

THE RADIO & **TELEVISION** PICTURE MAGAZINE

Radio [★] best

JUNE 1949 • 25¢

IN THIS ISSUE

**The Truth About
"Talent" Opportunity
Programs!**



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THE BOOK FIND CLUB



The Rube Goldberg Show

Pulitzer prize-winning cartoonist Rube Goldberg is also famed for the "Goldberg inventions," means for doing the easy things the hard way. He is the facile artist of the WPIX "The Rube Goldberg Show," Monday at 7:30 P.M. A panel of celebrity guests try to identify the charades submitted by the home audience. Weekly prizes and a jackpot are awarded for ideas which stump the experts.



YOUR LUCKY STAR WITH Candy Jones

A telephone call from the guest star on Candy Jones' program on WPIX, Friday at 7:30 P.M., may bring the lucky televiewer the richest prize haul in video. Home viewers whose telephone numbers are chosen on the program first of all have a chance to interview the guest celebrity. Then they have a chance to answer the evening's jackpot question. Candy Jones sets the entertaining scene.



COMICS ON PARADE WITH Danny Webb

Danny Webb, known to adults as the man of a thousand voices and to kids as Uncle Danny, reads the funnies daily on the WPIX "Comics on Parade" show at 5 P.M. Such famous funny paper characters as Dick Tracy, Terry, Denny Dimwit and Orphan Annie are given a range of voices which bring them to life for the vast audience of comic lovers.



...the entertainment station"!



POWERHOUSE WITH Jimmy Powers

Sports editor of The New York News, Jimmy Powers has added another dimension to his expert sports reporting as announcer for outstanding events carried by WPIX in New York. In addition to on-the-scene telecasting of such events as Golden Gloves boxing and other professional and amateur bouts, the calm but forthright Powers has the five-times-weekly "Powerhouse" program of sports news at 7:15 P.M.



ENCORE WITH Dorothea MacFarland

Singing and dancing hostess on the WPIX "Encore" show, Thursday at 7:30 P.M., Dorothea MacFarland stages an intimate and nostalgic variety program for the entertainment of the evening's celebrity guest. The show presents favorite music of the guest in the manner of an "encore" performance and also features the sparkling Dorothea's lively interview of the celebrity.



PIXIE PLAYTIME WITH Frank Paris

Variouly hailed as the "king of puppets" and "the country's master puppeteer," Frank Paris is the creator of nearly 600 puppet characters. Some of them may be seen on WPIX's "Pixie Playtime" program four times weekly at 5:15 P.M. Paris not only leads his puppet troupe in its deft characterizations but also teaches the small-fry how to make puppets at home.

She wears Tampax

... that socially alert woman whose poise you have admired and perhaps envied



The secret of feminine poise is the knowledge that "everything is right"—seen or unseen. And on *those critical days* each month, Tampax can be a helpful contributor to that feeling of surety and confidence. For Tampax is "another kind" of monthly sanitary protection—neat, dainty and compact beyond the dreams of users of the older belt-and-pin type.

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RADIO BEST

A monthly newsletter of information and rumors.

5*****BULLETIN

The talents of Abe Burrows, one of America's outstanding comedy and music wits, become the exclusive property of the Columbia Broadcasting System under the terms of an agreement for a seven year contract covering the comic's radio and television services as performer, writer and director.

Jack Benny and CBS boss Bill Paley are completing a series of meetings about developing a TV show for early Fall. Benny's recent video debut was a definite click.

Foolish Heart, composed by Jimmy Lozito, is a love ballad written expressly to help a new crooner (with plenty of talent) to sweep the bobby-sox trade. We can reveal, however, that the song has been recorded by another unknown, Tony Grise, for Starlight records. The song is a sure-fire hit.

The friendship of Jo Stafford and maestro Paul Weston is developing along professional lines, with any semblance of serious romance quickly fading.

Jimmy Durante is planning a TV show with former film comedian Buster Keaton, his one-time movie partner, and a musical stage version of "Cyrano de Bergerac" with Martha Raye. He also plans to appear in London's Palladium during his summer vacation from the airwaves.

Dick Haymes (see "Who Put the Hex on Haymes?" in this issue) is now sparring with old man whiskers too.

Lucille Ball, a perfect bet for television, is somewhat perplexed about it all. CBS says it's O.K. for her to appear on the video screen. Her contract with Columbia pictures says, "no television." Even if she obtains a release from Columbia, she'll have to go through the whole thing again with RKO and later with Paramount.

Vaughn Monroe, the poor man's Lawrence Tibbett, is going to star in a Western film. First shooting will begin in early July, genial maestro Abe Lyman will produce. The film will be made on the Republic lot.



Paul Weston and Jo Stafford - just friends!

As predicted here some months back, Eddie Cantor will start his new television program on the NBC network in October, for his present radio sponsor, Pabst Blue Ribbon beer. Cantor has revealed that the contract was signed months ago and is committed to present a half-hour show, twice a month, with an all-new cast of eight performers. We hope Eddie will consider using the talents of his youngest daughter, Marilyn, who not only is telegenic, but possesses much of the charm and talent of her dad's.

Look for two Kay Kyser graduates, Ginny Simms and Harry Babbitt, for a summer replacement show on CBS...Dinah Shore may continue on the Jack Smith show next season...The Abbott and Costello kid show heard on ABC is headed for cancellation...Gene Kelly plans to become a movie director...Jack Smith will appear in "Make Believe Ballroom," a Columbia picture, this summer.



Nationally

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(Turn to page 33 now!)



He clicked big in video debut



Jimmy is planning a TV Show



Lucille Ball has video trouble



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Letters

to the editor

Liked Picture Treatment

TO THE EDITOR: Have just finished reading the March issue of RADIO BEST and I want to tell you how much I enjoyed your excellent article on Agnes Moorehead, "Portrait in Horror." It was so interestingly illustrated, I feel certain that I'm expressing the sentiments of every Moorehead and "Suspense" fan when I say: thanks for taking us behind the scene, it was indeed a rare treat!

Roy Buchanan, Jr.,
Pensacola, Florida.



AGNES MOOREHEAD

Your Boy Read It

TO THE EDITOR: The other day my son, nine years old, came to me and said, "Dad, don't be an old s.o.b., let me go to the movies." When I reprimanded him, he came back with this stopper: "If s.o.b. is good enough for the President of the United States, then it's good enough for me." I don't know whether my boy read the item in the papers or heard it on the radio. But if the President's speech was aired, we'd better get some of those network vice-presidents to blue-pencil the Chief's scripts.

G. Levin,
Brooklyn, N. Y.

Sorry, Josie

TO THE EDITOR: The article about Dick Contino was swell, but please correct the error that his sister Josie is sixteen and married. She's sixteen but she's definitely not married.

Jean Malkin,
Bronx, N. Y.

Soap Opera News

TO THE EDITOR: There is one major thing badly lacking in your magazine. That is news and pictures about the players on those afternoon dramatic shows. Otherwise your magazine is tops.

John Riverhead,
Augusta, Me.



DICK CONTINO

You're Welcome

TO THE EDITOR: There's one department in RADIO BEST I wouldn't miss for anything, and that's "Seat at the Dial." To my mind, it's the best kind of service your magazine can render to we, who lend our ears and now our eyes, to the nation's broadcasters. Thanks for the service.

Eugene Sanderson,
Chicago, Ill.

Oh, for the Life of an Announcer's Wife!

TO THE EDITOR: Several editions back you published a letter written by a fellow who had the courage to come forth and tell the awful truth about the "happy, care-free, gay" life of a radio announcer. Well, now, how would you like to know what goes on in the life of a radio announcer's wife?

I guess you could call me a "microphone widow," or a walking Registered Complaint Bureau. Rarely does a day pass that I don't hear either: "Why Mrs. D.—did you hear your husband this morning, he played a love song for a girl up in East Cupcake"—or "Why doesn't your husband play more BeBop?" and a million other gripes. I have to run up back alleys when I see a group of bobby-soxers heading my way . . . to them I'm "his wife—darn her."

My husband and I can laugh at incidents like that, but then there's the other more serious vein. A radio wife must adapt herself to the inconsistency of working hours, salary, constant worry as to where that well known "axe" is going to fall next. No matter how dependable and well-liked an announcer

is, he is never free from the feeling that he might be fired before the day is out. He might get a \$10 raise one day, and be handed his walking papers the next. Many was the night I lay awake wondering about all these things, but I learned in time, that if I were going to be a good radio wife, I'd have to take all the fears and doubts in my stride.

I do wish that the listening public would stop saying they wished they had a soft job like my husband's. If some of these same people arose at 4:45 A.M., and didn't see a bed again until midnight, or were called out in the middle of a sleepy Sunday afternoon to do a remote 20 miles away . . . plus many other inconveniences, they'd soon change their minds.

I bet you think I don't like being a radio wife, but believe it or not, I wouldn't give it up for anything. There are just as many laughs as tears, and once you have a "mike" for a heart and a good case of ulcers, you're part of the hectic, crazy world called "Radio."

Mrs. H. D.

Continued on Next Page



Cover Profile

AL JOLSON'S story is a story of success attained through hard work.

Born Asa Yoelson in St. Petersburg, Russia, on May 26, 1886, Al came to this country as a youngster. The Yoelson family settled in Washington, D. C., where Al's father became a cantor in a synagogue.

Intent on getting into show business, he ran away to New York, fell asleep on a park bench and awoke to find that someone had stolen his shoes. This necessitated a return to Washington to be fitted for a new pair of shoes before running away again.

He ran away with a circus but was sent home when the manager decided he was too young. He slipped into an Army camp and attached himself to a Spanish-American war regiment as a mascot, but was later urged by the high command to return to his parents.

Back in Washington, the lad found a job in a cafe as a singing waiter. Then he advanced to "super" in a local stage production of Israel Zangwill's "Children of the Ghetto."

In 1911, the Shuberts signed him for the new Winter Garden show. That was the beginning of show business' biggest success story.

After refusing offers from the movies for many years, Jolson finally consented to star in "The Jazz Singer," an epoch-making film which opened the era of successful talking pictures. He became the first and greatest star of early sound pictures.

The "Al Jolson Album," issued right after the phenomenal success of the picture, has sold at greater volume than any other record album in history.

Al is married to Erle Galbraith, a former X-ray technician, whom he met in an Arkansas hospital while recuperating from his wartime overseas appearances. Last year the couple adopted baby, Asa.

Letters

to the editor

Continued from Page 6

Critic

TO THE EDITOR: I just finished the March issue of your magazine and I wish I had skipped this issue. I have gotten every one of them so far and have enjoyed them thoroughly, but you sure let me down this month. In the first place I and a lot of other people are not a bit interested in Dick Contino after the recent suit. In my opinion Horace Heidt has had a fine program. Evidently your story was all made up beforehand as I doubt if Mr. Heidt appreciates the publicity as you gave him. Your Silver Mike award to Bert Parks is in my opinion another insult to your magazine especially in the same issue with your comment on Bill Cullen and Hit the Jackpot. I think Bill Cullen is tops. I heard "Stop the Music" last Sunday for the first time in several months and it will be the last time in months. To me it was disgusting. And—I can't understand all this talk about Morey Amsterdam as a new find and wonderful. He was good when I heard him 20 years ago, but I sure can turn the dial now. I will keep on buying your magazine but please don't let me down so.

Mrs. H. K. Stump,
Bakersfield, Cal.

FULTON LEWIS



DREW PEARSON

Pet Peeves

TO THE EDITOR: How about a campaign on your part to eliminate from the airwaves such wild commentators as Fulton Lewis and Drew Pearson? At the same time get after the nonsense projected by that would-be philosopher, A. L. Alexander. Any guy who parades with two initials instead of a real first name can't be trusted.

Albert Masterson,
Boston, Mass.

Wants Recount

TO THE EDITOR: I simply cannot understand how Doris Day was chosen Queen of the gal singers in your poll. To my mind, there is only one Queen and she is Dinah Shore. Let's have a recount.

Rene LeSeur,
Boston, Mass.

Continued on Next Page

IT BUZZES SO MUCH, THEY THINK THE QUEEN BEE'S INSIDE!



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Does your radio behave like a beehive? Does it drone and moan instead of sing and swing? Then it's high time to call the serviceman who displays the Sylvania sign. He has the equipment, the ability and above all, the *dependability* to do the job you need at a price that's fair. With his accurate Sylvania testing devices he'll find what's wrong with your set. With educated hands he makes precision repairs. With dependable Sylvania tubes he'll assure you the clear-toned reception you want. You'll get a top-quality job at a fair price when you stop at the sign of Sylvania service... the best radio service in town!

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in This Practical Book
by a Leader in Radio

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- RADIO LANGUAGE
- ACTUAL SCRIPTS

with foreword by
ARCH OBOLER



If you're trying to break into radio, or planning a career in radio acting, here's the book that can help you step up to the microphone with a better chance to succeed!

Here are the answers to your questions about how and where to look for a job, what to do . . . because ace radio executive and teacher Ted Cott knows beginners and their problems. He is Vice President and Director of Programs and Operations of WNEW, New York, and Instructor in Radio Script Writing and Dramatics at the College of the City of New York. He works with budding radio performers, knows what makes or breaks the newcomer.

Here in this book you'll get the helpful, step-by-step advice that gives you background, sureness, and understanding . . . the requisites for radio success! Mr. Cott takes you inside the studios,

inside the scripts, and **INSIDE YOURSELF**, to show you what makes a good radio actor tick!

No punches are pulled. He shows you just what you're up against, then helps you plan your approach. More than that, he brings you the priceless counsel of his panel of radio auditioners . . . the topnotch agency talent people and station casting directors, who tell you what they are looking for, and how you can make the most of your experience and ability. Learn from them how to *sell* your performance!

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A POINT OF VIEW . . . How to get your job!

THE MARKET PLACE . . . Where to get your job!

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RADIO ACTOR'S DICTIONARY

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ORDERS SHIPPED SAME DAY RECEIVED!

Letters

to the editor

Continued from Page 7
Half Is Better Than Whole?

TO THE EDITOR: The Admiral Broadway Revue is much, much too long. Cut it down to half the size and you'll have the best video show of all.

Harold Parrot,
Newark, N. J.



ADMIRAL BROADWAY REVIEW

Allen the King

TO THE EDITOR: You demonstrated the best kind of honesty and taste in presenting your wonderful Silver Mike award to the one and only Fred Allen. There's no question about it, he's the King of them all and I only hope that his vacation from the airwaves will be of short duration.

Helen Twelvetrees,
Manhasset, New York.



FRED ALLEN

Crooner List

TO THE EDITOR: Here's the way I would line up the present string of crooners in order of their quality: 1. Perry Como. 2. Gordon MacRae. 3. Johnny Desmond. 4. Frank Sinatra. 5. Bing Crosby. Do you agree?

Selma Rabinow,
Brooklyn, N. Y.

It's a Free Country

TO THE EDITOR: It was with much interest that I read your February issue—especially the "letters to the editor" commenting upon Mr. Fulton Lewis, Jr., by B. Siddor, New York, N. Y. Thank God for a country in which even men such as this Mr. Siddor may express their opinions—and thanks again that we still have men of the character, ability and vision as that of Mr. Fulton Lewis, Jr., who have the intestinal fortitude to speak their minds and the truth at all times.

