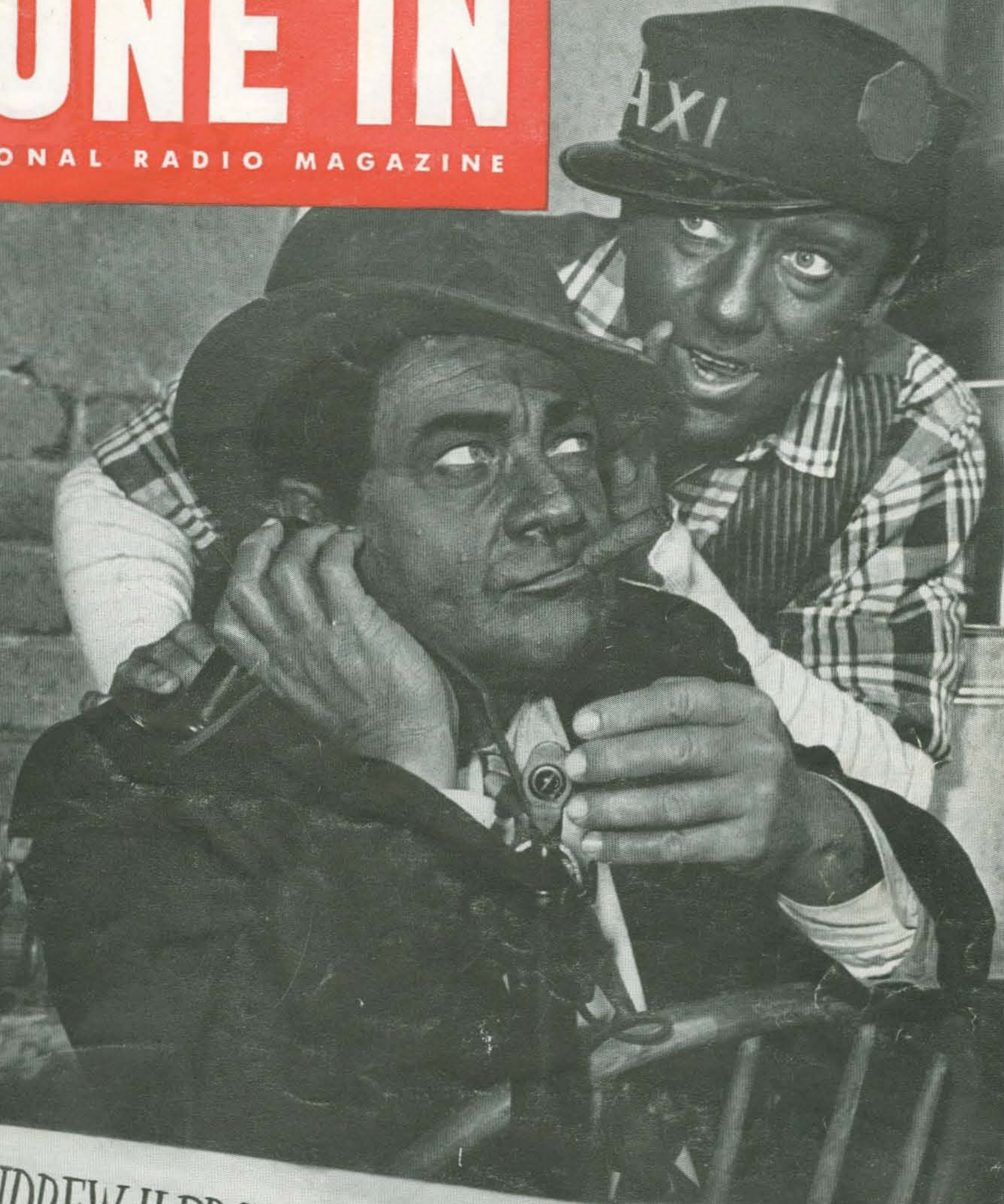


# TUNE IN

NATIONAL RADIO MAGAZINE



ANDREW H. BROWN-ENTERPRISES  
*Andrew H. Brown President*

NOVEMBER, 1943 **15** CENTS  
20¢ IN CANADA



# 7 things you should do to keep prices down!

If prices soar, this war will last longer, and we could all go broke when it's over. Uncle Sam is fighting hard to keep prices *down*. But he can't do it alone. It's up to *you* to battle against any and every rising price! To help win the war and keep it from being a hollow victory afterward—you must *keep prices down*. And here's how you can do it:



## 1. BUY ONLY WHAT YOU NEED

Don't buy a *thing* unless you *cannot* get along without it. Spending can't create more goods. It makes them scarce and prices go up. So make everything you own last longer. "Use it up, wear it out, make it do, or do without."



## 2. PAY NO MORE THAN CEILING PRICES

If you do pay more, you're party to a black market that boosts prices. And if prices go up through the ceiling, your money will be worth less. Buy rationed goods only with stamps.



## 3. SUPPORT HIGHER TAXES

It's easier and cheaper to pay for the war as you go. And it's better to pay big taxes *now*—while you have the extra money to do it. Every dollar put into taxes means a dollar less to bid for scarce goods and boost prices.



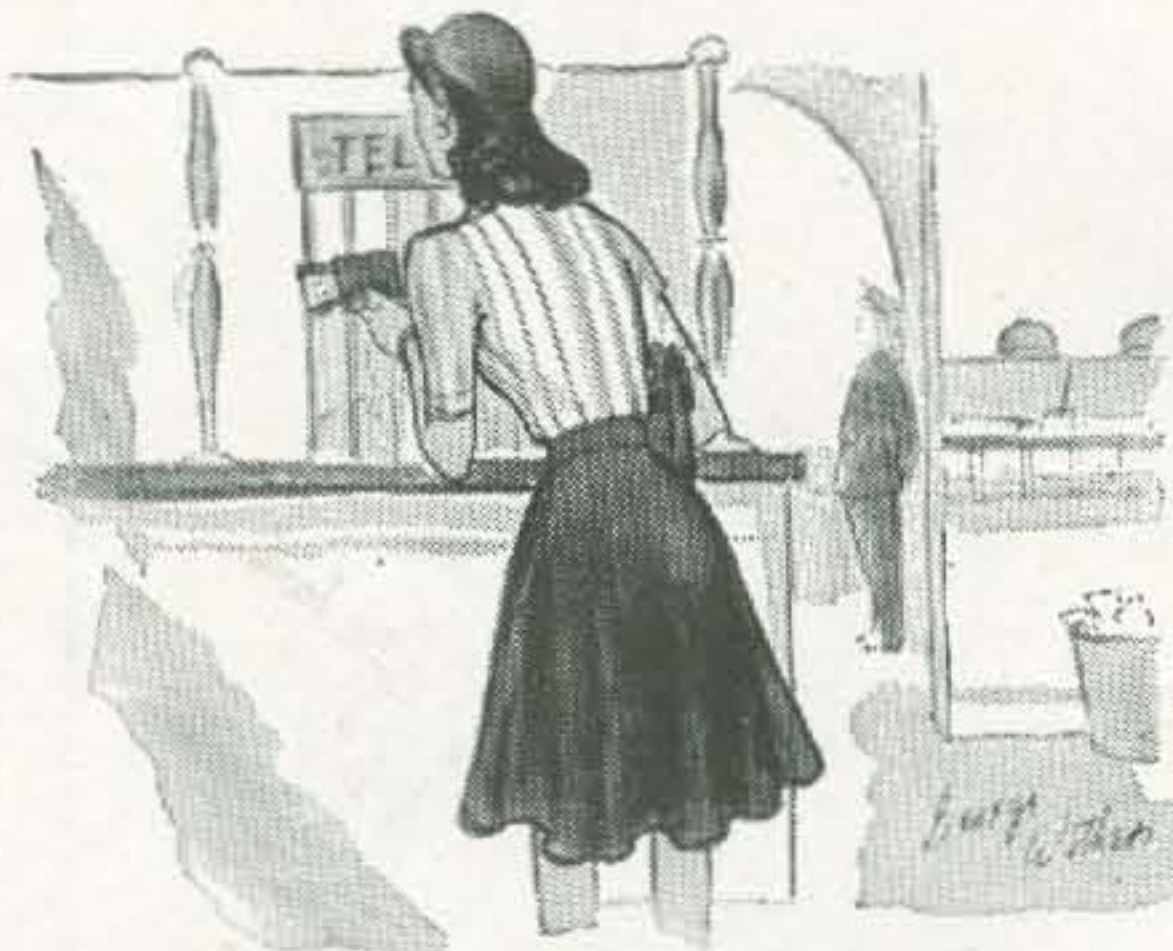
## 4. PAY OFF OLD DEBTS

Paid-off debts make you independent now . . . and make your position a whale of a lot safer against the day you may be earning less. So pay off every cent you owe—and avoid making new debts as you'd avoid heiling Hitler!



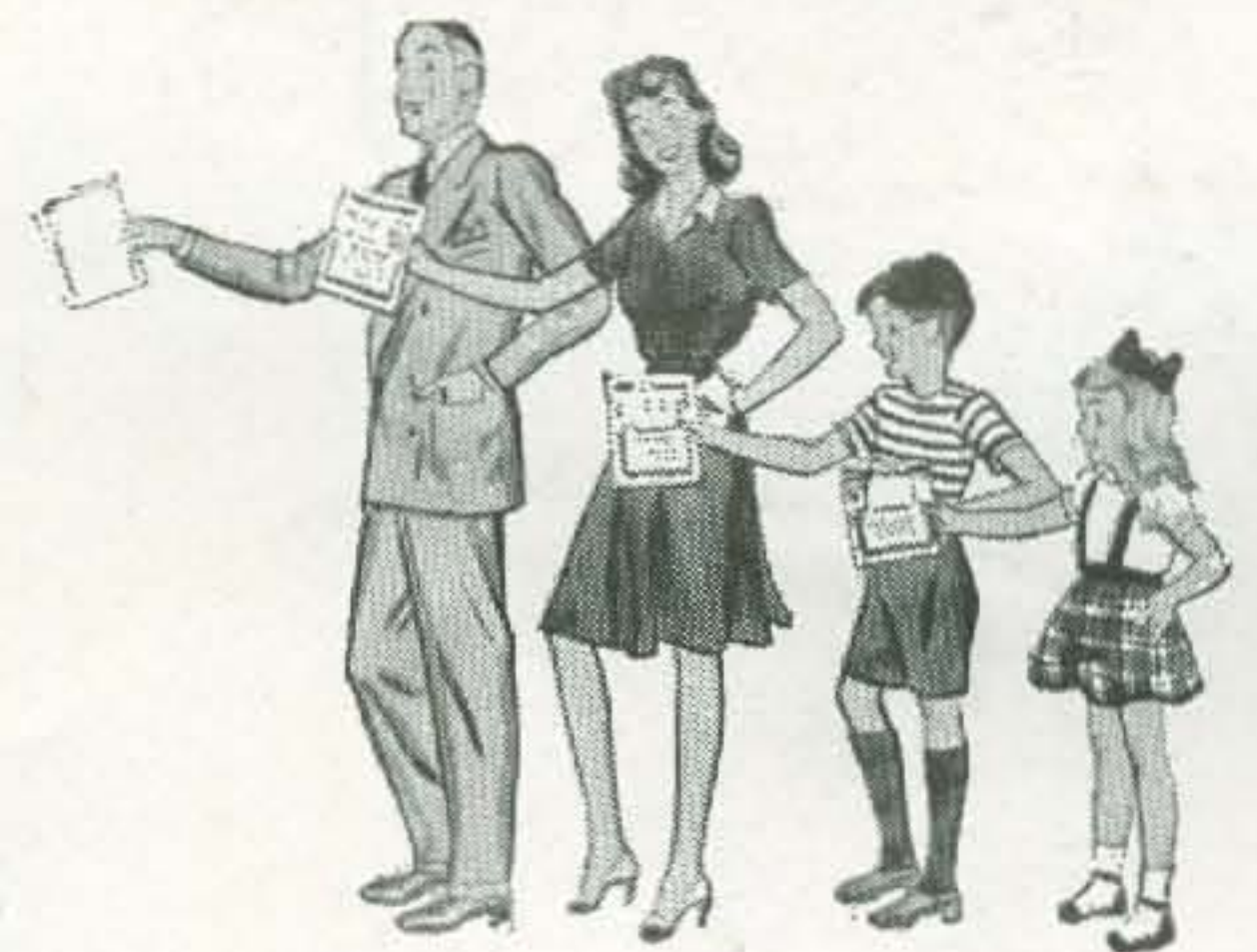
## 5. DON'T ASK MORE MONEY

in wages, or in prices for goods you have to sell. That puts prices up for the things all of us buy. We're all in this war together—business men, farmers and workers. Increases come out of everybody's pocket—including *yours*.



## 6. SAVE FOR THE FUTURE

Money in the savings bank will come in handy for emergencies. And money in life insurance protects your family, protects you in old age. See that you're ready to meet any situation.



## 7. BUY WAR BONDS

and hold them. Buy as many as you can. Then cut corners to buy more. Bonds put money to work fighting the war instead of letting it shove up prices. They mean safety for you tomorrow. And they'll help keep prices down today.

**KEEP PRICES DOWN . . .**

*Use it up . . . Wear it out . . .*

*Make it do . . . Or do without.*



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## LETTERS TO THE EDITOR

### CHANGES IN MUSIC

Gentlemen:

On the center page of your August issue you showed a photo of the "Gay Nineties" ensemble which seemed to me to be incorrect in one respect.

As an old-timer musician, I cannot recollect the use of a jazz combination of saxophones, etc., and a helicon or brass tuba in the Gay Nineties.

Most combinations of that day used string bass, first and second violin, cello, first and second cornet, clarinet, trombone, flute and drums—piano, occasionally.

Joe Howard will confirm this, I believe.

W. H. PRENTISS

Toledo, Ohio

(Editor's note: Reader Prentiss is correct in his list of instruments used in the old days. "Scratch" orchestrations of the time were made for this line-up, which was variously known as "ten (or eleven) and piano" or the "cafe combination." This was before the advent of the radio, however. Saxophones and brass tubas are used on the "Gay Nineties Revue" today, since the old-time ensemble would sound rather thin over the air—aside from being strange to modern ears.)

### REQUEST GRANTED

Dear Sirs:

I look forward to your fine magazine every month and liked your recent article on Kay Kyser very much—but I was rather disappointed when I didn't see a picture of Kay Kyser's vocalist, Harry Babbitt, who is my favorite male singer.

I would appreciate it very much if you would include a picture of Harry in the near future.

FLORENCE McNEAL

Philadelphia, Pennsylvania



(Editor's note: So many other readers wrote that they would like a picture of Harry Babbitt that we are reproducing one here—as an extra "bonus" added on to the Kay Kyser article which they had enjoyed in the September issue.)



### MOTHER OF 4 EARNS \$1,000 ON HER WRITING

"Without jeopardizing our home life a bit, I have been able to earn \$1,000 since graduating from N. I. A. If I had not the responsibility of four small children, home duties, haphazard health and war work, I am sure I could have made much more. After only two lessons I sold a garden series to Baltimore American. The N. I. A. way makes writing a child's play."—Gladys Carr, Annapolis, Md.

## "How do I get my Start as a writer?"

... HERE'S THE ANSWER ...

First, don't stop believing you can write; there is no reason to think you can't write until you have tried. Don't be discouraged if your first attempts are rejected. That happens to the best authors, even to those who have "arrived." Remember, too, there is no age limit in the writing profession. Conspicuous success has come to both young and old writers.

Where to begin, then? There is no surer way than to get busy and write.

Gain experience, the "know how." Understand how to use words. Then you can construct the word-buildings that now are vague, misty shapes in your mind.

O. Henry, Mark Twain, Kipling, Ring Lardner, just to mention a few, all first learned to use words at a newspaper copy desk. And the Newspaper Institute Copy Desk Method is today helping men and women of all ages to develop their writing talent . . . helping them gain their first little checks of \$25, \$50, and \$100.

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Each week you receive actual newspaper-type assignments as though you worked on a large metropolitan daily. Your stories are then returned to us and we put them under a microscope, so to speak. Faults are pointed out. Suggestions are made. Soon you discover you are getting the "feel" of it, that professional touch. You acquire a natural, easy approach. You can see where you are going.

When a magazine returns a story, one seldom knows the real reason for the rejection; they have no time to waste giving constructive criticism.

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(continued)

**SERVICE SUGGESTION**

Gentlemen:

Thanks loads for TUNE IN, a super-swell publication that hits the spot with us radio fans. I purchase TUNE IN at a newsstand every month, and when I finish reading and rereading it, I send it to a man in the service. Several of the boys I sent it to had never even known such a magazine existed and were glad to get copies.

Why don't some of my fellow-readers send their copies on? I know some already do, but how about some more helping out? The local U.S.O. welcomes all magazine donations. So—don't hoard that TUNE IN! Let a service man have a chance to enjoy it as much as we did. Thanks again for a couple of boys in service and myself. Keep up the excellent work.

P.S. How's chances on writing up Dave Elman's "Hobby Lobby," if you haven't already?

