

Radio [★] best

MAGAZINE
FOR THE
MILLIONS

25¢

The Story of
WALTER WINCHELL

RADIO'S "CLOSED-DOOR" POLICY
ARTHUR GODFREY'S "PRIZE CROP"



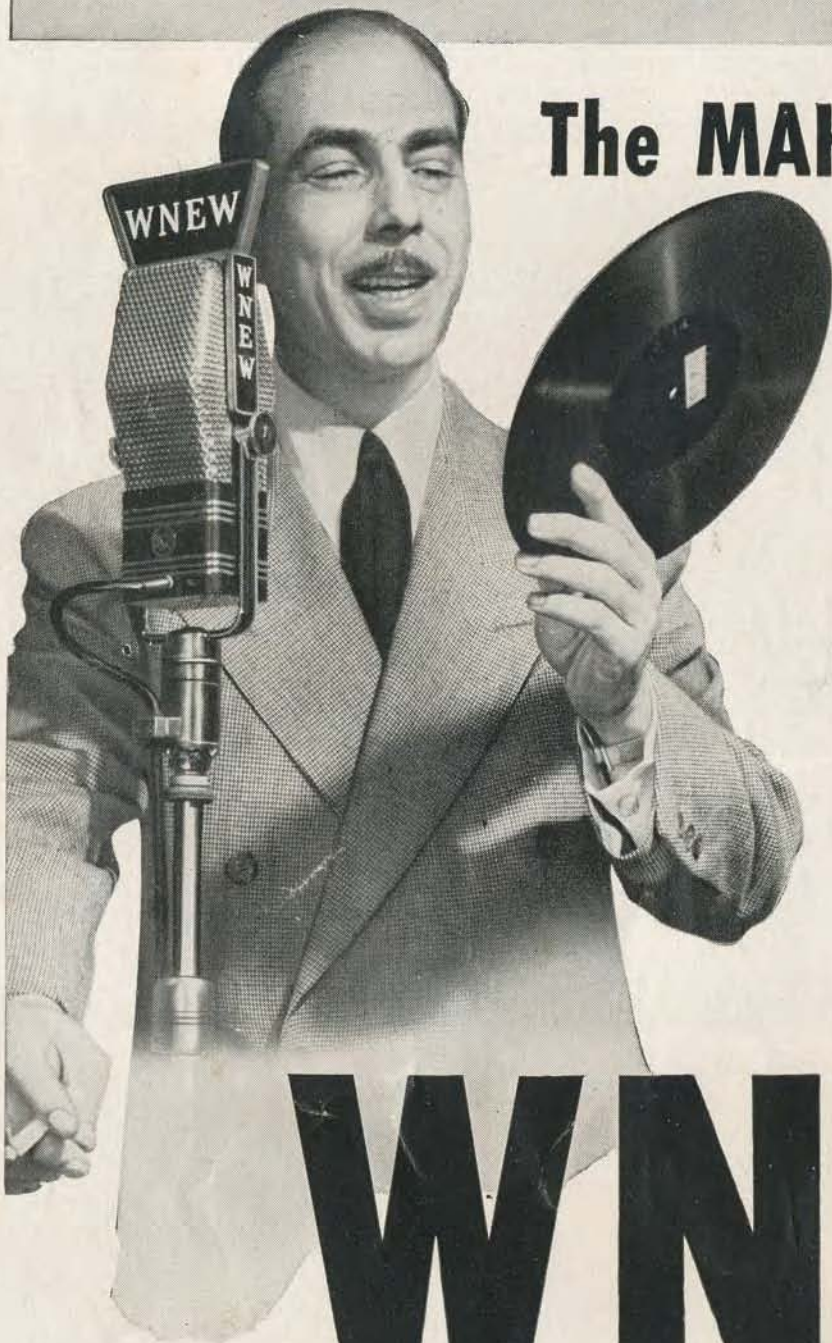
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DENISE was the talk of the French Quarter in its most scandalous days!

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MAGAZINE FOR THE MILLIONS



CONTENTS • January 1948 • vol. 1, no. 2

features ★

The Story of Winchell: by Paul Sheffels	11
Radio's Closed Door Policy: by Franklin Gardner	14
Thirty Years on the Bandstand: Fred Waring, Perennial Collegian	16
Guts and a Civil Tongue: Bob Allman, Sportscaster	17
Farmer Godfrey's Prize Crop: by John Garrison	22
Since I Was Five Years Old: The Little Gal Who Lived Next Door	24
Junior Jamboree: Youngsters Put on Own Show	27
Date With Judy: Around the Clock with Teen-ager Louise Erickson	28
Heir to Frenzy: Mel Torme Brings Back Era of Hysteria	30
Bob Hope: In Quest of a Quib	32
Beautiful and Brainy: Olga Druce, "House of Mystery" Director	32
More Brains and Beauty: "Leave It to the Girls" Glamour Panel	32
Jerry Carter: Washington's Favorite Crooner	36
Classroom for Millions: NBC's University of the Air, by Harriet Meek	38
Gift O' Gab: Including a Special Article by Ben Grauer	40
Radio Stars Have Such Interesting Faces: Candid Camera Study	43
The '48 Gold Rush: The Listener's Treasure Hunt	46
Smoky City Hillbillies: Slim Bryant and His Wildcats	51
Radio City on Wheels: WJR's Mobile Studio	53
Grand Slam: Give-away Party	54
"Life With Jack Benny" by Jack Benny	60

ADVERTISING POLICY

Acceptance of advertising in Radio Best is limited to firms and individuals engaged in legitimate commerce, whose products, services and testimonials comply with pertinent legal requirements, fair trade practices and accepted standards of good taste as adopted by the radio industry.

departments ★

Cover Profile and Letters to the Editor	6
Love That Sponsor: Cartoonist Zib on Radio	10
Hollywood on the Air: by Favius Friedman	18
Who's Your Favorite Gal Warbler?: Results of Large Early Vote	21
Seat on the Dial: Views and Reviews of Current Shows	26
Public Forum: The Question—What Type of Programs Do You Prefer?	31
Microfun: Pick of the Month's Best Air Gags	34
I Deal In Crime: Radio Mystery Drama—played by William Gargan	34
National Poll to Determine Favorite Local Talent	35
So You Want to Get into Radio: Roads to Stardom Are Varied	41
Kate Smith Advises: Radio's First Lady Speaks Out	42
Quiz on Kids: When the Stars Were in Their Cradles	43
Silver Mike Award: Won by Jack Paar—Year's New Comedy Star	44
Glamorous Disc Jockey: Choosing the Nation's Most Beautiful Gal Jockey	44
Fashion Broadcasts: What the Stars Are Wearing, Posed by Evelyn Peterson	48
Easy Chair Guide to Listening: Radio's Best After 6 P.M.	52
RADIO BEST Records of the Month: by Les Merman	56
Musical Links: by Harry Link	56
This Month's Disc Jockey: The Fabulous Art Jarvis	57

television ★

Television Stations: Listing the Television Stations	55
Television Is Here: by Paul Mowry	55
Sports in Television	62

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SPOT ON YOUR DIAL IN NEW YORK

wmca



...watch the birdie ...Ginny



There's nothing sacred to Mr. Amateur Photographer, who, in this case, happened to be our own art director, Jerome Roth.

Cover cameraman, Gerard Urgo, was completely oblivious to the amateur shenanigans going on beyond his professional back when Roth caught Urgo catching Simms in the pose that perfectly interpreted Mr. Roth's cover design for this month's Radio Best.

Ginny Simms has long enjoyed top billing as one of our leading interpreters of popular ballads. Lovely, brown-haired, blue-eyed Ginny has enthralled the American listening public since the day she stepped from the ranks of the unknowns to a star berth with Kay Kyser's band. The year was 1941.

Texas born Ginny (her birthplace was San Antonio) seems to have had vocal ambitions from the time she was first able to warble "Baa, Baa, Black Sheep." When the Simms family moved to a Kern County, California, ranch, Ginny elected to attend Fresno State Teachers College instead of pursuing her vocal career. But Ginny apparently never wanted to become a teacher. For upon graduation Ginny hung up her diploma in the family parlor and proceeded to seek an outlet for her warbling talents.

Soon Ginny was singing with Tom Gerun's band at the Bal Tabarin in San Francisco. That's where Kay Kyser heard her and promptly offered her a contract with his band. When Ginny graduated from Kyser's "College of Musical Knowledge," there was no hesitancy about her decision this time. She promptly accepted a CBS invitation to star in her own show, one of a handful of popular singers ever to be so honored. "The Ginny Simms Show" remained a regular network feature for two seasons.

This year Ginny has teamed up with Percy Faith and Roger Pryor in a three star musical variety offering, featuring Ginny's smooth vocalizing against Percy Faith's vibrant strings with Pryor in the master of ceremonies seat. (See Seat on the Dial Review on page 26.)

Letters TO THE EDITOR

The Huckster Again

TO THE EDITOR: Doesn't Fred-eric Wakeman have anything kind to say about anything? It isn't enough that I read his book and saw Clark Gable condemn the best radio system in the world, but now I see where he attacks our favorite American entertainment in your first issue. What goes, anyway?

Margaret Thiele
Jersey City, N. J.

• Mr. Wakeman did not condemn American radio. He said sponsors should not be permitted to control the program material of radio, "whose chief interest must be not in customers but in listeners."—ED.

Clairvoyance

TO THE EDITOR: I think the greatest singer on the air today is Burl Ives. His folk songs really send me. I've never seen his picture, but I'll bet he's tall and dark with curly black hair and a perpetual look of despair in his large gray eyes.

Bessie Markman
Pittsburgh, Pa.

• Here's his picture. So?—ED.



New Subscriber

TO THE EDITOR: Congratulations on your new magazine. Can't see how any one who plays in radio or listens to radio will want to miss any of your issues. Please enroll me as a subscriber.

Tom Breneman
Hollywood, Cal.

Louis Blows Our Horn

TO THE EDITOR: With radio playing such an important part in the lives of Americans today, it is imperative that RADIO BEST succeeds. Radio is more than entertainment. It means reliable coverage of the news, on-the-spot coverage of memorable events, educational discussions and debates and other programs that influence thought and action. It looks like RADIO BEST will be the exponent of radio's best.

Louis Prima
New York, N. Y.

On the Ballot

TO THE EDITOR: I nominate as the nation's most glamorous disc jockey Miss Rosalie Allen of station WOV.

Norman Fleming
Brooklyn, N. Y.

• Coincidence. See feature story this issue.

Fidler—Pro and Con



TO THE EDITOR: Your Seat on the Dial review of Jimmy Fidler's gabbing is perhaps the best kind of contribution your new magazine can make in the interest of the suffering radio listeners. Must the industry bow so low as to tolerate the trite and insulting nonsense of this self-appointed tsar?

Allan Phillippe
Brooklyn, N. Y.

... Your criticism of Jimmy Fidler best expresses the feelings my friends and I have long had about this fast speaking talker of cheap gossip. But he seems to have two sponsors now so I must assume that he commands a large audience. It's too bad that valuable air time must be wasted in this way. But maybe that is what the public wants.

Mrs. Alice Parker
New York, N. Y.

... There are millions of movie fans who love Jimmy Fidler for his outspoken comment on Hollywood's responsibility. I heartily disagree with your reviewer's viewpoint on this outstanding American personality. I have a kind word, though, for your magazine as a whole, I found it extremely exciting.

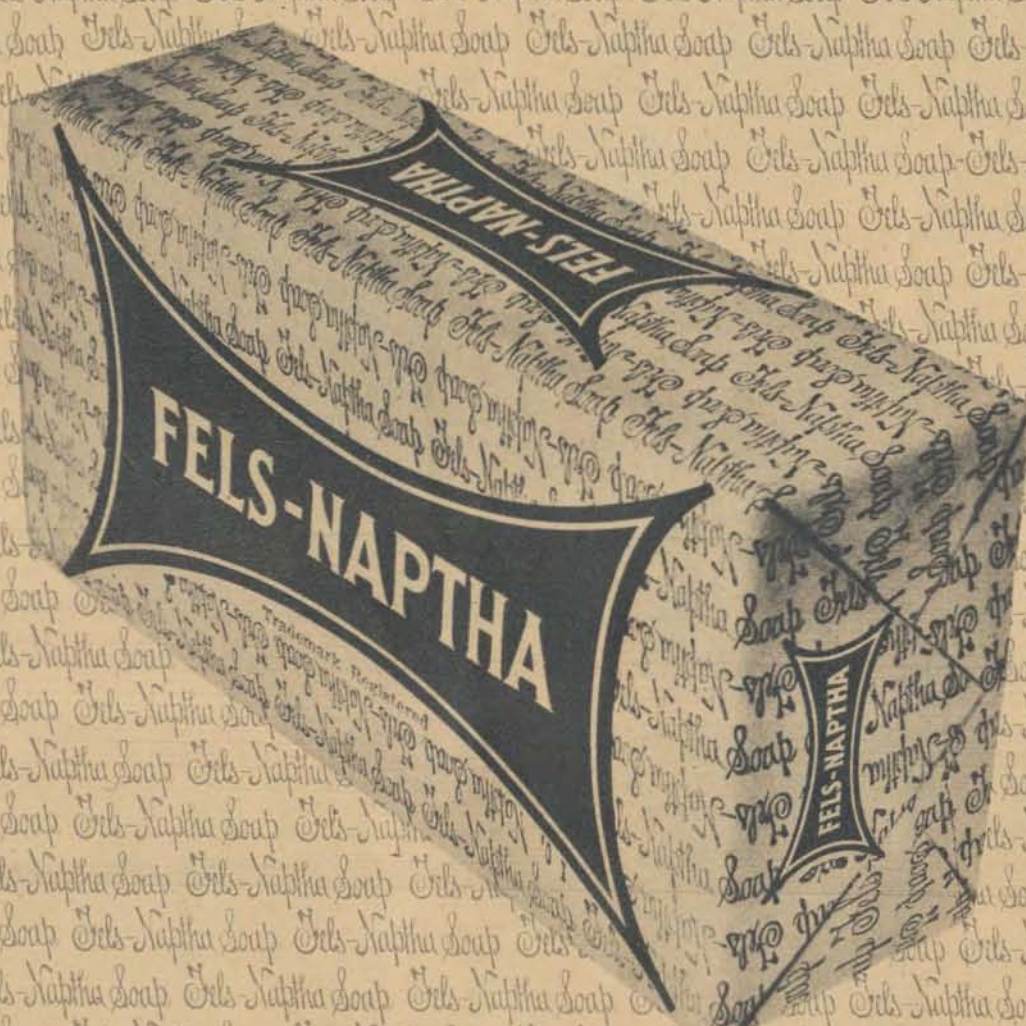
Fay Licht
Chicago, Ill.

Joins Crooner Battle

TO THE EDITOR: Whoever wrote that story, "Battle of the Crooners," ought to go to a bobby-sox school. Granted that Bing is still tops, how can you possibly select Dick Haymes for third place? And how come you omitted the thrilling voice of Mel Torme and the gleeful singing of Jack Smith? I think your article was an insult to these men.

Ina Blackstone
Boston, Mass.

A Word to the Wise...



strapless

by

MARDI BRA



sports

daytime

bare shoulder beauty...
for daytime and
evening wear

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evening



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STORE EVERYWHERE
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Snug-fit

FOUNDATIONS
Creators of MARDI BRA
76 Madison Avenue, New York 16

letters TO THE EDITOR

Unanimous Approval!

TO THE EDITOR: Hooray for RADIO BEST! After reading your wonderful first issue our firm decided that a great need for a really good radio magazine has at last been filled. Congratulations. Art Flynn, Arthur Brown, Joan Crosby, Irma Egan, Curly Harris, Les Nichols, Jack Tanzer.
New York, N. Y.

Star Discoverer Likes Us

TO THE EDITOR: I have read your first issue and in my opinion it's the best written and constructed magazine today with actual news and interest. You deserve every success.

Chamberlain Brown
New York, N. Y.

Saw a Dream Walking!

TO THE EDITOR: Recently I went to my first broadcast. Walking across the corridor in the NBC studio I saw a little radio actress who reminded me of a fairy-princess. Her name is Angelyn Orr. Will you please send me her photograph?

Bob Stein
Chicago, Ill.



• Only picture we have is the one printed above. We got it from NBC in your city. You can do the same. ED.

Likes Academy Plan

TO THE EDITOR: Not only has the emergence of your magazine marked an historic niche in radio, but its appearance, it seems to me, is a tremendous contribution to the helpless radio listener. Your proposal for an annual Radio Academy Award is something that should have been done long ago since the recognition of actors, writers, producers, etc., will instill a new spirit amongst this talented group. Congratulations and good luck.

Mrs. Denis Weinhardt
Warren, Ohio

Lauds Advertising Policy

TO THE EDITOR: Not to belittle your editorial features, I was particularly impressed with the complete omission from your advertising pages of the cheap, misleading kind of ads seen so frequently these days. It's a great break for the consumer, and a great credit to you.

Warren G. Kelly
Hempstead, L. I.

According to your Request . . .

TO THE EDITOR: I liked your first issue very much. You should be congratulated on putting out such a good magazine. There is a request I would like to make. Will you try and have something about "One Man's Family" in your next issue? I have always liked this program.

Joseph E. Lomax
Baltimore, Md.



Probably Doesn't Like Radio

TO THE EDITOR: Editorially you have the finest radio fan magazine on the market. Your publication should succeed if you maintain your present pace. My one objection is the editorial slant of your publication which states in just so many words that radio is the most important medium of entertainment and enlightenment as well as the greatest influencer of public opinion in existence. Your all-out support of radio is quite obvious since you are a radio fan magazine. But radio is second to the newspaper as a news medium and moulder of public opinion (ever hear of the term "The Power of the Press"); it is second to the motion picture as an entertainment medium; it is second to recordings for music enjoyment for people who like to select their own music when they want to hear it; it is second to the book or magazine for the ultimate in storytelling. In one respect, however, radio is first! It is first in driving people crazy with silly, stupid, insipid commercials. It is also first in surrounding itself with a phony glamour and importance not justified by its second place position in our civilization.

Henry S. Tugender
Brooklyn, N. Y.

Wants Survey on Soap Operas

TO THE EDITOR: First thing you should do is make a searching survey of those Soap Operas. Seems to me that nobody, yes, nobody would care a tinker's, if they suddenly disappeared from our crowded airplanes. It will take fearless, unbiased reporting to get the truth and I for one should love to see you take on this important assignment.

Mrs. Minnie Sinsheimer
Augusta, Maine

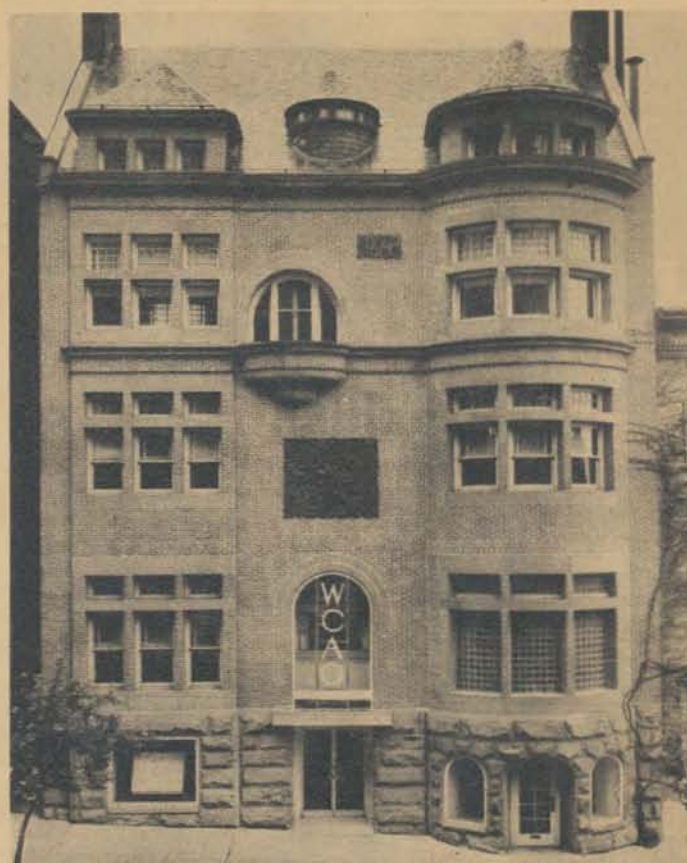
WCAO

You Now Listen to "600 on Your Dial" From the New, Modern Studios of *The Voice of Baltimore*

Travertine marble, imported from Italy, harmonizes perfectly with the decorative color scheme of the WCAO reception foyer.



The graceful sweep of a Travertine marble stairway strikes an unusual and attractive note in this corner of the reception foyer.



Designed by the famous architect, Stanford White, the facade of the new WCAO studios reflects the charm and dignity of an earlier day when it was once one of Charles Street's impressive residences.

Like all of WCAO's new broadcasting studios, Studio B is completely air-conditioned for the comfort of radio talent and the studio audience.



Left — Although completely modern, the new WCAO studios retain many touches of the past, as in this graceful stairway with its hand-carved balustrades.



Program scheduling requires a fully staffed department to keep pace with the wide variety of local and CBS network programs transmitted nineteen hours a day.



Here is the "nerve center" of the new WCAO studios—the mysterious control room (except to WCAO engineers), where all new equipment of the latest type keeps transmission quality at its best.



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Cartoons by **Tom/316**



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Keeno means better soap ..."



"... Best by test ..."



The singing commercial



"Seitsat spelt backwards
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"Needless to say, no other product
could possibly make this statement."



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letters TO THE EDITOR

Family Acceptance

To THE EDITOR: I would like especially to congratulate you for the dignified and yet very lively make-up of your magazine. I found RADIO BEST on the desk of an advertising agency friend of mine, but he refused to let it leave his office. I bought a copy on the newsstand and most of us at home found it really interesting. I especially liked your radio listing, the Crosby story and the treatment of Jinx and Tex on your cover. Best of luck.

J. R. Baldwin
Sioux City, Iowa



Zeke Minus Corn

To THE EDITOR: The nation's radio listeners certainly get a big break with RADIO BEST. Your magazine is tops and will no doubt emerge as one of the great influences in American radio. You certainly have my best wishes.

Zeke Manners
Hollywood, Cal.



She Sings, Too

To THE EDITOR: I would like to introduce through the columns of RADIO BEST, Miss Jeni Freeland, my idea of the kind of television talent we video fans should like to see reflected on our home receivers. This eye-filling picture of Jeni shows her singing into a "dummy" mike, but the microphone is not merely stage dressing, since she owns a first-rate larynx and can act. In addition, Jeni was picked as "Miss Florida" in the 1945 finals, is a first rate fashion designer and created and hand-painted the cute bathing suit she wears in this picture. Well, here she is. And it's enough, isn't it?

Leland Roche
Miami, Florida

Likes Crosby on "Wax"

To THE EDITOR: I want to congratulate you on your excellent story, "After 8 Months of Crosby on Wax." Mr. Crosby has become an American institution and his noble "wax" experiment is still a favorite parlor pastime. The fabulous Bing belongs on the air. It matters little that his program is recorded in advance. It's the one show that I know of that every member of the family, including the kids and Grandma, enjoy equally. Let's have Mr. Crosby on the radio for many years to come.

Herbert Rice, Jr.
Springfield, Mass.

"Tops" With Him

To THE EDITOR: Perhaps the best escape program on the air today is the somewhat coarse but most entertaining "Can You Top This?" While the dictions of Senator Ford, Harry Hershfield and Joe Laurie, Jr., will never win an elocution contest, their unlimited storage of funny stories make for a very pleasant half hour. Peter Donald, of course, is unbeatable. I've often wondered what those old troupers looked like and would appreciate it if you would print their pictures.

Sidney Crossman
New York, N. Y.



• Maybe this picture of the three gagsters as marauding spirits of black magic is not too glamorous. But here they are: "Senator" Ford, left, Joe Laurie, Jr., center, and Harry Hershfield.

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

Mr. Broadway

Whatever it took to become a success, Winchell had it. Winchell became the synonym for Broadway. It was his town. He was envied, praised, avoided and sought after. Imitators came to life on all sides and are making a good living copying him to this day.



Broadway's most famous columnist gathers his news first hand as Joe E. Brown and Jack Benny drop in for pre-broadcast chat.



Mr. Broadway has himself an informal moment with Jane Russell and Sinatra "On location."

**Newspaperman
At Large**

But it was at the height of his fame as New York's Mr. Broadway that he suddenly took to the Broadways of the world. To quote him: "All we wanted in the Twenties was fun. Then wham—the depression and the breadlines. And my beat became as long as the breadlines which went around the world."



Winchell broadens news beat to cover world's Broadways takes in United Nations 'Frisco meeting with Baukage and Tomlinson.



Damon Runyon and Winchell interview former Ambassador Joseph E. Kennedy in foreground.



Radio's Ace reporter talks things over with New York's Mayor O'Dwyer at the Stork Club.



Winchell with some of nation's top politicians including Bob Hannegan (seen at far right).



Stork Club's Mr. Billingsley with Winchell and publishers Lord Beaverbrook, Roy Howard.

It's difficult to escape the uneasy thought that such a fantastic amount of power is unsafe in the hands of any one man, that no paragon could make his way safely through the myriad pitfalls that beset such personal potency. It would be only natural to expect a slip somewhere, a shading of ethics, a submerging perhaps of some minor principle.

