

TUNE IN

DECEMBER 1945

FIFTEEN CENTS

20¢ IN CANADA

GINNY SIMMS

HER POPULARITY

CONTINUES TO INCREASE

A N C

REG. U. S. PAT. OFF.

THE RADIO LISTENER'S MAGAZINE





HOW'S YOUR *husband's* *wife's* I.Q.?



This little quiz lets you decide if you're doing your part to help Uncle Sam hold prices down. No thinking person wants a price inflation like the cruel one we had during and after the last war. That's why we have rationing, ceiling prices and wage controls this time.

Does $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right.$ buy rationed goods without points?		HE	SHE
	Never	<input type="checkbox"/>	<input type="checkbox"/>
	Occasionally	<input type="checkbox"/>	<input type="checkbox"/>
	Often	<input type="checkbox"/>	<input type="checkbox"/>

Does $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right.$ pay Black Market prices, forget about ceilings?		HE	SHE
	Never	<input type="checkbox"/>	<input type="checkbox"/>
	Occasionally	<input type="checkbox"/>	<input type="checkbox"/>
	Often	<input type="checkbox"/>	<input type="checkbox"/>

Does $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right.$ buy a lot of things you don't really need?		HE	SHE
	Never	<input type="checkbox"/>	<input type="checkbox"/>
	Occasionally	<input type="checkbox"/>	<input type="checkbox"/>
	Often	<input type="checkbox"/>	<input type="checkbox"/>

Does $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right.$ want to cash in a War Bond now and then?		HE	SHE
	Never	<input type="checkbox"/>	<input type="checkbox"/>
	Occasionally	<input type="checkbox"/>	<input type="checkbox"/>
	Often	<input type="checkbox"/>	<input type="checkbox"/>

Does $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right.$ grab the first things back on the market— <i>when you could do without them a little longer?</i>		HE	SHE
	Never	<input type="checkbox"/>	<input type="checkbox"/>
	Occasionally	<input type="checkbox"/>	<input type="checkbox"/>
	Often	<input type="checkbox"/>	<input type="checkbox"/>

Does $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right.$ believe in spending while the money's coming in easy, <i>laugh at you for trying to save up for a rainy day?</i>		HE	SHE
	Never	<input type="checkbox"/>	<input type="checkbox"/>
	Occasionally	<input type="checkbox"/>	<input type="checkbox"/>
	Often	<input type="checkbox"/>	<input type="checkbox"/>

HOW TO SCORE

Never counts 10, Occasionally 5, Often 0

If your husband's score is:

50 or Over—He's a wonder—
hang on to him!

10-30—He's pretty good—
steer him a little!

0-10—Get busy, lady—
take him in hand!

If your wife's score is:

50 or Over—She's an angel.
KISS her!

10-30—A word from you
might be in order!

0-10—Only *one* thing to do.
SPANK her!

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



TUNE IN

VOL. 3, NO. 8 DECEMBER 1945

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ON THE COVER

GINNY SIMMS, popular singing star and mistress of ceremonies heard on CBS. Pg. 16.

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BETWEEN ISSUES...



Norman Corwin

Norman Corwin's September production, "Stars In the Afternoon," which introduced CBS' fall-winter programs is still creating a great deal of comment. It was brilliantly produced and undoubtedly the biggest afternoon variety program in the history of broadcasting. Only criticism was the paucity of advance publicity--such an unprecedented show deserved to be heard by every radio listener. Imagine one and a half hours of continuous entertainment with The Aldrich Family, Patrice Munsel, Helen Hayes, James Melton, Artur Rodzinski, Phil Baker, Bob Hawk, It Pays To Be Ignorant, Inner Sanctum, Report To The Nation and hosts of others. On behalf of you listeners we ask CBS to make this brilliant idea into a semi-annual broadcast--standing titles of "Fall Preview" and "Summer Preview" are suggested as being more appropriate.

Next issue of Tune In will contain a story on Westinghouse's plans for "strato-planes" to be used in television, and it will make you feel like Buck Rogers' playmate...Robert St. John, seen in NBC's corridors, seems to have recovered from his record-breaking V-J Day vigil of 117 hours, during which time he delivered seventy special broadcasts along with his regular daily programs...



Robert St. John

Radio's fall season ushered in with a luxurious cocktail party at the Waldorf, given by U. S. Steel to inaugurate the Theatre Guild series on ABC. Annabella, Jean Darling of "Carousel," and countless radio celebrities furnished that added glamor which made the whole party outstanding...Joan Davis, Helen Hayes and Sinatra getting raves over new programs...Reversing the usual custom, radio programs are now being made into movies and the pictures of "Duffy's Tavern" and "Truth or Consequences" are a big success...Ginny Simms, our cover girl, must be the best-liked gal in the business, as we get enthusiastic raves from everyone who has come in contact with her...It cost us five bucks when we attended ABC's buffet supper and prizefight party--we bet on the wrong man. It's no complaint however, as everyone had a good time...Deeply bronzed and



Gertrude Lawrence

dressed in black, Gertrude Lawrence looked beautiful at a party given for her by Omnibook, which ran an abridged version of her autobiography...Phone calls and letters still pouring in congratulating us on last month's 25th anniversary of radio issue...

June, our pretty switchboard girl, has her trousseau and all wedding paraphernalia ready--but her Jerry has yet to arrive from Europe...

**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 radio stars get nervous when a program is scheduled for Friday the 13th, it's not without cause. Scarcely one Friday the 13th has gone by without causing cold sweat to appear on the brow of radio producers. Take the most recent of these jinx calendar days, for example. First it was VIVIAN DELLA CHIESA who was slated to guest on PAUL LAVALLE's "Highways in Melody." She got the flu, so LAVALLE wired HELEN JEPSON to pinch-hit. MISS JEPSON flew in from Detroit and caught cold en route—so, a few hours before air time, LAVALLE found himself without a guest star. He finally appealed to ANNA-MARY DICKEY, who has no superstitions. MISS DICKEY saved the day.

★ ★ ★

An amusing story comes in from Texas concerning the nationally-transcribed serial, "Betty and Bob." The serial, which deals with a young married couple running a crusading newspaper, began to tell last summer the story of the fictional *Martin Anderson*, a candidate for local fire and police commissioner backed by a political boss who had earlier murdered a small-town gambler. It wasn't long before San Antonio residents began calling up City Hall to say, "We've been hearing about you," to the real fire and police commissioner, who at that time was running for reelection. P.S.: The real commissioner won the ballot and no serious harm was done.

★ ★ ★

One of the funniest of those unrehearsed witticisms, which appear almost inevitably on audience-participation shows, occurred during PHIL BAKER's "Take It Or Leave It." A soldier was asked if he had a girl, and confided that he had just broken with her because she had insulted him. Emcee BAKER wanted to know why he was insulted. "She asked me if I danced," the soldier said. BAKER wanted to know what was insulting about that. "I was dancing with her when she asked me," complained the G.I.

Breakfast notes: Radio stars' favorite breakfasts turn out to be not much different from yours and mine. Take RALPH EDWARDS, for example. His is a good, complete man's breakfast, with plenty of milk, fruit, flapjacks and eggs. KATE SMITH has a short breakfast—just orange juice and coffee. Her producer-director, Ted Collins, has an even shorter one—coffee. Little BOBBY HOOKEY starts his day off with a beaker-full of orange juice, tops it off with milk and then more milk. As far as bandleaders go, SAMMY KAYE likes tomato juice, poached egg, and rye toast, while TOMMY DORSEY never has breakfast—he has brunch.

★ ★ ★

"Grand Ole Opry's" Duke of Paducah recently revealed in an interview that he would like to write a book some day called "In Defense of Corn." The Duke, otherwise known as WHITEY FORD, believes that the barrels of abuse heaped on the comedians is unwarranted. "Corn is really the American form of folk humor," NBC's genial jokesmith declared, "and there's no need to feel ashamed of it in the least. Sure, corn isn't subtle. But neither is a STEPHEN FOSTER ballad—which, nonetheless, has lived through the years in the hearts of the people. Corn does serve its purpose, and that is to make folks laugh." An interesting sentiment, and one that we thought we'd pass along to you.

★ ★ ★

The ANDREWS SISTERS, like most other radio entertainers who have gone overseas with USO-Camp Shows, were very impressed with the enthusiasm of American servicemen. They declare the high spot of their European experience was being kidnapped—by GI's after landing at Casablanca—and putting on ten unscheduled performances at a rural installation before their official tour got under way. The girls weren't even given an opportunity to introduce their new songs—Yanks wanted to hear "Pennsylvania Polka," "Rum and Coca-Cola" and other oldies long identified with that famous swing trio. They were forced to repeat their radio theme, "Apple Blossom Time," until their voices gave out. When that happened, MAXENE, PATTY and LAVERNE went into a tap dance!