ROBERTA DANARD  
Cleveland, Ohio

(Editor's note: Dave Elman and his "Hobby Lobby" rated a four-page feature in the June issue of TUNE IN—and will be covered again when new material becomes available.)

**IN THIS ISSUE**

Gentlemen:

You once remarked that you believed "listeners liked to see the faces of the entertainers." I greatly desire to see a picture of David Ross, who is really more than just an announcer (a reader of verse and hymns). He should be included since he has a very pleasing radio voice.

MRS. FLORENCE CLARK  
Paso Robles, California

Gentlemen:

I think you have a very fine magazine and I never miss a copy. Why don't you have a story and picture of Joan Brooks, CBS singing star? She's my favorite—and a lot of other people's, too.

RAY BRAVO  
St. Augustine, Florida

(Editor's note: See pages 29 and 46.)

**SOMETHING ABOUT SINATRA**

Dear Sirs:

In your August issue's section introducing the families of radio favorites, there was a picture of Frank Sinatra, his wife Nancy, and his daughter Nancy Sandra. I would appreciate it if you could inform me as to whether or not I could get an 8 x 10 reproduction of this picture and what the cost would be.

HELEN NAGY  
Brooklyn, New York

(Editor's note: Magazines cannot send out pictures of stars without special permission. However, portraits of Frank may be obtained, without cost, by addressing a request to him at Room 801, 1775 Broadway, New York City, New York. Meanwhile, Sinatra fans should keep an interested eye on the forthcoming December issue—for a swoon-worthy surprise in feature-story form.)



# TUNE IN

VOL. 1 NO. 8 NOV. 1943

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## ON THE COVER

"AMOS 'N' ANDY" as portrayed by Freeman S. Gosden and Charles J. Correll (see page 7).

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# AROUND THE NETWORKS

Jack Benny's return to his regular NBC program also marks his return from overseas. Despite the fact that serious illness interrupted his broad-



casting schedule last year—after a strenuous program of touring Army camps and Navy bases—Jack spent his hard-

earned "vacation" entertaining soldiers in North Africa.

Following its successful experiment of last season, "America's Town Meeting of the Air" has established Junior Town Meetings in high schools throughout the country. Representative students will take part in at least two of the regular Blue Network broadcasts of the series, with the first high school participation scheduled for December ninth in Boston, Massachusetts.

Bernadine Flynn's venture as a woman's news commentator is a new departure for a comedy-drama star. While still performing as the feminine half of "Vic and Sade," over NBC, Miss Flynn is doing a daily stint with newscaster Durward Kirby at CBS—on what is said to be the only complete coast-to-coast news program during daytime hours.

As top sportscaster of the Mutual Network, Don Dunphy has two of the prize broadcasting assignments in fall and winter athletics. It is



his job to give the play-by-play accounts of the World Series and the blow-by-blow descriptions of all fights at Madison Square Garden. Mutual has both sets of sports events under exclusive contract—and Dunphy gets the benefit of these arrangements.

From \$750 a week to a reported \$2,500—in less than a year—is the salary story of Dinah Shore, as star of her own variety show over CBS. This is aside from other appearances, such as her regular (though not weekly) spot on "What's New" for the Blue Network.

"National Barn Dance" celebrates its tenth anniversary with a homecoming to its old base—Chicago's Eighth Street Theater, which had been occupied by Army trainees for more than a year—and a farewell to its "banjo king"—Lieut. Commander Eddie Peabody, who now devotes all his time to his naval duties.

Kate Smith's program is the first of the big-time shows to go back to full-hour status after last season's "cuts."

Now in her thirteenth year as a star—though only 34—Kate has an estimated audience of some 23,000,000. CBS believes that she is the most-listened-to person in America, next to President Roosevelt.



To the big Sunday schedule of air concerts, Mutual is now adding its exclusive broadcasts of the Cleveland Symphony Orchestra, under the direction of Eric Leinsdorf, former Metropolitan Opera conductor.

Among the recent recruits from networks to war work are Alan Holt and Stella Unger. Alan has left his two-year stint as soloist on "Manhattan Merry Go Round" to become an American Red Cross field director in the combat zones, while Miss Unger ("Your Hollywood Reporter") has been appointed radio department head for the American Women's Voluntary Services in a new national drive.





**PIN-UP PICTURE OF THE MONTH**, for swing-and-croon fans, should be this double-header photograph of Harry James and Frank Sinatra. The two-for-one bargain was made possible by a joint appearance of the Trumpet King and Swoon Prince at Hollywood Stage Door Canteen.

**NATIONAL BARN DANCE'S** Lulu Belle shows how a "bloomer girl" of bygone days might react to a present-day woman war worker.



**OFTEN A GUEST STAR**, when OPA Administrator, Leon Henderson now has his own radio spot, commenting on news from Washington.



# ALONG RADIO ROW



**THANKS TO BOB HAWK**, quizmaster of "Thanks to the Yanks," WAVES at New York's Hunter College received a traditional Navy mascot.



**DR. H. J. OSTERHOF** of Goodyear and Raymond Paige of "Salute to Youth" wrap up three Young Americans in a pliofilm container.



**COAST GUARD LIEUT. Blair Walliser** (he directed "Backstage Wife," "Romance of Helen Trent") shows a SPAR his trophies from Sicily.

**PRESIDENT MARK WOODS** of the Blue Network congratulates WJZ's Victory Troop, which has sold \$30,000,000 worth of war bonds.





Lew Davies



# "THE MUSICAL STEEL MAKERS"

under the baton of LEW DAVIES return to the air for another season of Sunday afternoon "family get-togethers." The Original Family Broadcast features your old friends.

*In Their Eighth Year*

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The Most Informative Radio Magazine In America

# TUNE IN

is DIFFERENT • TIMELY  
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## OF MIKES AND MEN

By  
LAURA HAYNES

Songbird ALICE CORNELL, who wrote her own introductory number for her NBC show, "Remembering Time," has had an unexpected success as a composer. Her theme song, "I Want to Say Hello," aroused so much listener response that not only has Alice had to sing it at full length on several of her programs—but a big New York music publishing house is bringing it out in sheet music form.

★ ★ ★

DALE EVANS, vocalist with RAY NOBLE on the CHARLIE McCARTHY show, is another singer who also writes songs. She's a talented dancer, too, but her biggest surprise for fans is the fact that she's a competent stenographer. For her "prompt" notes on the air, she dashes off the lyrics of her vocal numbers in shorthand!

★ ★ ★

The so-called "legitimate" theater is luring its usual quota of radio performers for the fall season. FRANK LOVEJOY (Lieut. Weygand of "Mr. and Mrs. North") led off with the lead in a comedy called "The Snark Was a Boojum," while STEFAN SCHNABEL (who plays Nazi spies in more serials than you can shake a mike at) and JAMES MONKS (who numbers Wade Douglas in "Woman of America" among his many radio roles) both got themselves cast in the Theatre Guild's production of Shakespeare's "Othello"—as Iago and Cassio, respectively.

★ ★ ★

On the melodic side of Broadway, CBS orchestra leader and "Hit Parade" MARK WARNOW became producer for one musical comedy, while LUCILLE MANNERS planned to star in another—with a special broadcast scene written in so she could do her "Friday Night Concert" for NBC without delaying the curtain at the theater!

★ ★ ★

Mama's "U-Tell-Em Club" program made a gigantic contribution to national morale—in these days of rationing—

when it donated 100 pairs of evening slippers to hostesses in a New York service men's canteen. More than a stunt, the gift was probably a godsend to girls who had long since worn out both their number 17 and 18 coupons while helping to entertain the boys in uniform.

★ ★ ★

Orchestra leader LES BROWN has come forward with a wartime travel suggestion which is novel, to say the least. Why not, wonders Les, organize train passengers to roll bandages or do other simple mass-production jobs—between stops—under the direction of a supervisor?

★ ★ ★

D'ARTEGA, the bandleader with the odd single name, has scored an odd sort of double on "Your Hit Parade." A former conductor on that program, he became the first graduate of the show to make the grade as a songwriter, too—when his composition, "In the Blue of the Evening," hit the top of the list. The song, by the way, is the theme of D'ARTEGA'S all-girl orchestra.

★ ★ ★

Recent publicity for the "Thanks to the Yanks" program turned out to be a spelling-lesson-for-editors, with pictures of one bird, two birds, and a smiling young man—in just that order. With these illustrations ran the following primer-style text: "This is A hawk . . . these are hawkS . . . this is BOB HAWK . . . please note he has no S!"

★ ★ ★

Radio-star writing usually takes an autobiographical turn, as in PHIL BAKER'S memoirs, "Take It or Leave It"—named after his air show. But some of the performers yearn to write fiction, as shown by BING CROSBY'S shy confession that he nurses a secret ambition to write novels—mystery stories preferred.

★ ★ ★

If you think JUDY CANOVA takes her glamour seriously (see page 12), consider her remark at a Hollywood party, when bearded MONTY WOOLLEY came to dinner—and kissed her at the door. "That's the first time," cracked Judy, "I ever got kissed and brushed off at the same time!"





REVERSING THE USUAL ORDER, HERE ARE ANDY AND AMOS — IN THEIR REAL-LIFE ROLES AS CHARLES CORRELL AND FREEMAN GOSDEN

## MANY HAPPY RETURNS

**RADIO LISTENERS WELCOME THEIR OLD FAVORITES, AMOS AND ANDY**

TUNE IN FRI. 10:00 P.M. E.W.T. (NBC)

**W**HEN "Amos 'n' Andy" took leave of the airwaves last spring, they broke the heart—or at least the time schedule—of nearly a third of the nation. Surveys show that, at their peak, this popular pair commanded a radio audience of some 40,000,000 listeners a week!

Workmen used to hurry home from their factories, farmers rushed through their end-of-day chores, housewives set their schedules for the evening meal, just so they wouldn't miss a word of the day's "Amos 'n' Andy" episode. Even

motion picture theaters interrupted their shows for the broadcast, in order not to lose their customers to one of the biggest home audiences in history.

Then — blackout for the blackface comedians. Freeman Gosden and Charles Correll, the men behind the burnt cork, took their first long vacation in fourteen years.

But now the frowns of their forsaken fans can be turned into laugh-wrinkles again. The radio clocks can be reset. *Amos* and *Andy* are back again, doing



MANY HAPPY RETURNS (continued)

business at their first stand — National Broadcasting Company, where Gosden and Correll first introduced "Amos 'n' Andy," 'way back in 1929, when the network itself was only three years old.

The characterizations then were the outgrowth of another blackface team, "Sam 'n' Henry," which the two performers had created in a Chicago studio as early as 1926. But it was the birth of "Amos 'n' Andy" which really set the

Correll-Gosden career clicking on sixteen cylinders—no matter how bad business might be, according to their own script, for the taxi company run by *Andrew H. Brown* and *Amos Jones*.

They wrote all their own stories and dialogue — Correll usually at the typewriter, Gosden perched on a corner of the desk—and created many other characters. *The Kingsfish*, *Madame Queen*, *Brother Crawford*, *Ruby* and *Lightnin'*

became almost as widely quoted as *Amos* and *Andy* themselves.

Many of their creations are back with them, on the new show, but long-time fans are finding some startling changes, made in the interests of streamlining five fifteen-minute spots a week into a well-rounded half-hour on Fridays only.

• Most unusual change, for listeners, is the presence of guest stars each week. These are written into the script, but

AMOS 'N' ANDY HAVE EXISTED FOR FOURTEEN YEARS, BUT THEIR NEW SHOW IS THE FIRST TO SHOW THEIR FACES TO AN AUDIENCE







THE BLACKFACE COMEDIANS SEE THEMSELVES IN A MIRROR AS THEY REALLY ARE—CORRELL FIXING HIS TIE, GOSDEN LAUGHING

THEIR BOUND SCRIPTS MAKE A DIZZY PILE



they still break a precedent for a cast which has been virtually a two-man institution for a decade and a half.

Another innovation is the studio audience. Correll and Gosden have never had one before. Outsiders saw them as *Amos* and *Andy* in the flesh only at charity benefits and rallies. Now, for the first time, they will see how Gosden switches his voice from that of *Amos* to *Kingfish* or *Brother Crawford*, how Correll transforms himself from *Andy* into the landlord or *Henry Van Porter*.

These portrayals have been criticized in the past by casual listeners who have missed the comic overtone and remarked that they weren't true to either the dialect or the character of the American Negro. Actually, the writer-actors are only following minstrel-show tradition, and both men are Southern.

Freeman Gosden—born May 5, 1899, in Richmond, Virginia—is the son of a Civil War veteran. His father was one of the Confederate soldiers who refused to give up when General Lee surrendered.

Charles Correll — though born in Peoria, Illinois, February 3, 1890—is Southern by descent. His great-grandmother was a cousin of Confederate President Jeff Davis.

It was surely fate that brought these two together in a theater in Durham, North Carolina, and made them what NBC President Niles Trammell has aptly called "the first radio program to become an American institution."

THEY'RE FIRM FRIENDS OFF THE AIR, TOO.







SOUTH AMERICAN BORN, EUROPEAN EDUCATED DICK HAYMES COULD SING SPANISH AND FRENCH LIKE A NATIVE—IF HE WANTED TO

## DICK HAYMES—IN PERSON

THE "HERE'S TO ROMANCE" SINGING STAR HAS AN UNUSUAL BACKGROUND

TUNE IN THURS. 10:30 P.M. E.W.T. (CBS)

**D**ICK HAYMES is different from other entrants in the current "battle of the baritones." He may swoon-croon with the best of them, get gushing fan mail with the rest of them, but he's different in other ways.

Take his background. Son of a famous concert singer and a big South American rancher of British descent, Dick was born in Buenos Aires and educated in Switzerland, France, and good American "prep" schools.

He speaks both French and Spanish fluently, holds a pilot's license, and is an expert fencer. He has a big closetful



of symphony records — with emphasis on modern French composers — and lives quietly with his wife, the former Joanne Lacock, and year-old son Richard Ralph.

With all this, 27-year-old Dick sounds more like a budding diplomat than a popular balladeer, yet his present life is turning out exactly as he'd always hoped. At fifteen, he sang with a band in New Jersey on their amateur night, and was hired for the rest of the summer.

He kept on singing with bands, after that, though he didn't really get going until he jumped from \$50 a week to

to \$150, after a year with Harry James. Since then, he's vocalized for Benny Goodman and Tommy Dorsey, too, but got his big break when he took a solo engagement in a New York night club last April. His drawing power there led to his current record-breaking record-making and his stellar spot on the "Here's to Romance" program.

Now Hollywood wants the chap who looks like a six-foot, slicked-up version of Mickey Rooney and sings like a modern-style troubadour. Hollywood is getting him, too, for he's already making a film opposite Carole Landis.



YOUNG DICK WOULD RATHER HEAR DAD SING THAN PLAY THE PIANO



MRS. HAYMES WOULD RATHER HAVE HIM TALK THAN READ A BOOK!

YOUNG FANS MOB HIM FOR AUTOGRAPHS—WHILE OLDER WOMEN WRITE TO TELL HIM THAT HE REMINDS THEM OF THEIR SONS OVERSEAS







PIGTAILS UP AND SHOULDERS BARED, JUDY CANOVA SHOWS WHAT HAPPENED WHEN MOVIES "GLAMOURIZED" HER—AGAINST HER WILL



# HILL-BILLY BY CHOICE, TRICK SINGER BY VOICE

## JUDY CANOVA STARS IN HER OWN SHOW

TUNE IN TUES. 8:30 P.M. E.W.T. (CBS)

**Y**OU can't believe a word Judy Canova yodels. Here she's been posing for years as a hill-billy and a dirt-poor Florida "cracker." She was born in Florida, all right—November 20, 1916—but the place was Jacksonville and her family was anything but undistinguished.

Her father, a prosperous land-owner and professional man, was a direct descendant of Antonio Canova, Italian sculptor who cut quite a figure in art circles back in the 1700's. Her mother numbers the illustrious Commodore Perry among her own ancestors.

Dad—if he had lived—would never have let Judy go on the stage, with or without pigtails and "country-cousin" costumes. Mother thought grand opera might be all right. But, at twelve, Judy herself decided to use her trick voice more like a champion hog-caller than coloratura soprano.

Throughout her teens, the uninhibited Judy was bent on a big-time career on her own terms. With sister Anne and brothers Zeke and Pete, she entertained at small-town affairs throughout the surrounding countryside collecting hill-billy songs and local color everywhere they went.

After a series of regular appearances on local radio stations, the quartet headed for New York and an engagement



(CONTINUED ON NEXT PAGE)

EDDIE DEAN, "GERANIUM" DANDRIDGE — OF RANCHO CANOVA

GLAMOUR OR NO GLAMOUR, JUDY GETS PLENTY OF FLATTERING ATTENTION FROM MEN IN UNIFORM—HER OWN HUSBAND IS IN SERVICE





## JUDY CANOVA (continued)

at a small night club there. That's where they got the traditional helping hand from Rudy Vallee—not into a radio career, but into bigger night clubs and vaudeville.

Fellow vaudevillians used to ask Judy: "Why do you fix yourself up so funny when you could be so attractive?" Even then, before she starred on Broadway and in films, Judy could answer pointedly: "In the first place, for \$3,000 a week—in the second, because I like it."