It is here that the voice of history speaks to the millions who read and listen to Winchell. Speaks to those who love or hate him, those who fear and envy him, those who malign and those who praise, from a record of 15 flawless years. For whether his voice falls on the ears of friend or foe, both realize the fundamental sincerity of Winchell.

It is a sincerity that has carried him from his start as the humble author of two pages of show business gossips tacked on a backstage bulletin board to his present pinnacle as champion of democracy, indefatigable crusader against "isms" of all kinds and tireless defender of tolerance to all races and all creeds.

A normally mild individual, Winchell is literally ruthless in his fervor for a chosen cause and once he embarks upon a campaign to right a wrong he turns his microphone upon his opponent with a fury that never diminishes.

A case in point was the late Senator Bilbo, raucous champion of white supremacy, red-suspended pillar of racial superiority. Winchell raised his banner of democracy and

charged to battle for the underdog. Items in his column, portions of his broadcast were welded together to expose Bilbo.

But the fire of Winchell's attacks have many times blistered the diplomatic circles of international politics. The smoke still hangs low as a result of the Soviet's First Deputy Foreign Minister, Andrei Vishinsky's biting accusation which named the American reporter "a principal American Warmonger." Winchell's rebuttal, a lesson in factual reporting, was a tribute to American journalism. Reprints of the now famous reply may still be obtained from the American Broadcasting Company.

Perhaps Winchell's greatest triumph in a long series of victories was the fact that he



An "on the lot" interview with ace director Howard Hughes while Lauren Bacall looks on.



At Hollywood's golf tournament for the Damon Runyon Memorial Fund with Sinatra and Hope.



Dinner with Yankee owner Larry MacPhail and his Mrs. combines news and hors d'oeuvres.



At speaker's table, Dinner of Police Chiefs in 1946, with J. Edgar Hoover and Tom Clark.



Winchell who started his private war on Hitler and Hirohito way before Pearl Harbor visits with Ernie Pyle and Jolson at Miami.

was the first to take up the cudgel against Hitler back in 1932. Winchell called the new political party in Germany nothing but "hoodlums, thugs and racketeers," and waded into the battle with such bare-knuckled relish that his picture landed on the front pages of Hitler's Berlin paper in 1934. It was captioned: "A New Enemy of Germany," and perhaps marked one of Hitler's grossest understatements.

U. S. based Bundists ranted that he had started the fight and Winchell promptly countered, "You bet and you have my promise, I'll keep at it till that Ratzis is dead and buried."

And Winchell kept his promise to the letter. He hounded Hitler and his cohorts on the air and in his column even though during the course of the fight, he found he not only had to match wits with the Nazis but with American fascists, publishers, and even some of his so-called friends.

He climaxed the battle against the "enemy of humanity" in September 1939 when he cabled Neville Chamberlain, Britain's Prime Minister, this message:

"May I respectfully offer the suggestion that if Britain declares war, the declaration might be worded not as 'War Against Germany,' but as 'War Against Adolf Hitler and his Personal Regime.' Such a declaration might bring the German people to their senses, especially if it can be made known to them . . ."

The Prime Minister read a proclamation to the German people on September 4th stating that the war was not against them but against Adolf Hitler and the Nazi regime. Future



Mother and dad ask Winchell to join them at bedside of their mortally wounded boy.



Saying hello to veterans of the Pacific theater in his rounds of hospital wards.



Greeting wounded vets flown in from Iwo Jima and Okinawa at San Francisco depot.



Playing the role of emcee at variety show held in hospital ward for disabled vets.



Colbee at CBS is hangout for radio actors as they await calls, answer them at call-board.



Director Hi Brown casts shows at Colbee—here relaxes with Joan Alexander and Cora Smith.



Another waiting-place for radio talent is at third floor NBC. "P.A." system pages actors.

RADIO BEST report on conditions in radio profession



RADIO'S "CLOSED-DOOR" PROBLEM!

Facts gathered in wide survey establish authenticity of editor's open memo

From: Franklin Gardner
To: Edward Bobley

For the past couple of weeks I have played Boswell to actors, directors and assorted functionaries and there is general agreement with your figures. A few people disagreed, notably Leo Shull, who publishes "Actors Cues" and knows more thespians than probably any other person in town. Leo puts the figure for actors at twenty-five hundred (counting only the people in AFRA, the actors' union). About four-hundred, says Leo, have A-B or across the board, or Monday through Friday jobs and they average from \$200 to \$1,000 per week thereby. Another thousand get single shows almost every week and average from seventy dollars a week up. Leo agrees, however, that many of the same actors are used again and again on many shows and puts it down to a matter of economics—using established talent is actually cheaper because it takes less rehearsal time and the veteran performers often get little more in payment.

A telephone call (which was as close as I could get) to Mr. George Heller, national president of the radio actors' union, elicited the information that about eighty percent of the people in AFRA (American Federation of Radio Artists) are earning less than \$2,000 per year—which is admittedly pretty low for a field that requires the ability and training as does radio.

In the ordinary course of events, a comparatively small group of actors are called for more parts than they can possibly play. Yet, every now and then, the industry is hit by a wave of conscience and some directors get almost fanatic about calling new people. There's a lean period for some of the biggest acting names in the trade. Then these same directors are the ones who go back to their old system of working with the same familiar voices, and very few new actors have benefitted more than temporarily.

Frank Butler of "My True Story" and a frequent performer on "Studio One" says, "A lot of us who've been in the business for a long time still run into tough sledding. You've got an impossible log jam in about twenty-five hundred people in New York, who may have plenty of talent, but there just aren't enough jobs." Many top radio writers agree with Mr. Butler on the difficulties, even at the top, including Everett Sloane, who is admittedly the most sought-after

From the desk of Edward Bobley:

Frank, I understand there are about five thousand registered radio actors and actresses in New York alone. Yet a mere handful, not more than fifty have the field sewed up. These fifty average annual incomes well into five figures; about two-hundred actors and actresses average \$150 a week; another two-hundred just about get by and the balance of forty-five hundred, many of them fine performers, are lucky to make cake and coffee money. Look into it. I feel radio must open its microphones to new talent as eagerly as it does to new sponsors.



Even "Rosie the Bear" sticks around at third floor after a television appearance. Hoping?



WMCA program director Joseph Gottlieb takes time out to advise one persistent actress.



Young Hopeful auditions for Joseph Daly, NBC producer. If she passes, still a long trail.

shows acting aristocracy skims cream while vast talent pool remains outside looking in



Nannette Sargent, most heard on *Curtain Time*.



It seems as if, every time you dial, you hear the tones of Jim Ameche... And you really do!



Jane Webb is best known as Belinda on *Websters*.

actor on the air-waves. Santos Ortega, a regular on such shows as "Inner Sanctum" and "The Thin Man," adds, "Any desirable field will attract many more people than there are actually jobs for, and obviously this will result in a cry of 'closed door' on the part of those who find themselves part of the excess." Cameron Andrews, who plays "Enor" on "Lone Journey" sighs, "what keeps you out when you're out, keeps you in when you're in. It's a highly competitive business, of course. There are not five or six trying for the same job, but often as many as two or three hundred."

There was general agreement that the ranks of radio actors who are not able to make ends meet are swelled by people who have not sufficient experience before they come to the big production centers, where directors hesitate to take chances because of the large sums of money involved if an inexperienced performer makes mistakes.

Comedy and dramatic radio veteran Arnold Stang says, "the inexperienced actor, often blinded by the 'glamour' of radio, or what seems an easy way to make money will be doing himself a favor if he learns the hard facts before trying to break in. It takes persistence, hard work, and in addition to basic ability, many of the same qualities that make for success in any line. You cannot escape into radio from some more commonplace kind of business." To which the well known Jackson Beck adds, "If you haven't learned the work habits, or acquired the skill to make good at other jobs, you're sure to have a much more difficult time in so competitive a field as radio."

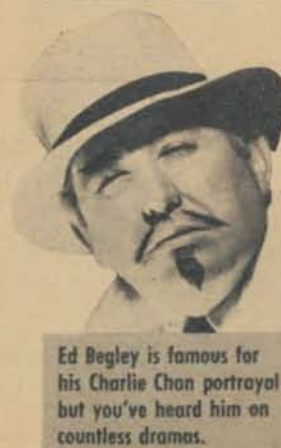
A common complaint is made against the practice of hiring top radio thespians at fees ridiculously low in comparison with stars of other entertainment fields, even on the same program! Many high-priced shows pay some "name" actor of stage or screen a thousand dollars, and even more, for turning in a twenty-five minute acting job that could easily be topped by any one of five hundred anonymous radio actors. On the same show, the director leans heavily upon some veteran of the kilocycles to carry the entire drama for about a hundred dollars, or even less. While this may not be hay to the average listener, it still points up a situation that is unfair to the radio performer who has put in ten or twelve years in learning his craft only to find himself at a disadvantage with some inflated person-



Bill Thompson on *Fibber and Molly*, *Old Timer*.



Patricia Ryan plays Sue in *Big Sister* five days a week... keeps busy



Ed Begley is famous for his Charlie Chan portrayal but you've heard him on countless dramas.

ality who has the backing of a big Hollywood studio.

Hi Brown, director of "Inner Sanctum" among other shows, told me he had discontinued the use of any but radio actors with excellent results and much fewer headaches. It would be interesting to know what our readers think of programs which use big names for dramatic roles, and whether a film star at two-thousand dollars per broadcast gives more listening satisfaction than a thoroughly radio-genic veteran like Everett Sloan, House Jameson, or Elspeth Eric.

One fault is clear. Top radio actors are kept in direct competition with newer performers. Jimmie Lipton (Robbie DeHaven on "Evelyn Winters") feels, "it puts a terrific handicap on younger actors to find themselves trying for the same jobs as seasoned veterans. One solution might be for networks to put young actors under contract and then throw their weight behind giving them the opportunity to develop."

Leading right into this direct competition is the problem of "conflicts." In other words an actor appears on two shows (or even more) that rehearse and broadcast so close to one another that he cannot possibly be in both places for the full time required to prepare the show. The better directors try hard to avoid conflicts, but it still happens often enough to constitute a problem. It obviously makes performance a risky thing to use a stand-in for rehearsal and then go on the air with an entirely fresh actor in a key part, which can easily throw the entire cast off its stride and result in a generally poor performance. Charles Irving, who plays "Young Doctor Malone" said an attempt to cut out conflicts was made in Chicago some time ago, but was not too successful because it was not a concerted attempt on the part of everyone and was simply set up by the union as a blanket rule.

Certainly it seems little good can be done by attempting to "legislate" blanket restrictions at this time. Any substantial improvement must be in the nature of bringing individual directors, actors, networks and sponsors into a new concept of radio casting. For example, I found less concern with the total effect on the industry among actors than directors.

Olga Druce (see feature story on page 32) summed up the principal reasons why many directors tend to have a closed door. Most

Continued on Page 25

THIRTY YEARS...

ON THE BANDSTAND!



Three decades is a long time to bask in the popularity spotlight, yet Fred Waring and his Pennsylvanians continue to stay among top ten in the band hit parade.

Originality wears well—particularly on Fred Waring. Name bands have come and gone by the dozens during the “era of the perennial collegian.” It’s been a long, long “era,” too—thirty years long. It was back in 1917 when Fred and his brothers organized their “Banjattra,” as the band was naively called then. Today’s big, smart enterprise known as the Fred Waring Show is a far cry from those early days. Yet, it was way back then that Fred came up with his “un-professional” idea that musicians could sing as well as play instruments. The band glee club has been imitated widely since. Another unique Waring thought was that a band could service as a self-contained entertainment unit, dispensing with the guest star tradition. His band is full of talented musicians, who can double in comedy as well as brass. Partisans say that Waring’s showmanship has been the greatest thing since Barnum. They could be right. For this organization is always good for a new musical idea. But over the decades it’s been the emphasis on plain, unvarnished entertainment that told the Waring success story.



Waring pays close watch on the all-important element of timing that gives show its smooth as silk finish.



Soloist Jane Wilson takes moment for her fan mail.



Strings led by Ferne Buckner play distinctive part in Waring's music.



Ruth Cottingham, Gloria Muddell and Jean Wheatley compose Waring trio.



Trade mark is the highly styled Waring Glee Club, famed for its inimitable novelty arrangements.

Waring musicians are all-around performers; “Lumpy” Barnum on bass tells the “tots’ tales.”



Favorite with Waring fans, tenor Stuart Churchill heard regularly on band records.

guts... AND A CIVIL TONGUE!

Against the synthetic hardships of a Carl Bixby Soap Opera balance this little vignette:

Early each Saturday night, a young Philadelphia lawyer ambles down Walnut Street, turns in at radio station KYW, rides the elevator to the second floor and makes his way into studio C. After seating himself at a table, he reads and re-reads his script, until at 6:30, the announcer introduces him over the mike with—"And now Bob Allman, with his personalized report of On The Sports Horizon."

Allman's warm, clear voice gives the latest scores, editorializes on a current sports question, interviews celebrities and recalls great moments in the history of sports.

... That's how it sounds to the listener. In the studio, there is one tiny detail added. During all this, Allman's fingers fly swiftly across his script, lightly touching each punch-mark. For his script is typed in *Braille*.

The first blind sports commentator in the history of radio, Bob Allman had his own particular problems when he first went on the air. It wasn't as difficult as it might seem, at least not to Allman. Bob has met similar challenges since age four, when he tumbled into blindness from the top of a railway freight car. As years went by, he learned how to meet his special problems more and more successfully.

Allman first made his mark in Philadelphia sports circles when he invented a baseball game for blind kids, called Ground Ball. Briefly, it involves the use of a wooden path from the pitcher's mound to the batter's box. The pitcher really "bowls" to the batter, and the bases are run by ear—the basemen call out to the batter. A few months ago, during an exhibition game of groundball at Philadelphia's Shibe Park, Allman became the first blind man ever to hit a homer in a major league ball park.

During his last years at the Overbrook School for the blind, Allman won a wrestling title in the 105 pound class. Later, at the University of Pennsylvania, he became famous in Philadelphia sports by winning 55 out of 60 collegiate wrestling bouts and served as captain of the Penn team during his senior year.

At 28, Allman is a successful young lawyer and is doing a fine job of sports reporting. He is a familiar figure at the Shibe Park dug-out, interviewing local and visiting players.

"Never feel sorry for a blind man," says Bob. "And by the same token, a blind man should never feel sorry for himself. All you need is a lot of guts and a civil tongue!"

It has been said that there are two kinds of people: those who say "yes" to life, and those who turn away. It is especially easy to become embittered when the obstacles seem great. . . . Almost as easy as to take it all in stride like Bob Allman—once you've learned how!

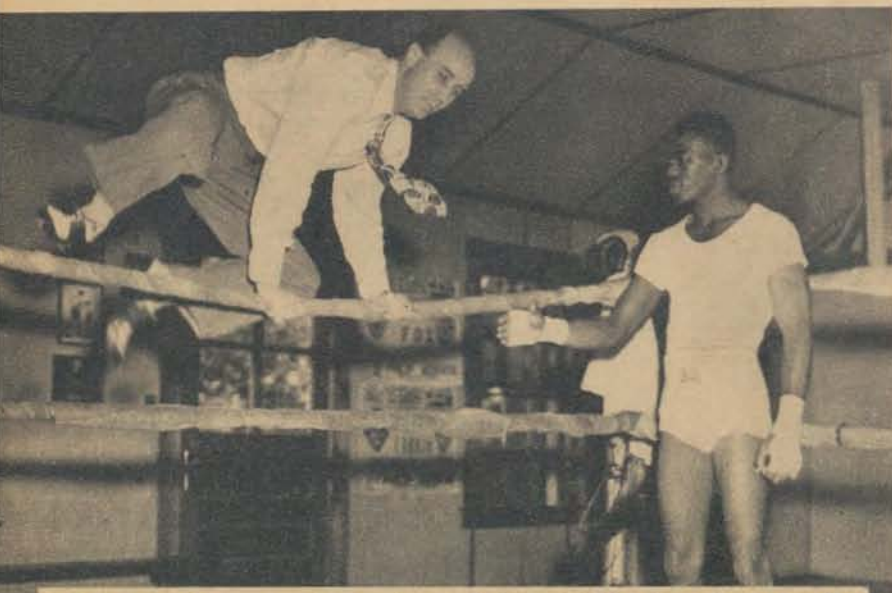
Sports commentator Bob Allman does unique job with his KYW broadcast "On the Sports Horizon."



Measuring a putt. Bob recently took up golf, shot nine on par-five hole.



Don Budge, Fred Perry each received certificates as "Athletes of Week."



Bob vaults the ropes to greet new lightweight boxing champion Ike Williams, at the latter's training camp. Allman—once a college wrestling star — still keeps himself in physically perfect trim.

Bob interviewing Charley Grimm over the air from the Shibe Park dugout.



First annual Robert G. Allman Award went to 17-year old Ralton Noyles.



Hollywood On The Air



by Favius Friedman

MIKE SIDE

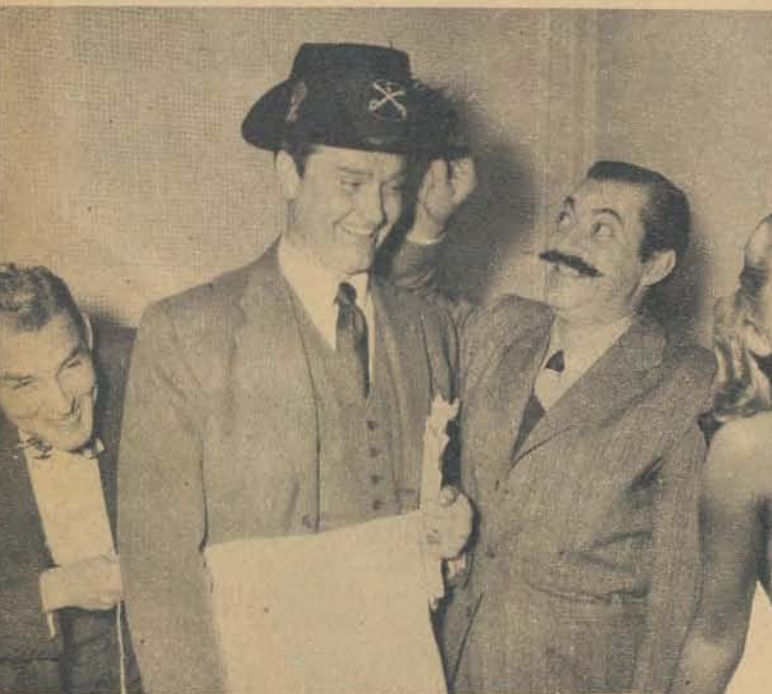
Probably the oldest axiom in politics is, "If you can't lick 'em, jine 'em." Some of radio's top personalities are currently doing a switch on that old saw with a new gimmick known as "co-operative programming." Unable to pin down a single big sponsor to a contract, shows like Abbott and Costello, "Information Please," "Kate Smith Speaks," "Meet Me at Parky's" and others have reached out and with the backing of ABC and Mutual have garnered as many as 200 local bankrollers in this different kind of venture.

What it means is that programs are transcribed like the Bing Crosby stanzas, then sold on a local basis, with the individual sponsors picking up the separate tabs. In the case of Abbott and Costello, for example, it gives the Smith Furniture Emporium in Abyssinia, Iowa, the same kind of top-budgeted show—for a nominal fee—that only a multi-million dollar corporation can afford on a single sponsor basis.

Whether stars like Abbott and Costello or others now on a co-operative set-up will have to get themselves an adding machine to keep track of all the modest checks from local bank-rollers is their problem. But according to ABC and Mutual, currently carrying the banner for co-ops, the stars are happy, the networks are happy and the increasing number of small individual sponsors are certainly delighted to get such costly shows for a five-and-dime outlay. As for the listeners, they, too, are getting their money's worth.

★ ★ ★

One of the few new personalities to develop from a summer fill-in into a national entertainer is comedian Jack Paar. The comic, heard on ABC's Wednesday night "power-house" line-up, is this month's recipi-



Name it and you can have it, or whatever it is it happens when Ed (Archie) Gardner and Jerry Colonna get together with fellow zany Red Skelton.



Henry Morgan finds the girl who won't talk back—a beautiful "dummy."



Jack Dempsey steps up to the mike on Tom Breneman's fest "Breakfast in Hollywood" stripped for action.



Angel Casey (she's as pretty as one) appears on NBC's "The Baxters."

ent of RADIO BEST'S monthly "Silver Mike" Award, given to him as a salute to his meteoric rise and his success in the field of radio comedy. It was our pleasure to present this radio "Oscar" to Paar on behalf of the editors of RADIO BEST—a presentation that made Jack's audience as happy as Paar himself. This thin, calm, unhurried, good-looking young man has a future that looks bright indeed.

★ ★ ★

They put Henry Morgan right in the middle of a Hollywood department store window when the comedian came out on a short visit to the Coast, making him keep that date he's been talking about for so many years. Being a man of his word, Morgan finally met the people on that street corner on which he's always saying he'll meet them.

The corner was Hollywood and Vine, with the Morgan gent, tanned and cool-looking in a white and green bow tie, doing a good publicity job for himself in a special meeting with the press. It was a stunt, of course, but the comedian managed to prove that he can work as well without a script as with one. This Morgan is really a wit. Unlike other comics, he doesn't have to have his writers with him. When one of the press people asked Morgan for a bit of advice on training her four-year-old, Morgan dead-panned. "Tell him to leave home. Adults stifle any independent thinking on the part of the kids."

MORE →

Dennis Day gets maestro Charles Dant to lead him up and down the scales.

Barbara Fuller is heard but (unfortunately) not seen on NBC's "One Man's Family."





Jack Benny tries to outstare the zany singing commercial quartet of Bill Days, Maxwell Smith, Marty Spurzel and Gurney Hall. Jack lost.

Scripts, Morgan complained, definitely cramp his style. "Some people, for example, don't like the word 'and,'" he said. "Some don't like the word 'but.' It's surprising how many words there are that people object to. On my show I can't mention sex, medicine, sex, medicine, sex and several others."

All in all, the Morgan man made a very favorable impression, even if he did shock some of the citizenry at the Vine Street Derby when he tucked a napkin under his collar, lathered his face and proceeded to shave. Probably he was merely reminding the patrons that on his air show he's selling razors.



DIAL SPINS

Washing machines, diamond rings and refrigerators—in that order—are the things America's housewives want most of all, according to a survey made recently by the producers of Mutual's "Your Heart's Desire" program. Diapers, for some odd reason, ran 12th. Wonder if there's any significance to that? . . . Something else that seems to point a moral is the preference of out-of-towners visiting Hollywood for ducats to "Breakfast in Hollywood," "Bride and Groom" and "Queen for a Day." Ticket requests to these shows seem to top all others among people from the hinterland when they head for Hollywood's Radio Row . . . Singer Perry Como's deal with Chesterfield gives him \$6000 a week for two years. Perry really means it when he sings



Ork leaders Boyd Raeburn and Eddy Howard have a little chat with Margaret Whiting.



Richard (Boston Blackie) Kollmar and Lesley Woods find something funny in their thriller script.

"Smoke, smoke, smoke that cigarette" . . . Cliff Arquette, new comic on the Dick Haymes' stanzas, has waxed two remarkable children's albums for Columbia. Called "Let's Play Trains" and "Let's Play Firemen," the platters let the moppets participate in the games to the accompaniment of Arquette's own narration. Listening to the discs you feel you want to be a kid again, they're so much fun . . . When are they going to give pianist Alec Templeton a show of his own? . . . The pendulum is swinging up again for songstress Ginny Simms, whose spot on the Coca-Cola show, over CBS, lets her thrush her songs without having to worry about carrying an entire program. She's much happier that way, and shows it . . . Just in case you didn't know, Garry "Take It or Leave It" Moore's real handle is Thomas Garrison Morfit . . . What big comic has refused to do any more of his shows in New York because Manhattan audiences don't respond as hilariously to his boffolas as the seat-warmers in Hollywood?



Composer Dave Rose has a new composition which he calls "March of the Pretzels." Says he did it to compete with a friend who wrote a song under water. Rose wrote his under beer! . . . Peggy Lee claims a kiss is the shortest distance between two . . . And egotism, according to CBS' Margaret Whiting, is nothing but a case of mistaken nonentity



CBS song satirist Abe Burrows helps guest Frank Loesser sing Abe's newest hit song—"Tallahassee."



Irish tenor Christopher Lynch and soprano Eleanor Steber take a high one together.

Phil Harris gets his diploma from the Ol' Prof Kay Kyser.



Ted Malone brings along mike for breakfast with Ronald Regan, Mrs. Regan (Jane Wyman) and their daughter Maureen.

. . . Chanteuse Lina Romay is eager to forget that she was ever typed as a fiery Latin songstress. She wants to do more American numbers. Actually, Lina is Mexican only on her father's side. Her mother came of Norwegian and Irish stock and Lina herself was born in upper Manhattan . . . Bet you didn't know that the "Voice of Prophecy" is one of the biggest transcribed airshows. It's sponsored by the Seventh Day Adventists and is heard on 500 stations . . . Dennis Day was at a party recently when a gal boasted of her new "mystery sweater." "Sister," cracked Dennis, "I'd sure like to unravel that yarn!" . . . According to Parkyakarkus, characters with that Tarzanish look are gents whose eyes swing from limb to limb . . . Radio dramatist Arch Oboler will write and direct three dramatic albums for Decca, based on his own originals . . . Jo Stafford's contract with NBC's "Supper Club" has been extended through 1948 . . . Among the best of the several Hollywood gossip-dispensers on the air is Mutual's Erskine

Continued on Next Page →



**HOLLYWOOD
ON THE AIR**
continued

George Burns knows better but Eddie Cantor just can't believe Gracie Allen is as zany as she pretends.



