kid gets a splinter in his finger, three lumber companies start bidding for it.



What young comic with four writers is telling people that all the best yuks are cooked up by the comic himself? The writers are fuming, and with good reason . . . CBS star Agnes Moorehead is now an Honorary Doctor of Literature. It's the first time Muskingum College, her alma mater, has given an LL.D. to a member of the theatrical profession . . . Maestro Gordon Jenkins, who batons the Dick Haymes musical stanzas, has bought a new house out in Malibu Beach and the real estate boys there want Gordie to write a song about it. They figure the ballad may do for the beach colony what Jenkins' earlier hit did for the San Fernando Valley . . . One of those panhandlers stopped Dennis Day on the street and tapped him for \$500. Said he needed it for a cup of coffee, but he wanted to go to Brazil to make sure it was fresh . . . CBS' Penny Singleton is really up in the air these days. She's been taking flying lessons out at Grand Central Airport.



Bob Burns, Charlie Cantor, Alan Young, Sandra Gould, and Carmen Cavallaro—just some photog's idea of variety.

In Hollywood, says Larry Finley, living conditions are so tough John's Other Wife has moved in with One Man's Family . . . And Jack Haley claims he knows a man who took refuge in an insanity plea, after murdering his wife. "It was really a mercy killing," he told the judge. "She was driving me crazy." . . . Old-time screen favorite Francis X. Bushman has been doing character parts on the "Lum and Abner" show . . . Things I never knew till now: Hoagy Carmichael had already made a name for himself with tunes like "Riverboat Shuffle" and "Washboard Blues" before he ever wrote "Stardust." And in 1910 Webster's Dictionary defined "croon" as the "making of a continuous hollow sound, as cattle when in pain." Ouch! . . . When comedienne Joan Davis made her professional debut she was literally a flop. The manager had sent Joan out in front to "keep the audience laughing for ten minutes." Joan went on stage, took one look at the audience and passed out . . . Recommended: CBS' "Sam Spade," one of the better who-dun-its; the new Meredith Willson musical on CBS: . . . You'll be seeing some of your favorite radio luminaries in movies soon, with Edgar Bergen scheduled for the role of a Swedish mortician in RKO's "I Remember Mama," (he's leaving C. McCarthy at home); Burl Ives, the ballad man in "Green Grass of Wyoming" and Tony Martin in "Casbah." Bing Crosby goes to England next year to make a musical for tycoon J. Arthur Rank. Bing will do his broadcasts from overseas while the picture is being made.



Canada has waived its rule against United States mystery airers and "The Whistler" is currently being heard over many CBS stations . . . Now it's songstress Margaret Whiting who's gone into song publishing. The little thrush will exploit all the unpublished tunes written by her father, the late Dick Whiting . . . Larry Stevens, who used to sing for Jack Benny, is going to have a radio show of his own . . . Joan Edwards didn't like the way she was taken off the "Hit Parade" and she's suing her ex-sponsors for \$75,000. That should buy her a lot of Lucky Strikes . . . Eddie Cantor's 40 years in show business—17 of them in radio—will be picturized by Warner Brothers in "The Story of Eddie Cantor" . . . Seems like Ralph (Truth or Consequences) Edwards just can't stay away from playing games. He's signed a deal with Mercury Records to teach people parlor games via platters . . . Vocalovely Dale Evans says she listened in on a gorgeous but dumb creature who was trying to choose some perfume in Schwab's. After inspecting all the scents to arouse the beast in the nearest male, the gal said, "But what I want is a perfume that slow 'em down" . . . A certain big star says she is going to stop seeing men and stop thinking about marriage. She is going to devote herself to cultural pursuits—things like museums, concerts and libraries. She is also going to see a psychiatrist to find out if she has a hole in the head . . . Mutual's "Johnny Modero" show is being talked about for filmization . . . More-Hollywood radio-ites are turning author. Meredith Willson has a book called "Talking People" making the publishers' rounds, Judy Canova



Alan Young, Doris Singleton, and Red Skelton seem to be having fun, while Dennis Day looks ready to leave.

Dick Haymes does away with formality during rehearsal.



Percy Faith, conductor of the "Carnation Contented" orchestra makes beautiful music with these lovelies.

Throckmorton P. Gildersleeve gives Judge Hooker a piece of his mind as Floyd Munson keeps him at a disadvantage.

has put together a cook book containing 30,000 recipes and Phil Baker is in the middle of his autobiography, "I Shop for Pallbearers" . . . Overheard in the Brown Derby: "You may be dieting to keep your girlish figure, but she's dieting to keep her boyish husband."

### HONOR ROLL

Plenty of honors have been showered on radio people and programs these past few months, and all of them well-deserved. Designated "the best radio mystery on the air" by the Mystery Writers of America was CBS' "The Adventures of Sam Spade," while the same network's "Suspense" took a George Foster Peabody Award. Over at NBC Fibber McGee and Molly won kudos from the nation's radio editors for presentation of radio's most entertaining and effective commercials, the second time in two years this top air show has won the honor. Fred Allen and Jack Benny were elected to the Humor Hall of Fame, and

Perry Como was among the 10 artists chosen as "the most important singing voices" by the National Academy of Vocal Arts. Kate Smith, whose "Kate Smith Speaks" program is now a Mutual feature, won the 1947 National Brotherhood Arts Award. NBC's "Ma Perkins" was named "the radio program that has had the most influence on American women in the home and in their family lives" by a national magazine. "One Man's Family" headed the list of 10 programs receiving citations from the Inter-Council Committee on Christian Family Life, and, of course, Jack Barry's "Juvenile Jury" was awarded RADIO BEST's first Silver Mike.

On the lighter side, there were funny-men Bud Abbott and Lou Costello, who, said one Ray Driscoll, a fashion expert, make up two-tenths of the "10 worst-dressed male stars in Hollywood." Last time we saw them, Abbott and Costello didn't seem concerned.



Tony Martin gives all his attention to Evelyn Knight . . . and the mike, of course.



Jack Benny gave an engraved wrist watch to David Rose in appreciation of his opus, "Waukegan Concerto."



The Edgar Bergens talk shop with NBC prexy, Nils Trammel at New York's "21 Club."

Or that "Jan August, Mutual Broadcasting System's piano wizard, has created a new concoction for the gourmets. Not satisfied with ordinary jelly doughnuts, Jan huddled with a hotel chef, removed the jelly, inserted cream cheese and came up with a new delicacy . . . the Jan August Donut."

Yes, for this press agents get paid. Not much, but something. After all, they help mitigate the anxieties of this world just as much as the Samaritans who publish racing forms.

### THAT'S HOLLYWOOD

Where Frank Sinatra, busy with pictures, radio, plans for producing a Broadway musical, a stable of prize fighters and a song publishing business, still finds time to take up oil painting. How versatile can you get? . . . Where a sound man on the "Ozzie and Harriet" show, whose script called for the sound of a man scraping and eating a piece of toast, tried beaverboard, sandpaper and a half dozen other things, then wound up solving the problem by, yes, scraping and eating a piece of toast . . . Where composer Dave Rose creates a new song composition by having the orchestra play his "Holiday For Strings" tune backwards . . . Where songpluggers buttonhole a funeral soloist at a mortuary to get him to try out their new ballads . . . Where oxygen inhalations are advertised as aids to that "hungover" feeling . . . Where the Mutual-Don Lee network, stuck with some 15,000 yards of dirt excavated from the foundations for their new studios, asked for suggestions for disposing of the dirt and were told to pass it on to the gossip columnists . . . Where a movie star, shaving off the muff he grew for a role in a picture, had a florist build the beard into a corsage, complete with orchids and ribbons and sent it to his current flame . . . Where a Sunset Strip drive-in eating spot advertises "Forever Ambergers" . . . Where things are so tough in the swank Beverly Hills shops that they're marking down their little \$375 numbers to \$225 . . . Where the Page Cavanaugh Trio, unknown a short while ago, is currently one of radio's hottest combos . . . Where pretty Dolores Crane, who acts in "Meet Corliss Archer," holds down a full time job as a secretary in the publicity department of CBS . . . Where, according to song man Frankie Laine, it takes you only three minutes to walk a block on Vine Street when you're unknown—and thirty minutes when you're famous . . . And, finally, Hollywood is a place where an all-out wolf is a guy who doesn't pull any pinches.

Continued on Page 59

"This Is Hollywood" show brings together Ray Milland, Ann Todd, and Hedda Hopper.



### NIGHT LIFE

Hollywood is a place where a dog—if he has a sponsor—rates a cocktail party as readily as the two-legged elite. So it wasn't at all surprising to get an invitation for a wing-ding at the American Room of the Brown Derby where Lassie, signed contract and all, played host to the press in a celebration which served as an announcement of the handsome collie's going on the air in her own quarter-hour show, over ABC. Lassie, always the lady, contented herself with a slice of liver, while Rudd Weatherwax, her trainer and the narrator of the show, demonstrated to the guests just how the bow-wow will act on the air. According to the shop talk, Lassie is putting the bite on her sponsor for something like \$1,000 a week, which probably indicates that here is one dog who can bark and bite.

For his friend Dave Rose, who took over his summer spot, Eddie Cantor gave a polished soiree at the Beverly Hills Club, where the typewriter-pounders like ourselves were over-shadowed, in numbers, anyway, by the crowd of top names on hand. It was a Class A party, in one of the pleasantest party spots in town. I saw Jack Benny there, as well as Hedda Hopper, Gregory Peck, Tony Martin and Evelyn Knight, along with a passel of other celebrities. In the crowd were Diana Lynn and Bob Neal, Marilyn Maxwell, Carmen Miranda and Dave Sebastian, Ann Rutherford, George Jessel, George Burns without Gracie Allen, who was at home nursing a cold, Georgie Gibbs, Vivian Blaine, Eileen Barton, Florabel Muir, magazine editor Ann Daggett and a host of others. Understandably enough, when Cantor, Jack Benny and Jessel got into a huddle, it was strictly business. They were probably saving their best gags for their new Fall shows.

### "FOR IMMEDIATE RELEASE"

Next to the movies and radio, press agency is probably Hollywood's greatest industry. From hard-working press agents or "flacks" come the innocent fairy tales of our times, disseminated as virtually gospel truth by the hordes of syndicated columnists. Yet many a gossip purveyor who takes a strange delight in poking fun at publicity releases is the first to call on press agent friends when he has a column to fill and nothing to put into it. An ex-flack myself, I know the creative pangs required to produce choice, colorful items about your clients while a hungry mimeograph machine stares you in the face.

A posey, then, to those flackeries—not the phoney ones—whose occasional inventions add to the gayety of the nation. Theirs is a simple creed: anything that happens to a client is big news. After all, who am I to say that there's no truth in an NBC dispatch that reports "Ed 'Archie' Gardner's son, Ed, Jr., has been given a gold pass to the Polo Grounds by the New York Giants. At his advanced age of almost 3, young Ed is the youngest person to be so honored."



James Melton



Henry Morgan



New York Philharmonic



Bill Stern



Guy Lombardo

1947 RESULTS OF BILLBOARD'S

Radio Editors Annual Poll of Top Programs

For the sixteenth successive year, the radio editors of this country have selected their favorite programs and stars in Billboard's "Annual Radio Editor Poll." Fred Allen and the American Broadcasting Company stand out in the 1947 tabulations as having each topped the list in two categories. In addition, ABC's Henry Morgan did well for himself as "Radio's Outstanding New Star." Look over this listing of Radio Editor's Top Programs and see if you agree. How many are your favorites?



Lily Pons



Don Wilson

- ★★ Fred Allen  
Favorite program—also favorite comedian.
- ★★ Hiroshima  
Outstanding single broadcast—also top network public service program.
- ★ Henry Morgan  
Radio's outstanding new star.
- ★ Bing Crosby  
Favorite male vocalist
- ★ Dinah Shore  
Favorite female vocalist
- ★ James Melton  
Favorite male concert singer
- ★ Lily Pons  
Favorite female concert singer
- ★ New York Philharmonic  
Favorite symphony orchestra
- ★ Guy Lombardo  
Favorite orchestra—popular music
- ★ Johnson's Wax  
Most effective, tasteful commercial
- ★ Information Please  
Favorite quiz program
- ★ Theater Guild On The Air  
Favorite dramatic program
- ★ Let's Pretend  
Best children's program
- ★ Supper Club  
Favorite fifteen-minute program
- ★ Bill Stern  
Favorite sports announcer
- ★ William L. Shirer  
Most interesting news commentator
- ★ Don Wilson  
Favorite announcer



Fred Allen



Let's Pretend



Information Please



Bing Crosby



# Seat On The Dial

Views and  
Reviews  
of Current  
Shows

## RCA-VICTOR SHOW

HEARD ON  
NBC Sunday  
2:00 pm



Robert Merrill sings the  
music America loves best.

Each Sunday afternoon at two, the welkin rings over NBC to the magnificent bass-baritone of Robert Merrill, and if it were not a pun of too low grade we'd say he's a "welkin" addition to American song. There, we said it, and our only excuse is that there's a wee bit of corn in the program, too. Merrill has a voice that would do credit to the echoes of any opera house, although far more flexible than the usual set of vocal-chords-a-la-Met. In addition, Merrill sings with excellent diction—you can understand every word, praise be! And to top it all, he has an exciting quality found only in great voices. Robert Merrill showcases his fine voice with utmost versatility — singing musical comedy, grand opera, and light classics with equal ease and quality.

Russ Case and the RCA-Victor orchestra turn in an excellent job of backing him up but they do nothing particularly distinctive on their own hook. In addition to the music, the program features stories about music and musicians by Johnny Victor. As a raconteur, Victor is a little too imitative of John Nesbitt but the stories themselves make up for it in interest. On the whole *Music America Loves Best* is a pleasant Sunday half hour for all the family. If it occasionally grows too sentimental to do justice to Robert Merrill's ability, it does give the listener something that fits precisely the time and the day.

—GG

## CANDID MICROPHONE

HEARD ON  
ABC Sunday  
7:00 pm



Concealed mike reveals  
new kind of comedy fare.

Anyone who finds himself beset with reconversion problems should call on Mr. Allen Funt, the fellow responsible for bringing a new kind of radio program on the air. When Funt was in Army Public Relations, he and an engineer set up a little "Gripe Booth" in which G.I.'s could talk out their beefs and have it all stored away in a wire recorder. The grippers were never identified and, as a result, they could be totally uninhibited. The result was rather startling and often quite hilarious, although the boys sometimes had a tendency to show off.

Once out of the army, Allen took his wire recorder under his arm, and proceeded to convert the "Gripe Booth" into an equally startling radio program called *Candid Microphone*—for our money, one of the funniest programs on the air with a wealth of human interest to boot. After hearing a few *Candid Microphone* programs, and thoroughly enjoying the way it manages to be highly amusing without strain, we just couldn't resist calling Funt and telling him how we felt. We learned that getting this new program on the air was far from smooth sailing. Funt admits that his present style of using reporters to lead on the unsuspecting interviewees is only a compromise. Originally, it had been

intended to record the conversation of two people who were completely unawares, but that proved a bit impractical. It was too hit-and-miss. Incidentally, another network was interested in *Candid Microphone* for a while but dropped the deal—we'll bet they're sorry now!

Aside from the fact that this program is vastly more entertaining than many high-priced comedy shows, it has a quality of realism which most listeners will find refreshing compared to the synthetic stuff which too many shows call audience participation. What makes this program "shine like a good deed in a naughty world" is the complete good taste with which its reporters pry into other people's affairs. For the proof, you need only tune to this ABC show any Sunday evening. You'll particularly enjoy the "talking censor." Kudos to everyone connected with *Candid Microphone*.

—JSG

## JIMMIE FIDLER

HEARD ON  
ABC Sunday  
10:30 pm



The rapid-fire fiddler  
still rates half a bell.

A good deep breath and yat-a-tee yat-a-tee yat . . . there you have it. All the news and happenings from inside the inside of the inside of that somewhere called Hollywood. At machine gun tempo Mr. Fidler fiddles his rhythmic patter; a mixture that includes gossip, scoldings, predictions, awards, open letters, and something about cinema judging that goes ding! ding!—you're a nasty old "B" picture! It's true, most of us like to know the "what's new" when it comes to our favorite thespians—so much so, that sometimes we feel like going to bat for one of our favorite focus happy west-coast cousins who finds himself pulled off his pedestal (especially when remembering he can't defend himself from the receiver end of radio) . . . Well, anyway, getting down to brass thorns in the flesh, the business of telling film stars how to conduct themselves, live their lives, and plan their careers is just plain embarrassing, not very entertaining, and poor radio fare for defenseless listeners . . . Take it away, Mr. F . . . and we do mean WHEW!

—EIB

## INNER SANCTUM

HEARD ON  
CBS Monday  
8:00 pm



When squeaking door opens  
close the baby's room!

If your tastes run to the psycho-illogical, here's the Granddaddy of them all. Remember Raymond, with his cheery homicidal wit? Well, he still opens the creaky door, and prepares you for the scenes of undiluted, unabridged horror that follow. The actors here do well by their department, seeming to enjoy the chore of unrestrained histrionics. The discriminating listener may, however, occasionally detect a script that could use a few more gallons of blood. But for the most part the percentage of real "chillers" is high. Most parents may feel it would be better if this type of program could hit the air after "Junior" and "Sis" are well on their way to pleasant dreams. And we agree, being unable to think of a better way to prime a nightmare.

—ML

## HOUSE OF MYSTERY

HEARD ON  
MBS Sunday  
1:00 pm



Olga Druce puts on show  
kids and grownups enjoy.

Something vastly different in mystery shows is going on these days over WOR and the Mutual network. It's called *The House of Mystery* and is really intended for children, but a lot of adults tune in for a half-hour of good entertainment every Sunday afternoon at four. Here is one "thriller" that tells a fascinating story without trying to scare the bejeepers out of the little things (and their elders) while doing a neat job of debunking incidents other story-tellers might handle as "supernatural." Almost everything is new about this program. For one thing, it breaks trail in that there is no attempt to "talk down" to the youngsters. Villains and other nightmare-producing devices are mighty scarce without sacrificing one tiny bit of the suspense. Writer-producer-

director Olga Druce puts most other popular shows to shame by the subtle and realistic way in which she handles drama. What makes it all even more unusual is the way everyone from Miss Druce to the sponsor (General Foods) have gotten together to put on a bang-up show. Here is a half-hour program which has no commercial breaking into the middle of the story! The opening and closing commercials don't interfere with your enjoyment, being woven into the show with complete good taste. The result is a program worth hearing just for the sake of the commercials (certainly for some sponsors who have not yet learned to sell and be less irritating.) It all adds up to top-drawer entertainment for the kids and their elders, too. Definitely not to be missed.