★ ★ ★

CORRECTION

The editors regret that in the November issue Niles Trammell's name was misspelled, Mr. Edward Noble appeared as William, and the "late" Dr. Damrosch is very much alive and active.



Jack Benny and Violin: Love blooms every Sunday night

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

8:30 a.m. THE JUBALAIRES (C) Highly recommended to early Sunday risers is this half-hour of spirituals and folk songs sung by what is probably the best Negro quartet around at the moment. ▼▼▼

9:15 a.m. E. POWER BIGGS (C) Music especially composed for the organ well-played by the organist of the Boston Symphony Orchestra. ▼▼

9:30 a.m. COAST TO COAST ON A BUS (A) Milton Cross emcees this children's variety show, one of the oldest programs on radio. Recommended only to those who like to hear children entertain. ▼

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. ▼▼

1:15 p.m. ORSON WELLES (A) Radio's Prodigal Son returns to radio in a fifteen-minute commentary about everything under the sun, including himself. ▼▼▼

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 Lavallo 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. ▼▼▼

3:30 p.m. WASHINGTON STORY (A) Some "inside" news on what's going on behind the closed doors of the nation's capital. John B. Kennedy is the narrator, Marquis Childs and guest speakers inform and predict. Excellently produced. ▼▼▼

4:30 p.m. ANDREWS SISTERS (A) A variety show that is palatable depending on whether or not you like the three little sisters from Minneapolis. ▼

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.

4:30 p.m. MUSIC AMERICA LOVES (N) A talent-laden, but slow-moving, musical variety, with Tommy Dorsey as the emcee. ▼▼

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. ▼▼▼

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 war correspondent is one of the softer-spoken and more qualified of the news-analysts. ▼▼▼

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. ▼

6:00 p.m. PAUL WHITEMAN (A) No longer "the king of Jazz," but still one of the nation's top-notch interpreters of a popular ballad. With Georgia Gibbs, one of the better songstresses around at the moment, and The Merry Macs. ▼▼▼

6:30 p.m. SUNDAY EVENING PARTY (A) A pleasant, uninspired half-hour of some of the popular tunes of the day; with vocalists Louise Carlisle and Donald Dane, Phil Davis and his Orch. ▼

6:30 p.m. FANNIE BRICE (C) The old favorite stars as Baby Snooks, with Hanley Stanford as "Daddy." Usually funny. ▼▼

***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. OPINION REQUESTED (M) A panel of four authorities guest on this one, and talk about some of the problems that confront the discharged service man. Bill Slater is the moderator. ▼▼

7:00 p.m. THE THIN MAN (C) The adventures of Nick and Nora Charles, somewhat tamed down for radio, but O.K. if you want a change from Jack Benny. ▼▼

7:00 p.m. DREW PEARSON (A) 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. ▼▼

***7:30 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. ▼

8:00 p.m. FORD SYMPHONY (A) A new time and a new network for this popular Sunday radio concert; the show now runs to a full hour, resulting in a more varied selection of music. ▼▼▼

8:00 p.m. BEULAH (C) The versatile Marlin Hunt plays three character parts, including the peppery "Beulah," formerly of the Fibber McGee and Molly show. The result is a pleasant half-hour. ▼▼

8:30 p.m. FRED ALLEN (N) Without a doubt the best comedy program on the air: fast-paced, well-produced, and blessed with the incomparable, astringent Allen humor. ▼▼▼

TUNE IN'S LISTENING POST (continued)

***7:30 p.m. HOBBY LOBBY (C)** Bob Dixon is the M. C. on this reasonably entertaining show that parades some of the nation's more inventive collectors of hobbies. ▼▼

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

7:45 p.m. H. V. KALTENBORN (N) The professorial news analyst in a leisurely discussion of the day's headlines. ▼▼

8:00 p.m. ADVENTURES OF THE SAINT (C) Brian Aherne plays the debonair Simon Templar, and, with the help of a polished production, turns this into one of the better thrillers. ▼▼

8:00 p.m. PICK AND PAT (A) The old vaudeville team in a generous serving of familiar and reasonably palatable corn. ▼

8:00 p.m. SIGMUND ROMBERG (N) "Middle-brow" music (Romberg's expression for semi-classical songs like "Softly as in the Morning Sunrise") conducted by a man who's been writing it for years and understands it as well as anyone. ▼▼

8:00 p.m. JACK CARSON (C) The ace movie comedian had difficulty getting laughs on the radio last season, but time and tide may change everything. Worth tuning in on. ▼▼

8:30 p.m. FRESH-UP SHOW (M) Second-rate variety show, with comedy by Bert Wheeler, songs by Ruth Davy, music by Dave Terry. ▼

8:30 p.m. FISHING AND HUNTING CLUB (A) Informal discussions of some of the joys and tribulations that confront the sportsman. ▼

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

9:00 p.m. FRANK SINATRA (C) After all is said and done, the point remains that Sinatra is still pretty handy with a popular tune. ▼▼

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. ▼▼

9:30 p.m. MAISIE (C) The radio version of the popular movie series got off to a slow start but gains momentum each week. Ann Southern is the vivacious, kind-hearted Maisie. ▼▼

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. ▼

10:00 p.m. COUNTERSPY (A) Good thriller, usually fictionized from newspaper items. Don McLaughlin plays David Harding, chief of the counterspies. ▼▼

10:00 p.m. HUMAN ADVENTURE (M) Events "in the progress of humanity" dramatized with pretty fair results. ▼▼

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



Abbott, Costello and Friend

THURSDAY

9:45 p.m. DAYTIME CLASSICS (N) A fifteen-minute interlude between the soap operas featuring Ben Silverberg and the NBC Concert Orchestra in light classics. ▼▼

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

11:30 a.m. A WOMAN'S LIFE (C) Joan Alexander stars as Carol West in this daily morning series written by novelist Kathleen Norris. ▼▼

1:30 p.m. PAULA STONE AND PHIL BRITO (M) Interviews with celebrities conducted by Miss Stone, and songs from Mr. Brito. Better-than-average daytime show. ▼▼

7:00 p.m. JACK KIRKWOOD (C) Fifteen-minute variety starring one of the best of the new comedians. ▼▼

7:30 p.m. PHILO VANCE (N) The adventures of S. S. Van Dine's master detective makes a pleasant enough after-dinner filler. Jose Ferrer and Frances Robinson play the lead roles. ▼

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. BURNS AND ALLEN (N) Admirers of zany comedy will rate screwball Gracie and her maligned spouse Georgie as tops. Meredith Wilson supplies the music. ▼▼▼

***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. 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. DONALD VORHEES (N) Very listenable arrangements of the better popular songs; with guest stars. ▼▼

9:00 p.m. MUSIC HALL (N) One of the better variety shows on radio, fast-moving, slick entertainment. ▼▼

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

9:30 p.m. VILLAGE STORE (N) Jack Haley and Jean Carroll in a not very inspired music-and-comedy show. ▼

10:00 p.m. ONE FOOT IN HEAVEN (A) Well-written stories about the trials and tribulations of a minister and his family. ▼▼

10:00 p.m. MYSTERY IN THE AIR (N) Each week two ex-Army veterans, "Stonewall" Scott and "Tex" Moran get involved with headless corpses and other grisley objects. For confirmed mystery fans only. ▼

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. ABBOTT AND COSTELLO (N) Lively comedy with a burlesque flavor that makes up in energy what it lacks in good taste and good jokes. ▼▼

10:30 p.m. WE CAME THIS WAY (N) A drama series dealing with important events in the lives of well-known historical personalities. Sometimes interesting, sometimes not. ▼



Artist Moore and Subject Durante

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-tempoed. ▼▼▼

8:30 p.m. **KATE SMITH (C)** Kate returned to her old network with less drama and more of her songs. ▼▼

9:00 p.m. **WALTZ TIME (N)** Hardy radio favorite, with Frank Munn, tenor, Evelyn MacGregor, contralto, and Abe Lyman's Orchestra performing in three-quarter time. ▼▼

9:00 p.m. **IT PAYS TO BE IGNORANT (C)** CBS's satirical commentary on the quiz shows, with Tom Howard, George Shelton, Lulu McConnell and Co. Very funny. ▼▼