D. W. Bishop,
Gashland, Mo.

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

Radio Best PIX QUIZ



1. She's a famous screen actress who recently appeared in a dramatized story of Nathan Hale, on "Salute to the Reserves."



2. She was once radio's top comedienne, now makes frequent guest appearances on leading programs.



3. He's the voice of sports in newsreels and veteran sportscaster for MBS.



4. She's teamed up with her famous mother and is heard 5 times a week on ABC.



5. His open letter to movie stars has made him a favorite Hollywood reporter.

ANSWERS:
1. Jane Darwell. 2. Joan Davis. 3. Ed Thorgersen. 4. Anna Roosevelt. 5. Jimmy Fidler.

"The Railroad Hour" highlights
starring Gordon MacRae,



for June.



MacRae and Dinah Shore recapture bright moment in old time favorite "Sally."



MacRae had Rudy Vallee as guest star in program's streamlined "Vagabond King."



Gene Kelly and Lucille Norman were MacRae's guests in Victor Herbert's beloved "Red Mill."

Jane Powell and MacRae shout out the "Good News" in Railroad Hour's debut.



*Silver Mike
Award
for
Outstanding
Performance*



Opera star Dorothy Kirsten gives Silver Mike to Railroad Hour star

Gordon MacRae

The Editors of RADIO BEST magazine present the Silver Mike Award of Excellence in Performance to the Railroad Hour for its outstanding contribution to the listening pleasures of the American public, for its record during the past year in the field of public service and its efforts toward the creation of better radio programming through its weekly presentation of quality musical programs. To the sponsors, to Gordon MacRae and the entire Railroad Hour company go the felicitations of the RADIO BEST Listeners Panel of 100,000 in whose name this Silver Mike Presentation is made.

Edward Bokley

For the editors



Eddie Cantor came back to help Gordon and Eileen Wilson in a rousing "Whoopie."



who



Errol Flynn is a mute witness in Haymes' saga.



Replacing Helen Forrest alienated many friends.



Al Jolson's high Hooper was no help to Dick.



Sinatra proved crooners must learn to act.



Perry Como knows how to win friends everywhere.

PUT THE *hex* ON HAYMES ?

TWELVE months or so ago he was the bobby-soxers' delight. Today he seems just one more sputtering skyrocket arcing downwards towards a clouded future. There, at 33, is Dick Haymes, singer and one-time top radio star, now becoming only another Case History among the many corroded by the Hollywood neurosis.

Like Haymes himself, those of us who know him can well ask, What happened?

Is he finished as a singer? Hardly. Is he washed up as a big radio name? Perhaps. Can he, despite his current marital troubles, his headline-creating "romance" with Nora Edington Flynn, his mysterious break with his longtime mentor, friend and manager, Bill Burton, and his incredibly heedless public relations, overcome the apparent hex on his career? Can Dick come back as the top personality he once was?

No one knows.

For if anyone put a hex on Haymes, it seems it was Haymes himself—a fellow with one of the richest, lushest baritones in show business and an unbelievable knack for losing friends and alienating people.

Perhaps Haymes, despite the loss of his \$4000-a-week spot on the Auto-Lite radio show and the paucity of offers from the movie studios, actually believes he has no cause for worry. No financial worries, anyway, what with his Decca Records bringing him as high as \$215,000 a year. Perhaps the guy, even before this sees the light of print, will confound the cynics by coming up with a fabulous, gold-plated contract on television, in the movies, or even on radio.

Stranger things have happened in Hollywood.

But at the moment, as this is being written, Haymes is marking time, if you want to call it that.

Continued on Next Page



Fans picture Dick Haymes as a fine devoted father.

by Favis Friedman

Are his marital troubles to blame? What about his romance with Errol Flynn's wife? Is it his emotional immaturity or does he need a course with Dale Carnegie? Maybe Dick Haymes will have to seek the answer within himself.



Dick Haymes pulled a notch ahead of Sinatra and closed in on Bing Crosby in the crooner's stork derby, but that's where the competition ended. Here's the baritone in happier days with arms around Helen ("Pidgeon") Joanna; estranged wife, actress Joanne Dru holding infant Barbara ("Nuggett") Nugent and son Richard ("Skipper") Ralph.

At home when the Haymes were happy...

There were days when singer Dick Haymes found fun and relaxation in the den of his San Fernando Valley home, while Joanne helped him plan his career and (right) lent a willing ear during home rehearsals.



THE hex ON DICK HAYMES' CAREER INVOLVES A SERIES OF EVENTS— FOR INSTANCE . . .

Nora Eddington Flynn and Dick Haymes (below) photographed at Los Angeles Airport, where, following much bustle and secrecy, they took a plane for Las Vegas, Nevada.

who PUT THE hex

ON HAYMES?

Continued



Mrs. Flynn says she'll wed Haymes
 HOLLYWOOD—The estranged wife of actor Errol Flynn says she hopes to marry crooner Dick Haymes soon. "I don't know when we will be married," Mrs. Nora Eddington Flynn said last night.

Twelve months ago he was the bobby-soxer's hero and delight
 At 33, Dick Haymes, only yesterday a shining star, now faces a clouded future.
 (left, astride one of his famous Palominos)



When Dick Haymes selected Lina Romay to replace Helen Forrest, Dick gave a big grin for the photographer. That's Gordon Jenkins in center.



Dick Haymes was way on top when he posed with Garry Moore and Jo Stafford at a party for Girl Scouts. Note Dick's Frank Sinatra bow tie.



The days when Dick was a real radio and screen favorite. Here he's surrounded by high school reporters in New York's Hotel Victoria in 1947.

His name is in the gossip columns, and not too favorably. He is being sued for divorce for unpublicized reasons, after eight rocky years of marriage, by Joanne Dru Haymes. And outside of a possible 15-minute transcription series (according to his current press agent) and offers to appear as a singing cowboy in some low-budget Westerns, Haymes apparently has no stronger clutch on fickle popular favor than his records. And this while Sinatra, Perry Como, Gordon MacRae and other singers are outdistancing him on the screen—the one place that Haymes would just about give his right arm to be.

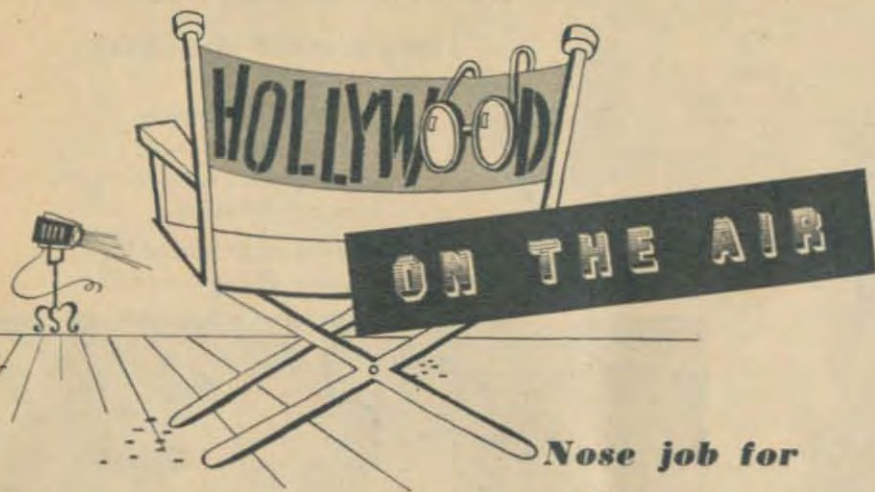
First, let's make it clear that Haymes was not dropped by Auto-Lite last May because of dwindling popularity. The musical he headed, backed by Gordon Jenkins' orchestra and rounded out by Martha Tilton, was a brilliant one—probably as fine a popular music series as any ever heard on the air. When word of the show's fading reached print last year in my Hollywood On the Air column, hundreds of protesting letters bombarded the sponsor and many came to me, asking what the show's fans could do to keep it going.

But Haymes' bete noir, unfortunately, was that Ol' Debbil Hooper and the insurmountable opposition of Al Jolson. Jolson, then at the peak of his appeal because of his "The Jolson Story," was on NBC at exactly the same time as Haymes. The competition was too keen and too costly—at least from the sponsor's angle, anyway.

So Auto-Lite reluctantly declined to renew Haymes' contract, thus ending a friendly four-year relationship.

No one felt unhappier than Haymes, and probably no one tried harder to get the crooner back on the air again than his manager, Bill Burton. Yet for some unaccountable reason Haymes turned down several good offers that came his way. He could have had the "Railroad Hour" show but declined it because he felt he should retain television rights.

Continued on Page 48



**Nose job for
Damone ...
Stafford romance cooling ...
Gene Autry's teen-age pictures wanted ...
Comic named Benny shows
video possibilities.**



BOB HOPE AND FLETCHER MARKLE, "FORD THEATRE" PRODUCER, TIE LEASH ON BILLY GOULD WHO PLAYED ROLE OF BARKING DOG ON PROGRAM.



ONE OF the things that may ultimately cause the complete disintegration of the give-away programs is the strange unsuitability of the prizes. Unsuitable, that is, to the average middle-class prize winner.

Who, for instance, could possibly use the two motorcycles which were included in the jackpot list of a recent contest award? Did they intend one for weekday use and the other for Sundays? Or the two complete fishing outfits, the five year supply of haircuts, the bouquet of roses each week for a year, or the ermine ensemble consisting of hat, muff and cape? What if the winner hated fish, wore a toupee, was allergic to flowers or wouldn't be caught dead in an ermine ensemble?

And what about figuring income tax on a new fireplace or a paint job for inside or outside the house—particularly if you didn't own a house?

True, there's always the fascination of getting something for nothing. But are those diamond rings, necklaces and bracelets really worth all the bother?

It's just a minor problem that's been bothering us. Is there a prize winner in the audience to tell us how he actually feels about being "blessed" with \$32,500 worth of headaches?

SEEN AND HEARD

Between rehearsals Jimmy Durante was telling about the Oriental potentate whose harem was giving him some problems. What bothered the maharajah most, according to Jimmy, was having 99 towels in the bathroom, all of them marked "Hers"!

* * * * *

Leave it to the gals to suffer for their vanity. Lurene Tuttle went through her lines as Effie Perrine on CBS' "Sam Spade" show wearing a brand new ranch mink coat—something she'd wanted to own for years. And nothing could induce Lurene to shed the coat even while working before the microphone.

* * * * *

Wes Battersea, emcee of "Call for Help," discovered in the audience a man who had just arrived from Scotland. The Scot had headed for the first giveaway show he could

← **JOAN DAVIS (RIGHT) WISECRACKS WITH LOVELY DOROTHY LAMOUR AND ACTOR ROBERT CUMMINGS IN NBC STUDIO.**



EDWARD G. ROBINSON, FAMOUS FOR GANGSTER ROLES, SHIES AWAY FROM PRODUCER TONY LEADER'S GUN USED IN RECENT "SUSPENSE" THRILLER.



VICTOR MATURE IN AFFECTIONATE POSE WITH CO-STAR BARBARA BRITTON ON SCREEN GUILD SHOW.



JACK BENNY, MARY LIVINGSTON, VINCENT PRICE AND CLAUDETTE COLBERT CELEBRATE JACK'S 41st (?) BIRTHDAY.

find. Wes asked him if there were any shows like that in Scotland. The man just laughed. "Are you kidding?" he cracked.

According to Art Linkletter, of ABC's "G.E. House Party," the gallop poll is here to stay. That, at least, is what Art has named a regular feature of his show, in which "I gallop among the audience and ask questions."

After discussing the pros and cons of being a salesman with a contestant, a travelling salesman, on his "You Bet Your Life" program, Groucho Marx quipped, "I used to be a top salesman myself. But I finally had to resign. Nobody wanted to buy tops."

It happened on the "Strike It Rich" broadcast not long ago. Todd Russell was querying a contestant and asked him how many children he had. "Seventeen," replied the man. When Russell inquired why he wanted to win the pot of money, the chap convulsed the audience. "So I can buy my wife some labor-saving devices," he said.

DIAL SPINS

After 11 years Penny Singleton was released from her contract on NBC's "Blondie" show because the sponsor intimated "she wasn't

quite the type!" Official reason given was that "they wanted a different interpretation of the character" but the scuttlebutt has it that La Singleton demanded more money. The new "Blondie," of course, is brunette Ann Rutherford... Dinah Shore would like to do a "Mr. and Mrs." show with her husband George Montgomery... Believe it or not, but comedian Jack Paar became so excited when his wife presented him with a seven-pound daughter he actually fainted—and sprained his ankle. The mother came through without a scratch... Lots of eyebrow-lifting at the Dick Haymes-Norah Flynn "romance" ... Joanne Dru, Haymes' wife, is asking for \$5,000 a week alimony. Richard will have to sell quite a lot of records to pay for that... What's with Howard Duff and Ava Gardner? Howard has been squiring Ann Blyth and Marta Toren around lately... They've offered Fred Allen \$5000 a week to do a five-minute nighttime series, but Allen thumbed it down... A piano-playing "wit" on a big NBC show isn't thumbing himself any friends by demanding that visitors leave before he sits down to the piano... Now that Margaret Whiting is married to a CBS veepee she plans to go into semi-retirement... Jo Stafford and Paul Weston cooling?... One thing that would make Lucille Ball very happy would be to see her husband Desi Arnaz get more movie work... **Biggest howl of the season** was a letter Dottie Lamour received from a gal in Finland, enclosing a dollar and asking Lamour to buy her a set of American "falsies."

Continued on Next Page



LOVELY MAUREEN O'HARA AND PRODUCER JACK WORMSER DURING REHEARSAL OF ABC SHOW.



NELLIE LUTCHER PLAYS A NUMBER FOR SUPPER CLUB STAR PEGGY LEE BEFORE GOING ON AIR.



FRANCES ROBINSON GIVES WAYNE MORRIS SOME CLOSE ATTENTION BEFORE BROADCAST OF "THE BIG PUNCH."

Arnold Stang on video . . .

Jack Smith's wedding anniversary.



JAMES MASON AUTOGRAPHS GRACIE ALLEN'S RADIO SCRIPT FOR PERSONAL COLLECTION.

Continued

Frank Sinatra's Fall radio plans are still unsettled. "It's just a question of picking the right sponsor," says Frankie. "I don't want to sell railroads, for instance. Who buys railroads?" . . . Judy Canova divorced Chester English . . . When Al Jolson bought his wife a new hat recently he said, "It's a very unusual model. It has no flowers, no feathers, no veil. In fact, it has no material on it at all; she just wears the price tag over her ear" . . . Vic Damone had himself a nose job in preparation for television . . . First workshop of its kind headed by top-notch radio performers in Hollywood is the new Radio Actors' Institute, organized to give serious aspirants real radio training. Led by Robert Bruce and Tyler McVey, and with a guest faculty including Cathy and Elliott Lewis, Verna Felton, Lurene Tuttle, Herbert Rawlinson, Bill Thompson and others, the new group intends to provide a legitimate workshop where newcomers and talented young players can be trained by those with years of experience in radio. Object of the Institute is to avoid the heartbreaks and false hopes engendered by the phoney radio "schools" . . . NBC top brass is now not only visiting broadcasts of the web's remaining stars but also sitting in on rehearsals—something new since the great exodus to CBS . . . One big ad agency is waving \$2500 checks in front of film stars just to get them to talk for a minute about a certain automobile . . . When Bob Hope got home from a recent personal appearance tour at 2:30 in the a.m. he tried to phone his home only to discover that the number had been changed and that "the party didn't wish to have it given out."

