

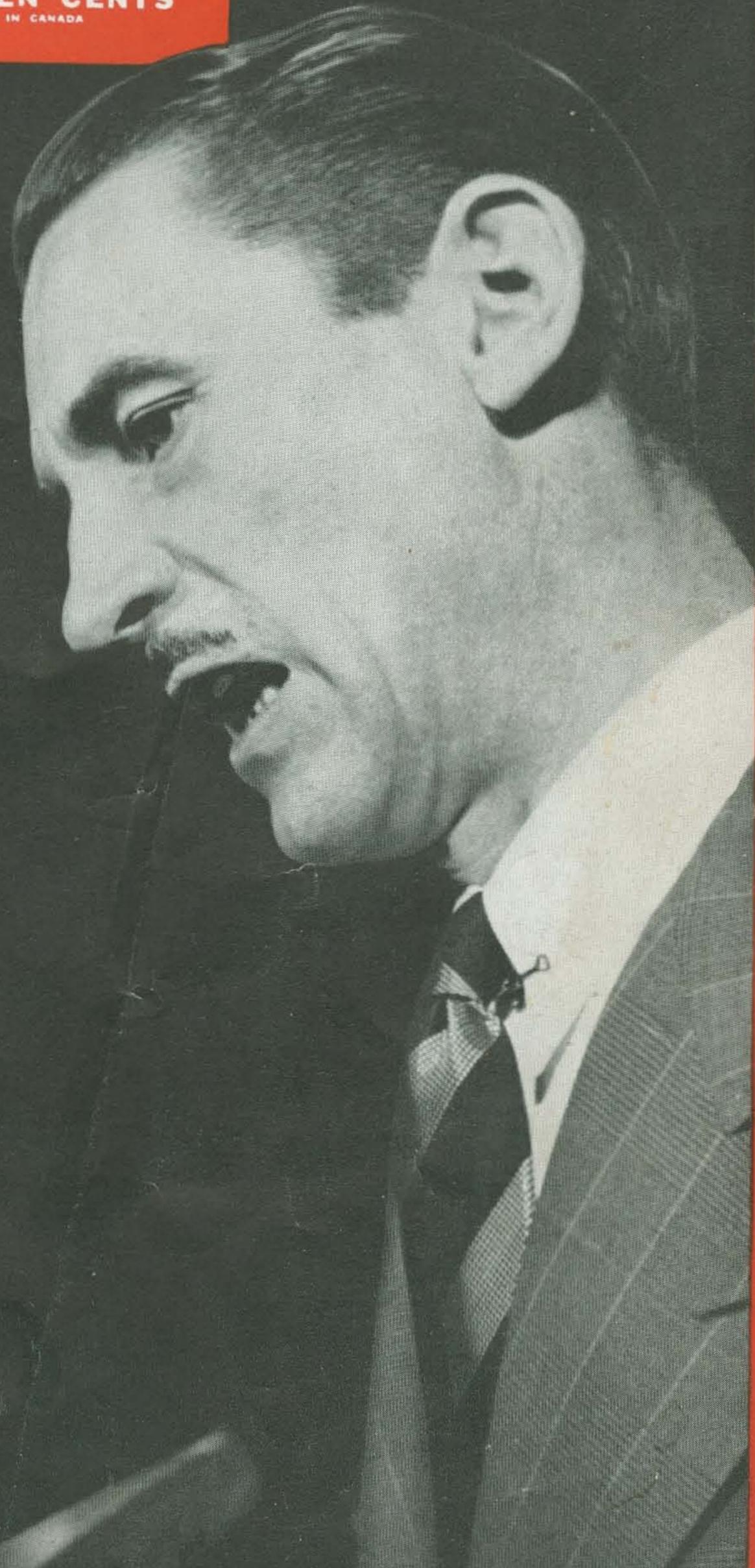
TUNE IN

OCTOBER, 1945

FIFTEEN CENTS

20¢ IN CANADA

RADIO'S BEST VOICE
MARCH OF TIME'S
WESTBROOK VAN VOORHIS



THE RADIO LISTENER'S MAGAZINE

REG. U. S. PAT. OFF.

A N C

Why one husband kissed his wife four times!



"Here's a kiss for the money you're saving... while it's coming in faster through the war years. I know in my bones jobs like mine may not last forever. Who can tell what's going to happen day-after-tomorrow? Thank God you've got sense enough to see that today's the time to get a little money tucked away.



"Here's a kiss for the War Bonds you're making me hold on to! I'd never do it without you, honey; it's too easy to find reasons for cashing 'em in—but when it comes time to put the children through school or pay for an emergency operation, we'll be thankful.



"Here's a kiss for the insurance you talked me into buying. I've felt a lot easier ever since I've known our future is protected—you and the kids would be safe if anything happened to me—you and I won't have to spend our old age living on someone's charity. And every cent we put in insurance or War Bonds or other savings helps keep prices down.



and here's a kiss for being you—a woman with brains enough in your pretty head to make sure we don't buy a single thing we *don't* need in times like these—because you know a crazy wave of spending in wartime would march America straight into inflation. Baby, I sure knew how to pick 'em the day I married you!

ONE PERSON CAN START IT!

You give inflation a boost

- when you buy anything you can do without
- when you buy above ceiling or without giving up stamps (Black Market!)
- when you ask more money for your services or the goods you sell.

SAVE YOUR MONEY. Buy and hold all the War Bonds you can afford—to pay for the war and protect your own future. Keep up your insurance.

**HELP
US
KEEP**

PRICES DOWN

TUNE IN

VOL. 3, NO. 6

OCTOBER 1945

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ON THE COVER

WESTBROOK VAN VOORHIS, or "The Voice," who announces each week that "Time Marches On." Pg. 9.

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BETWEEN ISSUES...

All network and sponsor eyes on Hooper and Crossley ratings as new fall shows start in production... Our reporter, mistaken for producer Bud Ernst at a "Queen For A Day" broadcast (page 26), was approached by one persistent woman from Kentucky who offered to make him a colonel if she could be chosen



Judy

a queen...Judy Canova looking better than ever before at the cocktail party NBC gave for her at "21"... Regular passes were of no avail when record crowds turned out for the American Town Meeting broadcast debate on Russia (reprint on page 12) ...Phil Cook's impromptu floor show

during our interview at CBS brought everyone from adjoining offices in to applaud (story on page 22). ...Roland Young (September issue) being just as entertaining in off-mike moments at The Stork Club... Even the New York heat hasn't slowed down that human dynamo Betty Hutton-- here on a visit before going overseas ...John J. Anthony forgetting other people's distractions by painting abstractions. He also designs the modern furniture in his office. It's good too...Lots of laughs and favorable comment over La Guardia's reading of the funnies on some of his broadcasts during the recent newspaper strike in New York. If he decided to continue the idea, he would receive countless offers from would-be sponsors...Ozzie Nelson and Harriet Hilliard enjoying the first part of an eight week vacation, with Ozzie devoting every spare minute to tennis--his greatest enthusiasm...Everyone con-



Betty

gratulating Sinatra on his return from a very successful trip overseas. The boys loved him...Xavier Cugat's refusal to make caricatures of women dates back to the time when an irate female spied his portrait of her and sued for \$25,000. Cugey won, but the lesson cost him \$5,000 in lawyer



Frank

fees...Our editorial writer finally retrieved the hat she left on one of Ripley's carved chairs, but spent a few anxious days wondering if it were going to be kept as an addition to his "Believe It Or Not" collection...Lowell Thomas, John MacVane and W. W. Chaplin fascinated all listeners with accounts of their overseas experiences at the Waldorf Astoria luncheon NBC arranged in honor of their homecoming. Other commentators returned from the fighting fronts are American's Ted Malone and George Hicks...Danny Kaye's decision to go overseas leaves sponsors scrambling for guest stars on his program while he's away...Jimmy Walker's reminiscences of early radio stole the show at Mary Margaret McBride's 20th anniversary party for Ben Gross, radio editor of the New York Daily News... All editorial conversation centered on plans for November issue, dedicated to radio's 25th Anniversary...



Mary Margaret

"This is the National Broadcasting Company..."

Entertainment . . . News . . . Public Service. In each—the three general classifications of radio broadcasting—NBC has long led the way among radio networks, has through 19 years built an enormous public preference for its programs.

One important part of NBC leadership is in the pace of its programming. From early morning until late at night, all programs on NBC

appeal to the tastes and meet the needs of people listening at any period of time.

Proven by experience, continually tested by survey, NBC program balance is carefully maintained, and programs accurately paced for American listening. Result: NBC becomes more than America's No. 1 Network—more than the source of the greatest shows on the air. It becomes America—*America on the air.*

FOR RADIO'S GREAT DAYTIME AUDIENCE



NEWS



MUSIC



DRAMA

● **FROM EARLY MORNING ON . . .** reliable news intelligently presented is one listening need—and NBC schedules its famed news programs at strategic hours throughout the day, as well as at night. Dramatic shows, built in short stanzas for easy listening, appeal to the great majority of women audiences—and NBC provides its noted serial dramas fol-

lowed eagerly throughout the country. Innovation, too, is vital to NBC's program pattern—and NBC achieves change of pace by interesting variation, such as the brilliant new "Fred Waring Show," a half-hour variety musical presenting morning entertainment offered in the past only to nighttime audiences. (Mondays through Fridays, 11 a.m. EWT)



● **LAUGH CENTER.** NBC's emphasis on the best of comedy needs no explanation; for amusement is an unquestioned necessity in American life. By furnishing the top radio comedy, NBC helps fill that need—even as the nation's preference for NBC programs helps build top comedy with such laugh masters as Bob Hope, Jack Benny, "Archie" of *Duffy's*, Eddie Cantor, Kay Kyser . . . or Billie Burke, seen here as the giddy, "Gay Mrs. Featherstone." (Wednesdays, 8:30 p.m. EWT)



● **WORLD ON THE AIR.** The standard of radio broadcasting is *operation in the public interest, convenience and necessity.* NBC's function in public service is not only to entertain, but to inform. A large part of the overwhelming popularity of NBC's program lies in its ability to combine these two aims and brilliant examples of its success are the dramatic tales of "The Pacific Story" which each week traces past histories and presents war roles of lands in the Far East and their peoples' headline names of our friends and enemies in the Pacific and the Orient. (Sundays, 11:30 p.m. EWT)



● **AUDIENCE AT THE MIKE.** Most people enjoy observing their neighbors in the spotlight — on the spot. And so "participation" shows hold high place in popularity — led by NBC programming of such shows as "Dr. I. Q." (Mondays, 10:30 p.m. EWT), "Kay Kyser's College" (Wednesdays, 10 p.m. EWT) and "People Are Funny" (Fridays, 9:30 p.m. EWT) where almost anything can happen — even, as shown here, a sailor winning cash by resisting the glamorous Chili Williams in an actual "Tunnel of Love."



● **FACING THE FUTURE TOGETHER.** NBC balances its public service time between all elements of the national community. To explain individual and mutual objectives of Agriculture, Labor and Industry, NBC Public Service presents the important "America United," featuring together leaders of the CIO, AFL, Farm Bureau Federation, National Grange and U. S. Chamber of Commerce. (Sundays, 1:15 p.m. EWT)



● **REAL PEOPLE.** In drama — the daytime stories and the longer nighttime broadcasts — one aim of NBC is to present a reflection of American life — to give the characters of radio's leading dramatic episodes a reality that mirrors everyone's experiences. America wants such programs, and delights in knowing and taking to heart such shows as the adventures of a teen-aged girl in "A Date With Judy." (Tuesdays, 8:30 p.m. EWT)

NBC — for reliability in news coverage



CHESTER MORRISON



WILLIAM F. BROOKS
NBC Director of News
and Special Events



W. W. CHAPLIN



JOHN MacYANE



ROBERT McCORMICK



LOWELL THOMAS



H. V. KALTENBORN



MAX HILL



JOHN VANDERCOCK



ELMER PETERSON



MERRILL MUELLER



MORGAN BEATTY



ALEX DRIER



ROY PORTER



RICHARD HARKNESS



● **TELEVISION NOW.** With NBC, television is an actuality. Presented week after week by its New York station WNBT, programs of visual entertainment, news and public service are regularly being viewed. Here, Robert Sherwood's "Abe Lincoln in Illinois" is being televised — a production hailed by the theatrical trade paper, *Variety*, as "Television's greatest play to date." As speedily as conditions permit, NBC will provide more and more homes with sight as well as sound programs — will add in visual form still greater pleasure and service to the words, "This is the National Broadcasting Company."

**America's
No.1 Network**
A Service of Radio Corporation of America

1945 — RADIO'S 25th ANNIVERSARY — PLEDGED TO VICTORY!

HOW?

WHAT?

WHEN?

WHERE?

WHICH?

WHY?

YOU'LL FIND
THE ANSWERS
TO ALL YOUR
RADIO
QUESTIONS
IN

TUNE IN

THE RADIO LISTENER'S MAGAZINE

Do you have any questions about radio — about its stars and its programs? Chances are you'll find the answers between the cover of TUNE IN. More and more people are turning to TUNE IN as an authentic source for answering their questions about radio. We suggest that you turn to TUNE IN for many hours of reading enjoyment.

12 ISSUES FOR ONLY \$1.50

MAIL THIS CONVENIENT COUPON

TUNE IN
30 ROCKEFELLER PLAZA
RADIO CITY, N. Y.

Please enter my subscription for one year to "Tune In." My U. S. Postal money order for \$1.50 is attached.

NAME

ADDRESS

CITY STATE

E

OF MIKES AND MEN

By

LAURA HAYNES

If CBSensation KATE SMITH was not already known to all the citizenry west of the Mississippi—she's certainly familiar to the travelin' part of it now. In connection with her recording of "Atcheson, Topeka and Santa Fe," the grateful railroad is displaying her picture in every one of their stations from Chicago to California.

★ ★ ★

Teen-ager LOUISE ERICKSON complains bitterly that she has more "kid brother" trouble than any girl she knows. It seems that she's not only heckled by DIX DAVIS, her radio brother on the "Date with Judy" series, and TOMMY COOK on the "Great Gildersleeve" show—but she goes home at night to find her real-life brother waiting his turn. LOUISE is philosophical, though, says "After all they do bring around a handsome friend once in a while."

★ ★ ★

Zany quipster PHIL BAKER is busy looking around for a college that will appreciate his merits. Not that the lad wants to study—oh, no. BAKER just thinks he's entitled to some sort of recognition for knowing answers to the 9,000 questions he's asked on "Take It or Leave It." Suggested degree—Doctor of Non-Essential Information.

★ ★ ★

According to LON CLARK (alias Nick Carter), the hardest part of being an air detective is living up to your "rep" outside the studio. LON's friends expect him to be able to solve all public and private mysteries — and the tall-dark-and-handsome know-it-all now is studying scientific criminology in self-defense.

★ ★ ★

Bouquets - or - Brickbats Dept.: Stars sometimes wonder whether to be flattered or insulted by the compliments

heaped on them by fans. Just recently, ARTHUR LAKE of "Blondie" was honored by having a goat named after him; CASS DALEY was granted a life membership in the International Association of Acrobats for the "extraordinary contortions" she goes through in singing a song; and SAMMY KAYE's "Sunday Serenade" was made a regular feature of the Tokyo Rose broadcasts. To top it all, MARLIN HURT received a letter asking for an autographed picture of *Beulah* for a kitchen pin-up. (MARLIN's a stalwart male, of course.)

★ ★ ★

Taking place of honor in the "Aldrich Family" studio is a small flag with three blue stars. It seems that Henry insists on growing up and joining the service. EZRA STONE went first and won acclaim by directing "This Is the Army." NORMAN TOKAR was next, has fought in France and Germany. And now DICK JONES has reached his eighteenth birthday, is celebrating by enlisting in the paratroopers.

★ ★ ★

TED MALONE loves to dig up human-interest statistics, has found some far-from-dull figures on letters sent to G.I.'s abroad. In the last year, Americans have sent four billion letters overseas — a staggering collection that, if placed end to end, would reach more than fifteen times round the world. If penned by one person, the job would have taken about 38 centuries.

★ ★ ★

Music is just one of the interests of the "Great Moments in Music" cast. Soprano JEAN TENNYSON boasts that she's an expert mountain climber and cook; violinist EDWIN BACHMANN is a recognized rare book collector; narrator ROGER LYONS is also a specialist in psychology and philosophy; and announcer DWIGHT WEIST writes short stories and even pilots an airplane on the side.