9:30 p.m. **PEOPLE ARE FUNNY (N)** Emcee Art Linkletter tosses quips, quizzes and psychological stunts at radio and studio audiences. Routine, unless you're especially fond of quiz shows. ▼

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. ▼▼

10:30 p.m. **LEAVE IT TO THE GIRLS (M)** Elissa Landi, Paula Stone, and other leading Broadway glamor girls have a half-hour hen-fest over the air, with occasionally entertaining results. ▼▼

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

11:30 p.m. **THE AMERICAN STORY (N)** A series of dramatizations based on the development of America. Authored by poet-scholar-statesman Archibald MacLeish, carefully produced. ▼▼

SATURDAY

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

10:00 a.m. **TEENTIMER CANTEEN (N)** A new musical variety show featuring teen-age talent and fashion tips. Eileen Barton, last season the female vocalist on the Sinatra show, is a regular each week. ▼▼

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. ▼

11:30 p.m. **HOOKEY HALL (M)** Bobby Hookey stars as the emcee of this children's variety show. Not for those who feel that children should be seen but not heard. ▼

12:30 p.m. **ATLANTIC SPOTLIGHT (N)** A forerunner of what will probably be a post-war commonplace: international variety shows. This one is jointly presented by NBC and BBC, is usually very good. ▼▼▼

1:00 p.m. **THE VETERAN'S ADVISOR (N)** Lt. Comdr. Ty Krum speaks for the thousands of American servicemen and women who are returning to civilian life. ▼▼



Truth and Consequences: it would look better televised

1:00 p.m. **GRAND CENTRAL STATION (C)** Slick, professional dramatic series, featuring stars from the big Broadway plays. Some of the stories are corny, but the show is always neatly produced. ▼▼

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. ▼▼▼

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. ▼▼▼

7:00 p.m. **OUR FOREIGN POLICY (N)** Outstanding statesmen and government officials discuss each week some current issue in America's world diplomacy. You'll have to be interested to enjoy this. ▼▼

7:00 p.m. **HELEN HAYES (C)** One of the season's new shows, and what will probably develop into one of the best on radio. Miss Hayes stars each week in a play written especially for her by a leading American playwright. ▼▼▼

8:00 p.m. **THE LIFE OF RILEY (N)** William Bendix in a fair-to-middling comedy series about life in Brooklyn. ▼

8:30 p.m. **TRUTH OR CONSEQUENCES (N)** A fast-moving quiz show that will be funnier when it's televised. Ralph Edwards is the impresario. ▼▼

8:00 p.m. **HITS AND MISSES (N)** The story of why one tune is a hit while another by the same composer fails. Vocalists Nan Merriman and Dick Byron, orchestra conducted by Milton Katims, the Ben Yost mixed chorus. Entertaining. ▼▼

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. **DETROIT SYMPHONY ORCHESTRA (M)** Valter Poole conducts this polished musical outfit in an hour's concert. ▼▼

*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 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 and sung by Joan Edwards and Dick Todd. ▼▼

9:00 p.m. **GANGBUSTERS (A)** A show that dramatizes actual crimes, naming names, dates, places. Good listening. ▼▼

9:30 p.m. **CALLING ALL DETECTIVES (M)** A novel twist to the average radio murder drama: the audience participates in tracking down the criminal. Good Saturday evening listening bet for the mystery fan. ▼▼

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. **CHICAGO THEATER OF THE AIR (M)** Pleasant, well-done condensations of the famous operettas. With Marion Claire. ▼

10:15 p.m. **REPORT TO THE NATION (C)** News interviews and sketches conducted by John Daly; excellently, fine entertainment. ▼▼

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. ▼▼

Along Radio Row



SEVENTH HEAVEN is where swoon-crooner Jerry Wayne has been sent by that sleek, smart chanteuse, Hildgarde, who was a recent guest on his show.



PRACTICING FOR TELEVISION are zany comedians Oliver Hardy, Harry von Zell, and Billy Gilbert. This picture was taken at Eddie Cantor's party for Harry von Zell, initiating him into the Comedian's Club since his rise from announcer to comic.



THE PENGUIN MENAGERIE is as good a title as any for this study of Announcer Carleton Kadell and his prize assortment of wood and glass penguins.



"DADDY" HANLEY STANFORD has to wait until Baby (Fannie Brice) Snooks is safely in bed before hanging up the pictures in his unhappy home. Even so, Snooks seems wide awake, and ready to participate in any mishap that might occur in the future.

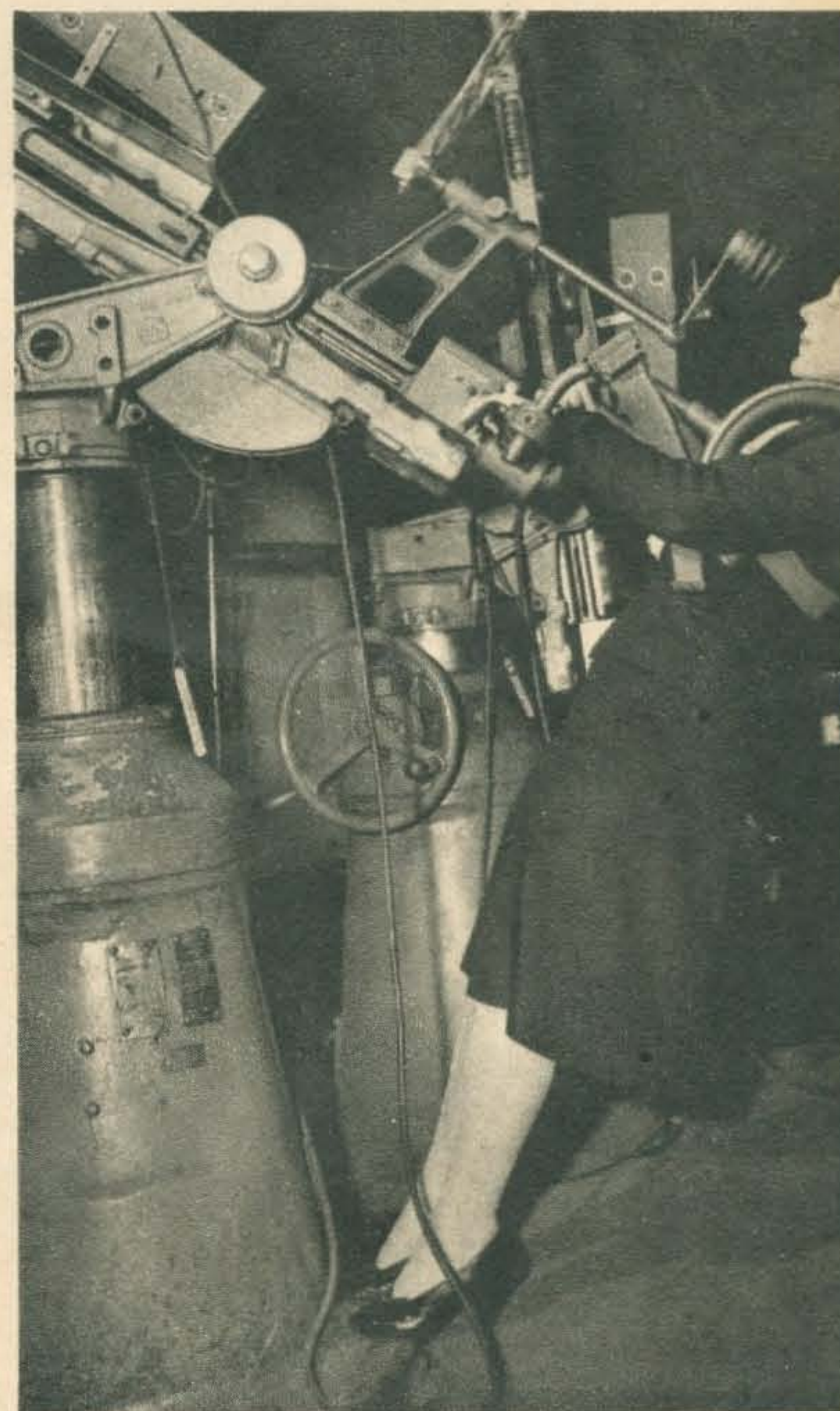


BEFORE THE CURTAIN goes up on a special broadcast of "Everything for the Boys" at Hoff General Hospital in Santa Barbara, California, stars-of-the-show Helen Forrest and Dick Haymes relax a minute with guest harmonica player, Sgt. Chuck Farrell.



AN IMPROMPTU DUET is rendered by that old-time favorite Al Jolson and Musical Director Lou Silvers between rehearsals of a recent radio show.