Her liking it—and sticking to her tailor-made hill-billy formula, even after Hollywood's attempt to glamourize her—have made Judy a full-fledged star on screen and radio.

Working in Hollywood, she also runs a real eight-acre ranch in San Fernando Valley, complete with chickens and cattle. Her husband, Cadet C. B. England, is studying military government at Ohio State University, but sister Anne remains with Judy as personal accompanist and arranger while her own husband is overseas.

Anne's daughter, three-year-old Juliana, is a constant visitor at the radio station, helping to entertain studio audiences before Aunt Judy's program goes on the air.

Juliana's not part of the regular "Judy Canova Show," however. She leaves the broadcast kiddie-capers to the grown-up members of the troupe: Eddie "Tex" Dean, cowboy singer from Texas; Tennessee-born Ruby Dandridge, colored actress who plays the chucklesome maid, *Geranium*; and native Californian Mel Blanc, who plays assorted characters for the skits, using the "57 varieties of voice" which have made him the unseen vocal star of countless movie cartoons.

JUDY'S NIECE, JULIANA, HELPS EDDIE DEAN GREET THE AUDIENCE



MEL BLANC AND KEN NILES ARE REGULAR CANOVA TROUPERS



JUDY GIVES A HILL-BILLY VERSION OF A "JUNGLE GIRL"







MAYBE HIS BEING A LEFT-HANDED VIOLINIST BRINGS HIM NEARER TO THE NATION'S HEART — BUT JOHNNY LONG'S GOOD LOOKS HELP

## JOHNNY LONG & HIS ORCHESTRA

THE LEADER'S VIOLIN SETS THE MOOD  
FOR THE SWEET STRAINS OF HIS BAND

THURS. AND SAT. 12:30 A.M. E.W.T. (CBS)

**N**OTHING even faintly resembling a grunt is ever permitted to sully the smooth, sophisticated rhythms of Johnny Long's orchestra. Nevertheless, a pig had a lot to do with this blonde violinist's southpaw career. When he was a boy, he helped to feed the livestock on his father's North Carolina farm. Unfortunately, a near-sighted porker bit his hand one day and disabled it.

Seven-year-old Johnny had already learned to play the violin, and with youthful courage refused to put aside his dream of being a professional musician. Instead, he learned to handle the bow with his left hand. Today he has the unique distinction of being the only southpaw fiddler in the popular music field.

That's not his sole claim to fame, however. Johnny's got "beau"

CONTINUED ON NEXT PAGE





JOHNNY LONG LEADS WITH HIS RIGHT (AND A SMILE) TO COAX THOSE WINNING NOTES OUT OF HIS ORCHESTRA'S SAXOPHONE SECTION

Disc jockeys—who play his band's records on the air—meet Johnny. These are from WINS, WHN and WJZ.



(continued)

as well as bow appeal. Long before the lovesick gals started going into mild faints over every band vocalist of moderate masculine charm, they were swooning—rather than dancing—to the sweet rhythms of handsome leaders like Johnny. Just a glimpse of his lean figure, sveltely turned out in evening togs, set once-steadfast feminine knees to buckling. But when his soft, drawling "you-all" reached their ears, their hearts, as well as their knees, just melted away. Boys, as well as girls, perk up their ears when the band's theme song, "White Star of Sigma Nu," floats out into the ether. Johnny's tunes have winged their way into nationwide popularity through more than 500 CBS and NBC broadcasts in the last two years, and through Decca recordings. They've been heard at smart spots from St. Louis to Boston, including three engagements at the New Yorker, the Harvest Moon Ball, and the President's Birthday Ball in Washington, D. C.

That "you-all" is in character, too, for this southpaw-led orchestra had its beginnings in the sunny South, down at Duke University. In



1931, a group of freshmen, former high school pals, decided to earn their tuition by forming a dance band with the talented and well-liked Johnny as leader. The financial angle interested him and he dropped his symphonic ambitions with a thud to take up swing. His present band is as much a tribute to his flair for friendship as to his ability as a maestro, for a group of the original old-timers still remains as its nucleus.

No old-timer, however, is the vocalist, petite brown-eyed Patti Dugan. A twenty-year-old Mormon from Salt Lake City, she joined the band in August after its leader had interviewed over sixty would-be canaries. She developed her individual style as a member of Bobby Sherwood's Bobettes, but has been caroling since she was four years old. Male vocals are handled by teen-age Gene Williams, a former Teaneck, New Jersey boy, who got his start with the college band at Duke University, Johnny's old alma mater.

Constant rehearsals keep them all at top form. The left-handed leader and his band are taking no chances on left-handed compliments!



Featured vocalist Patti Dugan, 100 pounds of charm and rhythm, gets Johnny's famous southpaw cue.

IF THESE GRINNING FACES MEAN ANYTHING, JOHNNY AND HIS BAND COASTED RIGHT INTO THE AFFECTIONS OF THE COAST GUARD







Tracking down murderers is just a hobby to Nora Charles (Claudia Morgan), but a serious job to detective-husband Nick (Les Damon).



WHEN NICK GETS BANGED UP, NORA APPLIES FIRST AID

# THE THIN MAN

NICK AND NORA SHARE HIS ADVENTURES

TUNE IN SUN. 10:30 P.M. E.W.T. (CBS)

**C**ORPSES to the right of them, blackmailers to the left of them, *Nick* and *Nora Charles* have been solving crimes for more than two years now—with considerably more nonsense than sense.

Somehow, the dashing detective and his slightly devastating wife have managed to keep their wit (if not their wits) about them, through all the weekly "Adventures of the Thin Man." They revel in situations which would make the most cynical police captain close up jail and retire to bee-keeping.

*Nick* and *Nora* themselves are peculiarly fond of jails. They take turns being locked up in them. The giddier the action gets, the more they love it.

By now, everyone knows that *Nora* never means it when she begs *Nick* to drop the detective business. And everyone knows that, although *Nick* and *Nora* are violently jealous of each other, they are the most happily married couple in radio fiction.

Les Damon and Claudia Morgan, who play the roles, are also gay, sophisticated people and happily married—though not to each other. In private life, they have a number of other things in common, too.

Both have always wanted to act—without any family encouragement. Both came to radio from the stage. Both have roles in "Right to Happiness," as well as other air shows. But there the Damon-Morgan similarity ends.





IN A QUIETER MOMENT, NORA ALSO TAKES AN INTEREST IN THE SCIENTIFIC SIDE OF HER HUSBAND'S CRIMINAL INVESTIGATION

There was little money in the family when Les was a youngster back in Providence, Rhode Island. But his father wanted him to be an architect, so Les worked his way through Brown University and the Rhode Island School of Design, as a carpenter—until his odd jobs brought him the chance he really wanted.

Called to repair scenery at a theater, he read some lines for a missing actor during rehearsals, and was hired on the spot. Then came a season in London, stock companies, Broadway and road tours.

Rugged, athletic-looking Les was playing in Chicago when he got his first radio role in 1938—a \$21 spot that led to a highly successful career on the air. *Variety* estimates that he now makes more than \$50,000 a year. Les says he'd be glad to take a thousand dollars a week—if someone offered it to him.

Just the same, Les and his radio actress wife, Ginger Jones, often do some forty broadcasts a week between them and live in a luxurious penthouse apartment. Sunday is their only day off together, and they use it for entertaining some seventy-five United Nations service men in their own home.

Claudia, on the other hand, was born with a theatrical silver spoon. Daughter of Ralph Morgan, niece of Frank, she went to exclusive girls' schools—but never studied dramatics. Only one thing was denied her. No one wanted her to become an actress.

So she changed her last name to Wright, and went on the stage, anyway. She soon earned the right to use the family name, has done thirty-some Broadway plays, had leading roles with both Frank and Ralph—on stage and radio—and has become less and less awed by the criticisms which her actor-relatives telephone from the West Coast after her broadcasts.

Tallish, chestnut-haired, hazel-eyed Claudia is a fair physical counterpart of the *Nora* role she plays. But she's no *Mrs. Nick Charles*. In private life, she's Mrs. Ernest Chappell, the wife of the radio announcer.

A grim "client" calls on Nick and Nora—for a strictly gag picture. Sometimes their customers are corpses, but very seldom skeletons.





# WINGS TO VICTORY

THE ARMY AIR FORCES WEST COAST TRAINING CENTER PUTS ON A SHOW

TUNE IN THURS. 7 P.M. E.W.T. (Blue)

FROM dramatizations to acting, from music-scoring to finished program, "Wings to Victory" is the product of the Army's own brains and talent. It's the larger-than-lifesize baby of the Army Air Forces West Coast Training Center, and its broadcasts emanate from their base in Santa Ana, California.

In order to synchronize the show with network schedules, the over-all direction is in the hands of Bill Johnson, producer for the Blue, and a skeleton staff of script girls and engineers from their Hollywood office.

But the essence of the program—the battlefront drama and the stirring music—comes straight from the hearts and voices of the men in Air Force uniform.


The three key figures are all truly major ones, not only in the Army sense, but also in consideration of their outstanding services in the entertainment field, even back in civilian life.

Its writer is Major Frederick Hazlitt Brennan, author of many books, screen plays and Broadway dramas. His greatest stage hit was "The Wookey," based upon the London blitz and the evacuation of Dunkirk. Now he writes the dramatizations for "Wings to Victory," drawing his material from official Army combat reports of action over Africa, Sicily, South Pacific, and Aleutians.

Narrator is Major Melville Ruick, a former NBC actor who has had stage and screen experience and whose last civilian chore was as announcer on "Lux Theater."

Musical director is Major Eddie Dunstedter, who long served in that same professional capacity for many CBS shows. Today, he conducts the AAFWCTC's orchestra and choir.

All three know what the Army's about. Not only are they in it themselves, but their sons are in it—Air Cadet Freddie Brennan, Jr.; Flight Lieutenant Bob Ruick (in India) and Sergeant Gunner Eddie Dunstedter, Jr.!



ARMY AND NETWORK PERSONNEL JOIN FORCES TO GUIDE THE PROGRAM OVER THE AIR





UNCLE SAM HAS MANY FINE ACTORS—LIKE DARK-SHIRTED LIEUT. BURGESS MEREDITH—FOR DRAMATIC SKITS IN "WINGS TO VICTORY"

They have plenty of talent to draw from, in their present jobs—former stage and screen stars like William Holden and Burgess Meredith are in the Army now and have taken part in this Air Force program. Names picked

at random from the group above, at a typical rehearsal, show the caliber.

Seated at the right of Burgess Meredith is William Tracy, film actor whose last movie appearance was with Jack Benny in "George Washington

Slept Here." The three men standing in a row behind him are, left to right: Ben Gage, who was once Bob Hope's announcer; Larry Adler, who made the harmonica world-famous; and William Orr, who starred in "Meet the People."





NARRATOR IS MAJOR MELVILLE RUICK

(continued)

Most of the physical work connected with the "Wings to Victory" broadcasts is handled by Army Air Force personnel—and there's plenty of it to be done.

Hundreds of sound effects are needed to stage the combat scenes and set the foreign backgrounds for the dramatizations, the job which Private Clifford M. Thorness and Sergeant Clark T. Casey are shown doing, at the right.

In the music department, scores are arranged by such competent professionals as Earl Hagen, Louis Bush and Hal Borne, composer of the "Tenement Symphony."

There are topflight musicians, too, in the 46-piece Army Air Forces West Coast Training Center Orchestra—official title of the "Wings to Victory" band.

Among them are two of the Ricci brothers, famous concert artists even as children. With their names now changed to Rich, they are seen below with trumpeter Manny Klein and trombonist Edgar Lustgarden—George Rich at the cello and Woodrow at the violin.



SOLDIERS HANDLE THE SOUND EFFECTS

FOUR MEMBERS OF THE HUGE TRAINING CENTER BAND DO A BIT OF IMPROVISING DURING A LULL IN REHEARSAL







HOOFING IT UP THE LADDER OF SUCCESS HAS BEEN A TOUGH JOB FOR COMEDIAN RED SKELTON, BUT HE CAN AFFORD TO RELAX NOW

## FEET FIRST INTO FAME

RED SKELTON'S STUMBLING EFFORTS TO REFORM HAVE WON HIM A FORTUNE—BUT NO HALO

TUNE IN TUES. 10:30 P.M. E.W.T. (NBC)

**S**OME people think J. Edgar Hoover ought to nab Red Skelton before he completely sabotages the FBI's crime-doesn't-pay drive. When the average fellow "puts his foot in it," that's his misfortune. But, when this human electron puts his foot in it, fame and fortune come his way. Even Lady Luck has to smile.

Red gets a fourfold chance at blundering around in his current radio program. He's not only the headliner in "Red

Skelton and Company," but he's also three separate blitzes in the "and Company" tag, lurking behind the character names of *Clem*, *Deadeye* and *Junior*.

His actual supporting cast is of stellar caliber in its own right. Bandleader Ozzie Nelson and singer Harriet Hilliard have long been able to set an audience humming. For the story of how the gingery redhead and his more polite pals got the way they are today, just turn to the following page.

(CONTINUED ON NEXT PAGE)



## "RED SKELTON AND COMPANY"

WHEN "Red Skelton and Company" hit the air, the folks set their teeth, hang on to their hats, and get ready to zoom about on the lunatic fringe. Red doesn't think much of the slow and peaceful life.

He's never really grown up, from the time he was a bad little boy back in Indiana. When he managed to fall out of his crib at the tender age—even for Skelton—of one week, his mother pulled out her first gray hairs and wondered if either of them would survive. Later on, school didn't interest him—listening to teachers was no fun. So, at ten, he ran away to join a medicine show where he could do the talking. That's where he developed his fancy footwork, dodging around the wagon with the truant officer lumbering after him.

Soon the prairie grass grew too long under his feet, so he shook 'em loose, packed up his liniment and ukelele and set out to disrupt a wider area by touring with stock companies and minstrel shows. He wasn't really getting anywhere, however, until he met the present Mrs. Skelton.

Unlike most wives, Edna didn't want to reform him, but wrote skits (as she still does) which made him more of a blight on the world than ever. Between them, they smashed a road to success for Red, even storming Hollywood.

Red's not the whole company, though he's four parts of it. He's hounded into many an iniquity by his chief stooge and heckler, former Negro shoe-shine boy Wonderful Smith. Wonderful is the real name of this big, good-natured Arkansas-born comedian who made his first big-time success in Duke Ellington's show in Los Angeles, with his skit of a rookie soldier calling President Roosevelt to tell him his problems.

Bandleader Ozzie Nelson and his singing wife, Harriet Hilliard, represent peace and sanity on the program. Ozzie brings to it both eastern culture and a touch of nobility, for he's the Jersey City-born descendent of a titled Swedish grandfather. A four-letter athlete at Rutgers, he worked his way through law school leading an orchestra and then decided to make music his career. Iowa-born Harriet Hilliard was wheeled on the stage by her actress mother before she could even walk and has been entertaining ever since.

For two years now, Mr. and Mrs. Nelson have been trying to keep Skelton from being such a ba-a-d boy. Luckily for listeners, they haven't succeeded.



IT'S A CINCH TO BE A GLAMOUR BOY — DEMONSTRATED BY "TITIAN" SKELTON



OZZIE NELSON, HARRIET HILLIARD AND ANNOUNCER TRUMAN BRADLEY EYE THE ANTICS OF PROBLEM-CHILD RED SKELTON





"DO I HAVE A VICTORY GARDEN?" SAYS FRANK MORGAN — "WHY, THEY'RE USING MY CARROTS TO MAKE LOG CABINS FOR SOLDIERS!"



# FRANK MORGAN CAN LIE LIKE A GENTLEMAN

—EVEN AS A GENTLEMAN-FARMER!

TUNE IN THURS. 8 P.M. E.W.T. (NBC)

WHEN better victory gardens are harvested, Frank Morgan will still lie about his. The purr-voiced old reprobate, who can out-fib even *Baby Snooks* on "Maxwell House Coffee Time," is more than a match for the proudest victory-gardener.

And, for once, he can present visual proof of his boasts. The camera *can* lie—in the company of Frank Morgan.

Time was when Frank had the makings of an honest man. Born to the business purple, as one of the New York Wuppermans—makers of Angostura bitters—he started out well, singing in the best churches as a boy soprano. He went on to study at Cornell, but the Class of 1912 saw him no more, when he decided to work his way through college without going to college.