—JSG

**HENRY MORGAN SHOW**  
HEARD ON  
**ABC** Wednesday  
10:30 pm



*Mad Hatter Morgan makes more sense than most.*

An incredulous announcer usually gasps, "The Henry Morgan Show?" . . . and Henry, the flip-lipped fellow, busts loose a half hour of tromping over radio's most austere traditions (including the commercial) with only the brief warning, "Here's Morgan." Sometimes the announcer doesn't gasp—but Henry still gaily tromps on radio's sacred cows—and gets away with it scot free—something no other comedy show has achieved! Why, even Fred Allen finds himself crowded with Vee Pees, at times, but not Henry. Is there a reason for it; there certainly is! Morgan only incidentally sells razors and makes like a comedian. His big job is retailing common sense—which makes it easy to forgive him for not always being as funny as he might.

That outlandish program every Tuesday night is really intended to show a sensible man's impatience with nonsense. And the program's high batting average of hilarity is merely proof of just how much nonsense an observant person can find around these days. Occasional unfunny moments crop in the show when Morgan takes a too terribly old gag and refurbishes it into something that's still a little flat—which just goes to show that even Henry isn't always sensible. But when Morgan gets mad (as he did about teachers' low salaries) he's at his satirical best. Give him something to lampoon and this master of mockery can make a laughing stock out of our most common foibles. He can even point a sarcastic finger right at us and make us laugh as hard as anything, because, secretly, we'd like to do a wee bit better.

—GG

**STUDIO ONE**  
HEARD ON  
**CBS** Tuesday  
9:30 pm



*Full hour dramatic show for sophisticated adults.*

There's a brilliant, twenty-six year old writer-director over at CBS these days in the person of Canadian-born Fletcher Markle, whose *Studio One* program continues to offer better-than-good entertainment fare for the delectation of those who enjoy good play acting and writing. In his full hour adaptations—Tuesday evening at 9:30—of twice-read books and thrice-heard plays, Mr. Markle almost always shows a fine, instinctive sense of this dramatic medium. Radio, more often than not, has proved the downfall of producers and playwrights who merely used stage and screen techniques in putting together a radio program.

Markle refuses to slide by on any stereotyped, ham-on-radio presentations, which makes the result interesting and refreshing if not always great. There is never any of the "bonyness" too often found in adaptations for listening. As a result, when *Studio One* is good, it's very, very good. It is never horrid as are some more blatant types of dramatic programs, and as time goes by there have been fewer plays that didn't quite come off. Before this winter is over, the series can be expected to be right on the ball everytime.

Consistently good listening is further assured by the skill of permanent cast members Everett Sloan and Ann Burr, both top radio actors. With its occasional flaws, this program is still worth tuning in for the entire family and certainly Dad will find it a pleasant change from the boy-meets-girl or Hollywood never-never-land sort of thing.

—JSG

# INSTANT Satinsmooth ICE CREAM

with

*Smoothie*



NOW ONLY  
**\$8.95**

**MAKES DELICIOUS FROZEN DESSERTS FOR THE ENTIRE FAMILY!**

Capacity:  
1 quart  
Height:  
9 1/2 inches

### Smoothie MAKES DELICIOUS ICE CREAM

Just a few moments, a few simple motions, and presto! . . . your family dinner dessert of satin-smooth, delicious ice cream is ready! No whipping, no stirring, no checking necessary! Ready for your refrigerator in less than 4 minutes!

### HOW Smoothie WORKS!

Ingredients are poured into the *Smoothie* . . . The top is screwed onto lower container and a *Smoothie Whip* is inserted . . . *Smoothie* is then shaken like a cocktail . . . A slight turn of the top and dessert is ready!

**Smoothie IS MADE OF** heavy cast aluminum in smart modern design. It will not break or get out of order . . . built for daily heavy use. *Smoothie* will pay for itself many times over!

### Smoothie WHIPS!

Love delicious whipped cream? *Smoothie* makes it for you in a few moments! . . . in fact now you can have any of your favorite frozen desserts at moments' notice. No kitchen should be without one!

**NOTE TO SODA FOUNTAINS**  
SMOOTHIE is a "must" for fountains, drug stores, restaurants and hotels. Saves time and money! . . . makes finer, more economical whips! Order at least 2 today!



### ORDER BY MAIL TODAY!

*Smoothies* will be available soon at your dealer. But you can own one immediately by sending your order today!

**5 SIMPLE STEPS**  
IN ONLY  
**4 MINUTES!**



1. Pour ingredients directly into *Smoothie*.



2. Insert magic *Smoothie* whip in bottom.



3. Shake *Smoothie* just like a cocktail shaker



4. A slight turn and mixture is ejected.



5. Place in cold section of your refrigerator.



FRIGID APPLIANCE COMPANY

67 West 44th Street, New York 18, N. Y.

Check one  I am enclosing \$..... ship postpaid.  
 Ship C.O.D. I'll pay postman \$..... plus postage.

LIMIT 3 SMOOTHIES TO A CUSTOMER: PRICE INCLUDES ALL EXTRAS!

Name .....

Address .....

City ..... Zone..... State.....

# Even Radio Stars Grow Old

Pioneers still dominate scene . . .  
New stars slow to emerge . . .  
Lack of talent pool to blame . . .

So long as they can hobble up to a "mike," there will always be an appreciative audience waiting for the Allens, Bennys, Durantes, Cantors and company who have dominated the radio scene these long, long years.

As Edgar Bergen once said in a nostalgic moment to his partner, Charlie McCarthy, "there hasn't been a change in radio's firmament of stars for the longest time. The stars of ten years ago are the top stars of today."

Mr. Bergen, whose own fortunes still show no signs of diminishing—for which we thank our lucky stars—errs, if only in the direction of understatement in assessing the current popularity of radio's great troupers.

A more accurate evaluation would show that we were applauding the same "names" as far back as "twenty years ago." That's great, we're all agreed. It's wonderful to find our old standbys consistently pitching their way into the top rating brackets. But we must bow to the inevitable sometime. There will come a day when our great troupers decide to call it quits and seek out those comfortable easy chairs they so richly deserve. What happens then? *Is radio prepared to fill the man sized boots these all time favorites leave behind?* The answer is no!

Looking at things as they are, one notes that broadcasting, with rare exceptions, has failed to recognize the importance of grooming young talent for the stellar roles they will be asked to play. Rather than develop its own talent pool, radio continues to borrow heavily from other entertainment fields.

The point of saturation has long ago been reached. Vaudeville is quite dead and Hollywood has shown that it can offer but limited radio talent. Faced with these facts, radio has no other alternative except to build up its own source of talent to keep broadcasting at its best.



GEORGE JESSEL is 49



TOM HOWARD is 62



JIM JORDAN is 51



JACK BENNY is 53



EDDIE CANTOR is 55



AL JOLSON is 59



FRED ALLEN is 53



JIMMY DURANTE is 54



FREEMAN 'Amos' GOSDEN is 48



CORRELL 'Andy' CHARLES is 57



GEORGE BURNS is 49

# Radio Is 26 Years Old



**T**HERE'S MORE than a cat's whisker of difference between today's lush, high budget radio productions and those first hopeful efforts of 26 years ago, but broadcasting was a lot more fun in those days.

In this year of Grace 1947, producers pore wearily over charts, surveys and analyses in an effort to check on their shows, but back in the early twenties the problem was far simpler—Are we still on the air? And in those days staying on the air wasn't easy. Mr. Marconi's invention was still full of bugs that were so much busier than any collection of Gremlins!

Remember what excitement ensued when the tiny crystal set brought in a few faint strains of some distant station? What a hero was that patient young man with the earphones clamped athwart knit brows! And how the neighborhood cynics and scoffers berated him for wasting his time until he yelled, "I've got it!" Then they just couldn't resist the offer of one of the earphones . . . And how brother and sister used to fight over possession of that silly looking head-gear!

The professionals in editorial sanctums and other high places carefully weighed this new phenomenon, and most of them came up with the wrong answer. It was a frivolous gadget—toy for cranks and children, they observed, with a pontifical air. Well, they were wrong.

RADIO BEST has dug deep into its, and other folks, files for this picture salute to radio pioneers, whose members have thinned sadly as the medium grew out of those raucous days of the twenties. Floyd Gibbons, Graham McNamee, Weber and Fields, Ernest Hare and Billy Jones of "Happiness Boys" fame, Joe Penner—all are long gone, their places in radio's all-time hall of fame permanently secured. But many are still with us, as popular or more, today as they were when Mom and Pop shared the headset between them. Right up there with some newer top favorites are Eddie Cantor, Vincent Lopez, Fred Allen, Jack Benny, Phil Baker, Amos and Andy, Fibber McGee and Molly, and Paul Whiteman among others.

And less well known to the general public are the early announcers and technicians who have stayed on in positions of responsibility behind scenes. Many a busy executive will forget about whole desk-loads of work and take time out to tell radio's younger generation about the days when they'd arrive at a ball park for a *remote* and find the telephone line was not put in and they'd have to improvise, or they'd work up a sweat over some pet show, only to find out later that it had not even been aired, and the two most used expressions on the radio were "Due to technical difficulties beyond our control" and "Please stand by."

Even more than the stars, these hard-working, anonymous folk helped nurse the scrawny infant of 26 years ago into the lusty adolescent with hopeful signs of maturity that is radio today. A medium that, despite its faults, is the greatest single force of public opinion and service of our time.

*"This drudgery, this sham, this gold mine!"*

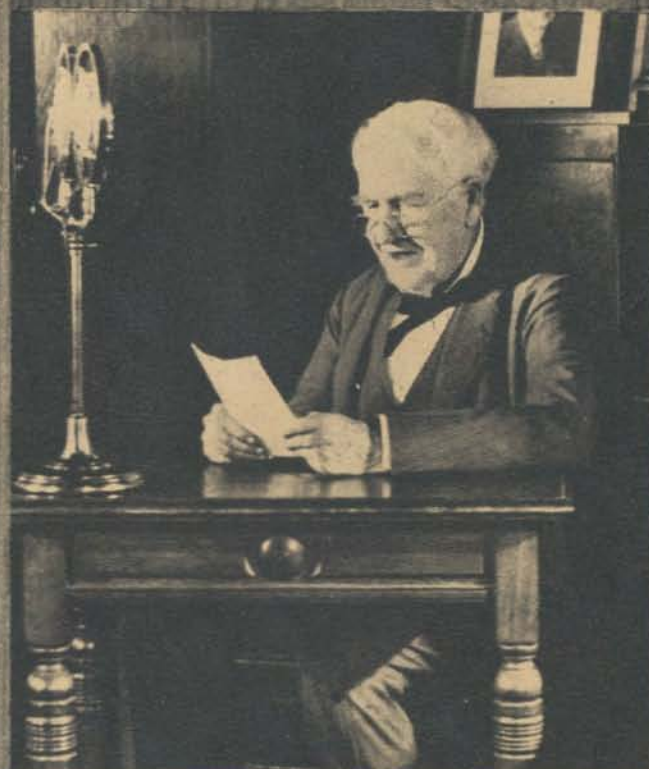


**ONLY  
YESTERDAY**

## *A picture cavalcade of scenes and stars deep from the files of radio's yesteryears . . .*



'Way back in 1921, the first WJZ studio at Newark, N. J. looked like this after it was reconverted from part of the girls' powder room. And that weird assortment of rugs, shawls and wallhangings kept echoes out of the microphone.



Thomas A. Edison speaking over the radio from his laboratories in West Orange, N. J. This historical broadcast occurred in 1928.



Sound effects in 1925 were still pretty much the same as those used for the stage. As for those busy, little squatters in the foreground, they were all trying hard to get into radio on the ground floor. They're mostly staid executives today.



Frank Mullen, now Executive Vice President of NBC, who started radio's first farm broadcast at KDKA when the industry was a babe.



Recognize 'em? That's Rudy Vallee, the 'Frankie' of his day and Graham McNamee, top announcer, on the Fleischman Hour in 1929—the year our economic cake stopped rising. But Rudy's popularity turned out less yeasty.



Weber and Fields, the very top in comedy for a past generation, lent their famous talents for the NBC inaugural on November 15, 1926.



No, that isn't Ina Ray Hutton waving the baton. And the lady with the hep fiddle is certainly not Evelyn and her violin—else why hide her face? If the trumpeter had as much wind as waist, these belles must have been wonders.



Joe Penner, whose ubiquitous cigar and "wanna buy a duck?" are remembered by listeners while others have been forgotten.



NBC says this picture was taken almost a decade ago. But wasn't it only yesterday we heard the nostalgic tales in words and songs of Show Boat? Cast: Muriel Wilson, Lanny Ross, Molasses, January, Anne Hanshaw and Charlie Winninger.

Continued on Next Page →



Correll and Gosden were on the air as "Sam and Henry" back around 1926 but they didn't really click until later when they created that famous pair "Amos n' Andy". They took the nation by storm.

Back in 1923, when Billy Jones and Ernie Hare, "The Happiness Boys" got themselves set before the carbon mike, listeners could be assured of good, tuneful entertainment—right on down the line.



Floyd Gibbons, war correspondent and globe-trotter set a new high in radio reporting at arrival of Graf Zeppelin in '29.



Eddie Cantor now works before a much better mike than this vintage of 1926 tin-can, but it's the same lovable Eddie.



Another old-timer still going strong is the world-renowned band leader, Vincent Lopez. And this is how he looked in 1926.



Radio  
best MONTHLY

### Silver Mike Award

Silver Mike Awards honor the month's outstanding contribution to the advancement of radio and television. RADIO BEST editor-judges will observe the widest latitude in selecting Silver Mike winners. Every broadcasting craft is eligible for these honors: including actors, writers, announcers, commentators, technicians, producers, directors.

#### A Silver Mike salute to Jack Barry for his successful "Juvenile Jury."



Quietly likeable Jack Barry has not only shown a remarkable ability in handling children on his Sunday afternoon Mutual program, *Juvenile Jury*, but he has also demonstrated his knack of combining good entertainment with important program content. And on this basis plus that of imaginative programming, this month's Silver Mike Award goes to the young man with bright ideas. Without mounting a soap-box, and by constant example, Jack

Barry and his mighty mites combine the fun of each week's program with practical lessons to parents on how to better understand the youngsters and their problems.

This 28 year old Bachelor of Science (and matrimony) got his first job in radio on the staff of WTTM, Trenton, N. J., in September, 1943. After two years of the usual small station do-everything-but-wind-the-clocks routine, at \$35 per week, he joined the staff of WOR, Mutual flagship station in New York. Jack then contacted Dan Ehrenreich, program manager of WOR, and they arranged an audition with a studio audience.

Shortly thereafter, *Juvenile Jury* made its debut on a trial five-week basis. It was so well received by listeners, that barely seven months later, the makers of Gaines Dog Food took over its sponsorship under a long-term contract—and the \$35 a week staff announcer of four years ago became the \$50,000 a year M.C. and program originator of today. A few months after the program first began, Universal Films signed Barry to a contract for a series of eight films with the youngsters on his program. The first of these shorts have already been released and are currently being shown in 11,000 theaters coast-to-coast.

Edward Bobley, RADIO BEST editor hands "Mike" to Jack Barry.



## The magazine for everyone who listens to the radio



Radio  
best

is designed to interest, entertain and inform every member of your family. The medium of radio which has changed and continually influences the life of America has given birth to this magazine, new from every viewpoint. The American family is increasingly receptive to reliable facts and forums on radio. It understands the full weight of responsibility which radio owes to millions of Americans. This upsurge of public interest in the influence of radio makes RADIO BEST not only fascinating reading, but important reading.

What is a "Hooper" rating? . . . do crime shows contribute to juvenile delinquency? . . . is a new radio code necessary? . . . which stations offend? . . . RADIO BEST covers dozens of such timely topics in an entertaining and informative word-and-picture presentation edited by experts. Send RADIO BEST into your home regularly, send it along also as a gift to your office and your friends. The price is only \$3.00 for 12 issues, \$5.00 for 24 issues, and \$7.00 for 36 issues. Use the attached coupon, send in your order for RADIO BEST today.

ORDER THIS NEW MAGAZINE  
FOR YOUR HOME  
SEND IT TO YOUR FRIENDS!

(12 ISSUES...\$3  
24 ISSUES...\$5  
36 ISSUES...\$7)



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Enclosed is \$..... Please enter following subscriptions to RADIO BEST.

Send to.....

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Check here if you want a subscription entered for yourself, and list additional gifts on a separate sheet.

Rates outside the United States and possessions: twelve issues \$3.50.



# Public forum



## The Question?

(asked at random across the nation)

*What's your radio pet peeve?*



**Miss Jacline Boyd**  
Rumson, N. J.  
Secretarial School Student

"Soap operas and singing commercials are the bane of my existence. I can take things in reasonable doses but there are entirely too many of them. When singing commercials were first introduced they were good and novel. But a thing that is too radical should not be overdone."



**John Gray**  
Lynn, Mass.  
Haberdashery Salesman

"There aren't enough combos on the air like Louis Jordan and his Tympani Five. That type of music isn't commercial and the sponsors don't go for it. There should also be more mystery stories."



**Frank Von Bargaen**  
Kew Gardens, N. Y.  
Ex-GI, Salesman

"I'm dissatisfied with most of the shows on the air today, because they are innocuous and inane. I like the shows like the American Forum, and Town Hall of the Air, and programs on which pertinent political and civic topics are discussed, not just mere entertainment."



**Mrs. Philip Randolph Thomas**  
Vicksburg, Mississippi  
Housewife

"Too much of the stuff I hear on the radio is trite. It lacks depth and feeling. I'd like to hear more classical music. The loud, noisy, jazz doesn't make any sense to me. More literary programs would be nice because I find them mentally stimulating."



**John Gager**  
Detroit, Mich.  
Civilian Pilot for Skyway Transport Serv.

"Believe it or not, I can't find too much to gripe about in radio. Sometimes, though, the soap operas get a little too corny. And there are times, in the afternoon, when I can't even get anything else on the radio and have to listen to them corny or not."



**Pvt. Gabriel Petti**  
South Philadelphia, Pa.

"I hate the so-called news analysts who keep alarming people about a third world war. I feel pretty sure there isn't going to be another war, but if there is, far be it for someone on the radio to talk about it. The fellows running the United Nations are just a little smarter and they seem to be planning for peace rather than war."



**Albert Markin**  
Philadelphia, Pa.  
Retail Dealer in Sportswear

"The singing commercials are a farce. Instead of helping to sell something, they only give the listener a big laugh. A good sales talk would be much better and the fans might take them more seriously."



**Miss Jacqueline Limerick**  
Chicago, Illinois  
Receptionist

"Singing commercials are my pet peeve. The same things sound much better when spoken. A sponsor should not have to sing about a product in order to sell it if it's good. Neither do I like the sound of the bobby soxers yelling and screaming at their favorite crooner."