"Stop the Music's" biggest jackpot—\$32,500 worth of prizes—went to a Negro, the 58-year-old wife of a retired letter-carrier. Yet on the other hand, a certain program which is supposed to foster good will and solicits scripts from amateur writers for an annual grand prize of \$2000, once declined to pay off because the top entry was submitted by the inmate of a prison . . . Coming up on the Hollywood scene is radio singer Ken Carson, formerly of the Sons of the Pioneers and now heard on a batch of big programs. Carson is due for a big and deserved buildup . . . When Marie Wilson's television set suddenly went bad, Marie knew exactly what to do. She called the nearest bartender! . . . Just in case you didn't know it, that "new" song hit you've been hearing called "Down Among the Sheltering Palms" is really an oldie popular about 35 years ago . . . Kay Starr, the pretty little Indian maid, is being sought for the moon pitchers . . . This just shows you what radio can do. When the writers on CBS' "Junior Miss" had Beverly Wills, as Fuffy Adams, say that "she'd painted her finger nails right down to the first knuckle," they really started something. Three girls clubs announced that they had adopted the style and several dozen parents lodged protests . . . Ed "Archie" Gardner claims that his schoolmates were so incorrigible they ate the apples and brought the teacher the worms . . . Judith Abbott, "Agnes Lawson" on NBC' "The Aldrich Family," tied the knot recently with Richard Clark . . . Got any teen-page pictures of Gene Autry around? Mrs. Ina Autry, wife of the CBS cowboy, is eager for photos of her husband as a youngster.



RONALD COLMAN AND WIFE BENITA HUME CHAT WITH FILM DIRECTOR JOHN CROMWELL BEFORE AIRING NBC THEATRE PRODUCTION OF "PRISONER OF ZENDA."



CAST OF "GREAT GILDERSLEEVE" POSE FOR CAMERAMAN. SEATED, LEFT TO RIGHT, ARE LILLIAN (BIRDIE) RANDOLPH, GLORIA (BESSIE) HOLLIDAY, UNA (ADELINE) MERKEL, AND MARYLEE (MARJORIE) ROBB. STANDING, LEFT TO RIGHT, ARE RICHARD (MR. PEAVEY) LeGRAND, EARLE (JUDGE HOOKER) ROSS, WALTER (LEROY) TETLEY, HAROLD (GILDERSLEEVE) PEARY, JACK (MUSICAL DIRECTOR) MEAKIN, JOHN (ANNOUNCER) WALD AND ARTHUR Q. (FLOYD THE BARBER) BRYAN.

WHAT'S WITH THE SHOWS

Burns and Allen aren't perturbed about being dropped by their long-time food sponsor. Just a few days after they got their notice they were grabbed by CBS, who plans to display the Burns and Allen talents on radio and TV in the Fall... "Sam Spade" will be on at a different time once Edgar Bergen hits the air again. Bergen takes over the "Spade" time... **Still another new audience participation program is "Talk Your Way Out of It,"** via ABC. Prizes are small—but you also get a box of Quaker Oats... Screen star Robert Young in a new family series called "Father Knows Best" comes to the air lanes late in the Summer... NBC is trying another Mickey Rooney comedy show... Things look shaky with the Horace Heidt stanzas on NBC, set up as the "competition to J. Benny"... Chesterfield cigarettes will sponsor Bing Crosby when he swings over to CBS... According to the grapevine, NBC has at least 30 new shows ready to roll... Too bad about Meredith Willson, who was dropped by General Foods. It's all part of the general belt-tightening that's giving Hollywood the jitters... Still another casualty is "Manhattan Merry Go Round"—after 17 years. Bet they thought the job was going to be permanent.

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SCREEN DIRECTOR JOHN STAHL ESCORTS BEAUTIFUL IRENE DUNNE TO NBC STUDIO FOR BROADCAST.

JANE WYMAN AND LEW AYRES EXCHANGE PERTINENT STARES DURING RECENT BROADCAST.



MARION AND JIM JORDAN DEPART FROM CUSTOMARY COMEDY ROLES FOR A VENTURE INTO PSYCHOLOGICAL DRAMA, "BACK SEAT DRIVER."

Radio best TELEVISION

Memo...Next Issue

Coming Attractions

On sale at your favorite newsdealer...June. 10th.



ROY ROGERS AND DALE EVANS ON FULL COLOR COVER

You've never seen this famous "Western" couple look better. And you'll enjoy the special story and pictures appearing in the same issue.



HUGE LISTENERS PANEL REVEALS SOME INTERESTING RADIO FACTS

The listening habits of the nation's radio and television fans don't always jibe with Mr. Hooper's reports. Make it a point to see the latest results of the RADIO BEST Listeners Panel.



HOLLYWOOD REPORTER GETS THE INSIDE TRACK ON THE STARS

Favius Friedman, veteran Hollywood reporter, has come up with a whole series of facts you've never known about your favorite radio stars. Makes thrilling reading.



The Truth about TALENT

The dream of every contestant—name in lights on the Great White Way. Dick Contino, former butcher boy who rose to stardom on the Horace Heidt show saw his dream come true.



Horace Heidt



Ted Mack



Arthur Godfrey



Paul Whiteman

The late Major Bowes, who started the whole thing (center with early contestant), made a fortune with his amateur radio show and stage units. Of 500,000 who applied for auditions on the Bowes' show, only about 400 stayed in show business.

Opportunity Programs!

From all over America come thousands of young hopefuls seeking fame and fortune. How many succeed in this dubious world of chance?

by Paul Denis

About the author
Paul Denis is a noted newspaper man and former radio and television editor of the New York Post. He is the author of "Your Career in Show Business" and is a contributor to this and other national magazines.

THE much-publicized Dick Contino, former butcher boy who won 52 consecutive contests on the Horace Heidt program, packed up and walked out on Heidt one bright Monday morning.

Contino, who came out of obscurity to win more than \$33,000 with Heidt the first year, took his mom, dad and a press agent and returned to California. Dick didn't even bother to give Heidt the usual two-week notice required by the musicians' union, to which both Contino and Heidt belong.

Heidt rushed to court, won an injunction against Contino's working for anybody else, and revealed—for the first time, in public—that he had Contino under personal management contract.

This was startling news to many radio fans who suspect that "something's smelly about those contests." They wondered if it was ethical for a contest promoter to also manage a contestant.

Heidt, apparently, had signed Contino to a management pact during the initial 13-week period. From then until the end of the 52-week contest, Contino was a much-publicized contestant and a never-publicized Heidt-managed protege.

Contino was winning the \$250 weekly prize, and also getting another \$250 a week for appearing with Heidt's stage show unit. With the glamour of publicity and the experience of appearing in Heidt's stage show, Contino had an easy time beating other contestants each week.

And remember that rival contestants were chosen by Heidt's personal staff.

Now, it is possible that Heidt was fair in handling Contino as a contestant. It is possible that Heidt did not think he was partial to Contino when he read a rave fan letter about Contino during a

contest. It is possible that Heidt meant no harm when he invariably spotted Contino as last among the weekly four contestants—and remember that last spot is best because audiences remember the last performance best and are more easily pleased by the time the last performer is on.

Contino was spotted last in the final (the 52nd) contest which brought Contino the \$5,000 Grand Final prize.

How do you think Contino's 156 rivals, during the year, felt when they came up against him?

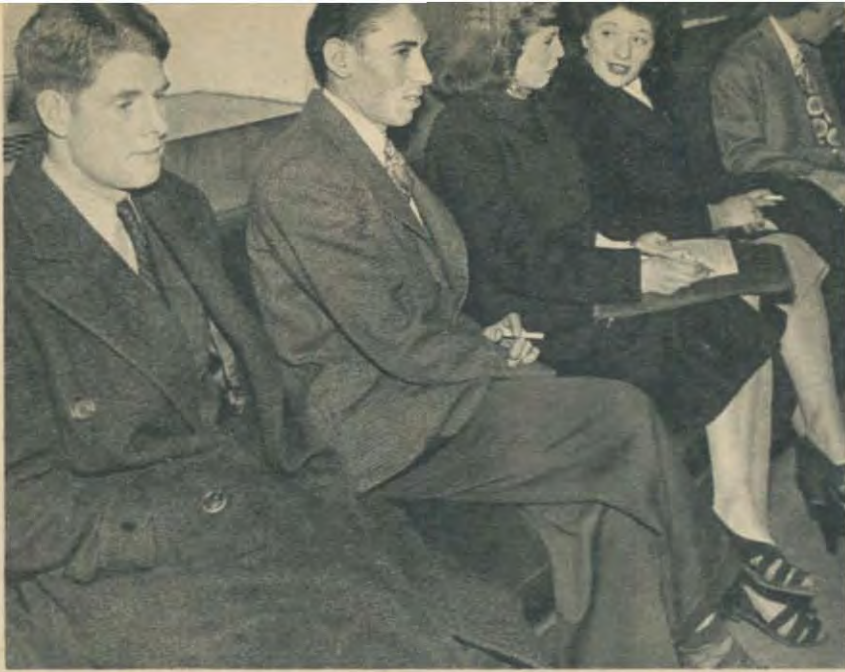
James Petrillo, head of the musicians union, brought Heidt and Contino together, informing Contino that he had to honor his contract with Heidt. Contino was rewarded later when Heidt let him head a Heidt Philip Morris stage unit.

But the problem still remains: was it fair competition?

True, the studio audience applause, as recorded by an electric applause-meter and observed by celebrities, selects the winners of each contest. But a winner can virtually be forced on an audience by giving him weak opponents.

So the key becomes: who selects the contestants, and how?

Heidt, as well as the Godfrey Talent Scouts show, has a staff of show folk who go through applications and hold auditions. This staff's opinion, later verified by the people who control the program, determines who the contestants will be. Anything can happen at this point. The staff can make mistakes of judgment and, too, it has to keep in mind the likes and dislikes of the people who run the program—the star, the sponsors, etc.



Hopeful contestants sit anxiously in the CBS studios for the "big" chance to audition for Arthur Godfrey's Talent Scouts.



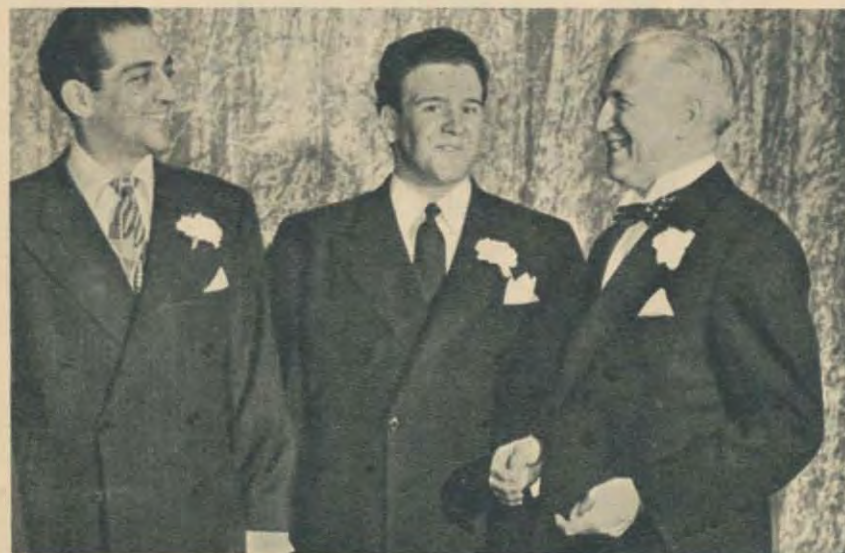
The success of low cost "opportunity" programs is proved by this crowd of 5000 attending a recent Horace Heidt program.



Typical of "Amateur Hour" contestants is auto-mechanic Chet Boswell shown with Major Bowes' successor, Ted Mack.



This is how impressionist Elizabeth Talbot Martin showed talents to talent scout Howard Magwood for TV audition.



The Metropolitan Auditions of the Air gave rise to Robert Merrill and Tom Hayward shown with Met's Edward Johnson.



Making like Larry Parks helped Heidt contestant, Richard Melari, win troupe part. What are his chances for fame?

***The ladder of opportunity is open to a few
—but hundreds of thousands suffer
the pain of frustration and failure.***

TALENT Opportunity Programs

IT IS strange that the Heidt and the Godfrey shows, which attract a cross section of American talent, produce a different mixture of contestants.

On the Godfrey show, half of the contestants are vocalists. On the Heidt show, there are more musician contestants.

On the Godfrey show, pop singers win most often. On the Heidt show, musical soloists win most frequently.

The Heidt program produces another mystery: It is apparently unable to dig up first-rate girl contestants. As a result, there was only one female winner, The Pepperettes, during the first 65 contests.

The girls can win only one out of 65 contests ... quite remarkable, isn't it?

Amateur and talent-opportunity programs are tremendously popular. For instance, the Godfrey show drew 155,000 requests for auditions during its first two years. Heidt auditions from 100 to 1,000 a week, and gets many times that number of applications. The Metropolitan Opera Auditions of the Air drew 900 applicants last season.

The Major Bowes Amateur Hour, during its 15 years, drew millions of applications, and auditioned 500,000. Its successor, the Original Amateur Hour emceed by Ted Mack, gets thousands of applications a week.

All these hopefuls . . . What happens to them?

First of all, the odds are against those applying for auditions. Most auditions are held in New York, and there are long waiting lists.

Even if you get an audition, the odds are against your winning a place on the program.

On the old Bowes show, of the 500,000 who applied only 10,000 landed on a Bowes program or stage unit. Of the 10,000 only four or five hundred stayed in show business. On the Godfrey show, of the 155,000 who applied the first two years, only 36,000 got as far as an audition. Of these, 440 got on the program.

Of the Met auditions' 900 applicants, only 26 got on the air.

Think of the psychological shock to the hundreds of thousands of hopefuls who can't even get an audition, or who lose a contest, or who win a contest and then cannot get any jobs.

Much of the psychological injury comes from the ludicrous, impossible promises the contests hold out.

Doorway to fame, stairway to the stars, opportunity unlimited.

Continued on Page 47

What price opportunity?



Bronx contestants Doris Pines and Lynn Randels pose with Horace Heidt for publicity pictures. Picture below shows huge "Amateur Hour" touring troupe on stage of local theatre. All face tremendous odds for success.

IF ODDS

DON'T PHASE YOU

HERE'S

YOUR CHART

FOR

OPPORTUNITY!



Program	Stations	Contestants on each Program	Prizes
Arthur Godfrey's Talent Scouts	CBS radio & TV	Four	\$35 to each Talent Scout except winning Scout, \$100. Union scale to winner, for 4 shows.
Horace Heidt Original Youth Opportunity	NBC radio	Four	\$250 to each winner. Also, \$5000 to Annual Finalist Winner, and \$750 for Quarter Final winner.
Original Amateur Hours	ABC radio & Dumont TV	Eight or nine	No prizes; but expense money paid.
Metropolitan Opera Auditions of the Air	ABC radio	Two or three	\$1,000 cash and 1-year Met contract to each of 2 winning finalists.
Art Mooney Talent Tour	ABC radio	Five	\$100 to winner.