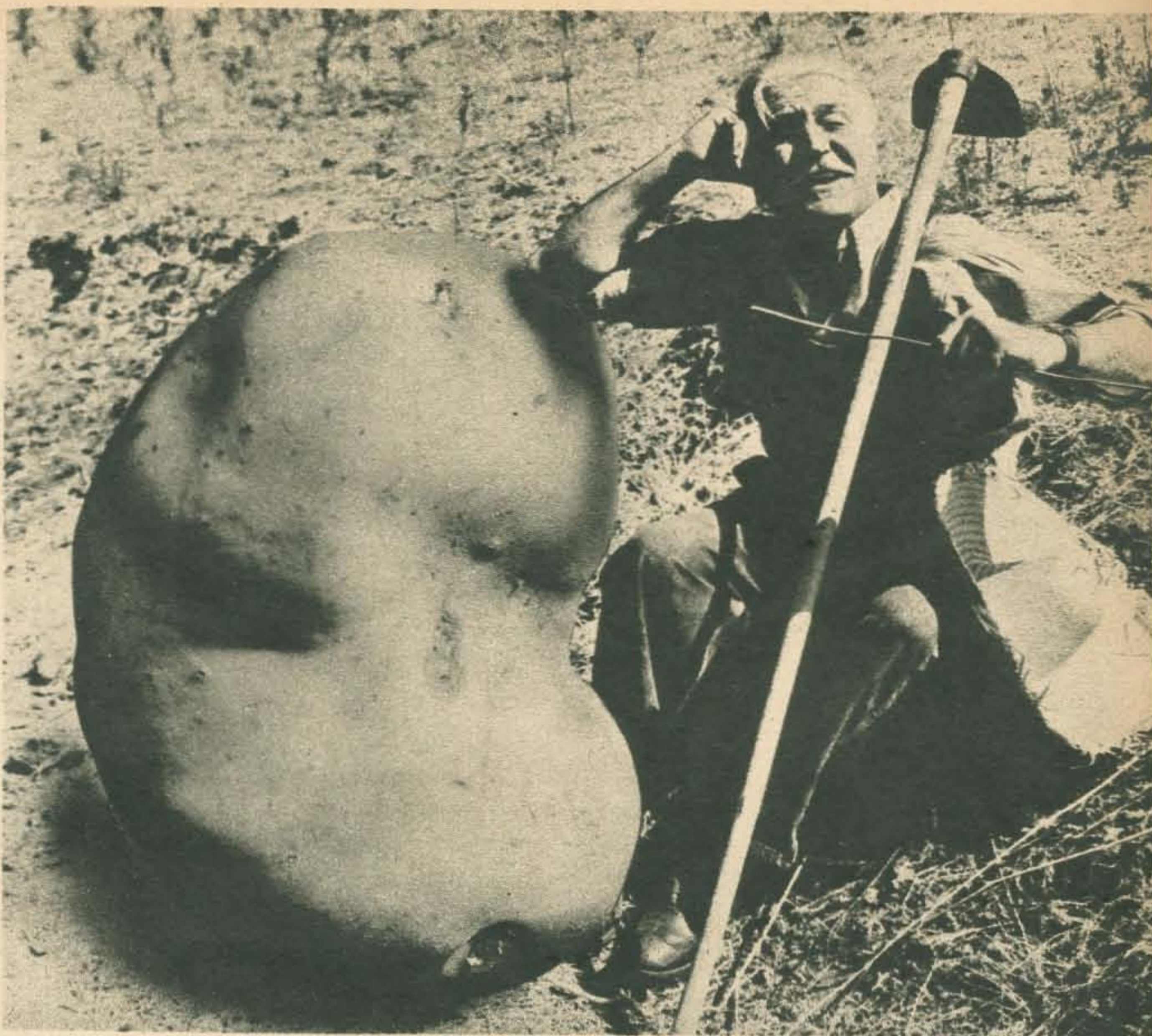
Super-salesman Frank tried his glib tongue on door-to-door campaigns selling brushes, insurance and real estate. Finally—probably after one housewife too many closed a door on his best foot forward—he decided to limp along in the footsteps of brother Ralph, who had changed his name to Morgan and won considerable success on the stage.

Frank took the name of Morgan, too, but wasn't content to remain an honest dramatic actor like Ralph. A comedian instead, he has proved to be a genius at recovering a verbal fumble and setting other people right when they have just proved him wrong.

He undoubtedly can act, as moviegoers know. But, for radio audiences, he delights in behaving like a completely ham Shakespearean actor who has seen better days than anyone else ever saw.

Vital statistics are a tricky business, around Frank, but perhaps one can take his associates' word for it that he is six feet tall, weighs about 180 pounds and has light brown hair and eyes.

And Frank himself isn't fibbing, if he tells you he's been married to the same wife for almost thirty years now!



"JUST A TYPICAL MORGAN POTATO—WITH THE BIGGEST, BLUEST EYES IN THE WORLD"



"A TOMATO JUICE COMPANY BOUGHT TWO OF MY TOMATOES FOR THEIR YEAR'S OUTPUT"





## QUEEN OF NEWCOMERS

**GERTRUDE LAWRENCE OF STAGE FAME  
MAKES HER DEBUT AS A RADIO STAR**

TUNE IN THURS. 10:30 P.M. E.W.T. (Blue)

**B**ORN around the turn of the century but forever young, reared in poverty and struggle but forever gay, Gertrude Lawrence has been one of the most beloved stars of two continents for at least two decades. Half-Danish, half-Irish but London-born, she's had grease-paint in her nostrils since she was old enough to walk and talk—which, in Gertie's case, meant old enough to sing and dance. As a youngster, she was one of fifty girls in "The Miracle"—when Noel Coward was one of fifty boys. Later, when both had achieved theatrical fame, they sang, acted and danced through many a Coward play together. Almost anything this vivacious, versatile actress has done in the theater since ("Susan and God," "Skylark," "Lady in the Dark") has become a hit. Now, if listeners like the unseen Lawrence as much as theater audiences have loved watching the graceful though angular Gertie, her "Revlon Revue"—with Mark Warnow's orchestra and singer Chucho Martinez—is off to a flying start in the race for popularity.



# SHE WAS A SCHOOLMARM

**JOAN BROOKS KNOWS HER MUSIC  
AND SINGS IT IN A DEEP BLUE VOICE**

TUNE IN MON. THRU FRI. 11:15 P.M. E.W.T. (CBS)

TIME was when Joan Brooks was teaching the more sober side of music in Oklahoma City schools. Her sturdy pupils could easily out-shout the young graduate of Central Teachers College, for all her Bachelor of Arts' degree, but low-voiced Joan didn't care. She was also singing over a local station, and with a sponsor, too—the Oklahoma Gas and Electric Company. That's how comedians Olsen and Johnson happened to hear and hire her. Five months with them, then Joan joined Phil Spitalny's "Hour of Charm." Later, she teamed up with other girl singers for various trios and quartets. Joan has made movies, as well, and sung in night clubs as far-flung as California, Florida, and Rio de Janeiro—all so successfully that she won her present spot on CBS without even being auditioned. Executives merely listened to transcriptions of her work, nodded approvingly, and turned out to be so right in their "sight unseen" judgment that her two-a-week assignment was stretched to five after her first broadcasts.







THE MAGIC OF RADIO OPENS THE GATES OF FLORIDA STATE PRISON TO VISITORS FROM THE WORLD OUTSIDE



# PRISON BROADCAST

## FLORIDA BROADCASTING SYSTEM PUTS ON A TRULY UNIQUE PROGRAM

**T**HURSDAY is a red-letter day at the Florida State Prison in Raiford, Florida. The sunlit building is beautiful—but it is firmly barred. The inmates have many precious modern privileges—but contacts with the outside world are few and far between.

That's why Thursday is *the* day in the prisoners' week. In mid-afternoon, a tiny radio truck—affectionately known as "the Jeep"—draws up at the entrance. Out step three men, cramped from the fifty-mile jaunt from Jacksonville, loaded down with strange equipment.

The barred gates swing open for program producer Jimmie Strain, commercial announcer Bill Harvey and engineer Fender McLeod. Another of America's most unusual radio programs is getting ready for the airwaves—an informal, down-to-earth broadcast, direct from prison to listeners in the free world outside.

Six inmates—lucky for this day, at least—will be chosen from volunteers ready to take part in the "Raiford Town Hall Round Table." Their job is to answer questions sent in from all over the state. Mail is heavy and widely varied, since the program is carried by Florida Broadcasting System

stations in Jacksonville, St. Augustine, Orlando, West Palm Beach, Miami, Tampa and Gainesville.

The men aren't paid for their participation, since prison rules forbid. But they get an honest chance to speak their minds. And, somewhere, their own loved ones may be listening. The men are identified only by their first names but are allowed to tell enough about their background for their families to recognize them.

Most of the questions they answer deal with the life they now lead and their reactions to it. Results range from broad humor to poignant drama.

Fred, the 73-year-old inmate pictured on this page, was more than eager to answer the question: "What laundry facilities do you men have in prison?"

He praised the promptness and cleanliness of the prison laundry—then added his personal complaint: "See this shirt I have on? I told them not to starch the collar because it scratches my neck. Well, sir, they starched it so stiff I had to cut the collar off!"

More typical was sailor Bill's response to a question about the parole system. Bill complained that his case had been

CONTINUED ON NEXT PAGE

PRISON INMATES—A FORMER WAITER, SEAMAN AND CONFIDENCE MAN—ANSWER QUESTIONS ON "RAIFORD TOWN HALL ROUND TABLE"







PRODUCER JIMMIE STRAIN WITH SUPERINTENDENT L. F. CHAPMAN

(continued)

"under consideration" by the Parole Commission for more than fifteen months and that there were many other inmates who had been waiting even longer.

"We don't want consideration," he said vehemently, "we want *out*. There are a lot of able-bodied men here who would like to get on the battle lines and help win this war. As for me, I want to go back to sea!"

The program is, to the furthest practical extent, the prisoners' own broadcast, made possible through the efforts of three "outsiders." First, there is Jimmie Strain, who created the program, produces it, and handles the difficult, unrehearsed broadcasts without a script.

Then there is C. E. Waller, president of the Professional Insurance Corporation, which sponsors the broadcasts. There is no tie-up between the company and the nature of its program, but Mr. Waller has given his enthusiastic support. Strain calls him "the perfect radio client."

Most important of all is Superintendent L. F. Chapman, who has made Florida State Prison one of the most modern in the United States. Shrewd but kindly, he has done much to insure the rehabilitation of the men in his charge. But no project has done more to link his men with the outside world, to which they must some day return, than "Raiford Town Hall Round Table"—the broadcast direct from prison.

THE "ROUND TABLE" BROADCAST AUDIENCE IS MADE UP OF THE INMATE-MEMBERS OF FLORIDA STATE PRISON'S OWN "TOWN HALL"







PORTIA, DICKIE (PLAYED BY LARRY ROBINSON) AND AMELIA BLAKE FORM AN UNUSUAL MOTHER-SON-AND-GRANDMOTHER TRIANGLE

## "PORTIA FACES LIFE"

HERE ARE THE PLOT AND CHARACTERS, UP TO DATE, FOR THOSE WHO CAME IN LATE

TUNE IN MON. THRU FRI. 5:15 P.M. E.W.T. (NBC)

A SOAP opera that outdoes its sisters, in the realm of feminine drama, is achieving something of a record. "Portia Faces Life" might be said to do that, in presenting an heroine who has to meet—not only the private heartaches (as reported by fiction writers) of a mother and a woman in love—but also the public problems of a criminal lawyer by profession.

In general, *Portia Blake's* name and character are patterned after Shakespeare's lawyer-heroine in "The Merchant of Venice." Like her, the 20th Century *Portia* wants to temper justice with mercy, but radio listeners are probably more enthralled by her struggles to keep both her sweetheart and her child than by her tense courtroom battles to save people from injustice.

Unlike her Shakespearean counterpart, author Mona Kent's *Portia* now has a war to contend with, and her current trials are bound up with Nazi spies and saboteurs. Prior to this, however, she has had many personal problems which late-comers to her audience should know about, to understand the characters who play a prominent part in her story.

First of all, there was the unhappy marriage of *Walter Manning*, her fiance. Society girl *Arline Harrison* had forced him to marry her, through his belief that this was the only way to save her life, but she had soon realized that he was

still in love with *Portia*. She attempted to "frame" the woman lawyer, was saved from the consequences of her plot only by *Portia's* own legal skill, and finally divorced the husband who didn't love her.

Meanwhile, *Walter* had gone to Europe as a foreign correspondent, and *Portia* threw herself into slum clearance work in Parkerstown. There she found a loyal friend in *Miss Daisy*, whom she took into her own home as nurse for *Dickie Blake*, her son by a former marriage.

Unluckily, she also crossed the path of the town's corrupt "leading citizen," *John Parker*, who tried to pin a murder on the fighting young lawyer, in order to get rid of her. Although *Portia* managed to prove her innocence, the trial gave *Mrs. Amelia Blake*, her mother-in-law, a new excuse for trying to take *Dickie* away from her.

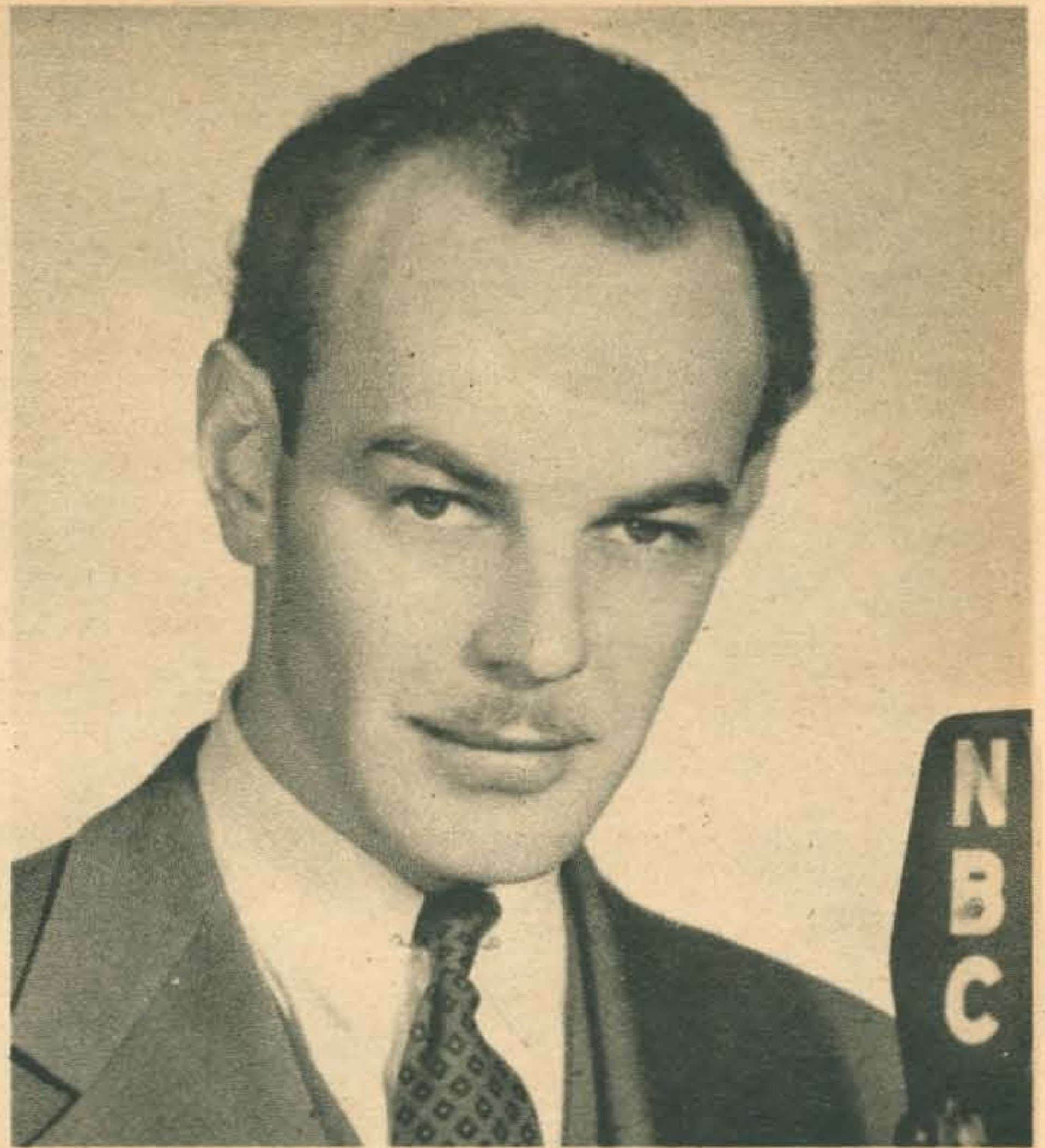
In Europe, *Walter* was imprisoned in the dreaded concentration camp at Dachau while his Nazi double, *Nicholas Veit*, came to America to impersonate him. *Veit* tried to marry *Portia*, so no one would suspect his true mission—sabotage—but she stumbled upon the real truth and began collecting evidence to prove his subversive activities.

That is the situation leading up to the more recent episodes, as described on the following pages, together with portraits of the players who enact the principal characters.