**Miss Janie Small**  
Brooklyn, N. Y.  
Housekeeper

"There's not enough jive on the air anymore. Too much sweet stuff which I don't go for. I like to hear the boys beat it out because then they play as they really want to. When they play sweet and classical music, they're just like a bunch of robots doing exactly as the leader wants."



**John Levesque, Pharmacist's mate 2/c**  
Houlton, Maine

"My chief gripe is against the many singing commercials. Everytime I hear one, I turn the dial as quickly as I can. I don't like those long winded news commentators either. They think they know all the answers."

# MICROFUN

**Mr. Moody:** I quit school because I couldn't learn nothin'. The teacher was too fat.

**Fred Allen:** Too fat?

**Mr. Moody:** Every time she turned around she wiped everything off the blackboard.

**Bud Abbott:** I'm having some sweaters made for a girl's football team. I wonder whether I should put the numeral on the back or front.

**Lou Costello:** The front, of course. Whoever looks at the back of a girl's sweater?

**Judy Canova:** Last time I took a radio audition I had a frog in my throat.

**Ruth Perrott (Aunt Agatha):** What happened?

**Judy:** They hired the frog.

**Jim Backus (Hubert):** I do a lot of exercise — I work out in my James every morning.

**Alon Young:** James? You mean gym.

**Backus:** Please! We never use nicknames at my house.

**Jack Carson:** That reminds me. I've hired that same baby-sitter to come over again tonight.

**Arthur Treacher:** Aren't you overdoing it a bit, sir? You have this same girl over three nights a week.

**Jack:** I know . . . but for 50 cents an hour, where can I get a better date?

**Question:** "My niece is five years old, but her mother still makes her ride in the baby carriage. What should she do?"

**Answer:** (Juvenile Juror) "Complain to the father that her mother is pushing her around."

**Sweeney:** Hal, how do you keep your teeth so white?

**March:** It's just an effect. I have a dark mouth.

**Bob Hope:** Get your hands off, her, Colonna! I'll teach you to trifle with a princess.

**Jerry Colonna:** That won't be necessary — I already know how.

**Waiter:** Lady, this place happens to be very sanitary — none of them linen napkins that everybody in the laundry handles before the customer gets 'em. You notice we give our customers paper napkins."

**Maisie:** Yeah, but at least you could have used today's paper."

**Edgar Bergen:** Charlie, what is it you have to watch out for when driving past a school?

**Charlie McCarthy:** The truant officer.

# Quiz on Kids



Thumbing through their intimate family albums, RADIO BEST has procured a prize collection of today's stars as only their family and childhood playmates knew them. From this collection we select three of these informal poses to initiate a "little" quiz show of our own. Some may baffle. Others should prove give-aways. All ought

to provide a pleasant interlude. With the help of the accompanying clues, see if you can name them. Turn to page 62 for the answers.



← CAN YOU NAME HIM?

This sad little man in the lace night shirt now brings tears of laughter to millions. He has followed his nose through thirty years of stardom on stage, screen, and radio to the hilarious amusement of millions. Wasn't this one easy?



CAN YOU NAME HIM? →

His family vows that this youngster put on his first quiz show as soon as he could say "Why?" He's been asking questions since as one of the air's top quiz masters. He is easily identified by his rapid-fire quips and fast chatter.



← CAN YOU NAME HER?

Even at an early age this winsome miss had stars in her eyes. The ball of yarn in her hand isn't meant to pull the wool over your eyes. Just think of your favorite vocalists over the past 16 years and you'll have the answer.

# RADIO SET SURVEY REVEALS:

**93% OF ALL U. S. HOMES HAVE RADIOS IN USE**

The Columbia Broadcasting System recently set out to find the true dimensions of radio's national scope. The results of this undertaking conducted by the Market Research Company of America, made many large scale advertisers sit up and take notice.

Here are the findings:

1. 35,900,000 American homes now have radio sets in use, exclusive of automobile radios.
2. 93 out of every 100 families have radios in use.
3. 9,600,000 U. S. families own two sets; 2,400,000 own three, and 950,000 own four or more. Or, 1 in every 3 families owns more than one radio.
4. 1 in every 5 families bought a new radio in 1946; a total of 8,500,000 sets — well over half the total production, sold before the year was out. The total public outlay for these new radios was \$330,000,000.

What do these facts prove? In regard to long-established radio advertisers, the survey, according to CBS, demonstrates anew, "the solid basis on which their use of radio for promoting goods and services rests today!" It reveals, too, the added responsibility radio owes to the American people.



## Coming Attractions

1. THE SOAP OPERA DILEMMA  
*Is it tedious trash or tales of Homer?*
2. RADIO'S CLOSED DOOR POLICY  
*The actor and actress pool is stagnant!*
3. PROGRAM RATINGS A NECESSARY EVIL  
*Say Radio's big names*
4. WHO RUNS RADIO?  
*The role of the advertising agency*
5. BATTLE PAGE OF OPINION  
*Are liberal commentators through?*

A Radio  
best  
Mystery  
Drama

NICK CARTER -  
*The Case of the*

-Master Detective  
**BLUE MINK**

HEARD ON  
MBS Sunday  
6:30 pm

RADIO BEST mystery dramas bring the unseen audience eye to eye with the air's most famous sleuths, who provide a large and attentive audience with many hours of recreation as well as many constructive lessons in the never ending fight to halt and prevent crime.

THE CAST

NICK CARTER .....played by LON CLARK  
PATSY .....played by CHARLOTTE MANSON  
OTHER ROLES BY MUTUAL PLAYERS



**1** Nick Carter and Patsy, his attractive assistant, receive a phone call from the Fur Protective Association reporting an epidemic of thefts from the fur shops of large department stores. Nick agrees to help in solving the robberies.



**2** Nick gets a job for Patsy in the fur department of a large store as a salesclerk, trusting she will come across information leading to the thieves. That very day, a woman comes in and asks Patsy to show her a fabulous blue mink.



**3** With the customer's departure Patsy discovers that the blue mink is missing. She dashes to the elevator, but the suspect manages to escape. In her haste, she drops two theater tickets for that evening which Patsy retrieves.



**4** Patsy phones Nick of her plans before going to the theater where she luckily obtains a seat directly behind those on the dropped tickets. To her satisfaction, Patsy finds a strange girl seated wearing the purloined mink coat.



**5** During the intermission Patsy picks up the coat and starts to leave the theater. As she gets to the door, she feels a gun in her back. The theater manager, helpless to intervene, sees Patsy forced into a car and driven away.



**6** Nick arrives at the theater as the girl is tearfully explaining that the coat belongs to the woman who employs her as a maid and that she borrowed it without permission. The theater manager tells Nick about Patsy's forced exit.



**7** The thieves hold Patsy captive outside of town. Aware of her identity, they are quick to realize that they must eliminate Nick to insure their safety. They force Patsy to call him saying that she has captured the entire gang.



**8** Nick, suspecting an ambush, surprises the thieves by forcing an entrance at the rear of the cabin. Aware their game is up, the thieves confess to the robberies. Patsy is commended by her employer for her part in their capture.



# Kate Smith ADVISES

Listen to "Kate Smith Speaks"  
MBS Mon. thru Fri. 12:00 Noon (EST)



Q What is your idea of  
"the perfect guest?"

**a** From my own experience I think I would say the *perfect guest* is the one who's thoughtful. The *perfect guest* arrives with a contribution to the family larder — perhaps candy, perhaps a pound of good cheese, perhaps a few loaves of bread, or sandwich spreads, or even a package of paper napkins. The *perfect guest* doesn't borrow items like bathing suits, raincoats, or umbrellas, nor does he or she forget to pack everything upon leaving so that the hostess isn't forced to mail out packages. The *perfect guest* doesn't have to be entertained, but should enter everything with enthusiasm. And, when dinner time arrives, the *perfect guest* should help in the preparation of the table, or shell peas, or do anything useful. I sometimes wonder if such a person exists.



Q I am a songwriter — or at least I hope to be one some day. What, in your opinion, makes a song a "hit?"

**a** Well, if there's such a thing as a \$64,000,000 question, this is it. That question has baffled music publishers ever since *Irving Berlin* wrote a little thing called "Alexander's Ragtime Band." I don't know that I can exactly analyze my own reasons for feeling that a song I hear for the first time will either be a "hit" or a flop. But it seems to me that a "hit" tune must have lyrics that stir memories, be catchy, be very simple, or be based on subjects which are close to our hearts.



Q Do you think radio has failed in its responsibility to the American people?

**a** Certainly not. While there has been much criticism of radio, a great deal of it has been on the part of people who are not qualified to analyze just what kind of job broadcasting has done. The more responsible quarters, such as the FCC, find both good and bad in radio, and I wouldn't hesitate to say that there is far more good than otherwise. No one can deny the great job done by American radio during the war and I can point to many present instances of important public service and information. It is only natural that a free system of broadcasting, like a free press will inevitably have a few faults. I think it really boils down to this: Radio can do an even better job if the listener helps out. Publications such as *RADIO BEST* and other qualified critics can be of immeasurable help in assisting broadcasters elevate the standards of programs in the entertainment and educational categories.



Q Do you think that being born in a small town is a handicap?

**a** Definitely not. Opportunity is everywhere in this country, but it doesn't take advantage of you. You have to take advantage of opportunity. *Clark Gable* was born in Cadiz, Ohio. *Lana Turner* was born in Wallace, Idaho. *Grace Moore* was born in Slabtown, Tennessee. I could go on naming people in every field—military leaders, Presidents of the United States, baseball players, etc. It isn't the size of your home town that decides whether or not you'll be a success. It's the size of *YOU* and the size of your awareness of the opportunities around you. It's also the size of your energy, and very important, the size of your dreams.



Q Who is your favorite male singer?

**a** Now you're putting me on the spot. Confidentially I have no favorites. There are many I never tire of listening to. *Bing Crosby*, *Perry Como*, *Frank Sinatra*, *Dick Haymes*, *Morton Downey*, *Danny O'Neil*, *Andy Russell*—and oh, many more. Incidentally, all of the above named are swell people in addition to being great singers.



Q How many people actually listen to the radio?

**a** Well, latest figures show that of the 36,780,000 families in the United States, more than 33,000,000 families own a total of about 59,000,000 sets. The average family, according to the surveys, uses its radio about 4 hours a day. There are more than 900 Independent radio stations, and of these, 600 depend on one network or another for a part of their daily programs. A *CBS* station, for example, takes about one-half of its day's programs from the network. During a typical week, more than 1300 different individual network programs are broadcast, covering many fields. It's impossible to determine the exact number of people that listen to a radio every day or every year, but from the above figures it can be seen that many many millions do.



Q I don't understand why people are making such a fuss over the fact that *BING CROSBY* is transcribing his program this season. I know that many programs I've listened to have been recorded. Why the fuss?

**a** Well, although it's true that there are many programs heard on the airwaves today that are transcribed, *Bing's* is the first transcribed program being done on a sponsored, network basis. Then, too, *Bing* is a very big name in radio, and should his program pan out successfully, there is a possibility that many other big name stars who have heretofore been reluctant to transcribe their programs may follow suit. Those who agree with *Crosby* that transcribed programs are the coming thing, point out that by putting his programs on wax, *Bing* will be able to obtain "perfect" programs, eliminating all "fluffs." Then too, because it is transcribed, it is possible to have it aired at the best air times available in the different sections of the country. "Live" programs, of course, are heard at different times in different sections, because of the differences in time zones. Too, because the programs must be recorded several weeks in advance, it is felt that the music and jokes can't be kept timely. There are many other things to be said pro and con—but the experiment is over. *Bing's* venture was successful and he's back again this season with another fat contract. Now there's no doubt that many other stars will want to follow suit.



Q What is a Hooper Rating?

**a** Briefly, a *Hooper Rating* is a figure which represents the percentage of the available listening audience tuned in to a specific program at a specific time. It works this way. Telephone operators, stationed in "key" cities throughout the country, go through the phone book making calls at random. The person answering the phone is asked if he or she is listening to the radio, and if so, to which program. In this way, because a great number of calls are made, it is possible to obtain a pretty accurate estimate of what percentage of the people in that city are listening to their radios, and what percent of the people who are listening are tuned in to a certain program. Thus, if a program has a *Hooper Rating* of 5, it means that 5 percent of the people all over the nation who are listening to their radios are tuned into that program at that moment. These figures, so obtained are put to many important uses within the industry, but that's a story that will have to be told at another time.



Q Is the *TED COLLINS* who is with you on your programs the same *Ted Collins* who owns the *Boston Yankees* professional football team?

**a** Yes. *Ted* and I have been associated with each other for the past 16 years, and believe me, there isn't a grander person in the world to work with than *Ted*.

# SO YOU WANT TO GET INTO RADIO

four who found the avenues to stardom . . .

high, wide, and varied in this biggest of all talent fields

## MONICA LEWIS

Anytime you're tired of toting those school books around, you might trade them in for a curvacious gown and see Sherman Billingsley. Now hold on to those books! You see the formula only works providing you've got the looks of Monica Lewis, the voice of Monica Lewis and that *you-know-what* that makes a Monica Lewis one of the big names in show business today.

Yet that's just how it happened for this scintillating singing star. The 19 months engagement at the Stork Club for which Monica traded her college text books has sure proven a swell investment for her and show business.

Benny Goodman was the first to discover Monica's talents. Pleasant troubles followed — such troubles as finding the necessary time to fulfill the flood of requests for guest appearances. Raymond Scott, Frank Sinatra and Dick Powell were among the luckier bidders for her talents. Her appearance in *Beat the Band* as Hildegard's replacement put Monica Lewis in the big time class for keeps.

## KENNY DELMAR

Kenny Delmar cut his first teeth behind the footlights, a fate not uncommon among those born to vaudevillians. Which leads to sad news for the rebel constituents of Senator Claghorn's creator. Kenny was born a dyed-in-the-wool Yankee in the environs of Boston no less. The year was 1911.

It was a ten year climb to the top for Kenny who started his career in radio on a local station for a \$5 weekly stipend. *And that's no joke son. March of Time, Columbia Workshop, and Your Hit Parade* were some of the stepping stones. His inspiration for Senator Claghorn was a loud-talking rancher whose Model-T was thumbed down by Kenny on a hitch-hiking trip to Hollywood. Kenny never managed to get in a word edgewise. The emergence of Claghorn some years later constitutes Kenny's revenge for that unforgotten stretch of enforced silence.

## BEN GRAUER

There's an old saying about frustrated thespians who turn up as radio announcers, but don't let NBC's word-wizard Ben Grauer hear that. A man who can point with pride to a scrapbook tracing his successes on screen and stage from his eighth year on through his teens may justifiably take offense.

Grauer had his first whiff of grease paint on the silent movie lots. He created the original screen role of Georgie Basset in the silent version of *Penrod* and appeared with such stars of yesteryear as Theda Bara, Pauline Frederick and Carlisle Blackwell.

At college Grauer justified his years in the theater by becoming the school paper's dramatic critic, editor of its literary magazine and,



MONICA LEWIS ↑



BEN GRAUER ↑



KENNY DELMAR ↓



ROSALIE ALLEN ↓

upon his graduation in 1930, winner of the school's coveted public speaking award. In the same year, right off the campus, he walked out of NBC with a contract in hand accrediting him as a fullfledged announcer for the network. He's now a favorite, and is the 'lotions of love' voice on the *Walter Winchell* newscast.

## ROSALIE ALLEN

Rosalie Allen is the diminutive, golden-blond astonishment who has captured New York with her voice, guitar and amazing hill-billy repertory. Rosalie conducts WOV's nightly *Prairie Stars*, a record-jockeying excursion into the realm of folk music animated by her thrashing

and fantastically good yodeling to the accompaniment of her own guitar.

Yodelady Allen's appreciation of musical Americana dates back to her teens. Rosalie turns up her pert nose at the mere mention of modern music. It's "maple-syrup and goo" to this emphatic miss. Hill-tunes on the other hand have "stories and roots" that assure "they will never grow old or bore."

In her 24 years, of which some 15 have been dedicated to the study and propagation of folk-ballads, Rosalie has developed a repertory which includes rows and rows of songs — and the shelves are 90 per cent in her musical memory.

# Who's your favorite gal



DINAH SHORE

Popularity\*  
Poll\*  
OF THE MONTH



# warbler?

Who are America's favorite entertainers?  
What are its favorite programs?  
Which newcomers are slated for stardom?

RADIO BEST popularity poll of the month  
will now let the fans decide.

**H**AVE YOU wondered how Jack Benny, Bob Hope, Fred Allen, Fibber McGee and Molly — to name a few possible contenders for comedy honors — would fare if they had to share the same air time? Wonder how the dial spinners would split up if these conditions were possible? The professional yardsticks work near miracles in tabbing the size of a particular program's listening audience, but these ratings can hardly be taken as a final measure of preference for even more reasons than the one very good one already mentioned. But then no yardsticks, no matter how good, are or can ever hope to be infallible.

This month's poll considers a question typical of the many points of controversy which rage unsettled among the dial spinners.

"Who Is America's Favorite Gal Warbler?" There are dozens of hopefuls for this title. Adherents argue bitterly for their uncrowned choices. Newcomers continue to grab at the spotlight shared by the Dinah Shores, Boswells, Ginny Simms, Jo Staffords and other famous vocalists who crowd the networks. Just a brief peek at the lineup for top honors reveals the hectic brawl which continues to storm in this popular entertainment department.

Capsule biographies on next page are offered as a refresher course on the diversity of talent in this field. Your candidate need not come from this list, but remember that your vote must be confined to radio singers only since this particular poll is not meant to include vocalists who are primarily band and night club singers.

Continued on Next Page →



ANITA ELLIS



PEGGY LEE



PEGGY MANN



MARGARET WHITING



MARTHA TILTON



JO STAFFORD



HELEN FORREST



GINNY SIMMS

**You can help in choosing which of these song-birds of lovely plumage rates first.**

**DINAH SHORE** Still queen of the chanteuses who made her network debut with Eddie Cantor back in 1940 . . . started her career locally in native Tennessee.

**FRANCES LANGFORD** For many a big hit with the G.I.'s overseas . . . a featured vocalist with Bob Hope . . . now in line for her own network program after a successful summer on NBC.

**GINNY SIMMS** A Kay Kyser perennial for many years who has also climbed the starry path to her own network . . . Ginny is a big record favorite.

**JOAN EDWARDS** Jumped to overnight popularity as a guest on a Rudy Vallee show . . . niece of the late Gus Edwards . . . top recording star . . . former featured singer on Hit Parade over CBS.

**JO STAFFORD** A favorite with the bobby-soxers . . . Tommy Dorsey's vocalist until 1944 . . . now alternates with Perry Como on radio's most popular quarter-hour program, the Supper Club.