★ ★ ★

Rhythm organist ETHEL SMITH keeps an organ and a piano in her New York apartment, is always worried about bothering the neighbors with her practicing. The other day her worst fears were confirmed when she saw a note being slipped under the door. ETHEL had the jitters about opening it, finally nerved herself up and read—"Please play 'Tico'."



Radio's Casanova makes Sunday-night love to one of his "women."

EASTERN WAR TIME INDICATED. DEDUCT 1 HOUR FOR CENTRAL TIME—3 HOURS FOR PACIFIC TIME. NBC IS LISTED (N), CBS (C), AMERICAN BROADCASTING CO. (A), MBS (M). ASTERISKED PROGRAMS (*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS.

SUNDAY

11:30 a.m. **INVITATION TO LEARNING (C)** For those who like to start off the week with some fancy book-learning; a bad spot for a good show, with guest speakers discussing the great literature of the world. ▼▼

12:05 p.m. **WAR JOURNAL (A)** News commentaries from the war capitals; very good news show. ▼▼▼

1:30 p.m. **CHICAGO ROUND TABLE (N)** Another fine program that comes along too early in the day and interferes with the Sunday comics; stimulating discussions on the state of the world. ▼▼

2:00 p.m. **WASHINGTON STORY (A)** Dramatizations and interviews with people who make the story; John B. Kennedy, narrator; Marquis Childs, Washington columnist; and guest speakers. ▼▼▼

2:00 p.m. **THE STRADIVARI ORCHESTRA (C)** Paul Lavalle conducts a string orchestra that plays semi-classical music sweetly and agreeably, with Harrison Knox pitching in for an occasional tenor solo. ▼▼

2:30 p.m. **JOHN CHARLES THOMAS (N)** The baritone makes an ingratiating M.C.; John Nesbitt spins some fancy tales; Victor Young conducts the orchestra. ▼▼

3:00 p.m. **NEW YORK PHILHARMONIC (C)** An hour and a half of symphony music played by one of the great U. S. orchestras with emphasis on serious contemporary music in addition to classics. ▼▼▼

3:30 p.m. **ONE MAN'S FAMILY (N)** An old radio favorite; one of the first and best of radio's chronicles of American family life. ▼▼▼

4:00 p.m. **ARMY HOUR (N)** Combat action and current situation reports from the war areas; a show no one should miss. ▼▼▼

4:30 p.m. **ANDREWS SISTERS (A)** The three sisters whose popularity is one of the Ten Wonders of the World head a variety show that includes George "Gabby" Hayes, comedian; Vic Shoen's orchestra; and a guest star. ▼▼

4:30 p.m. **MUSIC AMERICA LOVES (N)** Tommy Dorsey is the master of ceremonies; the music is plentiful and well played. ▼▼

5:00 p.m. **ADVENTURES OF FATHER BROWN (M)** A new radio series starring the amusing and lovable detective priest. ▼▼

5:00 p.m. **SYMPHONY OF THE AIR (N)** Frank Black conducting the NBC Symphony Orchestra, considered by lovers of good music as one of the three great U.S. symphony orchestras; guest stars as soloists. ▼▼▼

TUNE IN'S LISTENING POST

TUNE IN RATES SOME OF THE LEADING NETWORK PROGRAMS. THREE TABS (▼▼▼) INDICATES AN UNUSUALLY GOOD SHOW, TWO TABS (▼▼) A BETTER PROGRAM THAN MOST, AND ONE TAB (▼) AVERAGE RADIO ENTERTAINMENT.

5:00 p.m. **FAMILY HOUR (C)** Pleasant, unpretentious, undistinguished half hour of semi-classical music. ▼▼

5:45 p.m. **WILLIAM SHIRER (C)** The former European news correspondent discusses the news of the world, with emphasis on what's doing in the war theatres. ▼▼

6:00 p.m. **ADVENTURES OF OZZIE AND HARRIET (C)** Harriet Hilliard and Ozzie Nelson are two nice enough young people, but lack the real punch of top-notch radio personalities. ▼

6:30 p.m. **REPORT TO THE NATION (C)** News interviews and sketches conducted by John Daly; excellently produced, fine entertainment. ▼▼▼

*6:30 p.m. **THE GREAT GILDERSLEEVE (N)** Uneven comedy series, with the humor ranging from the corny to the very entertaining; with Hal Peary as Throckmorton. ▼▼

7:00 p.m. **JACK BENNY (N)** A program that's as much a part of the average American family's Sunday as going to church and noon-time chicken dinner. ▼▼▼

7:00 p.m. **DREW PEARSON (B)** One of the liveliest and most controversial of radio's news commentators. ▼▼

7:30 p.m. **BANDWAGON (N)** Dick Powell is the M.C.; Jim Doyle is the newscaster; and a different orchestra every week adds to the fun. ▼▼

*7:30 p.m. **QUIZ KIDS (A)** Joe Kelly presides over this motley collection of miniature geniuses, absolutely the last word in quiz shows. ▼▼

*8:00 p.m. **BLONDIE (C)** Each week Blondie and Dagwood get into a new scrape; routine Sunday evening entertainment. ▼

8:00 p.m. **BERGEN AND McCARTHY (N)** One of the fastest moving, slickest variety shows on the air, Charlie makes love to a beautiful guest star each week. ▼▼▼

8:00 p.m. **MEDIATION BOARD (M)** A. L. Alexander conducts this most reliable of radio's "Dear Beatrice Fairfax" shows. ▼

9:00 p.m. **MANHATTAN MERRY-GO-ROUND (N)** Musical variety, with a long list of entertainers headed by Thomas L. Thomas, baritone, and Victor Arden's orchestra. Not as good as some other shows like it. ▼

9:00 p.m. **WALTER WINCHELL (A)** Fast talk and saucy gossip from one of the first and best of the radio columnists. ▼▼

9:30 p.m. **AMERICAN ALBUM OF FAMILIAR MUSIC (N)** Frank Munn, Jean Dickenson, Margaret Daum, and the Buckingham Choir sing, and the Haenschen Concert Orchestra plays, old and new American songs. ▼▼

9:30 p.m. **STAR THEATRE (N)** One of the better variety shows in radio. With James Melton, Alec Templeton, Al Goodman's Orchestra. ▼▼▼

10:00 p.m. **HOUR OF CHARM (N)** A little too coy for some listeners, but there is no doubt that Phil Spitalny's is the best all-girl orchestra around. ▼▼

10:00 p.m. **TAKE IT OR LEAVE IT (C)** Most people would rather take this quiz show starring Phil Baker. ▼▼▼

10:30 p.m. **WE THE PEOPLE (C)** One of the better radio programs, bringing into focus some of the delightful and ingenious of the 130,000,000 people who make up the population of the U.S.A. ▼▼



Josephine Antoine



Fred Waring

MONDAY

- *9:00 a.m. BREAKFAST CLUB (A)** Jaunty, entertaining early morning program, with Don McNeill emceeing for a surprisingly talented and wide awake cast. ▼▼
- 10:00 a.m. VALIANT LADY (C)** High-tensioned soap opera for housewives who want to start off their day with a sigh. ▼
- 10:00 a.m. ROBERT ST. JOHN (N)** Many housewives precede their frenetic sessions with the soap operas with this daily fifteen-minute news analysis by the well-known foreign correspondent. ▼▼
- 10:30 a.m. FUN WITH MUSIC (M)** Daily half-hour variety shows, designed as a background for the morning's dusting. ▼
- *10:45 a.m. BACHELOR'S CHILDREN (C)** Dr. Graham solves his personal problems, and those of his patients, five days a week. Very popular, morning serial, better written than most. ▼▼
- 11:00 a.m. FRED WARING (N)** The genial band-leader presides over a show that is so good it can hold its own with the best of the evening programs. Every week-day. ▼▼▼
- 11:55 a.m. CLIFF EDWARDS (M)** The old vaudevillian, better known as "Ukulele Ike," in a between-the-shows song or two. ▼
- 1:45 p.m. YOUNG DR. MALONE (C)** The highly traveled young medico is the central character in this entertaining daily serial. ▼▼
- 2:00 p.m. THE GUIDING LIGHT (N)** Early afternoon love story, heavy on pathos, light on humor. ▼
- 2:15 p.m. TODAY'S CHILDREN (N)** A long-time favorite with daytime radio listeners. A melodramatic rendering of the problems that face the younger generation. ▼
- 2:30 p.m. QUEEN FOR A DAY (M)** From an hysterical studio audience each day a new Queen is selected and crowned, and given 24 hours in which to do whatever she wants to do. The tuner-in doesn't have half as much fun as the contestants. ▼
- 3:00 p.m. WOMAN OF AMERICA (N)** A new idea in daytime shows: soap opera with an historical background—in this case, the Oregon Trail. The idea is good, but the show is not. ▼
- 5:00 p.m. SCHOOL OF THE AIR (C)** Radio's leading educational program. Each day, five days a week, a different subject is taught: Mon., American History; Tues., Music Appreciation; Wed., Science; Thurs., Current Events; Fri., World Literature. ▼▼▼
- 5:15 p.m. SUPERMAN (M)** Children love this fantastic serial, and its flamboyant hero—a guy who gets in and out of more tight squeezes than you'll care to remember. ▼
- 5:45 p.m. CAPTAIN MIDNIGHT (M)** The fearless World War pilot and his adventures with spies and children. Fun for children. ▼
- 6:15 p.m. SERENADE TO AMERICA (N)** The NBC Orchestra under the baton of Milton Katims in a pleasant half-hour of dinner music. ▼
- 6:45 p.m. CHARLIE CHAN (A)** Ed Begley plays the keen-witted inspector of the Honolulu police; not as spooky as it used to be in the old days. ▼
- 7:00 p.m. SUPPER CLUB (N)** A favorite with the bobby-soxers, Perry Como, stars in a light, breezy fifteen-minute variety show. Ted Steele conducts the orchestra, Martin Block is the M.C., and a guest star appears each day. ▼▼
- 7:00 p.m. FULTON LEWIS, JR. (M)** Fifteen minutes of the latest news, with interpretive comments. ▼
- 7:15 p.m. NEWS OF THE WORLD (N)** John W. Vandercook in New York, Morgan Beatty in Washington, and correspondents around the globe via short wave. ▼▼
- 7:30 p.m. THANKS TO THE YANKS (C)** A quiz show starring Bob Hawk that gets increasingly better each week. Songs by Dolly Dawn. ▼▼
- *8:00 p.m. CAVALCADE OF AMERICA (N)** Dramatizations based on the lives of great Americans, well-written and produced. ▼▼▼

8:00 p.m. VOX POP (C) Informal interviews with the man in the street, conducted by Parks Johnson and Warren Hull. Anything can happen, and usually does. ▼▼

8:15 p.m. NOW IT CAN BE TOLD (M) Fast-paced, well-scripted stories based on hitherto undisclosed war secrets; produced in cooperation with military and civil agencies. ▼▼

8:30 p.m. BURNS AND ALLEN (C) Georgie and Gracie in a half-hour of uninhibited screwball comedy. ▼▼▼

8:30 p.m. BLIND DATE (A) Very popular show, with Arlene Frances playing Cupid to the G.I.'s. Lively, unrehearsed fun. ▼▼

9:00 p.m. RADIO THEATER (C) One of radio's top dramatic shows: smooth, professional adaptations of the better movies. ▼▼▼

***9:00 p.m. TELEPHONE HOUR (N)** One of the best of the Monday evening musical programs; with Donald Vorhees conducting the orchestra, and a new guest star each week. ▼▼▼

9:30 p.m. INFORMATION PLEASE (N) Some very eager people demonstrate how bright they are, and the result is a diverting half-hour, if you have nothing better to do. ▼▼

9:30 p.m. SPOTLIGHT BANDS (M) A roving show that originates before groups of war workers or servicemen; popular tunes played by some of the sprightlier big bands. ▼▼

10:00 p.m. CONTENTED PROGRAM (N) Light and semi-classical music, sung by Josephine Antoine with the orchestra conducted by Percy Faith. ▼▼

10:00 p.m. SCREEN GUILD PLAYERS (C) Good radio plays adapted from outstanding movies; featuring Hollywood stars in the leading roles. ▼▼

10:30 p.m. DR. I.. Q. (N) Jimmy McClain conducts a popular quiz that tests your knowledge of geography, etc. ▼▼

10:30 p.m. THE BETTER HALF (M) Still another quiz show (aren't the networks overdoing a good thing?), this one pitting husbands against wives for the stakes and the laughs. ▼

11:00 p.m. NEWS AND NEWS ANALYSIS (C) Two experts—John Daly and William L. Shirer—combine their talents to bring you the latest news and interpret it. ▼▼▼



Ape-man Hope and Friend

TUESDAY

- 9:00 a.m. FUN AND FOLLY (N)** The hour is early, but Ed East and Polly are as sprightly and gay as ever. Chatter, interviews, gags, designed to make you start the day smiling. ▼▼
- 10:00 a.m. MY TRUE STORY (A)** Human interest stories built around real-life incidents of men in the armed forces. ▼
- 10:15 a.m. LORA LAWTON (N)** Radio's Washington story, with its young heroine facing bureaucrats and personal problems with equal fortitude. Daily except Saturdays and Sundays. ▼
- 11:15 a.m. ELSA MAXWELL'S PARTY LINE (M)** The professional party-thrower and columnist now turns her vast supply of energy to radio. Limited appeal, but more stimulating than many daytime shows. ▼▼
- 11:45 a.m. DAVID HARUM (N)** One of America's favorite characters acts as Cupid and Mr. Fix-it to a host of people. ▼
- 1:15 p.m. CONSTANCE BENNETT (A)** The versatile movie actress in a series of daily informal chats of interest to women. ▼
- *1:15 p.m. MA PERKINS (C)** Another one of radio's self-sacrificing souls, who likes to help other people solve their problems. ▼
- 1:45 p.m. SINGING LADY (A)** Irene Wicker dramatizes fairy tales and fables for children in a pleasant, pixie-ish manner. Excellent children's show. ▼▼
- 2:30 p.m. WOMAN IN WHITE (N)** Soap opera with a hospital background; more entertaining than most. ▼▼

2:45 p.m. **HOME AND ABROAD (A)** An afternoon round-up of American correspondents from all parts of the world. ▼▼

4:15 p.m. **STELLA DALLAS (N)** The hard-boiled gal with the heart of gold is the heroine of this afternoon serial. ▼

4:45 p.m. **JOHNSON FAMILY SINGERS (C)** A vocal group consisting of Papa, Mama, and four little Johnsons, harmonizing some authentic Southern folk music. ▼

6:45 p.m. **LOWELL THOMAS (N)** The late news delivered in a smoothly professional style by this well-liked newscaster. ▼▼

*7:15 p.m. **MUSIC THAT SATISFIES (C)** Fine arrangements of currently popular songs, with a dash of the old favorites; featuring Paul Baron and his orchestra. ▼▼

7:30 p.m. **COUNTY FAIR (A)** A quiz show that has its audience trying for prizes in a midway atmosphere; all right, if you like quiz shows. ▼

7:30 p.m. **DICK HAYMES (N)** The tenor in fifteen minutes of the more popular tunes. Helen Forrest helps with the vocals and Gordon Jenkins conducts. ▼

*8:00 p.m. **GINNY SIMS (N)** Ginny is a favorite with the G.I.'s, and works nicely with them in staging this show—a combination of music and human interest. ▼

*8:00 p.m. **BIG TOWN (C)** Murder, kidnapping, and other varied forms of violent activity are day by day occurrences in this fast-paced series of melodramas. ▼▼

8:30 p.m. **ALAN YOUNG (A)** With good material, Young is one of radio's most promising comics; unfortunately, the material is not always good. ▼

8:30 p.m. **DATE WITH JUDY (N)** Nice enough, inconsequential juvenile comedy that makes good evening listening. ▼▼

8:30 p.m. **ADVENTURES OF THE FALCON (M)** James Meighan is the radio "Falcon," and is almost as smooth and polished as George Sanders in the cinema version. ▼▼

9:00 p.m. **MYSTERY THEATRE (N)** Excellent mystery stories, adapted from famous whodunits. Expertly directed and produced. ▼▼▼

9:00 p.m. **GUY LOMBARDO (A)** Year in and year out America's favorite "sweet" band, although music experts often shake their heads and wonder why. ▼▼

9:00 p.m. **INNER SANCTUM (C)** For those who like bloody murders, and lots of them, this is tops. ▼▼▼

9:30 p.m. **FIBBER MCGEE AND MOLLY (N)** The escapades of the couple from 79 Wistful Vista make one of the most popular of all radio shows. ▼▼▼

10:00 p.m. **BOB HOPE (N)** One of the top radio comics in a spry, lively half hour of both good and bad jokes. Frances Langford provides the sex appeal and the vocals. ▼▼▼

10:30 p.m. **HILDEGARDE (N)** The chanteuse from Minneapolis emcees a fair-to-middlin' variety show, all the while charming half her listeners and sending the other half away screaming. ▼

10:30 p.m. **WINGS FOR TOMORROW (M)** The official U.S.A.A.F. program, with drama and music by Sgt. Felix Slatkin. ▼



Crooner Como and Imag.