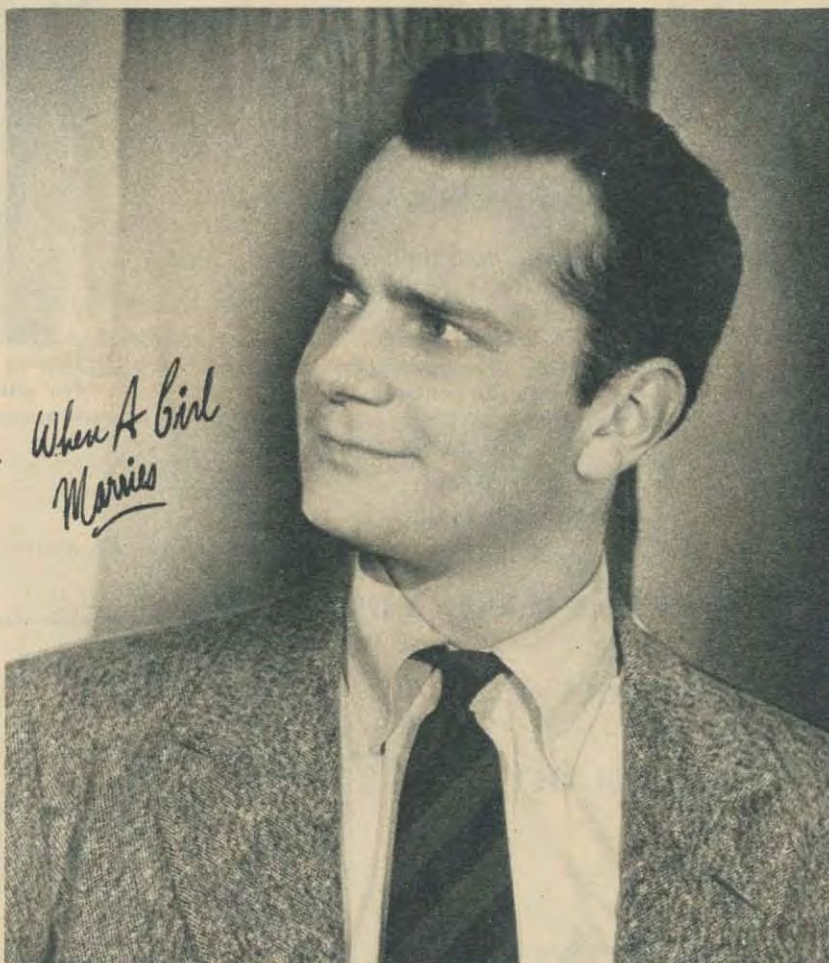
Julie Stevens plays title role.



Gertrude Warner plays title role.



Florence Freeman plays Ellen Brown.



John Raby plays hero Harry Davis.

P

Portraits in Soap

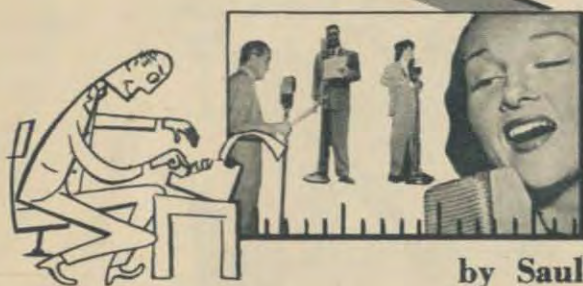
Soap Opera, long a favorite controversial subject in radio circles, continues to play an important role in American listening habits. Beginning with this issue,

RADIO BEST will devote a page to portraits of the leading day-time serial players

who have made Soap Opera an American institution.

Radio best

SEAT AT THE DIAL



Views and Reviews of current shows

by Saul Carson

Broadway's My Beat



Sunday 5:30 p.m.



Broadway's My Beat is a good whodunit

THIS ONE catalogues itself most easily as a whodunit. But it's both more and less than that. The gore doesn't quite spill over, and the mysterious tangles are not complicated; these are facts that may reduce the program's batting average when judged strictly in the whodunit league. But it is more than that, too, because of its swift, glib, super-sophisticated tone.

The principal character here is a detective who covers New York's main stem, in the Times Square area. His lingo is the talk of Lindy's and Toots Shor's and the gossip columnists. He is familiar with every Broadway spot and personality. And that familiarity helps the flatfoot get his man, every time.

It's not unpleasant listening for those who care for that kind of fare on a Sabbath afternoon. The writer is Peter Lyon, one of the best documentary men in the scripting business. If you wonder why a documentarist should be writing this kind of stuff—maybe it's only because even good writers must eat. Anyway, he does a good job, and seems to take it seriously. I do, too, in a different way. I'd rather see CBS employing a man like Lyon the way he should be used. But this is a review of a specific show, not an editorial. So here's a plus mark for "Broadway's My Beat."

Molly Picon



Tuesday 9:30-9:45 p.m.



Molly Picon's show is a lesson in bad television

CAN'T this guy Carson find *anything* good on television? The answer is: *They* put on the shows, we only look at them. And believe me, you'll be paying me double if I had to look at another one like the Molly Picon number.

In the old days, there used to be a burlesque house run by Minsky Brothers. There were also, and for all I know there still are, comedians on Second Avenue who made with a mixture of East Side and Flatbush dialect. Take all these ingredients, mix them, add an innocence of all television techniques—and you have the Molly Picon show, a one-woman number with an announcer thrown in for mouthing the commercials. It was just another depressing lesson in what we hope TV never will have to rely on. If that's all there is to television—there goes a billion dollars down the drain.

Preview



Monday 8 p.m.



Their Preview show will not win a Silver Mike

FOR A YEAR or more, the mountain labored. And when the coaxial cable finally picked it up—it wasn't even a good healthy mouse.

Let there be no mistake about one fact, established after two viewings of this big television production. Jinx Falkenburg is as pleasant to look at on TV as she is any other way. And her husband, Tex McCrary, is as sour and tired-looking on TV as any man possibly can be. Since this particular program is another Tex and Jinx production, you can see how that kind of combination can make for trouble. It did, especially on the opening.

That premiere of "Preview" was one of the saddest spectacles seen on TV since the early days of this medium (meaning, of course, a full eighteen months ago!). Nothing—but simply nothing—was right when "Preview" finally hit the air. A great deal of planning had gone into the making of the show. Much money was poured into the effort, and the energy expended was tremendous. And yet everything was wrong. There were still pictures that were embarrassing, film shots that were prepared especially for the program yet looked as if they had been dug out of the grounds of the old New York World Fair, live scenes that were deader than that same Fair.

On the second turn, there was improvement—but not enough of it. There were none of those horrible lapses the second time around. But at best, "Preview" shaped up as something of a cross between "We the People" and Blues by Bary without Bary. Then there was the male member of the master-of-ceremony team, Tex McCrary. Jinx should keep him away from the television camera until he learns to smile and look less beaten.

What "Preview" needed most, it lacked—that's a lot of hindsight.

Henry Morgan Show



Sunday 8:30 p.m.



Henry Morgan is back on a different corner

HENRY MORGAN is back on the corner in front of the cigar store. The store is under different ownership. He's on NBC now, but it's the same Morgan, no worse for the layoff in the storehouse since his last sponsor fired him.

There was quite a buildup for Morgan. For two successive weeks, Fred Allen had him as guest. Then, when Morgan finally went on, Allen paid a visit to the younger man. It was all one grand, three-week spoof. Morgan had a "sponsor." The make-believe bankroller, of course, was Allen himself.

But that wasn't all. None other than Ben Grauer—the ever-present, ever-talking—was there as announcer, emcee and straight man for Morgan's routines. Arnold Stang, the dry-as-dust piece of jetsam from Brooklyn whose "Gerard" delighted listeners when Morgan was on the ABC network, came back to be kicked around by Morgan again. Milton Katims conducted the orchestra, Lisa Kirk sang, Red Ingle ditto, and a grand time was had by all—including this listener.

Morgan was actually disliked by some of his sponsors when he was on that other network. This time, there are hints that NBC may try to curb his tendency to rib the man with the moneybags. However, as the program opened up, apparently everything was permitted—even mention of CBS was allowed to Morgan when Allen visited him. One can only hope Morgan will be given the opportunity really to be himself. Afforded that chance, he will hold listeners and perhaps build a higher Hooperating than he had on his old stand. Anyway, it's good to have him back.

Continued on Next Page 23



Children's Hour not a tasty dish



Lamb's Gambol doesn't pay off

The Children's Hour



Sunday 10:30-11:30 a.m.

I WOULD never have believed this if I hadn't seen it with my own eyes. This is the famous Horn & Hardart radio program brought to the screen. If you can stomach seven-year-old girls shaking their torsos, nine-year-old boys making like Bing Crosby, and eleven-year-old mixed quartets acting as if they were the Mariners—you can have this one. It's a turkey, and not nearly as tasty as Horn & Hardart's automat food.

An entire hour was spent at the television set watching this production, and it was a beautiful sunny Sunday too. Ed Herlihy emceed in such a way as to make even the commercials (still photos) look less tasty than they already appeared. Herlihy was constantly looking down—but not in shyness, there was a script somewhere below him.

The program never heard of lighting, staging, or the fact that cameras can move backward or forward and several other directions. But maybe the cameramen gave up. After all, what was there to focus on? Sirlon steak and mashed potatoes? That's what the entire hour is made of, and I'll take frankfurters.

Lamb's Gambol



Sunday 8 p.m.

THE LAMBS is a famous club in New York where artists and businessmen of the theatre meet just a lot of people with real money from other walks of life. Each year, the members of The Lambs put on a big benefit performance, and there's lots of fun for all. The idea of this TV program is to transfer all that fun to the home screen. It hasn't come off—yet.

Of talent there is plenty. Every big name in show business—males, that is—belongs to The Lambs, and all the members are willing to do their part in forwarding this worthy undertaking which sends money from the sponsor's (Maxwell House coffee) coffer into the club treasury. But simply putting on a parade of faces is not enough to make a show—no matter how prominent the people owning those faces may be. That's what happened mostly on Lamb's Gambol—and the gamble didn't pay off.

I should not sell this one short, however. It is possible that by the time these lines find their way to the reader, there may be much improvement. This report is written on the basis of early showings. The personnel—I repeat—is there. Material can be obtained. It's production that the program needed in its early days. I wish it—and The Lambs—well.

Studio One



Sunday 7:30-8:30 p.m.



Philco TV Theatre

Sunday 9-10 p.m.

SO MUCH unpleasant matter has piled up for television review this month that, if only to cleanse one's soul, one must refer again to two of the top programs on the air. "Studio One" on CBS and "Philco Television Theatre" on NBC are worth shouting about almost any time. There is a third great drama production on the TV air. That's "Actor's Studio" on ABC (Sundays, 8:30 to 9 p.m.) but more about this one another time. This trip, let's stick to the pair mentioned.

Frederick Coe is the producer of the Philco program on NBC, and Worthington ("Tony") Miner is the man responsible for the CBS offering. These two men have done more in the last year to show that television can be a mature art than any half-dozen time salesmen who may have earned twice their yearly salaries in one month. Oh, they slip sometimes. I saw the Philco show do just that when it attempted to do a miracle with Shakespeare's "Twelfth Night." But the very next viewing of that Coe production brought me John Van Druten's "The Druid Circle" which was a better play on video than on Broadway.



Studio One and Philco Playhouse are expensive television gadgets

Miner too attempted Shakespeare, and performed wonders. He condensed "Julius Caesar" to one hour, and had it performed in modern dress. The play took on contemporaneous interest. Caesar became a modern fascist dictator, Brutus a present-day revolutionary, and the clique of conspirators around Brutus a gang of corrupt politicians ready to use the revolution to their own nefarious ends. It was a production to be proud of, and the legitimate theatre never did Shakespeare better or more meaningfully.

Week after week, both Coe and Miner have come through with prodigious efforts on TV's screen this season. That they fall down once in a while is to be expected. The wonder is that they don't trip more often. Actually, most of their week-to-week shows have rated highest praise.

Their productions have involved great expense, of course. But more than that, they have involved great imagination. And in this instance, the imagination of hard-headed businessmen willing to finance such enterprise is not to be taken lightly or without gratification.

If television is really to justify its heavy investments—it's going to do so through productions planned as carefully as these two, and executed as meticulously.

Television is an expensive gadget. No one can enter the business if he hasn't at least \$1,000,000 in the kitty—and plenty of money to lose for the first two to five years. But the public investment in television—just as it always has been in radio—is running away ahead of the industry's. By the time we get through buying the sets with which to look at the programs broadcast by the TV tycoons—we will have spent several times as much as all of them put together. We have a right, therefore, to get something for our investment. I deem it necessary, for that reason—especially in a month when most of the reviews are unfortunately negative—to point out that television can do great shows.

The "Philco" and "Studio One" programs are the proof. Let's see that we get more and more of top productions. These don't have to be all in the dramatic line. There is room for comedy too—as Milton Berle has proven in one way, and Arthur Godfrey in another. But whatever the program, it must be good—no, better than good, in proportion to our higher investment.

Now that my sermon is over, I'll turn back to my set. I have a wrestling match to watch. *END

Radio Best Beauty on the air

Lisa Kirk

SHE'S NOW the singing star of The Henry Morgan Show heard on NBC Sunday nights and is the current sensation in Broadway's long running "Kiss Me, Kate." Five feet, seven inches, Lisa is a tall, lissome, well rounded brunette with a rich, throaty voice that "sends you." Her latest hit song: "Always True to You in My Fashion."

Continued Hollywood lull finds more and more film stars seeking video roles. Here veteran player Edward Everett Horton emotes for television cameramen.



Ernest Truex, Faye Emerson, Boris Karloff and Janet Blair are some of film stars who have found new success in television.



Comedian Ernest Truex and author-actress Ilka Chase; (above left) Faye Emerson and Ethel Griffies; (above) Dennis King, Hollywood horror-man Boris Karloff, all recent "Chevrolet on Broadway" players, are now bent on video careers. And (below) beautiful Janet Blair is now a definite video favorite.



Film stars Eddie Albert and Margo proved "location" films were a big asset to video medium. Scenes were shot at Coney Island. Jackie Cooper (below) who had tough time in Hollywood, is now video star.

"TV brings Hollywood Stars into your living room!"

Hollywood talent jam is a big break for television fans



TELEVISION is at last bringing Hollywood's famous film players into the living room. Important factors are lack of film roles on the coast and TV's rapid rise as a mass entertainment medium.

A leader in luring film stars to the television screen is "Chevrolet on Broadway," a weekly series of comedy and dramatic shows heard Monday nights on the NBC east and mid-west interconnected network. The show is also telecast to Hollywood and Los Angeles audiences via kinescope recordings.

Produced by Owen Davis, Jr., himself a former film player, "On Broadway's" guest book includes three Academy Award winners, Paul Muni, Luise Rainer and Jimmy Dunn, and film favorites, Faye Emerson, Janet Blair, Patricia Kirkland, Betty Caulfield (younger sister of Joan), Ilka Chase, Margo, Mary Boland, Edward Everett Horton, Eddie Albert and Roland Young.

In TV, the film stars will find an entertainment world that runs at a much more hectic pace than any other medium. Instead of spending a whole morning on reshooting and perfecting a scene, video actors must learn a tions of the TV cameras.