**HILDEGARDE** Tabbed the "darling of the elite" . . . A Park Avenue favorite with a host of admirers on the other side of the tracks . . . formerly featured over CBS in her own show, now guesting.

**KATE SMITH** Fifteenth year in the limelight . . . a family favorite who has always starred in her own show . . . Kate is one of the few vocalists who didn't have her start with any band or group.

**HELEN FORREST** Still another favorite with the record buyers who scored big as the gal vocalist on the Dick Haymes show started with Harry James.

*This list of contenders for the crown of radio's best gal warbler could be continued almost indefinitely. Here are only a few more of the most likely aspirants before lifting the covers off the ballot box. Some of the names that come to mind are Monica Lewis, Peggy Lee, Martha Tilton, Evelyn Knight, Georgia Gibbs, and Peggy Mann.*



FRANCES LANGFORD

MAIL THIS BALLOT TO GIRL VOCALIST POLL  
RADIO BEST, 452 FIFTH AVE.,  
NEW YORK CITY, 18, N. Y.



**BALLOT**

FOR RADIO BEST'S GIRL RADIO SINGER  
POPULARITY POLL, I NOMINATE

CANDIDATE.....

MY NAME.....

OCCUPATION..... AGE.....

ADDRESS.....

CITY AND STATE.....

JOAN EDWARDS



GEORGIA GIBBS



# RADIO'S ONLY TEEN AGE CLUB

SMALL STATION GOES IN FOR BIG EXPERIMENT

WTAG's big brothers can sit up and take notice of the dandy community experiment going on at this wide-awake five kilowatt station in Worcester, Mass. While others are talking about teen-agers, WTAG has been doing something for them or better yet letting the teen-agers do something for themselves.

The WTAG experiment, brain-child of the station's executive vice-president E. E. Hill and production manager Philip R. Jasen, bids to settle the question of what radio fare is acceptable to teen-agers by letting them write, act and produce their own programs.

Since it takes "know-how" to put a creditable program on the air, the job remained of showing the youngsters how it was done. This was resolved by the simple expedient of organizing a WTAG Radio Club and inviting as members all interested students in the area. (Worcester County boasts a total population of better than a half million. An initial survey conducted by student representatives showed a phenomenal response.)

After the first general meeting attended by over one thousand applicants for membership, the club's sponsors were confronted by the problem of how to keep the enrollment within reasonable confines, a question which has since been settled by limiting membership to high school students only.

In dividing the membership into various laboratory and research groups, the sponsors called upon the students to express their particular fields of interest with the following interesting results: 28% voted for dramatics, 19% for announcing, 18% for technical instruction, 10% for script writing, 6% for music, while a fearless 1% thumped down for production.

With station personnel in the teachers' roles, WTAG finds itself a veritable bee-hive of activity as the outlook for an honest-to-goodness teen-age show written, acted, directed and produced by youngsters comes closer to actuality.



Five kilowatt's bold experiment takes form as teen-age expert Mavis Jackson helps young scribes.



Interest ran so high in WTAG's call for teen-age Radio Club, over 1000 students turned out.



Producer Henry Felix finds Mary Bernie apt student in absorbing production techniques.

Tyro-actors rehearse their lines before WTAG mikes as by and for teen-age show shapes up.



Announcer Thomas Russel describes to intent group use of 'music bridges' in radio drama.





# Medals for Monroe

FANS PRESENT TOP PODIUM HONORS TO THE AIR'S AFFABLE BARITONE



Most top bands have plenty of air time, but few band leaders have shows of their own. Vaughn Monroe, whose show debuted last fall (CBS 8:00 to 8:30 EST. Sat.), is one of the latest to join the select field.

Since 1940, Monroe's band has become one of the biggest draws in the country. The affable baritone's resonant voice complements the diversified orchestral arrangements of his top flight musicians. Paramount in importance in the band's meteoric rise to the top of the popularity ladder, however, has been the indefatigable work of Vaughn and all members of his organization. The unit travels tirelessly from New England to the West Coast and back to New York, always with heavy allotments of coveted airtime. In the following picture story, RADIO BEST shows the modus operandi of the Vaughn Monroe Music Company.

← You can count on Vaughn to pitch in for a worthy cause—like Girl Scouts.

The musicians' wives brush up on their dance steps as their husbands rehearse.

Vaughn Monroe reached the top of the popularity ladder with a good voice ..... and a top band in a job done by the tireless work of the whole gang.



Delectable Betty Norton charms Vaughn into a pleased and pensive mood with a bit of song.



Monroe's popularity knows no age brackets as autograph requests continue to avalanche in.



Harmonica Man Dan Fisher shows Vaughn how it's done on the blow-and-draw mush-trumpet.



A quintet that's just loaded with music! Looking a bit out of this world is composer-conductor David Rose; then there's newcomer Ray Anthony, disc jockey Martin Block, our own Vaughn and Charlie Spivak.

### Seven phases of Vaughn.

1. Vaughn records another of his smash hits for Victor.
2. Taking in a little leisure in his swanky Park Ave. abode.
3. When not leading or singing, Vaughn moves in with brass.
4. The Moon Maids, six reasons for taking up bandleading.
5. Mary Jo Thomas and Kate Myatt get lesson in flying.
6. The Maestro embarks on a tour during a brief respite.
7. Vaughn enjoys playing cook—especially when it's chicken.



"Howdy, neighbors." Over half million folks have responded in person to this familiar, welcome inaugurating another session of "Sunset Valley Barn Dance."



"Quarantine" Brown looks slyly over to his right . . .

# Clover in the Corn

Polka and Schottische make way for Turkey in the Straw way up in the North

Star State of Minnesota by SAM LEVITAN

... as Bob Walker warms up "corn" for benefit at . . .



Barn Dance favorites are Kathy Kohls and Don Tomlinson, nimble banjo artist.

In most big towns it takes a Frank Sinatra or Vaughn Monroe to pack 'em in at the local theatres. The soft strains of Guy Lombardo's music are still a perfect lure for the sophisticates of the Waldorf Astoria. Certain folks will permit you to have Toscanini for keeps if you'll only let them have ten minutes of Spike Jones.

MORE →



Chuck Mulkern, Bill Folger 'n Russ Stein engage in horseplay.

**U**P in Minnesota where there are so many Swedes and Norwegians even the birds have a Scandinavian accent, a survey of musical preferences taken six years ago probably would have found *Polkas and Schottisches* heading the local hit parade.

But a radio program called the KSTP *Sunset Valley Barn Dance*, presided over by a soft-voiced gent with a southern accent so thick you can't cut the "you-alls" with a knife, has changed that — the musical preferences, not the accent. Now, they go for a steady diet of western and hillbilly tunes, the kind highbrows like to call American folk music.

"Corny!" some people label the show, but there's *clover in the corn*. Since this phenomenal program first went on the air over Radio Station KSTP in Minneapolis and St. Paul in 1940, more than 500,000 persons in 150 northwest towns have paid their way in to see and hear their air favorites in person.

Wherever it goes, its reception is an impresario's dream.

Take the night when Zimmerman, Minn. played host to the show. Zimmerman's population of 188 doesn't rate even a dot on many maps of the North Star State. The town is so small, it has no auditorium, so the troupe prepared for an *al fresco* performance. Canvas side walls were stretched between trees behind the general store to make an enclosure of sorts, and a box office and entrance were improvised from bales of hay. Telephone linemen strung special broadcast wires, and the KSTP engineer set up his equipment on an overturned pickle barrel.

They had to open the box office before 6 o'clock that evening because there was a long line waiting. And by the time David Stone — that's he of the aforementioned southern accent — stepped in front of the crowd to say, "Howdy, neighbors," there were more than 1,000 persons waiting for the performance to begin.

Some from nearby farms had come to town on foot. Some had come in automobiles and farm wagons. Some had even come on their tractors. But come they did. And from as far as 150 miles away!

To the KSTP Barn Dance Troupe, there was nothing unusual about this. They often perform before audiences which are larger than the population of the host town. And working under the stars was no novelty either. Most of their out-of-door shows are presented at fair grounds with the audience seated in the grandstand and on benches placed on the inevitable race track. Originally, the program was scheduled for Saturday nights only — one show a night. Now, they're doing two shows most Saturday nights. The program is on the air from 8:30 to 9:00 P.M. and again from 10:15 to 11:00 P.M. because network commercials prevent an uninterrupted broadcast. But the show goes on at 8, continues for an hour and a half, then recesses just long enough for the first audience to leave and the second to take its place.

Even that isn't enough, so many appearances are made on week nights in order to accommodate smaller towns without adequate facilities for the Saturday night show. The schedules they undertake are enough to wear out most people, but the KSTP Barn Dance gang thinks them fun. On one trip, for instance, they did 13 shows in five days. And, since many of them play or sing on daily broadcasts as well, they also did 15 broadcasts.

*Continued on Page 62*



David Stone, producer-emcee, has made "corn" the top Minnesota dish.



Chuck Mulkern brings "Casey Jones" new fame with his version of song.



Billy Folger, Barn Dance vocal artist and composer of over sixty tunes.



Irene and Lou, one of the best sister singing acts specialize in folk tunes.



"Pop" Wiggins, third member of hill-billy trio.



The Northwest's oldest song duo are troubadors Pearl and Ade. He also plays the guitar.



**George Burns and Gracie Allen** were a vaudeville team long before they took to radio. At first they just transposed their act to the airwaves, but in 1942, they decided it was easier being a married couple on the air as well as off. Since then, their comedy has hit a new high in popularity with many true life happenings carried over into the broadcast script.



**Fred Allen and Portland Hoffa**, (named for her birthplace, Portland, Oregon), have been married so long that they're an institution in show business. Yet, they still play their comedy straight. Portland has a small enough part on the air but her big job is backing up her husband in the kind of show he wants—despite the attitude of network VeePee's.



**Ed and Pegeen Fitzgerald's** living room could be mistaken for a radio studio every A. M. were it not for a steaming breakfast table. An AP ticker gives out with the news, a microphone is on the table, and an engineer stands by as their program goes on the air. They find that making their early morning lives public property is fun . . . and profitable!

*"Mr." and "Mrs." Teams*

LOVE  
on the  
DIAL



**Ozzie Nelson and Harriet Hilliard** have fashioned themselves a secure niche among comedy programs worth listening to in only three years as a Mr. and Mrs. team. When "The Adventures of Ozzie and Harriet" first hit the air-waves, it was a new and fresh type of comedy for radio and the Nelsons have kept it that way—unlike so many would-be imitators.



**Jinx Falkenburg and Tex McCrary** are among the latest additions to the Mr. and Mrs. breakfast brigade. The "Hi Jinx" show doesn't depend on breakfast sound effects, but leans heavily on big name interviews. The McCrarys bolt their breakfast at home early enough to broadcast from the studio at 8:30 A. M. A fact which accounts for their wide awake job.



**Jack Benny and Mary Livingston** combine forces to lend a helping hand in making Jack the butt of practically every joke on his radio show. He's an underdog to all underdogs. When the average wife does that to the average husband it doesn't always seem funny, but Jack thrives on it. Which may explain why his favorite violin solo has always been, "Love in Bloom."



**Fibber McGee and Molly** go on and on through the years. And a good thing too. Tuesday night would never be the same without the antics of Jim Jordan (Fibber to you) and the good humored Marion Jordan (better known as Molly). Their show is very human, warm, and friendly, which is why their humor has appealed to so many radio fans for a long time.

**"F**EELING AT HOME" before the mike is the first requisite of a successful radio performer. But the hooper housekeepers pictured on this page go still further and actually are at home on the air. Keeping the act in the family is nothing new to show business and what was more natural than carrying the same tradition over into radio? Even the most optimistic program producers never dreamed that the sound of skeletons falling from family closets would be so enthusiastically received. But Mr. and Mrs. Listener will continue to give Mr. and Mrs. Radio an enthusiastic reception as long as people enjoy minding someone else's business. And the kilocycle kitchenettes will continue to dish out appetizing potpourri and corn alike as long as it's a profitable way of keeping house. There may even come a day radio Romeos choose their Juliets according to Hooper.



**Dorothy Kilgallen and Dick Kollmar**, newspaper-woman columnist and Broadway actor-producer respectively, are the highly successful ingredients for "Breakfast with Dorothy and Dick." Except for a tinge of Broadway and Hollywood glamour, they're exactly like any other urban couple with two children and a slightly terrific income. And how they love it!



**Ted and Dorothy Friend** are the Pacific Coast entry in the Mr. and Mrs. chatter derby. Instead of using a breakfast table, they do their chattering over tea inasmuch as air time is 4:45 P. M. The whole show is unrehearsed and subject matter ranges anywhere from their children, to theater, to politics—with many a favorite guest joining in on the Friends' gabfest.



**Phil Harris and Alice Faye** now dramatize their family problems over the air-waves with a script that makes everybody (even the kids, Phyllis and Alice) seem smarter than 'ol hotshot. Although Phil still leads an orchestra between times, his payoff comes from comedy. But anyone who can use Phil's corny humor and still get away with it, can't be too dumb.



*the Rise  
of RISE*

**RISE STEVENS, NEW YORK'S SPARKLING GIFT TO WORLD OF SONG, RIDES CREST OF FAME AS BRILLIANT STAR OF OPERA, RADIO, AND SCREEN, BRINGING FINE MUSIC TO THE MANY.**

*Glamorous Rise of the glorious voice in roles that brought her fame.*



As "Laura" in "La Gioconda"



In screen hit "Going My Way"



"Cherubino" to "Figaro" Pinza



RISE—"My great loves? . . ."



"My husband, Walter . . ."



"Our son, Nickie, and . . ."



"Of course, my career."

**T**O BE born within the shadows of one of the world's great cathedrals of music is an awesome event surely for one who has set her heart on an operatic career. Yet the bridge between the Milton Cross Children's program on which she appeared as a ten year old and her sensational debut in *Mignon* at the Met some years later did not prove too arduous for New York born Rise Stevens. True enough, the bridge wasn't a direct route via the Triboro from her home in Queens. Years of voice training at this metropolis' Julliard School plus some stock training at a small opera house in Prague intervened before the awesome doors of the Metropolitan opened to receive New York's own gift to the operatic world.

The thunderous applause that welcomed her debut in the role of Massenet's hapless heroine ordinarily would have shut out all thoughts of new worlds to conquer. For ordinary mortals, there'd be complete satisfaction in knowing that a childhood dream had come true. Yet, to Rise, who it must be told has a bit of the missionary in her, accepted her operatic success as a mere overture to what she regards as equally important goals.

Her plaint over the years has been that opera has never had a fair shake of the dice in her native United States. There's nothing long-haired about great music is her brief and more and more people should be given the opportunity to hear, learn, and love the melodies of the world's really great tunesmiths — the Beethovens, Bizets, Massenets, Strausses et al.

In this direction, Rise reserves her kindest words for radio, which in her humble opinion has done worlds to break down the wall that exists between the people and the masters. Which again is a good key to her own accomplishments on this score through her own musical endeavors as mistress of ceremonies on the Family Hour (CBS, 5-5:30, Sunday). The current pattern of the programs injects her viewpoint very effectively. It refrains from being as highbrow as the Telephone Hour, nor is it as light as the Bing Crosby opus. It steers a middle course between the longhair and the popular, effecting a transition between the opposite poles represented by Bach and a Cole Porter with the facility of the man on the flying trapeze. The format puts at ease a Dinah Shore as much as it does an Enzo Pinza. All this naturally speaks highly of Rise's amazing vocal versatility which finds her as much at home in the Academy Award flicker *Going My Way* as in the volatile role of *Carmen* in Bizet's famous opera.

When not engaged in her arduous singing chores, Rise lives quietly either in her Hollywood home or in her Central Park South apartment in Manhattan. She's married to Walter Surovy, former actor, who now devotes full time to his wife's itinerary. Rise's principal hobby is collecting music postage stamps. Her world-wide collection portraying composers and musical oddities is the envy and delight of philatelists.

Continued on Page 66



They went to school together, now they meet as two different schools of music.



Rise and Andre Kostelanetz enjoy chat about their mutual "friend" Lily Pons.



Don't try to follow him in the script, Rise. It's one of Bing's glib ad-libs.



A final proof of greatness in an opera singer: hard at work, yet still lovely.