WEDNESDAY

10:45 a.m. **THE LISTENING POST (A)** Dramatized short stories from a leading national magazine; well-written and acted; a superior daytime show. ▼▼▼

12:15 p.m. **MORTON DOWNEY (M)** Songs and ballads by the perennially popular Irish tenor. ▼▼

1:45 p.m. **JOHN J. ANTHONY (M)** Mr. Anthony dispenses advice to members of his bewitched, bothered, and bewildered studio audience. ▼

3:30 p.m. **PEPPER YOUNG'S FAMILY (N)** Very entertaining afternoon show—the story of an average American family told without the unhealthy emotionalism of most daytime serials. ▼▼

*5:15 p.m. **DICK TRACY (A)** The adventures of the square-jawed detective among a group of the most unsavory criminals ever conceived. For children only. ▼

*7:00 p.m. **SUPPER CLUB (N)** Good fifteen-minute variety, starring Perry Como with Ted Steele and his orchestra; Mary Ashworth, vocalist; and Martin Block as M.C. ▼▼

7:30 p.m. **LONE RANGER (A)** This Western is popular with children, and Poppa might be mildly interested, too. ▼

*8:30 p.m. **DR. CHRISTIAN (C)** Jean Hersholt stars in this saga of a country doctor; good entertainment, if you don't take it too seriously. ▼▼

8:30 p.m. **BILLIE BURKE (N)** No one can do a dizzy, scatterbrained mother-in-law as well as Miss Burke; usually a very funny show. ▼▼

*8:30 p.m. **MR. AND MRS. NORTH (C)** A married couple with a mania for solving murders; amusing. ▼▼

9:00 p.m. **EDDIE CANTOR (N)** The new comedians have better material to work with and a fresher approach, but no one can match Cantor's vitality and energy. Still among the best for your listening time. ▼▼

9:30 p.m. **MR. DISTRICT ATTORNEY (N)** Jay Jostyn and Vicki Vola star as the D.A. and his pretty girl Friday, and get in and out of tight squeezes week after week to the delight of those who enjoy action thrillers. ▼▼

10:00 p.m. **KAY KYSER (N)** The personality boy from North Carolina works as hard as ever to put over this combination of musical and quiz shows. But, after five years, the format seems a little stale and a change might be a good thing. ▼

10:30 p.m. **LET YOURSELF GO (C)** Milton Berle works very hard as the M.C. and comes up with a winner; guest stars each week perform uninhibited antics. ▼▼▼

11:15 p.m. **JOAN BROOKS (C)** Very listenable fifteen minutes of the popular songs of the day. ▼▼



Radio's No. 1 Balladeers

THURSDAY

*10:30 a.m. **ROMANCE OF EVELYN WINTERS (C)** Each day a new chapter in the lady's complicated love life. ▼

5:45 p.m. **TOM MIX (M)** Stock cowboy characters and situations slanted towards the after-school trade, particularly the boys. ▼

7:30 p.m. **TRACER OF LOST PERSONS (C)** Dramas about amnesia victims and other lost and wandering souls; usually entertaining. ▼▼

*8:00 p.m. **SUSPENSE (C)** Radio's psychological thrillers; one of the finest mystery shows on the air. With different movie stars as guests each week. ▼▼▼

*8:15 p.m. **LUM 'N' ABNER (A)** An old radio favorite of the folksy variety; recording the trials and tribulations of the two gentlemen from Pine Ridge. ▼▼

8:30 p.m. **DINAH SHORE (N)** The nation's top interpreter of a sentimental ballad in her own variety show. ▼▼

*8:30 p.m. **DEATH VALLEY SHERIFF (C)** The week-to-week adventures of the law versus the badmen in wicked California. Routine. ▼

8:30 p.m. **AMERICA'S TOWN MEETING (A)** Usually stimulating, four-part discussions on subjects of note, with the studio audience pitching in afterwards to ask questions. ▼▼▼

9:00 p.m. **MUSIC OF MORTON GOULD (N)** Very listenable arrangements of the better popular songs; with guest stars. ▼▼

9:00 p.m. **MUSIC HALL (N)** Bing Crosby in what is probably the best variety show on radio. ▼▼▼

9:00 p.m. **GABRIEL HEATER (M)** A favorite American commentator interprets the news and the condition of your teeth almost in the same breath. ▼

9:30 p.m. **MEET CORLISS ARCHER (C)** The shenanigans of a typical American teen-age girl; amusingly written. ▼▼

TUNE IN'S LISTENING POST (continued)

10:00 p.m. ARCH OBOLER PLAYS (M) One of radio's top writers always guarantees a better-than-average show, though the quality is sometimes uneven. ▼▼

10:00 p.m. RUDY VALLEE (N) The Vagabond Lover has lost a little of his magic touch, but there's enough left to make this a consistently entertaining show. ▼

10:30 p.m. ROMANCE, RHYTHM AND RIPLEY (C) Entertaining variety show with astounding data from Bob ("Believe It Or Not") Ripley; music by Ray Bloch; songs by Marion Hutton. ▼▼

10:30 p.m. MARCH OF TIME (A) Dramatized accounts of news events and personalities in the news, usually good. ▼▼



"Archie" Gardner



Danny Kaye

FRIDAY

9:00 a.m. FRAZIER HUNT (M) The former magazine correspondent in a daily series of comments on the news. ▼▼

10:30 a.m. ROAD OF LIFE (N) The day to day happenings in the life of a Chicago family; less of an emotional strain and better written than most serials. ▼

11:00 a.m. BREAKFAST IN HOLLYWOOD (A) Tom Breneman asks the studio audience their names, insults them, and makes them laugh. Very brisk and chipper show. ▼▼

2:15 p.m. JUST BETWEEN YOU AND JANE COWL (M) One of the theaters first ladies chats amiably and only occasionally gets a little hammy. ▼

3:30 p.m. BEST SELLERS (A) Dramatizations of the most popular of the current and older books; unusually adult daytime show. ▼▼▼

4:00 p.m. BACKSTAGE WIFE (N) Soap opera with a theater background; cleverly written, well acted. ▼▼

4:30 p.m. LORENZO JONES (N) The story of the small-town inventor and his wife Belle, told with more comedy than most daytime serials. ▼▼

5:00 p.m. TERRY AND THE PIRATES (A) All the characters of the comic strip come to life in this serial, a favorite with kids. ▼

5:30 p.m. JUST PLAIN BILL (N) Good, kindly Bill Davidson dispenses advice on mortgages, love affairs, and other sundry matters. ▼

5:45 p.m. FRONT PAGE FARRELL (N) The story of David and Sally Farrell and their journalistic adventures in Manhattan. Well-written, well-acted serial. ▼▼

8:00 p.m. HIGHWAYS IN MELODY (N) Paul Lavallo and his orchestra in an excellent half-hour of music; with guest stars. ▼▼

***8:00 p.m. THE ALDRICH FAMILY (C)** Henry gets in and out of trouble, while his long-suffering family watch quietly from the sidelines. Very good, if you like domestic stories. ▼▼

8:30 p.m. DUFFY'S TAVERN (N) One of the funniest shows on radio: the humor is sharp and inventive, the acting is topnotch, and the pace is fast and well-tempered. ▼▼▼

8:30 p.m. KATE SMITH (C) Kate returned to her old network this season with good results. Less drama, and more of Kate's songs, is what did the trick. ▼▼▼

9:00 p.m. WALTZ TIME (N) Hardy radio favorite, with Frank Munn, tenor, and Abe Lyman's Orchestra heading a large cast. ▼▼

9:30 p.m. DOUBLE OR NOTHING (M) John Reed King emcees this fast-moving quiz show. ▼▼

10:00 p.m. AMOS 'N' ANDY (N) The perennial black-face comedians still have a host of followers, although young folks had better look for their humor elsewhere. ▼▼

10:00 p.m. DURANTE AND MOORE (C) One of the slickest comedy teams that has turned up in radio in years. Very funny, and highly recommended. ▼▼▼

10:30 p.m. DANNY KAYE (C) Last season this was one of the most expensive and least entertaining of the big radio shows. Now, with Goodman Ace of the "Easy Aces" writing the scripts, things may take a turn for the better. ▼▼

***11:30 p.m. WORLD'S GREAT NOVELS (N)** Carl Van Doren is the commentator; dramatizations of some of the world's classics. ▼▼▼

SATURDAY

10:00 a.m. ARCHIE ANDREWS (N) Very funny adventures of teenage Archie and his high school pals. ▼▼

11:30 a.m. SMILIN' ED McCONNELL (N) Although many people consider this genial gentleman long on personality and short on talent, he has a devoted following among Saturday morning extraverts. ▼

1:00 p.m. LUNCHEON WITH LOPEZ (M) Vincent Lopez and his band plays some of the hit tunes of the day while the forks and knives clatter in the background. ▼

1:30 p.m. THE FIGHTING AAF (A) Informal talks with AAF fighting men, broadcast directly from overseas bases. Lacks speed, but is honest and unrehearsed. ▼▼

2:00 p.m. OF MEN AND BOOKS (C) Reviews of the new best-sellers, a program designed for the bookworms. ▼▼

4:00 p.m. SATURDAY SYMPHONY (A) Symphony lovers will rate this afternoon concert as one of the best; with the Boston and other leading American symphony orchestras. ▼▼▼

4:30 p.m. DOCTORS LOOK AHEAD (N) Dramatizations built around some of the new advances in medicine. ▼▼

4:30 p.m. ASSIGNMENT HOME (C) Rehabilitation problems faced by American servicemen; good dramatizations. ▼▼

5:00 p.m. DUKE ELLINGTON (A) A great American composer and conductor in a full hour of excellent jazz. ▼▼▼

6:00 p.m. QUINCY HOWE (C) One of the better news analysts discusses the state of the world. ▼▼

6:15 p.m. PEOPLE'S PLATFORM (C) Forums on some of the topical problems of the day; guest speakers; usually very good. ▼▼▼

***7:30 p.m. MEET YOUR NAVY (A)** The Navy proves that it can measure up to the Army in the quantity and quality of its entertainers. Good entertainment. ▼▼

8:00 p.m. MAYOR OF THE TOWN (C) Lionel Barrymore stars in this uneven dramatic show, sometimes entertaining, sometimes not. ▼

8:30 p.m. SYMPHONY OF THE AMERICAS (M) Valter Poole conducts a 55-piece symphony orchestra in music of the Latin-American countries. ▼▼

***8:30 p.m. THE FBI IN PEACE AND WAR (C)** Dramatizations of actual cases drawn from the files of the G-Men. Good thriller. ▼▼

9:00 p.m. NATIONAL BARN DANCE (N) Saturday night vaudeville with a rural flavor. With Lulu Belle and Scotty, and square-dance caller Arkie, heading a large cast. ▼

9:00 p.m. YOUR HIT PARADE (C) The nation's top ten tunes, well played by Mark Warnow and his band, but not quite the show it was when Sinatra was around. With Joan Edwards. ▼▼

9:30 p.m. CAN YOU TOP THIS? (N) Harry Hershfield, Senator Ford and Joe Laurie, Jr. try to outshine one another, while the laugh Meter gauges the results. For those who like their fun frenetic. ▼▼

9:45 p.m. SATURDAY NIGHT SERENADE (C) Sentimental tunes, hit songs, light classics, carefully blended, well played and sung. ▼▼

10:00 p.m. JUDY CANOVA (N) Judy's comedy is too corny to please a lot of radio listeners, but she has vitality and keeps the show going by the force of her personality. ▼

10:00 p.m. ANDY RUSSELL (A) Pleasant, unpretentious program of popular music, starring the bobby-soxers' newest idol. ▼▼

10:15 p.m. AL PEARCE (C) Al and Elmer Burt and the rest of the gang are old radio favorites; some of the humor is flat, but most of it rolls along at a nice pace. ▼▼

10:30 p.m. GRAND OLE OPERY (N) Roy Acuff and company in another Saturday night slanted toward the hill-billy trade. This one is more authentic than most; many of the featured songs are authentic American folk ballads. ▼▼

***11:30 p.m. I SUSTAIN THE WINGS (N)** Half-hour of lively G.I. entertainment. ▼▼



Saturday brings you Barrymore . . . Edwards . . . and Arkie



TIME MARCHES ON--BUT NOT EASILY

DRIVING furiously through a mid-Western town one evening this spring, a member of Alcoholics Anonymous raced to the rescue of a comrade in distress. The call had come in to headquarters that a member was about to give in to his weakness for strong potations. Thus it was the duty of the party of the first part to rush to the aid of the party of the second part. That is a fundamental law of the A. A.

The way was long and the ride was hard, and it was verging on 11 o'clock at night. Would he make it before the tempted gentleman succumbed completely? Our hero traveled far into the night, located the distant address, rang the bell, and was all prepared to give

by **FREDERICK HARRIS**

sustenance and succor to the vanquished imbiber. But, when the lady of the house opened the door, she smiled and remarked: "Thanks. But he doesn't need you now. He heard an enactment of the book, 'September Remember,' on the 'March of Time' program, and he laughed so much he's gotten control of himself."

Time marches on, but radio's "March of Time" lends it more precise significance by use of a stop-watch and an awareness of the pulse-beats of the day. The case of the enlightened alcoholic is but one nuance of one of the most dis-

tinguished programs in radio. Pioneer in its field, "The March of Time" will celebrate its fifteenth birthday next March. It sets the pace for its rivals and followers, but it is no simple task to keep in front.

For example, nobody in the history of the world ever wondered whether London's Big Ben clock played in "G" until the "March of Time" researchers came along. They discovered that the clock plays in low "E"—and that is how the listeners get it. "March of Time" hired experts to check on how long it takes for a bomb to drop 5,000 feet. The all-time high for precision, however, was an investigation to determine whether a Siamese cat or a Malt-

TIME MARCHES ON—BUT NOT EASILY (continued)

ese cat has a higher-pitched meow. Trivialities, you might think, but it is this attention to details which gives the show so much authenticity.

Those battle sounds you hear are actual recordings made during the London blitz or in American army maneuvers. If you hear a dialogue in Chinese, Korean, Esperanto or Brooklynese, you can rest assured that "March of Time" actors have had to learn at least a smattering of the language.

This, then, is something of the background. But what about the foreground, the main presentations of this weekly half-hour show?

Well, in a recent three-year period, "The March of Time" featured 52 generals, 22 admirals, 140 military personages, 23 senators, 21 representatives, hosts of cabinet members and leaders of foreign governments.

When Admiral Nimitz broadcast from Pearl Harbor the startling news that our ships were then in the Saigan Sea, it was a complete beat for "The

March of Time." So was the first broadcast of the late Wendell Wilkie when he returned from Russia. When the *U. S. S. Franklin* limped home, the heroic chaplain went directly on "The March of Time" to correlate the story for all men to hear. Famous firsts are axiomatic with the program.

The average listener is unaware of the world of work behind a "March of Time" broadcast. He is well aware of the voice on the program—that of Westbrook Van Voorhis. Van began professional life as an Annapolis "middie," inherited money, poured it into a world cruise, and returned broke to New York City. He then decided that he wanted to be an actor. But, whenever Van appeared in a play, time marched on with incredible speed to close it.