THE LARGEST MAIL ever received in the history of the St. Louis Post Office—131,000 letters and parcels—was the result of a plea from Smilin' Ed McConnell for his listeners to write in to Little Rose Marie Chostner, 8, a victim of infantile paralysis.



TAKING A BUSMAN'S HOLIDAY is WABC Commentator Margaret Arlen. At New York's Museum of Science and Industry she collects material for her program.

PARDON ME — IS YOUR HOOPER SHOWING? (continued)

How can you expect me to buck Fred Allen, Jack Benny and Walter Winchell at the same time. Under the conditions, my Hooper is marvelous and the firm of Whifflepoof should be delighted."

Hence the comedian blames his decline on the poor writers and the network, the network and the advertising agency glower at one another, the agency peeks quizzically at the sponsor — and the sponsor keeps his eye riveted on the Hooper. Several weeks of falling Hoopers are worse than falling arches for an entertainer. All of them — the biggest and the smallest — study these hidden barometers of radio with feverish eyes.

Now, you might ask, how are these famous Crossleys and Hoopers born? Ah, there's the rub. But — first — let's break down these systems rapidly so that we may understand why radio talent breaks under the strain. Even though their best friends won't tell them, Mr. C. and Mr. H. will, and that's the devil of it.

Radio, in America, really got out of swaddling clothes in 1919 when the Radio Corporation of America was formed. By 1940, according to the statistics of Mr. Hooper himself, the United States boasted of six per cent of the world's population, but had thirty-seven per cent of all broadcasting stations and fifty-two per cent of the receiving sets. The United States boasts of approximately 28,000,000 sets covering 85 per cent of the nation's families.

Well, with such a listening audience, it has become imperative that the advertisers and the networks know what attracts the American public. The gauging, thereof, is no easy task.

In the beginning, nobody had any real ideas of what pulled. Fan mail was considered an indication but this proved inaccurate. Many listeners might write to John J. Anthony because his was a program of experience, whereas few would be dashing to their stubs and typewriters for communiques to Bing Crosby and Fibber McGee. So that criterion went out the window.

The "simple-recall" method of Archibald Crossley was introduced in 1929. He, or his representatives, would call

up folks and ask them to which program they had listened the day before. Later, this was amended to shorter periods and listeners were asked to what program they had been turned on in the previous two hours or less. In 1930 the Co-operative Analysis of Broadcasting was formed and Crossley, Inc. was hired to do the researching.

By 1939, Crossley was using some fifty-two investigators who worked simultaneously in thirty cities from coast to coast, some 168 days of the year. It was estimated that there were 510,000 completed interviews based on 800,000 phone calls. The object, naturally, of the whole thing was to determine who listened to what. If the buyer was to beware in radio, it was his own fault if he didn't consult the interesting statistics of Mr. Crossley or of Mr. Hooper, who had soloed into the picture in 1938.

C. E. Hooper was affiliated with Clark-Hooper in 1934, but four years later Mr. Hooper went into business for himself. His method is called the coincidental method and is now also used in the Crossley calculations. This means that the Hooper firm phones people while they are actually listening to their radios. Hooper uses thirty-two cities which have local service from all networks.

By 1943, the A. C. Nielson Company had entered radio research. This organ-

ization utilized an instrument invented by Professors Elder and Woodruff of the Massachusetts Institute of Technology. This is an Audimeter which is attached to the radio and which records the set operation on a tape.

How do you analyze a Crossley or a Hooper? That is the problem which causes many radio executives to tie themselves into knots. Because, as in the Einstein theory, everything is relative. If Walter Winchell shows a 21.8 on his Hooper for November — the ratings come out twice a month — what does that signify?

It means that 21.8 per cent of the set owners covered by the Hooper scouts were listening to Mr. Winchell. This is gathered from a sampling of phone calls to a limited number of homes. If the report on Winchell ascends to 23.4 in December and 24.6 in January the facts are plain that more people are listening to Winchell. Thus, Walter may honestly demand more lotion from his sponsor.

In a word, the Crossley and the Hooper provide the approximate size of the listening audience — and everybody involved draws his own conclusions. Radio cannot offer A. B. C. ratings like newspapers and magazines because there are no issues printed, no tickets are sold, no turnstiles turn. However, the new Broadcast Measurement Bureau, to be available for all stations, will tell the number of people who listen to each



RESULTS OF HOOOPER TELEPHONE INTERVIEWS ARE MADE ON CHARTS, COME FROM ALL U. S.

station once or more each week.

A program with a high rating does not necessarily mean that it is selling goods. Some programs on national networks, featuring women's chit-chat in the mornings or afternoons, have low ratings. But, as the sponsor testifies:

"When Miss Blurt says that you should try that little ash tray, the first thing you know everybody is rushing to Woolworth's for ash trays, and soon we are making a deal with Woolworth's. We love Miss Blurt."

Sometimes it takes master analysts to figure out the gyrations in a Crossley or a Hooper. Once Joan Davis and Jack Haley dropped 5.9 and Bing Crosby was clipped for 4.1. Inasmuch as the competing programs held their previous ratings what happened to the missing audience?

Then there was the case of "Lutheran Hour" and "Sweetheart Time" on Mutual. "Lutheran Hour," (Sundays, 12:30 p.m. E.W.T.) dropped from 3 points to 1.5, lost half of its listening audience, according to a Hooperating. Yet, "Sweetheart Time," on an hour later, leaped from 1.5 to 3.7, doubling its listening audience for the same period. How account for that twist?

Goodman Ace, of the famous Easy Aces, declaims against ratings.

"When anybody phoned to find out who was listening to me that investigator never got an answer," he claims sarcastically. "They were too busy listening to me and could not tear themselves away to answer the phone."

Fred Allen, one of the most popular of all radio comedians, is outspoken against ratings and the conclusions derived by advertisers and sponsors. So are many other notable microphonists.

Yet this battle for ratings constitutes some of the most intense behind-the-scenes radio drama.

When Kate Smith was shifted to oppose Jack Benny at 7 o'clock on Sunday night the whole industry waited with as much excitement for the Hooperatings as the average person does for the fifth at Belmont. Would the public veer away from the Waukegan violinist to listen to the gifted singer? It didn't, and sponsors turned somersaults. Naturally, the odds were all against her, for habit plays a tremendous part in radio and Jack's position had long been secure on this spot. Meanwhile, Drew Pearson's backers were stressing that his ratings more than held their own against the opposition of both Smith and Benny.

Summer is notoriously the poorest time for listening, and that is when temporary replacements are put on the air. The struggle for the favorite reactions

of Mr. Crossley and Mr. Hooper is at lowest ebb in warm weather.

Critics have alleged that the dogged obeisance to ratings is one of the worst drawbacks to the advance of radio. Rather than experiment with new ideas the tendency is to play tried and true formulas which build up ratings—the magnet that appeals to the sponsors. The Bennys, Allens, Cantors and the pace-setters are granted fabulous salaries but where are the successors being groomed to take their places? A poor rating would take the edge off a newcomer right away.

While a Norman Corwin or an Arch Oboler may not crack any Hooper records it must be conceded that their efforts are rare, stimulating and original. Because a soap opera registers a 7.3 and a Corwin opus 4.5 should the accent be on soap opera?

Extolled, criticized, watched, studied, observed, maligned, deprecated but, withal, worshipped, the Messrs. Crossley and Hooper are by far the most influential gentlemen in the radio industry. Yes, about the worst thing you can remark to any celebrated entertainer is:

"Pardon me—your Hooper isn't showing!"

After that, just get on your way. That means the ending of a long friendship



IN THE NEW YORK OFFICE OF C. E. HOOPER, THE INTERVIEWS ARE FILED AND CAREFULLY TABULATED BY A TRAINED STAFF OF ASSISTANTS

COME IN FOR A SANDWICH

... AND SIT NEXT TO THE CELEBRITIES IN NEW YORK'S RADIO RESTAURANTS



TALKING SHOP at Colbee's counter after a busy day are CBS actors Ed Pawley and Fran Carlon

TAKE any afternoon around four o'clock. You walk into a drugstore and order your usual mid-day pick-up—a milkshake or a coke or a plate of ice-cream. "Make mine the same," the voice from the next stool says. The voice haunts you—it has an oddly familiar tone, and the dramatic way the simple request is delivered seems a little odd. Suddenly it all clears up in your mind: this is the voice of your favorite soap-opera star. From her lips, "Make mine the same," sounds a little like, "Oh, Rodney, how could you do this to me?" You are very pleased. You are sitting next to a radio star in a common everyday drug store!