Chester Lauck (Lum) seems a little out of focus with his co-star Tuffy Goff (Abner).

"Skinny" Johnson. Besides his air show, Skinny's newspaper column goes into some 600 sheets . . . Recommended listening: CBS' "My Friend Irma," which got itself a sponsor, and the same net's Sweeney and March, two comics who really deserve a bankroller. Orchids, too, to Mutual's fine "Family Theatre" . . . Jack Benny's Artie Auerbach, the dialectician, has a contract with the Waukegan Fiddler that gives him a nice weekly check, whether he works or not . . . They're calling Cathy and Elliot Lewis, husband-and-wife team who write, act and produce, the "one-couple network." Oddly enough, Cathy was born a Lewis, fell in love with another Lewis and married him, so she didn't even have to change the bath towels . . . On "What's Doing, Ladies" recently emcee Jay Stewart called for married couples from among his audience to prepare for a skit before the mike. The first three couples called were named Bacon, Coffee and Bunn. The orange juice was on the house . . . Oscar Levant, of NBC's Al Jolson Show, was telling about an actor of his acquaintance. "Maybe he isn't a ham," said Levant, "but why does he wear a clove in his lapel?"



Look for a famed blonde thrush, who unwillingly exited a crooner's airshow at the end of last season, to open her own night club before long . . . Oldest daytime serial is CBS' "The Romance of Helent Trent," now in its fifteenth year. So far the show has used up close to 4000 scripts . . . Seems they've at last found what to do with vice-presidents. Elliot Lewis, starring in Mutual's "Voyage of the Scarlet Queen," is more than just an actor on the show. He's also a v-p of the producing group which owns the adventure series . . . According to Bill Bendix, his "Life of Riley" program has something few other shows can claim.

During the four years the show has been on the air, nobody has ever "fluffed" a line and no one has ever tossed in an ad lib . . . What handsome male warbler walked out on a rehearsal of a show on which he was guesting because the scripts were a half hour late in arriving? . . . Don't always believe rumors of "romance" between radio lovelies and lads with big names. Sometimes the couple is in the same press



"Pepper Young's Family" celebrate their thirteenth year on the air. At the piano is Eunice Howard, who plays Linda. Standing, left to right, are Marian Barney (Mrs. Young), Betty Wragg (Peggy), Thomas Charlmers (Mr. Young), Mason Adams (Pepper), and Burt Brazier (Carter Trent).

agent's stable . . . Song satirist Abe Burrows has a complete mastery of Latin. Abe is a Latin student of seven years' standing and has lectured in many New York City schools . . . When chantootsie Doris Day was told that pressure cookers can now cook spinach in two minutes, she merely yawned. "What of it?" she quipped. "It just means you have to eat the stuff 12 minutes sooner" . . . An enterprising Hollywood outfit is now offering disc-jockeys a complete mimeographed service of "ad libs" . . . Colonel Stoopnagle has just invented a gadget that looks like an umbrella but isn't. It's to carry on days when it looks like it's going to rain but doesn't . . . All-American Tommy Harmon, sportscaster on the Jimmy Durante program, plays professional football for the Los Angeles Rams.



THEY STARTED SMALL

You know, of course, that your favorite radio stars were not born with a big-time mike in their hands. Most of them came up the hard

MORE →



Five radio sleuths call on Moritza for help: Basil (Inspector Burke) Rathbone, James (The Falcon) Meighan, Lon (Nick Carter) Clark, Bret (The Shadow) Morrison, Richard Special Investigator Keith and John (True Detective) Shuttleworth. Moritza is Basil's pet.



They've got pretty ones on daytime serials. This'n is Nancy Gates, NBC's "Masquerade."

Jack Bailey, emcee on MBS "Queen for a Day," used to be a musician. "Peanuts" still thinks so.

Kay Kyser's Ish Kabibble in a quandary. 6 + 6 = ?



Warbler Jo Stafford shares something amusing with conductor Paul Weston.

Zeke Manners was late one morning for "Gang" meeting. Son, Charley, found alarm clock.

HOLLYWOOD ON THE AIR *continued*

way, out of small beginnings. Here are some of the more amusing incidents in the early lives of the big name personalities you hear these nights over the air. Take CBS' Meredith Willson, for one. When he was only 12, Meredith really learned what people meant by the "seat of the trouble." He had an eight weeks' job playing the flute in a summer resort dance band at Lake Okiboji, Iowa, all for \$12 a week. But to hold his job he also needed a piccolo, so he ordered one from a mail order house for eight weekly payments of \$12 each—exactly the amount of his salary. But tragedy struck on Meredith's final night with the band. He finished his flute solo, then sat down, forgetting too late that his prized silver piccolo was on the chair. When he picked it up it was bent beyond recognition!



"Abner" at home—Norris Goff of famed "Lum and Abner" team with wife, Elizabeth and the kids, Gary and Gretchen.

Doris Day, blue-eyed blond with a new movie contract, now Frank Sinatra's new partner in song on NBC's "Hit Parade."

Nelson Eddy used to be a newspaper man, writing obituaries for a Philadelphia paper until he graduated out of the Fourth Estate into music. NBC's Mel Torme played drums and piano in kid vaudeville shows at the age of six and wrote his first song at 13. Conductor Victor Young got his start in music when, as a boy in Chicago, he found a battered violin on the street. Repaired, the instrument served to launch Young on a career which saw him develop into a child prodigy. Dave Rose at 17 played a tricky piano on Ted Fiorito's band. Tony Martin's first musical money was earned in vaudeville around the San Francisco Bay area, when he became leader of a hot jazz combo called the Five Red Peppers. The youngsters, all around 14, got \$66 for their first performance and had to pay their agent 10%.

Frank Sinatra used a shrewd stunt to assure himself of plenty of singing engagements. He got the best set of orchestrations he could buy, and when a band wanted to rent the

Continued on Page 58

"WHO'S YOUR FAVORITE GAL WARBLER?"

RADIO BEST POLL

Popularity*
Poll*
OF THE MONTH

**DRAWS BIG
EARLY VOTE**



JANE RUSSELL

The fans have been quick to put their approval on RADIO BEST plans for a series of popular polls to elect America's favorite entertainers and programs. Conclusive proof is offered by the avalanche of early returns in the "Favorite Gal Warbler Poll," first in the projected series. Yet, while the returns were heavy, no one candidate among the dozens of hopefuls for the warbling crown emerged as a top-heavy vote getter. As expected, the well established stars are well up in the early running. But the big surprise was the sudden appearance of six candidates who have never reached stardom status. They are Marcia Neil, Joan Wheatley, Lucy Ann, Jane Russell, Jeri Sullavan and Eugenie Baird. Among others who have leaped into early prominence appear the names of Eileen Barton, Thelma Carpenter, Lina Romay, Marilyn Maxwell and Kitty Kallen. Now, in view of the great interest this poll has provoked, the judges have decided to keep the polls open another month. For those who missed the last issue, we are reprinting the ballot on this page. This is your final chance to speak up for your choice. So get your vote in early.



EUGENIE BAIRD



LUCY ANN



JOAN WHEATLEY



MARCIA NEIL



JERI SULLAVAN

Your Last Chance
**VOTE
EARLY**

MAIL THIS BALLOT TO
GAL WARBLER POLL
RADIO BEST
452 FIFTH AVE., N. Y. 18, N. Y.

MY FAVORITE GIRL RADIO SINGER IS

CANDIDATE _____

MY NAME _____

OCCUPATION _____ AGE _____

ADDRESS _____

CITY AND STATE _____

"Farmer" Godfrey's PRIZE CROP

Arthur Godfrey's "Talent Scouts" successfully plant the idea that a new harvest of radio stars can be cultivated.

Godfrey congratulates winner Vic Damone, now star in his own right.

Arthur joins 8-year-old Roger Barnett at piano for "chopstick" duet.

Dolores Martin got her big part in "Finian's Rainbow" through Arthur.

Winner Loren Becker makes guest appearance on Godfrey's A.M. show.



"It's not that good of a joke, John"

Godfrey swung around, eyes twinkling. "Hello, Johnny." We shook hands warmly. "I saw you sneaking up on me," he chuckled, "but I didn't want to spoil your fun. What do you want to know?"

"Everything!" I replied. At that moment, Bessie Mack came over.

"Not a word," Arthur warned her. "There's a nosey reporter here from RADIO BEST.

"Don't I know it," Bessie laughed. "He's been hanging around my auditions all week—giving me free advice on the talent."

By JOHN GARRISON

I WALKED UP behind the big, amiable red-head standing at the rear of CBS Playhouse Three, watching a young marimba player rehearse with the Talent Scouts' orchestra, and tapped him on the shoulder.

"Hello, Arthur," I greeted him. "I'm doing a story about you."

"Which she never once took," I grumbled.

Bessie patted my shoulder in her motherly fashion. "Don't feel too badly," she soothed.

"She doesn't even take my advice," grinned Arthur. "Tell you what, Johnny. If you have the time, why don't you just trail me around and watch us put the Talent Scouts show together?"

The young fellow on stage was still playing his Marimba. Arthur strode purposefully toward the stage. "Here it comes," sighed Bess, as we followed.

The familiar Godfrey accents rumbled out. "Hold it, boys." Archie Bleyer stopped the orchestra. "Is that your best number, George?"

George Guest, the marimba player, shook his head. "I wanted to play 'Flight of the Bumble Bee,' but everybody said no."

"Let's hear how you do with it," said Arthur.

There was a short wait, then suddenly, the marimba came fairly alive with fast, exciting rhythm. The music rose to a climax, then stopped.

"That's much better," Godfrey nodded. "Work it out with him, Arch."

"But, Arthur," reproached producer Irving Mansfield, "it was played on last week's program."

"Gwan," scoffed the red-head. "Do you think the radio audience



Arthur and producer Irving Mansfield discuss talent for the week's show as they hold an informal confab.



Bessie Mack, who takes a lot of trouble to give new talent a chance, coaches songstress Helen Manning.

"Talent Scouts" Opens Gateway To A New Star

Joyce Carrol, who went up the "Talent Scouts" trail to B'way.



has nothing better to do than sit home all week remembering that 'Flight of the Bumble Bee' was played on our program? Besides, that was a trumpet. Now the kid has a chance to win—that's what he's on the show for. You play your best number, George."

That night, George Guest played "Flight of the Bumble Bee" on Arthur Godfrey's Talent Scouts—and won!

I followed Arthur into the control booth, where we listened to the rehearsal over the mike. "How much rehearsal time do these youngsters get?" I asked.

"As much as they need," he replied.

Somewhat later he went up on stage to the desk he uses during the broadcast. There are two chairs and two microphones, one each for Arthur and the various talent scouts. "Come on up, Johnny," he invited, "and make like a talent scout."

"Do I get twenty-five bucks for this?" I asked. I started to laugh at my own joke and Arthur gave me that "Huck Finn" look.

"It's not that good of a joke, John," he reproached me.

Just then, there was a brilliant flash of light and I turned to see a photographer skulking away.

"What goes on?" I wanted to know.

"I've got a sponsor, now," Arthur whispered. "Every time I put on a new suit, they take a picture. They've been doing it since the first commercial broadcast when I told the audience I had made my suit out of old Lipton tea bags. Lipton wants to prove that, since I got a sponsor, I can afford to buy 'em."

Then the conversation came to a temporary halt while the various acts went through final rehearsal with Arthur.

Well, that's Arthur Godfrey! He's as much fun off the air as he is on, but he never forgets that he has an important job to do in bringing new talent to the fore. Just how carefully this job is done was what I'd been observing all week. During that time, I learned a lot of things about the program.

Now well into its second year, Talent Scouts has received close to a million letters from every state in the Union and from Canada, Mexico, South America and Puerto Rico. Over a hundred thousand requests have been received for auditions, and Bessie Mack, who has already held some 25,000 auditions, still has a big job ahead. I sat in with her for a good many hours of listening to aspiring talent and found her, in every way, kindly and considerate of the people who came so hopefully. When someone showed talent, but needed work, she often made helpful suggestions in her tactful way. There were quite a few people who had come back to audition a second and third time. Bessie (as I was calling her by the end of the week) listens to them all. The first day I was with her, there was a girl vocalist that did so badly it sounded like a gag. I started to laugh just as Bessie was about to flip the switch and talk to her over the speaker. "It may be funny to you," Bessie said, gently, "but this poor kid takes it pretty seriously." I quieted down and she flipped the switch.

"Thank you for coming in," she told the girl. "Thank you for waiting. The way our schedule is now, we're months ahead and I can't promise anything. If we can find a spot for you, we'll get in touch with you. Thank you again for coming to see us." The girl smiled wistfully and left.

"You want to be careful," Bessie said. "After all, we ask for talent, and if they come in, they certainly rate kindness and consideration. When someone laughs in here it goes right over the talk-back." I apologized. Bessie smiled, graciously, and we were friends again.



Joyce auditioned, and put it over. As a matter of fact, she got lost and starry-eyed in the song. So did Bessie Mack and Irving Mansfield.

Finally, the big night came. Arthur grins approval as Joyce hits clear, high note.

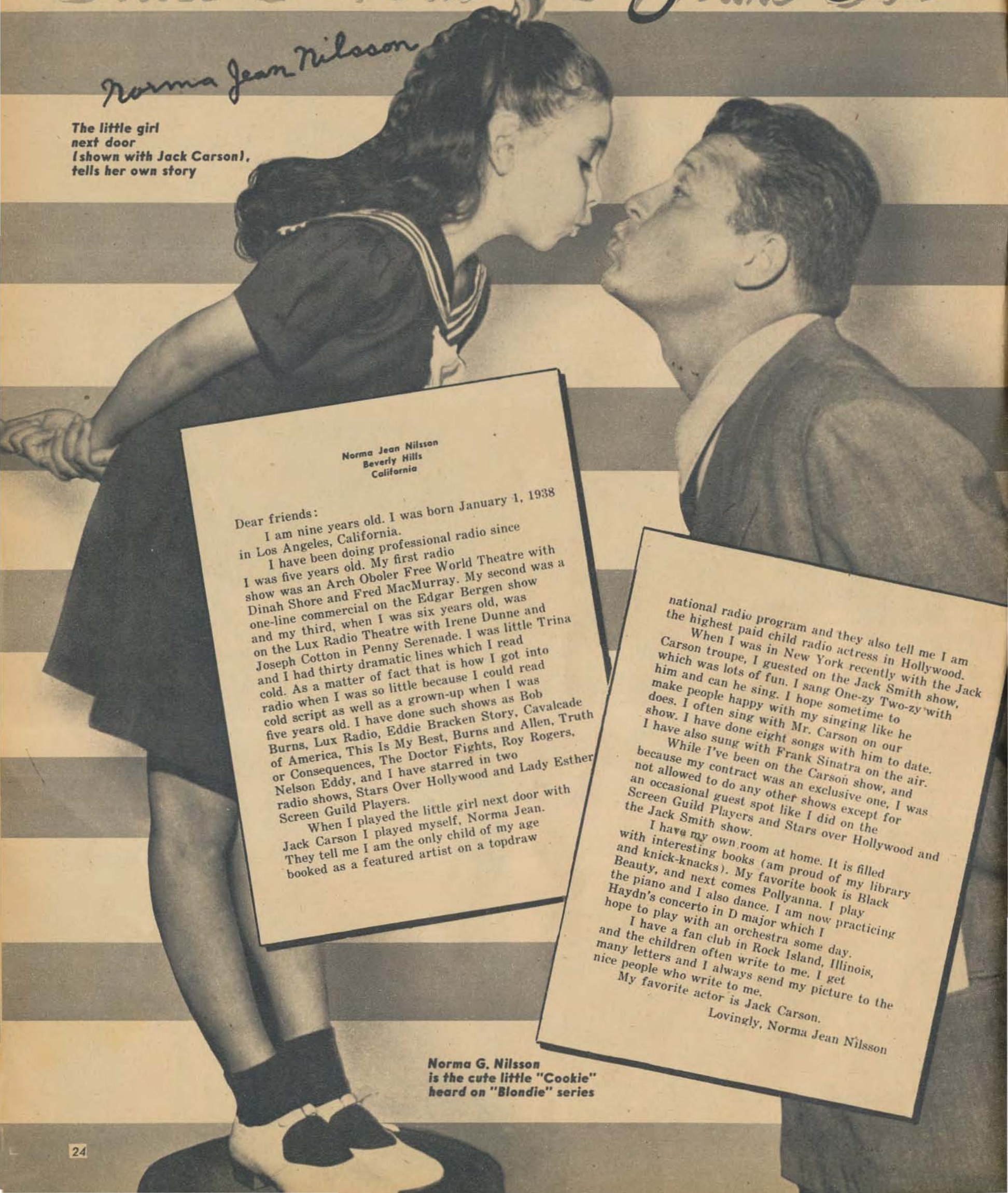
There was a time when Joyce sat nervously outside the audition studio, hoping. (Mother sits at her side to lend moral support.)

HEARD ON
CBS
Monday
8:30 pm

"Since I Was 5 Years Old"

Norma Jean Nilsson

The little girl next door (shown with Jack Carson), tells her own story



Norma Jean Nilsson
Beverly Hills
California

Dear friends:

I am nine years old. I was born January 1, 1938 in Los Angeles, California.

I have been doing professional radio since I was five years old. My first radio show was an Arch Oboler Free World Theatre with Dinah Shore and Fred MacMurray. My second was a one-line commercial on the Edgar Bergen show and my third, when I was six years old, was on the Lux Radio Theatre with Irene Dunne and Joseph Cotton in Penny Serenade. I was little Trina and I had thirty dramatic lines which I read cold. As a matter of fact that is how I got into radio when I was so little because I could read cold script as well as a grown-up when I was five years old. I have done such shows as Bob Burns, Lux Radio, Eddie Bracken Story, Cavalcade of America, This Is My Best, Burns and Allen, Truth or Consequences, The Doctor Fights, Roy Rogers, Nelson Eddy, and I have starred in two radio shows, Stars Over Hollywood and Lady Esther Screen Guild Players.

When I played the little girl next door with Jack Carson I played myself, Norma Jean. They tell me I am the only child of my age booked as a featured artist on a topdraw

national radio program and they also tell me I am the highest paid child radio actress in Hollywood. When I was in New York recently with the Jack Carson troupe, I guested on the Jack Smith show, which was lots of fun. I sang One-zy Two-zy with him and can he sing. I hope sometime to make people happy with my singing like he does. I often sing with Mr. Carson on our show. I have done eight songs with him to date.

I have also sung with Frank Sinatra on our show. I have been on the Carson show, and because my contract was an exclusive one, I was not allowed to do any other shows except for an occasional guest spot like I did on the Screen Guild Players and Stars over Hollywood and the Jack Smith show.

I have my own room at home. It is filled with interesting books (am proud of my library and knick-knacks). My favorite book is Black Beauty, and next comes Pollyanna. I play the piano and I also dance. I am now practicing Haydn's concerto in D major which I hope to play with an orchestra some day.

I have a fan club in Rock Island, Illinois, and the children often write to me. I get many letters and I always send my picture to the nice people who write to me.

My favorite actor is Jack Carson.

Lovingly, Norma Jean Nilsson

Norma G. Nilsson
is the cute little "Cookie"
heard on "Blondie" series

Norma Jean, last heard as "the little girl next door" with Jack Carson, has revealed a talent far beyond her nine busy years. RADIO BEST is now pleased to reveal another facet of this engaging youngster's talents. The autobiographical story that appears below was prepared and typed by Norma Jean at the behest of RADIO BEST'S editors. It appears exactly as received without a word or comma changed and makes a refreshing departure from the usual drum-beating of the press agent fraternity.



The very fatherly Jack Benny shows Norma Jean how to get the most out of a comedy line.



Norma Jean was long an established member of radio's acting guild when she appeared in "Request Performance" with Orson Welles (left). At right Norma appears with Eddie Brackey for a final run-over of the script which gave the child star a chance to show off her comedy flare.



Nelson Eddy was delighted to share singing chores with tiny Jean, who finds warbling as easy as her other assignments, while at right we see our talented youngster pouring forth with some stirring lines from her built-up platform to the utter delight of film actor Robert Cummings.

dramatic programs work on a low budget, said Miss Druce, which necessitates expert doublers and usually it's the old-timers who can play two parts most successfully. Also due to the low budget, it takes a lot of courage to experiment—which can be costly. When you take highly technical scripts (such as mysteries) whose mood is intensely stylized, you must have highly skilled technicians.

At the same time, she feels new people must be used wherever possible and she herself manages to get as many new voices on her program as possible. Miss Druce felt a step in the right direction might be the establishment of a cooperative venture to "showcase" unfamiliar talent for all the directors. "I'd gladly give up one night a week for working with new people," she concluded.

Fletcher Markle, director of "Studio One" told me he used at least sixty new actors in the first ten weeks of broadcast for the series and that he intends to keep using new people wherever possible. NBC's "The Listening Post" has used over a thousand people in small parts since it first went on the air a couple of years back. Clarke Andrews, who directs "The Fat Man" and quite a few other programs of greatly different types, puts the number of new actors he uses on all his programs at some eight hundred a year.

These people, unfortunately, are the exceptions. Another exception is Tex Weiner, former radio director for OPA and now readying a play for Broadway production. "If every director used just one new voice per broadcast," said Mr. Weiner, "they would succeed in training a great many people. Of course, most directors are looking for new talent, but they want the other guy to take all the chances. I see little risk, however, in using one new voice for a small part on each broadcast, because the balance of the cast, experienced actors, can cover up any mistakes with ease."

The majority of directors, it is true, seem to feel that they dare not take risks and some suggest that talent should be developed by local stations. Yet local stations throughout the country often have program directors who are even more fearful of using new and untried talent than those in the big production centers. In addition, local stations have few "live" shows, mostly recorded music or transcribed dramas since they can afford little more. Further, there is a tendency on the part of many network outlets to lean far more heavily upon what comes in over the leased wires from New York, Chicago or Hollywood than ten or fifteen years ago when the Henry Morgans and Lyn Murrays and other radio-developed stars got their basic training.

It all boils down to this: there will always be far more people eager to work on radio shows than there are jobs—even with the wide establishment of FM stations. Would-be actors must evaluate their talent and ability carefully before coming to the great production centers where they will have to buck the best performers in the business. The other problem, that of radio's tendency to let others develop performers is one that should be of great concern to our reader-listeners as well as to the industry. Probably worst of all is that no single group can be blamed for this condition. The responsibility for stagnation is so broad that real progress can be made only if radio as a whole revises its point of view and practices.

Last month, RADIO BEST showed that the same top stars of fifteen and twenty years ago are still on top today with comparatively few newcomers. Radio is doing little to build talent to supplement its aging stars. RADIO BEST can do no more important job than bringing to the public notice, sensible attempts to build new talent by and for radio, while continuing to call attention to the fine actors and actresses who obviously deserve praise and stardom.



Jane Allison has been heard on so many soap operas, she has little time for any hobbies.



Everett Sloane is the most sought-after actor in radio—can literally name his own shows.



You know Vicki Vola as the efficient "Miss Miller" on "Mr. District Attorney" but she's on soap operas too.



Arnold Stang has little to worry about with his Eddie Cantor show, so he helps other actors.

Seat On The Dial



Views and Reviews of Current Shows

HEARD ON NBC
Sunday
10:30 pm

HEARD ON CBS
Monday
8:30 pm

THE BIG BREAK TALENT SCOUT



Two top variety shows open doors to new radio artists

Eddie Dowling

The professional entertainer has enjoyed two important boons in recent years. One, the unlamented end of network "amateur nights" which the late Major Bowes had elevated to unmerited heights, the other the arrival of Arthur Godfrey's "Talent Scouts" and Eddie Dowling's "Big Break" which again put the professional on a par with the amateur. For a time, with the rise of the amateur show, which never should have left the intimate bounds of the neighborhood theatre where it was born, it seemed that radio's big door would remain shut forever to the excellent trained talent that was beating vainly for admission. Professionals were frantically seeking amateur status in order to gain a deserved hearing.

Both Arthur Godfrey's and Eddie Dowling's shows have done much to heal the wounds suffered during the days of hooks, gongs and Bronx cheers. Both shows attract seasoned professionals who lack nothing more than a "big break." In many ways the performers put to shame some of the network's leading stars and combine to offer fine variety fare, in fact very good variety and a very far cry from the caterwauling amateur hours.

Mr. Godfrey is a natural performer and has developed enormously as a refreshing comedian. But we'd like to see the amiable farmer find a better instrument than his applause meter which is an inaccurate and almost silly device for measuring the calibre of talent. Mr. Dowling's one-man judge drafted from the theatrical fraternity is not the perfect device but is infinitely superior to clapping and whistling.

Both shows have already spiraled quite a few performers into the limelight. Yes, indeed, the professional is finally getting a break. And so is the patient listener who finds these half-hours pleasant entertainment in the best vaudeville-variety tradition.