Switching to radio from night club activity, Van got his opportunity on "March of Time" in 1931. He succeeded Ted Husidg and Harry Von Zell and, during that period was known as The Voice of Fate which tolled ominously:

"As it must to all men, death came this week to . . ." Van Voorhis is spokesman for the movie version of "March of Time" and one of the best-known radio celebrities in the country.

Thus, when he gives out with the somberness of the eternal each Thursday at 10:30 P.M. E.W.T. over the American Broadcasting Company outlets, it is hard to imagine what a complex machinery exists behind the easy narration of that voice. The co-ordination required for the program is enormous, as shown by a peek behind the scenes.

Each Monday, the "March of Time" intelligentsia—such as Frank Norris, managing editor; Rupert Lucas, producing editor; Lester Vail, director—discuss the possibilities for the week. On Tuesday, writers Paul Milton and Garrett Porter knock out a rough version of the script which is subject to all sorts of changes. The musical director, Don Voorhees, gets the outline of the show on Wednesday. Then, on Wednesday evening, the brain trust sits in session, sees what has to be written, brings everything up to date.

Much of the rewriting has to be done on Thursday, for the sheer editorial difficulties of "March of Time" are in themselves a colossal headache. The most complete turnover of all occurred when President Roosevelt's death was announced at 6 P.M. on a Thursday. But "March of Time" was ready with a sterling revise at air time.

Mechanical problems of "March of Time" are probably the toughest that radio has to confront, week in and week out. It was not so bad in the beginning. The show's lineal ancestor, a "Pop-Question" game, started in 1924 as a 15-minute sustaining program. Newscasts were introduced four years later and, in 1929, a supplementary five-minute "News Act" was added. This was a transcription to be played after the newscasts and the name, "March of Time," was first used in this connection. On March 6, 1931, "March of Time" achieved maturity when it commenced its weekly half-hour dramatizations.

By now, the world was a hectic place to live in and, with the advent of World War II, the universe contracted as isolationism disappeared to a great extent. Everybody was interested in what was happening everywhere, and "March of Time" stuck to the premise that the world was its radio oyster. How the program has managed to maintain its excellent degree of accuracy under chaotic conditions is a tribute to the show's entire hard-working personnel.



DIRECTOR LESTER VAIL GIVES THE SPLIT-SECOND CUES THAT MAKE "MARCH OF TIME"

Just imagine this involved picture. It is 10:30 P.M. E.W.T. when "March of Time" goes on. That means it is 7:30 P.M., Pacific War Time, for the correspondent out in San Francisco. But, over in London, it is 3:30 A.M. the next morning, as the *Time* correspondent reports his item. Simultaneously, it is 5:30 A.M. for the *Time* man in Cairo and 6:30 A.M. for the representative in Moscow. And there are precincts in New Delhi, Australia and, of course, the far-flung South Pacific battlefronts to be heard from.

This, mind you, is just a segment of the set-up behind the program. To make it possible, to make it the final word in news coverage, *Time* has 200 correspondents stationed at strategic outposts here and abroad. They all participate in the preparation of the show, down to the detail of filing descriptions of the mannerisms and speech distinctions of the celebrities. This helps the actors in Radio City when impersonations are in order.

"March of Time," incidentally, pays the highest prices in radio to its actors. The Everett Sloanes, the Peter Donalds, the Dwight Weists, the aristocracy of radio, are brought into the show, for it is no easy job to portray Winston Churchill one moment and the Emperor Hirohito the next.

Production and sound men have no dull moments when they are assigned to "The March of Time." When a Spitfire fights a Messerschmidt, three sound men must see that the sounds which



THE SHOW USES MANY TOP ACTORS—LIKE MARTIN GABEL, PETER DONALD, DWIGHT WEIST

emanate would come from these planes and no others. Available for these technicians is a special library with 1,000 records of 7,000 sounds.

Sound men on this show strive so intensely for exactness that strange

things occur occasionally. Once an assistant operated an eight-foot-square "thunder drum" with his foot. He wanted the sound of far-off thunder during a gentle summer rain. He kicked so hard, in seeking perfection, that the whole drum fell on top of him. He claimed later that his hospital report read: "Wounded in the heat of rattle."

Nowadays, "March of Time" tends to integrate outstanding characters into the script. Hence Chaplain O'Callahan dovetailed right into the action, playing himself when the drama of the *U. S. S. Franklin* was portrayed.

Since "The March of Time" dramatized its first news story—the renomination of "Big Bill" Thompson as mayor of Chicago in 1931—it has brought great men to the microphone, has picked up the cultural, odd, weird, human interest events of the day and transmitted them to the American people.

It has been a monumental task. When a program will spend any amount of money to check a "female-laughing-at-a-ship's-sailing" or boy-crying-at-bird-show," its sets an uncanny standard for itself. Nevertheless, it has kept up to that standard and hopes to exceed it when television is in full sway.



AN EXTENSIVE "LIBRARY" OF SOUND EFFECTS ADDS TO THE PROGRAM'S AUTHENTICITY

Time marches on — but not easily!

RUSSIA AND AMERICA

— POSTWAR RIVALS OR ALLIES



"AMERICA'S TOWN MEETING OF THE AIR"

Tune In presents condensed versions of two divergent opinions by a well known commentator and a noted journalist respectively, on a most widely discussed subject — the future relationship of Russia and America.



TUNE IN THURS. 8:30 P.M. E.W.T. (American)

RAYMOND SWING . . .

IF two very great powers dedicate themselves to rivalry, that is bound to express itself in preparations for war. If the Soviet Union is a rival, the accent will be on armaments; it cannot be otherwise.

Now, no one is so frank as to advocate war against the Soviet Union, but there is only one certain way to keep the peace between us in the world, and that's to create a partnership with the greatest land power on earth and until we have done our utmost to create it, we have no right to rest or complain or criticize others.

I favor partnership with the Soviet Union because it is a natural partnership. We have nothing the Soviet Union covets and the Soviet Union has nothing that we covet. Both of us are countries with vast and ample resources. We both want peace. We both want rising standards of living.

I favor it too, because we have a tremendous job to do which is to watch, together with Britain and France, over Germany to see that the German nation does not rise to military power and, in particular, that the Germans cannot sell themselves to one of the rivals and thus evade the consequences of defeat.

It may be argued that the social system of the Russians predestines them to be our rivals. If this were inevitable—if the Russians one day should set out to rule the world—I should of course advocate resisting them by all available means, but nobody with reason can make the statement that this is what the Russians wish and intend, or what their social system commits them to. There would be nothing behind such a statement but bigotry and fear.

We must not build a foreign policy of such poor material. If it is argued that we cannot have a fruitful partnership with a nation that does not accord the same liberties to its citizens which we accord to ours, then the Good-Neighbor policy in Latin America will have to go, too, for not a half dozen Latin American countries have really democratic governments.

We may be told that Soviet Russia wants no partner, but there is much evidence that Soviet Russia wants a partner for peace as much as we do. What Soviet Russia does not have is a good experience with a partner for most of the last 25 years. We are the strongest nation on earth, we have the greatest concentration of productive capacity ever known. Do not let anyone try to fool you that the Soviet Union would not like a solid, fruitful, peacemaking, prosperity making partnership with us.

So it is for us to provide the Soviet Union the experience of mature, friendly, sound cooperation in the interests of peace. To dedicate ourselves to anything less is to get less.

WILLIAM H. CHAMBERLIN . . .

IT would be ostrichlike blindness not to recognize that American-Soviet relations today leave much to be desired in cordiality. Putting aside minor rubs and frictions, I believe there are three basic conditions of Soviet-American understanding that have not yet been realized on the Soviet side. The first of these is mutual respect for the pledged word.

There can be no confidence among nations if treaties are considered scraps of paper and promises are made only to be broken, and here the Soviet record is disquieting. The Soviet Government in 1932, on its own initiative, concluded treaties of nonaggression with its five western neighbors—Poland, Finland, Latvia, Lithuania, and Estonia. These treaties assured respect for existing frontiers. Every one of them has been broken by the arbitrary action of the Soviet Government.

The aftermath of Yalta has been profoundly discouraging. America and England stretched conciliation to the point of appeasement in meeting Soviet territorial and political demands in the Polish question. But, Stalin has conspicuously failed to carry out his side of a very favorable bargain. He has refused to accept a single suggestion for the inclusion of democratic Poles from abroad in the new Polish Government.

A second condition of American-Soviet understanding is the abandonment by Moscow of the aggressive technique of setting up Communist-dominated governments outside of Russia with the active aid of the Soviet army and political police.

The proposed world security organization will offer little prospect of peace or security if any country within striking range of the Red Army is likely to find a made-in-Moscow government imposed on it by a combination of outside force and subversive propaganda. This policy is no more like the American Good-Neighbor Policy, to which it is sometimes compared, than Stalin is like George Washington.

Third, there must be equality and reciprocity in Soviet-American relations. This most emphatically does not exist now. While Soviet journalists and observers enjoy freedom of movement in American-held territory, American correspondents are generally barred from Soviet-occupied countries.

America has swallowed many insults, many broken promises, in the supposed interest in wartime unity, but American patience is wearing thin. We all hope that drastic changes in Soviet policies will make possible healthy American-Soviet cooperation on the basis of the Atlantic Charter, but it is mere wishful thinking to expect such cooperation in an atmosphere of bad faith, secretive, aggressive maneuvers and persistent unilateral action on matters of concern.



Ethel Smith

AN AMERICAN GIRL PEPS UP THE ORGAN WITH SAMBAS AND RHUMBAS

ETHEL SMITH insists that she's as American as her name—but no listener would ever guess it. For the past three years this talented organist has been livening the airwaves with a repertoire of exotic Latin rhythms, has managed to make herself a leading spirit in the samba-rhumba craze.

The sparkling cosmopolitan first became known to U.S.A. dialers through her "Hit Parade" broadcasts, now keeps up

with a growing public by a series of guest appearances. But South American audiences know her well, too, have taken her to their hearts for her ability as a linguist (speaking Spanish, Portuguese, French and German) as well as her instinctive understanding of their music.

Ethel performs on an electric organ, believes its tone and shading make it a perfect medium for the melodies she loves.

TUNE IN CBS—"the biggest show in town"!

For inspiring music, great theatre, laughter and information at its best, here are 26 performers of superb radio—the leaders in America's all-out favorite form of entertainment. Tune in every night in the week on your local CBS station.

THE FRANK SINATRA SHOW
Wednesday 9:00 pm



THE FAMILY HOUR
Sunday 5:00 pm



THE JOAN DAVIS SHOW
Monday 8:30 pm



THE GINNY SIMMS SHOW
Friday 7:30 pm



KATE SMITH
Friday 8:30 pm



HELEN HAYES
Saturday 7:00 pm

YOUR HIT PARADE
Saturday 9:00 pm



ELLERY QUEEN
Wednesday 7:30 pm



DURANTE AND MOORE
Friday 10:00 pm

VOX POP
Monday 8:00 pm



DANNY KAYE
Friday 10:30 pm



THE JACK CARSON SHOW
Wednesday 8:00 pm



DR. CHRISTIAN
Wednesday 8:30 pm



BABY SNOOK!
Sunday 6:30 pm



CRIME DOCTOR
Sunday 8:30 pm

SUSPENSE
Thursday 8:00 pm



NEW YORK
PHILHARMONIC
SYMPHONY
Sunday 3:00 pm



TEXACO STAR THEATRE
Sunday 9:30 pm



IT PAYS TO BE IGNORANT
Friday 9:00 pm



BLONDIE
Sunday 8:00 pm

SCREEN GUILD PLAYERS
Monday 10:00 pm

TAKE IT OR LEAVE IT
Sunday 10:00 pm



INNER SANCTUM
Tuesday 9:00 pm

THE ELECTRIC HOUR
Sunday 4:30 pm



LUX RADIO THEATRE
Monday 9:00 pm



This is CBS...the Columbia Broadcasting System



Queen For A Day

A VARIATION OF THE AGE-OLD CINDERELLA STORY IS ONE OF THE BIGGEST RADIO HITS OF THE YEAR

TUNE IN MON. THRU FRI. 2:30 P.M. E.W.T. (MBS)

SOMEONE once said that there are only thirty plots in the whole world that a writer can use as a base for his stories. Possibly one of the most popular of them all is the fable of a poor little rich girl who for one wonderful night sees all her dreams come true. As children we knew this story as Cinderella, and, even in our realistic age, hundreds of movies and best-sellers are based on this recurrent theme.

But it remained for a brawny, handsome young man from California, Bud Ernst, to make this idea pay off in radio. Ernst had been observing the audience-participation shows with interest for a long time, and noted that most of the people who attended them were average American housewives who took time off from a day's chores to relax and have fun. Scratch a housewife—or for that matter anyone at all—and what do you find? A whole mass of unfulfilled, secret dreams and yearnings that are only thought of, Ernst reasons, but never spoken out loud. Why not create a show that would give the American housewife a chance to air some of her frustrated wishes? At the end of each show the housewife with the most original and unusual dreams would be rewarded by having them all made true for the thrilling space of 24 hours.

This is the way the idea for "Queen for a Day" was evolved. But no one, let alone Ernst, knew what a gold-mine

there was, in the idea. Just a few days after the show started, long lines of women lined up outside Mutual's Guild Theater in New York to get choice seats for the show. Newspapers displayed an eager readiness to provide free publicity by writing feature stories on the program. Hooper ratings and Crossley polls shot upwards. Finally, something that is really rare in radio happened: after the show was only three weeks old Producer Andrew Stone of United Artists bought the movie rights to the program, announced in true Hollywood fashion a million-dollar production to be based on a dramatized account of one of the "Queens."

Now, just a little more than six months after the show was started, it is more popular than ever, and the old, young, and middle-aged ladies who appear on it seem to possess an inexhaustible supply of secret yearnings that makes for lively radio listening.

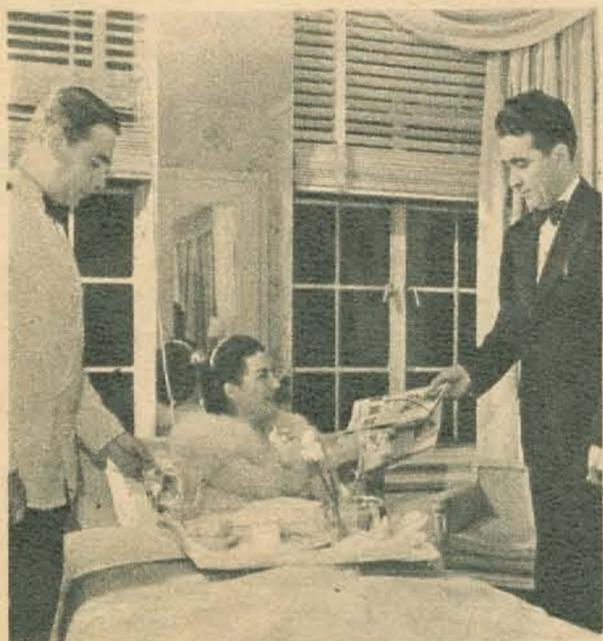
The show is fun to watch, too, combining as it does some of the fast-paced excitement of a day at the races, bargain day in Gimbel's basement, and one of Major Bowes' old amateur nights. At least two hours before the scheduled starting time block-long lines of anxious, chattering women wait for the doors of the theater to open. It takes a whole fleet of ushers to see that the over-zealous ladies don't knock one another down when they are finally permitted to enter the theater, and several huskies are required to ration off the premium seats down front.

A half-hour before the show, Producer Ernst and Announcer Dud Williamson walk up and down the aisles and interview the enthusiastic women who want to appear on the program. By the time the starting signal flashes, six nervous women, a little the worse for wear, are on the stage. They have been selected as candidates for Queen not for their good looks or the location of their seats, but for the originality of their ideas.

Unlike most shows of this nature "Queen for a Day" is rarely gagged up



1. At the end of the broadcast Mrs. Evelyn Lane of Arcadia, Cal., is crowned "Queen," may do anything she wishes.



2. She starts the day by realizing the dream of every housewife: breakfast in bed.



3. Every woman has a secret desire that is too silly to put in words, and Mrs. Lane's was to ride on top of the biggest elephant in the world. At circus her dream came true.