Continued on Next Page

← Roland Young, Patricia Kirkland (Nancy Carroll's daughter) and film favorite Mary Boland deserted Hollywood for recent "On Broadway" video comedy.

The Radio & Television Picture Magazine



**"TV" brings
Hollywood Stars—**

Continued

FIFTY hours from first rehearsal to actual show is about par for the course on "Chevrolet on Broadway." Direction continues right through the dress rehearsal, a last-minute change in costume is accomplished during a few minutes' break on set. It is the most demanding form of acting, according to the stars, requiring a facile memory, ability to improvise and a willingness to work far harder than ever before.

Despite the demands, the stars will be coming into television. They will speed its development, bringing dramatic polish to the video screen while they find the new formula for TV acting.

Variety and dramatic TV shows are bringing more and more film players to the video screen. While present crop consists chiefly of veteran stars, the constant increase of television areas will soon lure Hollywood's most famous names to this newest of all entertainment mediums.



Jimmy Dunn in "No Shoes."



Buddy Ebsen in "Goodbye to Lazy K."



Sidney Blackmer in "Close Quarters."



Elisabeth Bergner in "Heat Lightning."

Producer Owen Davis, Jr., and makeup man Dick Starr prepare Janet Blair for starring role in "Mr. Bell's Creation." Pictures below show Janet as she appeared on your television screen.



★ END



Oh, Dagwood -

Dagwood, that unpredictable husband, has a new "Blondie."

She's brunette film star Ann Rutherford who made a quick hair-change to fit the role.

She replaces real blonde Penny Singleton, shown on this page with the radio-Bumstead kids.

Meet the New "Blondie!"

SHE'S FILM player Ann Rutherford, a beautiful brunette who, the National Broadcasting Company says, was the unanimous choice of a panel of 88 persons, from all walks of life, who heard 53 screen and radio actresses in auditions. The competitors for the role, it was stated, were identified only by numbers.

As the understanding wife of Dagwood Bumstead, still played by Arthur Lake, Ann Rutherford replaces Penny Singleton, who played the role for nearly 12 years. RADIO BEST's Hollywood Reporter hints Penny's departure involved a question of budget.

How do you like the new "Blondie"? Shown below getting a big welcome from (Dagwood) Arthur Lake. ★ END



Tex and Jinx' Living Magazine

Is A
Dead

Issue!



Preview

ON MARCH 7th, the American public was introduced to a "new" idea in television conceived by Tex McCrary with the aid of his cover-girl wife, Jinx Falkenburg. Under preparation for almost a year the show was heralded as "an actual magazine in every sense of the word," with the exception that it would not appear in printed form but would emerge on the video screen with living people and events that make news and diversion. At a special press conference called before the show's debut, McCrary warned his audience of magazine editors that television is destined to change the magazine habits of the American public and predicted the early demise of many publications. The intimation was that shows like his "Preview," ostensibly a "magazine" edited before the eyes of the home television audience, would replace magazine reading. But "Preview's" first show, which cost the sponsor, Philip Morris cigarettes, about \$7000, gave the publishing business its finest hypo. (See Seat-at-the-Dial, page 23.)



← Before "Preview's" debut, Jinks, Tex and Paddy smiled prettily for the cameraman.



A prop girl arranges a scene for "Preview," depicting "The Luck in My Life" as told by Mary Martin for opening program.



Preparation for "Preview's" debut involved hours of rehearsal and weeks of planning. Jinx shows fatigue in candid picture.



In one of the lavish sets, Jinx describes fashion layout (left) as advance fur style is shown (below).



The first show gave the magazine business its biggest hypo.



Billion Dollar Glee Club

Comprising an all-tycoon ensemble of millionaire business men. The idea was good but registered poorly on video screen.



Jinx had no trouble projecting own beauty. That's Jack Straus.



The art department set which is supposed to prove "Preview" is really a magazine.



Peggy Ferris sang "So in Love"—but it was no magazine scoop.



Ezio Pinza and Mary Martin got a free plug for their new show.



Tex McCrary editing final copy just before video "air-time."



Jinx crosses fingers as tired hubby, Tex, gives final instructions to camera crew.



Cartoonist Charles Martin showed his skill that offered no thrill.



What

A

Life

Being an EmCee's Wife!

WHAT'S it like being married to a radio master-of-ceremonies? Well, take it from Ruth Elliot, wife of the fast-talking, capable emcee of County Fair (CBS), it is plenty of fun—with never a dull moment.

Win likes to spend his time at home thinking up ideas for use on County Fair, the zany audience participation program where anything goes.

Well, Win is just as likely to ask his lovely wife to play the part of a contestant, as he is to ask her to pull out baking things and the likes, so that he can prepare, for example, a special, soft, gooey pie, which he eventually may toss at a

contestant (in the spirit of good, messy fun, of course).

The Elliots live on lower Fifth Avenue in New York City, in a nicely furnished apartment, with their son Rikky. Rikky is becoming acclimated to the peculiar doings of his parents (he probably thinks they should know better than do all those foolish things).

But being the wife of an emcee really is a pleasure, despite its eccentric trimmings.

There is just one thing Mrs. Elliot can't understand. At parties, Win is just as retiring as anyone could be. Seems he'd rather be the life of the program—not the party.



Slapstick comedy has no peer when it comes to pie-tossing, and Win Elliot, assisted by wife Ruth, prepares one of his special County Fair concoctions, using non-edible ingredients. Mrs. E. stoically assists in such doings, knowing it is one of the burdens that befalls the wife of a radio master-of-ceremonies.

← **Ever trying to dream** up novel ideas for County Fair's parade of participants, Win frequently gets an assist from the Mrs. who is ever-willing to help. He reasons that if she can get through a stunt such as this, balancing a vase while trying to eat a jellied apple, the average woman contestant who visits County Fair can do the same. Elliot figures that breakage of household equipment is income-tax deductible.



While Win inflates a large balloon which he has lathered with shaving soap, Mrs. Elliot bravely attempts to "shave" the balloon, not knowing when the razor-sharp knife will pierce it and splatter the soap in her face. This stunt finally appeared on County Fair, with three women "shaving" balloons held by their jittery husbands!

← **When Win isn't clowning** around, trying to dream up stunts for County Fair, little Rikky, their year-old son, provides the action that keeps the Elliots on their toes.

WANT A NO-GLARE Television Filter ABSOLUTELY FREE?



NO GLARE

CLEARER IMAGE

FITS ANY SCREEN



Here's how to get it!

This No-glare television filter is made by a nationally famous manufacturer especially for us. It's yours absolutely free with a year's subscription to RADIO BEST.

It's the same kind of filter which provides guaranteed eye-ease, clearer-sharper image and glare-free reception. We'll send it to you with your \$3.00 subscription—in any size to fit your screen—from 7 to 16 inches. And it's as easy to attach as a postage stamp!

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COUPON NOW!**

(use separate sheet for additional subscriptions)

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

Enclosed find \$ _____ for which please enter
_____ 1 year subscriptions as listed below
at \$3.00 each.

screen size 7" 10" 12" 15" 16"

Name _____ Address _____

City _____ Zone _____ State _____



Egad! and yes, gadzooks! There's no privacy even in the living-room of their New York apartment for Mrs. Elliot. This unsightly tableau, investigation would show, is Win prankishly serving Mrs. E. while he is in the guise of a "sardine suit," one of the more photogenic outfits used by contestants on County Fair. When Win takes a liking to a costume, he is likely to wear it around the house, surprising guests—and the butt of many of his gags—his loving wife.

Truly a fin-ished piano performance, comments Ruth as Win, in the "sardine suit," serenades Mr. Sardine. This suit was worn by a County Fair participant in an attempt to prove that subway riders in New York really get packed in like sardines, and should therefore dress accordingly.

★ END





Arch Oboler, *Cavalcade* contributor, wrote and directed "An American Is Born" which starred Bette Davis.

Cavalcade of America — on the air since 1935, turned the tables and gave Hollywood some of its most talented stars.

The Cradle of Stars

Know the stars in these pictures? Look and find Robert Young, James Craig, Anne Shirley, Walter Huston, Ed Arnold and Jane Darcell.



Lamont Johnson and beautiful Joan Caulfield scored in recent *Cavalcade of America*.



Film star Joel McCrea and regular *Cavalcade* stock player Lon Clark in rehearsal.



Jimmy Stewart had returned from service in 1945 to star in *Cavalcade* show series.



Producer Paul Stewart, Bob Hope, Homer Fickett, Walter Huston look over script.

LONG before Orson Welles became a "genius" he was satisfied with featured parts in *Cavalcade of America* programs. Way back when Richard Widmark gave little evidence of being a "menace," or when Agnes Moorehead's "suspense" was confined to obtaining supporting radio roles, these present-day stars were just frequent "*Cavalcade*" players.

As the "cradle of the stars" *Cavalcade of America* has been Hollywood's great talent provider since 1935. In exchange for this service, *Cavalcade* has also borrowed from filmland's pool of actors, but its own contributions has set a record in the field of radio.

Jeanette Nolan and her actor husband, John MacIntire, whom moviegoers acclaimed in Orson Welles' film version of "Macbeth," got their first big breaks as stock players on the *Cavalcade* show. Two current stalwarts are House Jameson and Ted De Corsia, both of whom scored in the late Mark Hellinger movie, "The Naked City." Ted, who masters 22 dialects, has been in radio since 1923, and House Jameson, well known for his role as father in radio's "Aldrich Family," has been before the mike since 1934.

Continued on Next Page



Gene Tierney, now famous film star, and John Stanley, radio's Sherlock Holmes.

Frequent appearances on *Cavalcade* made Charles Laughton favorite. In 1941 (right).



Jack Zoller directs George Zucco and film star Doug Fairbanks in naval officer role.

Ethel Barrymore played "Anne Royall" in 1940 with John MacIntire, now in films.





Agnes Moorehead was once a stock player on Cavalcade.

Cradle of the Stars *Continued*

Cavalcade of America has provided Hollywood with some of its brightest stars



Richard Widmark (left) and House Jameson (right) got first early breaks as members of permanent Cavalcade stock company.

MANY of the leading "Cavalcade" players have long been favorites with the nation's radio listeners. Cameron Prud'homme is David Harum; Karl Swenson answers to the name of "Lorenzo Jones"; J. Scott Smart not only acts but looks the part of the "Fat Man"; Les Tremayne announces for Drew Pearson and is better known as the "Falcon."

For a complete listing of Cavalcade players and their radio roles turn to page 44.



Before the "genius" sprouted a beard (below) as Cavalcade player in 1937, he was a fine looking chap who looked like this.

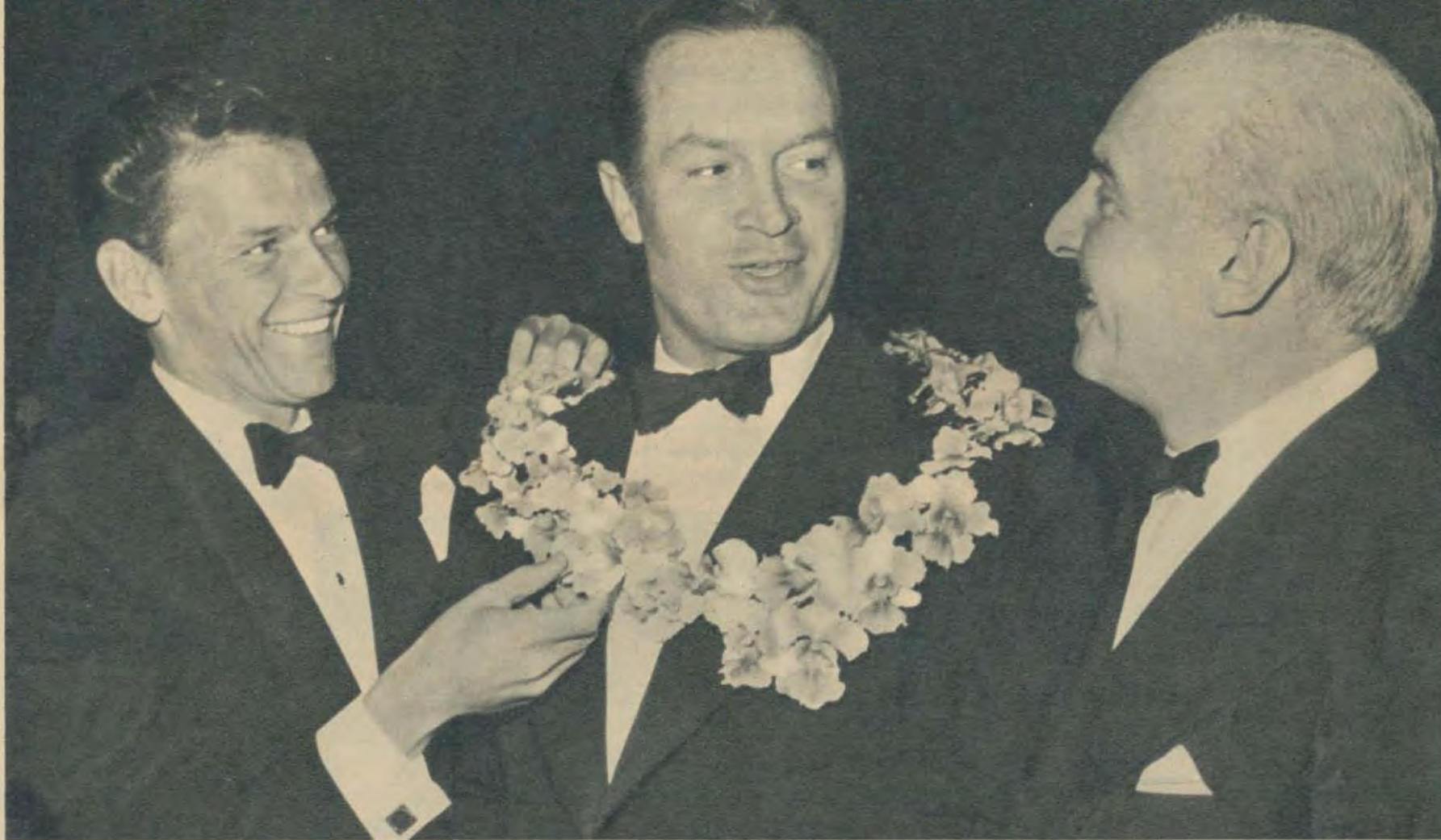


THE ORIGINAL STOCK COMPANY (left) — photographed in 1936 — (l. to r.), John MacIntire, Agnes Moorehead, Kenny Delmar, Ed Jerome, Jeanette Nolan, Ray Collins, Karl Swenson and Ted Jewett.

CAVALCADE SCRIPTS have been contributed by world famous playwrights and authors. Carl Sandburg (right, below) and John Lund (below, left), author turned actor, head of writers including Maxwell Anderson, Alexander Woolcott, Marc Connelly and others.



THREE OF THE NATION'S TOP RADIO PERSONALITIES



Frank Sinatra, Bobe Hope and Walter Winchell. They lead in the RADIO BEST Listeners Panel study.