Wheet-whew— It's Carmen



"Carnegie Hall"—just herself



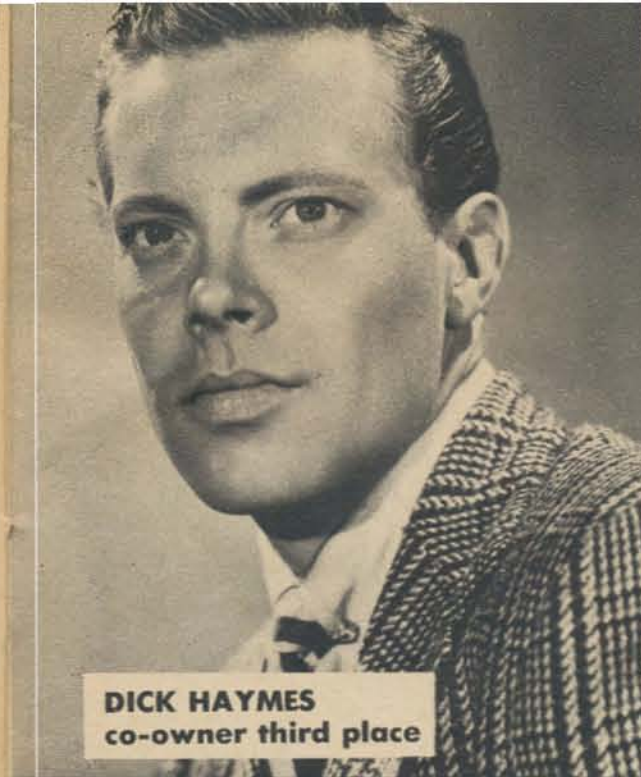
**BING CROSBY**  
calmly, still king-pin



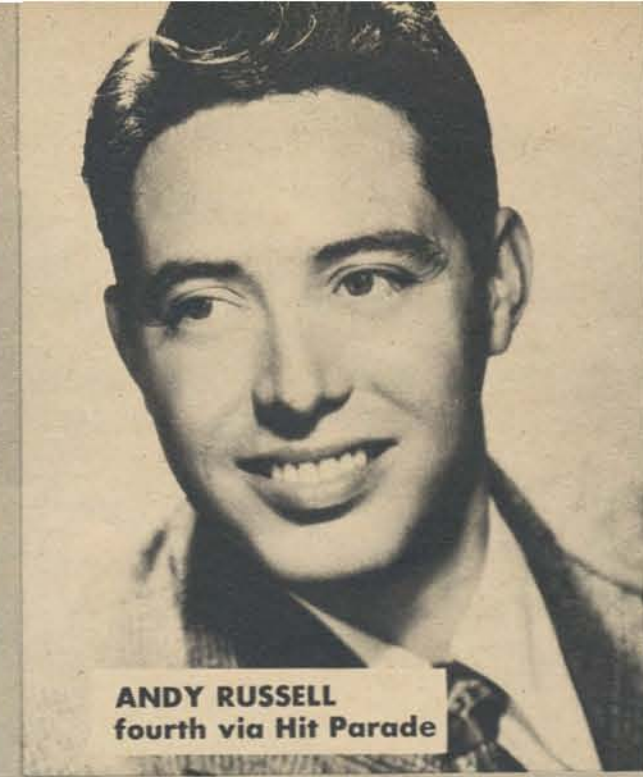
**FRANK SINATRA**  
settled for runner-up



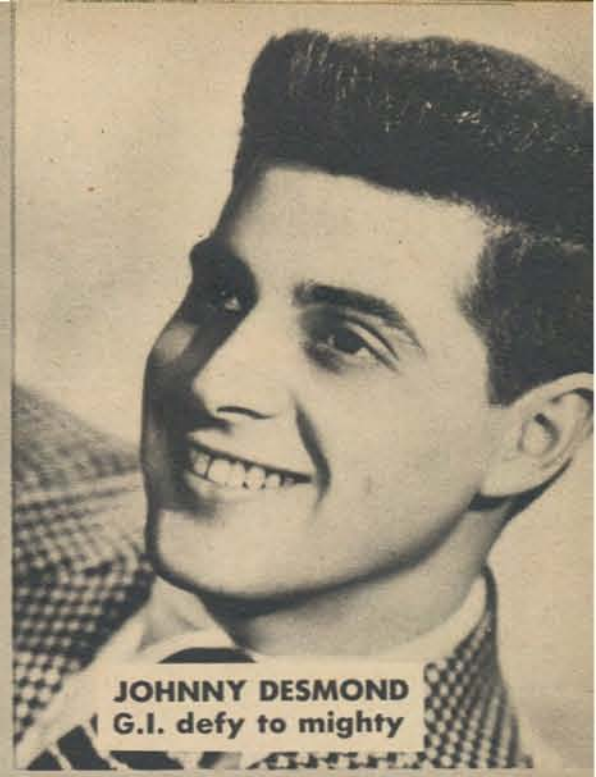
**PERRY COMO**  
juke boxer shares third



**DICK HAYMES**  
co-owner third place



**ANDY RUSSELL**  
fourth via Hit Parade



**JOHNNY DESMOND**  
G.I. defy to mighty



**BUDDY CLARK**  
has personal following



**JOHNNY JOHNSTON**  
dimpled and defiant

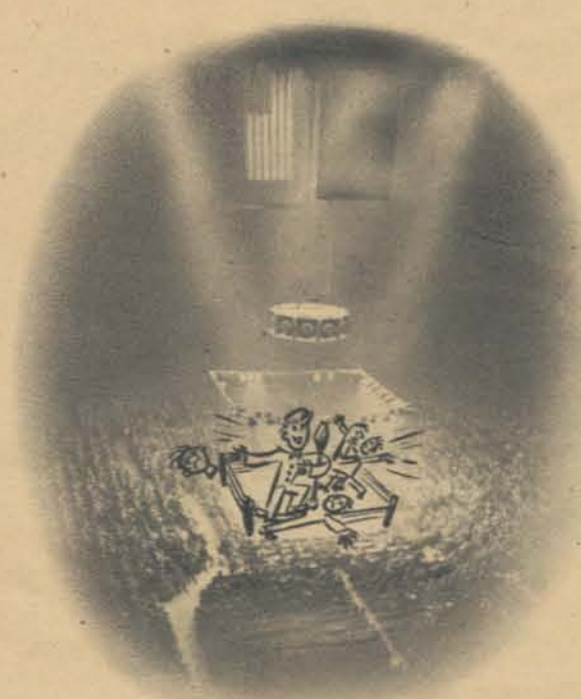
*Der Bingle way out in front as*

**T**HE CRIES of "Frankie!" have died away; the sneers of old-guard Crosbyites are stilled; the beach-head lies silent and deserted in the warm summer moonlight—as the victor calmly adjusts his hair and surveys the late scene of riot and verbal bloodshed. Say, Mr. Crosby, is victory a sweet dish?

... And "Der Bingle," still unperturbed as he was during all the bobby-sox hubbub, shrugs and wonders why there was ever any battle at all. For the era of mass hysteria over crooners has finally left us and things remain pretty much as they were insofar as Bing is concerned. Bing Crosby, the daddy of them all (see feature story on page 10) is still up there on top with a comfortable lead over second place Frank Sinatra.

Sinatra's lusty war-time challenge has simmered down and Frank finds himself in the position of solid runner-up—although juke box favorite Perry Como and virile baritone Dick Haymes are practically breathing down his neck at this time.

# Battle of the



*bobby sox ringside hub-hub subsides*

Other favorites of the bobby-sox task force still going strong are dark-haired Andy Russell, who recently rose high as singing star of the Hit Parade; handsome ex-GI Johnny Desmond, who chalked up a sock hit overseas with the late Glenn Miller; Johnny Johnston, Buddy Clark and Harry Babbitt, all in swaddling clothes as crooners long after Crosby was first acclaimed top man.

Tony Martin, the dimpled vocalist for Victor records has already returned to his pre-war status as top contender for popular vocal honors, even though he shouldn't really be classed as a crooner. But the bobby-sox brigade drafted him into the battle and his smooth tenor is still making some of our dulcet baritones lose a lot of sleep.

The screams of anguish are gone, even if the tub-thumping hucksters, backed by moneyed bigwigs are still vainly trying to drum up something with a listening public which is glad the battle has finally settled down into a good-natured post-war competition—at least

outwardly. No one ever gives up too willingly. It was a good fight while it lasted and the crooning baritones have made their mark upon all phases of show business; bands, variety shows, musical revues, movies and night clubs. Just how lasting the effect will be still remains to be seen.

In the meantime, it's nice to see that bobby-soxers have settled down and show signs of becoming a more critical and sophisticated group of listeners. We'll probably miss some of the amusing things that used to happen almost daily, but we're sure the crooners themselves, those poor fellows who were only trying to make an honest living and found themselves right smack in the middle of a mass of frenzied, adolescent partisans, will breathe a lot easier.

After all, being constantly swooned over does wear a guy down. Maybe now, Sinatra can gain some weight (not too much of course—what with the way he worries) and Crosby can peacefully go on backing all sorts of fetching gadgets without too many worries, if any.



**TONY MARTIN**  
no crooner he; conscript



**BARRY WOOD**  
up and down, ever higher

# Crooners

Contenders for crooner crown continue to throw their tonsils around in effort to dislodge Der Bingle. Watch these pages for more on Battle of the Throats.



Mr. District Attorney . . .

# EMPHASIS ON TOLERANCE

The famous racket breaking drama continues to share the spotlight with the nation's top twenty programs.

HEARD ON  
NBC Wednesday  
9:30 pm

**T**HE FRIGHTENING story of a German submarine slipping quietly into a Maine harbor, landing two Nazi saboteurs on the lonely shore and sailing out again in the still night was the screaming headline on New Year's Day, 1945.

Forty-eight hours later, January 3, 1945, a commercially sponsored radio program dramatized the events with cold facts then known only by J. Edgar Hoover, and while the listening audience sat back in spell-bound amazement, the sponsors of the broadcast were being quizzed by the swift acting F.B.I. It was just another case where "Mr. District Attorney's" story coincided with or was just ahead of the day's headlines.

It happens often on NBC's top anti-crime thriller. Some months ago a program designed to warn veterans and their families against dealing with unaccredited schools was dramatized. The program showed how cleverly operated bogus schools were mulcting veterans of their hard earned funds provided through the G.I. Bill of Rights. Recently the Veterans Administration urged the press to carry the warning which was a

Mr. D. A. expose months before.

Mr. District Attorney had its inception nine years ago, the brain-child of Ed Byron, its producer-director and co-author. Character and story were inspired by the racket busting exploits of Thomas E. Dewey, then New York's young fighting prosecutor. Except for the fact that his fictional exploits are unbounded, radio's mythical D. A. continues to impart a sense of timeliness and realism by hewing as closely as possible to current headlines. Listeners quickly welcomed the program's authentic ring. They heard with avid interest the exposes of narcotic gangs, black markets, juvenile delinquency, bogus schools, intolerance and other un-American activities. A new note in radio realism was reached when a group of patriotic citizens in a mid-western community presented a petition to tall, handsome Jay Jostyn who plays the title role, requesting that he run for District Attorney in their county.

Such recognition is gratifying to Byron, a former lawyer with a penchant for crusading, who never ceases to think of radio as a force for good. The former barrister has

MORE →

ED BYRON  
Mr. D. A.'s guiding genius

JAY JOSTYN  
Radio's crusading D. A.

In his career of racket-buster, radio's fighting D. A. has the rough and ready help of his willing aide, Sgt. Harrington, played by Len Doyle.

Second only to Harrington in the D. A.'s anti-crime campaigns is his efficient, quick thinking secretary, Miss Miller, portrayed by Vicki Vola.



And it shall be my duty as district attorney  
not only to prosecute to the limit of the law  
all persons accused of crimes\*\*\*\*



Harrington (Len Doyle) relieves tension of typical thrill packed half hour drama with characteristic wise-crack. Others seen left to right are Miss Miller (Vicki Vola), Mr. D. A. (Jay Jostyn), supporting player Jean Ellyn, producer-director Ed Byron and his able assistant, Sylvia Lowy.

a vast criminal library which he utilizes constantly in conjunction with first hand research. When the sun goes down the affable Mr. Byron leaves his smart New York apartment and roams the byways of Manhattan to gather material for his latest "D.A." series. Cabbies, cops and Bowery hash slingers know him well.

There is one criminal who wishes the program had never been created. The case is recorded in the books of New York State courts. According to the records a law abiding citizen and his wife were calmly sitting at home listening to "Mr. District Attorney." Suddenly a gun shot was heard from the radio. Seconds

later another shot was fired, but this was real. A murder had been committed in the next apartment and the police were able to pin the time element to the exact second through the "Mr. D. A." listener's testimony. This information linked with other clues convicted the murderer.

Most listeners are satisfied if a program is entertaining. But Mr. District Attorney which has long been among the nation's top eleven in popularity rating, apparently does far more than entertain its listeners. Witness the testimonials.

A recent survey lauds it as the favorite pro-

gram of the "younger generation." The New York Criminal Courts Bar Association honors Mr. D. A.'s consistent fight against juvenile delinquency. Schools request records of broadcasts to serve as classroom lectures on tolerance and anti-crime. The National Conference for Better Understanding Between Christian and Jew commends Mr. D. A. for timely and worthwhile dramas on tolerance.

Commendations of this sort offer fairly conclusive proof of the far-reaching influence a weekly mystery program can command in a field where run-of-the-mill situations are the rule.

Sgt. Harrington, who adds much to authentic ring of the program, demonstrates Japanese strangle hold on villain-actor, Arthur Vinton.

New York after dark has been an inexhaustible source of material for writer Byron, seen here in New York's Swiss Inn consuming tall tales.



# SING For Your Breakfast



HEARD ON  
ABC Mon.—Fri.  
9:00 am

March Time finds the Breakfast Clubbers rising from their seats to be led by Maestro Don in their daily parade around the mythical festive board.



Cruising Crooner (Jack Owens) likes to do his singing bright and early in the morning and Grandma exhibits definite signs of delight.



## MILLIONS CHIME IN ON DON McNEILL CLUB FEST

ABC's Breakfast Club still seems to be as indispensable as that morning cup of coffee. In wending its zany-to-serious course through the years (15 at the last count), this early morning variety hour has become a fixture in radio's A. M. diet. Under the deft handling of Don McNeill, who has bossed this festive board since it set up house in 1933, the Club goes on its madcap way much as Tennyson's "brook." Over the years, an odd assortment of fact and legend was bound to grow up around the Club. It is from this Department of the Odd and Not So Odd that we've put together the *Do You Know* column on the next page.



Jack greets younger member . . .



then enchants big sister



- Do you know that maestro Don McNeill won a fly swatting contest in his senior year at Marquette University—a fact to which Freudians will probably attribute the zany elements of the program?
- Do you know that Jack "Cruising Crooner" Owens is the writer of such hit songs as "Louisiana Lullaby", "I Dood It", and the "Hut Sut Song" and that he pens a song a week?
- Do you know that the Club's membership roster now stands at better than a million and that 75,000 of these "breakfasters" join in the studio festivities yearly?
- Do you know that since 1939, a year hasn't gone by in which the Club hasn't been tagged with one award or another?
- Do you know that stars never stay in bed when a Club guest appearance beckons? Among the guests have been Olsen and Johnson, F P. Adams, Joe Louis, Louella Parsons, Sonny Tufts, Dennis Morgan, Ronald Reagan, Claire Trevor, George Jessel, Paul Whiteman, Irene Rich, Marie McDonald, and so on down star dust lane.
- Do you know that Fibber McGee and Molly got their start at the Club as did such other prominent alumni as the Merry Macs, Clark Dennis, Gale Page, and Bill "Mister Wimple" Thompson?
- Do you know that Sam Cowling's "Almanac" compiled by the Club's astute scholar of the zany now ranks alongside that of Ben Franklin? One or two quotes, to wit: "Where the River Shannon Flows is Downstream." . . . "You can't get into trouble chasing girls—you get into trouble when you catch them."
- Do you know that the Club is the only hour-long scriptless show on the air, and, for that matter, that there are only two or three half-hour programs that dare forego a script, proving the bona-fide versatility of the maestro and his pupils?
- Do you know that every day is Xmas for Don McNeill whose yearly accumulation of gifts is adequate to stock a good sized gift shop? Mere mention of a hankering for lemon meringue pie produced 73 of the home made variety in a single week.



George Jessel, one of Breakfast Club's long list of guest celebrities seems to have a faraway look in his eyes. Probably that telephone at his side tempts him to put in a call to "mamma."



'Corn' of the cobbiest kind from Aunt Fanny (Fran Allison) and Almanac Sam (Cowling).



Prayer Time, an old Club fixture is treasured by cast, listeners, and studio audience alike.



Don McNeill calls the Breakfast Club to order as this early morning institution prepares for the opening of another zany-to-serious session—of the kind that has endeared it to millions.



Fluid motion in slender pewter gray dinner dress modelled by Linda Johnson (Suspense) stems from adeptly cross-draped bodice and scarf-wrapped hipline.

*Radio  
best*

**FASHION BROADCAST**

Until now our female listening population has had to depend exclusively on word pictures by radio's fashion experts for latest information on style trends. RADIO BEST's pictorial fashion broadcast now brings them face to face with season's style highlights they have heard described. This feature will be conducted monthly as a means of keeping the female listener posted on what her favorite network stars are wearing.



Designer Milo Anderson shows Rosemary DeCamp sketches of her wardrobe.

- (a) A John-Frederics high-crown felt casual is worn for early autumn by Clair Neisen of the *Second Mrs. Burton* series.
- (b) Rosemary DeCamp of the Dr. Christian cast chooses this Milo Anderson capelet and matching gloves with suits and streetwear.
- (c) Year-round dinner bonnet of singing star Evelyn Knight is a Covell original in flameproof net with one perfect satin rose.
- (d) Wider brim and larger crown as forecast in this Sally Victor original chosen by CBS actress Mary Patton.

what your radio favorites are wearing . . .



Peggy Stanley of Perry Mason cast relaxes in a sheer peignoir designer Odette Barsa highlights with matching satin.



Jutting pockets give autumn hipline to Bienmise original picked by Mary Martin (*Strange Romance of Evelyn Winters*). Matching velvet hat by Suzanne Remy.



Evelyn Knight of Tony Martin Show introduces rare fabric combination—diaphanous black bouffant gown appliqued with bow-knots of ciel blue suede.



Metallic gold thread symbolically ornaments linear simplicity of royal blue silk Chinese lounging pajamas worn by Evelyn Scott of *Blondie* series.



Tubular black tafetta skirt of video star Judy Blake adjusts to short or long length through clever but easy managed hip-draping technique.



Aqua Marquisette with glistening pailletes of HOLLACE SHAW (*Saturday Night Serenade*) brightly recalls a 19th century bustle silhouette.



Practical beauty of velvety suede appeals to Joan Tompkins (left) and Vicki Vola (right) who meet at a *Second Mrs. Burton* rehearsal wearing prophetic fall creations by Sills & Co. Wide-collared jerkin of Joan's vermillion red dress can be worn loose or tucked into the dirndl skirt, which, in turn, does duty with other toppers, and the super-wide belt plays stellar accessory roles with other costumes. Vicki's neutral beige, sleeveless jacket offers topping sports news with a variety of skirts and dresses.



Costume sketch chosen by Rosemary DeCamp materializes without a single fitting, for each garment is made on a clothes form exactly duplicating her measurements.



Friendly little number is a novelty weave white wool sweater Jan Ford of the *Screen Guild Players* wears at informal get-togethers. Suse of California thought up an entire line of personalized salutes for the young set, all as animated as Jan's electric-blue sequined preference.

Adapted from a Parisian original, the hooded J. D. Rainwear model of white, gray and navy water-repellant silk, chosen by Peggy Stanley of the *Perry Mason* cast, can be worn with perfect propriety on a sunny autumn day. Shirt cuff sleeves, deep arm holes and a separate plastic belt add up to a comfortable fit over suits or dresses. Peggy's fur-topped coach boots are appropriately called "Little Princess" by the U. S. Rubber Co.

Snowy white nutria, fashioned by Revillon Freres with swinging box-pleated back and moroccan hood, appeals to CBS featured violinist Evelyn of the *Hour of Charm* for its luxurious warmth, beauty and versatile propriety for formal or after-ski occasions.



## Fall Time Forecast



A ROYAL Flush for career queens! . . . tailored of sheer quality wool and rayon in the new provocative length. Full and roomy sleeves, tight-fitted cuffs and arm-length interpretation. . . . The crispy-white pique collar overlaps collar of self material, white (metal centre) decorative buttons add dramatic zest in a diagonal dance from neck to waistline then straight to bottom of skirt. . . . New patch-pocket adds dramatic impact. Double stitching in arresting white accents a slim, slim waist.

Sizes from 12 to 20  
in black, grey, green, copper  
and melon. Style number 701,  
price \$13.00.