Producer Ernst works on the intelligent-sounding principle that no ideas that he could dream up would be as novel and versatile as those of the ladies' themselves. One Queen from Oregon, for example, expressed the desire to spend the night sleeping on top of the Empire State Building; a lady from South Dakota wanted to drive a fire-truck; the 19-year-old bride of a U. S. Air Corps student wanted a ride in an airplane with her husband because, "My husband's been in the Air Corps for two years and he's never been in the air."

Most of the women who are selected Queen, however, express more normal longings. Typical Queen is Mrs. Evelyn Lane of Arcadia, California, a woman of 45 with a husband and son in the service. Like the overwhelming majority of Queens-for-a-Day, Mrs. Lane wanted to see the Stork Club, to go shopping at Saks and other fashionable New York shops, to see some of the Broadway hits that are sold out months in advance.

All this was arranged for her, and within the space of 24 hours Mrs. Lane saw all her dreams of a perfect day in exotic, glamorous Manhattan come true.



4. At the beauty shop Mrs. Lane splurges for the first time in her life, and gets everything from facial to painted toenails.



5. Next she selects several different kinds of perfume to go with her new personality, and tosses in her favorite talcum.



6. One of Mrs. Lane's wishes was to meet a real, live movie star, but she never dreamed that her favorite cinema heart-throb, Ray Milland, would be in town, invite her for tea.



7. After seeing "Harvey," Mrs. Lane goes backstage to meet its star, Frank Fay.



8. The Queen gets a lesson in stage make-up from ex-movie actor Fredric March.



9. At the famous Stork Club Mrs. Lane dines with emcee Dud Williamson.



10. "It was fun, but I'm glad it's over," Mrs. Lane mutters at end of the day.



ACTUALLY AN ASTUTE BUSINESS MAN, XAVIER CUGAT ENJOYS PLAYING THE PUBLIC ROLE OF AN ECCENTRIC, TEMPERAMENTAL MUSICIAN

RHUMBA KING

XAVIER CUGAT'S TITILLATING TEMPOS ARE A BIG-TIME BUSINESS

ACCORDING to maestro Cugat, sheer chance has made him the undisputed monarch of the rhumba-conga-samba addicts. It seems that the rotund maraccas twirler never evinced an interest in "zee museec" until violin-maker Iglesias opened a shop across the street from his childhood Havana home. Then, the weird sounds of fiddle-tuning fascinated the Spanish-born youngster, and he

haunted the premises until good Senor Iglesias presented him with an instrument of his own. That was the beginning of an extraordinary career—but as tempestuous, eccentricity-loving Xavier points out, had he played in front of a cobbler's store, he might be beating our rhythms with hammer and awl to this day.

Such a fate would have meant a sad

loss to millions of American hip-wigglers, but it is dubious whether it would have made much difference in the Cugat exchequer. Somehow, quick-witted and astute Xavier would have dreamed up a new wrinkle in the boot business, calculated to make the Beau Brummels of all nations flock to his door. For, gifted as the batoneer is in various creative fields, his greatest talent

still remains the good old American stand-by—making money. At that occupation, Cugat modestly admits, he excels.

"Zey can talk about zee number one bands and zee number two bands. Bot me, whan I go to zee Waldorf—I make more zan any of zem." And its undoubtedly true that America's swankiest cellars vie with each other to capture the Latin rhythmeer, at pretty much his own terms. Indicative of the "take" he rates are the figures from his spring engagement at New York's Copacabana—between \$8500 and \$9000 a week (including percentage). Pride of Cugat's heart at the moment is his contract with the Rio de Janeiro nightclub "Urca," which will pay him the tidy sum of \$20,000 a week when he reaches there on his South American tour early next year. It's "American money, too," Cugat insists, and "should be in rad latters for zose who thought zat zee rhoomba waz just one of zose things."

Record sales help keep the checkbook balanced, too. Latin-American music à la Xavier has a tremendous following, not only in this country, but also in Canada, England, and (before the war) Japan. Cugat is at a loss to explain this last affinity—maybe they really like his type of rhythm, or maybe (never underestimating the business angle) his records just had good salesmen there.

In any case, he intends to cash in on his English fans by a personal appear-

ance tour as soon as conditions permit. Japan's something else again. As the maestro facetiously explains, he'd be shot the minute anyone asked his name—"Cugat" in Japanese means "take a bath."

Cugat's personality has undoubtedly had much to do with his success. Better-looking than his pictures indicate, he's a past master of flattering Latin charm. Often ungrammatical and always accented, his conversation is nevertheless fluent and sparkling, with innuendos pointed up by shrugs and expansive gestures. These qualities have stood him in good stead in Hollywood, where film-dog moguls have found him a steady box-office attraction, not only as band-leader but also as comedian.

The public has sometimes assumed that this versatile jack-of-all-trades gave up earlier vocations because of failure. Actually, Cugat has always possessed the Midas touch. According to his own accounts, concert violinist engagements netted him as much as \$600 for a single performance and the field was abandoned because he got tired of reading reviews (over a period of years) which said he "showed promise." Full-time caricaturing was more work than fun, and he gave up that line because it conflicted with his Latin temperament to be funny at 10:30 in the morning. Caricaturing is still a major interest though, has landed him in trouble on



SARTORIAL EXPERT Cugat gives Frank "The Voice" Sinatra angles on that overseas cap.

several occasions. Once a sensitive lady sued him for insulting her, and later his wife divorced him for "answering back" in domestic quarrels by drawing horrible pictures of her. Now Cugat refuses to sketch women, is saving devastating ideas for a cartoon book "to be published whan I am 500 miles across zee border."



THE 45-YEAR-OLD MAESTRO (IN BERET) LOVES TO COOK AND ENTERTAIN, SAYS HIS FAVORITE RECIPE IS LOBSTER IN CHOCOLATE SAUCE



A. L. ALEXANDER, SECOND FROM THE RIGHT, AND THREE GUEST MEDIATORS GIVE ADVICE TO A MOTHER AND DAUGHTER WITH A PROBLEM

THE PROBLEM BUSTERS

JOHN J. ANTHONY AND A. L. ALEXANDER PLAY FATHER CONFESSOR TO A NATION'S TROUBLES

MRS. MARY CHASE of the Bronx, New York, is 43, has been married for the past 25 years to Joe Chase, a truck-driver. Lately she has found her husband irritable. When he gets home after a day's work he complains about the food, is often sharp with the three Chase children (Joe, Jr., 14 years; Alice, 17 years; and Margaret, 22 years). Once he beat Joe, Jr. so badly that a doctor had to be called simply because a neighbor reported that Junior was seen smoking cigarettes. He complains when Alice and Margaret go out with servicemen, once embarrassed Alice in front of a sailor beau so much that she stayed in bed for a week and had to be coaxed to eat.

Lately Mrs. Chase has confided her problems to friends. They are at a loss as to how to help her, and have suggested that she contact John J. Anthony or A. L. Alexander, who discuss these things on their radio programs.

Mrs. Chase hesitates—she dislikes the idea of airing the family troubles before 12,000,000 radio listeners. But, one day, after another one of her husband's fits of distemper, Mrs. Chase sits down and writes a letter to Mr. Anthony. She is so heart-broken about the whole thing that, when the letter is received, it is found to be streaked with tears.

Mrs. Chase is a fictional character, but she is typical of the thousands of women (and men) who week after week send in a steady stream of letters to radio's famed problem busters, John J. Anthony and A. L. Alexander.

The letters may not be as tear-streaked as Mrs. Chase's, but most of them enumerate, with a sincerity that often verges on the comical, some domestic squabble that has upset their once happy household. When the letters are investigated they are almost invariably found to be truthful. Occasionally a prankster

will invent some complex and chaotic problem that he asks one of the two Mr. A's to solve, but the majority of people who write in are well-intentioned. Most of them are working-class Americans who have never heard of psychoanalysts, or find the cost of a divorce prohibitive, and turn to the problem busters with an intensity and devotion that is almost god-like.

For the recipients of these letters, solving the problems contained therein has proved to be one of radio's most lucrative businesses.

Possibly the best known of the two is John J. Anthony, a small, shrewd man with an excitable temper and a rapid-fire mind. Anthony started solving other people's problems at the comparatively tender age of 22, has in the intervening 28 years become almost as much of a national institution as the Ford automobile and the Brooklyn Dodgers.

The Anthony radio programs are operated as a part of his Marital Relations Institute, an organization he founded in 1925. From the M. R. I.'s comfortable, well-designed offices on New York's plush Madison Avenue, Anthony selects the cases that he thinks would be the most interesting for radio, and then invites his clients to air their problems publicly. For this they receive no compensation outside of the advice Anthony gives them on the broadcast.

The advice is, on a superficial level, usually astute. Anthony is periodically attacked by social workers and psychologists for his lack of academic training in their fields, but he maintains that he is as widely read as they are, and just as capable of dispensing advice.

On the air Anthony's approach is sharp and direct; he finds that many of the women who write in to him are self-made martyrs, and wastes no time to tell them so. In the fictional case of Mrs. Chase, for example, Anthony would probably ask her a few pertinent questions on how and why Mr. Chase has developed his surly streak, might from it prove that Chase works long hours since the war and is very often physically exhausted when he gets home. Instead of getting the sympathy and approval that his masculine ego demands from his family, he finds them engrossed in their own problems with no time to waste on the tired, over-worked bread-winner of the family. Anthony might send Mrs. Chase away with the idea of making a new try at getting her marriage to work, prove to her that its failure is partly her fault.

If our fictional Mrs. Chase had addressed her letter to A. L. Alexander instead of John J. Anthony she would have found her case aired differently. Alexander would insist that not only Mrs. Chase but all the members of her family appear on his program, would have a Court of Mediation decide on what was to be done. More than likely the result would be similar: Alexander and his guest Mediators might suggest that all five Chases take a more rational approach to the problem, might recommend that they work out some kind of compromise so that they would all be happy again.

Despite the official-sounding Board of Mediation that Alexander presents each week to discuss the personal problems of people like the Chase family, he has had no more training in psychiatric social work than Anthony. Born in Boston thirty-nine years ago, he was a prize debater in public school, decided to study

for the ministry. After three years at a Cincinnati theological seminary, he became infatuated with the vast potentiality of listeners that radio could provide, took several routine announcing jobs before the idea for his program crystalized in his mind.

It is difficult to determine exactly how much good both Alexander and Anthony accomplish on their programs. A recent book, "Where Do People Take Their Troubles?" by Lee R. Steiner (Houghton, Mifflin Co., publishers) analyzes the Anthony-Alexander broadcasts from the professional social workers' point of view. Miss Steiner is alarmed at the potential harm these programs might result in, and comes to the following conclusion: "In non-glamorous terms, Mr. Anthony (and Miss Steiner reaches a similar conclusion on Alexander) is successful because he can sell enough of a commercial product to warrant the tremendous expenditure of funds that a national radio hook-up costs. As a radio attraction he has a combination of selling points that would

be difficult to duplicate. He has learned how to present the sensationalism of the confessional. He presents himself as one who knows all the answers to personal problems and thus invests himself with an air of authority which impresses the radio audience.

"But what is the cost of the show in human values? That is the professional objection—his use of people in trouble to solve his own purpose."

And yet no one has denied that both Anthony and Alexander are sincere men who believe they are contributing to the public welfare via their programs. Possibly no story is better proof of their sincerity than one concerning Anthony that made the rounds of radio grapevine last summer. Anthony appeared on Bill Stern's sports broadcast as a guest one evening, and in introducing the problem buster, Stern jokingly made some reference to the fact that he, too, had a problem. After the broadcast he was quite startled to hear Anthony ask, "And, now, Mr. Stern, tell me about your problem. Maybe I can help you."



JOHN J. ANTHONY IS PIONEER PROBLEM BUSTER, HAS FOUND IT PROFITABLE FOR 28 YEARS



EDDIE GREEN STAKS ON "DUFFY'S TAVERN"



A REALLY GREAT VOICE: MARIAN ANDERSON



SUAVE, SLEEK BATON-WAVER CAB CALLOWAY



RUBY DANDRIDGE IS RADIO'S "GERANIUM"

THEY MAKE US

RADIO PROVIDES NEGRO ENTERTAINERS WITH

WHEN Gertrude Stein was asked why she had selected an all-Negro cast to sing her nonsensical opera, "Four Saints in Three Acts," her answer was more simple and direct than most of her writing. "No other group of U. S. entertainers," she said, "are as gifted and talented as the Negro. They have an instinctive sense of rhythm and a way of appealing to an audience that is child-like and spontaneous and makes for superior theater."

Miss Stein's enthusiasm for the quality of Negro entertainment is shared by many Broadway producers, who have time and time again put Negro performers into plays or musicals that seemed headed for the dog-house, then watched their productions take on a new vitality and sparkle. One of the big hits on Broadway these days is a play called "Anna Lucasta," and the critics agreed that it was the fine acting of an all-

Negro cast that saved it from being just another not very good play. Ethel Waters and Bill Robinson are two other Broadway stars who can always be counted on to brighten up a dull play or musical comedy.

Hollywood has not been so kind to the Negro entertainer. Occasionally a character actor creates a brief success in some minor role, or an entertainer is featured for a short specialty number in a musical film, but, for the most part, the usually astute showmen in California have failed to utilize Negro talent.

Radio, on the other hand, can look back with pride on the way it has recognized the ability and versatility of colored performers. In almost every existing field of radio entertainment—comedy, drama, music—Negro entertainers have achieved prominence, and in some instances, have become famous.

Three of radio's top comedy stars, for example, are colored: Eddie Anderson, Eddie Green, and Ruby Dandridge. Possibly the best known of this trio, Anderson, who as "Rochester," plays foil to Jack Benny, is in no small measure responsible for Benny's phenomenal success in radio for almost a decade. Eddie (The Waiter) Green of "Duffy's Tavern" is an old-time vaudevillian who has starred in radio since the days of Ben Bernie, is so much involved in radio that he operates his own amateur station, W2AKM, in New York. Ruby Dandridge, a graduate of Cleveland's School of Drama, is "Geranium" on NBC's "Judy Canova" show, and one of the leading colored entertainers on



DISTINGUISHED ACTRESS OSCEOLA ARCHER

TRIO: BAND-LEADER COUNT BASIE AND SONGSTRESS' LENA HORNE AND THELMA CARPENTER



LAUGH AND CRY

AN OUTLET FOR THEIR MANY AND VARIED TALENTS

the West Coast's gold-plated radio row.

Top Negro dramatic stars include the famous Randolph Sisters, Lillian and Amanda, a sort of trans-continental sister team. From New York Amanda, a former star of such fondly-remembered all-colored revues as "Shuffle Along," has created the role of "Venus Geetch" on Ethel Barrymore's "Miss Hattie," in addition to appearing on the Rudy Vallee Hour, "Topper," and "Aunt Jemima." Sister Lillian is one of the highest paid Negro entertainers in California, is featured in "The Great Gildersleeve" and other leading network shows.

Another voice familiar to U. S. radio listeners is that of Georgia Burke, who appears five times a week on one of the popular daytime soap operas, "When A Girl Marries." In between times, she finds time to do other roles in radio and television shows, and to play a leading part six evenings and two afternoons a week in a Broadway play.

One of the more serious dramatic actresses is Osceola Archer, who plays "Celia" on "Joyce Jordan, M.D." Miss Archer, who directs and teaches in Harlem's famed American Negro Theater, comes to radio with a fine background in the theater, refuses to play roles that she thinks might make her race appear undignified.

But possibly the greatest contribution that the colored entertainer has made to radio has been in music. Whether in the field of concert singing (Marian Anderson, Paul Robeson), popular songs (Lena Horne, Thelma Carpenter), male

quartets (The Jubilaires, The Delta Rhythm Boys), folk songs (Josh White, Huddy Leadbetter), or jazz orchestras (Duke Ellington, Count Basie, Cab Calloway, Lionel Hampton) Negroes are always to be found at the top of any list of radio's great musical entertainers. Possibly in music what Gertrude Stein called the Negro's "instinctive sense of rhythm" has the best opportunity for expressing itself. Lionel Hampton's hot, uninhibited playing of the popular tunes, Duke Ellington's polished, intellectualized interpretations of the jazz classics, Lena Horne's sweet, sultry warblings of a sentimental ballad, The Jubilaires' soft, restrained harmonizing of a century-old spiritual, and Marian Anderson's great contralto voice singing some of the popular operatic arias, is, each in its own way, an incomparable expression of the moods and sentiments of all Americans everywhere.