Favorite News Commentator

Walter Winchell	.....ABC	29.0
Lowell Thomas	.....CBS	17.7
Gabriel Heatter	.....MBS	14.3
Drew Pearson	.....ABC	5.1
Edward R. Murrow	.....CBS	4.0

Favorite Dramatic Program

Lux Radio Theatre	.....CBS	33.1
Theatre Guild	.....ABC	11.8
Screen Guild Players	.....NBC	10.7
Hollywood Star Theatre	.....NBC	4.3
Suspense	.....CBS	4.3

Favorite Comedy Program

Jack Benny	.....CBS	20.1
Bob Hope	.....NBC	16.2
My Friend Irma	.....CBS	13.3
Red Skelton	.....NBC	6.8
Fibber McGee & Molly	.....NBC	6.7

Favorite Light Classical

Telephone Hour	.....NBC	20.3
Album of Familiar Music	.....NBC	20.2
RCA Victor Show	.....NBC	18.5
Voice of Firestone	.....NBC	9.2
Harvest of Stars	.....NBC	7.6

Favorite Radio Crooner

Frank Sinatra	.....NBC	21.6
Bing Crosby	.....ABC	20.9
Gordon MacRae	.....ABC	18.7
Perry Como	.....NBC	18.6
Vic Damone	.....CBS	11.2

Favorite Quiz Program

Stop the Music	.....ABC	19.7
Break the Bank	.....ABC	18.1
Quiz Kids	.....NBC	10.1
Truth or Consequences	.....NBC	9.4
Dr. I. Q.	.....NBC	7.6

Favorite Daytime Serial

Ma Perkins	.....NBC	10.8
Right to Happiness	.....NBC	10.2
Road of Life	.....NBC	7.5
When a Girl Marries	.....NBC	6.7
Perry Mason	.....CBS	5.3

Are you in favor of the majority of Children programs?

Yes.....89.4 No.....10.8

Which do you prefer, singing or straight commercials?

Singing..73.7 Straight..25.7
Indifferent.....6

When is your radio listened to most?

Evening..70.8 Afternoon..12.5
Morning...12.2 All Day...4.5

Are transcription programs as enjoyable as "live?"

Yes.....62.2 No.....37.2
Maybe.....6

Would you listen to a Quiz Program that had no giveaways?

Yes.....74.6 No.....24.2
Maybe.....1.2

What program, no longer on the air, would you like to have back?

Baby Snooks	.....18.5
The Goldbergs	.....11.2
Pot o' Gold	.....7.1
Rudy Vallee	.....6.2
Date with Judy	.....3.1

(first 5 listed only)

Do you object to disc jockey programs?

No.....80.4 Yes.....19.2
A little.....4

Do you feel that news commentators should be permitted to inject personal opinions or should they be required to confine themselves to the facts?

Facts..56.1 Opinions..43.9

Report from the National Listeners Panel



Walter Winchell again named top commentator; Bob Hope is nation's favorite comedian; Telephone Hour, Stop the Music and Ma Perkins lead in other categories. Sinatra zooms to lead in crooner choice.

THE RADIO BEST Listeners Panel, constituting perhaps the largest permanent national panel of American listeners in the history of broadcasting, has completed its second study of radio listening habits, trends and opinions. Here is a brief summary of the results:

Highlights of Findings

- ★ Walter Winchell, Lowell Thomas and Gabriel Heatter were the three news commentators the Panel listened to most. Winchell was the favorite of 29.0 of the national respondents.
- ★ Singing commercials are preferred by 73.7 of the respondents as against 25.7 who prefer straight commercials.
- ★ Evening listeners far surpass the morning or afternoon. 70.8 listen to the radio mostly in the evening while a little more than 12% listen afternoons and mornings.
- ★ 45.5% of radio listeners have their radios on from 4 to 6 hours daily on the average. As many as 11.4 keep it on 8 hours a day.
- ★ 3 out of 4 listeners say they would lend an ear to quiz type programs that have no giveaways.
- ★ Frank Sinatra has again zoomed to public's favor, nosing out Bing Crosby in "Crooner" category.

Move over, Sinatra



**Ex-boss GLENN MILLER
Made TEX BENEKE a Vocal Star and
the "World's Worst Singer"
Sold 2 Million Records.**

TEX BENEKE himself will tell you of the time the late Glenn Miller decided to make him a vocal star and Tex exclaimed, "You can't do it, Glenn, you can't do it with the world's worst singer." But Glenn had his way and the "world's worst singer" sold as many as two million copies of a single tune. Today, Glenn Miller's successor is one of America's busiest bandleaders as this picture series proves. *Picture at right shows Tex and Mrs. Beneke (Marguerite) spending the start of the morning answering mail from swoony fans.*



At 11:00 a.m. Tex prepares for a three hour rehearsal for stage show, working up new tunes and revamping fan's real favorites.



Backstage Marguerite Beneke fixes lunch for her bandleading husband.



One-night stands in hinterlands means a stop with local station's disc jockey.



Time out for dinner between shows, mixed with an interview with famous columnist Earl Wilson and his beautiful wife.



JEAN PETERS AND CORNEL WILDE REHEARSE FOR ROLES IN "CAPTAIN FROM CASTILE."



Continued from Page 17

PERSONALITY STUFF

The Mary Shipp who plays Miss Spalding on CBS' "Life With Luigi" once earned her living emoting in a five-a-week kids' serial, called "The Phantom Pilot." Another promising actor on that same show was a young fellow named Howard Duff . . . Raymond Scott, who created compositions with such unorthodox but arresting titles as "Dinner Music for a Pack of Hungry Cannibals," "War Dance for Wooden Indians" and others, started his musical life as a boy disc jockey in his father's music shop. He also took radios apart to see what made them work . . . It isn't generally known that the new Mutual lovely, Betty Rhodes, now heard on "Yours for a Song," is married to a network Big Wheel . . . CBS singer Jack Smith recently celebrated his 13th wedding anniversary . . . One lad who got his vocal training the hard way is Richard Denning, who portrays the title role on CBS' "My Favorite Husband." He sold newspapers on a downtown Los Angeles street corner . . . Newest star on the Hollywood television scene is a young gal named Shirley Dinsdale. She's probably one of the few lady ventriloquists in show business . . . ABC's "Pat Novak" is a one-time San Francisco announcer named Jack Webb. Webb's sexy voice really does things to the gals . . . Despite Jack Benny's quips about Phil Harris' musical ability, the Harris guy is really sharp about the flats. He learned his music from his musician father and was a top bandleader in dance halls, night clubs and theatres . . . From Westerns to the tall corn of CBS' "Lum 'n' Abner" is quite a leap, but gravel-voiced Andy Devine made it. He's the new comedy addition to the Pine Ridge sagas, playing Moses Moot, the laughing barber . . . ABC's Sunday night commentator Louella O. Parsons once turned out a book called "How to Write for the Movies." She's been a fixture on the Hollywood scene for more than 20 years.

THAT'S HOLLYWOOD

Where you know almost immediately when someone has forgotten your name—they call you "Darling!" . . . Where even the parking lots are going in for giveaways, handing out cash prizes for the lucky number holders . . . Where on the road between the town and Palm Springs there's a place called "The No-Tel Motel" . . . Where a tight-fisted Hollywood character is beginning to soften in his old age. Now when he gets a letter asking for a charity donation he cries before he tosses it into the wastebasket . . . Where screen star Shelley Winters is so camera-crazy that she admits to going to her doctor to be X-rayed "just so she can be in front of a camera" . . . Where makeup expert Perc Westmore is working on something that is just what this country needs—a girl's complexion that will look good on a young man's lapel . . . And where a new type of chain letter is providing competition for the Pyramid Clubs. The letter reads: "This chain letter is being started in the hope of bringing relief, joy and contentment to tired working men. Simply send a copy to five equally tired working men, then bundle up your wife and send her to the man at the top of the list. When your name comes up you will receive 14,747 women." And the letter warns all recipients not to break the chain. One man broke it and got his own wife back.

★ END



Blind Man with Vision

Blind Harold Kean, his voice heals the sick

A WJR radio singer and entertainer for 20 years, blind Harold Kean this spring left the air to devote full time to entertaining hospitalized veterans and other deserving groups. And the idea of "the blind leading the blind"—in group singing, has worked wonders for the more chronic hospital cases.

With pretty Rene Peters, a pianist and singing star of the WJR "Make Way For Youth" program, Kean makes weekly tours of Vetearn hospitals and other deserving groups throughout Michigan. Harold and Rene are available to any deserving case that requests their services through WJR's public relations department, expenses of their appearances are defrayed by the Goodwill Station.

As an outstanding example of one who has successfully and cheerfully overcome a major handicap himself, Kean is a phenomenal inspiration to downtrodden hospital cases. Although he has been blind since age 14, (he is now in his 40s) he developed a fine talent for singing and entertaining.

His genial personality and spirited singing soon has everyone forgetting their troubles. He has been exceptionally successful with difficult psychoneurotic and paraplegic cases as well as the blind.

Harold is famous for his remarkable memory for songs. He has memorized over 5000 numbers and can learn a song by ear in ten minutes. He keeps local columnists and friends informed of the mystery melody of a network program on a competing station . . . and hasn't been stumped by one yet.

Letters of appreciation have poured in to WJR from doctors, hospital executives, and patients—Harold Kean's cheerful act is lending convincing support to WJR's title . . . "The Goodwill Station."

At Percy Jones Veteran Hospital, Harold sings a request number for an ex-GI, accompanied at the piano by WJR singing star Rene Peters.



Gags of the month

Fibber McGee: This room is cold, and I know why. It's that weatherstripping I bought for the front door that makes the draft under there.

Molly: How on earth can the weatherstripping make it drafty?

Fibber: By being down in the basement where I left it when I bought it the summer before.

"Fibber McGee and Molly Show"

Hans (Mr. Hemmingway) Con-reid: Miss Canova, did your nurse drop you on your head when you were a baby?

Judy Canova: Oh, we couldn't afford a nurse—my mother had to do it.

"Judy Canova Show"

Luigi: You no understand, Pasquale. Is Parent-Teachers Association.

Pasquale: You crazy, in first place, you no parent; in second, you no teach.

Luigi: Then I must be association.

"Life with Luigi"

Stewart: No, Jack, I'd feel better if I paid the luncheon tab.

Jack: Well, if your health is involved, okay.

"Jack Benny Program"

Visitor: At our house we ain't got no bed.

Bob Hope: What do you sleep on?

Visitor: Well, last year in a raffle I won a pool table.

Hope: That must be uncomfortable.

Visitor: Well, it would be, but fortunately my wife has the kind of head that fits right into a side pocket.

"The Bob Hope Show"

Mrs. Colman: Tuesday morning, Jack Benny volunteered to shovel all the snow away from our house, and he did it, too.

Colman: Yes, you know that was shrewd of me, telling him I dropped a dime on our front lawn.

"Jack Benny Program"

Stonewall: When she opened de door an' I first tried to hand her de summons, she tried to make eyes at me. But I tole her she wouldn't get nowhere wid dem kinda tactics. Den she held my hand an' den she put her arm around me an' she started kissin' me. She kissed me some more.

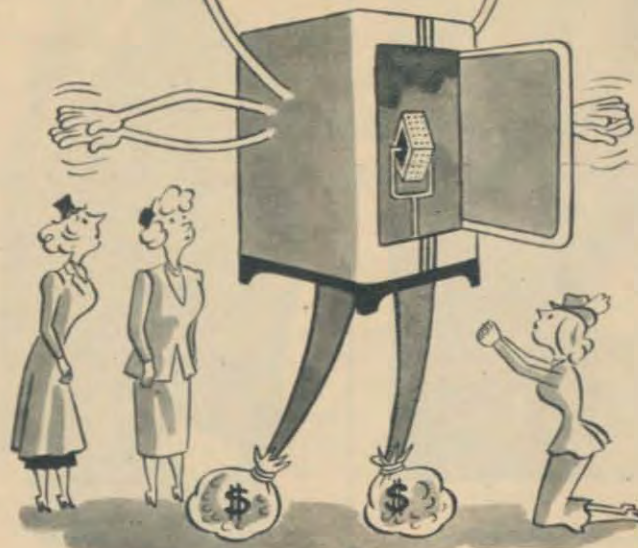
Kingfish: Well, whut did she say when you handed her de summons?

Stonewall: Whut summons is dat?

"Amos 'n' Andy"

APPLAUSE

"Quizmaster"



Impressions of a Radio Listener...



"Soap Opera"



"Comedian"



"Politician"



"Singing 'Commercial'"



"Breakfast
with Sue and Sam"



"News Analyst"

RADIO Stars

have such
interesting
faces



Susan Douglas emotes for "The Shadow"



Lew Valentine as "Dr. I. Q." looks.



Harry James with tongue in cheek.



Gene Kelly watches camera flash.

What's on your mind?

The Question & Answer Clinic conducted by Ben Grauer

(noted special events reporter and emcee
"Americana Quiz" NBC-TV Mondays 9:30 p.m. EDT)



Johnny Mercer opens his mouth



Dennis Day awaiting cue to sing.



Wendell Holmes as "Scattergood Baines."



Janet Blair gets a surprise.



Red Skelton shows his dimples.

Q. Is there an Academy Award in radio similar to the Hollywood Oscar?

Bernard Fine, New York City.

A. This publication has recently established such an Academy.

Q. Have any Shakespearean plays appeared on Television as yet?

Marilyn Hope, Hollywood, Cal.

A. Yes. CBS' "Studio One" recently produced a video version of "Julius Caesar" in modern dress.

Q. When will Canada enjoy the pleasures of Television?

C. G., Montreal, Canada.

A. According to the Toronto Star, the Dominion Government, Montreal and Toronto will have Television in 1950.

Q. What has happened to that wonderful radio series "Great Scenes from Great Plays"?

Ivan Stanley, Wisconsin

A. The program is scheduled to return to the Mutual network under the commercial sponsorship of the National Council of the Protestant Episcopal Church next fall.

Q. Has Jack Benny ever appeared on Television?

Kate Somerfield, Kansas.

A. Mr. Benny made his video debut on station KTTV's dedicatory program on March 8, 1949.

Q. What is the name of the girl singer on "Stop the Music?"

Thomas Lambert, Mass.

A. Miss Kay Armen.

Q. Please give me the name of Mary Margaret McBride's manager.

T. R., New Jersey.

A. Miss Estella H. Karn.

Q. Will Arturo Toscanini's concerts continue through the summer?

Matilda Fein, New York.

A. The maestro's 1948-49 winter season of concerts of the NBC Symphony Orchestra were concluded with a presentation of the complete opera "Aida" by Giuseppe Verdi, Saturdays, March 26, NBC, 6:30⁰⁰ to 8:00 p.m., EST and April 2, 6:15 to 7:30 p.m., EST.

Send all questions to BEN GRAUER, RADIO BEST Magazine, 452 Fifth Avenue, New York City 18, N. Y. Mr. Grauer's answers will be confined to this department, so please do not send self stamped envelopes.

Q. What was the name of the announcer who once introduced former President Hoover as "Hoobert Heever"?

D. G., New York.

A. Harry Von Zell.

Q. What is the location of NBC's television antenna in New York?

Mel Stand, Vermont

A. On the tower of the Empire State building.

Q. Please give me the place and date of Al Jolson's birth.

Ann Frisch, Cal.

A. St. Petersburg, Russia, May 26, 1886. See Jolson profile on page seven this issue.



Q. I would appreciate seeing a picture of stars who play in "Big Town."

Hannah Michaelson, Georgia.

A. They are Edward Pawley and Fran Carlon, who play Steve Wilson and Lorelei.

Q. Can you tell me when Edgar Bergen created the idea and likeness of Charlie McCarthy?

Ben Gold, New Jersey.