-ML

HEARD ON MBS
Sunday
9:30 pm

JIM BACKUS SHOW



Hubert Updyke is a comedian with a self-supporting cast

Jim Backus

The elite group of listeners who pride themselves on having discovered Garry Moore 'way back on CLUB MATINEE, may hurriedly twist their dials to Mutual on Sunday evenings for a hearing-acquaintance with another incipient big-name star. Not that Jim Backus is any stranger to radio listeners. He has long been a familiar voice to comedy fans in his many supporting roles for Alan Young (Hubert Updyke—richest man in the world), Eddie Cantor, Danny Kaye, Jack Benny, Fred Allen and nearly any comedy show you'd care to mention. Backus is quickly demonstrating his ability to hold his own with his former bosses, as star of an unpretentious half-hour of laugh-studded entertainment. It's all very casual, as working with a studio audience, a batch of records and a couple of people including his wife and his announcer, he further demonstrates something we've all suspected for some time: Ergo—it does not take a corps of comedy writers, a high-priced cast and a fourteen-piece top-flight orchestra to make a comedy program. It only takes a good comedian! Revolutionary as this may

seem, the absence of too much staff (five gag writers to cut each other's best jokes) results in a freshness of approach that is a pleasant change from the usual formula comedy show. Additional Kudos are due Jim Backus for *not* falling into the common error of these troublous times and studio audiences—who are often so impressed with participating in a broadcast that they are easy marks for any old "Joe Miller" dog. Backus is careful not to play to the studio listeners alone. Here is one program on which you won't find the folks in the studio laughing gaily at the hoary sallies of the comic while we listeners at home are left sneering at the loud-speaker, half-tempted to kick it in and go listen to the juke-box in our favorite saloon. Here is one comedy program on which you will never find yourself wondering what the deuce is so funny—certainly a high recommendation. Jim Backus shows a few high-priced comedy programs what can be done with a little money and a lot of talent. Don't miss it if you crave a bit of honest laughter.

-JSG

HEARD ON MBS
Sunday
4:30 pm

AUTHOR MEETS CRITIC



Brass knuckles clash when author meets critics.

John McCaffrey

Everyone loves an argument, especially the kind where no punches are pulled and the "literary" blood flows freely. *Author Meets the Critics* is that kind of radio fare. There's nothing highbrow about this entertaining and intelligent show. Yet, it lifts radio's prestige still another notch. The format of this literary set-to is fairly simple. A current book is selected for dissection. The book's author is thrown into the same ring with two critics, one pro, the other con, and the fun begins. The critics open the verbal clash in which the book is figuratively torn apart from cover to cover. The author is then called upon to talk back. A bit of round-table hair pulling ends it all and everybody is sent back to his corner. Oh yes, the show has a referee, who is no such thing. He pitches in on one or the other side, depending on his own feelings about the book. The decision—that's put up to the listeners, who, are invited to rush out to the nearest book stalls, if they haven't already read the book, and make up their own minds. *Author Meets the Critics* is a great way to keep abreast of current literary events—and a great inspiration to catch up on your back reading.

-ML

HEARD ON CBS
Sunday
6:30 pm

THE PAUSE THAT REFRESHES



"Coke" returns with program that justifies famous slogan

Percy Faith

Thanks to the end of the sugar famine, Coca Cola has returned to the airwaves with a half-hour pause that really is refreshing. The show is solidly music, reminiscent of the Andre Kostelanetz show heard a few seasons ago. The added rounds of pleasure include the expert leadership of Percy Faith, the effortless smoothness of Ginny Simms' warbling (see cover profile on page 6) and the easy manner of Roger Pryor's hosting chores. Mr. Faith is definitely the program's star. His distinctive arrangements are calculated to produce the most pleasing tone colors. Miss Simms' decision to discard her chit chat and get down seriously to the business of singing focuses new attention on the fact that here is radio's top ranking girl vocalist. List this program on your Sunday log of pleasant listening and you'll forget all about whistling or humming the jingle that claims to "hit the spot."

-EIB

HEARD ON CBS
Thursday
9:30 pm

CRIME PHOTOGRAPHER



No better or worse than the next thriller.

Staats Cotsworth

Telling the whodunit fan what's good and bad is like telling kids that "Best Years of Our Lives" is better than a Roy Rogers picture. Radio's great crime colony, of which this reviewer is a charter member, dials for escape not edification. Some crime shows fare better, Hooper-wise, than others only because some intruders occasionally join in with the authentic mystery lover audience making the regular evening rounds among the radio thrillers. *Crime Photographer*, as a case in

point, doesn't rate higher in the addict's affection than *Bulldog Drummond*, Hooper, notwithstanding. Casey (Staats Cotsworth), Annie, Ethelbert and Captain Logan are nice people and they solve their crimes in the accepted manner, but it's our suspicion that this show draws unfairly upon untapped reserves in thrill starved working newspaper photographers who wish their lives were as eventful as Casey's. Announcer Tony Marvin's eloquent assurances on his sponsor's behalf that beer tastes better in bottles than in cans carries conviction. So would the show if Casey would only permit Captain Logan of the Homicide Squad to solve one teeny weeny crime.

-MI

HEARD ON
ABC
Sunday
10:00 pm

**THEATRE GUILD
ON THE AIR**



"Good theatre" rates Guild's shows amongst radio's best

Homer Fickett

Since listeners who appreciate good dramatic programs do not choose their evening's entertainment by Hooper ratings, Theatre Guild on the Air should continue to attract a large adult theatre-going audience.

Not to be confused with the soapy set, well known players of stage and screen continue to enact success-proven literature of the theatre in a way that spells quality entertainment. The dramas reach the audience at its highest, or more cultural level of interest, thus giving radio standards in general a healthy boost.

One suggestion aimed to eliminate a point from the negative side of the ledger might read like this: . . . GENTLEMEN OF STEEL, (U. S. that is) your show makes us plenty "product" conscious, but since most of us average listeners find it quite beyond our needs to bounce out and buy a girder or two . . . we respectfully ask to be allowed to absorb your good will with fewer interruptions. Meanwhile we promise, always to look for the U. S. trade mark. In short, the play's the thing . . . with not too much irony please.

-EIB

HEARD ON
NBC
Saturday
5:30 pm

**MEL TORME
SHOW**



The Velvet Fog brings back flavor of shrieks and yells

Mel Torme

Mel Torme, dubbed the "Velvet Fog" by disc jockey Freddie Robbins, is no Bing Crosby, not even a Frank Sinatra. But he's a cute guy who knows how to cut himself a big piece of bobby-sox affections and will probably sell a lot of Toni permanent home wave packets. (See Torme story on page 30.) If you miss Mr. Sinatra's former crew of howling teeners, tune in early for a fairly good interpretation of simulated mass hysteria.

-GG

HEARD ON
MBS
Sunday
8:00 pm

**A. L. ALEXANDER'S
MEDIATION BOARD**



Radio can't heal the "sick," Mr. Alexander.

A. L. Alexander

Does anyone miss John J. Anthony and his "Court of Human Desolation"? We doubt it. Maybe the gag writers who found this a subject for comedy for some deep, dark reason. Now that we got past that crisis in radio decency, we wonder whether we can't get by still another. Despite the best intentions of Mr. Alexander and his self-styled mediation board, we honestly believe these do-gooders can do their best by quitting the air. Parading human misery and pathos before our auditory senses is not our idea of radio operated in the best public interest. These circuses of pathetic and twisted lives pander to our worst side. There is a place for counsel and guidance for the mal-adjusted and anti-social—a place that is well filled by public and private agencies staffed with competent social workers, psychiatrists and legal talent. Why couldn't Mr. Alexander, who does seem to be a sound and sympathetic individual, offer his services to some such agency? He could do a lot worse; and would solve everyone's problem nicely—his, his supplicants, and his listeners.

-HE

JUNIOR JAMBOREE



Junior Jamboree offers further proof that a great pool of talent among all age groups should be heard. Its teen-age staff auditions, writes, casts and airs this show for a local sponsor with high school performers drawn from the area of Ohio, Indiana and Michigan served by WOWO.



Sam Gifford, air-parent of Junior Jamboree, runs through script with his teen-age staff.

A professional touch marks original sketches and songs put on by these high school youths.



Midwest teen-age show has uncovered raft of fresh talent. High on big list are (a) torch singer Carol Saunders, (b) chanteuse Renee Bennett, (c) baritone Kenny Kiester, (d) Jane Russey, whose aspiration is opera.



An interesting off-shoot of Junior Jamboree is the teen-age enterprise known as Junior Achievement of America, Inc., which operates under its own charter, rules and dues. The group capitalizes on members' talents by putting on their own shows at local theaters and socials.



date with Judy

Louise "Judy" Erickson often opens her day with a typical teen-age phone conversation — well armed with a bit of nourishment.

Authentic comedy-drama of the trials and troubles of our eternally "misunderstood" teen-agers.

Authenticity is easily among the most desirable and yet the most elusive qualities in radio. The most successful shows on the air inevitably are those programs which prompt the listener to say, "that could happen to me," or words to that effect. In short, the shows most apt to strike a responsive chord with the listeners are those which have the authentic ring of being true to life.

Such a show is *A Date with Judy*. As heroine of the show, blonde, blue-eyed Louise Erickson is really playing herself as well as the fictional Judy Foster. For, like her radio prototype, Louise is a teen-ager whose life follows the mad teen-age pattern of dates, crushes, and battles with her 12-year-old brother. Like Judy, too, Louise has an archdebunker at home in her brother, John, a typical Randolph Foster. Louise joined the cast of *Date* in the summer of 1941, and played the part of Judy's girl friend, Mitzi, until 1943, when she took over the starring role.

Born in Oakland, California, on February 28, 1928, Louise came to Hollywood with her family at the age of eight. She made her radio debut a few years later when she won a part in a radio series entitled *Dramas of Youth*. Although devoid of any formal dramatic training, she next appeared on a succession of Hollywood programs, including *Corliss Archer*, *Cavalcade of America* and *Lux Radio Theater*.



"Louise Erickson who plays 'Judy' is a teen-ager whose life follows the same mad pattern of dates, —

Louise keeps up with her drama studies while her fellow student Marilyn McColl listens in.



Among her accomplishments, Louise ranks high as pet fry-pan jockey of Hollywood epicures.



A familiar scene to parents of teens. Louise and schoolmate Marilyn play a few favorites.





Louise listens closely as former screen star, Helen Mack, producer of "Date", gives her a few pointers.



Seen left to right in this rehearsal moment are Miss Mack, guest Joseph Cotton and a very excited Louise.



A very important day in the life of our hero worshipping teen-ager is engagingly reflected in Louise "Judy" Erickson's face as handsome Joseph Cotton suavely asks our Judy for date.

Dix Davis (Randolph) just can't make out why Louise eats so much—then watches her weight.

— crushes and battles with her 12 year old brother."

Her fan mail is no problem to Louise, who as any teen-age girl, is an avid correspondent.



MEL TORME



Ooooh! The teen-age "wolverines" howl and tear while their harried quarry grins for such is fame . . . but must they tickle too?

"HEIR

TO

FRENZY"



Mel soothes the "savage" first with a song, then straightens his tie, gives autographs.



Gross holds a confab with Mel and Bob Moss



Mel warms up on drums with bit of "jamming."



Walter Gross shows his approval as Mel sings.

TO YOUR 1948 list of promising young showmen, add Mel Torme—dubbed "the velvet fog" by disc jockey Fred Robbins, and the most promising heir to "Frankie's" wayward bobby-sox legacy. In the previous issue, we said something about "the bobby-sox hubbub subsides"—but we spoke hastily. Far from subsiding, the bobby-sox "sound and fury" was simply lying in wait for a new object of its affections. That object seems to be Mel Torme (pronounced "Tormay"), whose every recording is sold out almost before music dealers have time to turn around and ask for more. Chicago-born Torme never studied music in the formal manner, but at 22, has been a professional entertainer for some sixteen years. When Mel was a mere six years on this planet, he was appearing with kid vaudeville shows as a drummer, singer and pianist. At the age of eight, he won a Chicago World's Fair radio acting audition, and for several years was a regular player in Chicago daytime serials.

At 13, Mel wrote his first song, "Lament to Love," which Harry James and Les Brown

recorded. At 17, he left high school to join Chico Marx's orchestra as vocalist, drummer and arranger. Later, he organized a vocal group and appeared in movies, the first of which was "Higher and Higher."

In 1944, Mel enlisted in the Army. After his release, he again formed a recording vocal group, called The Meltones. A short time later, he was asked to make solo sides, which became immediate hits. Since then, his rise has been in the Sinatra tradition.

Now at the top of the heap, Mel remains the unpretentious, likeable youngster who has made a raft of friends, not only among the public, but among people with whom he's worked in show business. In his recent appearances at the Copacabana, Meadowbrook Country Club and New York's Paramount Theatre, famed show-case of the stars, Mel was always accessible by even his most frenzied followers.

They may call him the "Velvet Fog," but when the ceiling lifts Mel Torme will be found a solid showman and a really fine youngster.

Public forum



The Question?

(asked at random across the nation)

"What type of program would you like to see get more air-time?"



Mrs. Marian Connito
Palisades, N. J.
Secretary

"I'd like to hear more and varied musical programs. I go for Frankie's warbling, but also appreciate the type of singing done by John Charles Thomas. I used to be a vocalist myself, but my wise husband made me switch to secretarial work. Too many wolves."



Mike Loyer
Bronx, N. Y.
Overseas veteran

"I go for gags and comedy like Bob Hope dishes out. But how many Hopes are there? Just one, I guess, and that's bad for radio. I think most people like to have their sense of humor sharpened up, and Hope's just the boy who can do it. I certainly wish there were more like him on the air."



Mrs. Jean Nelson
Buffalo, N. Y.
Housewife

"There aren't enough show tunes and memory songs on the air today. I love to listen to cauldades of songs from yesteryear, not that I'm that old. Maybe you can do something to promote it. Radio can win lots of friends with memory tunes."



Sol W. Gold
Oakland, Calif.
Letter carrier

"Give me more mystery and detective stories like the 'Thin Man' and 'Mr. District Attorney.' Also, more music on the heavy side and pop songs like those played by the Raymond Scott show. Know what else? My wife and I always listen to 'Town Hall Meeting of the Air' and Sammy Kaye."



Miss Isabel Nienow
Milwaukee, Wis.
Christmas Card Business

"In my opinion there is a definite need for more good drama and good dance music on the air. I really enjoy both, but could do without much of the clap-trap and soap-box fodder currently being offered. Radio ought to grow up."



Nicholas Soussanin
Pittsburgh, Pa.
Actor-Producer

"First of all, more radio drama, if it's well done. Right now there's plenty of room for improvement. Secondly, more political and news forums and more better equipped news commentators. Keeping the public intelligently informed and entertained are radio's first two important functions."



Miss Mary Scholl
Edgewater, N. J.
Secretary

"I'd like more real life stories and quizzes like 'Information Please.'"



Harry Harris
Hermosa Beach, Calif.
Fight manager

"I'd like to hear far more sports news on the air, particularly of the quiz show variety, where questions are thrown at outstanding sports personalities. You might call the shows sports counterparts of the 'Take It or Leave It' type."



Mrs. Mary Whitehouse
St. Petersburg, Fla.
Housewife

"Maybe a lot will disagree, but I'd like them to sing all the commercials instead of reciting them like speeches. I think this would make advertising, which I realize is necessary, of course, very entertaining. In programs, I'd like more symphonic music."

BOB HOPE:

IN QUEST OF A QUIB



QUEST—"What was that again?" Bob Hope hopefully asks one of his writers who has suggested a gag for use on Hope's NBC comedy program.



QUANDARY — Hope takes second thought and considers the quality of the gag. The NBC wit feels it needs something more and ponders on what is lacking.



QUERY—The NBC comic asks for further suggestions, knowing that a single word can mean the difference between a good and a weak "Bob Hope Show" gag.



Q. E. D.—A missing word supplied—the gag is good! Hope shows appreciation with laughter that will probably be echoed by hit Tuesday night NBC audience.

beautiful AND BRAINY



1 Olga confers with writer Hugh Campbell-Duncan who authored the week's script... but first had to check the mystery story theme with her via the telephone.

Olga Druce is living proof that the arrogant male who talks about women who are "beautiful but dumb" is merely conversing through his over-size hat.



2 At the studio, she first listens attentively to a few special recorded sound effects required by this script as engineer Jim Shannon operates turn-table.

Olga Druce, who edits, produces and directs *House of Mystery* (Seat on the Dial review in November issue) is not only beautiful and brainy, but a whole flock of superlatives. A graduate of Smith College, Olga also studied at several universities abroad and at the famous Max Reinhardt School of Theatre in Germany before the war. Later, she managed to find time, while pursuing a career in the theatre, for extra studies at the New York School for Social Research and the Washington School of Psychiatry. It was during the war, when Miss Druce was co-chairman of the American Theatre Wing Committee for Youth in War-Time, that she turned to writing. She did a series of health talks for use by prominent physicians, for two years wrote the *Baby Institute* for ABC, and was psychological consultant on *This Changing World*—all before coming to *House of Mystery* first as a writer, now as director-producer.

The foregoing might be expected to conjure up a picture of some prim, bespectacled damsel—the despair of eligible, young bachelors and beauty experts alike. Well, it just isn't so. At present, a more sought-after young woman, by the top-hat, tails and two-tickets-on-the-aisle brigade is hard to find.

MORE →



3 Before actual rehearsal begins, she gets together for impromptu conference with John Griggs who plays the starring role of Roger Elliot, *The Mystery Man*.



4 A few more technical details remain to be checked with sound-man Walter Shaber. This script calls for the sound of a rusted gate which they both try out.



Olga and cast prepare for the first full reading around the table in studio. She briefs actress Ann Burr, as the other members of the cast also listen.

Seated on either side of her are actress Cecil Roy and Walter Shaber. With their backs to the camera are John Griggs, Bernard Lenrow and Peter Cappell.



During this reading, she stops the cast from time to time in order to explain some point, or clear up a difficulty in cueing. Then reading is continued.



Ann Burr has a few questions about her role while Cecil Roy, John Griggs and organist Bert Buhrman do some study on script. Peter Cappell scans the news.

spite all the invitations she receives, however, Olga has little time for the social whirl. Most of her week is spent in selecting writers, working with them, checking details in the script, selecting cast, and putting on the week's *House of Mystery* story each Sunday afternoon. As if that isn't enough, she even writes the commercials! And her commercials, just as the program itself, have won her acclaim and awards.

Whatever free time Olga has is spent in listening to other people's work on the air in her constant search for new actors and writers. Incidentally, if you might want to try writing a script for her program, Miss Druce gives these hints: first, drop her a line, briefly outlining the idea or "gimmick." If the idea is good and has not been used on the program before, you will be invited to send in the script. If it can be used, it will be well paid for.

But this was a profile of Olga Druce. The above sneaked in only because Olga herself gets off on these tangents of trying to help others win a measure of success. That's one reason why these cynical fellows, who are so fond of disparaging career women, suddenly find themselves wanting very much to be counted among her friends. The other is obvious—but why not say it? Olga Druce, though brilliant, is also very definitely "whistle bait."



John Griggs gets a final briefing at mike before the dress rehearsal begins. In a moment, now, they will run through complete script as if on the air.

More Brains And Beauty

Indisputably nipping the "beautiful but dumb" adage, this glamour panel of Mutual's "Leave it to the Girls" comprises radio's wittiest and prettiest forum group. They're experts on matters of romance and love.



This is blonde and beautiful Robin Chandler. She knows ALL the answers... and the questions!



Brunette Eloise McElhorne has made more monkeys of men than Darwin or funny man Lew Lehr.



Former screen star Madge Evans makes men guests feel awfully silly... nor do they mind it.



Gorgeous Florence Pritchett makes them take a back seat every time... Just like a lady driver.



Cream of the Jest from Radio's Top Comedy Programs

Male Guest: Why don't women use the old appeal to a man — through his stomach?

Florence Pritchett: Because most men don't have stomachs any more. They just have ulcers.

Edgar Bergen: You don't want to be an illiterate, do you?

Mortimer: I dunno — what are the hours?

Arthur Godfrey: As far as I know, the rolling pin only has two uses — to roll dough, so it will be flat for pies, and to flatten husbands so they can be rolled for dough.

Kay Kyser: Gosh, I don't get to meet many girls like you — after all, I'm just a shy little wallflower.

Girl: You're a shy little wallflower, huh?

Kay: That's me.

Girl: Well, then stop edging over like a rambling rose.

Lena: My boy friend will drive me home in his truck. He works right around the corner in the electric shop.

Fibber McGee: Is he your current boy friend?

Lena: Yes, he's alternating between me and the girl next door.

Doctor's Question: How can I get my young patients to open their mouths so that I can examine their throats?

Dickie Orlan: Well, instead of using throat sticks to hold down their tongues, why don't you try lollipops?

Fred Allen: Well, Mr. Cassidy, how are you tonight?

Ajax Cassidy: Terrible, terrible, terrible. I'm a mass of frustration. I just came from Fogarty, the psychiatrist.

Fred: Did Fogarty analyze you?

Ajax: He said as a boy I fell on an axe, and I grew up with a split personality.

GeGe Pearson: I'll buy the peanuts for us, Clem.

Red Skelton: Nothing makes me madder than to have a woman paying my way.

GeGe: Well, then, are you going to buy the peanuts?

Red: No, but I'm going to get awfully mad.

Archie: Mrs. Nussbaum, you can't marry Finnegan. He's been spoken for.

Mrs. Nussbaum: And who is my rival?

Archie: The Smithsonian Institute.

presenting
WILLIAM GARGAN as ROSS DOLAN in
"I Deal In Crime"

A Radio best Mystery Drama

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.



HEARD ON
ABC
 Saturday
 8:00 pm

WILLIAM GARGAN, star of "I Deal in Crime," was a bona fide 'tec in real life before turning actor. Bill's Dad was one, too. Thus for Gargan, it's a case where the gum shoes fit.

THE CAST

ROSS DOLAN played by William Gargan
 JUSTIN CARTER played by Charles Seel
 NORMA MANNING played by Jo Gilbert
 CORSICA played by Erik Rolf

Local contests will determine fan's favorites

To a large extent, the job of building top-rating programs has been taken over by production centers in Hollywood, Chicago and New York. Yet, every now and then, the big-budget boys in their plushy offices are astounded by the Hooper pulled through some unpretentious local program which is put across by a home-town radio personality (working only with a staff engineer and the material he himself is able to dig up or write.)

There has been a tendency to "sluff off" the efforts of these talented local disc jockeys, sports and women's commentators and farm reporters. RADIO BEST feels that not only should the future stars of nation-wide broadcasting be drawn from the ranks of local personalities, but the importance of local programming must be more fully appreciated. If radio is to regain the intimacy which made the medium great, the work of various local favorites must be treated with as much respect as that of the Kate Smiths, Fred Allens and Bill Sterns.

RADIO BEST is about to launch a national radio listeners' poll to determine, in each city and farm area, the radio public's favorites among local sports-casters, women's commentators, farm reporters and disc jockeys.

A RADIO BEST Local Programs Committee has been formed and is currently staying up nights to work out the details of how this poll can be taken with maximum accuracy and fairness. Local broadcast personalities throughout the country have been informed of this effort to highlight their work and have agreed to cooperate. They themselves will bring listeners the details of how to vote and where to send ballots. So keep tuned to your favorite local personalities and watch future issues of RADIO BEST for further information.

THIS IS MY PET PEEVE!

When you are sitting quietly by your radio, and have it tuned properly for a speaking voice, all of a sudden the music starts up denoting a lapse of time or change of scene. And, when the music starts again—it really starts! One would think the conductor was of the opinion that it had to be loud enough to awaken the listener. There is only one thing to do, and that is to get up and reduce the volume, and then get up again and increase the volume when the play starts again. This is especially true of mystery plays.

C. A. Klady
 Shreveport, La.



1 Ross Dolan receives a hurried phone call at his desk from Justin Carter. "Dolan, I've been framed. I'm in lots of trouble and need your help badly. Wait there for me and I'll be up in twenty minutes to explain."

2 When Carter arrives he asks Dolan to come with him to his garage. On the way he tells Dolan that he had returned from a weekend at his country club when he had a flat and proceeded to change the tire.



3 "I went for my tools," Carter continues as they get to the garage, "opened the back of the car and found Norma Manning, my son's fiancee, tied up, as you see her, dead. They were to be married this Sunday."



4 Dolan's trained eye quickly takes in every detail at the scene. He then examines Norma's wrists and observes, "She was dead more than an hour before these ropes were tied around her wrists, Mr. Carter."



5 Dolan then examines the spare tire and asks Carter, "Who would be jealous of her and want to frame you?" Carter says that Norma received threatening letters from her ex-boy friend, Corsica, the gambler.



7 Corsica smoothly denies all knowledge of the crime and ridicules Dolan's belligerent attitude. "You're barking up the wrong tree, smart guy. I can account for my time. I spent the day at the local movies."



6 Dolan asks Carter to go along with him to pay a call on the notorious gambling house run by Corsica. They bully their way into Corsica's swank office and Dolan asks the gambler for his version of the crime.



8 Dolan nods in agreement and then turns heatedly on Carter. "Carter, you're a bad liar. You killed her! You made one error in planning your perfect crime." What clue gave Dolan the solution? See Page 54

the show goes on...



Dress rehearsal done, Olga and engineer Jim Shannon talk it over. "How did it sound to you?" she asks anxiously. "It was fine," replies Jim. Air Time is now only minutes away.

The hands of the clock move swiftly. With the broadcast only seconds away, Olga lights a cigarette to relieve the tension. Out in the studio, the cast and technicians all stand by.



Olga has just signalled the players that they have been a little too fast in their pace. She stands, tense and ready to throw the next cue. Under her skilled hands the plot thickens.

This is the climax! Olga, in the control room, feels the drama as much as if she herself were out there, acting in it. Her intensity succeeds in drawing out a still better performance.



Olga asks photographer Leonard Halpern, "Are you ready to start shooting? You've been carrying that camera around all afternoon." He confesses to have already taken his "shots."