This could happen to you any day, if you lived in New York and happened to walk into Colbee's at 34 East 52nd Street or the Kaufman and Bedrick Pharmacy in the RCA Building at Rockefeller Center. These are

the Radio Restaurants: here the comedians and the announcers and the actors gather for coffee and a roll or a soda, and pass the time of day between rehearsals and broadcasts.

Possibly the most "Radio" of the Radio Restaurants is Colbee's, just a stone's throw away from the CBS studios on Madison Avenue. As you enter it, the first thing that catches your eye is a series of murals satirizing the various activities that occur in radio. Soap opera, for example, is represented by a buxom "Little Eva" crossing the river; and the children's serials, the star comedians, and the crooners come in for their share of the ribbing, too. Near the cashier's window, where quiet, amiable Manager Joe Egri usually presides, is a Radio Registry call board. Agents know that their actors and actresses will wander into Colbee's sometime during the day, and leave messages



IN COLBEE'S DINING ROOM, SOME CBS ENTERTAINERS (INCLUDING BAND-LEADER PAUL BARON, SECOND FROM LEFT) PASS THE TIME OF DAY

for them to call back. A series of telephones nearby offer direct trunk-line service to the agent's offices, so that an actor will waste no time in making a connection that may result in a job.

The atmosphere at the soda fountain and in the surrounding booths is a little like a high-school coke parlor after school hours. The CBS entertainers have a lot of time to waste between jobs, and Colbee's is the natural place to waste it. Consequently they all know one another, and wander from table to table with the easy familiarity of all theatrical people. "Hey, Joe," a tall, good-looking blonde will shout to a friend across the room, "hear you got a spot on the new Fred Allen show. Congratulations, kid, congratulations." A busy young man from *Variety* is usually about the premises, too, interviewing actors and producers and sound engineers, and hastily scrawling the resulting notes on paper napkins and discarded *Radio Cues*.

In the next room, a combination restaurant and bar, some of the most important deals in radio have taken place. Against a background that includes autographed pictures of practically every big-time name in radio, you may find comedienne Fanny Brice discussing a new radio deal with a major CBS executive, or Kate Smith having a story conference with some of her writers. A tired-looking guy who calls himself Frank Sinatra wanders in from time to time, glad to get away from the bobby-soxers and to relax in the company of the pleasant, unpretentious people of his profession.

Kaufman and Bedrick is the NBC equivalent of CBS's Colbee's. Located in the same building with the tremendous National Broadcasting Company studios, it is frequented largely by actors who wander in for a brief snack before or after a show. The atmosphere is less intimate and friendly than at Colbee's, and more in the nature of a quick-bite-to-eat-and-then-run. Could it be that NBC works its entertainers harder than CBS?

At K-and-B, as it is known to its regular patrons, you will find Robert St. John on an early morning, sipping on a cup of coffee and organizing notes for his approaching newscast. As the day wears on, the soap opera people appear on the scene, a little

haggard for the wear and tear, and steady themselves with several cups of coffee. Late afternoon usually brings down some of the big radio names who have been rehearsing their evening shows, and want to get away from it all for a few minutes over a soda. Sometimes the great man himself, Brig.-Gen. David Sarnoff, wanders in for some coffee. The K-and-B Pharmacy offers no Radio Registry call boards or Southern home cooking, but substitutes instead some of the quickest fountain service obtainable anywhere in Manhattan.

Another, and more relaxed, NBC hang-out is that restaurant where a lot of steak-eaters would like to go when they die, Toots Shor. Located on 51st Street, just a few blocks away from the studios, this famous eatery is managed by .out-spoken, burly Toots himself, offers solid food to really hungry radio appetites. In this largely masculine atmosphere, some of NBC's more gargantuan appetites are appeased.

"Make mine the same!" Pick up your ears when you hear these words, if you should be in one of the Radio Restaurants. You may be sitting next to one of your favorite radio stars.



SIPPING A SODA at Kaufman and Bedrick are NBC stars Harlan Stone and Charles Muller.



LINED UP AT COLBEE'S BAR, COMPLETE WITH PROPS, ARE ACTORS IN "CRIME PHOTOGRAPHER"

GINNY SIMMS

THE GIRL WHO KEEPS UP WITH THE TIMES



GINNY IS ALWAYS PLEASANT — EVEN TO AUTOGRAPH HOUNDS



CHRISTENING A SHIP IS PART OF THE STAR'S BUSY DAY

THE year was 1936. All over the high school and university campuses of the nation Keep-Out-of-World-War-II movements were being organized. A young man with a crew haircut started a vogue when he swallowed the goldfish that once swam happily in his Harvard dormitory. The dance of the moment was an eclectic, happy-go-lucky number called "The Big Apple."

And one of the girls of the moment was a tall, dark-haired Texas beauty with a peaches-and-cream complexion and a pleasant, untrained voice—Ginny Sims. Whenever Ginny—short for Virginia—stepped up to the mike to sing solos with Kay Kyser's orchestra, goldfish swallows and peace movement organizers alike set up an adolescent howl that reverberated throughout the U. S. Ginny was the ideal "smooth date," the dream "Senior Prom Queen." Hundreds of fraternities swore her in as an honorary member . . . she became the Sweetheart of so many chapters of Sigma Chi that she soon lost count.

Let's set the clock ahead eight years. The year was 1944. Many of the ex-goldfish swallows were by now lieutenants and sergeants and seamen first class in the Armed Services. The peace movements and "The Big Apple" were pretty much things of the past.

In that eventful year, one of the nation's favorite singers was still the same Ginny Simms: her figure a little trimmer, her clothes a little smarter, her nose a little shorter (the result of a trip to Hollywood). When Ginny sang "I Couldn't Sleep A Wink Last Night" or another of the popular ballads of the day, lads in remote outposts of the world closed their eyes and imagined their wives and sweethearts at home. The tall girl from Texas didn't have an unusually good voice, but she sang with a soft, feminine intimacy that made her one of the better purveyors of the sentimental ballad to American battle stations throughout the world.

This ability to satisfy the mood of the moment has resulted in Ginny Simms' continued success, while other equally talented performers have been long since forgotten. For, on closer analysis, the songbird's radio personality does not seem especially outstanding. Her voice has a nice tone to it and a fairly wide range, but it does not differ too much from that of any vocalist who sings with the better bands. She is a good-looking girl, but her beauty is the common American-girl variety that can be found on almost any Main Street in America. As a person she seems pleasant, good-natured, friendly, the sort of person you'd expect to find living in the bungalow next door, but not "interesting" enough to be a star. Blended together, however, all these ingredients form a magic formula of success that has paid off handsomely for Ginny for almost a decade.

Trying to find out what sort of person lurks behind that ingratiating microphone personality known as Ginny

Simms is a difficult task. Ask anyone in New York or Hollywood what they think of Ginny, and the answer is a stock one: "She's a very nice girl." (This is an odd contrast to the vigorous answers you get when you ask about some of the other big radio stars.) The only objection that anyone behind the scenes of radio seems to have against Ginny is a comparatively mild one. It seems that she will occasionally use her anemia (which she's been suffering from for years) to break important appointments at the last minute, has built up the somewhat dubious reputation of having stood up more of the biggest magazine editors in New York than any other star in radio.

Ginny was born in the state that's famous for its gargantuan steaks and its beautiful women—Texas—some thirty-odd years ago, admits for publicity reasons to being only 27. Her professional debut occurred in her father's movie theater when she was seven—she sang "O, Suzanna," matching the lip movements of the young man who crooned it in that famous silent flicker, "The Covered Wagon." Later, at Fresno (California) State College, Ginny was torn between being a journalist, a concert pianist, and a singer, decided on the latter when she teamed up with some sorority sisters and formed a successful singing trio.

It wasn't long after this that Kay Kyser, that genial but astute gentleman of the old South, took one look at Ginny, asked her to warble a few notes, and shortly thereafter signed her as his featured vocalist. In those days Kyser was the favorite bandleader around the college campuses, and made a point of playing as many proms and tea dances as he could fit into his schedule. Ginny accompanied the orchestra on these frenetic jaunts to Penn State and Northwestern and the University of Alabama, soon became so much of a favorite with the stag-lines that she was as much of a drawing card as Kyser Kyser himself.