HOT JIVE BAND-LEADER LIONEL HAMPTON

THE JUBILAIRE, A FIVE-MAN QUARTET, ARE ONE OF THE BIG RADIO DISCOVERIES OF 1945



EDDIE ANDERSON IS KNOWN AS "ROCHESTER"



LILLIAN RANDOLPH STARS FROM WEST COAST



THE GREAT, INCOMPARABLE DUKE ELLINGTON



BELOVED SOAP OPERA STAR GEORGIA BURKE



SONG OF THE SHIRT could be the title of this scene at an NBC "Contented Hour" rehearsal. When soprano star Josephine Antoine arrived with a musical blouse, conductor Percy Faith took time out to read the score, while Wally Preissing and Jack Baus play notes.



HARVEST TIME is here, and Leah Ray of Mutual's Morton Downey program sets out for her garden complete with tools and puppy.

Along Radio Row

HARMONICAS FOR VETERANS—more than 1000 of them—is the result of Kate Smith's appeal on her noontime broadcast. The CBS star is turning over the instruments to Mrs. Samuel Hepburn of the Salvation Army for distribution to blind vets at the Valley Forge Hospital.



LONESOME DAYS are over for Rose Chostner—ever since NBC's Ed McConnell asked listeners to write to the paralyzed girl.



TOPS IN GLAMOUR among women radio talkers is the rating given WEAF's New York chatterbox, Maggi McNellis, by Thornton.



MASTER DETECTIVE *Nick Carter* seems to be caught at his own game, as Mutual actor Lon Clark finds himself thoroughly entangled in bracelets clamped on by youngsters Kippy and Stephen. Maybe sleuthing's a family trait, and Dad will have to start looking to his laurels.

JUST SAYING "HELLO" to Bing, in the good old-fashioned Bronx way, is what Bob Hope is doing in this photo. Marilyn Maxwell is apparently just an innocent bystander, not a participant. But there's no doubt how "the Groaner" responded on the cross-continental hook-up.



FOURTEEN YEARS on the air (since childhood) have netted Gwen Davies of CBS' "Let's Pretend" many memories—and souvenirs.

"THE ANSWER MAN"

Tune In presents some of the most interesting questions and answers selected from this highly entertaining and enlightening program. Its evergrowing popularity can be attributed, in part, to the wide variety of questions and the authenticity of all answers.—The Editors



Albert Mitchell

How many peace treaties have been signed since the world began?

Since written history, some six-thousand—according to Thomas A. Warren of Wolverhampton, England, President of Rotary International. Mr. Warren has also figured out that the average length of life of such treaties is only two years.

How hot does the earth get as you dig down into it?

There is no appreciable temperature change the first fifty feet you dig down—but beyond that the temperature of the earth will rise one degree every sixty feet.

Is there such a thing as Bee Mail?

Bee mail is used by the Chinese. Messages are photographed on microfilm, then printed on very thin paper. The bee makes a beeline for the beehive containing her queen bee—at the rate of 30 to 40 miles per hour. Bees are used because it is much harder to shoot down a bee than a pigeon.

Who was the horse lost at sea many years ago, who was found again and then won the Grand National in England?

Moiffa, who was the champion steeple-chaser of New Zealand in 1903. He was a huge, rough horse standing seventeen hands, with withers like a camel's hump. He always jumped for the highest part of the barrier instead of the lowest, the way most horses do. So at the end of the 1903 season Moiffa was shipped to Liverpool to participate in England's Grand National. But the ship was caught in a storm somewhere in the New Zealand Islands and sunk without a trace. Nothing was ever heard of her again. However, fishermen reported seeing a large wild horse on one of the small uninhabited islands of the group. Investigation showed the horse to be Moiffa, who had somehow swum through the shoals and rocks and surf to the island, though none of the crew members had been able to make it. Moiffa was shipped to England on another ship, which arrived safely. There he won the Grand National of 1904.

Who was the first person to use shorthand?

So far as we know, Cicero's secretary, around 80 B.C.

Is there any place in the world where rain falls every day in the year?

Yes—the eastern part of Nicaragua is rained on daily.

How many people in this country can listen to the radio—if they want to?

An estimated twenty-seven and a half million homes have radios in them, so somewhere between 75 and 100 million people can listen to the radio—if they want to.

What was the longest year on record?

The year of Confusion, which occurred in 45 B.C. and was 455 days long. This was the year Caesar revised the old Roman calendar of 364 days—and to get everything straightened out and get the seasons back into the position they'd slipped away from with a 355 day year, he had to make the year 45 B.C. that much longer.

When was the first pawn shop opened in France?

In 1624 in Paris. It was closed a year later because, at that time, the French didn't approve of charging interest.

What country in Europe is the most densely populated?

Belgium—which has an average population of 710 persons to the square mile.

What is the famous ice pool of Alaska?

A gambling device. The residents of Alaska lay a bet on just when they think the ice will break up in the Tenana River in Nenana, Alaska. This year's pool was won by two residents of Seward, who came within four minutes of guessing the correct time of the break-up—9:41 A.M., May 15th. The winners will receive 74 thousand dollars after their takes have been deducted.

How far out does our sky extend?

It is estimated that the atmosphere of the earth—which is our sky as we

know it—extends for some 660,000 miles. Beyond that there is space, and then far away the sun, the moon and the stars.

How much of the ocean is salt?

Roughly, 3.44 percent of the ocean is salt.

When are the most babies born in this country?

During the month of August. The least in December.

Does high altitude flying affect the vision or eyes of a pilot?

Yes. Aside from the dizziness and visual distortion he may experience, an airman's eyelids can freeze shut when he's flying six or seven miles above the earth. But recently a set of flying goggles has been perfected with heating wires set in plastic lenses to keep the flyers' eyes warm, and open.

What was the largest forest fire ever in the United States?

The Peshtigo, Wisconsin forest fire of October 8, 1871 was the largest which burned wholly in the United States. This fire destroyed 1,280,111 acres of forest land, and killed approximately 1,500 persons.

What is the tallest smokestack in the United States?

A smokestack on a copper melting plant in Anaconda, Montana. It is 585 feet tall.

What is the largest diamond ever found?

The Cullinan diamond, found in 1905 in the Premier mine of South Africa. In the rough, this diamond weighed 3,106 carats. Purchased by the Transvaal government it was presented to King Edward VII. The Cullinan diamond was cut into nine large stones, two of them among the largest in existence, and a great number of smaller ones.

What kinds of fish live in fresh water but breed in salt water?

There's only one that we know of—the eel.

What song, during the past thirty years, was the all-time best seller?

"Brighten The Corner Where You Are" by Homer Rodeheaver. According to E. V. Durling, this song has sold over 15 million copies.

Who first plowed the earth?

The common earthworm.

Tune In to "The Answer Man":

WOR, New York	M, W, F, T, T, S,	7:15 P.M.	E. W. T.
	M, T, W, T, F, S,	7:45 P.M.	E. W. T.
		12:45 P.M.	E. W. T.
WGN, Chicago	W, Sun.,	10:00 P.M.	C. W. T.
Yankee Network	M, T, W, T, F, S,	6:30 P.M.	E. W. T.

HOWARD PETRIE

THE MOORE-DURANTE EMCEE ALWAYS GETS INTO THE ACT

WHEN Jimmy Durante bellows poignantly over the ether: "Everybody wants ta get inta da act!" there's usually just one human object of his super-human exasperation. For "everybody," read "Howard Petrie" — announcer, sponsor's spieler, interrupter extraordinary of the Moore-Durante goings-on.

The word's not such a misnomer, at that. The beaming, broad-shouldered blond may not be multitudinous enough to stand in for an entire mob scene, but he's at least big enough for two men—particularly if the two men happen to be Messrs. Durante and Moore. Jimmy and Garry are both just 5-feet-7. Howard's an ample 6-feet-4, has to have his own separate mike when he breaks in on the diminutive duo.

Petrie never really tried to get into that act. He was dragged into it by his own size and seriousness, back in August, 1942 B. D.—before Durante, for Petrie and Moore were radio teammates almost a year before Jimmy joined up to make the present program.

When Garry came to New York to launch a morning variety show, he asked the network to give him an announcer and assistant who would provide the greatest possible contrast to his own style and stature. He wanted the "biggest," "tallest" or "deepest-voiced" man on the staff. With Petrie, he got all three in one—sight unseen.

Up to that time, the Massachusetts-born announcer had been a pretty serious chap, devoting most of his air time since 1929 to dramatic narration and music commentaries. All that changed, the moment he first met Moore at the audition for that six-a-week series which became their springboard to the present Friday-night program.

Durante, Moore and Petrie have been an oddly assorted professional trio ever since. And now, a complete convert to comedy, Howard's proving he can get into other acts without assistance—as an out-and-out actor in such skits as "Blondie" and "The Life of Riley."



PINT-SIZE GARRY MOORE has to stretch the truth quite a bit, if he wants to compete w Petrie—even then he can't really come face-to-face with the big, burly, blond announcer.

YOU CAN'T HEAR EVERYTHING!

Even the most enthusiastic listener doesn't catch all the interesting broadcasts each day. For this reason, *Tune In* here presents excerpts of unusual interest from various programs . . . in case you missed them.

BULLS-EYE



When Bill Knudsen first came to Washington, the first thing he requisitioned, on a government form, was a big, brass cuspidor. He had

always had one by his desk at General Motors; and no one had the courage to tell him that cuspidors, in the elegant new offices of the Federal Reserve Building, were forbidden by law.

Big Bill sat at his desk with his hat on his head and smoked cigars, while minor officials searched through the archives to find what to do. Finally, the Commissioner of Farm Products got an idea. He slipped out to a store that sold barroom supplies, bought a big, shiny cuspidor and then sneaked it into the building, hidden under his coat. And that is the way Big Bill got his cuspidor.

—Dale Carnegie on "Little Known Facts About Well Known People" (Mutual)

COINCIDENCE

BING CROSBY almost got me in trouble several times. It seemed that, invariably, every time Bing came over our radios, it meant heavy shelling. The first time I sat there in ankle-deep mud, listening to his "White Christmas," a heavy one landed near enough to almost bury us in mud. Another time it was during the second chorus of his "Mairzy Doats" with the Andrews Sisters. It never failed, so finally, before he could get us all killed, we had to stop listening. Call it superstition, if you want, but the other guys would have mobbed me if I hadn't turned him off. But the story has a rather strange ending.

Back a little behind the line one night, they were going to have a showing of Crosby's new picture, "Going My Way." Well, you can imagine how excited I was about seeing it. I'm not a bobby-soxer, understand. But somehow, he just sounded like home. Well, I was on my way down to the theatre, when our ration clerk spotted me and

called me over to a little shack off the main road. It seems he'd purloined some weiners from somewhere, and he wanted me to join him for a sandwich. I stopped with him. We had a couple of weiners and I missed the start of the picture. I also missed being there when a German shell scored a direct hit on the crowded theatre and blew the whole place to bits.

—Sgt. Kenneth Williams on "Jobs for G.I. Joe" (WBBM, Chicago)

LOGICAL

DO Americans use slang too lavishly and the English too sparingly? That is a question. Perhaps the best answer given by a Canadian, the late Stephen Leacock, at once a professor of economics and a humorist. He said—"In Canada we have enough to do keeping up with two spoken languages without trying to invent slang, so we just go ahead and use English for literature, Scotch for sermons and American for conversation."

—"Transatlantic Call—People to People" (CBS)

FOR A BETTER WORLD

I have a great belief that fundamentally men and women are very much alike throughout the world, and one thing I am sure about, namely, all of us are deeply interested in the welfare of our children. We want our children to be better off than we have been; we want them to have things made easier for them than they have been for us; and above all else, we want to give them opportunities for developing themselves which we may feel we lacked. Sometimes I hope that everywhere throughout the world, we will all learn one universal language in addition to our own, and that that language, whatever it may be, will be a language which makes it possible for us to talk together, no matter what our racial origin may be. At present, language is so frequently a barrier that if we could decide on one language which is learned all over the world, it would mean a great deal to the future understanding among people.

—Mrs. Franklin D. Roosevelt on an "International Womens Day" broadcast (NBC)

IN THE DUMPS

IF Hitler didn't accomplish anything else, he certainly made the German women look very plain. The average German girl is dumpy, badly dressed, and her phlegmatic face is only occasionally lighted by a look of passive hostility.

—Larry LeSeuer on "Feature Story" (CBS)

HOW TRUE

HAPPINESS does not lie in regretting the past, in complaining of the present, nor in fearing the future. It is to be found rather in living each day to the fullest—with confidence in ourselves and with trust in our fellow beings.

—"Right To Happiness" (NBC)

COAST TO COAST MARATHON

THE American housewife, on the average, walks eight miles a day. This is roughly almost three times around an eighteen hole golf course. It is fifty-six miles a week, or twenty nine hundred and twelve miles a year, roughly the distance from the East Coast to the West Coast of America.

—"Transcontinental Call—People to People" (CBS)

WHO'S ZOO



A zoo has to buy a lot of bulk food and pay the lowest prices. We can't buy rationed foods—only sugar. And we are allotted a small monthly

amount of that by our ration board. The monkeys and birds enjoy sweet food mostly. You see, before the war, the Zoo used to get about three thousand pounds of bananas every month. You can imagine how important bananas are around here! But of course when shipments from the tropics were cut off, we were up against it. We still are, as a matter of fact. That's where the sugar comes in. We chop up vegetables, and the fresh fruit that's in season . . . and sweeten it, to give it about the same food quality as bananas have. The birds seem happy about it and the monkeys too, of course. They're happy about everything. In fact, they don't get nearly as excited as people do about wartime substitutes for their favorite foods.

—Dr. William Mann, Director of the Washington Zoo on "Consumer Time" (NBC)

IN A MONASTERY

THIS is the story of something that happened before the defeat of Germany, but only now can be told because the lives of those who befriended this flyer are no longer in danger. One night Sgt. George Cole and other members of an RAF bomber crew were on their way back from a bombing mission over Germany. Suddenly, when over the town of Malines, Belgium, their plane was hit by ack-ack fire and so badly damaged that it was necessary for the crew to bail out. When his turn came, Sgt. Cole successfully went through the escape hatch of the ship, but he was knocked unconscious as his parachute opened. He had no way of knowing how much later it was when he awakened to find himself lying on a stone floor of a room, with a gray-clad monk standing over him and holding a lantern. With great difficulty, the sergeant struggled to his feet. Without saying a word, the monk supported the flyer to another room where there were several other monks. Silently, they dressed the wounds he had incurred in the fall. Sgt. Cole thanked them for their kindness but the men in gray said nothing, although they smiled in response. For three days Sgt. Cole stayed in the monastery where he received excellent food and the best of care. Many times he expressed his gratitude to the monks, and tried to talk to them. But not once did any of them speak so much as a word to him. At the end of the three silent and puzzling days, the RAF flyer had recovered sufficiently, thanks to the fine care he had received, to make an attempt to rejoin his unit. One of his benefactors led him to a motorcycle and told him by means of signs to sit on the rear seat. Jumping on to the driver's seat, the monk started the machine, and the two rode down the highway. Once they were away from the monastery, the driver spoke for the first time. He explained that the monks of that particular order had taken a vow of silence, during their residence within the walls of the monastery. He said that some of the brothers of the order had not seen the outside world for fifty years. And the monk asked the Englishman about flying. His many questions and obvious interest indicated that he had considerable knowledge of the subject. After travelling for an hour, the two arrived at one of the RAF bases in Belgium. The men exchanged warm farewells and then the monk mounted his motorcycle to return to the monastery. At this point, Sgt. Cole could no

longer control his curiosity as to the identity of this quiet middle-aged monk who had shown such a great knowledge of aircraft and of combat flying. "May I have your name?" he asked. The monk thought for a moment, and then said, "Well, it probably wouldn't mean much to you anyway—so I'll tell you. My name is—Rene Fonck." And only when Sgt. Cole talked with older flyers later on did he learn that Rene Fonck had been one of the greatest combat pilots of World War I, an ace of aces in the French Air Force.