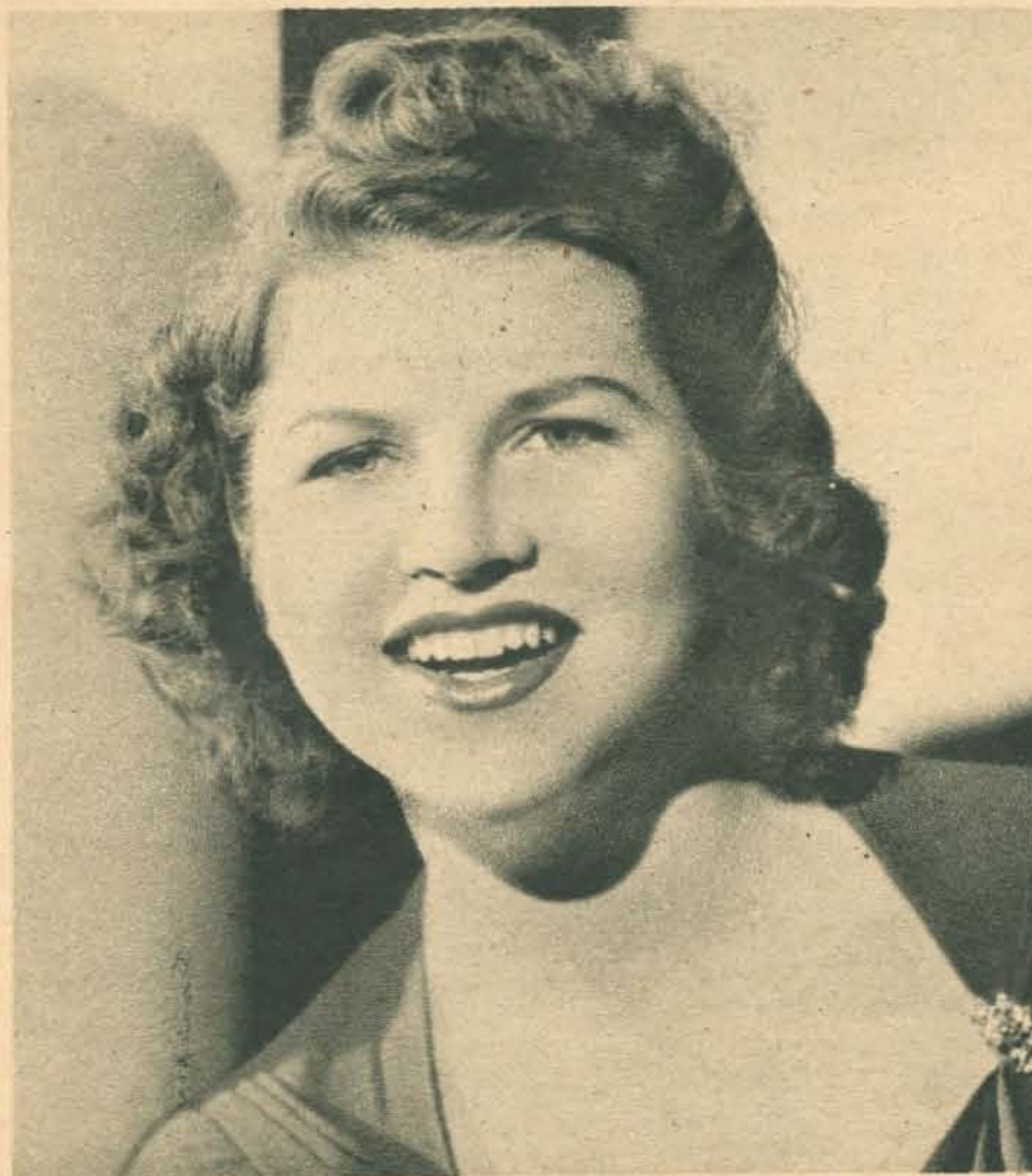




**PORTIA BLAKE** (played by Lucille Wall), the lawyer heroine of "Portia Faces Life," is defending her fiance, *Walter Manning*, against a charge of treason. She alone knows that he is being tried for the crimes of a Nazi agent who had impersonated him. Walter had killed the impostor, in order to save *Portia's* life—but, in the absence of the body as evidence, *Portia* has been unable to prove, even to his friends, that any double ever existed.



**WALTER MANNING** (Bartlett Robinson)—a newspaper man and foreign correspondent—returned from Europe to discover that his place had been taken by a German spy who looked exactly like him. *Portia* alone believes that "Walter Manning" has really been two different people—and he is now being tried for treason on the very evidence she herself had collected against his double.



**ARLINE HARRISON** (Nancy Douglas), vivacious but spoiled society belle, uses tank tactics to get what she wants. She wanted *Walter*, and once snared him—only to lose him. Determined that *Portia* shall not have him, no matter what else happens, she gave perjured testimony at his trial which might have convicted him of treason, but for *Portia's* brilliant cross-examination.



**MISS DAISY** (Doris Rich) is devoted to *Portia* and has stood by her through trial and mistrial. She lives with her, taking care of *Dickie*, and acting as combined companion, nurse and housekeeper. She has been a buffer for them both, through one disaster after another, and is one of the few people on whose help the busy lawyer can rely.





**AMELIA BLAKE** (Ethel Intropidi), mother of the widowed *Portia's* former husband, has long had a hidden but grim determination to take *Portia's* son, *Dickie*, away from her. Using both her frail health and her immense wealth as weapons in the unequal struggle, she has tried to win the youngster's affection away from his busy mother, while *Portia* was practicing law to support him.



**BILL BAKER** (Les Damon), ex-newspaper man now a captain in Army Intelligence, was once *Walter's* closest friend but is now his bitter enemy. Believing that *Walter* is guilty—that Nazi threats had been able to persuade him to shed his democratic principles rather than his skin—*Bill* is helping the District Attorney with the prosecution. He wants to save *Portia*, whom he loves devotedly, from a miserable life with a cowardly "traitor."



**ELBERT GALLO** (Karl Swenson), long respected as a well-to-do publisher, was really the ringleader of a crew of Nazi saboteurs, exposed by *Portia's* investigation. Although *Gallo* knows that the false *Walter* is dead, he has resolved to drag the real *Walter* down into disgrace and a traitor's death with him, as a final revenge.



**KATHY MARSH** (Selena Royle) is a real friend of *Portia's* but, as a busy dietitian, plays rather a minor role in the lawyer's professional life. Her wholesome common sense has often been a personal comfort to *Portia*—and *Portia* is going to have need of all her friends in the next developments which she faces in the story of her dramatic life, according to present plans.





# SUNNY SKYLAR

## A PRANK LED HIM TO STARDOM

MON., TUES., WED., FRI., SUN. 10:15 P.M. E.W.T.

(Mutual)

IT was a shining, clear day when Sunny Skylar was thrust head foremost into the music business. Just a kid of seventeen, he was lolling on Manhattan Beach with his gang, wriggling his bare toes to the tunes of Harold Stern—when suddenly he found himself catapulted right onto the bandstand.

The Brooklyn boy was used to the teen-age pranks of his friends, and his outgoing personality knew how to take it. He bowed to the laughing crowd and raised his voice in song. Stern asked the bathing-suited crooner for an encore, then offered him a job. "Sure," said Sunny.

Nowadays, he not only sings songs on his own program, "Songs by Sunny Skylar," but writes 'em as well. Radio fans often wonder why he seldom sings his own. There's a simple explanation. He's a split personality! When he sits down to compose, rhythm numbers come to him; when he vocalizes, sweet ballads are his field. So—he finds it difficult to get together with himself, as both composer and singer.

That bandstand escapade wasn't Sunny's first appearance on a stage. His parents did a song-and-dance act. This background, combined with his own animated face and gestures—he moves as compactly as a lightweight boxer—made him a natural for roles in high-school theatricals. But his first job, as shipping clerk in a shirt factory, was slightly out of character.

He made up for it later in movie shorts and on theater stages in New York and elsewhere. He's been featured with Abe Lyman, Adrian Rollini, Ben Bernie and Paul Whiteman and has made a number of records, including the George Gershwin Memorial Album.

Not satisfied with singing, he wrote some special material for Betty Hutton and, while trying to convince Vincent Lopez of its merits, had to sing it himself. The bandleader was interested and offered to buy the tunes—if Sunny would join the band with them. The bargain was made.

Originally christened Selig Shaftel, he had already started calling himself Sonny Schuyler. Combining numerology with a play on words, Lopez simply changed the spelling. And that's how "Sunny Skylar" was really born!





## "LISTEN TO LULU" BATES

THIS BUXOM BLONDE HAS GAY NINETIES EYE APPEAL BUT SHE SINGS THE BLUE BALLADS OF THE HECTIC TWENTIES AS WELL

TUNE IN TUES. THRU FRI. 10:15 P.M. E.W.T. (Blue)

If the Twenties had a heart, it was buried deep in the smoke-filled gin mills of New York's Greenwich Village, where scrawny, flat-chested flappers rolled their stockings and discussed Life and Love. And that's where Lulu Bates hails from.

But she must be a throwback. She runs to the generous curves, blonde statuesqueness and rollicking ballads of the more naive Gay Nineties. However, she's a true daughter of the Village in song, for she's equally famous for her singing of the melancholy tearjerkers of the Twenties. Opera-singer George Reese, her father, once sent her to Rome to learn arias. But she heard the "St. Louis Blues" there and came back with a new style.

She took a new name, too—her mother's—and made it known at the Village Nut Club, Billy Rose's Diamond Horseshoe and Bill's Gay Nineties. Nowadays, assisted by orchestra leader Joe Rines, she makes bygone eras live again on her program.

## Sunday's HIGHLIGHTS

★Eastern War Time Indicated.  
Deduct 1 hour for Central Time.  
— 3 hours for Pacific Time.

Exceptions: (\*) Asterisked programs are rebroadcast at various times; check local newspapers.

### A. M.

- 10:30 Words & Music (NBC) Variety
- 10:30 Southernaires (Blue) Music
- 10:30 Wings Over Jordan (CBS) Music
- 10:45 Charles Hodges (Mutual) News
- 11:00 Rhapsody of the Rockies (NBC)
- 11:30 Josef Marais (Blue) Drama

### NOON

- 12:00 Salt Lake City Tabernacle
- 12:00 Reviewing Stand (Mutual) Forum
- 12:00 Weekly War Journal (Blue) News

### P. M.

- 12:30 Stars from the Blue (Blue) Music
- 12:30 That They Might Live (NBC) Drama
- 12:30 Transatlantic Call (CBS) News
- 1:00 Church of the Air (CBS)
- 1:00 Rupert Hughes (NBC) News
- 1:30 Edward R. Murrow (CBS) News
- 1:30 Univ. of Chicago Round Table (NBC) Forum
- 1:45 "The Coronet Little Show" (CBS)
- 2:00 America—Ceiling Unlimited (CBS)
- 2:30 Westinghouse Program (NBC) Music
- 2:30 Sammy Kaye's Orchestra (Blue)
- 3:00 N. Y. Philharmonic-Symphony (CBS)
- 3:00 Ernest K. Lindley (NBC) News
- 3:00 This Is Fort Dix (Mutual) Variety
- 3:00 Those Good Old Days (Blue) Variety
- 3:15 Upton Close (NBC) News
- 3:30 Hot Copy (Blue) Drama
- 3:30 The Army Hour (NBC) Drama
- 4:30 Andre Kostelanetz (CBS) Music
- 4:30 Lands of the Free (NBC)
- 5:00 The Family Hour (CBS) Music
- 5:00 General Motors Symphony (NBC)
- 5:30 Musical Steelmakers (Blue) Music
- 5:30 Bulldog Drummond (Mutual)
- 5:45 Dear John (CBS) Drama
- 6:00 The Catholic Hour (NBC) Religion
- 6:00 Silver Theatre (CBS) Drama
- 6:05 Here's To Romance (Blue) Music
- 6:30 Great Gildersleeve (NBC) Comedy
- 6:30 The Green Hornet (Blue) Drama
- 6:30 Upton Close (Mutual) News
- 7:00 Drew Pearson (Blue) News
- 7:00 Jack Benny (NBC) Variety
- 7:00 Jerry Lester Show (CBS) Variety
- \*7:15 Dorothy Thompson Comments (Blue)
- \*7:30 Quiz Kids (Blue) Quiz
- 7:30 Fitch Bandwagon (NBC) Music
- 7:30 We, The People (CBS) Variety
- 8:00 Chase & Sanborn (NBC) Variety
- 8:00 Mediation Board (Mutual) Forum
- \*8:00 Calling America (CBS) Variety
- 8:15 That's A Good One (Blue) Comedy
- 8:30 One Man's Family (NBC) Drama
- \*8:30 Crime Doctor (CBS) Drama
- 8:30 Keepsakes (Blue) Music
- 8:45 Gabriel Heatter (Mutual) News
- 9:00 Radio Reader's Digest (CBS) Drama
- 9:00 Manhattan Merry-Go-Round (NBC)
- 9:00 Walter Winchell (Blue) Gossip
- 9:15 Basin Street (Blue) Variety
- 9:30 Texaco Star Theatre (CBS) Variety
- 9:30 Album of Familiar Music (NBC)
- 9:45 Jimmy Fidler (Blue) Gossip
- 10:00 Good Will Hour (Blue) Advice
- 10:00 Take It Or Leave It (CBS) Quiz
- 10:00 Hour of Charm (NBC) Music
- 10:00 John B. Hughes (Mutual) News
- 10:30 The Thin Man (CBS) Drama
- 10:30 Bob Crosby & Company (NBC)
- 11:15 Cesar Saerchinger (NBC) News



# Monday's

## HIGHLIGHTS

★Eastern War Time Indicated.  
Deduct 1 hour for Central Time.  
— 3 hours for Pacific Time.

Exceptions: (\*) Asterisked programs are rebroadcast at various times; check local newspapers.

### A. M.

- 9:00 The Breakfast Club (Blue) Variety
- \*10:00 Valiant Lady (CBS) Drama
- \*10:15 Kitty Foyle (CBS) Drama
- \*10:45 Bachelor's Children (CBS) Drama
- 11:00 Road of Life (NBC) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:50 Imogene Wolcott (Mutual)

### NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 The Oper. Door (NBC) Drama

### P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Sydney Moseley (Mutual) News
- 1:30 Luncheon with Lopez (Mutual)
- 1:45 The Goldbergs (CBS) Drama
- 1:45 The Guiding Light (NBC) Drama
- 2:15 Lonely Women (NBC) Drama
- 2:15 The Mystery Chef (Blue)
- 2:30 Ladies, Be Seated (Blue) Variety
- 3:00 Morton Downey (Blue) Songs
- 3:15 My True Story (Blue) Drama
- 3:30 Pepper Young's Family (NBC)
- 4:00 Blue Frolics (Blue) Quiz
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 Madeleine Carroll Reads (CBS)
- 5:00 When a Girl Marries (NBC) Drama
- 5:15 Dick Tracy (Blue) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:45 Lowell Thomas (Blue) News
- 7:00 Awake At The Switch (Blue) Comedy
- \*7:00 Fred Waring's Orchestra (NBC)
- \*7:00 I Love A Mystery (CBS) Drama
- 7:15 John Vandercook (NBC) News
- 7:30 Lone Ranger (Blue) Drama
- 7:30 Army Air Forces (Mutual) Variety
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Cavalcade of America (NBC)
- 8:00 Vox Pop (CBS) Quiz
- \*8:15 Lum & Abner (Blue) Drama
- 8:30 The Better Half (Mutual) Quiz
- 8:30 Voice of Firestone (NBC) Music
- \*8:30 Gay Nineties Revue (CBS) Variety
- 8:55 Cecil Brown (CBS) News
- 9:00 Lux Radio Theatre (CBS) Drama
- 9:00 Counterspy (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- \*9:00 The Telephone Hour (NBC) Music
- 9:30 Nick Carter (Mutual) Drama
- 9:30 Spotlight Bands (Blue) Music
- \*9:30 "Doctor I. Q." (NBC) Quiz
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Raymond Clapper (Mutual) News
- 10:00 Carnation Contented Program (NBC)
- 10:00 Screen Guild Players (CBS) Drama
- 10:30 Paul Schubert (Mutual) News
- 10:30 Information Please (NBC) Quiz
- 10:00 Three Ring Time (CBS) Music
- 10:30 Johnny Morgan Show (Blue) Variety
- 10:35 Rhythm Road (Blue) Music
- 11:00 Ned Calmer (CBS) News
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Dance Orchestra (Blue)



LIKE BROADCASTING—PLASTERING'S A SERIOUS JOB TO YOUNG ACTOR LARRY ROBINSON

## HE'S A COUNTRY BOY WITH A BIG CITY JOB

### LARRY ROBINSON—CHILD ACTOR

MON. THRU FRI. 11:45 A.M. E.W.T. (NBC)

FOURTEEN years old on October 15th, young Larry Robinson is already leading a double life. In New York City, he's a big-time child actor who has played in "David Harum" for the past two years—to mention only one of his regular roles in daytime serials. But, out in the countryside, he's a farm boy, taking his turn at doing the chores.

For five days a week, he's a man of the world, swinging his way down nightclub-dotted 52nd Street, en route to important jobs at CBS or Radio City. Once in the studio, the boy actor ploughs his way confidently through his heavy script, whichever one it may be: "David Harum," "A Woman of America," "The Story of Mary Marlin," "Light of the World," "Radio Reader's Digest" or "Portia Faces Life."

But, over the weekends, he's Larry the farmboy, ploughing a different furrow—a furrow in the rich, brown earth that surrounds the Robinsons' Connecticut farmhouse. From the icy morning

shower to the warm, cozy evenings spent around the fireplace, without either telephone or radio in the house, there's not a sight or sound to remind him of the city—or even the century.