So well-known did Ginny become, in fact, that Hollywood beckoned—at first casting her in specialty bits in the Kyser filmusicals, later giving her more important roles and all the flossy promotion of a big-time cinema star. Like many radio personalities, however, Ginny soon realized that the qualities that made her a "natural" for radio did not project well on the screen. She joined a host of other top-flight radio stars—starting with Kate Smith in the early '30's and ending with Fred Allen as late as last spring—who decided that radio was their first love, and the movies should play only secondary roles in their careers.

On September 7, 1942 Ginny appeared for the first time on the program that was to establish her as a big radio name. As the singing mistress-of-ceremonies on the Philip Morris' "Johnny Presents" show, Ginny increased her popularity with servicemen and for the first time made a bid for the approval of the stay-at-home American public. There was some hesitation at first as to whether or not Ginny would click before a mass radio audience composed largely of women, but, as usual, she came through with flying colors. The show's lively,



GINNY IS SYMPATHETIC TO PROBLEMS OF U. S. SERVICEMEN

spontaneous quality proved to be very listenable entertainment for almost three years, and became a Tuesday evening "must" in many American homes.

With the war's end, Ginny realized that playing Elsie Janis to servicemen was a little passé, and, quick-on-the-draw, signed up for a new CBS show. Meanwhile the beautiful-but-not-so-dumb songstress is keeping her finger on the public pulse by organizing a nation-wide series of "Lest We Forget" Clubs in key American cities, purpose of which is to set up a sort of permanent U.S.O. Camp Show to bring entertainment to disabled war veterans.

As further means of keeping up with the trends of the day, Ginny recently relinquished her long-standing bachelorhood to marry socialite Hyatt Robert Dehn of New York—thus joining the hundreds-of-thousands of servicemen who are marrying their sweethearts the minute they step off the boat.

This is Ginny Sims—a girl who keeps up with the times and consequently finds her popularity increasing each year.



ANNOUNCER EXTRAORDINARY!

VON ZELL HAS WON FEATURED BILLING IN AN OFTEN ANONYMOUS FIELD

THE number of announcers who have emerged from the anonymity that surrounds the delivery of a commercial is very few. But even fewer still are the announcers who graduate from the ranks of announcing to that of a featured player on an important network show. As featured stooge of Joan Davis on her Monday evening comedy hour, genial, extravertish Harry von Zell is probably the outstanding example to have appeared on the radio horizon in the last few years.

The ubiquitous von Zell started out on his network career as a plain, everyday announcer on the Fred Allen

program more than 12 years ago. In 1939 he continued his reading of commercials for Eddie Cantor, so impressed the big-eyed comedian that his boisterous comedy patter was soon interspersed throughout the program. His popularity with the radio audiences grew, until last winter he found himself announcing three big radio shows—the Dinah Shore and Burns and Allen programs, in addition to the Cantor half-hour. This season he has an exclusive contract with the sponsors of the Joan Davis program, is for the first time featured as a regular member of the cast. It looks like smooth sailing for Harry from now on.

AIDES TO COMEDY

THE UNHERALDED STOOGES IS RESPONSIBLE FOR MANY OF THE LAUGHS ON YOUR FAVORITE RADIO SHOW

A COMEDIAN stands up to the microphone. Before anyone knows it, a nation-wide audience bursts into spontaneous laughter. "What a funny guy! How does he do it?" they exclaim, a little limp from laughing at a new mother-in-law joke.

The answer to this question is a complicated one, but very often a large share of the credit should go to an anonymous little man who "feeds" to

the comedian the cues that result in rib-tickling replies. Back in the vaudeville days this unheralded, unsung individual was called a "straight man." Later, someone dreamed up a new name: "the stooge." But, by whatever name he goes under, the fact remains that without the help of an assistant many a comedian's prize jokes would never come into being.

Radio has developed two chief categories of comedy aides. In the tradition

of the old vaudeville shows there is the "straight man," usually a reasonably normal guy who seems super-humanly normal in comparison to the zany company he keeps. Some of the biggest names in radio are, in the classic sense, "straight men." George Burns, for example, would not be a very funny guy without Gracie Allen's nit-wit remarks peppering up the dialogue; Bud Abbott (the Thin Man) plays straight to the



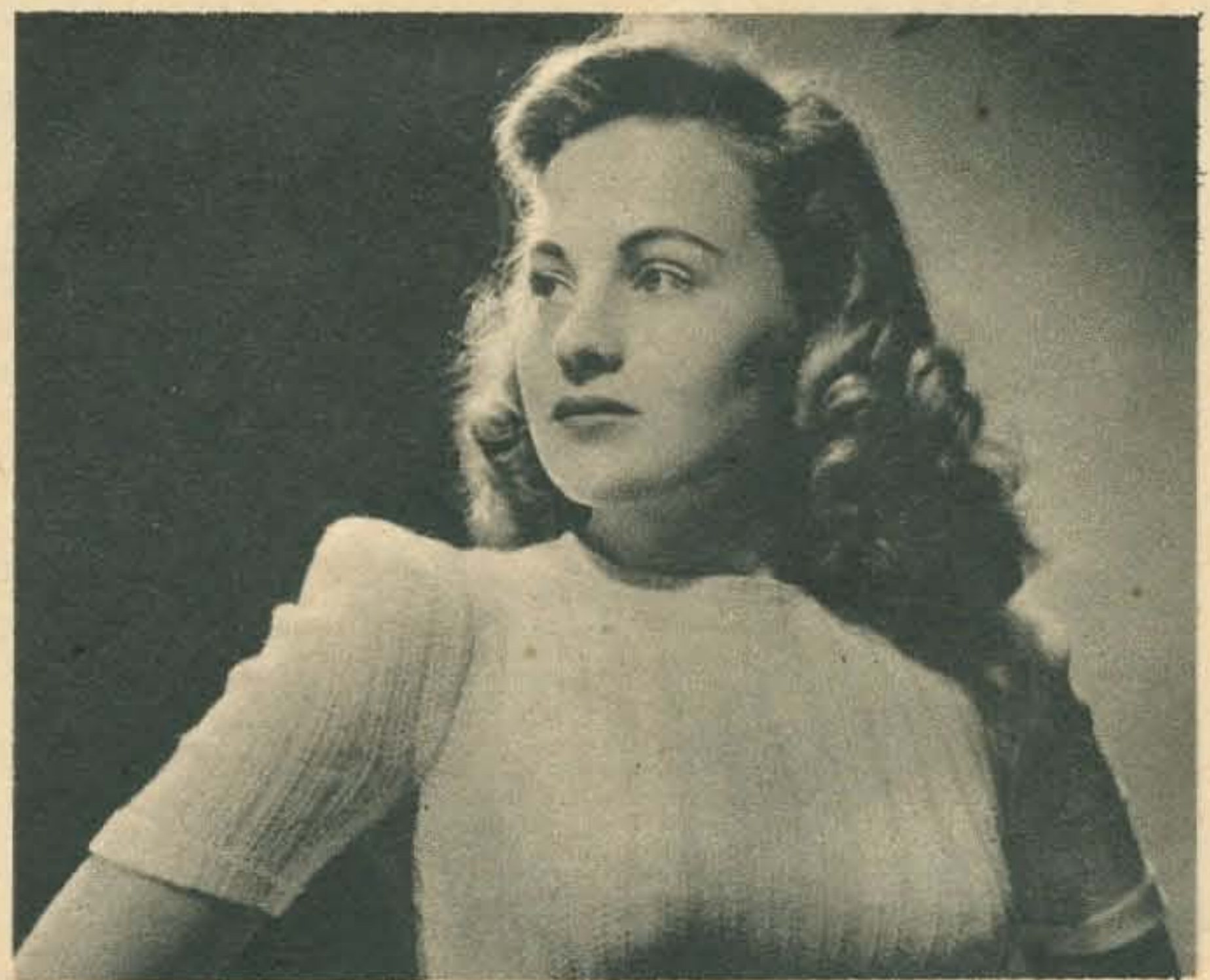
ISH KIBIBBLE, who in his pre-Army days was Kay Kyser's stooge, is Merwyn Bogue, one of the best of the dead-pan comedians.



BERT GORDON plays "The Mad Russian" on Eddie Cantor's program, comes from New York's East Side, birthplace of many comedians.



ONE OF THE TWO leading stooges to Archie Gardner of "Duffy's Tavern" is Charlie (Finnegan) Cantor, an old-time vaudevillian.



MOST DECORATIVE of the "aides to comedy" is pretty Sharon Douglas who plays Penny Cartwright on the Jack Haley variety show.