A. A sketch of the impudent Irish newsboy was first drawn by Bergen in his high school days. A Chicago whittler named Theodore Mack, for \$35, carved out the head of Charlie nearly 30 years ago.

Q. Can you tell me the difference in size between a modern video camera and the average candid cameras?

Marvin French, Maine.

A. Perhaps this picture will best illustrate the point. That's me holding the Steky, the new vest pocket 16 mm candid camera which has an F 3.5 Anastigmatic lens. This is one of the smallest cameras made but it permits you to visualize your answer.

Q. I never did find out the name of the newscaster Walter Winchell referred to in his recent pot-shot at Mutual Broadcasting System. Can you help?

L. K., Georgia.

A. Mr. Winchell obviously referred to Lyle Van, who does a nightly newscast for Mutual's New York station, WOR.





The Song
All America
Sings

Foolish
Heart

NOW RECORDED
BY STARLIGHT

music by
Jimmy Lozito

A BMI Release

Music on a Platter by Les Merman



Lorry Raine scores again with new throaty platter.



Johnny Desmond's crooning is tops.



Dick Haymes proves he can sing.



Judy Canova is hill-billy-queen.

Lorry Raine, beautiful coast thrush, has delivered a whale of a job with DECCA's (24590) "Can't Sleep." The ballad job has a deep feeling of quality and is nicely augmented by a haunting echo effect.

Whoever put the "Hex on Haymes" (see page 10 this issue) failed to hex his fine baritone. His "Streets of Laredo" and "Comme Ci, Comme Ca" for DECCA (24565) indicates again that Haymes possesses a definite singing talent. Johnny Desmond recorded the same adaptation from the French song for MGM (10377) and has produced one of his best renditions. Johnny's voice is strong, chockful of personality and is appropriately restrained. Haymes won't disappoint you — but Desmond will thrill you.

The delightful Ella Fitzgerald has turned in another outstanding job with a brand new version of the old nursery rhyme, "Old

Mother Hubbard," on the DECCA label (24580). The tune is made to order for boppers and is a delight for pop enthusiasts. On the other side, Ella does "I Want to Learn About Love" and again proves that she's queen of rhythm tunes. Get this record for double value.

Headed for Stardom:

Here are some tunes that disc jockeys and your reporter agree are destined for tomorrow's hit parade. 1. Perry Como's "Forever and Ever." 2. Mel Tormé's "Blue Moon." 3. Vic Damone's "Again." 4. Tony Grise's "Foolish Heart." 5. Vaughn Monroe's "Is It Too Late."

Recommended Albums:

"Music from the Hills," on CAPITOL—tops in typical hill-billy ballads. "Judy Canova Souvenir Album," on DECCA—fine hill-billy flavor for Canova fans. "Invitation to the Waltz," on COLUMBIA—a splendid blend of old Vienna waltzes.

This Month's
Disc Jockey

Meet Ray Perkins

KFEL Disc Spinner



Norma Miller, "Miss Denver" of 1948 and Charlie Spivak with Ray Perkins.

RAY PERKINS, star of the "Ray Perkins Show" over KFEL, Denver, is well known, not only in the Rocky Mountain region, but also in Tin Pan Alley, as a pianist and show man.

After World War I he worked with his former sergeant, Irving Berlin, and produced such hits as "Under a Texas Moon," "Byelo," and "Down the Old Church Aisle," in which Ted Lewis had the lead singing role. During World War II he spent three years in Europe where he earned the rank of Colonel and was awarded the Bronze Star. He returned to civilian life with his family and decided to give up New York and Hollywood for beautiful Colorado.

The stage and film capitals' loss was Denver's gain. In May, 1946, the "Ray Perkins Show" became a daily feature on

KFEL, and listeners soon found the program distinctly different from other "platter shows." Ray uses his own piano styles as interludes between records, and he frequently sings one of the popular songs.

To prove the size of his audience, Ray recently asked his listeners to identify a "Mystery Tune" on his program. He made the announcement once and played the tune one time only. This single announcement drew 2705 pieces of listeners' mail.

Old professional friends passing through Denver often marvel at his presence there; but they understand his fondness for Colorado when they learn of his position in the community and see his extremely pleasant two-and-a-half-acre home on a hill that overlooks a large part of the Rocky Mountains.

**Cavalcade stars
are radio's
busiest players**

Continued from Page 36

Lyle Sudrow plays in "Portia Faces Life"

Charles Egleston plays Shuffle in "Ma Perkins"

Murray Forbes plays Willie in "Ma Perkins"

Judy Lockser plays Paulette in "Ma Perkins"

Guy Sorel plays in "You are There"

Bob Dryden, Joe Bell, George Petrie play in "Road of Life"

Barbara Weeks, Irene Hubbard, Jimmy Monks play in "Young Dr. Malone"

Norman Rose plays in "We Love and Learn" and announces for "Greatest Story Ever Told"

John Stanley plays in "Helen Trent" and is Sherlock Holmes

Lon Clark is Dick Tracy and is Nick in "Nick Carter"

Charlie Penman is Dr. Jim in "Rosemary"

Les Tremayne plays on "Wendy Warren," announces for the "Drew Pearson" show and is "The Falcon"

Horace Brahan plays in "Wendy Warren"

Rod Hendrickson plays in "Wendy Warren"

Lamont Johnson plays in "Wendy Warren" and plays Michael in "Hilltop House"

House Jameson plays Father Aldrich on "Aldrich Family"

Sarah Fussell plays in "Right to Happiness"

Ian Martin plays in "Right to Happiness" and also "Big Sister"

Cameron Prud'homme is "David Harum"

Rosemary Rice, Arthur Kohl play in "Archie Andrews"

Joan Lorrying plays Suzanne in "Nora Drake"

Alan Hewitt plays Ken in "Nora Drake"

Irene Hubbard plays Rose in "Nora Drake"

Larry Robinson plays Snuffy in "Keeping up with the Wiggsworths"

Bill Adams plays Uncle Will in "Keeping up with the Wiggsworths" and Uncle Bill on "Let's Pretend"

Bob Dryden plays Barky in "Big Town" and plays on "Big Story"

Elaine Rost plays Inza on "Frank Merriwell"

Staats Cotsworth is Casey, "Crime Photographer"

John Raby plays the lead in "When a Girl Marries"

Agnes Young plays in "Big Story" and "Aunt Jenny"

People behind the Stars



Betty remembers House Jameson 'way back

Betty Mandeville

Lady with a riot gun

SHE DOESN'T look the type to push a gun-toting desperado around. But one nod from this willowy, blonde young lady and thespian thugs do what they're told. Even Federal agencies are helpless to knock off a ruthless gangster until she calls the signals—from the control booth, of course. Crime is an acquired taste with Betty who started out to be an actress, got her first radio job as a production assistant, and ultimately became assistant to the late Max Marcin, original director of "F.B.I. in Peace and War" and "Crime Doctor," who taught her the underworld ropes. Betty began directing while still at grade school when she staged and starred herself in a school play. During her student years at high and college, she worked with the Bainbridge Players, run by A. G. Bainbridge who subsequently quit the theater to become Mayor of Minneapolis. Another member of the troupe was House Jameson, now a prominent radio actor, who has taken direction from Betty hundreds of times as Dr. Ordway on "Crime Doctor" and as a featured player in the F. B. I. dramas Betty produces and directs every Thursday night.



Jay produces Irene Beasley show

Jay Clark

Deals a pat hand

HE HEADS up radio and television production for one of the nation's top huckster outfits, Ted Bates & Co. He is the discoverer and the producer for the popular musical quiz show, "Grand Slam," starring Irene Beasley, now in its third year on CBS. As West Coast radio director for Lennen & Mitchell in Hollywood, he produced and directed "Hollywood Playhouse," starring the cream of movieland talent. Jay was born in Buffalo, N. Y. and it seems that the theatre exercised its fascination on him at an early age. At Yale University he entered the famed "47 Workshop" of the late Professor George Baker. While at Yale he was signed by Walter Wanger to write scenarios in Hollywood. After two years with Paramount, he turned to radio, first as an actor, then writer, and now producer-director. He is married to the former Marion Rice. They have a son, Jay, 13 years old.



Wynn directed film star Paul Muni

Wynn Wright

He wanted to be a lawyer

AS THE producer and director of "The Murder of Lidice," one of the most memorable broadcasts of our times, Wynn's niche among broadcasting's best people is well secured. For a chap who almost became a lawyer, he has really proved himself a top man in the entertainment world. Born in Columbus, Ohio, Wynn grew up in the Midwest and was educated in Detroit. The stage beckoned at an early age and he served with some well known stock companies. He saw service during the first war in the Navy. In 1924 he was directing a repertory group in Detroit. Six years later he joined Detroit's WWJ as drama director. He left the station to join NBC's Central Division in 1934 where his directing chores included "Vic and Sade" and "Miniature Theater." In 1942 he was named National Production Manager for the network. He resigned this post in '46 to form his own radio-television agency, now represented on the air by "Official Detective" and "Under Arrest" and on video by "Barney Blake—Police Reporter."



Jack started out with Jane Froman

Jack Zoller

Is there a doctor in the house?

IT SEEMS more people have switched to radio than to a certain liquor. Jack, as another example, thought he was cut out to be a doctor. He says he had the bedside manner. Somewhere along the way he met Patia Power, mother of Tyrone Power. Patia was directing a little theatre group and persuaded Jack to join. His first role was that of the young minister in "Servant in the House," in which young Ty, about ten at the time, played the page boy. This was the end of test tubes for Jack who went on to join a stock company in Cincinnati. After one tour he started hearing things about a strange thing called "Radio." Before you could give two weeks notice he was working at WLW with other people new to the business—Jane Froman, Lum and Abner, Ed Byron, Red Skelton and loads of others. Add the usual follow up success story and the talented director of "Cavalcade of America" emerges on the broadcasting scene.

MEMORY LANE



1. They were a favorite romantic team back in 1934 when this picture was taken. The gal is not active in radio these days but the handsome hero has returned as a singing star in television.



2. When this picture was taken, two-thirds of this famous threesome had already appeared in show business. Today, they are one of the nation's leading singing teams who rose to fame on boogie-woogie, polka and now hill-billy rhythms.



3. They won their way to radio fame back in radio's heydays. As a three-sister singing team, they were long the nation's favorites. Marriage ended the professional careers of two—and today, one is still a top-notch star.

Answers:

1. She's Muriel Wilson and he's Lanny Ross of "Showboat" fame.
2. The Andrews Sisters—l. to r. Maxine, Patty, LaVerne.
3. The Boswell Sisters—l. to r. Martha, Connie, Vet.

WHO'S ON FIRST?

Here's one for Abbott and Costello, complete in this issue. "Cradle of the Stars" (page 24), the story of radio's contributions to Hollywood's talent pool, lays claim to developing some of filmland's top players. Another feature in this issue (page 26) apparently gives Hollywood credit for lending its players to the development of TV, the nation's newest enter-

tainment medium. Looking at things as they are, we can make but one observation. Hollywood has long proved that it can offer but limited radio talent. TV is a brand new medium which ought to learn from radio's greatest mistake—its inability and desire to develop its own talent pool. Television is an art—a brand new one which ought to develop its own artists.

SENSATIONAL OFFER!

(Turn to page 33 now!)



BUTTONS FRONT — BUTTONS BACK —
Here's the latest in round the clock drama . . . expensively detailed, with peter pan collar, snugly shirred waist and over-

shoulder pleats. Skirt flares 'way out and goes completely gay with pert pockets, V-back and giddy mock tortoise shell buttons dancing clear to hemline. In finest rayon faille.

TALK OF THE TOWN, INC. 1468 First Ave., New York 21, N. Y.

—SENT ON APPROVAL—

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Please send me my Trim 'N Tempting dress. If not completely delighted I may return it for refund within 10 days. 1st Color Choice 2nd Color Choice

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Life with Allen Prescott (Wifesaver)!

BACHELOR Allen Prescott, housewives' trouble-shooter, gourmet, Broadway reporter, quizmaster, disc jockey and all-around tipster, really gets around for first hand information about New York life. The RADIO BEST cameraman who tagged along with Allen for 18 hours came back with a batch of pictures and one long question: "I can understand how Prescott gets his intimate knowledge about Broadway personalities, night-spots, shows and gossip for his show *New York Tonight*—but since he's a confirmed unmarried guy, I couldn't for the life of me understand where he gets his material for his other show called *Wifesaver*. Or does Prescott lead a double life?"



For inside dope for his "New York Tonight" Allen huddles with model Patti Hardy while lovely actress Jean Pearson handles the hot stuff on the phone. Later, the girls lend a sympathetic hand to a momentarily helpless housewife's helper, who has a show to make.



Eddie Dowling and Patricia Morrison discuss Prescott's tea-sipping art.



Allen is besieged by song pluggers on his 6:35 show. It's the kind of punishment a disc jockey must take.



Checking restaurants he recommends, Allen tastes onion soup at Theodore's.



Evening rounds of New York clubs begin at El Morocco. Is that really Allen's car?



Now at the Hotel Pierre's Cotillion room, our host enjoys dinner with Gracie Fields.



On to the Versailles with veteran actress Lillian Gish to visit Frenchy Suzy Solidor.



Night Life is such tough work!

After a final sip of tea with this beauty (above) at the Cardinal restaurant, our Broadway scout and Wifesaver prepares for bed with aspirin bottle, Mr. Black O'Grady and memories. ★ END



TALENT Opportunity Programs

Continued from Page 21



and stars of tomorrow are only some of the slogans used. Alas, too often the doorway to fame is nothing but an exit to obscurity.

An example of unfairly stimulating the hopes of newcomers was Paul Whiteman's On Stage America (ABC network) in 1947.

Whiteman would announce, "Tonight . . . it's opportunity unlimited for youngsters . . ." I remember clearly when he introduced Phil Foster, a comedian: "I think you're about ready for radio!" Whiteman added, impressively, that Ralph Berg of Chicago's Latin Quarter cafe had promised to listen in.

Later, on the same program, Whiteman revealed that Berg had phoned from Chicago that he was so pleased with Foster that he was booking him.

The truth is that Foster had already been booked by Berg, and Whiteman was just overselling the program. I revealed this chicanery in my column in the N. Y. Post Home News, and Whiteman never denied it.

An outgrowth of the radio new-talent programs is the stage unit composed mostly of winners.

In the old days, Major Bowes made a fortune—yes, a fortune—from scores of Bowes Winners units that toured theatres. The units, which sold for \$3,000 to \$7,000 a week, cost Bowes a few hundred dollars in salaries, since each winner got only \$40 to \$65 a week.

Frank Sinatra and Robert Merrill were youngsters on a Bowes unit that played the Roxy Theatre, New York, about 14 years ago. Their salary was \$60 a week each. Their unit broke Roxy records, so they were each given a

magnificent reward: a bonus of \$2.50 each.

Today, Godfrey, Heidt and the Original Amateur Hour all have two or three stage units touring. But the days of the \$40 a week performer are over. Because of the union, AGVA, performers in such units must get at least \$85 a week. When the Godfrey show played the Capitol Theatre, New York, recently, at least one performer, Alan Schacker, got \$350 a week.

Of course, Godfrey and Heidt use mostly professional entertainers. The Original Amateur Hour sticks to amateurs, as it pays no prizes (except "expense money") to contestants on its programs.