The farmhouse in which the Robinsons live was built in 1786 and boasts of few modern improvements—not even heated water. There Larry lives a peaceful though active life, on weekends, with his Danish mother and sister Susie.

Indoors, he spends his time repairing clothes, trying his hand at cooking, whittling wooden toys, or washing dishes.

A casual passerby, seeing Larry at his outdoor chores of chopping wood, putting new shingles on the house, or calling for foaming milk and new-laid eggs at the neighbor's, would hardly guess that this youngster had been a stage professional from the age of three, when his father died.

Broadway has known him in several plays, including his engagement as the youngest member of the family in "Life With Father"—for which he had to have his hair dyed a vivid red every two weeks until he outgrew the role.

In the city, even when he's not around the theaters or broadcasting stations, there's little of the country boy about Larry. He's learning to play the piano, studying history hard, but mainly preparing himself for a medical education. Though happy as a child actor, what Larry really wants to grow up to be is—a specialist in brain surgery!





LARRY WHITTLES A TOY IN FRONT OF THE FIREPLACE, WITH HIS SISTER AND MOTHER

THE WELL ON THE 1786 FARM IS FAR REMOVED FROM LARRY'S ACTING LIFE IN THE CITY



## Tuesday's HIGHLIGHTS

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### A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- \*10:00 Valiant Lady (CBS) Drama
- \*10:15 Kitty Foyle (CBS) Drama
- \*10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:15 Vic & Sade (NBC) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:50 Imogene Wolcott (Mutual)

### NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 The Open Door (NBC) Drama
- 12:00 Boake Carter (Mutual) News

### P. M.

- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Sydney Moseley (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Vic & Sade (CBS) Drama
- 1:45 The Goldbergs (CBS) Drama
- 2:00 Young Dr. Malone (CBS) Drama
- 2:00 Light Of The World (NBC) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 3:00 Morton Downey (Blue) Songs
- 3:15 Ma Perkins (NBC) Drama
- 3:45 Right To Happiness (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 Madeleine Carroll Reads (CBS)
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Edwin C. Hill (CBS) News
- 6:30 Jeri Sullavan (CBS) Songs
- 6:45 Lowell Thomas (Blue) News
- 7:00 "Cohen, The Detective" (Blue)
- \*7:00 Fred Waring's Orchestra (NBC)
- \*7:00 I Love A Mystery (CBS) Drama
- \*7:15 Harry James' Orchestra (CBS) Music
- 7:15 John W. Vandercook (NBC) News
- 7:30 American Melody Hour (CBS) Music
- \*7:30 Salute To Youth (NBC) Variety
- 7:30 Arthur Hale (Mutual) News
- 7:45 Pop Stuff (Blue) Music
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Lights Out (CBS) Drama
- \*8:00 Johnny Presents (NBC) Variety
- \*8:15 Lum & Abner (Blue) Drama
- \*8:30 Noah Webster Says (Blue) Quiz
- 8:30 Horace Heidt's Orchestra (NBC)
- \*8:30 Judy Canova (CBS) Variety
- 8:55 Cecil Brown (CBS) News
- \*9:00 Famous Jury Trials (Blue) Drama
- 9:00 Mystery Theatre (NBC) Drama
- 9:00 Burns & Allen (CBS) Variety
- 9:00 Gabriel Heatter (Mutual) News
- 9:30 Fibber McGee & Molly (NBC)
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Cisco Kid (Mutual) Drama
- 10:00 Passport For Adams (CBS) Drama
- 10:00 John B. Hughes (Mutual) News
- 10:00 Bob Hope (NBC) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 Red Skelton (NBC) Variety
- 10:30 Paul Schubert (Mutual) News
- 11:15 Joan Brooks (CBS) Songs



1940 Presidential inauguration from a plane in flight over Washington, D. C. He was describing the ceremonies and crowds in the nation's capital for the benefit of British listeners and carried on a two-way conversation with a London studio while *in the air*—the first broadcast of its kind.

George's life isn't all sheer color and excitement. He works hard, does a regular New York newscast six days a week at 6:15, seven days a week at 11:00 p.m., and carries a Sunday schedule that would dismay a stevedore. From ten in the morning—after working at the studio until one a.m.—right up to 11:15 at night, he does all three of the big Sunday shows mentioned, as well as three newscasts. All of them call for hours of preparation and rehearsal.

He's lucky when he can squeeze in time for his family—he's married to a childhood sweetheart, the former Mary Jane Mansfield of St. Paul, Minnesota—and for his two hobbies, raising dogs and riding. He owns a champion wire-haired fox terrier, known as "Twin Spades Toute d'Suite" in dog show circles, but simply as "Skipper" around the Putnam home. About twice a week, he gets to ride in Central Park—longing for the open plains every jog of the way.

But there's nothing poor-little-rich-boy about George. He can get fun out of anything and is serious only about his work. He wants to be just what he is—a straight reporter of the day's news—and not a commentator or analyst.

He loves his job so much that he's recently turned down several film company offers, including one for just twice as much as he's making now (which is probably between \$30,000 and \$40,000 a year). The stalwart six-footer with the crinkly hair and twinkling eyes recently did a scene, more or less playing himself in Universal's "We've Never Been Licked," and screened so well that Hollywood wants him just as he is, whether or not he ever sings another note.

HIS "ARMY HOUR" JOB IS ONLY PART OF ONE OF THE HEAVIEST DAY'S SCHEDULES IN RADIO



Photo by U.S. Army Signal Corps

## Thursday's HIGHLIGHTS

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### A.M.

- 9:00 Everything Goes (NBC) Variety
- 9:30 The Breakfast Club (Blue) Variety
- \*10:00 Valiant Lady (CBS) Drama
- \*10:15 Kitty Foyle (CBS) Drama
- \*10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:30 Bright Horizon (CBS) Drama
- 11:50 Imogene Wolcott (Mutual)

### NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 The Open Door (NBC) Drama

### P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Mirth & Madness (NBC) Comedy
- 12:30 Romance of Helen Trent (CBS)
- 1:00 Sketches in Melody (NBC) Music
- 1:00 Sydney Moseley (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Vic and Sade (CBS) Drama
- 1:45 The Goldbergs (CBS) Drama
- 2:15 Joyce Jordan, M. D. (CBS) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 3:00 Morton Downey (Blue) Songs
- 3:00 Story of Mary Marlin (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Backstage Wife (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:15 Stella Dallas (NBC) Drama
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 Madeleine Carroll Reads (CBS)
- 5:15 Portia Faces Life (NBC) Drama
- 5:30 Jose Bethencourt's Orchestra (Blue)
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Ned Calmer (CBS) News
- 6:30 Jeri Sullavan (CBS) Songs
- 6:45 Lowell Thomas (Blue) News
- \*7:00 Fred Waring's Orchestra (NBC)
- 7:00 Wings To Victory (Blue) Variety
- \*7:00 I Love A Mystery (CBS) Drama
- \*7:15 Harry James' Orchestra (CBS)
- 7:15 John W. Vandercook (NBC) News
- 7:30 Easy Aces (CBS) Comedy
- \*7:30 Bob Burns (NBC) Variety
- 7:45 Mr. Keen (CBS) Drama
- 8:00 Maxwell House Coffee Time (NBC)
- 8:00 "This Is Our Enemy" (Mutual)
- \*8:00 "The Roma Show" (CBS) Variety
- \*8:15 Lum & Abner (Blue) Drama
- 8:30 Aldrich Family (NBC) Drama
- 8:30 America's Town Meeting (Blue)
- 8:55 Cecil Brown (CBS) News
- 9:00 Gabriel Heatter (Mutual) News
- 9:00 Kraft Music Hall (NBC)
- \*9:00 Major Bowes' Amateur Hour (CBS)
- 9:30 Joan Davis (NBC) Variety
- 9:30 Dinah Shore (CBS) Variety
- 9:30 Stage Door Canteen (CBS) Variety
- 9:30 Spotlight Bands (Blue) Music
- 10:00 Jimmy Durante (NBC) Variety
- 10:00 Raymond Clapper (Mutual) News
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 March of Time (NBC) News
- 10:30 Paul Schubert (Mutual) News
- 10:30 Revlon Rendezvous (Blue) Music



# Wednesday's HIGHLIGHTS

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## A.M.

- 9:00 The Breakfast Club (Blue) Music
- 9:00 Everything Goes (NBC) Variety
- \*10:00 Valiant Lady (CBS) Drama
- \*10:15 Kitty Foyle (CBS) Drama
- \*10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:45 David Harum (NBC) Drama
- 11:50 Imogene Wolcott (Mutual)

## NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 The Open Door (NBC) Drama

## P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Madness (NBC) Variety
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Sketches In Melody (NBC) Music
- 1:00 Sydney Moseley (Mutual) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Luncheon With Lopez (Mutual) Music
- 1:30 Vic and Sade (CBS) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 2:45 Pepper Young's Family (CBS) Drama
- 3:00 Morton Downey (Blue) Music
- 3:00 Story of Mary Marlin (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Blue Frolics (Blue) Minstrel
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 Madeleine Carroll Reads (CBS)
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:05 U. S. Navy Band (NBC) Music
- 6:15 Captain Tim Healy (Blue) Stories
- 6:30 Jack Armstrong (Blue) Drama
- 6:45 Lowell Thomas (Blue) News
- 7:00 Fred Waring's Orch. (NBC) Music
- \*7:15 Harry James' Orch. (CBS) Music
- 7:30 Caribbean Nights (NBC) Music
- 7:30 Easy Aces (CBS) Comedy
- 7:45 Mr. Keen (CBS) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Sammy Kaye's Orch. (CBS) Variety
- \*8:00 Mr. & Mrs. North (NBC) Drama
- 8:15 Lum & Abner (Blue) Drama
- \*8:30 Battle Of The Sexes (Blue) Quiz
- \*8:30 Dr. Christian (CBS) Drama
- \*8:30 Beat The Band (NBC) Quiz
- 8:30 Take A Card (Mutual) Quiz
- 8:55 Cecil Brown (CBS) News
- 9:00 Eddie Cantor (NBC) Variety
- 9:00 Fitch Bandwagon (Blue) Music
- \*9:00 Mayor of the Town (CBS) Drama
- 9:00 Gabriel Heatter (Mutual) News
- 9:30 District Attorney (NBC) Drama
- 9:30 Spotlight Bands (Blue) Drama
- 9:30 Jack Carson Show (CBS) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Great Moments In Music (CBS)
- 10:00 Kay Kyser's Orch. (NBC) Music
- 10:00 John B. Hughes (Mutual) News
- 10:15 Sunny Skylar (Mutual) Songs
- 10:15 Listen To Lulu (Blue) Songs
- 10:30 National Radio Forum (Blue)
- 10:30 Cresta Blanca Carnival (CBS)



PRIDE OF THE PUTNAM HOUSEHOLD IS GEORGE'S CHAMP WIRE-HAIRED, NICKNAMED "SKIPPER"

## GEORGE PUTNAM REPORTS THE NEWS

HE EMCEES AND NARRATES "THE ARMY HOUR" AND OTHER SHOWS, BUT IS PROUDEST OF BEING A RADIO REPORTER

TUNE IN SUN. 3:30 P.M. E.W.T. (NBC)

IF George Putnam hadn't made up his mind, back in college, that he wanted to be an announcer and news reporter and absolutely nothing else, it's still possible that radio listeners would know his name today—and even swoon slightly at the mere sound of it. For George was once a baritone balladeer.

He has sung on the networks only once, on a Nellie Revell program. That was about a year ago, but no one who heard him has ever forgotten it. George says that most of them wish they could forget! The fact remains that he does know how to put over a song and once earned money for college by leading his own dance band and vocalizing with it. He even made records that sold.

As a student at MacAlester College and the University of Minnesota, he also worked as cowboy on summer "vacations" in Montana, riding the range and bronc-busting at rodeos. So he might have been a Gene Autry, as well as a Frank Sinatra.

He's done all right, just as he is, being master of ceremonies and narrator for such shows as "The Army Hour," "That They Might Live," and "Men at Sea" and as a general news reporter and announcer. At 29, he's not only the youngest prominent figure in his field, but also the best-known and the highest-paid.

That's nice going for a young man who landed in Radio City just four years ago, unknown to the networks and merely on vacation from his job as news and special events reporter at KSTP in Minneapolis. He went to work for the National Broadcasting Company in New York, just a few weeks before the invasion of Poland in 1939. Since then, he has covered every major phase of this war for NBC, from the home front, and has had many "firsts" to his credit.

Most unusual "first" of his career was probably the time when he covered the



# Friday's HIGHLIGHTS

★*Eastern War Time Indicated.  
Deduct 1 hour for Central Time.  
— 3 hours for Pacific Time.*

Exceptions: (\*) Asterisked programs are rebroadcast at various times; check local newspapers.

## A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- \*10:00 Valiant Lady (CBS) Drama
- \*10:15 Kitty Foyle (CBS) Drama
- \*10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:00 Road of Life (NBC) Drama
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:50 Imogene Wolcott (Mutual)

## NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 The Open Door (NBC) Drama
- 12:00 Boake Carter (Mutual) News

## P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Madness (NBC) Variety
- 1:00 Sydney Moseley (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:00 U. S. Marine Band (NBC) Music
- 1:30 Vic & Sade (CBS) Drama
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:30 We Love and Learn (CBS) Drama
- 2:45 Pepper Young's Family (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Blue Frolics (Blue) Comedy
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Madeleine Carroll Reads (CBS)
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 You Shall Have Music (CBS) Music
- 6:45 Lowell Thomas (Blue) News
- 7:00 Saludos Amigos (Blue) Music
- \*7:00 I. Love A Mystery (CBS) Drama
- \*7:00 Fred Waring's Orchestra (NBC)
- 7:15 John Vandercook (NBC) News
- 7:30 Easy Aces (CBS) Comedy
- 7:30 The Lone Ranger (Blue) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- 8:00 Kate Smith Hour (CBS) Variety
- 8:00 Cities Service Concert (NBC) Music
- \*8:15 The Parker Family (Blue) Drama
- \*8:30 Meet Your Navy (Blue) Variety
- 8:30 Sherlock Holmes (Mutual) Drama
- \*8:30 Hit Parade (NBC) Music
- 8:55 Cecil Brown (CBS) News
- \*9:00 Gangbusters (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- \*9:00 Philip Morris Playhouse (CBS)
- 9:00 Waltz Time (NBC) Music
- 9:30 That Brewster Family (CBS) Drama
- 9:30 People Are Funny (NBC) Quiz
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Double or Nothing (Mutual) Quiz
- 10:00 John Vandercook (Blue) News
- 10:00 Cedric Foster (Mutual) News
- 10:00 Thanks To The Yanks (CBS) Quiz
- 10:00 Amos & Andy (NBC) Drama
- 10:15 Sunny Skylar (Mutual) Songs
- 10:30 Stage Door Canteen (NBC) Variety
- 10:30 Paul Schubert (Mutual) News
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Eileen Farrell (CBS) Songs



THESE ARE JUST FIVE OF THE 200 SINGING SAILORS IN THE "MEET YOUR NAVY" CHORUS

## BLUEJACKETS ON THE AIRWAVES

THE Great Lakes Naval Training Station really meant it when they called their show, "Meet Your Navy." For it's a genuine invitation to the people of America to get acquainted with the spirit and enthusiasm of their Navy through a program of all-sailor talent.

Started locally just a month after Pearl Harbor, the show took only two weeks to become a network feature. The whole nation wanted to meet its navy.

True to service traditions, it's a big splurge—in music and laughter—done up in the grand manner. Half the choir's transferred to active service

### A CHANCE TO "MEET YOUR NAVY"

TUNE IN FRI. 8:30 P.M. E.W.T. (Blue)

SINGING STRINGS FORM ONLY A SECTION OF THE SHOW'S SEVENTY-FIVE PIECE NAVAL BAND







CHAPLAIN HJALMAR HANSEN IS SHOWN CONDUCTING THE WHOLE GREAT LAKES NAVAL CHOIR

every two weeks—but when Chaplain Hjalmer Hansen conducts each Friday he's got 200 trained and willing voices right with him, hand-picked from incoming recruits.

The seventy-five piece band should be good. It has boys from every big-name band in the country, all in the Navy now.

There's plenty of new talent available, too. When Lieutenant Commander Eddie Peabody, former "banjo king," organized the program, he planned auditions so every bluejacket could get his chance to show what he could do.

But no amateur caterwaulings sully the airwaves. There's too much competition from former actors, singers and impersonators to let anything but the cream rise to the top for actual broadcasts.

They're all sailors, but not necessarily from Illinois or even the Middle West. Guest stars have included Lieutenant Commander Robert Montgomery, of screen fame, who was master of ceremonies at the mammoth "Meet Your Navy Day" celebration in Chicago's Stadium—which netted \$50,000 for local service men's centers in Chicago.