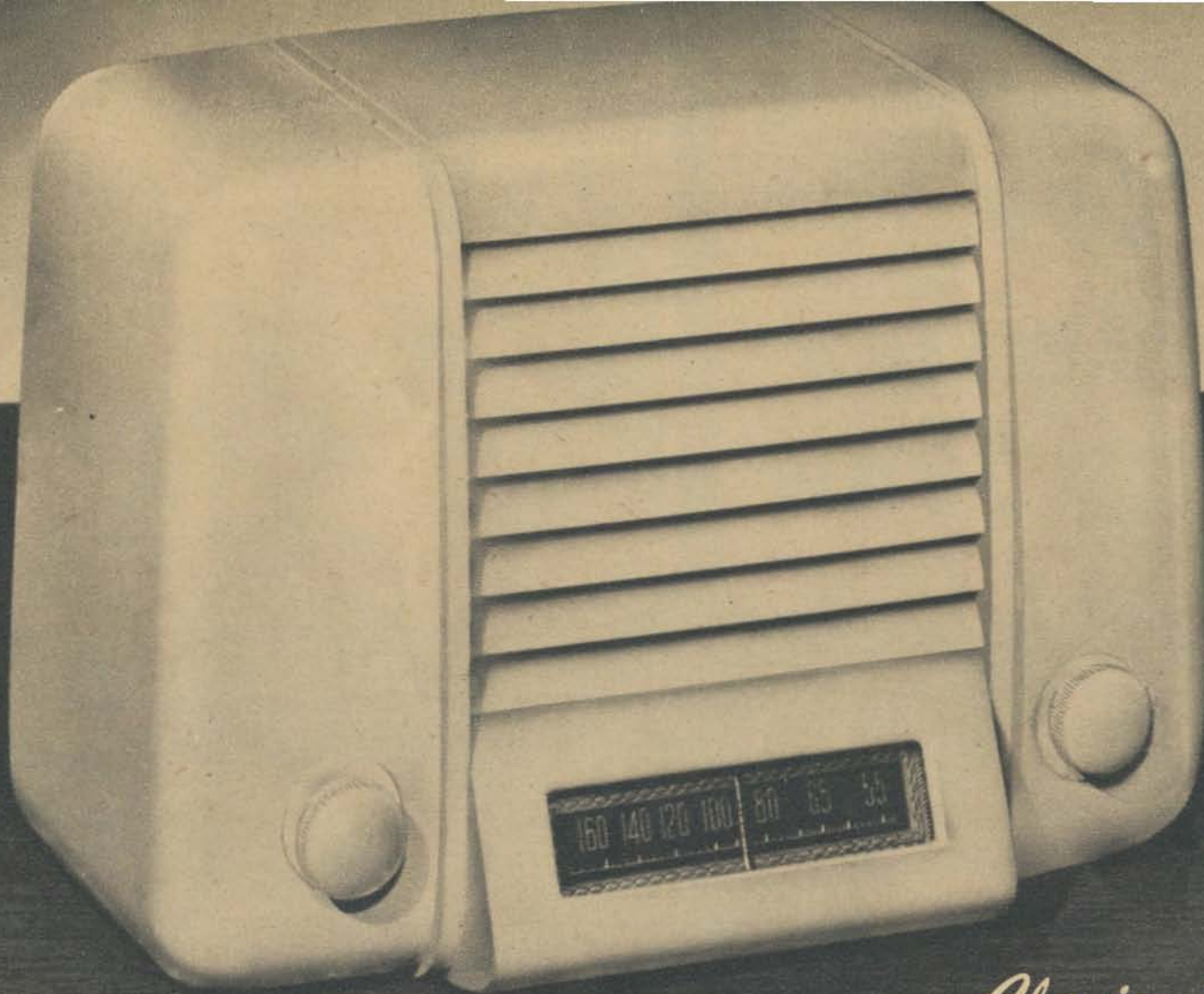


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**NEW Low Priced CLARION RADIO**

The "Little Radio With The Mighty Voice"  
*Illustrated NOW ONLY!*  
 MODEL 11801-V **\$19<sup>95</sup>**  
*In Gleaming IVORY Plastic*  
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HERE IT IS . . . the table model radio that has created an unprecedented challenge! Look at its beauty. Listen to its full-bodied tone . . . compare it with any table set and see if you can match it for all-around superiority — beauty of design • power and tone • quality and price! It's the radio you've always wanted for the bedroom, kitchen or beside your easy chair. Yes, there's no question about it — Clarion is the miracle value of the year!

The "Little Radio" with the "Mighty Voice" is enclosed in a gleaming, durable ivory finished plastic cabinet — housing a perfected AC-DC Superheterodyne chassis engineered for exceptional reception and true tone quality.

**OTHER FEATURES:** Automatic Volume Control . . . 4 1/2 inch Powerful PM Speaker . . . newest No. 5 "Alnico permanent magnet . . . Metallic-faced Dial with red pointer . . . Frequency range: 540 to 1630 k.c. Efficient Loop Antenna.

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 Gentlemen: Please enter my order for (immediate delivery) Clarion Table Models at \$19.95 each.

Check or money order enclosed  Ship C.O.D. plus postage

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Radio  
best **Covers**  
a **Television**  
**Show**



With NBC cameras a long way off, Warren Wade, executive producer and Owen Davis, director of scripts discuss casting "Home Life of a Buffalo" with author Richard Harrity and Mickey Carroll.



Producer Fred Coe in first rehearsal with Jon McQuade as Eddie, vivacious Virginia Smith as Josie and urchin Mickey Carroll as Joe. Author Dick Harrity and script-director Owen Davis look on.



Howard Cordery, versatile stage manager, cues Josie, Eddie and Joe in the musical number that will be the finale in this video saga of a vaudeville family and their very human ups and downs.



RADIO BEST joins guests in the NBC Television viewing room to witness unfolding of "Home Life of A Buffalo," comedy saga of the gaudy vaudeville era.

**T**ELEVISION, already the perfect medium for on-the-spot reporting and most adequate coverage of sports, is also coming into its own as a more formal entertainment art-form. Despite some of the more extravagant claims of video's proponents in its laboratory days, this new kind of broadcasting got off to a slow start as competition for theatre, films and "blind" radio. There were three primary reasons for this slow and painful progress: Technical difficulties were great, trained personnel was scarce and the audience was severely limited. Some technical problems remain, but they are fast being solved. Each major studio has now built up its own corps of trained and capable people. Finally, there are an estimated 50,000 television sets now in use, while each month sees many thousand more American homes equipped with receivers. RADIO BEST takes you into the "wings" of the NBC theatre for the production of a play called "Home Life of a Buffalo." THE LARGE PICTURE AT RIGHT SHOWS ACTUAL "SHOOTING" OF A SCENE IN THE PLAY.



Continued on Next Page →



Dick Smith, NBC makeup man, calls all his specialized skill into play for the pleasant task of preparing Virginia Smith (Josie) for the top performance she gives in "Home Life of a Buffalo."



Jon McQuade as Eddie, demonstrates his new "lean" shoes for his wife and son as played by Virginia Smith and Mickey Carroll, who are convulsed by what seems a sure-fire hit in their new act.



Mickey Carroll (Joe) has all the instincts of a real vaudeville trooper and is not to be "topped" even by his father. He must needs show off for the benefit of his properly impressed mother.



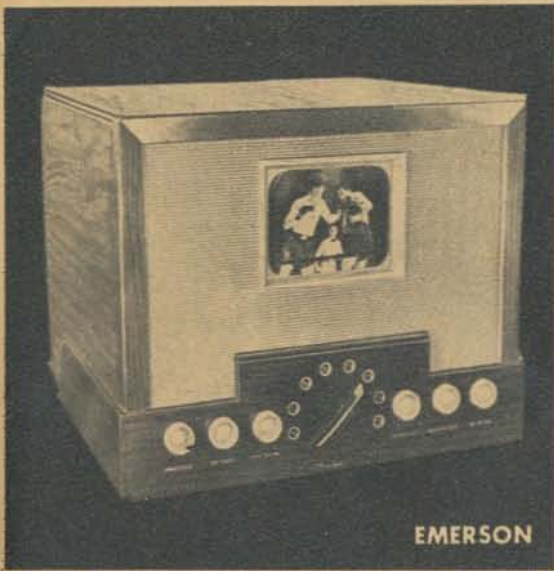
Joe follows the traditional path of stage-struck youngsters as he tells his dubious mother that school is only a waste of time for young genius. He'd gladly trade his studies for footlights.



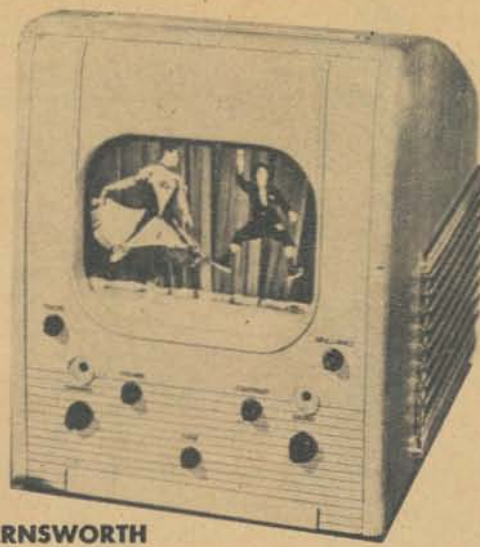
Eddie finds the perfect audience for his shenanigans in his wife Josie and his young son (could Joe be trying to "butter up" Pa?) They hope the lean-shoes and nose makeup go over on-stage too.



It looks as if Joe has finally gotten into the act. He joins in for the ubiquitous tear-jerker they will sing as a finale number in that brand new (yet somehow still familiar) vaudeville act.



EMERSON



FARNSWORTH



RCA VICTOR

# Video Sets...

## HOW MUCH CAN YOU AFFORD?

Television has been just around the very next corner since 1936. But the experts tell us that this is really the last turn. Production figure of over one million television receivers by the middle of 1948 is the unofficial estimate gathered from industry officials.

The cost of video receivers is still too high to bear out the optimism of television representatives. The cheapest radio table model, for example, is about \$15. The cheapest television table model is \$250, with thirty to fifty dollars more required for installation charges. This same model was first planned to retail for about \$150.

On the promising side are the yet to be seen \$100 telesets planned for early marketing by

three nationally famous radio manufacturers. These models will be adequate for small family groups since the viewing screen will be too small to enable a room full of inlaws and neighbors to sit back at room-length distance and enjoy the show.

But if you can afford it, the Du Mont console models, retailing from \$795 to \$2,500, provide pictures large enough for all of your friends to enjoy and include magnificent long-short-wave radio, AM and FM, and automatic record players for 10 and 12-inch discs. In addition, the models reflect beauty of cabinet design which will satisfy anyone who wants an attractive piece of furniture as well as an efficient receiver. *Pictured on this page are receivers for immediate delivery.*



PHILCO



DU MONT

**EMERSON:** Attractive table model Video receiver utilizing 10-inch direct-view tube and FM sound channel. Production now under way, retail price is slated for popular market.

**FARNSWORTH:** Unusually compact television chassis with 10-inch direct-view tube and FM sound channel, also designed to hold an AM adapter for standard broadcasts. About \$350.00.

**RCA VICTOR:** Famous Eye Witness Picture Synchronizer, 10-inch direct-view tube and FM sound channel. Popular table model long on market. \$350.00.

**PHILCO:** New lower-priced receiver is housed in a smart, modern table model cabinet. Furnishes 10 inch view tube. Only five dials needed for tuning. Costs \$395.00.

**DUMONT:** A table model for home or office. Du-Mont's Chatham combines ultra television reception with a 75 square inch screen and FM radio. The cost is \$425.00.

**GENERAL ELECTRIC:** Smartly designed direct-view receiver producing 10-inch picture. Equipped to receive both FM and standard broadcasts. \$625.00.

**U. S. TELEVISION:** Models designed for use in clubs, hotels, bars, etc. Provides picture 16 x 21. This model is about \$2000.00. Custom job for home is about \$2900.00. Nice if you can afford it.



GENERAL ELECTRIC



U. S. TELEVISION

### Commercial Television Stations

| Station | Channel | City                 |
|---------|---------|----------------------|
| WPTZ    | #3      | Philadelphia, Pa.    |
| WNBT    | #4      | New York City, N. Y. |
| WABD    | #5      | New York City, N. Y. |
| WCBW    | #2      | New York City, N. Y. |
| WRGB    | #4      | Schenectady, N. Y.   |
| WBKB    | #4      | Chicago, Ill.        |
| WTTG    | #5      | Washington, D. C.    |
| KTLA    | #5      | Los Angeles, Calif.  |
| WWDT    | #4      | Detroit, Michigan    |
| KSD-TV  | #5      | St. Louis, Mo.       |

# of DISCS and JOCKEYS



## "my favorite records"

by Guy Lombardo

One thing I'll say for the editors of RADIO BEST—when they hand out an assignment, it's really an assignment. Asking one orchestra leader to pick his all time favorite records as waxed by other people is really asking for something. However, here goes with my "plugs" for other peoples' products:

### Fats Waller at his best

A good word is in order for the late Fats Waller's *Ain't Misbehavin'*—Fats at his best. When Fats is good, he's unbeatable, and on *Ain't Misbehavin'* he was just that.

A few years ago Bing did a thing called *White Christmas*, which stands out in my mind as one of the most appealing vocals ever to be put on wax. It was just "great."

The late Glenn Miller's *In The Mood* definitely fits within the category of the ten best. This was swing at its best, with the melody retained throughout together with the bounce.

### "Linda" in modern dress

A comparatively new record, the Buddy Clark-Ray Noble version of *Linda* deserves a nod, both for Buddy's great job on the vocals and Ray's fine orchestral arrangement.



Martin's keyboard wizardry

Freddie Martin's *Bumble Boogie* is another that rates with me. Martin on this one clearly demonstrates his wizardry on the keyboard.

Another that pops into my mind is Phil Harris' *That's What I Like About The South*, a song tailor-made for Harris' voice and more than adequately delivered by him.

Artie Shaw's *Begin The Beguine* is another that rates in my book, for the same reason that Miller's *In The Mood* does. The swing arrangement on the tune is great but throughout the melody has been retained.

Not to be overlooked is Perry Como's *Prisoner of Love*, a great song revived by a great singer, whose greatness in my estimation was clearly revealed by this record.

Tommy Dorsey has made many great platters, but none better in my estimation than *Song of India*, which again is swing at its best because of the fact that the basic melody is always within ear's range. By now you may have gathered what I believe is the basic requirement of good swing music.

Finally Carmen Cavallero! No specific record in mind here. I must say that I've loved every record of his that I've ever heard.

### Lombardo's Ten Current Favorites

The second part of my assignment is to pick out my favorite ten discs among those currently popular.

The Buddy Clark-Ray Noble disc of *Linda* would fit in here, too, making the job that much easier for me.

Perry Como's *Chi Baba-Chi Baba* is definitely a great record. As Como sings it, the song has meaning and beauty.

Art Lund's *Mam'selle* is another one I like, as who doesn't? The song itself is beautiful, and its beauty is very much enhanced by Lund's treatment.

### Off the popular path

I also like Robert Merrill's expert job on *The Whippenoof Song*, which may be straying a bit from the popular category. Nevertheless, I like it because Merrill does it so wonderfully.

Another fine vocal job is turned in by Jo Stafford on *A Sunday Kind Of Love*. Jo's voice never sounded finer to me than it does on this disc.

The Mills Brothers are around with one of the finest records they've made in some years, *Across The Alley From The Alamo*, demonstrating once again that they have the type of appeal that lasts.

### Sinatra's "I Believe"

Frank Sinatra has waxed an excellent disc in *I Believe*, which shouldn't hurt his popularity one bit. As usual, the very capable Axel Stordahl backs him up with fine music resulting in an all-around winner.

Eddy Howard's *My Adobe Hacienda* is another that appeals to me as an outstanding disc. It's simple and pleasant listening.

For the last two, if I may, I would like to be immodest enough to include two of my own records, partially because I feel that they definitely rate among the best, also because I'm inwardly groaning at all the plugs I've given the others.

The two I have in mind are *April Showers* and *I Wonder, I Wonder*. Other than to say they are very, very good records, I'll make no comment.

The King of Jazz quits his throne for the fabled land of record spinners.



from BATON to DISC JOB

The Paul Whiteman Club, the gold spinning platter show which made its bow in June as the first coast to coast recorded music program in radio history (ABC) will guarantee the erstwhile "King of Jazz" a mere \$250,000 a year. This for announcing the name of the next record, and uttering a few kind words about a biscuit, an instant coffee, a cooking oil and food shortening. The full hour program will cost the four sponsors \$5,200,000 a year.

Whiteman is regarded the perfect personality for the spinning post because of his wide knowledge of music and close association with the nation's top music makers. He is also famous for his almost inexhaustible fund of anecdotes, a jockey's prerequisite for color and interest.

Commenting about his gold nugget recorded show, Mr. Whiteman comes forth with this reasoning: "It is an opportunity to present an afternoon musical program that runs the gamut of all possible types of musical composition and voice. By no other method could radio in the same hour present the finest of the world's symphonies, the greatest dance bands, the most famous operatic singers, and the popular singing stars of the moment."

Whiteman is now a recognized member of the country's 3,750 disc-spinners. If the trend to record shows continues, radio will be wondering about its few remaining live programs.

Want to pop off your pet radio peeve? We'll answer your letters, or print them if possible.

Address RADIO BEST  
452 Fifth Avenue,  
New York 18, N. Y.





Gregory Peck, Bette Davis, and John Garfield talk over script for CBS "Hollywood Players" program.



Leone Ledoux doesn't look as if she's the baby talk kind, but see "Portrait in Brief" to learn the awful truth.

**PORTRAIT IN BRIEF**

Leone Ledoux is a girl of 29 whose speaking voice refused to grow up. That minor accident of fate not only failed to stump her; it pushed her instead into prominence as Hollywood's best-known portrayer of baby and nursery-age voices, in pictures and on the air.

You've heard her as the 3-year-old Robespierre, little brother of Baby Snooks on the Fanny Brice show, over CBS. You've also listened to her scrambled speech when she was the radio voice of Baby Dump-ling on the "Blondie" program, as well as Minnie in the Mickey Mouse pictures. All told, Leone has played in some fifty-odd Walt Disney films, in dozens of other movies and on a number of top radio programs wherever small-fry mimicry is needed.

On the air Leone is perhaps the only radio actress whose lines are not written out in the script. Her part is usually marked "gibberish." And the incoherencies which she ad libs so accurately make up the scrambled speech of the Mother Goose circle.

In voice as well as in appearance, she is as tiny-tot as the children she imitates so well. Galveston-born, of French ancestry, Leone is a lithe 5 feet 2 and weighs about 100 pounds. Her face, framed in dark, curly hair, is small and child-like. Her shoes are a lilliputian size three.