If you listen to these new-talent programs, remember that they do much good. But don't take all their claims too seriously.

If you have show-business aspirations and want to audition for one of these shows, remember that:

1—The odds are against you: about 300 to 1, on the Godfrey show, and 450 to 1 on the Met auditions.

2—Even if you win, you may get little more than handshakes, fan mail, and perhaps a few dollars. For most winners, there are few, or no, jobs.

And one other thing: there are many "talent-showcase" programs on radio and on television. Since they are not in the form of contests, there are no prizes. Performers appear—without pay—in the hope of attracting attention of future employers.

Everybody makes some money out of these programs, that is, everybody except the performers.

★ END

Thumb-nail interview with a contestant

I picked a girl coming out of the Godfrey Talent Scouts show, at random, and asked her how she got the audition.

She said she was Adele Parker, of Florida, and that her uncle had written Godfrey to ask for an audition for her. "He secured an audition date for me within two weeks."

She explained, "I came here, to CBS, accompanied by my Talent Scout, Ruby Zwerling, and his daughter, who's my chum. We waited a bit, then were called into a private studio. I was nervous, but I didn't have to face the judges, who were in the control booth. I faced the pianist, who accompanied me nicely. I sang one number, and the voice from the control booth asked me to sing another, then another. I was thrilled.

"Then they told me to go home and that, if I were chosen to be a contestant, I would be notified within two weeks.

"They were very nice to me; I have no complaint."

— Denis

How to share your husband's pleasures...

(CIGAR SMOKING) by *Gracie Allen*

SINCE George successfully introduced the great American pastime of cigar smoking, billions of wives who have learned to love the aroma of thick black smoke and the newly adopted hobby of butt-collecting, have asked me to demonstrate the rules of cigar-etiquette or "how to enjoy your husband's cigar smoking pleasures." Well, maybe these pictures, in which George and I played the starring roles, will help you:



Shop around for the most expensive and biggest cigar humidor you can find. Forget about the cost—even if it means depriving yourself of your new summer wardrobe.

Furnish your husband with a cigar perforator, carefully holding a lighted match while he leisurely adjusts the device. If match burns your finger tips, quickly discard it and strike another. Follow this rule until cigar is lit and husband blows clouds of smoke into your face.



You will never be able to share your husband's pleasures until you have learned to rigidly adhere to the principles of patience and fortitude. Make yourself comfortable on your husband's arm chair with a glass ash tray in hand. Sit there until hubby's cigar is burned down to 1/16th of an inch. Keep smiling. After you have collected about ten thousand cigar-butts, contribute it, (do not sell it) to your favorite woman's club.

who PUT THE hex ON HAYMES?

Continued from Page 13

AGAIN, he could have headed a new television show, but in New York—and he rebelled at commuting between Hollywood and the East. Perhaps he was hopeful that a new and magnificent picture contract would come his way, complete with red carpet, walnut-pannelled dressing room bungalow and all the kudos he had when he was a big name at the Twentieth Century-Fox studios.

But, instead, there were only those two pictures he did at Universal-International: "Up in Central Park" and "One Touch of Venus." And of the two, only one made money, and in that one he played second lead, though he did pleasantly surprise a lot of people with a new and unsuspected comedy sense.

Unfortunately for Haymes' picture ambitions, he seems to fancy himself as something of a dramatic thunderbolt (he used to study old movies on his home projector by the hour), whereas the truth is his dramatic range runs the gamut merely from A to B. Since no producer is naive enough to make a picture in which a singer does nothing but sing—even Sinatra has learned to act—Haymes was suddenly brought up short by a declining market for his wares.

Perhaps it was around that time that the Haymes' hex started working. Perhaps it was then that Dick first began looking around outside the Haymes' San Fernando Valley estate in Encino. No one knows for sure, and neither Haymes nor Joanne are telling. But it is a matter of record that there were other and unpublicized separations and at least one earlier suit for divorce by Joanne, quickly withdrawn when a reconciliation took place.

And it is also a fact that the beautiful Joanne Dru's picture career started zooming, while Dick's was sliding the other way.

Still, according to Joanne's own remarks to me, made shortly after the news of this last and final separation broke, the conflict between their careers was not the major or deciding factor. "Dick," Joanne told me, "is a pretty mixed-up boy. He's been badly advised, he's had some strange friends and he seems to have gone off at an unfortunate tangent. Yet I know that he loves our three children devotedly. As for me, I'd take him back gladly any time he wants to come back."

That was last January, before Haymes' public dates at the night spots with the estranged wife of Errol Flynn became a matter of common knowledge. While I don't believe that Haymes had any conscious intentions of emulating or competing with the Rita Hayworth-Aly Khan conflagration for the headlines, the Haymes-Flynn dates met with a comparable amount of sly smiles and whispered innuendoes. The payoff

came when Haymes accompanied the auburn-haired Nora on a Western Air Lines plane to Las Vegas, Nevada, where Mrs. Flynn intended establishing residence and filing for a divorce. According to newspaper reports, Haymes also registered at the Flamingo Hotel when Nora did.

Whether Haymes and Nora will marry after their respective divorces come through is a pretty question. They may and they may not. Haymes is definitely entitled to have whatever personal romantic life he chooses. But with the singer's own three children and Nora's two, he'll have quite a family, plus a reputed \$5000 monthly alimony to pay to Joanne. Haymes' life will be even more complicated than it is now, and it seems fairly complex already.

What is it that makes Hollywood people entangle themselves this way, and Dick Haymes in particular? Is it success that comes too quickly? Too much money? An overabundance of attention, too many yes-men, overwhelming popularity that distorts normal values? Only a psychologist can tell.

But that Haymes has been adversely affected by his overnight rise to fame is apparent. Call it the Hollywood roller coaster if you will; whatever it is, it has brought Haymes to a crisis in his career. Haymes may be a man at odds with himself—a man whose emotional immaturity leads him into situations he is unable to cope with wisely. His sudden break with Bill Burton was symptomatic. Here was a man who owed virtually everything he had to Burton: his fantastic earnings, his fame, his spot in the limelight—even the airplane with which he is so delighted. It was Bill Burton who picked up Dick when he was broke, hungry and working for coffee and cakes on a teapot Los Angeles radio station; Burton who wired Haymes \$175 in plane fare to come to New York when the singer was just about ready to call it a day.

The sardonic, tough-talking little manager got Haymes his first night club date, his first record contract, his first motion picture and radio deals. He brought Haymes' wife Joanne and his little son Skipper to New York and found them a comfortable apartment instead of the bleak furnished room they'd been living in; advanced Haymes some \$9000 to pay off pressing debts; played Pygmalion to Haymes' Galatea and turned just another band singer into a plush million dollar property.

True, Haymes had that great baritone voice all the time, and he might well have managed to get up there without Burton. And it's equally true that Bill Burton, as Haymes' personal manager, got his cut—a very handsome share of Dick's earnings during the four or five or six years that the singer was on top.

But the Burton-Haymes rela-

who PUT THE hex ON HAYMES?

Continued

tionship was closer and much more tightly-knit than the usual agent-client association. This I happen to know from 3 years' personal observation. Burton was mentor, advisor, friend and foster-father to Haymes; he showered Dick, Joanne and the children with gifts; gave Haymes one of those golden Palominos when the singer was still enthusiastic about horses; even presented Haymes with a sleek Ercoupe when Haymes decided on flying as a new hobby.

What brought about the break between the singer and his manager no one knows, but on the surface, at least, it was "amicable." Beyond that, no one's talking. Those on the inside feel that Haymes showed poor judgment in dropping his long-time pilot at a critical point in his career, just as he has shown poor judgment in the handling of his public relations, in his attitude towards the press, in his inexplicable rudeness towards the little people whose job it was to work with him.

Like Bing Crosby, Haymes pretends an indifference to personal publicity, but Crosby, of course, is Crosby, and there's only one of him. Haymes needed, and still needs, friendly publicity—the good will of the syndicated columnists, the fan and national magazine writers, the radio editors, the disc jockeys, the various Hollywood correspondents. I doubt if he has that good will. And despite Dick's pretended indifference, I happen to know that he complained bitterly because NBC's New York publicists (Haymes' show was on NBC at the time) "had done nothing for him" on a certain trip to New York.

I also recall that Haymes was rather unhappy about a certain feature story that ran in *Esquire* a couple of years ago—a fine story that painted an entertaining picture of the Bill Burton-Dick Haymes success saga. Haymes was reported displeased with the story "because there was too much Burton in it," forgetting that he had made it virtually impossible to get more of himself into the yarn because he had declined repeatedly to be interviewed.

These, perhaps, are minor defects of character, and to the thousands of Haymes' fans they will have no material effect on their enthusiasm for the singer. Perhaps to Haymes, too, these defections are of no import, but in Hollywood they partially explain why there's that hex on Haymes' career. You can't be rude and indifferent to magazine and newspaper people and not feel repercussions. (A Los Angeles *Times* reporter, in writing about Haymes' flight to Las Vegas with Nora Flynn, gave him perhaps the unkindest cut of all, describing him merely as "Dick Haymes, 'a singer.'") You can't insult guests in your own home and not

get talked about. You can't ignore your co-star, as Haymes did when Lina Romay replaced Helen Forrest on his radio show, and not create resentment. And you can't gift people with a gold wrist watch one day and refuse, a short time later, even to talk to them—and not get them wondering what it's all about.

Perhaps Haymes dislikes publicity interviews because he is self-conscious, or feels that he lacks color, or believes that he has nothing of value to say. Yet there are stars in Hollywood bigger than Haymes ever was or will be, to whom interviews must be just as much of a chore—except that you'd never know it from them. The really big ones, I've discovered, are big in everything.

Strangely enough, Haymes could be, and was, cordial and friendly with many of the people with whom he worked. (Perhaps he has an odd horror of press agents.) He was quite popular with the musicians in the Gordon Jenkins orchestra because of his gags and a kind of broad humor. On the motion picture studio sets he always had a crowd around him. With women he was far from unsuccessful; the bobby-soxers idolized him. His magnificent singing of such songs as "Ol' Man River," "Star Dust" and "Where or When" is, in my opinion, unequalled; on ballads like these I doubt that even Crosby can top him.

In person Dick is graceful, well set up, wears clothes as most men would like to wear them. He is a superb horseman, a fluent linguist, a fine swimmer, a good private pilot and a dancer excellent enough to perform professionally. He has, when he feels in the mood to uncork it, much personal charm. During the War, servicemen at the camps and hospitals where he visited gave him sincere ovations; and in personal appearances at such show places as the Roxy in New York and the Oriental in Chicago, Dick has smashed any number of boxoffice records.

What is it, then, that makes Haymes such an apparent failure in his human relations? Emotional immaturity? His early boyhood when his concert singer mother was separated from his father? The fact that he married too early or achieved fatherhood too soon—for him? A roving eye? His abnormal sensitivity to any sign of criticism? His mercurial enthusiasms and even more sudden shifts of interest? His frequent callousness to people who can't hit back?

Whatever the cause, Dick Haymes is not one of the most popular men in Hollywood today. This may not, and probably does not, faze him in the slightest. From his Decca Records alone he still earns a six-figure income; his Irving Berlin album, his waxings of "Comme-ci, Comme-ca," "Little White Lies" and the new "Skyscraper Blues," by Gordon

Jenkins, are smash hits with the nation's juke boxes and record buyers. He has a Summer date at the London Palladium, and plans a visit to Paris where he is said to be one of France's favorite American singers. He still does occasional guest shots on the air and he was invited to entertain at the Press Photographers' Ball for the President in Washington.

But even so, Haymes is still using only a portion of his very great vocal talents. With a voice like his, he should be one of the country's really favorite singers. While hardly a brilliant screen actor, he could be a popular figure if he would unbend enough, drop his native stiffness sufficiently to indicate that he has reasonable sympathy for average people. And as for television, while certainly not the most photogenic personality on the air, he is at least no more frightening to the video cameras than, say, Milton Berle.

All Haymes needs to display is humanness and warmth—real, not synthetic.

Other Hollywood personalities have had their quota of personal or marital troubles aired in public, with no crushing effect on their popularity. Other top radio stars have had their programs cancelled and have come back stronger than ever. Other motion picture names have made sour pictures and have returned from seeming oblivion to win coveted Academy Awards.

Can Dick Haymes come back? Can he overcome what appears to be a real hex on his career? For the answer, Haymes will have to seek within himself—learn something of how to win friends and influence people. If Al Jolson could come back, maybe Dick can do it, too.

Perhaps all he needs is to see himself as others see him. Richard, got a mirror in the house?

★ END



"JUNIOR MISS" Big Sister K. T. Stevens, the glamor girl with initials instead of a name

BORN into a theatrical family apparently doesn't advance your opportunities in the entertainment world. As a matter of fact K. T. Stevens, who plays the role of Lois in radio's "Junior Miss," found herself face to face with parental opposition when she decided to follow in her famous father's footsteps.

Born Gloria Wood, she is the daughter of Sam Wood, noted Hollywood director. Her career as an actress was foreordained when she made her debut at the age of eighteen months as Jackie Coogan's "leading lady" in "Peck's Bad Boy." But when she decided definitely to pursue a stage career while still in high school, father would give neither professional nor parental blessing, unless she was prepared to prove her ability unaided. After a year at the University of California, Gloria changed her name to Katherine Stevens and headed for Broadway. Katherine changed to K. T. Stevens and the very beautiful girl with the odd initials for a first name took hold of the public's fancy.

Radio
best

PERSONALITIES

ACROSS THE

NATION...



Jane Wilson, Fred Waring and song plugger Hy Ross participate in the "Song Trial" on the Tuesday morning Fred Waring show on NBC. Each week Waring invites two song-pluggers to submit new tunes, which the Pennsylvanians sing and play at sight.



2.

1. Irene Dunne (left) accepts "Woman's Voice" award from Jeanne Gray, whose KMPC listeners voted the screen star "outstanding woman of the year" for her work with the Red Cross, National Heart and Sister Kenny Foundations.



2. Frankie Laine, popular bobby-sox idol, gets Mercury record scroll for "outstanding contribution to the world of music" from disc jockey Al Jarvis. The award idea was promoted by the veteran disc spinner who gave Laine his start in 1946.

3. Marie Truncellito, an insurance clerk, won the coveted title, "Ideal Sweetheart Who Will Make the Ideal Wife" in a contest sponsored by Paterson, N. J., station WPAT, eight local newspapers and Abelson's Jewelry Store. When Marie walks down the aisle this month, she will receive a 5-diamond wedding ring, gold wedding band for new hubby, all expenses for church ceremony and a week's honeymoon to Niagara Falls.



4. Murray Bernthal, music director of WSYR, Syracuse, N. Y., who is heard twice weekly with his Music in the News, 2:45 P.M. Saturdays and a special classical music show at 11:15 P.M. each Sunday. Mr. Bernthal is a member of the faculty of the College of Fine Arts, Syracuse University, a director of the Famous Artists Series, and director of the Triple Cities Youth orchestra in Binghamton.



3.



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in the world!”

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True, Johnny's father never won a Nobel Prize, and he isn't one of the learned few who can expound authoritatively on Einstein's Theory of Relativity.

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inspiring wonders, Johnny has his own collection of everyday questions:

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“Why does it snow?”

“How does television work?”

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