THE "TUNE TOPPERS," RHYTHM BOYS IN CIVILIAN LIFE, CONTINUE THEIR ACT AS SAILORS



(Official U.S. Navy Photos)

## Saturday's HIGHLIGHTS

★*Eastern War Time Indicated.  
Deduct 1 hour for Central Time.  
— 3 hours for Pacific Time.*

Exceptions: (\*) Asterisked programs are rebroadcast at various times; check local newspapers.

### A.M.

- 8:45 Adelaide Hawley (CBS)
- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- 10:00 Nellie Revell (NBC) Chatter
- 10:15 Andriani Continentales (Blue) Music
- 10:30 Babe Ruth in Person (NBC)
- 11:00 "Dubonnet Time" (Blue) Music
- 11:30 Little Blue Playhouse (Blue)
- 11:30 Fashions in Rations (CBS)
- 11:30 "Hello Mom" (Mutual) Variety
- 11:30 U. S. Coast Guard on Parade (NBC)

### NOON

- 12:00 Music Room (NBC) Music
- 12:00 Game Parade (Blue) Quiz
- 12:00 Army-Navy House Party (Mutual)
- 12:00 Theatre of Today (CBS)

### P. M.

- 12:15 Consumer's Time (NBC) Advice
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth and Madness (NBC) Music
- 1:00 Campana Serenade (CBS) Music
- 1:15 Rollini Trio (Blue) Music
- 1:30 Sylvia Marlow (Blue) Music
- 1:30 Luncheon with Lopez (Mutual)
- 1:30 All Out for Victory (NBC) Music
- 1:45 Singo (Blue) Music
- 2:00 Roy Shield (NBC) Music
- 2:30 Tommy Tucker Topics (Blue) Music
- 2:30 Mutual Goes Calling (Mutual)
- 2:30 Football Game (CBS)
- 2:45 Football Game (NBC)
- 3:00 The Black Castle (Mutual) Story
- 4:00 Saturday Concert (Blue) Music
- 4:30 "Brazilian Parade" (Mutual) Variety
- 5:00 Navy Bulletin Board (Mutual)
- 5:00 Saturday Afternoon Review (Blue)
- 5:30 Bonnie Lou Smith (NBC) Songs
- 6:00 Quincy Howe (CBS) News
- 6:15 People's Platform (CBS) Forum
- 6:30 "Hawaii Calls" (Mutual) Variety
- 6:30 Ella Fitzgerald (Blue) Songs
- 6:45 Musicana (NBC) Music
- 6:45 Leon Henderson (Blue) News
- 6:55 Bob Trout (CBS) News
- \*7:00 Man Behind The Gun (CBS) Drama
- 7:00 What's New (Blue) Variety
- 7:30 Ellery Queen (NBC) Drama
- 7:30 The Colonel (CBS) Variety
- 8:00 Crumit & Sanderson (CBS) Quiz
- 8:00 Abie's Irish Rose (NBC) Drama
- 8:00 "California Melodies" (Mutual)
- 8:15 Gilbert & Sullivan Festival (CBS)
- \*8:30 Inner Sanctum (CBS) Drama
- \*8:30 Truth or Consequences (NBC) Quiz
- 8:55 Ned Calmer (CBS) News
- \*9:00 Hit Parade (CBS) Music
- 9:00 Theatre of The Air (Mutual) Music
- 9:00 National Barn Dance (NBC) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Can You Top This (NBC) Quiz
- 9:45 Jessica Dragonette (CBS) Music
- 10:00 John B. Hughes (Mutual) News
- 10:00 John Vandercook (Blue) News
- 10:00 Million Dollar Band (NBC) Music
- 10:15 Blue Ribbon Town (CBS) Variety
- 10:15 Army Service Forces (Blue)
- 10:15 Bond Wagon (Mutual) Variety
- 10:45 Eileen Farrell (CBS) Songs
- 11:00 Major George Fielding Eliot (CBS)
- 11:15 Dance Orchestra (CBS)
- 11:30 "Halls of Montezuma" (Mutual)



## RADIO HUMOR

● Milton Cross: I often travel by train. Last time, I had a compartment at the front of the car.

Jerry Wayne: Was it comfortable?

Milton Cross: No. Every time we got to a station, the conductor locked the door.

—*Lower Basin Street (Blue)*

● Harry Carlson: Talking about planets, I wonder why that dictator fellow who pays so much attention to astrologers, never did learn that the earth turns on an axis!

—*Sun Up Ranch (WOR)*

● First Lamb: You know something . . . I'm proud of my father! I just found out that he's in the suit that Winston Churchill is wearing.

Second Lamb: Baaa . . . my old man is in Lana Turner's sweater!

—*Jimmy Durante (NBC)*

● Phil Baker: I know a fellow who spends all of his salary to be free . . . half on War Bonds and half on alimony.

—*Take It Or Leave It (CBS)*

● Fred: What about your physique?

Kemper: Well, I don't exercise much, but I just bought myself a girdle. It cost me sixty-five dollars.

Fred: Sixty-five dollars for a girdle? Weren't you taken in?

Kemper: Yeah, but not enough!

—*Fred Brady Show (NBC)*

● Dave Willock: I think women are the most prejudiced creatures in the world.

Jack Carson: Why so?

Dave Willock: All they ever say is, "Bias this and bias that."

—*Jack Carson Show (CBS)*

● Barry Wood: A chap was eating herring in Steinberg's Restaurant, along upper Broadway, when the herring looked up at him, cross eyed, and winked. The man raced out of the restaurant in panic not believing what he had seen. Two weeks later, he walked into Lindy's ordered herring, and there on the plate was the herring from Steinberg's. The fish looked at him, winked and said, "How come you're not eating by Steinberg's anymore?"

—*Million Dollar Band (NBC)*



## "SINGO" HITS THE JACKPOT SONGTITLE CONTEST FEATURES WELCOME LEWIS WITH THE MASCULINE SUPPORT OF ART GENTRY

TUNE IN SAT. 1:45 P.M. E.W.T. (Blue)

THERE'S a kind of singing Bingo on the air these days. Since last October, Welcome Lewis, acting as soloist, co-owner, and mistress of ceremonies, has been running a musical contest called "Singo." Listeners get a chance to win four dollars—and hear Welcome sing their favorite songs—by sending in a combination of any three song titles which tell a story or ask a question. The program has a novel military twist, as each contestant must include the name of a service man or woman with whom he wishes to split the prize-money.

The pert, dark-eyed singer has already given away \$2,500, to entrants from Bermuda to Alaska. Standing only five feet tall, even with skyscraper heels, she nevertheless gets a gigantic welcome from the fans. "Singo" draws more than 2000 letters a week on WJZ alone, where the program is heard locally every night at 6:30, Monday through Friday. Special feature is the "daily double" duet, sung by Welcome and Art Gentry, which pays double money to the lucky winner.



## WITH THE NATION'S STATIONS



FARGO, N. D.—Station WDAY—Marjorie Moore, staff vocalist, lends moral support to program director Ken Kennedy as he pumps air into the tires the baby grand is sporting. Independent women workers wanted to push the piano around, but still use a man's help.



PHILADELPHIA, PA.—Station KYW—Lightweight champion Bob Montgomery, popular Philadelphia pugilist, tells KYW sportscaster Jack Reilly how he does it. Bob's just one of the many celebrities Jack has interviewed on his program featuring sports flashes each evening.

## RADIO FACTS

◆ The OWI reports that a weekly average of 88 radio programs are beamed to U. S. fighting men in every part of the world—including 34 of the most popular network shows.

◆ The tallest radio tower in the Americas was dedicated by WNAX, Sioux City, S. D., on September 4th, 1943. This tower, 927 feet in height, is the second tallest structure in the country, being topped only by the Empire State Building in New York City.

◆ 33 companies spent more than 14 million dollars in network radio for institutional advertising in 1942.

◆ U. S. networks are averaging 420 hours of programs a week into South America. CIAA surveys show that four million receivers below the Rio Grande are now tuned in to Allied frequencies far more than to Axis broadcasts, and that a large majority of the 200 short wave outlets there prefer to hook up with United States or British shows.

◆ 202 coast-to-coast programs, sponsored by 120 advertisers, broadcast according to OWI figures, 115 messages every week since April 27th, 1942, on 56 important subjects, reaching an average of 300,000,000 listeners a week.

◆ U. S. consumer expenditures in 1941 (the last year in which unrestricted set production was permitted) were as follows: \$500,000,000 for radio sets, \$98,000,000 for tubes and repairs, \$75,000,000 for servicing, \$220,000,000 for current and batteries. The total cost of listening, \$893,000,000, comes to \$29.47 per family when divided among the 30,300,000 radio families in 1941.

◆ In the language peculiar to radio studios "weaver" means a performer who alternately leans toward and then away from the microphone.

CONTINUED ON NEXT PAGE





## DAVID ROSS

ANNOUNCER AND POETRY - LOVER

IT should take a cast-iron set of vocal chords to withstand the strain of the different assignments and excitements in an announcer's life. Yet the silver-bell tones of David Ross sound as mellifluous as ever, after more than fifteen years spent on the air. His mellow voice is still heard caressing the air waves as announcer for such shows as the Andre Kostelanetz program on CBS every Sunday afternoon at 4:30 E.W.T.

The long-lasting melody in David's voice may stem from the fact that he has a poet's soul. It was his habit of carrying around a collection of poetry that got him his start in radio.

The very first program he'd ever seen was the one on which he made his debut. Instead of watching the mysterious process of broadcasting, as he'd expected, he substituted for the absent announcer by reading from a book of Edgar Poe's poems. The manager liked his voice so well that he offered him a regular job immediately.

Since then he has made a place for himself as one of the best known and most popular announcers on the air. He was the first to introduce such personalities as Walter Winchell, Andrew Kostelanetz, Rudy Vallee and the late Will Rogers.

In more serious vein, this winner of diction awards once led a crusade for correct pronunciation. The measured accents of his own voice probably reached an all-time high on his poetry-reading programs. One of these, "Poet's Gold," was so popular he brought out an anthology of poems under that title.

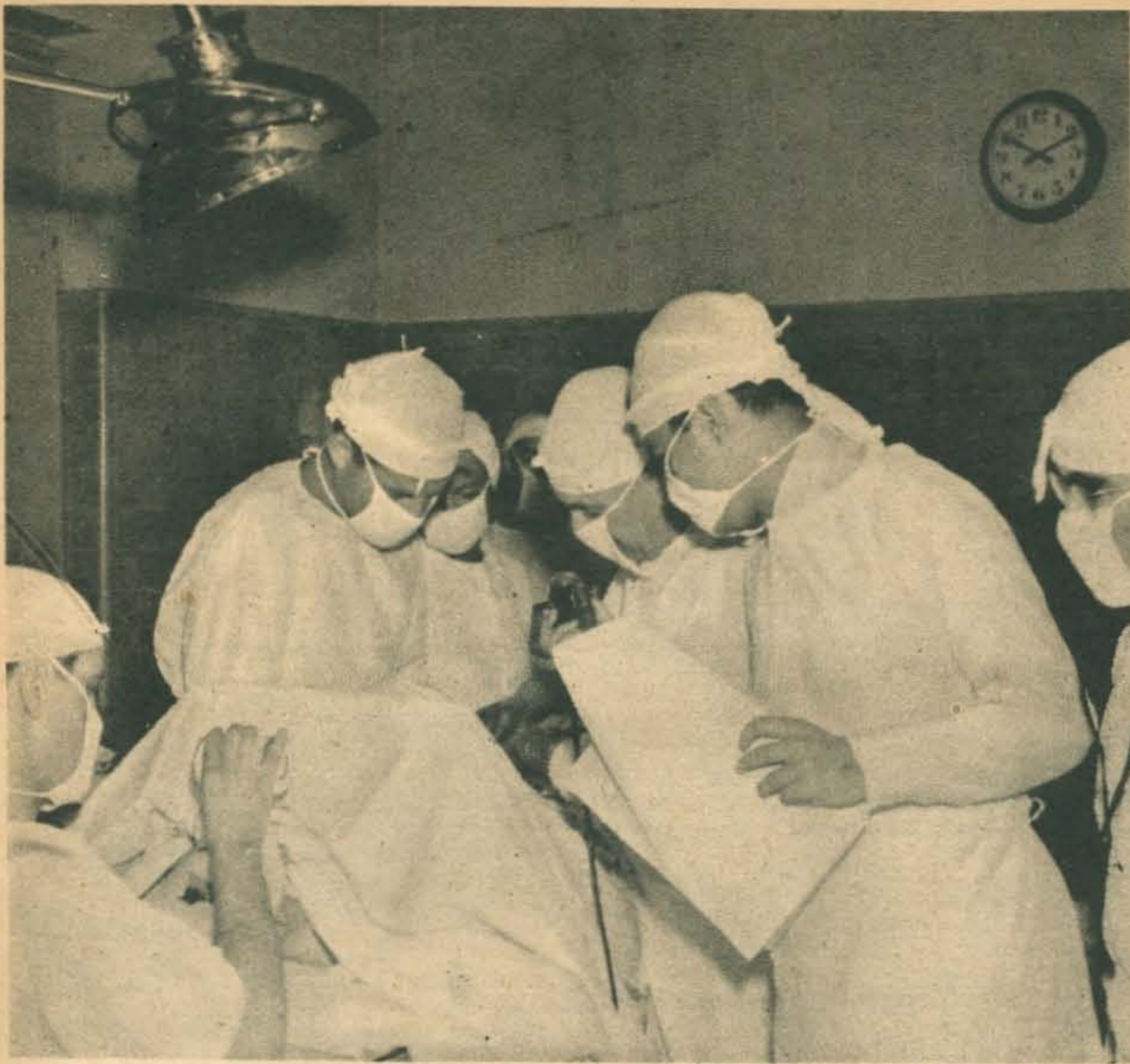


NASHVILLE, TENN.—Station CWT—The only kind of arithmetic the Three Smarties know is "8 to the bar." That's why one member of this dizzy vocal trio donned a dunce cap to take a lesson from the professor. They brighten the air waves with their antics and rhythm Sunday nights.



MONTGOMERY, ALA.—Station WSFA—Mrs. Ruth Turner, "womanning" the controls, and Louise C. Holloway, announcing, have joined the regular operating staff to replace men going into the Army. They're doing fine but will hand the jobs back to the men after the war.





FRESNO, CAL.—Station KMJ—Special events expert Frank Evans was able to give his listeners a truly unique feature when he broadcast the details of an appendectomy performed at Fresno County Hospital. Dr. H. M. Ginsburg, who performed the operation, also spoke on program.



CLEVELAND, O.—Station WHK—Jackie Kelk, alias *Homer Brown*, of the "Aldrich Family" and "Superman," leaned on master of ceremonies Francis Pettay for support when he appeared on the "Mutual Goes Calling" program, which is a regular WHK feature.



## ELAINE CARRINGTON

### WRITER OF DAYTIME SERIALS

**S**TORY-TELLING comes naturally to Elaine Carrington. Even before she could wield a pen, she was enlivening the dinner table with anecdotes so good the family wrote them down for her.

For this energetic, gray-haired author, writing is quite literally a labor of L-O-V-E. Her greatest successes are long-drawn-out tales of romance and its resulting family problems.

Her most successful serial, "Pepper Young's Family," started out eleven years ago as "Red Adams," and if printed would fill more than fifty full-length novels. "When a Girl Marries"—also among the first ten daytime serials in popularity—is a comparative newcomer, having only some 500 broadcasts to its credit!

It's no easy task to turn out top-notch soap opera scripts—especially at the rate of 20,000 words a week—but Mrs. Carrington can write anything.

Before radio snapped her up, she had made quite a name for herself as a short story writer for "slick-paper" magazines, movie scenario writer and stage playwright.

Having a family of her own is a big help, too. Unlike many women who find that marriage and careers don't mix, this author draws on her home-life for the plots and incidents of many of the scripts she produces with such regularity.

Her personal life includes such important characters as lawyer-husband George D. Carrington (now a Major), 18-year-old Patricia (a sophomore at Smith College) and 14-year-old Robert.



# ALPHABETICAL INDEX TO POPULAR PROGRAMS

TUNE IN has listed in alphabetical order the most popular programs. They are arranged as most commonly known either by the headliner or the name of the program. For example we have listed Fred Waring rather than "Pleasure Time With Victory Tunes."

NBC is listed (N); CBS (C); Blue Network (B); MBS (M). Time is EWT.  
Deduct 1 hour for CWT—3 hours for PWT.