Leone can imitate the voices of boys up to 10 or 11; girls from infants to dowagers. She plays each role differently. When assigned to a part, Leone not only tries to visualize the character but spends hours practicing the speech and the mannerisms of the imaginary moppet. She likes to try out her impersonations on callers, talking through a tiny peephole in the door. Her little tyke mimicry often startles the mailman, the laundry boy, the plumber or other callers.

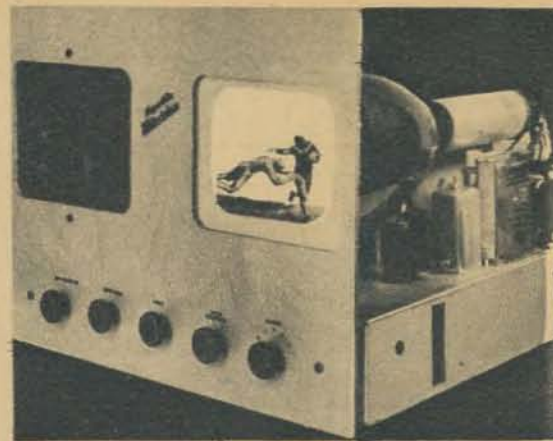
Her baby babble is the real McCoy, Leone claims. "Since talking like children is my business," she explains, "I make it a habit to listen to kids of all ages whenever I can."

Leone designs the clothes she wears at broadcasts; she usually appears in her own version of a little boy's Eton suit or a gay-colored peasant dress. Her husband is Ted Carter, a husky, six-foot business man, and she likes dogs, football and horseback riding. Though she says she has tried hard to lose her little girl voice, she doesn't think she'll ever be able to change it. "I suppose," she predicts, "I'll just have to keep on imitating babies until I'm old and gray."



... That's all now,  
boys and girls,  
see you next month.

Lovely starlet, Jane Adams, assists Emcee Ken Niles on ABC "Darts for Dough" show.



The famous Republic easy-to-build

**TELEVISION SET**

ONLY

**\$16500** F.O.B.

COMPLETE

**WORTH TWICE ITS PRICE!**

Here it is—a fine quality television receiver at less than half the price you'd expect to pay! This famous kit is complete with sight and high fidelity sound reproduction. Speaker and screen are horizontal for best quality viewing and sound. Build it yourself with amazing ease and enjoy the pleasures and wonders of television!

**FULLY GUARANTEED**

**Easy-to-build!**

No technical knowledge required for assembly. Only tools needed are screw-driver, pliers and soldering iron. Instruction sheet is simple to follow!

**BEAUTIFUL CABINET**

Handsomely built cabinet exclusively designed for Republic kit offered for only \$29.95.

**7 INCH PICTURE SCREEN**

**20 TUBES**

**"FM" SOUND**

**5 CHANNELS**

**IMMEDIATE DELIVERY! ORDER NOW!**

Order today for immediate delivery. Enclose \$35.00 (check or money order) for deposit, pay balance upon delivery. State whether order includes cabinet. Write direct to:

Republic Television, Inc.  
Dept. R, Dumont, N. J.

**NEW!  
NEW!  
NEW!**

ONLY  
**5.98**

**TWO-PIECE SUIT!**

Every high fashion feature of the expensive new styles. Fishtail back, clusters of gleaming buttons, rounded jacket. Rayon faille in town black and the luscious new fall fashion shades of brown, red, green or blue. Sizes: 9-11-13-15-17. Also 12-14-16-18-20. Rush coupon.

**SENT ON APPROVAL • SEND NO MONEY**

*Broadway Fashions*  
Dept. RB10  
599 Broadway, N.Y. 12, N.Y.

Send this lovely dress on approval. I'll pay postman \$5.98 plus postage and C. O. D. charges. If not delighted, I may return dress for refund within 10 days. If prepaid, we pay postage.

|      |                    |                     |  |
|------|--------------------|---------------------|--|
| Size | First Color Choice | Second Color Choice |  |
|      |                    |                     |  |

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

ORDER DIRECT BY MAIL FROM ...

*Broadway Fashions* 599 BROADWAY • NEW YORK CITY

# HEARD BUT NOT SEEN

OR

## TELEVISION STAY 'WAY FROM MY NETWORK



**6:30 A. M.** *Breakfast Varieties*: Of course all we hear is "A cheery good morning to you." "Open the windows." "Touch your toes."



**9:15 A. M.** *Romance*: "Virgil's Other Fiancee." Love between model and swashbuckling hero.



**NOON.** *Beauty Forum*: With Yvette Yvette. She reveals her beauty secrets. (No live audience.)



**4 P. M.** *Kiddies Adventure Serial*: That stalwart "Fearless Buffalo Buck," the Wild West Robin Hood and his talking horse "Super Plug."



**10 P. M.** *Gruesome Sanctum*: A mystery broadcast from the catacombs with popular ghost stars.



**MIDNIGHT.** "Well, well, well—and guess who's here. Well here comes old Bingo. Hello Bing, old boy."



**NATALIE TOWLE.** This month's candidate for top honors as America's most glamorous disc jockey comes from station WWDC in the nation's capital. Natalie Towle, prior to her recent air debut, was music librarian at the station, and her past experience helps make her an able jockey. Natalie chooses her

own records and writes her own script. In addition to her daily spin session, she and Bill Cox give with the chatter and music on *The Hollywood Saturday Night Dance Party* once a week at 11 P. M. As a disc jockey she's tops—and with that glamour added—the watchword is "MEN BEWARE."

### who's the nation's most glamorous disc jockey?

Not so long ago, the disc jockeying profession was inhabited exclusively by men. But the wartime shortage of capable record spinners changed the picture. The so-called weaker sex moved in and it now looks as though they're here to stay. It's a shame that these gals spin their platters via radio rather than through television because most of them are worth seeing as well as hearing.

*Radio Best* does not want Mr. and Mrs. Radio Fan and family to miss out on anything so we're going to let you see the glamour girls, too. Each month *Radio Best* is going to feature a likely candidate for the "Miss Most Glamorous Disc Jockey" title.

Watch for **RADIO BEST** complete picture ballot which will be featured on these pages after all nominations are in. **WE'LL LET YOU CHOOSE THE WINNER!**

APPEAR  
**SLIMMER**  
 INSTANTLY!



**B**EAUTIFUL women win the attention of men — and of course beauty begins with a slender-looking silhouette! Why cheat yourself of romance? Why not decide — now — that you will look slenderer and more attractive — instantly!

**TEST SLIMTEX Supporter Belt  
 10 DAYS AT OUR EXPENSE**

Now you can have that smooth, streamlined appearance that slimmer silhouette — the envy of women and the admiration of men — with the new SLIMTEX Abdominal Supporter Belt, designed on the famous "Interlocking Hands" principle. Prove it — yourself — this easy way!

**MAKE THE MIRROR TEST!**

Do this — stand before your mirror in an ordinary girdle or foundation — note the bulges and bumps, the uncontrolled figure! Then try on your new Slimtex before your mirror and see for yourself the amazing difference! In 10 seconds you'll have a SLIMMER appearance, beautifully slenderized, ready to wear smaller size dresses, gorgeously streamlined!

**The "Interlocking Hands" Principle**

All this . . . thanks to the new principle of the Slimtex Abdominal Supporter Belt. Sturdy non-stretch fabric is built in with the material for EXTRA double elastic support where you need it most! Try the "Interlocking Hands" test pictured here — and you'll quickly understand what Slimtex does for you!

**10-Day TRIAL OFFER**

Convince yourself — send the Coupon today — and TRY Slimtex at our expense! If not thoroughly delighted with the immediate results, return your Slimtex within 10 days and your money will be cheerfully refunded.



Note picture at right. Prove the comfort of the Slimtex "Interlocking Hands" principle this simple, easy way!



**MAKE THIS TEST NOW  
 WITH YOUR OWN HANDS!**

Interlock the fingers of both hands over abdomen, as in illustration, then press upwards and in gently, but firmly! Feel better? Of course you do! And that's precisely what the new Slimtex Abdominal Supporter Belt does for you! Only Slimtex does it better! Send coupon today, and test it at home!

**SEND NO MONEY — MAIL COUPON TODAY**

Ward Green Co., Dept. W-4310  
 113 West 57 St., New York 19, N. Y.

Rush Slimtex Supporter Belt for FREE TRIAL. I will pay postman \$3.98 plus few cents postage. If not satisfied in 10 days, I may return Supporter and get my money back.

Hip measure.....Waist Measure.....

Name .....

Address .....

Check here if \$3.98 enclosed and we pay postage.  
 Waist size 38 and up, \$4.98.



It's difficult to account for the program's amazing popularity. Maybe it's just because folks up Minnesota and Wisconsin way are hungry for live entertainment. Yet, they go for it on the air, too. Its air rating in the radio surveys places it right up with so many of the high-ranking network productions. So more likely it's for the reason that Minnesota's Governor Edward J. Thye gave on one of his appearances on the show. "The KSTP Barn Dance is clean, wholesome, family entertainment," is the way Governor Thye described it.

Simplicity of presentation and the cast's sincerity are most likely the two factors mainly responsible for success of the show. There are no regular rehearsals. Members of the troupe usually "woodshed" at home or in the dressing rooms before each show, and the performance is put together after the curtains part. Their numbers are worked up by each act in their own manner without benefit of musical scores or special arrangements. In fact, some of them can't even read music; they learn their numbers by ear.

But the performers—only a few of whom could have been labeled "professional" before they started appearing on the KSTP Barn Dance—say, "If we sing it from the heart, it will be all right." And it is. The hand of Hollywood has been extended in the direction of the KSTP Barn Dance several times. But on each occasion, the station has refused even to listen to the movie maker's proposals.

"We haven't time to make movies," they say. "There still are lots of folks in the Northwest waiting for our little show to come their way."

**KID QUIZ ANSWERS**

- 1—Jimmy Durante.
- 2—Bob Hawk. 3—Kate Smith.



Have **RADIO BEST** mailed to your home or office.

Subscription \$3.00 for 12 issues.  
Address **RADIO BEST**  
452 Fifth Avenue,  
New York 18, N. Y.



*Radio has its good points, too, —says author of The Hucksters — Frederic Wakeman*

The best way to "unhuckster" radio, according to *Frederic Wakeman*, author of "The Hucksters" is to apply "the publishing technique to radio, by throwing the program responsibility back to the stations and networks." In other words, *Wakeman* feels, the present practice on commercial shows is to give agencies, sponsors and talent agents entirely too much control over the presentation and content of programs. *Wakeman* maintains that this has brought about a situation where the "people who would be the creators of radio, responsible to the public, are nothing but salesmen."

The man who wrote that controversial book which spark-plugs the current movie "The Hucksters" is not opposed to advertising as a means of financing a free press and a free radio. His attack is upon the abuse, not the use of advertising. As a selling force, continues *Mr. Wakeman*, advertising is one of our great economic assets. But, since advertising's chief interest is in products, it should not be permitted to control the program material of radio, whose chief interest must be not in customers, but in listeners.

**Sees need for whole new corps of radio critics.**

*Wakeman* also believes there is a great need for responsible and recognized critics in the field of radio. In addition to those critics who write for trade publications, he sees an even greater need for a whole new corps of writers and speakers who can evaluate radio and its programs upon a broad vein in a way that will be useful and interesting to Mr. and Mrs. listener. Radio broadcasting is intended for a mass audience and critics must write for an equally wide audience in order to be effective.

Regarding Television, *Frederic Wakeman* is hopeful. The visual type of advertising can be expected to be more subtle than the redundant, superfluous commercial spiels which are now too often heard. It is, then, reasonable to hope that this subtlety may have a constructive effective upon "blind" radio.

*Mr. Wakeman* would not try to eliminate the mass-entertainment principle, as he thinks that is what most listeners want. On the other hand, he would like to see more programs devoted to limited audiences, even if it means new stations and specialized networks.

**Thumps for more radio on a "hometown" scale.**

Another thing he would like to see (and hear) is more local hometown radio, more hometown talent and more forums on a local scale. Radio forums, produced and broadcast in your own home town, and concerned chiefly with problems and issues of day-to-day importance can open an entire new function for radio as the best means of furthering a concept not too different from early American democracy — of active participation in your community's problems. Concerning radio forums in general, *Wakeman* considers them among the best possible ways of stimulating interest in radio, and he finds, much that is hopeful in those forums currently on the air.

*Wakeman's* point of view is probably best summed up by his opening statement when he appeared on "America's Town Meeting of the Air." Said *Wakeman*: "Actually there is nothing wrong with radio—except some of the noises that come out of it. Or to put it in my own language, there is entirely too much huckstering on the air. The salesmen have grabbed us by the ears."

**300 SONGS**

**America Sings!**

- ★ Arranged for voice and piano!
- ★ 192 pages, beautifully bound!



ACTUAL SIZE: 9" x 12"

**NOW! Offered to you Almost as a Gift!**

You yourself have hummed, whistled and sung these famous tunes hundreds of times! Here at last are 300 of the top hit songs of all times handsomely bound in a big 192 page book! Not the famous lyrics alone — but the music and piano arrangements in actual sheet-music size! It's the biggest song-book bargain we've ever offered — mailed to you postage-paid almost as a gift! A "must" for every American home . . . send a copy to your dearest friends . . . buy a number of copies for your club or organization! But hurry, quantities are limited! Orders will be filled on a first-come, first-served basis!

At this price for  
**LIMITED TIME ONLY!**  
**\$1.50**  
each copy of  
**American Home Song Album**

**ORDER BY MAIL TODAY!**

AMSCO MUSIC PUBLISHING CO.,  
1600 Broadway, New York 19, N. Y.

Please send me \_\_\_\_\_ copies of American Home Song Album at \$1.50 per book, postage free. My check (or money order) is enclosed.  Send me \_\_\_\_\_ copies, I will pay postman \$ \_\_\_\_\_ plus postage.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



**OF SPECIAL IMPORTANCE TO FOLKS EARNING LESS THAN \$65 A WEEK**

# New Sickness and Accident Plan Includes \$25 Weekly Benefit Feature

**Costs Only \$12 a Year — Down Payment \$2.50  
Pays Hospital Benefits For Accidents**

The average family has an income of \$65 a week or less. Because of the high cost of living, they can't save money to meet sudden doctor or hospital bills, in case accident or sickness strikes. Therefore, the 60-year-old North American Accident Insurance Company of Chicago announces a special plan which gives just the kind of protection such families should have. It pays \$25 a week for 10 weeks for certain specified accidents and sicknesses. Also, this Premier Limited Double Duty Policy pays \$25 a week for 4 weeks for accidents requiring hospital confinement. Yet the total cost is only \$12 a year. The purpose of this new policy is to bring sickness and accident protection within the reach of men and women who do not have large savings with which to meet sudden doctor or hospital bills, or lost income.

This new plan also has a double-indemnity feature covering travel accidents. You receive \$50 a week if disabled by an accident in a bus, taxicab, street car, train, etc., and \$75 a week if the accident requires hospital confinement. There is another new special feature that pays up to \$25 cash for doctor bills, even for a minor accident such as a cut finger. In case of accidental death the policy pays one thousand dollars cash to your family. Two thousand dollars if caused by a travel accident.

In addition, it covers many sicknesses including pneumonia, cancer, appendicitis operation, etc., paying the weekly benefits whether confined to home or hospital.

The entire cost is only \$12 a year (even this small amount can be paid monthly—\$2.50 down and \$2.00 a month for 5 months—total cost \$12.50) for both *men and women* between the ages of 15 and 64 inclusive. Between the ages of 65 and 75 the cost is only \$18 a year. Protects you 24 hours a day. No reduction in benefits regardless of age. No medical examination is required.

*Suppose you are now a member of some worthy hospitalization plan . . . you still need this additional protection. Why? Because only a small percentage of people are confined to a hospital—and even then only for a fraction of the time they are disabled. Most people are confined at home where hospitalization plans do not apply. The North American Plan pays specified benefits regardless of whether you are confined to your home or to a hospital.*

North American Accident Insurance Company of Chicago has devoted over sixty years to the underwriting of Accident and Health Insurance. It has paid out over \$40,000,000 to grateful policy holders when they needed help most. North American is licensed by the Insurance Department of 47 States and The District of Columbia.

Men and women who would like full details about this new plan are urged to write a letter or postcard for a revealing booklet called "Cash or Sympathy." This booklet is absolutely free. It will come by ordinary mail without charge or obligation of any kind. No agent will call to deliver it. We suggest you get a free copy by mailing coupon to Premier Policy Division, North American Accident Insurance Co. of Chicago, 830 Broad Street, Dept. 640, Newark 2, New Jersey.

**MAIL THIS COUPON**

|  |                               |
|--|-------------------------------|
| <b>FREE:</b> "CASH OR SYMPATHY"  | Premier<br>Policy<br>Division |
| North American Accident Insurance Company,<br>830 Broad St., Dept. 640, Newark 2, New Jersey   |                               |
| Gentlemen:<br>Please send me a copy of your FREE booklet, "CASH OR SYMPATHY." I understand there is no obligation whatever, and that no one will call on me to deliver this booklet. |                               |
| NAME.....  |                               |
| ADDRESS.....   |                               |
| CITY..... ZONE NO..... STATE.....  |                               |
| If you wish us to mail FREE copy of "CASH OR SYMPATHY" to a friend, please add his or her name below. No obligation.   |                               |
| NAME.....  |                               |
| ADDRESS.....   |                               |
| CITY..... ZONE NO..... STATE.....  |                               |

# guide to evening listening

Quick-glance chart of favorite network shows from 6:00 p. m. to 11:00 p. m.

Consult the daily program listings in your favorite newspapers for complete program logs. All times listed here are Eastern Standard Time. If you live in the Central Standard Time zone, subtract ONE HOUR. If you live in the Mountain Standard Time zone, subtract TWO HOURS. If you live in the Pacific Standard Time zone, subtract THREE HOURS.

★ Program  
Heard  
Mon. thru Fri.