AIDES TO COMEDY (continued)

crazy antics of Lou Costello (the Fat Man); Charlie McCarthy is the comic of the McCarthy-Bergen team, with that suave Pygmalion, Edgar Bergen, playing second fiddle to the breezy, sexy little wooden puppet he has created; Hanley Stanford is a nice, normal "Daddy" to star-of-the-show Fanny Brice's pesky Baby Snooks.

The role of the straight man is, at best, an unappreciated one. To all appearances he does nothing except read off a few teasers that result in witty replies from the star comedian. Playing "straight" however, is actually a very complicated craft that only a few well-known personalities have been able to perfect. The most difficult trick of the

trade, according to straight men, is to find the right balance between asserting one's personality and yet not stealing any thunder from the star comedian.

Possibly the radio personality that comes closest to having found that "perfect balance" is Edgar Bergen. The polished Swede from Minneapolis seems a quiet, unassuming chap, yet he works in perfect coordination with his boisterous little brainchild. The reason that much of the Bergen-McCarthy comedy seems so effective is due to the little realized fact that the two personalities are such a ludicrous contrast. Just imagine a whole half-hour of Charlie McCarthy undiluted with Edgar Bergen's interpolations and comments, and you get the

idea of how important straight men are to radio comedy.

Another category of "aides to comedy" are the second-string comedians, those character actors who play the minor roles in support of the star comedian. Jack Benny employs at least five actors—including the famous "Rochester"—for this purpose. Very often these stooges become so well known that, during the star's summer vacations, they take over feature roles and become names in their own right. Two ex-stooges who have recently risen from the ranks are Marlin Hurt, who first originated his "Beulah" characterization on the Fibber McGee and Molly program, and Parkyakarkus, who used to



ONE OF THE BEST KNOWN and best paid stooges on radio is Vera Vague (alias Barbara Jo Allen), featured on the Bob Hope show.



YOUNGEST OF THE STOOGES is 17-year-old Jackie Kelk, who as Homer plays straight to the shenanigans of Henry on "Aldrich Family."



THE MALTREATED "DADDY" to Fanny Brice's Baby Snooks is deep-voiced Hanley Stafford, a versatile actor who is also skilled in drama.



DANNY THOMAS is another of Fanny Brice's comedy foils, got started in two top comedy training grounds—vaudeville and night clubs.



MOST UNUSUAL STOOGES in radio is Baby Doll, trick St. Bernard, who is a frequent guest of Jack Carson on his musical-variety show.

stooge for Eddie Cantor not so long ago. "The Great Gildersleeve" is another refugee from Fibber McGee and Molly.

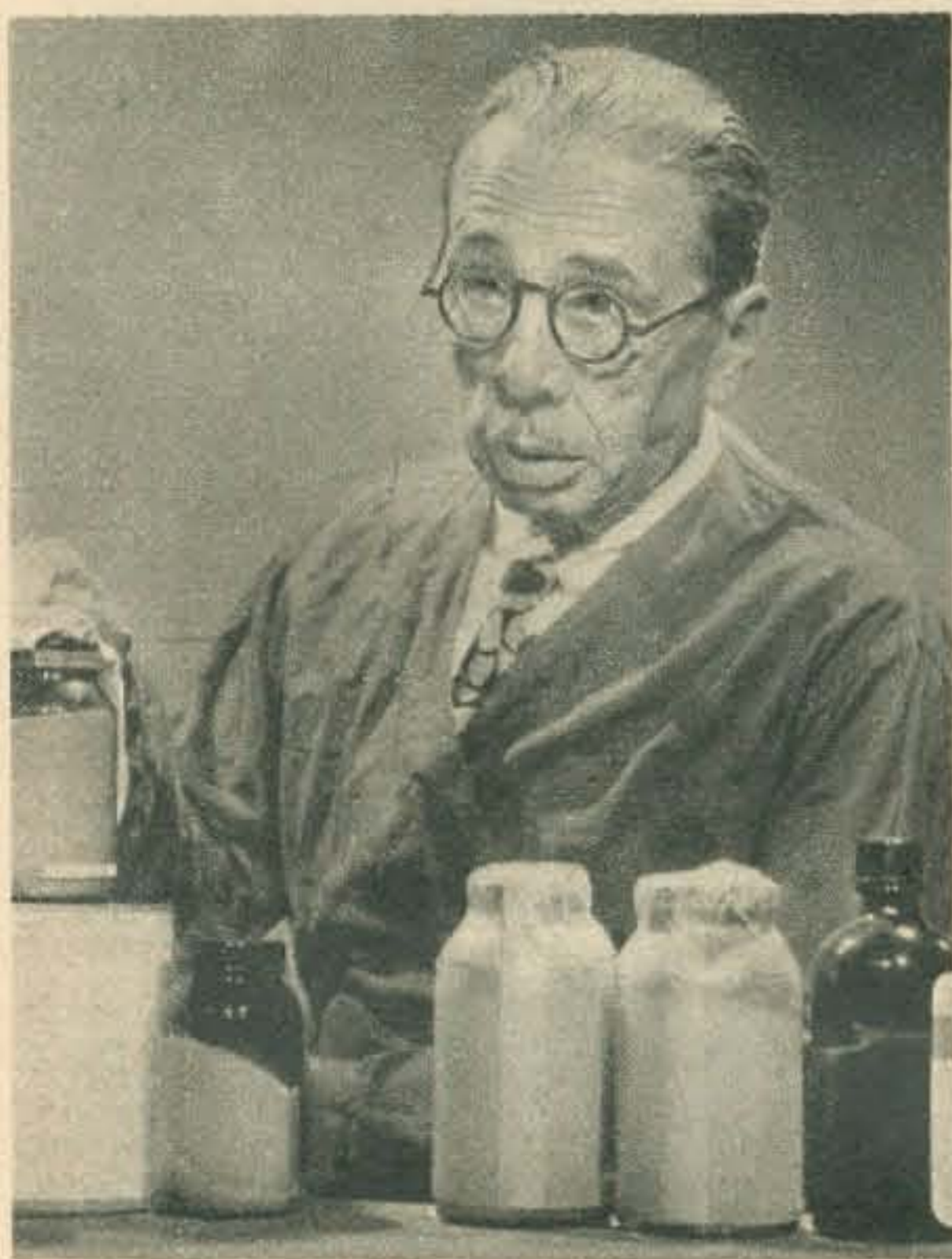
Most of the second-string comedians, however, remain anonymous as far as radio audiences are concerned, although their voices are recognized by even the most casual radio listeners. Sometimes this is due to the jealousy of the star comedian, who doesn't want any name publicized on his show except his own. Other times, the fault lies with the producers, who feel that radio entertainment is such a catch-as-catch-can thing that giving credits would only confuse the listener. One show that is a happy exception to this rule is "Duffy's Tav-

ern," with Archie Gardner's two top comedy aides, Eddie ("The Waiter") Green and Charlie ("Finnegan") Cantor almost as well known as the star himself. Bob Hope's Vera Vague is a familiar radio name, and Eddie Cantor has started so many of his second-string men into the top-rung brackets that he almost rivals Rudy Vallee as Radio's No. 1 Star Maker.

Another not-to-be-overlooked category of comedy aides are the generous wives of the comedians who often play secondary roles to their successful spouses. The husband-and-wife team is another tradition that has sprung from vaudeville, but radio, being the domestic

entertainment medium that it is, has developed the tradition to new heights. The list of husband-and-wife teams reads a little like the top names on the latest Hooper-rating chart: Fred Allen and Portland Hoffa, Jack Benny and Mary Livingstone, Fibber McGee and Molly, and George Burns and Gracie Allen. In all cases, except that of Burns and Allen, the husband usually takes the lead part and most of the spotlight.

The next time you tune in on your favorite comedian give a thought to the little men and women who are responsible for a big chunk of your hearty laughter—the unpublicized, unheralded but indispensable, "aides to comedy."



"THE GREAT GILDERSLEEVE'S" gentlemanly druggist, Peavy, is portrayed by Richard Le Grand, who specializes in hen-pecked husband roles.



ZANY QUARTET Tom Howard, Lulu McConnell, Harry McNaughton and George Shelton are featured in CBS's, "It Pays To Be Ignorant."



DOC GAMBEL of "Fibber McGee"; Floyd, the barber, on "Great Gildersleeve"; Waimond of "The Bandwagon" are: Arthur Q. Bryan.



ONE OF THE MOST talented young men in radio is Marlin Hurt, creator of "Beulah," in which he plays all three of the lead roles alone.



A WELL KNOWN comedy stooge who appears in many programs on the West Coast is Verna Felton, Aunt Agatha on "Judy Canova Show."