—Bernardine Flynn (WBBM—Chicago)

GERMAN HATE

AT the end of the first world war, the Germans did not admit defeat. They had been stabbed in the back, they said, and they were persuaded afterward by Hitler that they had been tricked, not beaten. This time there can be no mistake. And there will come a time when the Germans will hate the peace they were forced to sign. They will hate the terms imposed on them. They will hate us, of course. That cannot be helped. But it is more likely this time that they will hate the men and the ideas that brought them to this misery. They will be living in bitterness and restraint because of a peace treaty that the Nazis signed.

—Lyman Bryson on
"The Problems of the Peace" (CBS)

COME UP SMILING



A shining morning face — one which will last through the petty or the monumental tribulations of a working day — is made up of a bit of rouge and powder and of courage, patience, tolerance: that sense of the other fellow, which, because I am an athlete, I feel is summed up in the word, Sportsmanship. I try never to forget the lines of Kipling's which are written above the entrance to the Center Court at Forest Hills. "If you can meet with triumph and disaster, and treat those two imposters just the same—" Perhaps the right mental attitude is well-expressed in an often quoted slogan, "Be a member of the construction gang; not a guy of the wrecking crew."

—Alice Marble on "Distinguished Guest Hour" (WGN, Chicago)

CALLING DR. CANTOR



I was singing in a hospital ward in San Diego. In the midst of one of my songs, over the loudspeaker came a voice, "Calling Eddie Cantor. Calling Eddie Cantor. Eddie Cantor wanted in surgery." When I got to the operating room, there, sure enough was a young boy just about to go under the knife. The doctor whispered to me that when he heard I was in the ward, he asked as a very special favor if I could sing just one song for him. I looked down at his young, pale and smiling face and sang, "My Dreams Are Getting Better All the Time." It was the only time I enjoyed putting an audience to sleep with my songs.

—Eddie Cantor on Radie Harris' broadcast
(American)

SERGEANT FLEABITE

THE Pomeranian Spitz dog just walked into the South Carolina training camp one day and decided to stay. For a couple of hours he sniffed around, looking the soldiers over . . . and then he adopted a master, Private Roy Mantooth.

Everyone called the dog "pooch" at first, but Mantooth decided that the Spitz ought to have a name. After study of his characteristics, the private christened him "Sergeant Fleabite."

Fleabite took easily to army training. He accompanied his master on all maneuvers. In no time at all he learned to dive for a foxhole, to distinguish the sound of different shells, to growl when anyone approached.

One day Fleabite turned up on the western front with Private Mantooth. The Germans were putting up strong opposition and Mantooth and a buddy were lying behind a mound of dirt, with Fleabite between them.

Fleabite didn't seem to mind the shellings. He had been trained for this kind of thing. Suddenly, however, he leaped up, jumped on his master and then started running away as fast as he could. Private Mantooth and his buddy knew what that meant. When Fleabite acted that way, it meant that he had heard an 88-millimeter shell coming—long before they could hear the whine of that missile. So Mantooth and the other private jumped . . . in a hurry . . . as far away as they could from the spot where they had been.

Mantooth had just dived into another foxhole when the 88-millimeter shell exploded—at almost the exact spot where he had been lying just a few

minutes before.

A few days later Private Mantooth and Sergeant Fleabite were on another mission. They were moving through a field when Fleabite stopped suddenly. His body stiffened, and pointed toward a clump of bushes. And at the same time he growled low in his throat. Mantooth knew that Fleabite had flushed some jerries. Carefully, the private jerked out the pin on a hand grenade. He counted to four and then heaved it into the clump. Mantooth and a buddy then took care of the Germans who hadn't been killed by the grenade.

But Mantooth had been injured in the fighting. And when the medics took him, Fleabite ran along whining until they lifted him on the stretcher beside his master. He licked Mantooth's hands and face, and the injured private patted him on the head and tried to tell him that everything would be all right.

Fleabite was in the hospital close to Mantooth's bed, when General Sir Bernard Montgomery visited the wounded. He heard about Fleabite's exploits and was told that Mantooth soon would be evacuated to England. Fleabite seemed to understand, and whimpered mournfully. Dogs normally are not allowed to accompany a wounded soldier across the channel.

But General Montgomery understood. He said it would be a shame to split up such a devoted team, that the dog ought to go along. When Fleabite wagged his tail joyfully, as though he understood, the General executed a frontal assault. He sought out the officer in charge and left strict orders that Private Mantooth and Sergeant Fleabite be allowed to remain together—because if the jerries couldn't part them, we shouldn't.

Hugh James on
"Whose War Is This?" (WJZ, New York)

FOREVER



Joseph Stalin is 65 years old. The Russians realize that he is not getting any younger. But they almost never discuss the possibility of his death.

Once, while having a late supper at the home of a young partisan in Moscow, I broached the subject by asking, "Who will succeed Stalin?" The reaction of this family is an interesting indication of the attitudes of different generations. The mother replied in a tone of contempt . . . "He's a Georgian. He will never die. They live forever."

—Richard Lauterbach on
"The March of Time" (American)

TALL STORY



Al Smith told me once that Mr. Truman said of the Empire State Building that he wouldn't mind having a bedroom there. "Why?"

asked Al. "Because," he quoted the President-to-be, "having a room in the Empire State is the only place in New York where I won't have to look at it."

—John B. Kennedy, news commentator
(American)

"DOING WELL—THANK YOU"

THERE is living today one person receiving a pension from the War of 1812. She is Mrs. Esther Ann Hill Morgan, who resides in Independence, Oregon. Mrs. Morgan, who is now 88, is the daughter of John Hill who served with a New York State Militia regiment in the War of 1812. She was born in 1857 when her father was 69 years of age.

—Lt. Commander Tyrell Krum on
"The Veteran's Advisor" (NBC)

JONES JR. HIGH

ANYTIME three or more GI's in the Pacific get together for a party, it's called a "luau." It comes from the Hawaiian word meaning a feast. If these three GI's happen to imbibe a little deeply, the party is called a meeting of "Jones Jr. High."

A Major gave me the story back of this. After the invasion of the Marianas, the Navy officers built themselves a club, and proceeded to have a party. As the evening wore on, the officers grew sentimental. One group of Annapolis men gathered in a corner, and in fine blended harmony sang "Anchors Aweigh."

Thus encouraged, the Princeton and Harvard and Yale men gave out their school songs in well modulated voices. But back in a corner unnoticed, sat a little ensign. He had a dour look on his face. Two ruddy faced officers noticed the little fellow and felt sorry for him.

They walked over to him and said, "You don't appear to have gone to any school we attended. We're all good fellows in the Navy. You just get up and sing your school song, and we'll join in the second verse."

The little ensign arose, and in a thin piping voice sang, "Three Cheers for Jones Jr. High School, The best Junior High School in Toledo."

The Army Boys will tell this story at the drop of a hat. In fact, they're so fond of it, they have appropriated a song and slogan for their own. Whenever the Army in the Pacific engages in anything perilous, the men sing "Three Cheers for Jones Jr. High."

—Tris Coffin on "Feature Story" (CBS)

DEDICATION

SOMEWHERE in this plot of ground there may lie the man who could have discovered the cure for cancer. Under one of these Christian crosses, or beneath a Jewish star of David, there may rest now a man who was destined to be a great prophet. Now they lie here silently in this sacred soil, and we gather to consecrate this earth to their memory. Here lie officers and men, negroes and whites, rich men and poor; here are Protestants, Catholics and Jews. Here no man prefers another because of his faith, or despises him because of his color. Here there are no quotas of how many from each group are admitted or allowed. Theirs is the highest and purest democracy. Any man among us, the living, who lifts his hand in hate against a brother, or thinks himself superior to those who happen to be in the minority, makes of this ceremony and of the bloody sacrifice it commemorates, an empty, hollow mockery.

—Chaplain Gittlesohn's consecration of the
5th Marine cemetery at Iwo Jima, quoted
on "The Eddie Cantor Show" (NBC)

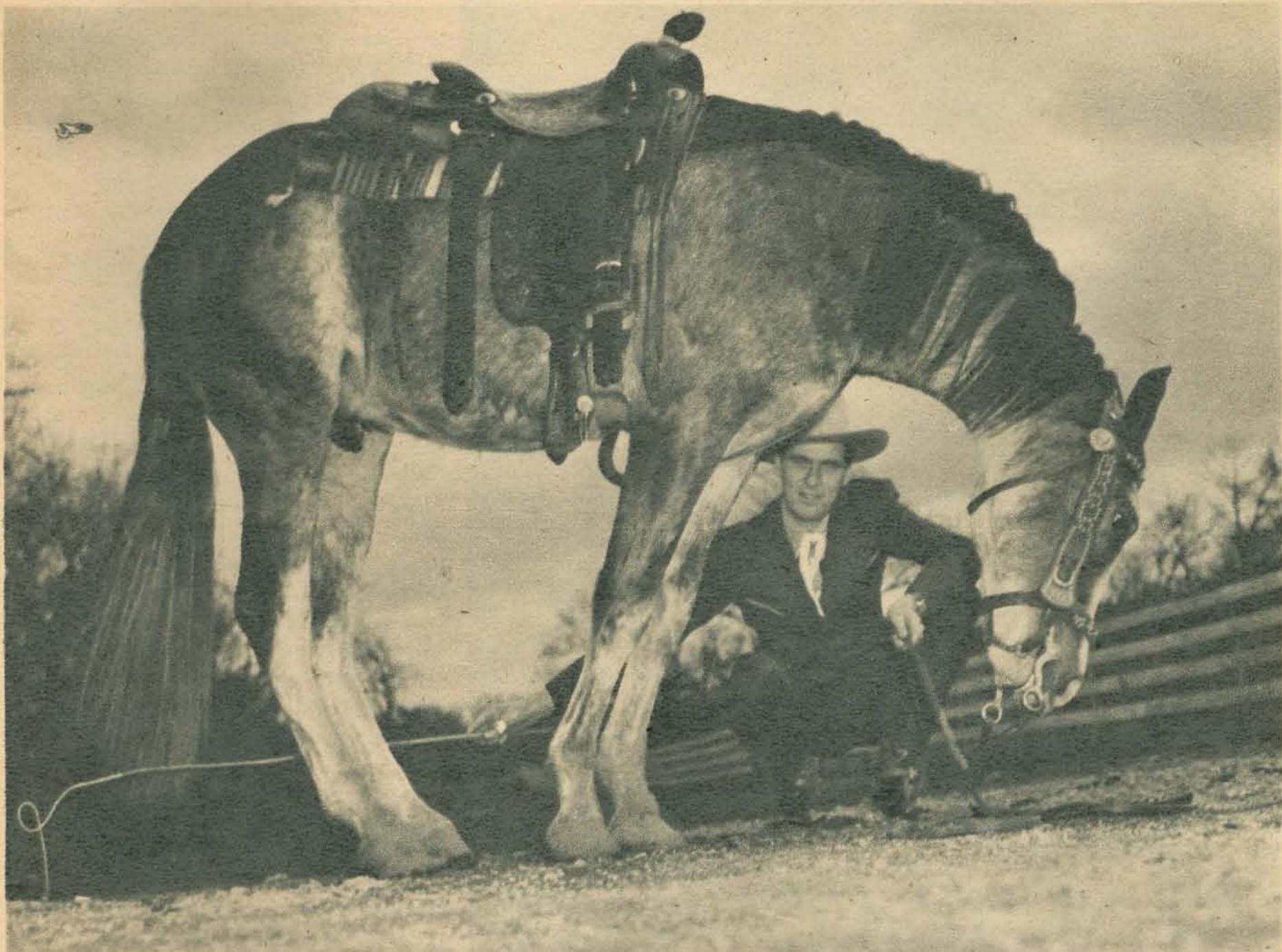
CHEESECAKE



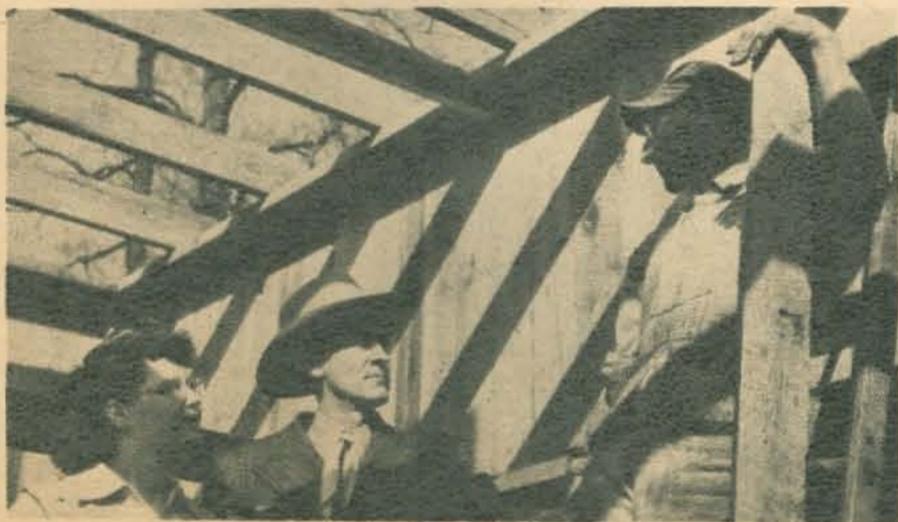
I was such a little greenhorn. The newspapermen and photographers came out to the ship to meet me. The first thing they said was:

"You cannot hold your little dog for the pictures. It is a mongrel. It has no glamour." Truthfully, I don't think they thought I had much glamour, either. I think they thought MGM had not made a good purchase with me. Well, after they took my little dog from me, they lifted me up on top of a big trunk. "Take off your hat." "Take off your coat." "Cross your legs." I told them I am not a dancer. Maybe my English was poor because I could not make them understand it was not necessary to picture my legs. I discovered it was only the gay, happy way of all Americans.

—Luise Rainer on "We, The People" (CBS)



FOLK-MUSIC SINGER ERNEST TUBB IS NO CITY SLICKER GONE "WESTERN," BUT WAS REALLY BORN ON A RANCH IN THE LONE STAR STATE



MR. AND MRS. TUBB SUPERVISE THE BUILDING OF A NEW STABLE



THE FIVE TEXAS TROUBADOURS IN ACTION (ERNEST TUBB, CENTER)

Ernest Tubb

"GRAND OLE OPRY'S" TEXAS TROUBADOUR
SPECIALIZES IN PLAINTIVE LOVE SONGS

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

WHEN Ernest Tubb goes on the air with a homespun melody of the Western plains, he sings from the heart. Unlike so many cowboy entertainers, whose only connection with the lone prairie is a "store-bought" suit, the tall lanky Texan is a genuine son of the soil, can't imagine living for long away from the horses and corrals that he loves.

Tubb is a comparative newcomer to that greatgranddaddy of all hillbilly shows, "Grand Ole Opry." Usually, when a "greenie" comes to the program, it takes quite a while before listeners accept him as one of the "family." But Ernest seems to have a special appeal. Fans not only write to him in ever-growing numbers, but they find his original tunes so entrancing that he's put them out in book form to satisfy the demand.

Most popular of Ernest's numbers are his wailing love laments, such as "Wasting My Life Away" and "Yesterday's Tears." In them, followers hear the charm of folk music, plus a warm delivery that makes each sad tale seem real.



IN NEW YORK'S GRAND CENTRAL STATION, DIRECTOR RAY KREMER GETS FIRST-HAND RESEARCH

GRAND CENTRAL STATION

A POPULAR SATURDAY AFTERNOON DRAMATIC SERIES REACHES THE RIPE, OLD AGE OF NINE YEARS

TUNE IN SAT. 1 P.M. E.W.T. (CBS)

THE average life span of a radio program is from three to five years. If it reaches five, chances are that it's an unusually good show, with some magnetic radio personality like Kate Smith or Fred Allen to give it bounce and vitality or else a tricky idea like Kay Kyser's "College of Musical Knowledge" to keep its audience entertained week after week.

If a show survives after five years, it becomes in radio parlance, practically a classic. One such show is CBS's

"Grand Central Station," a weekly series of dramatic sketches that was started way back in the recession days of 1937, this year celebrates its ninth birthday.

The success of this popular Saturday afternoon dramatic show is due chiefly to its suave, polished producer, Martin Horrell, ex-fiction teacher, ex-advertising executive, and ex-inventor of electrical appliances. In "Grand Central Station," Horrell has found the perfect medium to express all his talents.