Jerry Carter has no studio audience to swoon over him but the WTOP secretarial staff gives 'you an idea of Jerry's "difficulty" with gals. Clockwise, starting at bottom, are Jean Eberman, Louise Hardy, Elma Williams, Rita Stearns, Audrea Guthrie and Joan Miller.

Tenor Jerry Carter Captures Nation's Capital



Jerry's success formula: "Sing from the heart." This candid shows he's not kidding.

Most people think of Washington, D. C., as a maze of impersonal government bureaus, offices and stately buildings. But there are one and one-half million humans in the area, and even as you and I they have their likes and dislikes, their beefs and their radio favorites. Thousands of Washingtonians, young and old, are fans of WTOP's tenor star, Jerry Carter. His weekly mail-bag adds up to a figure gratifying both to the station's execs and to Jerry himself. What is his secret of success with the fans? Well, Jerry is one fellow who really puts everything into a song. As Jerry explains, "Almost every song could have come from some part of my life. I just think about the appropriate event while I'm singing."

When he sings "Summertime" Jerry thinks of the first time he sang in public. It was up at a camp in the Adirondacks. Jerry's voice broke in the middle of his solo and his career was almost finished before it started, but a wise counselor finally convinced him that it was simply a case of voice-change.

He really puts his heart into "Pennies From Heaven," which means his wife, Penny, to Jerry. He met her at the same summer camp, but they weren't married until five years later (just before he went overseas to join the famous 101st Airborne Division after his paratroop training.)

But the song that really brings smiles to Jerry's voice is the theme song for Arthur Godfrey's Talent Scouts, "There's No Business Like Show Business." Jerry didn't win on the show last winter, but he did go over big with Arthur. The warm-hearted red head phoned Richard Linkreum, program manager of WTOP and, in a few days, Jerry and Penny were apartment hunting in Washington while Jerry was working on his own 15-minute Monday-through-Saturday show.

Since then he has built up a following in our nation's capitol that has astonished the people whose business seems to be astonishment at the success of sincere and polished performers. Many of his ardent followers are "mahty pritty" as the pictures on this page show. Does Penny mind? No indeed. Jerry believes in his songs . . . and Penny believes in Jerry.

It's a lovely arrangement all around.

ADVICE TO READERS FOR BAD SKIN

Stop Worrying Now About Pimples, Blackheads
And Other Externally Caused Skin Troubles
JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars whom you admire, as well as the beautiful models who have lovely, soft white skin, were all born just like you with a lovely smooth skin?

The truth is that many girls and women do not give their skin a chance to show off the natural beauty that lies hidden underneath those externally caused pimples, blackheads and irritations. For almost anyone can have the natural, normal complexion which is in itself beauty. All you have to do is follow a few amazingly simple rules.

Many women shut themselves out of the thrills of life — dates, romance, popularity, social and business success — only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—take my word for it! — no matter how discouraged you may be this very minute about those externally caused skin miseries.

Medical science gives us the truth about a lovely skin. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time cause the pores to become larger and more susceptible to dirt particles, dust and infection. These open pores begin to form blackheads which become in-

fectured and bring you the humiliation of pimples, blackheads or other blemishes. When you neglect your skin by not giving it the necessary care, you leave yourself wide open to externally caused skin miseries. Yet proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly, unbeautiful skin that makes you want to hide your face.



A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the double treatment it needs and watch those skin blemishes go away.

The double Viderm treatment is a formula prescribed by a skin doctor with amazing success, and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an antiseptic upon your pores. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too — *in fact, your money will be refunded*



if it doesn't. Use it for only ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clear, smooth complexion may come true in ten days or less.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Incidentally, while your two jars and the doctor's directions are on their way to you, be sure to wash your face as often as necessary. First use warm water, then cleanse with water as cold as you can stand it, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully. Then go right to it and let these two fine formulas help your dreams of a beautiful skin come true.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 318 New York 2, N. Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it! — the treatment must work for you, or it doesn't cost you a cent. Advertisement



CLASSROOM for MILLIONS

NBC
UNIVERSITY
OF THE AIR



Homer Heck, director-World's Great Novels, briefs Eleanor Engle, Arthur Peterson and Kay Campbell.

TO MANY people, higher learning means a long, complicated process, including registering for courses, payment of tuition and dreary attendance at long-winded, esoteric lectures; but to those who have discovered the NBC UNIVERSITY OF THE AIR during the past five years or so, it means no such thing. You need go no further than your favorite armchair, and flick the switch of your radio for much of the instruction generally considered as part of a college education. And not only is it all far from dreary, but millions of people listen just for the sake of interest and entertainment. Of course, this University gives no degrees, not by itself, anyway, but it certainly imparts knowledge in an organized, progressive fashion.

The NBC University of the Air was the first attempt in American network radio to provide systematic instruction in a carefully balanced variety of subjects, supplementing present classroom instruction at schools and colleges throughout the land. As a result, many important educational institutions require their students to use these programs as part of their studies in various fields. Independent study and discussion groups are basing their activities upon the series, in addition to schools and colleges which have

developed courses around the "University"—granting credits toward a degree just as in any accepted course.

A still more formal aspect of education is carried on by NBC in cooperation with big universities to give instruction by radio. NBC organized the first of its summer radio institutes in conjunction with Northwestern University back in 1942. The following year, two institutes were inaugurated on the west coast in cooperation with Stanford University and the University of California. Then in the fall of 1943, Columbia University and NBC established a School of Radio as a part of Columbia Extension services, which has continued with great success up to the present, and is recognized as one of the biggest factors for the betterment of radio as a whole.

This does not mean that the University of the Air is suited only for people who want to pursue serious study. On the contrary. All the broadcasts are presented in such a way as to provide fine entertainment in addition to information, and the listener response to many of the programs is a good indication of its surprising popularity. That education has wide appeal as presented by the "university" is best demonstrated by the fact that OUR FOREIGN POLICY, one of the present series,

has often hit a 6 or 6.5 Hooper rating, while one broadcast reached as high as 8—all of which compares quite favorably with so-called "entertainment" programs, not only on NBC, but on other networks.

The University of the Air is not content with broadcasting good educational programs, but follows through on additional services. In the field of home economics, for example, the series HOME IS WHAT YOU MAKE IT offers individual handbooks for background reading in six different classifications: Homemaking General, Housing, Food, Clothing, Children, and The Family, which are sent free to listeners upon request. Most of the other fields covered by the "University" also offer at least one handbook.

In only a little more than five years, the University of the Air has produced more than twenty-five different series of broadcasts. An example is the weekly music period which has run through highly diversified cycles such as: MUSIC OF THE WORLD, FOLKWAYS IN MUSIC, MUSIC AT WAR, STORY OF MUSIC, and others including the current CONCERT OF NATIONS.

The NBC University of the Air started back in July 1942 with a series of historical programs titled LANDS OF THE FREE.



Rehearsal session for each episode of *World's Great Novels* begins in typical radio-drama style with first reading around conference table.



Ruth Rau finds something amusing to share with Charles Egelston, Rita Ascot.

Jean Mowry, NBC ingenue manages to be comfortable while busily making notes on her copy of script.

Later in the year, it launched *MUSIC OF THE NEW WORLD*. The following year, the "University" moved on into political and economic affairs with the series *FOR THIS WE FIGHT*, written and directed by Arch Oboler. And in 1944, the rounded structure of five weekly broadcasts was completed by adding the fields of literature and home economics. *THE AMERICAN STORY* by Archibald McLeish, one of America's great poets, was presented in the literature category, to be succeeded by the *WORLD'S GREAT NOVELS*, which continues today with increasing popularity.

At present, the UNIVERSITY OF THE AIR consists of these five series:

OUR FOREIGN POLICY (Sun. 4:30-5:00 PM, EST) a forum program from Washington, D. C. with leading statesmen as debators; moderator is Sterling Fisher, who is also director of the University of the Air.

YOUR UNITED NATIONS (Wed. 11:30-Midnight, EST) dramatizing problems connected with U.N. with Andrew Cordier and guest speakers.

CONCERT OF NATIONS (Thurs. 11:30-Midnight, EST) presents music of various nations played by American and Canadian orchestras.

WORLD'S GREAT NOVELS (Fri. 11:30-Midnight, EST) offers detailed dramatizations of fine literature, adapted by top writers and actors.

HOME IS WHAT YOU MAKE IT (Sat. 11:00-11:30 AM, EST; 4:30-5:00 PM in New York only) concerns various aspects of home and the family, dramatized with narration by Ben Grauer, and directed by Jane Tiffany Wagner, NBC Home Economics head.

So, if you'd like to go to school or college at home, for free, sharpen your pencils and get out your notebook—or perhaps you'd rather just find a comfortable chair and tune in purely for enjoyment.

Arm Chair College Brings Literature Into the Home



Arthur Peterson and Jane Brooksmith go over roles before full rehearsal.



Vivacious Geraldine Kay (right) reads a particularly dramatic scene with Hilda Graham. Below: Kay Campbell enters into her role with enthusiasm while Charles Egelston studies his lines.



Top character actors all; Ken Nordine, Sherman Marks and Everett Clarke appear frequently on the *World's Great Novels*.



KEN CARPENTER



KEN ROBERTS



DAVID ROSS

THESE ARE SOME OF THE NATION'S TOP



MILTON CROSS

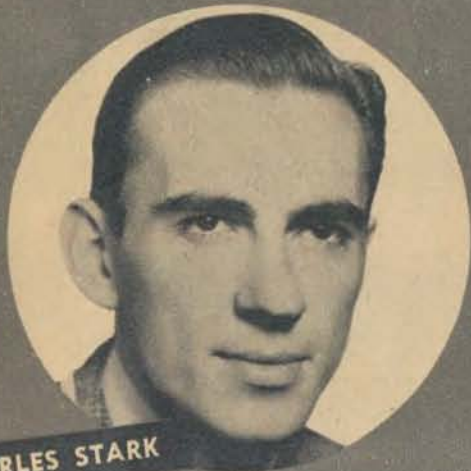


HARLOW WILCOX



DON WILSON

NETWORK ANNOUNCERS



CHARLES STARK



HARRY VON ZELL

Gift O'Gab



Who's the key man on any broadcast?

WELL . . . the question depends upon where you sit. The folks at home, listening to their radios are most concerned with the star—the fellow or gal who keeps them amused, or interested. To the star, it may be a writer, a straight man, or (what a delightful love affair) himself. To the network it's possibly the director. But to the sponsor, the man who pays for your ticket to fine entertainment it's—you guessed it—the announcer.

In many cases, the man with the "gift o' gab" is chosen with even more care than the star. There are plenty of cases on the record in which the same announcer has worked year after year for a sponsor, though each season

saw a different star or featured performer. If any one class of radio people could be called most important to the sponsor, it would undoubtedly be the fellow who steps up for "a word about the product."

In the early days of radio, the announcer was of primary importance in almost every way. He was a sort of catch-all for any job that had to be done, from writing script to showing visitors around. In many cases, this is still true of small stations, while even the large independents and affiliated stations hire their staff announcers for much more than just a smooth voice.

At a small station, even today, the an-

So You Want To Be An Announcer

by Ben Grauer



Radio today isn't what it was 16 years ago when I first stepped up to a microphone. In those days the only things a station needed were a piano, a transmitter, and an announcer. The announcer did everything from sweeping the floor to actually splicing into a mike.

Today the very word "announcer" has an entirely different meaning than it did a decade ago. The network announcer no longer does everything. Today his main task is to keep the air moving—give station breaks, deliver commercial messages, and such. Men previously classified as "announcers" may now be classified by their specialty. You're either a sportscaster, an emcee, a disk jockey, or something else specialized. Formerly an "announcer" could be

Continued on Page 57

nouncer also often finds himself with the entire responsibility of operations on his shoulders. Any one of the men shown on this page can remember times when they were alone with only an engineer on a Sunday evening, or late at night. Everything seemed smooth sailing until it suddenly developed that a "remote" pick-up has not checked back with only about two minutes to air time, or the transmitter telephoned with the information that something was wrong and the station was not on the air, or the six o'clock record program was at hand, but someone neglected to assemble the needed records, or a script had been lost, or any one of a hundred things may have hap-

pened to precipitate an emergency. At such a time it is entirely up to the announcer to meet the crisis.

As a staff announcer you must expect these emergencies because they come up daily in every station in this country that does not subsist entirely upon network programs. It's your job to jump into the breach with something to bring your station back on the air, or keep it broadcasting. You may dash into the record library, if there's time, and hastily assemble a program. Sometimes there isn't even time to plan that much, and the annals of radio are replete with stories about announcers who have simply gone on without a script and ad-libbed for fifteen minutes or more—a far from easy thing to do. You sit before the mike, talking to kill time while wondering just what to talk about. Maybe, you stall for a moment, and the seconds tick by as you watch the inexorable clock in doomed fascination, while your tongue grows thick and dry, and it seems as if you'll never be able to speak another intelligent word for the rest of your life. The hackles at the back of your neck begin to lift and it seems as if, any moment, the entire top of your head is going to float right up into the air and pull the rest of your body with it. If you have what it takes to be a real announcer, you get a grip on yourself and manage to conquer this feeling, because, if it goes much further, you'll find yourself entirely dumb-struck — just a silent mass of quivering jelly before a microphone that suddenly seems as menacing as the atomic bomb.

As a member of staff at a small station, you also learn to re-write commercials and the continuity scripts themselves. It is surprising to find how many high-priced commercial and continuity writers give the announcer unreadable material.

Other jobs which often fall to the lot of the staff announcer on a small station are assembling disc-jockey programs, directing local dramatic shows and interviewing celebrated visitors. When the local grammar school chorus comes up for a broadcast it's the announcer's job to keep the kiddies from contributing unrehearsed noises to the broadcast. He works with the engineer in keeping guest speakers from crowding the microphone, wildly clutching the delicate instrument, or trying to make themselves heard from the other side of the studio.

After a while, you learn to handle any situation or emergency. Nothing surprises you, and every crisis, no matter how unexpected or outlandish, becomes almost a matter of routine. You find yourself equal to problems on a split-second's notice — then you are ready for "big-time" radio. All that remains is the "break" — a local program that is carried by the network, the visit of a network official or anything else which

Continued on Page 64

so you want to get into radio

The gateways to stardom are high, wide and varied in this greatest of all talent fields. There are no set rules for admission. You can profit most from the brief biographies of those who have travelled the road to radio fame.



HELEN MALONE of NBC's *Curtain Time*, got her start in radio doing three things at one time. When Helen was a high school student in Chicago, she decided she wanted to be an actress—no unusual decision for a teen-age girl—but little Miss Malone did something about it. While at school, she also enrolled for a course in dramatics, and to pay for the course, took on a full-time job as a secretary. The question naturally arises, "what did she do for sleep," but our Chicago correspondent, who likes to pose problems—but hates to come up with the answers, wired back some even more surprising information. Helen, with what were apparently three full-time jobs, still had too much leisure. She spent her week-ends acting with suburban Little Theatre groups. Helen reaped her reward. No, it wasn't a nervous breakdown—but a part on a radio show, and then another. Now that she is a full-time radio actress, she has begun to slow down a little—and high time, too. In place of schools and business jobs, she spends an hour daily practicing, makes speeches for the establishment of a repertory theatre in Chicago, studies etymology and stage designing and still finds time to play golf and tennis, ride, swim and collect rare china. We've given up wiring our Chicago man. We asked a doctor friend about it. He shrugged. "High metabolism," he said.

JACKIE KELK, emcee of CBS' *Continental Celebrity Club* and Homer of *Aldriches* at twenty-four, has already spent over half that time, fourteen years, as a professional actor—twelve of them before network microphones, coming to radio via Broadway and Hollywood. At the tender age of nine, Jackie was already drawing rave notices from critics in a Broadway production. His next stop was Hollywood,



where he appeared in *Born To Be Bad* with Loretta Young and Cary Grant. Then once again he returned to Broadway for a featured role in *Jubilee*. Later Jackie traded the Proscenium arch for the Kilocycle spectrum. His introduction to network audiences came when he had to stand on a box to reach the mike for his part of "Irving," Fannie Brice's son in *The Cohens*. Since then, he's run up an enviable record of featured parts. Jackie has been a child stooge with such stars as Eddie Cantor, Burns and Allen, Bert Lahr, Jack Benny, Walter O'Keefe, Fred Allen and Ethel Merman. He was the original Terry in *Terry and the Pirates*, and Jimmie in the *Superman* series. More than five years ago, the part of "Homer" in the *Aldrich Family* was open for business. Jackie auditioned with over a hundred other applicants, got the part, and established himself solidly both in the affections of listeners and among the preferred accounts of the United States Bureau of Internal Revenue.



GEORGIA GIBBS, born Fredda Gibson in Worcester, Mass., made her radio debut at the tender age of thirteen in a singing role on a local broadcast. Somewhat later, Fredda, as a High School student, began singing with bands and recording. Richard Himber heard one of her recordings and immediately hired her for his radio show. At last, Fredda seemed well on her way to stardom. As time passed, and stardom failed to materialize, she took stock of herself and came to the conclusion that she was too "longhair." Strange as it may appear, Fredda's chief trouble was "too perfect pitch" . . . something strictly for Toscanini, but not colorful enough for the devotees of popular music. Fredda took drastic measures. She changed her name, hair style, clothes and song style to be strictly hep. She was soon making recordings with Artie Shaw and his band. This time "her nibs, Miss Gibbs" was really on her way.

Georgia, having learned the value of showmanship, now carries out the "Her Nibs" motif in costume jewelry, on her belts and wherever monogramming is possible on clothes and accessories—she even puts it on the furniture!



Kate Smith ADVISES

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

Q Recently on your "Kate Smith Speaks" program I heard you remark that there ought to be a "Grandmothers Day" as well as a "Mothers Day." Why? Grandmothers are mothers, too. They receive just as many gifts and honors as other mothers on Mothers Day.

a I wish it were true that Grandmothers aren't neglected on Mothers Day. My observation has been, however, that mostly the young mothers are honored on Mothers Day, while the older mothers, grandmothers, are generally overlooked, due to the fact that their sons and daughters are so very occupied with their own youngsters and business problems. There comes to my mind a lovely old lady I knew years ago who had eight children, and lived to see many grandchildren and great grandchildren grow up around her. Never was there a more devoted parent and grandparent. Her love and sacrifice knew no bounds. Yet, as she grew old and feeble her own children grew to regard her as a burden. Someone had to watch over her and be with her all the time, and her children lost patience with her. Her children weren't hard-hearted, but it wasn't until after she had departed that they remembered the good things about her.

For this and other reasons I believe there should be a designated day in each year to pay tribute to grandmothers—to make her feel she is "the one"—a day on which to shower her with attention and love. It is with great pride, therefore, that I am able to report I have accepted official sponsorship by the National Grandmothers Club of a campaign to have the Congress of the United States pass legislation designating a day in each year as "Grandmothers Day."

Q Recently I decided to drop in for a chat with my son's school teacher and was horrified to see his classroom was so overcrowded that it was impossible to walk from one part of the classroom to another. Isn't there something that can be done about this?

a The answer is that much more attention by parents must be focused on the present-day school crisis. A recent survey disclosed that hundreds of thousands of teachers are quitting their jobs because they are underpaid, and there is a frightening decline in the number of qualified young men and women who are studying to be teachers. As a result, classrooms are overcrowded and pupils are often pretty neglected. There are 26,000,000 children in schools in the United States, and another 2,000,000 who should be in school but aren't. Much damage is being done these children as a result of the teacher shortage, overcrowded classrooms, and inferior facilities in many schools. Many teachers are trying gamely to carry on against disheartening odds, made even heavier by the fact that the public doesn't seem to be interested.

Every American can help by taking an active interest in educational conditions in his community; by honoring the teaching profession; and by getting acquainted with his children's teachers. By all means, join and work with your local Parent-Teacher group.

Q I'm a teen-ager, who thoroughly resents many of the degrading things that have been said about people my age during the past number of years. Are you among those who regards "bobbysoxers" as juvenile delinquents, crazy, and gangsters?

a No, honey, definitely not! My experience with young men and women has been that they are intelligent and seek constructive criticism on how to be better citizens. Teen-agers frequently write me for advice on how to choose a career, how to get a job, and how to hold on to it.

On that subject, I'd like to put in my own "two cents worth" right now. I'm no expert on the subject, but I think teen-agers are too worried about the difficulties they will face in later life, and have not considered fully the brighter side. America is still the land of great opportunity, where knowledge and skill are rewarded. We all have within us the ability to achieve success. We can be what we want to be if we have sufficient energy, determination and imagination. Life is only as difficult as we make it, not as difficult as we may think it is. We must always retain our self-respect and independence, strive for social approval, and never sacrifice our honesty merely for the sake of making money. Success will come your way if you work for it. And the harder you work, the happier you will be at it.

Q I have read that you collect antiques. Since you are supposed to be a very practical woman, will you tell me why you collect antiques when, by their very nature, they are useless?

a Why do many people insist that all possessions must be useful! Can it be that our world has become so materialistic that sentiment no longer has its place? A rose that climbs over a trellis is not useful, but it spills color and fragrance and brings joy to the eyes and nose. As for myself, since I was a little girl I've treasured small things that had no "value" whatsoever, but attracted me either by their size, color, or shape. I think that it's "good for what ails us" to treat ourselves occasionally to some little extravagance that happens to strike our fancy. It lifts the spirit and brings a degree of happiness into our hearts. Anything that does that certainly isn't altogether "useless."

Letters should be addressed to Miss Kate Smith, RADIO BEST, 452 Fifth Avenue, New York City 18, N. Y. Only signed letters will be considered for publication.



COMING ATTRactions of RADIO BEST feature stories

★ CRITICS ARE NOT RADIO ACTORS

A famous radio actor takes issue with the popular trend of radio critics who have joined the casts of many local and network programs. Should this policy be adopted by the legitimate theatre, he says, producers will make certain that every leading critic gets a part in each new show.

★ STARS "LOVE" SPONSOR BUT NOT MR. HOOPER

Radio's big names, commenting for publication, speak sweetly about sponsor, network and agency interference. But off the record—wow! On the matter of program ratings they're ready to blow their tops anytime! The author of this piece comes up with many surprises.

★ RADIO'S RESPONSIBILITY TO EXPERT OPINIONS

Before launching its "Listener's Public Opinion Poll," RADIO BEST has invited ten leading experts to voice their opinions on "Radio's Responsibility." And they pull no punches!

★ JIM BACKUS—RADIO'S NEWEST COMEDY STAR

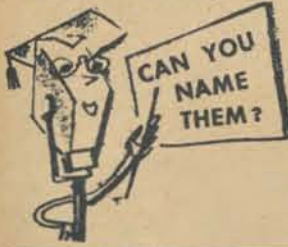
You know him as "Hubert Updyke, III, richest man in the world," and you've heard him in more than 6000 broadcasts. Now



he's the star of a brand new comedy show. And he does it the hard way; no battery of gag writers, no 60 piece orchestra, no guest stars.

ALSO: SUCH REGULAR FEATURES AS SEAT-ON-THE-DIAL, KATE SMITH ADVISES, CARTOONS BY ZIB, BEST LISTENING LOG, QUIZ ON KIDS, MICROFUN AND 15 OTHER DEPARTMENTS.

Quiz on Kids



A diverting and informative "little" quiz contest presenting nostalgic snapshots from the picture albums of the stars. With the help of the accompanying thumbnail sketches, see if you can name them. For the answers to "Quiz on Kids" turn to page 64.



← CAN YOU NAME HIM?

This wide-eyed youngster, then ten months old, is now one of our best special events reporters and announcers. He had visions of a stage career at eight, but landed a network announcing job fresh out of college. He's the "lotions of love" voice on Winchell's show.

CAN YOU NAME HIM? →

Look closely and you'll see this famous band leader hasn't changed much since the age of seven. Think of a musical aggregation sprinkled liberally with family talent and you'll have the answer. The maestro, by the way, has a weakness for speedboats.



← CAN YOU NAME HIM?

He's not a Sinatra or Crosby, but his voice has won as many admirers as his skill with a baton. RADIO BEST has tagged him the "air's affable baritone" (see last issue). In case you're still at sea, he's heard on his own network show Saturday nights.



SPONSOR'S BOOTH



John Sarvata

radio stars have such interesting faces

Give Orson Welles enough rope. . . .



Fanny Brice looking "Brat-ish."



Fred Allen makes like a Vice-Pres.



Alan Young after script conference.



George Burns sees new fashions.



Did Bob Burns swallow bazooka?



Senator Ford thinks of "sad" gag.



Judy Canova going "longhair."



Jack Carson . . . tongue-in-cheek.



Mel Blanc in a pensive mood.





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.

For Outstanding Performance

Jack Paar Joins Select Circle of Radio's Top Comic Stars

While others were making their occasional sorties along the battle fronts entertaining our boys, there was one little fellow perched out in the Pacific area in a regular G.I. uniform laying down a front line barrage of gags on a regular G.I. paycheck. The pay wasn't good, but the jokes were, because this fellow got himself a big following among the boys who talked about him all the way back. A standard gag in Private Jack Paar's repertoire at that time was that he "operated so far back of the front lines in the Pacific, if I had gone back any further, the Nazis would have gotten me." Gag number two was—"The only battle star I got was for being booed at Bougainville."