## ★ COMEDY ★ VARIETY



### SUNDAY

- 6:00—CBS—Ozzie and Harriet
- MBS—Those Websters
- 7:00—CBS—Gene Autry
- ABC—Candid Microphone
- NBC—Jack Benny
- 7:30—CBS—Blondie
- NBC—Fitch Bandwagon
- 8:00—NBC—Edgar Bergen
- 8:30—NBC—Fred Allen
- 9:00—CBS—Meet Corliss Archer
- 9:30—MBS—Jim Backus Show
- CBS—Tony Martin
- 10:30—CBS—The Big Break

### MONDAY

- 6:15—ABC—Ethel and Albert★
- 8:30—CBS—Talent Scout
- 9:30—ABC—Sammy Kaye
- 10:00—CBS—My Friend Irma

### TUESDAY

- 8:00—NBC—Milton Berle
- 8:30—NBC—A Date With Judy
- 9:00—NBC—Amos and Andy
- 9:30—NBC—Fibber McGee-Molly
- 10:00—NBC—Bob Hope
- 10:30—NBC—Red Skelton

### WEDNESDAY

- 8:00—NBC—Dennis Day
- 8:30—NBC—Great Gildersleeve
- 9:00—ABC—The Beulah Show
- NBC—Duffy's Tavern
- 9:30—ABC—Eddie Albert
- 10:00—ABC—Bing Crosby
- 10:30—ABC—Here's Morgan
- NBC—Jimmy Durante

### THURSDAY

- 7:30—ABC—Willie Piper
- 8:00—NBC—The Aldrich Family
- 8:30—NBC—Burns and Allen
- 9:00—NBC—Al Jolson
- 9:30—NBC—Village Store
- 10:30—NBC—Eddie Cantor

### FRIDAY

- 8:00—CBS—Baby Snooks
- 8:30—NBC—Can You Top This?
- 10:00—CBS—It Pays To Be Ignorant

### SATURDAY

- 7:30—CBS—Oklahoma Roundup
- 8:00—NBC—Life of Riley
- 8:15—CBS—Sweeney and March
- 9:00—CBS—Bill Goodwin
- 9:30—CBS—Vaughn Monroe
- NBC—Judy Canova

## ★ DRAMA



### SUNDAY

- 6:30—CBS—Greatest Story Told
- 7:30—CBS—Sensational Years
- MBS—Gabriel Heatter Show
- 9:00—MBS—Exploring Unknown
- 9:30—ABC—Theater Guild on Air
- 10:00—MBS—Quiet Please

### MONDAY

- 7:30—ABC—Lone Ranger
- 8:00—NBC—Cavalcade of America
- 9:00—CBS—Lux Radio Theater
- 9:15—MBS—Real Stories★
- 11:15—CBS—Feature Story

### TUESDAY

- 8:30—CBS—Dr. Christian

### WEDNESDAY

- 7:30—ABC—Lone Ranger
- 9:30—ABC—Mayor of the Town
- 10:00—MBS—Shadows of the Mind

- 10:30—CBS—Doorway to Life
- 11:30—NBC—Your United Nations

### THURSDAY

- 7:30—NBC—Grand Marquee
- 8:30—MBS—Scarlet Queen
- 9:30—ABC—Mr. President
- 10:00—CBS—Reader's Digest
- MBS—Family Theater

### FRIDAY

- 9:55—ABC—Lone Ranger
- 9:00—CBS—Arthur's Place

### SATURDAY

- 7:30—ABC—Challenge of the Yukon
- NBC—Curtain Time
- 9:00—MBS—Listen Carefully
- (quiz drama)
- 9:30—MBS—High Adventure

## ★ SPORTS



### MONDAY

- 6:30—CBS—Red Barber★
- ABC—Joe Hasel★
- 6:40—NBC—Clem McCarthy★
- 7:45—MBS—Inside of Sports★
- 10:00—MBS—Fishing and Hunting
- 11:15—ABC—Joe Hasel★

### FRIDAY

- 9:55—ABC—Champion Roll Call
- 10:00—ABC—Cavalcade of Sports
- 10:30—ABC—American Sports Page
- NBC—Bill Stern

### SATURDAY

- 6:30—CBS—Sports Review
- ABC—Harry Wismer

## ★ MYSTERY



### SUNDAY

- 6:30—MBS—Nick Carter
- NBC—Ellery Queen
- 7:00—MBS—Mysterious Traveler
- 8:00—CBS—Sam Spade
- 8:30—CBS—Crime Doctor

### MONDAY

- 7:00—CBS—Mystery of the Week★
- 8:00—CBS—Inner Sanctum
- 8:30—ABC—Treasury Agent
- MBS—Charlie Chan
- 9:30—MBS—Did Justice Triumph?
- ABC—The Clock
- 10:30—ABC—Murder at Midnight

### TUESDAY

- 7:30—ABC—The Green Hornet
- 8:00—CBS—Big Town
- 8:30—CBS—Mr. and Mrs. North
- MBS—The Falcon

### WEDNESDAY

- 8:00—MBS—Crime Club
- 8:30—MBS—Johnny Modero—
- 9:30—NBC—Mr. District Attorney
- 10:00—CBS—The Whistler
- NBC—The Big Story
- 10:30—ABC—Lights Out

### THURSDAY

- 8:00—CBS—Suspense
- 9:30—CBS—Crime Photographer
- 10:30—CBS—Man Called X

### FRIDAY

- 8:00—ABC—Fat Man
- 8:30—CBS—Thin Man
- ABC—This Is Your FBI
- 9:30—MBS—Bulldog Drummond
- 9:30—ABC—The Sheriff
- 10:00—NBC—Molle Mystery Theater

### SATURDAY

- 8:00—ABC—I Deal In Crime
- 8:30—ABC—Famous Jury Trials
- 9:00—ABC—Adventures of Lance
- 9:30—ABC—Murder & Mr. Malone

## ★ MUSIC



### SUNDAY

#### Popular

- 6:30—CBS—Sound Off
- 9:00—NBC—Manhattan
- Merry-go-Round
- 9:30—NBC—American Album of
- Familiar Music
- 10:00—CBS—Xavier Cugat
- 11:30—ALL NETS—Name Bands
- (Sun. thru Sat.)

#### Light

- 8:45—ABC—Prelude for Strings
- 10:00—ABC—Hour of Music

#### Serious

- 8:00—ABC—Detroit Symphony

### MONDAY

#### Popular

- 7:00—NBC—Supper Club★
- 7:15—CBS—Jack Smith★
- 7:30—CBS—Club 15★
- 8:15—ABC—Bobby Doyle Show★
- 10:00—NBC—Contented Program
- 10:15—ABC—Budd Weed Trio

#### Light

- 6:15—NBC—Serenade To America
- 8:30—NBC—Voice of Firestone
- 9:00—NBC—Telephone Hour
- 10:30—NBC—First Piano Quartet

### TUESDAY

#### Popular

- 10:30—ABC—Hoosier Hop

#### Serious

- 9:30—ABC—Boston Symphony

### WEDNESDAY

#### Popular

- 8:30—ABC—Paul Whiteman
- 9:30—MBS—Name of That Song

#### Light

- 8:00—CBS—American Melody Hour
- 9:30—CBS—The Ford Show

#### Serious

- 11:30—CBS—Invitation To Music

### THURSDAY

#### Popular

- 9:00—CBS—Dick Haymes
- 9:30—MBS—Block Party
- 10:30—ABC—Fantasy in Melody

#### Light

- 11:30—NBC—Concert of Nations

### FRIDAY

#### Popular

- 8:00—NBC—Highways in Melody
- 8:15—MBS—Holly House
- 9:30—NBC—Waltz Time
- 10:30—CBS—Eileen Farrell

#### Light

- 8:00—MBS—Burl Ives

### SATURDAY

#### Popular

- 6:05—ABC—Jimmy Blair
- 6:15—ABC—Vagabonds Quartet
- 7:15—ABC—Betty Russell Sings
- 9:00—NBC—Hit Parade
- 10:00—CBS—Saturday Serenade
- NBC—Kay Kyser
- 10:30—CBS—Abe Burrows
- NBC—Grand Old Opry
- (Hill-billy)

#### Light

- 6:00—NBC—Rhapsody of the
- Rockies
- 7:00—MBS—Hawaii Calls
- 10:00—MBS—Chicago Theater

## ★ NEWS COMMENTARY



### SUNDAY

- 6:00—ABC—Drew Pearson
- 9:00—NBC—Walter Winchell
- 11:10—CBS—Quincy Howe
- 11:15—ABC—Allen Prescott
- NBC—Cesar Saerchinger

### MONDAY

- 6:05—ABC—Kieran's Corner★
- 6:45—CBS—Lowell Thomas★
- 7:00—MBS—Fulton Lewis, Jr.★
- 7:15—ABC—Joseph and
- Stewart Alsop★
- 7:30—MBS—Henry J. Taylor
- 7:45—CBS—Edward Murrow★
- NBC—Richard Harkness★
- 9:00—MBS—Gabriel Heatter★
- 11:15—NBC—Henry Cassidy★

### TUESDAY

- 7:30—MBS—Arthur Hale
- 10:15—ABC—Earl Godwin

### WEDNESDAY

- 7:30—MBS—Leland Stowe

### THURSDAY

- 7:30—MBS—Arthur Hale
- 8:15—ABC—View of The News
- 10:45—ABC—Earl Godwin

### FRIDAY

- 7:15—ABC—Elmer Davis
- 7:30—MBS—Henry J. Taylor

### SATURDAY

- 6:45—CBS—Larry Lesueur
- 7:00—NBC—Our Foreign Policy
- 7:45—MBS—Guest Comments
- 11:10—CBS—Quincy Howe
- 11:15—ABC—Tris Coffin
- NBC—W. W. Chaplin

## ★ QUIZ



### SUNDAY

- 10:00—NBC—Take It Or Leave It
- 10:30—CBS—Strike It Rich

### MONDAY

- 9:30—NBC—Dr. I. Q.
- 10:30—CBS—Bob Hawk Show

### SATURDAY

- 8:00—CBS—Winner Take All
- MBS—Twenty Questions
- 8:30—NBC—Truth or Consequences
- 10:00—ABC—Professor Quiz

## ★ FORUMS



### SUNDAY

- 8:00—MBS—Alexander's Mediation

### MONDAY

- 6:15—CBS—In My Opinion
- 10:00—ABC—The Doctors Talk
- It Over

### TUESDAY

- 9:30—MBS—American Forum
- 10:30—CBS—Open Hearing

### THURSDAY

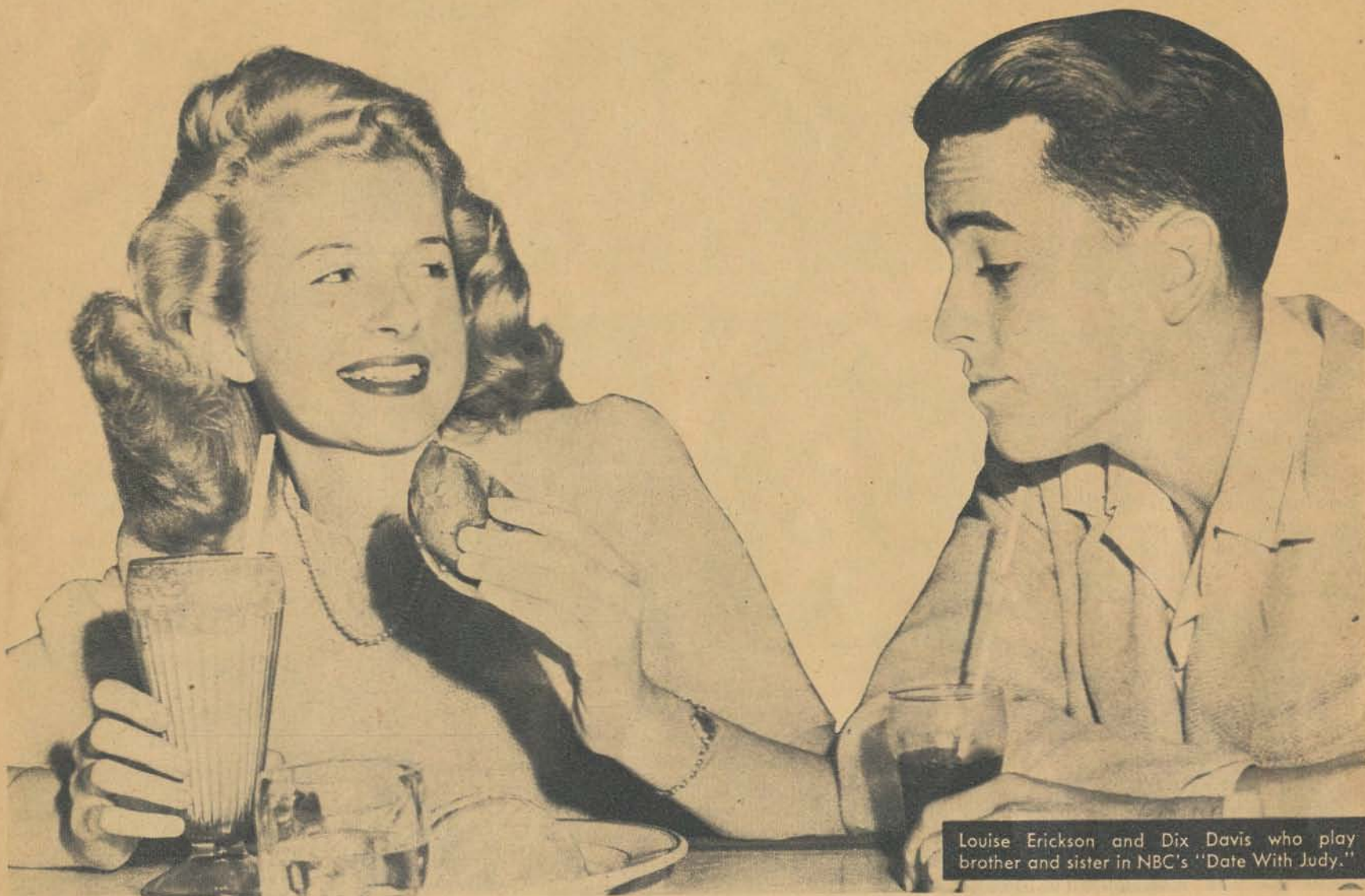
- 6:15—CBS—In My Opinion
- 8:30—ABC—Town Meeting

### FRIDAY

- 8:30—MBS—Leave It To The Girls
- 10:00—MBS—Meet The Press

### SATURDAY

- 6:45—ABC—Labor, U. S. A.
- 7:00—ABC—It's Your Business



Candid Portrait of a Star

letters  
TO THE EDITOR



Your first issue rushed here broke up rehearsals, but we loved it. How about a subscription for Ida?

Eddie Cantor

Up — up — and away! I don't mind you stealing my thunder and making RADIO BEST a super-magazine. I'm all for you.

Clayton (Superman) Collyer

Best wishes and good luck and I'll be waiting to see more and more issues of RADIO BEST.

Dinah Shore



All of us on the "Aldrich Family" have been waiting to welcome you into the fold. I know your magazine will prove to be a welcome family addition. Here's wishing you success.

Jackie "Homer" Kelk

And high time too! Congratulations and best of luck with your new radio publication. The industry needs you and here's hoping that before too many moons, you'll be THE BEST IN RADIO. I'll be waiting for my RADIO BESTS at "Pier 23."

Jack Webb



It's a wonderful idea to have a brand-new national magazine devoted exclusively to radio. I'll be looking forward to each and every issue, and may they keep coming for a long, long time. With all best wishes.

Erskine Johnson



Rise—a musical philatelist.



... also collects Indian dolls.



"What'll we play?" asks Rise.



... "Faithfully yours," Rise.

Both Rise and her husband are close friends of Frank Sinatra on whose program she has made numerous guest appearances. The Rise and Frankie friendship dates back a long time to the days when they were both at the same school for a spell. Rise's admiration for Frankie is unbounded. She is particularly impressed by his "regular guy" character, a phrase as applicable to the admirer as the admired.

Rise has no particular goal in life except carrying on the musical missionary work already alluded to via her concert and operatic and radio career, her numerous recordings and an occasional movie. As long as there's adequate leisure time to enjoy life with her husband, her two year old son, Nick, and the family poodle, Lamby, Rise feels her life is complete.

letters  
TO THE EDITOR



An ABC — (A Big Congratulation) — to RADIO BEST on their first issue. Good luck and many happy returns this issue!

Jo Stafford

Agnes Moorehead and Conrad Binyon join me in extending best wishes for the success of your splendid new magazine.

Lionel Barrymore

Here's wishing you a long and successful ride in the saddle with your new magazine.

Gene Autry



We saw your pre-view and already we're looking forward to the next issue. Your first is really tops. Give our best to your staff.

George Burns and Gracie Allen

The issue of RADIO BEST which we've just read proves you are on the road to a successful and indefinite engagement.

Freeman Gosden and Charles Correll (Amos n' Andy)



It's always a pleasure to make a "new acquaintance." My very best wishes for the success of your publication.

Guy Lombardo

Congratulations for a swell job. You can be sure we'll be reading every issue at 79 Wistful Vista.

Jim and Marion Jordan (Fibber McGee and Molly)

I'll be eager to read every issue of RADIO BEST. Best wishes.

Craig Rice

Want to pop off your pet radio peeve? We'll answer your letters, or print them if possible.

Address RADIO BEST  
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Name ..... (Please print)

Address .....

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- Exquisite Softness!
- Easy Manageability!
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*Removes Ugly Dandruff  
Leaves No Dulling Film*

•  
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## SURVEY OF 41,000 WOMEN REVEALS THE GREATEST PREFERENCE FOR *Gleam*

In a recent shampoo survey . . . made on a strictly impartial basis by a research organization . . . by far the greatest number among 41,000 women expressed a preference for GLEAM because GLEAM left their hair softer and much more easy to manage.

The makers of GLEAM receive hundreds of unsolicited letters expressing their writers' delight with this unique shampoo. Here are excerpts from some of them:

#### AMAZED!

"I was really amazed at how smoothly I could comb my hair, and my hair feels so much cleaner."  
MISS A. B., New York

#### NO HARSH SCUM

"Other shampoos leave a film on the hair which cannot be rinsed out. GLEAM leaves it soft and gleaming with no harsh 'Scum'.  
"When one discovers a shampoo that is kind and beautiful to one's hair naturally that is the thing to use for good grooming."  
MRS. G. R., Topeka, Kansas

#### HAIR . . . SHINES BEAUTIFULLY

"My hair never had a shine to it. But since I've used this shampoo it shines beautifully."  
MRS. V. R., New York

#### NO OTHER WILL DO

"I have used your product for the past 15 years, and no other will do for me!"  
MRS. C. M. B., Austin, Texas

#### MUCH, BETTER

"I like it much better than any shampoo I have ever used."  
MRS. R. T., Crawford, N. J.

#### PUTS LIFE INTO MY HAIR

"This shampoo is the only one which puts life into my hair and makes it look nice."  
MRS. J. H., Palmer, Mass.

#### IT'S WONDERFUL

"I've been using it for about six years and it's wonderful."  
MRS. H. R., Englewood, N. J.

#### THE BEST

"It is the best shampoo I have ever used for my hair."  
MRS. A. C. M., Wichita, Kansas

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"My entire family and I have used Gleam for over 15 years . . . we have never had dandruff nor any scalp trouble, nor have we had to use tonics, nothing but Gleam Shampoo."  
MRS. F. M. H., Oceanside, Cal.

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GLEAM in the 25c or 45c size

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