First job to be done each week is the important business of selecting a likely radio script from the hundreds that come in from every amateur and professional script writer in the country. Horrell maintains that he has probably bought more first scripts than any other producer in radio, never returns any manuscript addressed to him with a rejection slip. Instead, he employs the experience that he gained from teaching fiction at the University of Chicago in developing new writers or bringing out the best in experienced scripters.

This extra work on the part of Horrell has paid dividends. A show like "Grand Central Station" that uses no star names depends on interesting, well-plotted stories to get listeners to tune in every week. The result is that the Saturday afternoon dramatic series is usually much better written than some of the expensive evening shows that feature Hollywood names to skyrocket the Hooper Polls and the Crossley Ratings. Requests for scripts pour in each week from small-town dramatic clubs who want to adapt them for the stage, from ministers who want to use them as a base for their Sunday sermons, and, occasionally, from a lawyer who has heard a harrowing tale of marriage and divorce that reminds him of similar ones he has heard from his own clients.

Horrell is proud of some of the writing talent that he has developed in the nine-year course of his show. Radio sound men, private secretaries, and newspaper reporters have shyly handed him their first radio stories, have since become some of the top script writers.

After the script has been selected, Horrell next works at casting it, and here again he has discovered many promising young people who have since become famous in the theater or in Hollywood. Typical Horrell discovery is Joan Tetzl, who first came to his attention when she was appearing in bit parts on Broadway. Horrell was convinced that she had remarkable abilities as a dramatic actress, cast her in several lead roles. Today she is featured in one of the big New York hits, "I Remember Mama," and is under contract to Hollywood's No. 1 Producer, David O. Selznick, who is responsible for discovering or promoting such big-time cinema names as Jennifer Jones, Ingrid Bergman, and Joan Fontaine.

However, Horrell never takes a chance on actors who have never had Broadway training, makes it an established rule that all talent recruited for the show must be either members of a current

Broadway play or rehearsing for one. Even Horrell admits that sometimes this rule is carried to the point of absurdity. For example, there was the case of an experienced radio actor who had been on his trail for a job for a long time, but Horrell insisted that he get a part in a Broadway show first. The actor got a three-line role in "A Bell for Adano," was cast the next week in one of the "Grand Central Station" dramas. But, Horrell, always the business man, had the last laugh after all: he got the credit line he wanted.

Last in line, but not the easiest, is the actual rehearsal of the show. Here Horrell is ably assisted by tall, good-looking Ray Kremer, who was a sound engineer when Horrell first knew him, is now the program's director. Kremer and Horrell have worked out "Grand Central Station's" ear-splitting, furniture-shaking introduction: "Drawn by the magnetic force of the fantastic metropolis, day and night great trains rush toward the Hudson River . . . dive with a roar . . . into the tunnel . . . and then "GRAND CENTRAL STATION."

Like everything else about the show, the introduction is as smooth and sleek as expert radio craftsmen can make it. Producer Horrell and Director Kremer never attempt anything new or experimental, but polish to a high glaze a radio program that could easily have become another Saturday afternoon show.



KREMER TALKS WITH CONDUCTOR ON HOW LANTERN SIGNALS ARE USED TO HANDLE TRAINS



DIRECTOR KREMER MINGLES WITH THE CROWDS IN GRAND CENTRAL TO GET THE AUTHENTIC, EAR-SPLITTING EFFECT OF A RAILWAY STATION

RADIO HUMOR

● Mr. Smith called up Dr. Jones and asked him to come over to his house right away as his wife had appendicitis. "Aha, don't worry about it," the doctor said; "there's no need to worry. I operated on your wife three years ago. I took out her appendix and I never heard of anybody having two appendicitises." "You didn't?" asked Mr. Smith. "Didn't you ever hear of anybody having two wives?" —*Can You Top This (NBC)*

● Six year old Charlie asked his father one day what a sweater girl was. The father thought for a minute, then he tried to make a diplomatic answer. "Well, Charles, a sweater girl is a girl who works in a factory making sweaters." Then the father got to thinking, and he asked, "Charles, where did you get that question?" Charles said, "The heck with the question—where did you get that answer?" —*Thanks to the Yanks (CBS)*

The judge said, "Mr. Stebbins, I'm granting you a divorce, and I'm going to give your wife \$35 a week." So Artie said, "That's mighty nice of you, Judge, and I'll try to slip her a buck now and then myself." —*Abbott and Costello (NBC)*

Jackson Wheeler was telling a friend about dry towns. "Have you ever been in Jonesville, Kansas? That's really a dry town. They only sell you liquor if you've been bitten by a rattlesnake. They have just one snake in town, and when I got there, after standing in line for six hours, it was too worn out to bite." —*Spotlight Bands (American)*

WORDS FROM THE WISE

If a gal refuses to visit a man's apartment it means she has already been etch-ucated. —*Listen To Lewis (NBC)*

Don't worry if you stumble; a worm is about the only thing that can't fall down. —*Blind Date (American)*

An echo is the only thing that can cheat a woman out of the last word. —*It Pays To Be Ignorant (CBS)*

DAFFY DEFINITIONS

A boss is the man at the office who is early when you're late and late when you're early. —*Take It Or Leave It (CBS)*

Looking in Esquire to see what the men are wearing is like going to a burlesque show to look at the ushers. —*The Eddie Cantor Show (NBC)*



CHORES DONE, FACES SCRUBBED, THE JOHNSON FAMILY SETS OUT FOR THEIR BROADCAST

MEMBERS OF FARM FAMILY THE JOHNSON FAMILY SINGERS COMMUTE

EVERY week-day along about three in the afternoon, the neighbors of the Johnson family in North Carolina's pretty backwoods country see a startling sight. They see the entire Johnson family, consisting of Ma and Pa, 17-year-old Red, 15-year-old Betty and twins Bobby and Jimmy, 13, all dressed up in their best Sunday clothes ready to go into town.

What brings the singing Johnsons into Charlotte, of course, is their daily program, The Johnson Family Singers, broadcast from Station WBT over a coast-to-coast CBS hook-up. Unlike other radio people who live on farms, however, the Johnsons are no transplanted city dwellers, usually have put in a busy day feeding chickens and hogs or canning lima beans before they pile into their Ford and head for Charlotte.

Once at the WBT studios, the Johnsons rehearse once over lightly, then wait for the green signal that tells them they are on the air. Their 4:45 to 5:00 program is a combination of genuine folk ballads, hymns and spirituals, and popular American songs, and the Johnsons take each number in stride and give the whole fifteen minutes an authentically domestic air.



TWINS BOBBY AND JIMMY FETCH KATE AND LUCY FROM THE BARN FOR SOME HEAVY CHORES

THERE'S MUSIC IN THE AIR

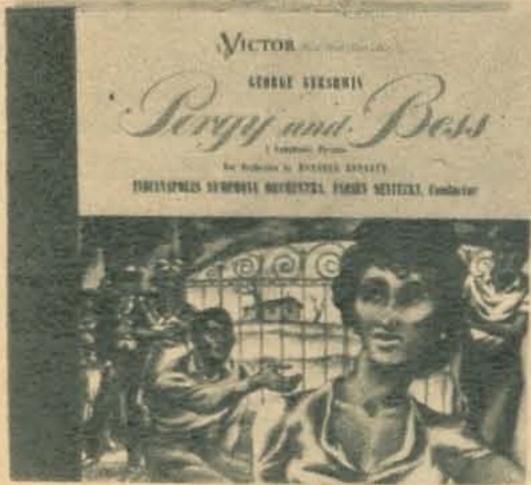
(LET'S LOOK AT THE RECORDS)

CLASSICAL

A VLADIMIR HOROWITZ PROGRAM: VLADIMIR HOROWITZ, pianist (Victor Album DM-1001): The truly exceptional artistry of Vladimir Horowitz attains full fruition in this three-pocket album. In it are three selections rarely found today on concert programs—"Danse Macabre" (Saint-Saens); variations on the aria, "La Ricordanza" (Czerny); and "Dumka, Op. 59" (Tchaikovsky). An excellent grouping with Horowitz running the gamut of pianistic tonal shadings.

TCHAIKOVSKY: MOZARTIANA—PHILHARMONIC SYMPHONY OF NEW YORK, ARTUR RODZINSKY, conducting (Columbia Album X-MX-248): Tchaikovsky worshipped at the shrine of Mozart. In 1884, after a contact with the great composer, Tchaikovsky composed "Mozartiana." Rodzinsky and the New York Philharmonic do full justice to the glorious score.

HAWAIIAN MELODIES: LANI McINTYRE and his ALOAH ISLANDERS ORCHESTRA (Sonora Album MS 471): McIntyre has long been acclaimed for his singing, guitar playing, composing and arranging. A native Hawaiian himself, Lani in this album leads his orchestra in authentic Hawaiian arrangements—music as soft and sweet and romantic as the islands themselves.



GERSHWIN: PORGY AND BESS—INDIANAPOLIS SYMPHONY ORCHESTRA with FABIEN SEVITSKY conducting (Victor Album DM 999): Truly a symphonic picture, this album prepared for orchestra by Russell Bennett has drawn the highlights of the music and combined them into a melodious whole. Striking in its originality, the fresh and spirited arrangement captures the very essence of the story of Porgy and Bess in all its panoramic view of life.

VILLA LOBOS: SERESTAS—JENNIE TOUREL (Columbia Album X 249): The "Serestas"—or serenades—of Villa-Lobos, although written in Paris in 1925-6 are distinctly Brazilian in flavor. They are punctuated throughout with infectious South American rhythms. Jennie Tourel is eminently suited to sing these songs. Her command of Portuguese is excellent and her rendition superb.

POPULAR

SAY IT OVER AGAIN—KATE SMITH (Columbia 36821): And you'll want to play it over and over again. Kate is at her very best on this waxing and on the flipover she sings blithely "And There You Are," the top tune from "Week-end at the Waldorf." An able and outstanding recording.

FIFTEEN YEARS—ERSKINE HAWKINS and his ORCHESTRA (Victor 20-1685): Erskine does it again in a swing rendition of "Fifteen Years." For a real bounce tune turn the platter and play, "No, Baby, Nobody but You." Jimmy Mitchell puts a sharp delivery into the lyrics and both sides travel with plenty of sock.



HER HEART WAS MADE OF STONE—SAMMY KAYE and his ORCHESTRA (Victor 20-1680): A satirical torch ballad in the gay nineties manner. The nostalgic appeal of this new tune is reminiscent of gas lights and hansom cabs. The lyrics are sung by Billy Williams backed by Kaydets and the Kaye Choir.

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TELEVISION

ROOM ARRANGEMENTS WILL CHANGE WHEN TELEVISION ARRIVES

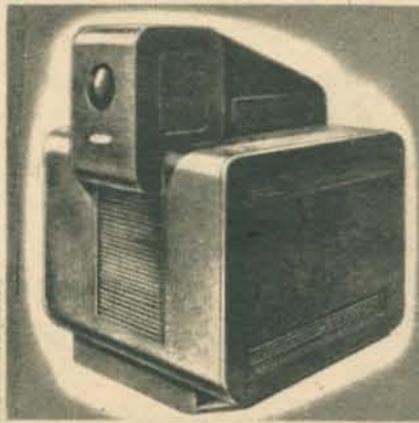
WHAT will television do to the design of the home of the future? some worried architects have been asking the television experts. Last month, in reply the Allen B. DuMont Laboratories whipped up a few sketches and photographs, and sent the architects home with happy grins on their faces.

The television experts answer to the difficult problem of how to conceal the bulky, unattractive television receiving set: custom-built installations. According to the rough sketches submitted, the mechanism of the set is concealed in wall space, with only the 13½" x 18" television picture and the controls operating the receiver visible in the room.

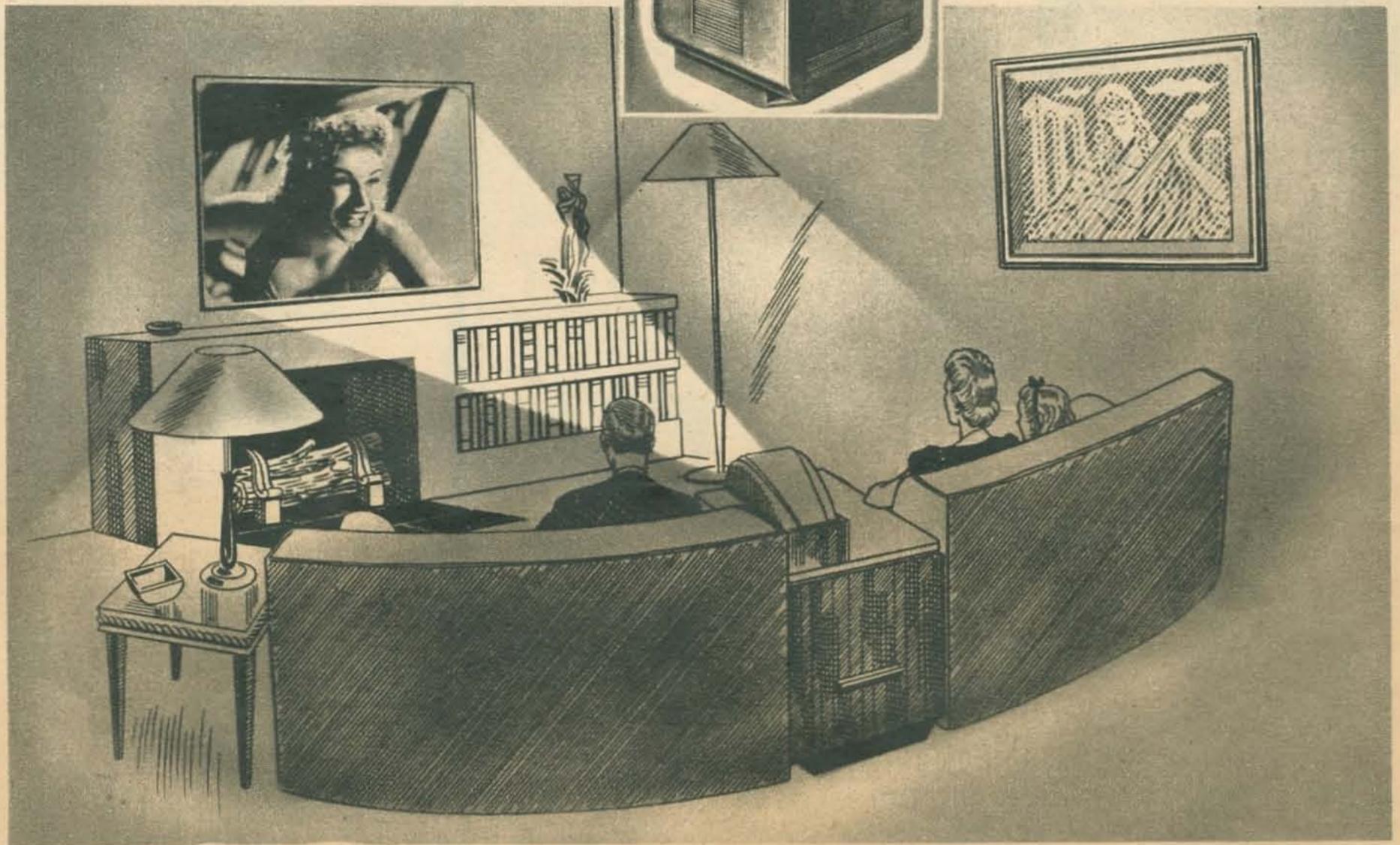
For homes where custom-building would be too expensive, Dumont engineers also produced a decorative, compact deluxe projection Teleset that provides FM reception as well as a projected television picture of 3 x 4 feet. The cabinet of the Teleset is designed to fit into a room with modern furniture, when not in use makes a convenient, functional end-table that blends in with the decor.



IN MANY POST-WAR HOMES custom-built installation will conceal from the eye all parts of the television receiving set except the picture image itself and a small control panel that fits easily into a nearby bookshelf. The brightness of the picture does not make it necessary to dim the room lights.



Another new television innovation is DuMont's Teleheater (see center inset), a unit projecting an extra-large image of 4½ x 6 feet, for the use of schools, clubs, hospital wards, etc.



CHEAPER THAN CUSTOM-BUILT INSTALLATION, and just as attractive, is a small, well-designed Teleset that easily fits between two lounges and serves also as an end-table. The screen may be concealed by a picture when not in use, although it blends attractively into the wall.

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