Conditions have changed pretty strikingly for this leveller of brass hats and all other phony social conventions, now on his own on the Jack Paar Show (ABC—Wed. 9:30 P.M.). He's proven himself definitely front line material on the broadcasting front and he's had his battle star pinned on him by the listening public who agree that he did a great job filling the capacious boots of Jack Benny during his summer absence from the wave lengths. Everybody has his own ideas on what makes a great comedian. Add all these ideas up and you come up with the same answer: Personality, a warm, human quality that ingratiates one with his audience whether the gags are good or bad. Jack Paar has that quality in spades. He also has the script, too, for which he takes a lot of the responsibility a la Fred Allen. You don't have to be a blockbuster to join the company of radio's rare comedy greats, but you've got to have something on the ball besides good luck. Jack Paar has done it and that's a pretty good reason for handing this new creator of laughs the RADIO BEST Silver Mike for Outstanding Performance.

Jack Paar, ABC comic star, receives Silver Mike from Radio Best's Hollywood correspondent Favius Friedman



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



RADIO BEST will let the fans decide . . . so name your candidates now for the "glamor disc jockey" stakes to be held later this year.

The sphere of disc jockeying used to be strictly a man's world, but during the war, the fair sex moved in and it looks like they'll stay—even into television because most of them are worth seeing as well as hearing. Until television reaches as many homes as radio, RADIO BEST intends to give you the benefit of these gals' eye-appeal. Each month your favorite radio magazine features a likely candidate for the "Miss Most Glamorous Disc Jockey" title.

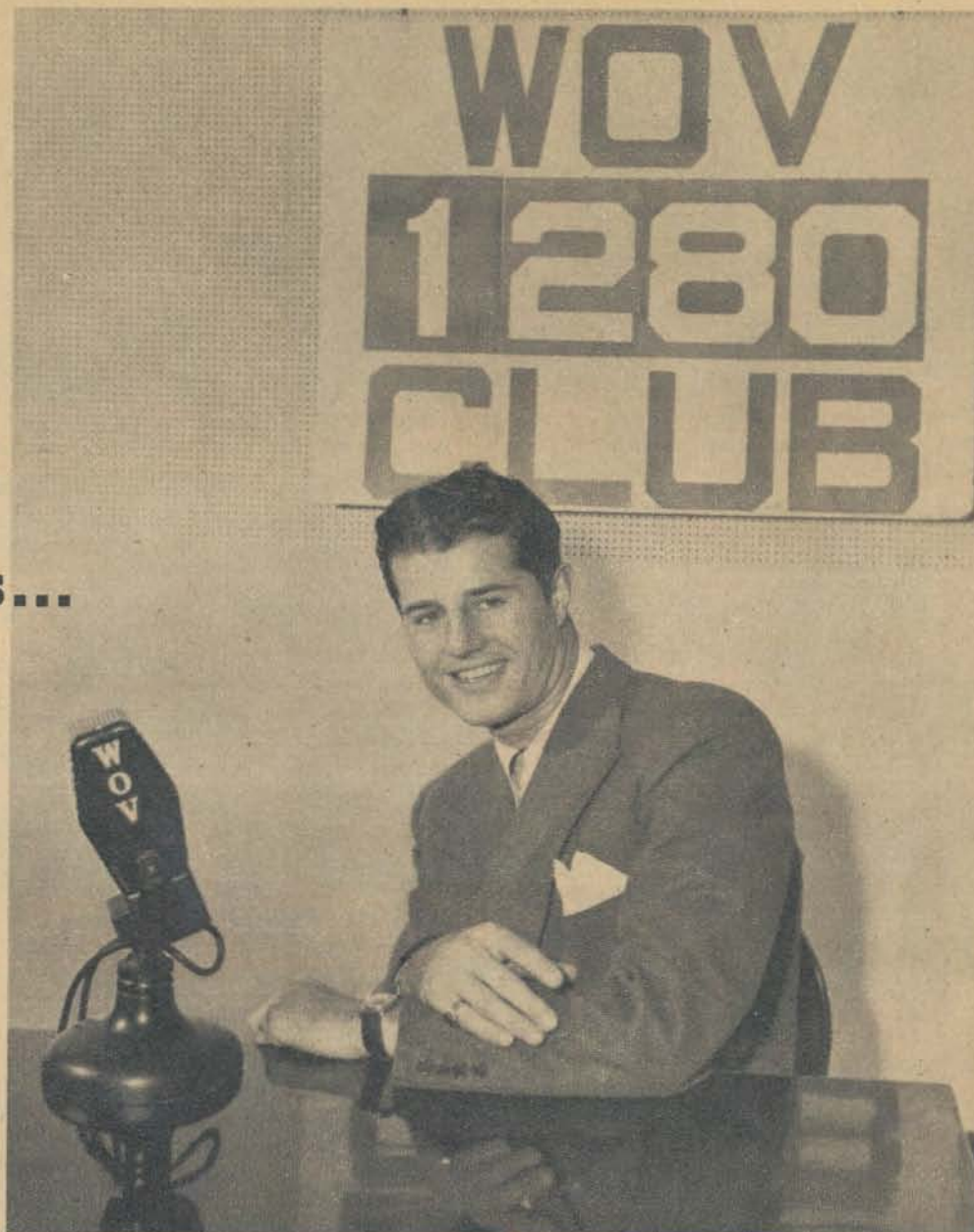
ROSALIE ALLEN This month's candidate for an eyeful little earful is heard nightly in the Prairie Stars program over station WOV in New York. Rosalie sounds as good to her listeners as she looks. She talks in a soft, intimate and gay little voice, sings to the accompaniment of that huge guitar and yodels in championship fashion (in fact, she's the United States' champ gal yodeler).

Blue-eyed, golden-haired and five feet two, Rosalie Allen has been singing and yodeling since she was pint-high. She came to WOV three years ago and since has built her audience into one of the largest and most loyal in the metropolitan area. In addition to being the "Hillbilly disc-jockey" she has scored successfully in television and recordings (RCA goes around humming The Lone Prairiee with a smile of satisfaction at having signed this lovely, little cowgirl exclusively for a second year but they can hardly be heard for the whistle-calls of male fans when they see her).

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!

**your
professor
of
thermodynamics...**

Fred Robbins



Hep-wise Professor of Thermodynamics wants YOU to join his thousands of listeners to the 1280 CLUB. You'll find Fred at 1280 on your dial, Station WOV, New York, every Monday through Saturday, 6:30 to 9:00 P.M.

Don't miss WOV'S 1280 CLUB swing-jazz musical treat featuring a special event every night between 8:00 and 9:00 P.M. Here's the line-up:

Here's the line-up

Remember, It's WOV, 1280 on your dial, Monday through Saturday, 6:30 to 9:00 P.M. — Special feature between 8:00 and 9:00 P.M. on WOV's 1280 Club, conducted by Fred Robbins — your Dial Doctor of Jazz.

WOV
NEW YORK

Monday

Blue Monday—featuring famed blues records of proven popularity.

Wednesday

Diggin' the Boogie — Your favorite boogie-woogie records of the week.

Friday

Guest In The Nest — Fred interviews a famous guest personality. A big star every week.

Tuesday

Collector's Corner — Fred's listeners play their own records and swap opinions on various orchestras, vocalists and melodies.

Thursday

Intime and On The Beam — Your favorite male and female vocalists.

Saturday

Request In The Nest — An all-request show. Fred will be glad to have you send him a telegram requesting your favorite piece.

FILL YOUR NIGHTS WITH MUSIC
TUNE IN WOV — 1280 ON YOUR DIAL



Queen For A Day

Name it and you can get it here, even to trimming emcee Jack Bailey to size.



Better Half

The pup (left) shows disdain of "most henpecked husband" gift-prize winner.



Grand Slam

He brought along pet rabbit to impress emcee Irene Beasley (and carry gifts?).



Quiz Kids

No dough for Fred Allen who was caught with script on the cuff.



Heart's Desire

Ben Alexander asks a contestant what's her greatest wish—and it can be had.



On your mark...



Take It Or Leave It

Could Garry Moore be passing on a few hints on how to spend her \$64?



Honeymoon In New York

Ed Herlihy (giving away a washer) is a mighty good guy for newlyweds to meet.



Double Or Nothing

Walter O'Keefe entertains his contestants. One "took" \$800.



Truth Or Consequences

Who wouldn't be foolish for what Ralph Edwards pays? Highest so far \$18,000.



House Party

Art Linkletter has a way with kids and his prizes have a way with the adults.



Ready, go...

Hurry... hurry... hurry Men and women wanted to carry away washing machines, baskets of crisp greenbacks, gold watches, refrigerators, etc. Apply nearest QUIZ SHOW!



getting weary...



...and congratulations to our contestants for their unusual good luck tonight.

Just about a century ago, Americans with a yen for quick, though uncertain, wealth, hitched up a brace of oxen to an old Conestoga wagon and pointed the bovine noses west. Amid the cries of drivers, the sound of plodding hoofs and the occasional terrifying screams of attacking Indians, the stout-hearted set out for new opportunities and the bright gold of '49. In this atomic age, just ninety-nine years closer to the millenium, venture-some Americans are again making the trek to radio stations in New York, Chicago and Hollywood, to the accompaniment of just as much hullabaloo and racket as the wide-eyed quest of the "forty-niners." Several times a day, you can tune your receiver to one of these treasure-trove programs for a 1948 version of the frenzy of 1849—screams of laughter from the studio audience, the stamping and clumping of "high-spirited" quiz-master or M.C. and the cries of anguish coming from contestants who didn't quite make the grade despite all the quizzer's broad hints.

You can come to one of these broadcasts (at any of four networks) empty-handed, or a reasonable facsimile thereof, do a bit of prospecting before the microphone, and return victoriously to your home-town laden with cash, merchandise and all sorts of valuable stuff—sometimes including bits of broadcast equipment—if nobody stopped you. It is indeed the golden opportunity of this era, and there are quiz and audience participation programs to suit the most demanding tastes. From the good humored ribbing of Garry Moore's TAKE IT OR LEAVE IT, the zany horseplay of Ralph Edwards' TRUTH OR CONSEQUENCE, the somewhat primitive "gimmicks" of Art Linkletter's PEOPLE ARE FUNNY, and to the Midas atmosphere of Bert Parks' BREAK THE BANK—there is much lucre to be mined.



Professor Quiz

This time the "Prof" collects—a few tokens from Maine's Governor Hildreth.



Break The Bank

Bert Parks played along with the gag when a contestant burst into song. In more serious mood he gave another over \$7,000.



oh, boy, what a target!

but still in the swim...

Anyone can get into this "Gold Rush of '48." To stake out your claim, just write for tickets about a month in advance of your planned visit to one of the big radio production centers. Address all requests for tickets to the particular network in whose show you'd like to participate, listing your number one, two and three preferences. Once you get into the studio, it's up to lady luck.

With Pani Adams as decoy it's hard to hit target.



People Are Funny

Linkletter lets hubby get earful as wife sits on Sonny Tufts' lap.

Radio
best

FASHION

BROADCAST



Television ingénue Evelyn Peterson clothes herself for a swim in today's fashion pond.

It is a long way—both in miles and thought—from San Antonio, Texas to New York City.

"You never realize how far it is," drawled pretty Evelyn Peterson, "until you get in New York and start to find a career."

And that is exactly what Evelyn is doing. She is building herself a career in television. Brown-haired, laughing-eyed, twenty-year-old Evelyn left San Antonio with her mother a year ago, and now she is one of NBC's up and coming young television actresses.

When questioned about her difficulties when she first came to the city, "Evie" (she likes to be called that because it "sounds like home") said she soon learned that you have to have courage, perseverance, a bank roll to fall back on, and the right wardrobe.

"That's where I was all mixed up," she laughed. "It took me about three days to learn that the right clothes count a lot when you are hunting a job. Then it took me another three days to realize that most of my Texas clothes were all wrong for the city."

But being a smart young lady Evie decided to do something about her clothes problem. She allotted part of her precious savings (\$175) for a clothing budget and then sought the expert advice of a Peck and Peck stylist as to what to buy.

A suit, a slim, smooth uncluttered gray one, was her first purchase. Since it had to last a long time, she bought a good one in a hard surfaced fabric for \$60.

"I wanted to buy a lot of silly things," she confessed, "but the stylist kept pointing out that I must buy things that could be combined with the clothes I already had."

Her biggest purchase was a long, forest green great coat (this was the most expensive item, it cost \$75) that could be worn over everything—suits, dresses and evening clothes.

The next thing was an inexpensive date dress in electric blue and black. This frock cost \$15 and is simple enough to wear to a television show and then out to supper.

"The outfit I really like the most," said Evie, "is the full black velveteen skirt (\$16) and white frilly blouse (\$10). The reason I like it best is because I feel so dignified in it. Blouses with frills on the cuffs always make me feel like a great lady."

MORE ➡➡➡

A town suit is the first thing Evelyn bought when she came to New York to start looking for a job in television. The one she chose was a gray, classic line design which, with the addition of accessories, can be made to look either dressy or casual. Here she dresses it up with an off-the-face felt and brown bag, shoes and gloves.



It takes careful planning to combine an old with a new wardrobe. But Evelyn's budget requires that she do just that. Here she is shown wearing the skirt of her town suit with a long sleeved sweater, patent belt and a Jane Halliday bag. The same skirt she wears with crisp white blouses and long sleeved dark blouses to give variety to her clothes.

Flexibility is the essential of any working girl's wardrobe and that is why Evelyn Peterson chose this velveteen skirt in black and long-sleeved white blouse for dinner and theater dates. Both the skirt and blouse can be combined with other things to give a limited wardrobe greater variety.



Limited budgets don't allow much for glamour clothes, so pert and pretty Evelyn wears a black strapless gown that she had her last year in high school. It does double duty because she poses in it for publicity pictures as well as wearing it on her infrequent night club dates.



There's a touch of Texas in this gal, and cowboy boots, levis and a plaid shirt are as much a part of Evelyn's wardrobe as her suits. She brought this outfit with her from San Antonio and wears it every chance she gets.

In direct contrast to Evie's dignified white blouse are her rough-and-ready cowboy boots, levis and plaid shirt that she brought from San Antonio.

"Sometimes when things go wrong," she twinkled, "I put my boots on and clomp around the apartment for a while. You'd be surprised how straight I can think when I've got those boots on."

Continued on Next Page →



TED MALONE IN LEISURE HOME KITCHEN.

PROPER SETTINGS ADD TO PROGRAM'S POPULARITY

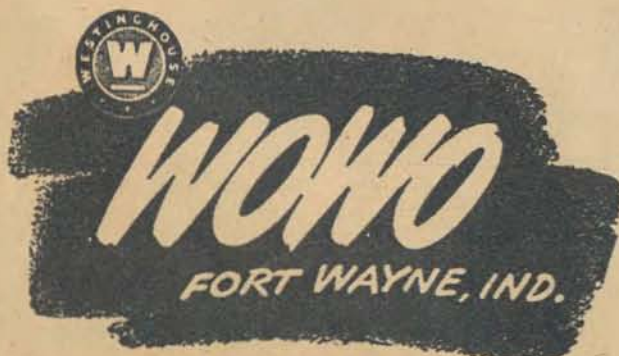
The WOWO Modern Home Forum is broadcast every day from the Leisure Electric Home in Fort Wayne where an audience of 120 to 150 can see and hear Jane Weston. Parties are scheduled way into 1948.

The famous WOWO Hoosier Hop broadcasts its Saturday shows from Buck Lake Ranch — an 80 acre entertainment center built especially for the summer headquarters of the Hop.



WOWO goes to the county fairs — goes to the State Fair — broadcasts its Junior Town Meeting from local and area high schools, airs college football games from midwest stadiums and high school basketball tournaments from the state capital.

Armchair enthusiasts get a real thrill out of these on-the-spot broadcasts — another reason why WOWO is First in Listeners in the Mid-West.



1190 KC
REPRESENTED NATIONALLY BY NBC SPOT SALES

FASHION BROADCAST continued

Date time for brown-haired Evelyn means wearing a frock that can go straight from a rehearsal to cocktails and dinner. For her party time, she wears an electric blue dress with a black top and cummerbund sash which can be worn in a variety of ways.



The biggest part of Evelyn's clothes budget was allotted to a coat, so she chose one that could be worn over everything. This great coat in a rich shade of green will look equally well with suits, dates dresses or evening clothes. The hood and extra long length is for added warmth.

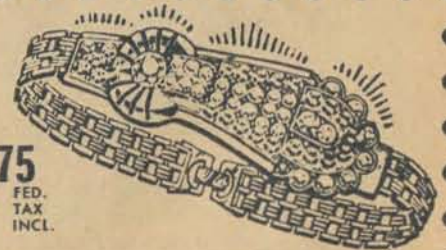


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WITHIN 10 DAYS OF PURCHASE IF NOT THOROUGHLY DELIGHTED! PROMPT DELIVERY!

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JEWELL PROMOTIONS, Dept. R.B., 1051 Sixth Avenue, NEW YORK 18, N. Y.

Smoky City Hillbillies

BACK IN 1931, Slim Bryant cast aside his electrician's maintenance kit and hit the "Corn shuckin' round-up trail" in dead earnest. Until then he had strummed his "gittar" vigorously, if not lucratively, just as a sideline in his home town of Atlanta, Georgia. His brother Lopy and his big bass fiddle went along with him and soon after two more musicians were added to form the Wildcats, a folksy gang of hillbillies that are doing very well, thank you.

Since 1940, Slim Bryant and the Wildcats have been featured artists at Westinghouse Station KDKA in Pittsburgh. In addition, the group (now five) have earned a national reputation. They've put more than 240 selections on wax, many of them original songs written by Slim, who has hundreds of 'em. Their transcriptions are being used by radio stations throughout the United States, Canada, South America and even South Africa.

Recently Slim and the Wildcats recorded eight tunes for Majestic and are slated to make eight more. Incidentally, Slim's most popular hit, "Eenie, Meenie, Dixie Deenie" placed among the first ten in the Billboard



There's no "mike" tall enough to foil Slim Bryant gangly leader of the Smoky City hill singers.



The young 'uns go wild about Slim and his gang. Here's the Wildcats' leader signing some of his recordings as KDKA's Bill Brant looks on.

Disc Jockey Poll last summer, and sold over 200,000 records.

Slim is a big, lanky fellow who looks bashful, but really isn't. He's married and has a seven year old son.

His brother, Lopy is a big, brawny guy who gives out on the doghouse. A great fellow for parties—he does card tricks, plays piano, does harmony singing and soulful solos. Married, he's the proud daddy of twin girls, age five.

Fiddler Kenny Newton, who hails from Apollo, Pa., joined the outfit in 1936. Besides his fiddling and tenoring, Kenny imitates and impersonates anything from a fresh-water frog to a rambunctious rabble-rouser.

Al Azzaro is renowned for his animated accordion solos. It's the 230 pound Al, Slim, Lopy and Kenny who blend voices on the words 'n stuff.

Banjoist for the outfit is Jerry Wallace, crack rifle and pistol shot from the hills of Kentucky (although what use his talent as a marksman is to the group, we couldn't say. Still, a handy fellow to have around!). Jerry was previously featured banjoist on the Mammoth Minstrel Show, a coast-to-coast program.

The Wildcats are unquestionably KDKA's busiest, best known and most popular troupe of entertainers. In addition to their radio routine, they average four theatrical appearances weekly, make personal appearances in astronomical numbers and are great favorites at benefits in and around Pittsburgh.

These hillbillies really hustle. They get around so much you might even call them "hustle-billies."

Wildcats in repose before their KDKA mike.



As a Gift . . .
To yourself
and your friends
it's best to give
Radio Best



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guide to evening listening

Quick-glance chart of favorite network shows from 6:00 p. m. — 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—MBS—*Those Websters*
—NBC—*Adventures of Ozzie and Harriet*
- 6:30—CBS—*Pause That Refreshes*
- 7:00—CBS—*Gene Autry Show*
—NBC—*Jack Benny*
- 7:30—CBS—*Blondie*
—NBC—*Fitch Bandwagon*
- 8:00—NBC—*Edgar Bergen*
- 8:30—NBC—*Fred Allen*
- 9:00—CBS—*Corliss Archer*
—MBS—*Meet Me at Parky's*
- 9:30—MBS—*Jim Backus Show*
—CBS—*Tony Martin*
- 10:30—MBS—*Edmund Hockridge*
—NBC—*The Big Break*
- 11:30—NBC—*Dave Garroway Show*

MONDAY

- 6:15—ABC—*Ethel and Albert*★
- 7:30—NBC—*Manor House Party*★
- 8:00—ABC—*Phil Silvers Show*
—NBC—*Arthur Godfrey*
- 9:00—ABC—*Candid Microphone*
- 9:30—ABC—*Sammy Kaye*
- 10:00—CBS—*My Friend Irma*

TUESDAY

- 8:30—NBC—*A Date with Judy*
- 9:00—NBC—*Amos 'n 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—*Abbott & Costello*
—NBC—*Duffy's Tavern*
—CBS—*Old Gold Show*
- 9:30—ABC—*Jack Parr Show*
- 10:00—ABC—*Bing Crosby*
- 10:30—ABC—*Henry Morgan*
—NBC—*Jimmy Durante*

THURSDAY

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

FRIDAY

- 8:00—CBS—*Baby Snooks*
- 8:15—MBS—*Scout About Town*
- 8:30—NBC—*Can You Top This?*
—MBS—*Leave It to the Girls*

SATURDAY

- 8:00—NBC—*Life of Riley*
- 8:15—MBS—*Harlem Hospitality Club*
- 8:30—CBS—*Sweeney & March*

- 9:00—CBS—*Joan Davis*
—MBS—*Stop Me If You Heard This*
- 9:30—NBC—*Judy Canova*
—CBS—*Vaughn Monroe*
- 10:00—NBC—*Kay Kyser*

★ MUSIC



(P) Popular (L) Light
(S) Serious

SUNDAY

- 8:00—ABC—*Sunday Eve. Hour* (S)
- 9:00—NBC—*Merry-Go-Round* (P)
- 9:30—NBC—*American Album of Familiar Music* (P)
- 10:00—MBS—*Voices of Strings* (L)
- 10:45—ABC—*Beryl Davis* (P)
- 11:00—ALL NETS—*Name Bands*
(Sun. thru Sat.)

MONDAY

- 6:20—NBC—*Serenade* (L)★
- 7:00—NBC—*Supper Club* (P)★
- 7:15—MBS—*Dance Orch.* (P)★
—CBS—*Jack Smith* (P)★
- 7:30—CBS—*Club 15* (P)★
- 8:00—ABC—*Paul Whiteman* (P)
- 8:30—NBC—*Voice of Firestone* (L)
- 9:00—NBC—*Telephone Hour* (L)
- 9:30—MBS—*Guy Lombardo* (P)
- 10:00—NBC—*Contented Prog.* (P)
- 10:15—ABC—*Buddy Weed Trio* (P)
- 10:30—NBC—*Fred Waring* (P)

TUESDAY

- 9:30—ABC—*Boston Symphony* (S)
- 10:00—ABC—*Conc. for Doubles* (L)
- 10:30—MBS—*Calif. Melodies* (L)

WEDNESDAY

- 8:00—CBS—*Amer. Melody Hour* (L)
- 10:30—MBS—*Latin Serenade* (P)
- 11:30—CBS—*Eileen Farrell* (L)

THURSDAY

- 9:00—CBS—*Dick Haymes* (P)
- 9:30—MBS—*Blick Party* (P)
- 10:30—ABC—*Hoosier Hop* (L)
—MBS—*Dance Music* (P)

FRIDAY

- 8:00—MBS—*Burl Ives* (L)
—NBC—*Highways in Melodies* (P)
- 9:00—CBS—*Mark Warnow* (P)
- 9:30—NBC—*Waltz Time* (P)
- 10:30—MBS—*Date Night* (P)
—CBS—*Spotlight Review* (P)

SATURDAY

- 6:00—ABC—*The Vagabonds* (P)
- 6:15—ABC—*Betty Russell* (P)
- 6:30—NBC—*Symphony Orch.* (S)
- 7:00—MBS—*Hawaii Calls* (L)
- 7:30—ABC—*Museum of Modern Music* (P)
—CBS—*Sound Off* (P)
- 9:00—NBC—*Your Hit Parade* (P)
- 10:00—CBS—*Sat. Serenade* (P)
—MBS—*Chicago Theater* (L)
- 10:30—CBS—*Abe Burrows* (P)
—NBC—*Grand Ole Opry* (P)
- 10:45—CBS—*Sammy Kaye*

★ SPORTS



MONDAY

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

FRIDAY

- 10:30—ABC—*American Sports Page*
—NBC—*Bill Stern*

SATURDAY

- 6:00—MBS—*Sports Parade*
- 6:30—ABC—*Harry Wismer*
—CBS—*Sports Review*

★ MYSTERY



SUNDAY

- 6:30—MBS—*Nick Carter*
- 7:00—MBS—*Sherlock Holmes*
- 8:00—CBS—*Sam Spade*
- 8:30—CBS—*Crime Doctor*

MONDAY

- 7:00—CBS—*Mystery of the Week*★
- 8:00—MBS—*Scotland Yard*
—CBS—*Inner Sanctum*
- 8:30—MBS—*Charlie Chan*
- 10:30—ABC—*Weird Circle*

TUESDAY

- 7:30—ABC—*Green Hornet*
- 8:00—MBS—*Mysterious Traveler*
—CBS—*The Big Town*
- 8:30—MBS—*Official Detective*
—CBS—*Mr. & Mrs. North*

WEDNESDAY

- 8:00—MBS—*Crime Club*
- 8:30—MBS—*Quiet Please*
- 9:30—NBC—*Mr. D. A.*
- 10:00—MBS—*Racket Busters*
—CBS—*The Whistler*
- 10:30—CBS—*Escape*

THURSDAY

- 8:00—CBS—*Suspense*
- 8:30—MBS—*Scarlet Queen*
- 9:30—CBS—*Crime Photographer*
- 10:30—CBS—*The Man Called X*

FRIDAY

- 8:00—ABC—*Fat Man*
- 8:30—ABC—*This Is Your F.B.I.*
—CBS—*The Thin Man*
- 9:30—ABC—*The Sheriff*
—CBS—*F.B.I. in Peace & War*
- 10:00—NBC—*Molle Mystery Theatre*

SATURDAY

- 8:00—ABC—*I Deal in Crime*
- 8:30—ABC—*Famous Jury Trials*
- 9:00—ABC—*Gangbusters*
- 9:30—ABC—*Murder & Mr. Malone*

★ DRAMA



SUNDAY

- 6:30—ABC—*Greatest Story Told*
—NBC—*Hollywood Preview*
- 7:30—ABC—*Sensational Years*
—MBS—*Gabriel Heatter*
- 9:00—MBS—*War Babies*
- 9:30—ABC—*Theatre Guild*
- 10:00—CBS—*Christopher Wells*

MONDAY

- 6:45—NBC—*Three Star Extra*★
- 7:30—ABC—*Lone Ranger*
—NBC—*Cavalcade of America*
- 9:00—CBS—*Lux Radio Theatre*
- 9:15—MBS—*Real Stories*★
- 10:30—CBS—*Screen Guild Players*

TUESDAY

- 8:30—CBS—*Dr. Christian*
- 9:30—CBS—*Studio One*
—MBS—*Zane Grey Show*
- 10:30—CBS—*Return Engagement*

WEDNESDAY

- 7:30—ABC—*Lone Ranger*
- 8:00—ABC—*Mayor of the Town*
- 9:30—MBS—*Let's Go to Movies*
- 10:00—NBC—*The Big Story*
- 11:30—NBC—*Your United Nations*

THURSDAY

- 7:30—ABC—*Challenge of Yukon*
—NBC—*Grand Marquee*
- 8:00—MBS—*Waterfront Wayside*
—ABC—*Treasury Agent*
- 8:30—ABC—*The Clock*
- 10:00—ABC—*Mr. President*
—MBS—*The Family Theatre*
—NBC—*Reader's Digest*

FRIDAY

- 7:30—ABC—*Lone Ranger*
- 11:30—NBC—*American Novels*

SATURDAY

- 7:00—CBS—*Hawk Larabee*
- 7:30—NBC—*Curtain Time*
- 8:00—CBS—*First Nighter*

★ FORUMS



MONDAY

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

TUESDAY

- 8:00—ABC—*Youth Asks Govt.*
- 8:30—ABC—*Town Meeting*
- 10:00—MBS—*American Forum*
- 10:30—ABC—*Labor U. S. A.*
- 10:45—ABC—*Voice of Business*

THURSDAY

- 6:15—CBS—*In My Opinion*

FRIDAY

- 10:00—MBS—*Meet the Press*



A proud G. A. Richards shows mobile studio built to his specifications to Michigan's Governor Kim Sigler, who christened WJR's radio city on wheels at the State Fair where it was first exhibited.