<b>A</b>		<b>Great Moments in Music</b> Wed. 10:00 P.M. (C)		<b>Open Door</b> MTWTF 10:15 A.M. (N)	
<b>Able's Irish Rose</b> Sat. 8:00 P.M. (N)		<b>Green Hornet, The</b> Sun. 6:30 P.M. (B)		<b>Passport for Adams</b> Tues. 10:00 P.M. (C)	
<b>Aces, Easy</b> Wed. to Fri. 7:30 P.M. (C)		<b>*Grand Ole Opry</b> Sat. 7:30 P.M. (N)		<b>Pause That Refreshes</b> Sun. 4:30 P.M. (C)	
<b>Aldrich Family</b> Thurs. 8:30 P.M. (N)		<b>H</b>		<b>*Pearson, Drew</b> Sun. 7:00 P.M. (B)	
<b>*All Time Hit Parade</b> Fri. 8:30 P.M. (N)		<b>Hawley, Adelaide</b> Mon. to Sat. 8:45 A.M. (C)		<b>People Are Funny</b> Fri. 9:30 P.M. (N)	
<b>Amanda Honey Moon</b> MTWTF 10:30 A.M. (C)		<b>Heatter, Gabriel</b> Mon. to Fri. 9:00 P.M. (M)		<b>Pepper Young's Family</b> MTWTF 2:45 P.M. (C)	
<b>American Forum of The Air</b> Tues. 8:00 P.M. (M)		<b>Heidt, Horace</b> Tues. 8:30 P.M. (N)		<b>*Phillip Morris Playhouse</b> Fri. 9:00 P.M. (C)	
<b>American Melody Hour</b> Tues. 7:30 P.M. (C)		<b>Here's To Romance</b> Sun. 6:05 P.M. (B)		<b>Portia Faces Life</b> MTWTF 5:15 P.M. (N)	
<b>Amos &amp; Andy</b> Fri. 10:00 P.M. (N)		<b>Hill, Edwin C.</b> Tues. 6:15 P.M. (C)		<b>Q</b>	
<b>Are You A Genius?</b> MTWTF 5:30 P.M. (C)		<b>*Hit Parade</b> Sat. 9:00 P.M. (C)		<b>*Quiz Kids</b> Sun. 7:30 P.M. (B)	
<b>Army Hour</b> Sun. 3:30 P.M. (N)		<b>Hope, Bob</b> Tues. 10:00 P.M. (N)		<b>R</b>	
<b>Authors Playhouse</b> Wed. 11:30 P.M. (N)		<b>Hot Copy</b> Sun. 3:30 P.M. (B)		<b>Radio Reader's Digest</b> Sun. 9:00 P.M. (C)	
<b>B</b>		<b>Hour of Charm</b> Sun. 10:00 P.M. (N)		<b>*Revlon Revue</b> Thurs. 10:30 P.M. (B)	
<b>*Bachelor's Children</b> MTWTF 10:45 A.M. (C)		<b>Houston, Josephine</b> Sun. 12:30 P.M. (B)		<b>*Roma Show</b> Thurs. 8:00 P.M. (C)	
<b>Backstage Wife</b> MTWTF 4:00 P.M. (N)		<b>Howe, Quincy</b> MTWTF Sat. 6:00 P.M. (C)		<b>Romance of Helen Trent</b> MTWTF 12:30 P.M. (C)	
<b>Basin Street Chamber Music</b> Sun. 9:15 P.M. (B)		<b>I</b>		<b>S</b>	
<b>*Battle of the Sexes</b> Wed. 8:30 P.M. (B)		<b>*I Love a Mystery</b> MTWTF 7:00 P.M. (C)		<b>Saerchinger, Cesar</b> Sun. 11:15 P.M. (N)	
<b>Baukhage, H. R.</b> MTWTF 1:00 P.M. (B)		<b>Information Please</b> Mon. 10:30 P.M. (N)		<b>Salt Lake Tabernacle</b> Sun. 12:00 Noon (C)	
<b>*Beat The Band</b> Wed. 8:30 P.M. (N)		<b>*Inner Sanctum Mystery</b> Sun. 8:30 P.M. (B)		<b>Saludos Amigos</b> Fri. 7:00 P.M. (B)	
<b>Benny, Jack</b> Sun. 7:30 P.M. (N)		<b>Invitation to Learning</b> Sun. 11:30 A.M. (C)		<b>*Salute to Youth</b> Tues. 7:30 P.M. (N)	
<b>Better Half</b> Mon. 8:30 P.M. (M)		<b>J</b>		<b>Sanderson, Julia</b> Sat. 8:00 P.M. (C)	
<b>Big Sister</b> MTWTF 12:15 P.M. (C)		<b>*Jack Armstrong</b> MTWTF 5:30 P.M. (C)		<b>Schubert, Paul</b> MTWTF 10:30 P.M. (M)	
<b>*Blondie</b> Mon. 7:30 P.M. (C)		<b>*James, Harry</b> Tues. to Thurs. 7:15 P.M. (C)		<b>Screen Guild Players</b> Mon. 10:00 P.M. (C)	
<b>Blue Ribbon Town</b> Sat. 10:15 P.M. (C)		<b>January, Lois</b> MTWTF 5:30 A.M. (C)		<b>Second Husband</b> MTWTF 11:15 A.M. (C)	
<b>Bowes, Major</b> Thurs. 9:00 P.M. (C)		<b>Jergen's Journal</b> Sun. 9:00 P.M. (B)		<b>*Secret Weapon</b> Fri. 7:15 P.M. (C)	
<b>Breakfast Club</b> MTWTF 9:00 A.M. (B)		<b>Joe &amp; Ethel Turp</b> MTWTF 3:15 P.M. (C)		<b>Sherlock Holmes</b> Fri. 8:30 P.M. (M)	
<b>Breakfast at Sardi's</b> MTWTF 11:00 A.M. (B)		<b>Joyce Jordan, M.D.</b> MTWTF 2:15 P.M. (C)		<b>Shore, Dinah</b> Thurs. 9:30 P.M. (C)	
<b>Bright Horizon</b> MTWTF 11:30 A.M. (C)		<b>K</b>		<b>Silver Theatre</b> Sun. 6:00 P.M. (C)	
<b>Brown, Cecil</b> MTWTF 8:55 P.M. (C)		<b>Kaltenborn, H. V.</b> MTWTF 7:45 P.M. (N)		<b>*Simms, Ginny</b> Tues. 8:00 P.M. (N)	
<b>Burns &amp; Allen</b> Tues. 9:00 P.M. (C)		<b>*Kaye, Sammy</b> Wed. 8:00 P.M. (C)		<b>Skelton, Red</b> Tues. 10:30 P.M. (N)	
<b>Burns, Bob</b> Thurs. 7:30 P.M. (N)		<b>Keepsakes</b> Sun. 8:30 P.M. (B)		<b>Smith, Kate</b> MTWTF 12:00 Noon (C)	
<b>C</b>		<b>*Kitty Foyle</b> MTWTF 10:15 A.M. (C)		<b>Soldiers of Production</b> Sun. 11:00 A.M. (B)	
<b>Calling America</b> Sun. 8:00 P.M. (C)		<b>Kostelanetz, Andre</b> Sun. 4:30 P.M. (C)		<b>Soldiers With Wings</b> Wed. 9:30 P.M. (M)	
<b>Calmer, Ned</b> Mon. to Sat. 11:00 P.M. (C)		<b>Kyser, Kay</b> Wed. 10:00 P.M. (N)		<b>Southernaires</b> Sun. 10:30 A.M. (B)	
<b>Canova, Judy</b> Tues. 8:30 P.M. (C)		<b>L</b>		<b>Spotlight Bands</b> Mon. to Sat. 9:30 P.M. (B)	
<b>Cantor, Eddie</b> Wed. 9:00 P.M. (N)		<b>Lester, Jerry</b> Sun. 7:00 P.M. (C)		<b>Stage Door Canteen</b> Fri. 10:30 P.M. (C)	
<b>Can You Top This?</b> Sat. 9:30 P.M. (N)		<b>Lewis, Fulton, Jr.</b> MTWTF 7:00 P.M. (M)		<b>Stern, Bill</b> MTWTF 6:45 P.M. (N)	
<b>Carnation Contented Hour</b> Mon. 10:00 P.M. (N)		<b>Life Can Be Beautiful</b> MTWTF 1:00 P.M. (C)		<b>Sullivan, Jeri</b> Tues. & Thurs. 6:30 P.M. (C)	
<b>Carson, Jack</b> Wed. 9:30 P.M. (C)		<b>Light of the World</b> MTWTF 2:30 P.M. (N)		<b>Superman</b> MTWTF 5:45 P.M. (M)	
<b>Catholic Hour</b> Sun. 6:00 P.M. (N)		<b>*Lights Out</b> Tues. 8:00 P.M. (C)		<b>Suspense</b> Thurs. 10:30 P.M. (C)	
<b>*Cavalcade of America</b> Mon. 8:00 P.M. (N)		<b>Little Blue Playhouse</b> Sat. 11:30 A.M. (B)		<b>Swarthout, Gladys</b> Sun. 5:00 P.M. (C)	
<b>*Ceiling Unlimited</b> Sun. 2:00 P.M. (C)		<b>*Lone Ranger</b> Mon., Wed., Fri. 7:30 P.M. (B)		<b>T</b>	
<b>Chase &amp; Sanborn Hour</b> Sun. 8:00 P.M. (N)		<b>Lonely Women</b> MTWTF 2:15 P.M. (N)		<b>Take A Card</b> Wed. 8:30 P.M. (M)	
<b>Chicago Round Table</b> Sun. 1:30 P.M. (N)		<b>Lopez, Vincent</b> Mon. to Sat. 1:30 P.M. (M)		<b>Take It or Leave It</b> Sun. 10:00 P.M. (C)	
<b>*Christian, Dr.</b> Wed. 8:30 P.M. (C)		<b>*Lum and Abner</b> Mon. to Thurs. 8:15 P.M. (B)		<b>Telephone Hour</b> Mon. 9:00 P.M. (N)	
<b>Cities Service Concert</b> Fri. 8:00 P.M. (N)		<b>Lux Radio Theatre</b> Mon. 9:00 P.M. (C)		<b>Templeton, Alec</b> Wed. 10:30 P.M. (C)	
<b>Clapper, Raymond</b> Mon. & Thurs. 10:00 P.M. (M)		<b>M</b>		<b>Texaco Theatre</b> Sun. 9:30 P.M. (C)	
<b>Come, Perry</b> MTWTF 4:30 P.M. (C)		<b>Ma Perkins</b> MTWTF 1:15 P.M. (C)		<b>*Thanks to the Yanks</b> Fri. 10:00 P.M. (C)	
<b>Counter-Spy</b> Mon. 9:00 P.M. (B)		<b>Malone, Ted</b> MTWTF 3:45 P.M. (B)		<b>*That's a Good One</b> Sun. 8:15 P.M. (B)	
<b>*Crime Doctor</b> Sun. 8:30 P.M. (C)		<b>*Man Behind the Gun</b> Sat. 7:00 P.M. (C)		<b>That They Might Live</b> Sun. 12:30 P.M. (N)	
<b>Crosby, Bing</b> Thurs. 9:00 P.M. (N)		<b>Manners, Lucille</b> Fri. 8:00 P.M. (N)		<b>Thin Man</b> Sun. 10:30 P.M. (C)	
<b>Crumit, Frank</b> Sat. 8:00 P.M. (C)		<b>Manhattan Merry Go Round</b> Sun. 9:00 P.M. (N)		<b>This Is Fort Dix</b> Sun. 3:00 P.M. (M)	
<b>D</b>		<b>March of Time</b> Thurs. 10:30 P.M. (N)		<b>This Nation at War</b> Tues. 10:30 P.M. (B)	
<b>Dallas, Stella</b> MTWTF 4:15 P.M. (N)		<b>Marine Band</b> Wed. 1:45 P.M. (B)		<b>*Thomas, Lowell</b> MTWTF 6:45 P.M. (B)	
<b>Davis, Joan</b> Thurs. 9:30 P.M. (N)		<b>Marlin, Mary</b> MTWTF 3:00 P.M. (N)		<b>Tomlinson, Edward</b> Sun. 7:15 P.M. (B)	
<b>*Death Valley Days</b> Thurs. 8:30 P.M. (C)		<b>Martin, Freddy</b> Wed. 9:00 P.M. (B)		<b>*Town Meeting of the Air</b> Thurs. 8:30 P.M. (B)	
<b>Dickenson, Jean</b> Sun. 9:30 P.M. (N)		<b>Maxwell House Time</b> Thurs. 8:00 P.M. (N)		<b>Truth or Consequences</b> Sat. 8:30 P.M. (N)	
<b>Double or Nothing</b> Fri. 9:30 P.M. (M)		<b>Mayor of the Town</b> Wed. 9:00 P.M. (C)		<b>V</b>	
<b>Downey, Morton</b> MTWTF 3:00 P.M. (B)		<b>McGee, Fibber &amp; Molly</b> Tues. 9:30 P.M. (N)		<b>*Valiant Lady</b> MTWTF 10:00 A.M. (C)	
<b>Dr. I. Q.</b> Mon. 9:30 P.M. (N)		<b>*Meet Your Navy</b> Fri. 8:30 P.M. (B)		<b>Vandercook, John</b> MTWTF 7:15 P.M. (N)	
<b>Dragonette, Jessica</b> Sat. 9:45 P.M. (C)		<b>Million Dollar Band</b> Sat. 10:00 P.M. (N)		<b>Vic and Sade</b> MTWTF 1:30 P.M. (C)	
<b>E</b>		<b>Moore, Garry</b> Thurs. 10:00 P.M. (N)		<b>Voice of Firestone</b> Mon. 8:30 P.M. (N)	
<b>Ellery Queen</b> Sat. 7:30 P.M. (N)		<b>Mr. District Attorney</b> Wed. 9:30 P.M. (N)		<b>Vox Pop</b> Mon. 8:00 P.M. (C)	
<b>Evans, Wilbur</b> Sun. 12:30 P.M. (B)		<b>Mr. Keen</b> Wed. to Fri. 7:45 P.M. (C)		<b>W</b>	
<b>F</b>		<b>*Mr. &amp; Mrs. North</b> Wed. 8:00 P.M. (N)		<b>Waltz Time</b> Fri. 9:00 P.M. (N)	
<b>Famous Jury Trials</b> Tues. 9:00 P.M. (B)		<b>Murder Clinic</b> Sun. 6:00 P.M. (M)		<b>*Waring, Fred</b> MTWTF 7:00 P.M. (N)	
<b>*Fidler, Jimmy</b> Sun. 9:45 P.M. (B)		<b>N</b>		<b>Weekly War Journal</b> Sun. 12 Noon (B)	
<b>Fitch Bandwagon</b> Sun. 7:30 P.M. (N)		<b>National Barn Dance</b> Sat. 9:00 P.M. (N)		<b>We The People</b> Sun. 7:30 P.M. (C)	
<b>Front Page Farrell</b> MTWTF 5:45 P.M. (N)		<b>Nat. Farm &amp; Home Hour</b> M. to S. 12:30 P.M. (B)		<b>Westinghouse Program</b> Sun. 2:30 P.M. (N)	
<b>G</b>		<b>National Vespers</b> Sun. 4:00 P.M. (B)		<b>What's New</b> Sat. 7:00 P.M. (B)	
<b>*Gangbusters</b> Fri. 9:00 P.M. (B)		<b>Navy Band</b> Wed. 6:05 P.M. (N)		<b>When A Girl Marries</b> MTWTF 5:00 P.M. (N)	
<b>*Gay Nineties Revue</b> Mon. 8:30 P.M. (C)		<b>New York Philharmonic</b> Sun. 3:00 P.M. (C)		<b>Wisner, Harry</b> MTWTF 9:55 P.M. (B)	
<b>Gen. Motors Symphony</b> Sun. 5:00 P.M. (N)		<b>Night Editor</b> Thurs. 8:15 P.M. (N)			
<b>Godfrey, Arthur</b> Mon. to Sat. 6:30 A.M. (C)		<b>*Noah Webster Says</b> Tues. 8:30 P.M. (B)			
<b>Goldbergs, The</b> MTWTF 1:45 P.M. (C)		<b>O</b>			
<b>Goodwill Hour</b> Sun. 10:00 P.M. (B)		<b>One Man's Family</b> Sun. 8:30 P.M. (N)			
<b>*Great Gildersleeve</b> Sun. 6:30 P.M. (N)					

(\* Asterisked programs are rebroadcast at various times; check local newspapers.



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## A message for you... from 1953

*(Today, John Jones is just an average American, wrestling with all the doubts and worries and problems that beset every one of us right now. But let's skip ahead 10 years. Let's look at John Jones then—and listen to him . . .)*

"SOMETIMES I feel so good it almost scares me.

"This house—I wouldn't swap a shingle off its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not much—but enough. And I tell you, when you

can go to bed every night with nothing on your mind except the fun you're going to have tomorrow—that's as near Heaven as a man gets on this earth!

"It wasn't always so.

"Back in '43—that was our second year of war, when we were really getting into it—I needed cash. Taxes were tough, and then Ellen got sick. Like almost everybody else, I was buying War Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

"'Don't do it, John!' she said. 'Please don't! For the first time in our lives, we're really saving money. It's wonderful to know that every single payday we have more money put aside! John, if

we can only keep up this saving, think what it can mean! Maybe someday you won't have to work. Maybe we can own a home. And oh, how good it would feel to know that we need never worry about money when we're old!

"Well, even after she got better, I stayed away from the weekly poker game—quit dropping a little cash at the hot spots now and then—gave up some of the things a man feels he has a right to. We made clothes do—cut out fancy foods. We didn't have as much fun for a while but we paid our taxes and the doctor and—we didn't touch the War Bonds.

"We didn't touch the War Bonds then, or any other time. And I know this: The world wouldn't be such a swell place today if we had!"

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