★ NEWS COMMENTARY



SUNDAY

- 6:00—ABC—Drew Pearson
- 9:00—ABC—Walter Winchell
- 11:00—MBS—William Hillman
- 11:10—CBS—Quincy Howe
- 11:15—CBS—Washington Report
- NBC—Cesar Saerchinger

MONDAY

- 6:00—CBS—Eric Sevareid★
- 6:05—ABC—Kiernan's Corner★
- 7:00—ABC—Headline Edition★
- MBS—Fulton Lewis Jr.★
- 7:15—ABC—Elmer Davis★
- NBC—Morgan Beatty★
- 7:30—MBS—Henry J. Taylor
- 7:45—NBC—H. V. Kaltenborn★
- CBS—Edward R. Murrow
- 9:00—MBS—Gabriel Heatter★
- 11:15—NBC—Morgan Beatty★

TUESDAY

- 7:30—MBS—Arthur Hale
- 8:15—ABC—Views of the News

WEDNESDAY

- 7:30—MBS—Leland Howe

THURSDAY

- 7:30—MBS—Arthur Hale
- 10:45—ABC—Earl Godwin

FRIDAY

- 7:30—MBS—Henry J. Taylor

SATURDAY

- 6:45—ABC—Earl Godwin
- CBS—Larry Lesueur
- 11:10—CBS—Quincy Howe

★ QUIZ



SUNDAY

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

MONDAY

- 9:30—NBC—Dr. I. Q.

WEDNESDAY

- 8:30—ABC—Vox Pop

THURSDAY

- 8:30—NBC—Truth or Consequence
- 9:30—ABC—Darts for Dough
- 10:00—NBC—Bob Hawk Show

FRIDAY

- 9:00—ABC—Break the Bank
- NBC—People Are Funny
- 9:30—MBS—Information Please

SATURDAY

- 7:30—MBS—Name of That Song
- 8:00—MBS—Twenty Questions
- 9:30—MBS—The Better Half
- 10:00—ABC—Professor Quiz



RADIO CITY ON WHEELS

The farmer is a busy man these days with limited opportunities to visit the city and become acquainted with the programs and personalities that fill in the greatest part of his leisure moments.

Aware of this keen interest on the part of the rural listeners, Michigan's wide-awake WJR has resorted to the simple expedient of bringing radio right to the farmer's doorstep by putting a complete radio studio on wheels. This mobile studio is an elegant affair, too; its equipment the envy of many a station with less adequate facilities. Favorite farm programs are transported to county fairs, 4-H Clubs, conferences and other cracker-barrel meetings affording the farmer a chance to say hello to the many familiar voices behind WJR's mikes.

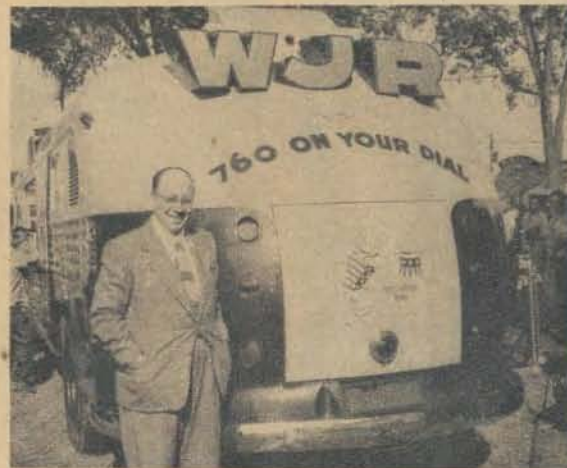
The Mobile Coach built to the specifications conceived by G. A. "Dick" Richards, President of WJR, WGAR and KMPC, contains four large compartments, all air-conditioned and acoustically treated. At the head of the coach is the driver's compartment with seats for driver and four passengers. The center compartment is the main studio with two panorama windows (six feet by four feet) on each side, giving spectators a full view of the broadcast. The studio compartment measures nine by six by eight feet and is finished in maroon and grey mohair velvet.

Next to the studio is the control room for producer and engineer, which also contains the transmitting and recording machines. It has both wire and disc recordings.

In the rear compartment is the electrical generating unit and the coach engine.

A short wave FM transmitter relays broadcasts from the mobile unit to the tower of the Fisher Building from where it is sent out over WJR's regular transmission channels.

... So RADIO BEST tips its hat to WJR for coming through with one of the best ideas in years for bringing a better knowledge of what really goes on in radio to the people.



Marshall Wells, WJR farm director will be in charge of the new mobile studio's rural tours.



Young and old at State Fair enjoyed tour of inspection of WJR's complete studio on wheels.

It's still fifteen minutes to air time as Irene gets acquainted with her contestants (left). Earlier, more than a thousand people waited patiently to be admitted for anniversary broadcast.



Thousand Fans Sing Grand Slam Anniversary Song

It was a cold, blustery day on the first anniversary of Grand Slam recently, but that did not deter well over a thousand people from lining up more than an hour before air time, their tickets clutched tightly, waiting impatiently for the doors to open so they could pay homage to their favorite quiz program and their beloved emcee Irene Beasley.

Everyone had a perfectly fine time, as the pictures on this page show, and the sponsor prepared for another smash-hit year, perhaps even bigger. The success of Grand Slam has been all the more surprising because it is, first of all, a daytime program (CBS, 11:30 A.M., EST) and secondly because the prizes given are comparatively modest and not at all in the style of the lush, expensive items and double-handfuls of cash tossed out by some of the other popular quiz programs.



Here we go—"Is it fun? Is it music? Is it prizes?"... And Irene starts the show with a couple who are also celebrating anniversary. Special prizes marked special show.



A special guest of Irene's was her fellow star Diane Courtney.



Baker Roger Strause helps dress up another guest, Ward Wilson.



Younger generation had a fling at answering a few questions.

SOLUTION
"I Deal in Crime"
 The spare tire proved the clue that lead Dolan to the solution of the crime. When Dolan examined the tire, it was free of dust. If the tire had been in use in the last 24 hours, it would have had a heavy layer of dust on it. When confronted with this fact, Carter confessed. He said that Miss Manning had been blackmailing him and wouldn't stop. So he took her for a drive, knocked her out and ran her over. The medical examiner found the corroborative evidence in the threads of clothes and bits of hair clinging to the tire. They matched Norma's. Carter paid the penalty for his crime in the chair.



(L to R) R. K. Stritzinger, Pres. Continental Baking, Irene, agency Exec. Tom Harrington, Diane Courtney and Adv. Mgr. L. M. Marshall.

It isn't done with mirrors, but with the friendly personality that comes naturally to Irene and the complete fairness with which studio contestants are pitted against entrants at home.

This first anniversary was a dramatic reminder of success, and no small matter, either. Programs like Grand Slam have made a hefty dent in a field formerly dominated by Soap Opera.

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WHITE PLAINS WATCH CO.
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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.

TELEVISION IS HERE!



The following article was written by Paul B. Mowrey, national director of television for the American Broadcasting Company. With his youth, drive and boundless enthusiasm for television, Mr. Mowrey is typical of the men and women who today are building this new and exciting industry.

Television is here. Anyone who has seen the pictures presented by post-war receivers will instantly agree. They are clear, bright sharp pictures with detail and contrast. Of course there will be improvements . . . larger screens, still clearer images and eventually color. But television as it is today needs no apologists. It does a good job.

The long hard struggle to perfect television has never been adequately told and maybe never will be. Many different men in many countries contributed to its development. Among the men who helped build television are some of the great names of science.

James Maxwell declared light to be a form of electro-magnetic wave; Sir William Crookes observed electric discharges in a vacuum; Heinrich Hertz found the speeds of light and electricity to be identical; Marconi sent and received his first wireless signals across his father's estate in Italy; Albert Einstein would turn a picture into electricity; and in 1907 Boris Rosing patented a television system using a receiver basically the same as those being manufactured today. Since then progress has been rapid.

Out of all the experimentation came lots of programs that are good, some that are fine, and, well, all of us have laid a few eggs. But we learned about television and today we have a backlog of tested shows and program ideas ready for the rapidly growing television audience.

Most people would be surprised at the many different types of programs being telecast today. Sporting events are among the most popular. Boxing and wrestling matches, tennis tournaments, track meets, horse races, football and baseball games, fencing, ju-jitsu and ping-pong have all been successfully telecast.

Sports are a natural for television. The cameras with the telescopic lenses bring the wallop of Joe Louis, the drive of Doc Blanchard, the big bat of Ted Williams right into your front room. The people seated around television receivers probably see the events better than 90 per cent of the cash customers.

We learned very quickly that the kind of sports commentary used in radio, the rapid-fire, play-by-play, "he's up, he's down, it's a right to the chin, a left hook, three rights and a left" sort of thing was entirely out of place. The television sports commentator should limit himself to occasional comments and explanations and now and then a bit of back-



ground information. The cameras do all the rest.

Let me suggest an experiment for you some day after you have a set of your own. Tune in a sports event, for instance a fight. Switch off the sound dial and tune in the radio to the same fight. Compare the radio account with what you see on the screen. Then and only then can you realize how hopelessly inadequate is a fight description given by a radio sportscaster. It's not his fault. Some stories simply can't be told by words alone.

Television has also hit the jack-pot with drama and dance programs; short skits; one-act and full length plays; comedy; tragedy; and who-done-its. Producers have learned how to heighten dramatic values by manipulation of cameras, changing from long shots to close-ups and fading from one camera to another.

The first dance programs were flops. When the cameras dollied in for close-ups which are so important to good television programming they found it impossible to keep all the cast on-camera. The people watching these shows complained because the dancers repeatedly danced right off the screens of the receiving sets.

Cutting down the size of the dance groups helped, but the real answer to the problem was a new type of choreography. Producers rewrote dance routines, confining the movement to smaller space, and dance programs became an immediate success. Ballet, folk-dance, chorus line, tap and acrobatic dance shows are now part of television's bill-of-fare.

Newscasts are as important in television as in radio. Sometimes newscasters use charts and diagrams, maps and still pictures to point-up the news stories.

As more equipment becomes available television cameras will travel to scenes of special interest and put the news on the air as it happens. Fires, floods, trainwrecks, the arrival in this country of important people from abroad, inauguration ceremonies, parades, celebrations such as the Mardi Gras, key political speeches and important political rallies and conventions, all will be targets for the television cameras.

So far, television programs have always played to small audiences. Receiving sets were just beginning to reach the market when the war started and the manufacturers were asked to convert their plants to fill emergency orders for that gentleman with the chin whiskers, the tall hat and the striped trousers.

Today most manufacturers have licked their reconversion troubles and sets are now reaching some urban markets in large numbers.

For better or for worse, television is here and will soon be filling an important place in American life.



of DISCS and JOCKEYS



Musical Links

by Harry Link

Introducing Harry Link, music executive and writer of such hit songs as *I've Got a Feeling I'm Falling*, *Animal Crackers*, *These Foolish Things* and *You're the One I Care For*. For the past twenty-five years, he has been a foremost exponent of music in radio and the creator of probably more "radio stunts" than anyone else in music. Starting with this issue, **RADIO BEST** brings its reader-listeners Harry Link and an interesting potpourri of advance information about the music world, predictions of coming radio-record hits, and tips for song writers which up to now have been for the ears of a small inner circle in the music business.

There's always been a close tie-in between the *song* and the *star*. Any number of instances can be cited of this intimate relationship.

In the early stages of Crosby's career nothing helped him more than riding on the popularity wave of *WHEN THE BLUE OF THE NIGHT*. Morton Downey is almost synonymous with *CAROLINA MOON*; Dinah Shore and *YES, MY DARLING DAUGHTER*; Kate Smith with *WHEN THE MOON COMES OVER THE MOUNTAIN*; Russ Columbo and *YOU CALL IT MADNESS*; Guy Lombardo *AULD LANG SYNE* and *SEEMS LIKE OLD TIMES*. Perry Como's first million-record sale came from *PRISONER OF LOVE*; the astounding "come back" of Al Jolson—without *MAMMY* Jolson isn't Jolson; Andrews Sisters with *BEI MIR BIST DU SCHOEN*; the "last of the red-hot mammas," Sophie Tucker, with *SOME OF THESE DAYS*; Ruth

WHO'S KISSING HER NOW has "rung the bell" again due to the popularity of this old song. From playing dates few and far between, he is again in great demand at a tremendous boost in salary.

The latest example of an artist riding the crest of a wave due to a song hit is *THE HARMONICATS*. They were three unknowns who play harmonicas; in fact "fugitives

The next 10 top records will be:

NEAR YOU by Francis Craig
PEGGY O'NEIL by The Harmonicats
FEUDIN' AND A-FIGHTIN' by Dorothy Shay
I WISH I DIDN'T LOVE YOU SO
 by Vaughn Monroe
I WONDER WHO'S KISSING HER NOW
 by Ted Weems
THE ECHO SAID NO by Guy Lombardo
WHY SHOULD I CRY OVER YOU
 by Johnny Mercer and the Pied Pipers
WHEN YOU WERE SWEET SIXTEEN
 by Perry Como
NAUGHTY ANGELINA by Art Lund
THE STANLEY STEAMER by Tony Martin

from the Borrah Minnevitich act" who had been playing the hinterlands until their record of *PEG O' MY HEART* skyrocketed them into the Roxy Theatre in New York for \$3,000 a week. Their current waxing of *PEGGY O'NEIL* is well on its way for a million pressings. The same applies to another hit coming up. Francis Craig was just another local band leader in Nashville, Tenn., until he wrote *NEAR YOU*. Now he has turned disc jockey and is one of the "hottest" names in the South. There must be something about Nashville that bring about these incidents. It was a local disc jockey in Nashville playing Ted Weems' recording of *HEARTACHES* which revived the song and brought back Ted Weems for one of the top names in the band business. Frankie Laine will be one of the next headliners due to the popularity of his recording of *THAT'S MY DESIRE*.

These illustrations only prove that "The song is the thing." The radio artist who is smart enough to identify himself with a hit song, and tries to make a song a hit, can have an indefinite period of success. Stars come and go, but as Irving Berlin puts it "the melody lingers on."

With the new season opening and a number of the old favorite programs returning to the air lanes, plus a lot of new shows the outlook for the new season is very encouraging.

10 songs which I predict will reach the "hit" stage

PEGGY O'NEIL
WHEN YOU WERE SWEET SIXTEEN
THE LADY FROM 29 PALMS
THE WHIFFENPOOF SONG
I WONDER WHO'S KISSING HER NOW
IT'S ALMOST LIKE BEING IN LOVE
FEUDIN' AND A-FIGHTIN'
SO FAR from the show ALLEGRO
THOSE THINGS MONEY CAN'T BUY

Etting with *SHINE ON HARVEST MOON*; David Rose *HOLIDAY FOR STRINGS*; Eddie Cantor *IF YOU KNEW SUSIE*; George Jessel *MY MOTHER'S EYES*; Frank Sinatra *ALL OR NOTHING AT ALL*; Frances Langford *MUSIC, MAESTRO, PLEASE*; Art Lund with *MAM'SELLE*; The Ink Spots with *IF I DIDN'T CARE*; Buddy Clark with *LINDA*; Horace Heidt with *TIP-TIN*; Paul Whiteman with *RHAPSODY IN BLUE*; Glenn Miller *CHATTANOOGA CHOO CHOO*; Cab Calloway and his *HI-DE-HO*; Ted Lewis with *WHEN MY BABY SMILES AT ME*; Margaret Whiting *GUILTY*; Jo Stafford *TIM-TAY-SHUN*; Fanny Brice *MY MAN*; Tommy Dorsey *SENTIMENTAL OVER YOU*; Jimmy Dorsey *I UNDERSTAND*; Freddy Martin *TONIGHT WE LOVE*; Johnny Johnston *THAT OLD BLACK MAGIC*, and hundreds of others too numerous to mention. Joe Howard, now 79, who wrote *I WONDER*

Records of the Month

by Les Merman



Best Sweet

"OH, YOU BEAUTIFUL DOLL"
 Claude Thornhill & Orch.
 COLUMBIA 37593

Feather-fingered pianist-maestro sticks his arranging twill in his cheek and comes up with an harmonic treatment of a standard tune that reeks with good humor and bounce. A nostalgic ragtime piano introduction and ending, neat tenor sax solo, vocal by Gene Williams and the anticipated Thornhill touch of genius in the ensemble arrangements blend into a most pleasant dishing. Other side, "Early Autumn," has Fran Warren, best of the band canaries, taking one further step to stardom.

Best Jump

"ADAM BLEW HIS TOP"
 Lionel Hampton & Orch.
 DECCA 24105

If you like hot music by a big band, The Hamp will rarely let you down. Here the toothy, ebullient leader pulls out all the stops as his powerhouse crew pours it on but good. In eight-beat, shuffling rhythm, trumpets hit high notes which only the better equipped canines could possibly hear. If you're a Sammy Kaye man you'll run right out the door. Mr. Hampton has his innings at the vibraphone on this, and the reverse "Reminiscing Mood," a slow blues.



Best Jazz

"JACK-ARMSTRONG BLUES"
 Louis Armstrong & Orch.
 RCA VICTOR 20-2348

RCA Victor deserves praise for blending horns and voices of Louis Armstrong and Jack Teagarden for wax posterity. This is collector's material and a classic example of traditional New Orleans music. Big T and Satch'mo' cut each other, with honors about even. If the Armstrong lip is finally weakening there is no evidence here as his high notes take off like a Lockheed job. "Rockin' Chair" is similarly in the same jazz classic quality area.



Best Album

"BENNY RIDES AGAIN"
 Benny Goodman Orch.
 CAPITOL

Refreshing variety is achieved in this album by providing different combinations of accompaniment for the brilliant Goodman clarinet. One disk has just a piano, others comprise piano and guitar, then quartet, quintet, septet and full band. Tunes are "Lazy River," "Puttin' On The Ritz," "Benny's Boogie," "Music, Maestro, Please," "The Bannister Slide," "How High The Moon" and "Chicago." On "No, Baby, No," BG does the vocal. No, Benny, no.



Best Novelty

"SUGAR BLUES"
 Johnny Mercer & The Pied Pipers
 CAPITOL B448

The Clyde McCoy version of "Sugar Blues" has been unusually long-lived and here Johnny Mercer kids the life out of it. Broadly satirical, a new set of lyrics makes this blues a very happy affair. The corn is as high as the eye of Mr. Hammerstein's immortal elephant. Paul Weston's musical accompaniment is a mixture of creaky 1930 style and futuristic be-bop, giving the squares and the cognoscenti a fair shake. Pied Pipers blend in at the right places. Other side is "Why Should I Cry Over You."

Continued on Page 64



Best Hillbilly

"THEM DURN FOOL THINGS"
 Red Ingle and Natural Seven
 CAPITOL B451

This is Ingle's sequel to the successful "Timtayshun" and a satire on the nostalgic standard "These Foolish Things." Just how long Ingle can continue to fracture good music is another story but the novelty is still fresh enough to make this disk enjoyable. Dig the lyrics, they're good for laughs. The opposite facing "Song of Indians" (based on Rimsky-Korsakoff's "Song of India") demonstrates the same diabolical butchery.



RADIO
 MICROPHONE

ONLY \$1.98

SING-TALK

Through your own radio

Back again the improved radio microphone that permits you to broadcast your voice through your own radio from any part of the house. You can cut into any program, make announcements, sing and have fun. Good practice for voice or dramatic students. Helps to overcome "mike fright." Easily attached to your radio set. SEND NO MONEY. Pay postman \$1.98, plus postage. Send check or money order and save postage. No. C. D. D. outside of U. S. A.
 ROLEY MIKE CO., Dept. MM-121
 15 Saruce Street New York 7, N. Y.

Radio Disc Jockey Al Jarvis Creator of "Make-believe" Ballroom



Bing Crosby joins Al Jarvis on a platter-spinning session

For many years the purveyors of canned music known as disc jockeys went peaceably about their jobs to the lilting tune of cash registers which were ringing up phenomenal sales records for independent stations. There came a day when these fantastic incomes became network knowledge. The scramble that followed the rude awakening that there was gold in them there plastic platters was reminiscent of the 1848 California gold rush. Yet, in spite of the big push on the part of the big boys, the old-timers still seem to be panning pay dirt in the disc jockey bonanza. Among these early prospectors was a young fellow whose family migrated to Los Angeles from Canada when he was twelve. After some preliminary preparation at the University of California where he studied drama and such, this young man, by name Al Jarvis, entered the local radio field at eighteen. He started to pan the disc jockey gold mines almost immediately. In 1933 Jarvis came up with an idea about a "Make Believe Ballroom" which has since had startling success all around this bright land of ours.

Young Al Jarvis' rise to platter fame—he is rated among the best ten in the business—was not of the spectacular variety. He "plattered" along earnestly, finally making the big move to KLAC, Los Angeles, in 1946 where he picked up a fat seven year contract of over one million and a half simoleans. Some 27,000 fan letters in his first two weeks—a jockey record of some sort—testified to his hold on what is now estimated as a 5,000,000 weekly audience. Jarvis, who combines authoritative information about records with a wide awake interest in new talent, has done much to further the careers of such stars as the King Cole Trio, Stan Kenton and recently Frank Laine. His prestige, and by the same token that of his professional brothers, went up another notch, when Jarvis was called on to act as technical adviser on Deanna Durbin's new picture, "For the Love of Mary," in which Deanna plays the role of a disc spinner on the distaff side.



SO YOU WANT TO BE AN ANNOUNCER
by Ben Grauer

continued

all these things. Today, the trend is toward specialization in only one of these fields. Announcing, as such, is now used as a springboard into specialization.

Newcomers to the networks are no longer Jacks-of-all-Trades. They cannot possibly get the varied training that fellows like Milton J. Cross and myself were able to receive. When radio was younger staffs were smaller. Thus, those of us already in the game were called upon to handle whatever type of assignment came along. We had the opportunity to get valuable training in many types of assignment, so that even today when there is a special event to be covered, the networks turn to us with the task.

That is why it is practically impossible for one newcomer to replace one old-hand. No single person can do it, but rather a number of people who have developed their own specialties—interviewing, sports, etc.

From what I've been able to observe, too, newcomers will not be able to get general, all-around experience in the newer field of television. Television appears to demand even more specialization than does radio, and will probably recruit its sportscasters, emcees and disk-jockeys from radio's ranks.

Against this background, I can now advise, from my own experience and observation, what a young person needs to break into the field.

First, he has to have a natural gift o' gab to keep things moving. Next he has to have an adequate voice. Not a beautiful one, as that can be a liability. He should have no speech localisms, no grating qualities. If a voice is too "beautiful," people may be so entranced by its intrinsic beauty that the words being said may be lost upon them. Needless to say, sponsors are not in favor of this.

He should have at least a high school education, and, if possible, a few years of college. He should take as many courses and conduct as much independent research as he can in the field of radio.

Assuming he has this background, he now works hard to prepare for an audition. He becomes familiar with basic foreign pronunciations in order to correctly pronounce foreign names, etc. He reads aloud to himself. He learns to relax while reading in order not to sound "forced."

He now arranges for an audition at a local station—preferably in his home town. If he's rejected there he tries again, at a different station. If he's turned down a second time, he's not ready and perhaps it's best to forget about the whole thing and seek employment elsewhere.

If however, he has been accepted, he joins the staff of that local station no matter how small the salary. The smaller the station the greater the opportunity to cover varied assignments and learn wherein his specialty lies. Then, he uses that experience to go on to a larger station, fibbing if necessary about his actual experience in order to get the job.

Eventually, if he has survived, he will reach a network. By now he should have developed his specialization, and should be ready to grab opportunities presented to him to put his experience to profitable use.

BMI Pin-up Sheet
Radio's Best Hit-Tunes

CASTANETS AND LACE (Republic)
Sammy Kaye Victor
Bob Houston MGM

COME TO THE MARDI GRAS (Peer)
Xavier Cugat Columbia
Freddy Martin Victor
Victor Lombardo Majestic
Fernando Alvares Signature
Guy Lombardo Decca
Dinning Sisters Capitol

I WONDER WHO'S KISSING HER NOW (Marks)
Perry Como Victor
Ted Weems Decca
Danny Kaye Decca
Dinning Sisters Capitol
Ray Noble Columbia
Bobby Doyle Signature
Four Vagabonds Apollo
Jack McLean Coast
Frank Fraeba Decca
D'Artega-Hal Horton Sonora
Ben Yost Singers Sonora
Foy Willing Majestic
Joe Howard De Luxe
Marshall Young Rainbow
Joseph Littau Pilotone
Jerry Cooper Diamond
Jean Sablon Victor
George Jessel ARA Album
Dick Robertson Decca

JUST AN OLD LOVE OF MINE (Campbell-Porgie)
Billy Eckstine MGM
Dick Farney Majestic
Tommy Dorsey Victor
Peggy Lee Capitol
Doris Day Columbia

LOLITA LOPEZ (Encore)
Freddy Martin Victor
Dinning Sisters Capitol

SMOKE! SMOKE! SMOKE! (THAT CIGARETTE) (American)
Tex Williams Capitol
Phil Harris Victor
Lawrence Welk Decca
Deuce Spriggins Coast
Johnny Bond Columbia

TE-NN-E-SS-EE (Stevens)
Blue Barron MGM
Charlie Spivak Victor

THE STORY OF SORRENTO (Pemora)
Buddy Clark-Xavier Cugat Columbia
Bobby Doyle Signature

THERE'S THAT LONELY FEELING AGAIN (Mellin)
Frankie Carle Columbia
Charlie Spivak Victor
Louis Prima Majestic
Freddy Stewart Capitol
Hal McIntyre MGM
Connee Boswell Apollo

WAIT'LL I GET MY SUNSHINE IN THE MOONLIGHT (Vanguard)
Ginny Simms Sonora
Jack McLean Coast
Four Chicks & Chuck MGM
Foy Willing Majestic

Coming Up

A GIRL THAT I REMEMBER (BMI)
DO A LITTLE BUSINESS ON THE SIDE (Valiant)
FORGIVING YOU (Mellin)
HILLS OF COLORADO (London)
LAST NIGHT IN A DREAM (Brightlights)
MADE FOR EACH OTHER (Peer)
THAT MISS FROM MISSISSIPPI (Down)
TISS ME (OR YA DOTTA DIT OUT) (Peer)
ZU-BI (Republic)

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19, N. Y.
New York • Chicago • Hollywood



WIRE does it again

AT THE INDIANA STATE FAIR

100,000 HOOSIERS

saw Radio Station WIRE in action and participated in the WIRE activities.

One out of every five people who attended the Indiana State Fair saw and experienced broadcasting and television at the WIRE fairground studios.



And here's why...

- WIRE opened studios in the heart of the fairgrounds
- WIRE featured personal appearances of their favorite stars
- WIRE brought new and exciting television to the fair
- WIRE made the audience stars before the television camera
- WIRE conducted tape recorder demonstrations in the audience
- WIRE displayed the P-80 Jet Plane, "Shooting Star"



WIRE

N B C

INDIANAPOLIS, INDIANA



Perry Como drops in to say hello to Verne Williams over the Yankee Network.



The Blond vs. the Brunette—Mary Wilson and Cathie Lewis of CBS' "My Friend Irma."



Tony Martin plays willing host to Marta Toren, new Swedish actress importation.

arrangements for a school dance or other event, Frankie would sell both the music and his services as a soloist. Later, he bought a public address system, which gave him three commodities to sell. And Gene Autry almost became a professional baseball player, except that the salary they offered him didn't quite match what he was making then as a telegraph operator.

Of such do mighty oaks grow.

★ ★ ★

THAT'S HOLLYWOOD

Where an inventor is now peddling a gadget that not only turns off radio commercials but simultaneously executes a Bronx cheer . . . Where the Jubilaires, a singing group, are a "quartet" which actually consists of five men . . . Where they have a night club with nothing but midget waiters—to make the drinks look taller . . . Where Will Wright's tiny ice cream shop that holds about eight people at a time is doing the kind of business the big 300-seat spots would love to do . . . Where you can buy yourself a screen test for as little as \$75—and a broken heart . . . Where Andy Russell, without a radio show of his own, can still pick up \$8500 a week doing personals . . . Where Hal "Gildersleeve" Peary owns a beautiful home and a swimming pool, but can't swim . . . Where Lassie now has a stand-in and understudy in her radio show. It's Lassie's own son, Laddie . . . Where you see ads like this in the trade papers: "Hard-to-get Scott radio-phonograph for sale. You save \$250 and I keep the wolf away another month" . . . Where an enterprising recording outfit on Tourist Row makes platters of the voices belonging to people who take part in audience participation shows, then sells them the discs for a neat \$2.50 . . . Where conductor Mark Warnow has to empty his pockets of pencils, matches, cigarettes and other miscellaneous items before mounting the podium, for fear his gyrations will spray the audience with his belongings . . . Where too many of the gals' beauty comes from within—within jars . . . And where they've discovered, at last, that the best way to keep friends is not to give them away.

★ ★ ★

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



Francis X. Bushman, matinee idol of silent days likes radio "fine." Here he goes over script with pretty Peggy Ann Garner.



On regular tour of the night spots, Winchell stops for chat with Mr. and Mrs. Errol Flynn.

historians may be able to explain why the Germans paid no attention to either Chamberlain or Winchell.

Winchell ran both statements in his column but made no claim, despite sneers, that he had influenced Chamberlain in the wording of his proclamation.

The Winchell record is replete with such accomplishments and are just a part of a kaleidoscopic career that has made him so integral a part of America and Americans.

He has been cheered and criticized as a journalist, praised and lampooned as a commentator, recorded as a creative philologist but not even his most vociferous detractor can deny he is a true patriot.

He is frequently the subject of analysis, dissection, controversy and comment but his effect on radio is admitted. His imitators are numerous. His terse style has been copied, his format lifted, his content imitated. Even his telegraph key sound effects found their way into numerous other programs.

Speaking of his sound effects, telegraph and radio operators constantly write in to complain that his dots and dashes mean nothing (they were never meant to) and that he ought to hire a real operator.

"I've tried them and it didn't work," Winchell says, "Besides, it stimulates me to do it myself. And I use them for a purpose. When you go as fast as I do on the radio (recent tests rate him well over 200 words a minute)

you need something to give you a chance to swallow. The dots and dashes fill up what might sound like an empty spot."

Winchell's sound effects are two silver telegraph keys mounted on a wooden board which is always at his right elbow. Their sounds emanate from two speakers about three feet to his right and slightly behind him and they're picked up by one of the two microphones into which he pours his heart for 15 breathless minutes every Sunday evening. They are checked carefully each week and are only a sample of the meticulous care lavished by Winchell on his broadcast.

His broadcast is the culmination of a week of round-the-clock labor and although he has no column on Saturday, what might become a day off for a normal working man, is time spent in laying the groundwork for his broadcast.

A brilliant memory and a natural sense of news values provide him with the idea for his Sunday night editorial, the longest and probably the most significant portion of his program.

He arrives at the ABC newsroom in New York at approximately seven o'clock with three pages of a five sheet script virtually complete. The last page is devoted to "Tips to editors," which is a collection of scoops and tips that send reporters on the three press associations and papers from coast to coast scurrying pell-mell to quest for the stories.

Page one is devoted to the "last minute" news and the words *last minute* are no exaggeration because Winchell is on a constant search for items until a moment or so before broadcast time.

He is his own severest critic and thinks nothing of tossing an entire page of his broadcast into the nearest wastebasket on the stroke of nine if it fails to measure up to his own high standards.

And his dynamic voice has no sooner penetrated the homes of his millions of listeners then the phones in the newsroom begin to ring in a veritable bedlam. Persons who missed a word, a phrase or those who think they have been mentioned. Denials, additions, criticism, praise and just plain cranks harass the switchboards in Radio City.

Winchell is sensitive to a certain extent to the telephone barrage and listens to a report on the calls. He evaluates the criticism and the praise and tucks away the worthwhile into that photographic brain of his for future

reference.

In 1917 Winchell enlisted in the navy and served as an aide to a rear admiral. One day he was putting sealing wax on some letters with a lighted candle when he heard a whisper in the adjoining room. The whisper concerned the prospect of an imminent armistice. He leaned over to hear better and seared his nose in the candle flame.

The incident had a hint of prophesy for Winchell took his first step towards his present eminence as America's defender of Democracy two years later. During a road tour of Pantages Show number 151, a number of neatly typed pages appeared on backstage bulletin boards.

It contained three columns of bright quips and newsy items and eventually landed in the office of the New York Vaudeville News, then edited by Glenn Condon. After a short session with the News, Winchell joined the New York Evening Graphic as dramatic critic and Broadway columnist.

Whatever it took to become a success then, Winchell had it. It wasn't easy then and it



Jack Dempsey reviews his glories in the ring as reporter Winchell lends an attentive ear.

isn't easy now but Winchell became the synonym for Broadway. It was his town. He was envied, praised, avoided and sought after. Imitators came to life on all sides and are making a good living at copying him to this day.

"Who cares! Let 'em imitate me," he says, "I never worry about that. It's when they stop imitating me, that I'll start to worry."

In the beginning, Winchell staged a ceaseless quest for news and was at all the town's outstanding night clubs each evening. In time, however, news came to him at the spot of his own choice, the Stork Club owned by Sherman Billingsley.

The address of the Stork is 3 East 53rd Street and it's famous for good food, good drinks and famous persons and no one has done more to set Billingsley's feet firmly on the road to fame and fortune than Winchell. His detractors say he owns part of the Stork and some say he owns it all.

Continued on Page 62



HELP WANTED:
 ACTS AND ATTRACTIONS WANTED FOR OUR 1948 falls. Can always use good acts. Write Peter's Entertainment, 2617 Bryant Ave. So., Minneapolis 8, Minnesota.
 ADVANCE AGENT - BUSINESS MANAGER wanted. Must be refined, educated, and able to handle high-class time-tested presentation. Twenty-fourth season opening Oct. 15. Dr. Giffney, Marquette, Mich., week Sept. 22.
 MUSICIANS - ALL INSTRUMENTS:
 DANCE: steady chesters.
 GIRL: Give Birt. 46
 LEAD: clal 842

HELP WANTED:
 Character to Portray
 Jack Benny in the Super-
 Colossal Production of
"The Life Of JACK BENNY"
 Picture Story
 by Jack Benny

NEW SUB-MINIATURE RAY...
 Montalito, Minireadlets, Houscope patent...
 unit weighs less than potato, easily concealed...
 Write for brochure, specifications, price. Nelson...
 Electronics, 330 S. High, Columbus, Ohio. ac27
 \$150.00 WORTH OF GOOD MAGIC...
 most. First \$50.00 takes it all. George...
 Taylor, 402 So. Wash., Lewisport, Pa.

HOW-... 311
 CHES...
 Dr. omah. ac27
 CTX \$2.00
 Texas
 INS- 16-
 12-
 ardo.

MADE NEW CH



1 Working on the job night and day I interviewed thousands well, lots of actors who wanted to play me. This fellow impressed me favorably, but *definitely* was not the type.



2 My associates asked me to consider a certain radio actor for the part, but I turned him down without an interview. Still trying to win me over, he sent in this photograph.



3 I considered Bill Powell because of his wide reputation as an immaculate dresser and authority on masculine wear. But when I stood next to William his reputation vanished.



4 Gig Young brought Joan Crawford along to help with his audition portraying me as the great lover. Joan appeared impressed, but I had to turn him down—hopeless amateur.



5 I never really considered Paul Henreid for the feature role—no savoir faire. But I've always had a secret yen to see how he would react when offered a third cigarette.



6 *It hurt* when I had to turn down my good friend Gary Cooper. He wanted to play me so badly. If he were only a bit taller!



7 *The nerve* of that guy, Peter Lorre. He asked to try out without a fedora. I was my polite self and I listened patiently.



8 *That's a lot of ham*, I told Jack Carson but you don't measure up. "You mean I'm not hammy enough to play you," he wailed.



9 *The Pulitzer Prize* playwrights Russel Crouse and Howard Lindsay are a couple of nice fellows and I wanted to let them do the screen story, but they said, it was too hard.



10 *I tried out* Academy Award Winner Michael Curtiz to see if he would look the part of the director. Granted he knew what *Mildred Pierce* did, he might even know what I did.



11 *One of my most difficult* jobs was to discover a youngster with outstanding acting and musical talent to portray my early boyhood. I tried out the boys in *Life With Father* and not one of them could play the *Bee*, unfortunately.



12 *It's been a hard search* and I have decided to tap a new pool of talent. So until I find the right actor, I'll keep on casting, casting. . .



Winchell opens New York's Damon Runyon hq. with Bror Dahlberg and Vincent Impelietiere.

"I don't own a dime of the place," Winchell says, "I like Billingsley and I like his place. I get good food and a chance to eat it in privacy. What more can you want?"

Winchell's car is equipped by police permission with a short wave radio receiver, red lights and a siren. Before the war, he used to ride around the streets in the early hours of the morning going to fires, accidents and holdups. Frequently he got to the scene of the crime before the police.

But it was when he was at the height of his fame as New York's Mr. Broadway that

he suddenly took to the Broadways of the world. His own answer is the best definition of that sudden change:

"All we wanted in the Twenties was fun," he says, "It was prohibition, night clubs, the boom era. Then wham—the depression and the breadlines. And my beat became as long as the breadlines which went around the world."

It was then that Winchell first noticed Hitler, pegged him as a world menace by his very words and as Winchell says, "no American could possibly stand for his persecution of minorities."

The usual storm arose around Winchell when he went to work on Hitler. He was accused of endangering our diplomatic relations with Germany and Italy.

"That's so much hot air," he scoffs. "Every citizen has the right of free speech and I've said it over and over again on the air—'any newspaperman worth his salt regards it as his solemn duty.' I speak only for myself but also no one else has the right to speak for me."

And Winchell has kept to his credo of free speech since. He has made strong statements about numerous public figures and stood by such statements, he has criticized the government where he thought criticism was due.

"My right to criticize the government of the United States and its official servants," he says, "was given to me 150 years ago and I intend to keep it."

He's as tough as they come when the occasion warrants but is equally as generous, considerate and kind-hearted when he finds someone worthy. Take the time he was broadcasting from Miami, Florida. Just before air-

time, he was handed a note saying a man was dying for want of a rare blood type.

Winchell broadcast an appeal twice and the response was tremendous. Radio stations from coast to coast were flooded with calls offering blood. A man with the right type of blood chartered a plane to fly to Miami and police were called to handle the traffic jam at the hospital. Winchell himself was deeply touched at the humane response and went on the air again two hours later to air his personal thanks, "to those without respect to race, creed or color who offered to help an unknown."

Right now, he's engaged in another heart-warming campaign so typical of the real Winchell. Unbelievably busy, pressed for time, frustrated by well-meaning people every time he attempts to relax, he has become the Man of the Hour in the fight against Cancer.

In tribute to his dear friend and fellow journalist, Damon Runyon, who died of the dread disease, Winchell is the treasurer of the Runyon Cancer Fund. He's devoted himself wholeheartedly to the cause and in less than a year, he's collected a million dollars to help fight the disease and is well on the way toward another million.

Already overburdened by his tremendous schedule, he's taken these additional duties in his stride and donated his time, his money, his broadcast and his column to furthering the battle.

In short, that's the Winchell saga. Modern day crusader, word warrior for tolerance, and one of the greatest living individual forces in the fight for the right way of life.

A Winchelluva guy!



A



B



C

TELEVISION *sports is its mainstay*

VISUAL BROADCASTING, still in its infancy as an entertainment medium, has, quite logically, come to depend upon sports events as a major source of material with which to fill its screens. Sports, obviously, is a "natural" for television since it needs a minimum of expensive equipment while providing the set-owner with exciting, interesting material to view, at the very instant of its happening. However, it takes quite a bit more than a video camera or two to televise a football game as the picture sequence shows. **A** TYPICAL HOME AUDIENCE watches the game over large-screen receiver. **B** PLATFORM USED BY CREW of television station WPTZ at Franklin Field in Philadelphia. At right is the announcer with a monitor screen in the desk to show him what the home audience sees. **C** THE CAMERAMAN picks up a bit of action on one of the three cameras used for a broadcast. **D** HERE'S HOW THINGS LOOK from the WPTZ midfield camera platform. **E** TRANSMITTER CONTROL ROOM. At left is the video operator who controls the picture quality. **F** MOBILE UNIT TRANSPORTS television equipment used to broadcast Eagle Football games from Philadelphia's Shibe Park. **G** THE CONTROL ROOM at stadium from which cameramen are directed on the basis of what appears on the television screens shown.



D



E

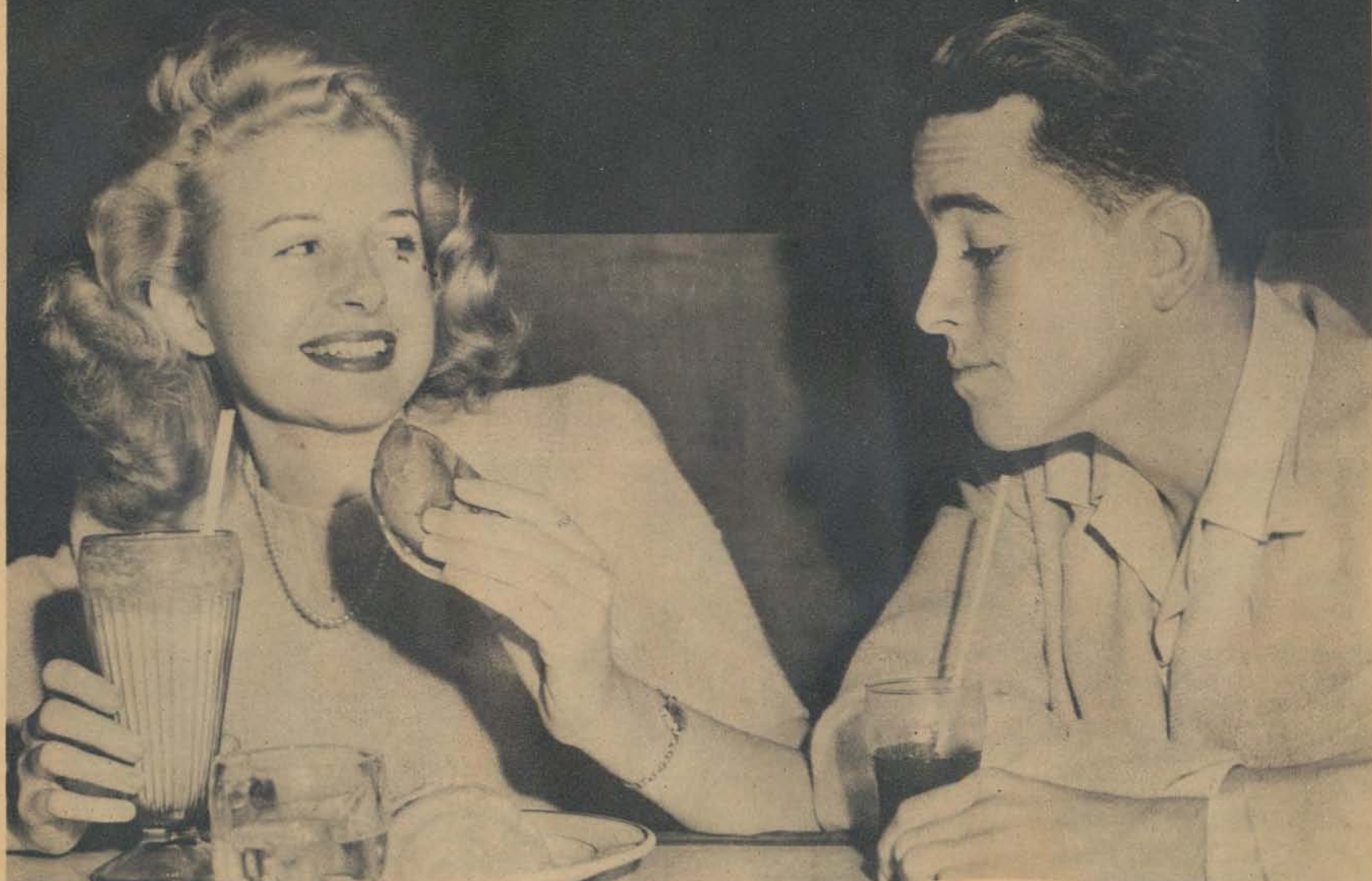


F



G

Big Story . . . in this little sip!



Louise Erickson and Dix Davis who play brother and sister in NBC's "Date With Judy."

Having a chocolate ice-cream soda will never make the headlines, but there's a big story behind every sip.

Laugh if you like at lipstick on glasses, or at foggy, smeary ones at soda fountains—or drink right from the neck of a pop bottle. But remember when you do—you're inviting disease! Listen to this! A city health inspector recently examined the glasses in a well-known sandwich shop. He found the glasses, with their seemingly clean surfaces, swarming with bacteria—40 percent were disease bearing.

Protect yourself and your family by asking your community for an adequate health code. Be sure you're safe by insisting on individually wrapped drinking straws which are protected from dust,

dirt and other contamination until the wrapper is broken by the user himself.

Wrapped straws are now required by law in three entire states, Pennsylvania, New Jersey and New York, and in many cities throughout the country, thanks to the constant efforts of far-sighted citizens and public health officials.

Your kids like straws too and often will drink more milk if they can use them—and they don't get tummy aches from gulping cool liquids too fast. Ask your doctor about straws—he'll recommend their use in public places and at home.

DRINKING STRAW ASSOCIATION, INC. • NEW YORK, N. Y.

Records of the Month continued



Best Children's

"THE PRETTIEST SONG IN THE WORLD"
 Dame May Whitty-Lehman Engle Orch.
 RCA VICTOR

A child's quest to hear the prettiest song in the world is the theme of one of the most charming records ever made for the kiddie set. On two 10-inch non-breakable disks, this story is related with great charm by Dame May Whitty and cast, and given beautiful musical interpretation by Engel. A perfect Xmas gift. Also highly recommended: Ray Bolger's "The Churkendoose" on Decca, cleverly done by Bolger and a fine lesson in democracy for the youngsters.

Best Americana

"FREEDOM TRAIN"

Bing Crosby & Andrews Sisters
 DECCA 23999

This Irving Berlin song ties in with the touring Freedom Train sponsored by the American Heritage Foundation and, aside from the democratic elements, is an infectious melody very capably cut by Der Bingle and the Andrews femmes. Song is easy to take as rendered and will probably be the best of similar ones by rival companies. Backed by Victor Young's interpretation of "Star Spangled Banner."



Best Classical

"CANTORIAL CHANTS" ALBUM

Moshe Kusevitsky
 RCA VICTOR

Interest in an album of Yiddish liturgical chants is normally limited but singing of this caliber rates any music lover's notice. Kusevitsky is the Cantor of Warsaw and these are his first American records. You'll have to go back to Rosenblatt and before him, if you're that ancient, to Sirota to find a cantor who sings with such depth of emotion and virtuosity. If Kusevitsky, who is multilingual and sang in opera abroad is as good in other languages, he's Metropolitan Opera material for sure.



Best Vocal

"A FELLOW NEEDS A GIRL"

Perry Como acc. by Russ Case Orch.
 RCA VICTOR 20-2402

Pouring on the vocal romance, Perry sings easily but with oomph, creating a mellow mood that should spell another hit for the ex-barber. Russ Case weaves touches of Debussy and Delius into the background canvass with a lush string section that heightens the lyrical charm of this Rodgers and Hammerstein ditty from "Allegro." Other side, "So Far" is an equally mellow piece from same show and right down the Como alley.

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- 3) VAUGHN MONROE

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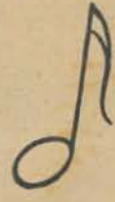
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