MR. AND MRS. WONDER MAN

ONE of the most successful husband-and-wife teams on radio isn't publicized very much because the wife in question—in this case, Mrs. Danny Kaye—doesn't appear before the mike. Instead, smart, sleek Sylvia Fine plays a role that's comparable to that of a back-seat driver in Danny's career. She manages the brilliant young comedian, writes the lyrics to those double-talking specialty songs that first made Danny a success in the theater and movies, and sees that he gets good jokes to tell.

A COMEDIAN AND A CROONER PLAY GOLF

BING CROSBY AND BOB HOPE STAGE A TOURNAMENT

IT WAS several months ago that NBC's fast-talking sports announcer, Bill Stern, first got the idea for a charity golf tournament to feature friendly arch-rivals Bob Hope and Bing Crosby on opposite teams. Immediately, he wired Chicago's Tam O'Shanter Golf Club for permission to stage the match there, and just as immediately the wire came back: "YES EXCLAMATION POINT." The balding crooner and the poker-faced comedian were not so easy to get. "I'll do it if Hope does it," said Crosby. "I'll do it if Crosby does it," said Hope.

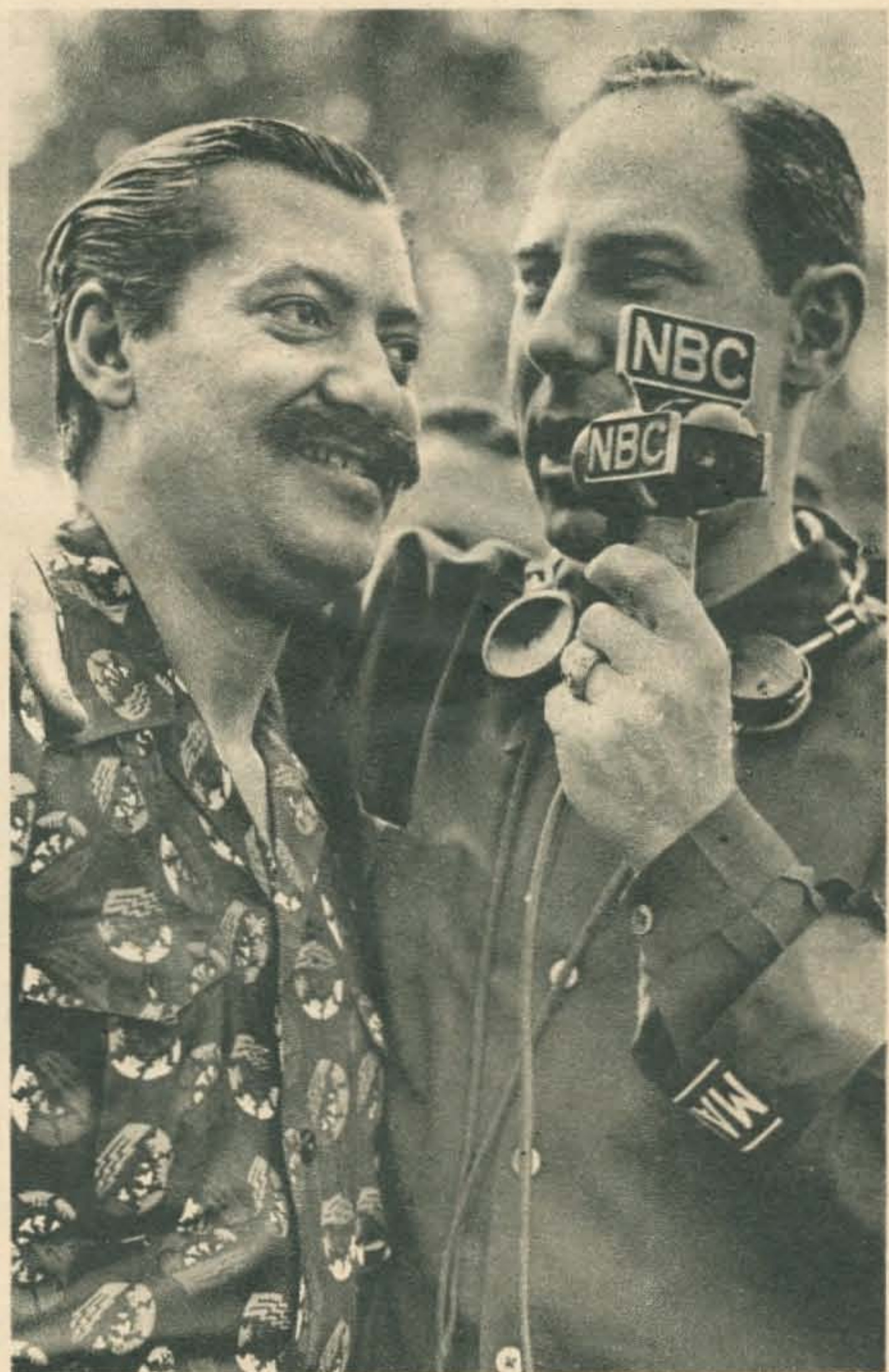
The result: they both did it. And, it can safely be said now, Chicago has never seen such golf as the particular kind that Crosby and Hope play. When Hope was ready to tee-off, Crosby was always in the sidelines with some withering remark. When Crosby's ball fell in a sand-trap, Hope was right in there delivering with some of his masterly sarcasm. But it all ended in a draw, and the crooner and the comedian decided that they had best stick to radio as a profession—the airways seem a bit less strenuous than the fairways.



FRIENDLY GOLFING PARTNERS Bob Hope and Bing Crosby get rambunctious, and have to be separated by the referee, Jack Dempsey.



BETWEEN HOLES Bob Hope takes a minute to relax, is carefully scrutinized by some of his admiring fans who sit in the sidelines.



ACE SPORTS ANNOUNCER BILL STERN introduces Comedian Jerry Colonna as guest announcer on the occasion of the charity golf tournament.

TUNE IN your CBS station for tops in morning radio

In millions of American homes the most familiar and welcome visitors are these morning voices from CBS. Stay tuned in all morning, Monday through Friday, for 4 hours of melody, adventure, romance and laughter—daytime radio at its best. (All times EST)

12:00 noon **Kate Smith Speaks**—*Tune In Magazine* said: "Millions of listeners are willing to chart their opinions by hers, because to them she represents the kind of woman they would like to be—wholesome, sincere and upright, tolerant of human failings, jealous of human rights."



8:00 a. m. **Morning News Roundup**—Allan Jackson's summary from New York, then news-fronts of the world—the Pacific, London, Europe. Famous CBS reporters tell you in eye-witness accounts what's going on around the globe.



11:45 a. m. **Aunt Jenny**—Aunt Jenny likes to talk while she works and she tells these stories from her busy kitchen. On the air since 1937 and every story is full of flavor as baking powder biscuits.



9:15 a. m. **Arthur Godfrey**—Godfrey talks strictly ad-lib, and he gets great co-operation: Sweet songs from Patti Clayton and Marshall Young, harmony with a high polish from the Jubilaires. Nearly anything goes.



10:15 a. m. **The Light of the World**—Stars James Monks. Letters from thousands of listeners speak thanks for this reverent dramatization of Bible stories. An elderly Pennsylvanian writes: "I hope and pray that nothing may interrupt the work that you are doing."



10:45 a. m. **Bachelor's Children**—Last January, *Bachelor's Children*, starring Marjorie Hannan, celebrated its 10th year on the air. Ten short years of real living, of happiness, pleasures, quarrels, new jobs and new friends.



11:30 a. m. **A Woman's Life**—The 70 novels and 200 short stories by Kathleen Norris are still far too few to satisfy the demand. Now she says radio is her true medium—*A Woman's Life* her greatest story.

11:15 a. m. **Second Husband**—Helen Menken, star of "Mary of Scotland" and "Seventh Heaven" on Broadway, brings the gifts of a top flight stage star to her CBS dramatic serial. Eight years on the air.



11:00 a. m. **Amanda**—Six years on the air. The life of Amanda, starring Joy Hathaway, holds inspiration for thousands of American wives who must reconstruct their lives in a new and peaceful world.

10:00 a. m. **Valiant Lady**—Dr. Truman Scott, his wife, Joan, (played by Florence Freeman) and Mother Scott are well known as next door neighbors. In its eighth year on the CBS air.



10:30 a. m. **The Strange Romance of Evelyn Winters**—In real life she's Toni Darney, whom you saw or heard about in "Sadie Thompson" or "Arsenic and Old Lace"—but as Evelyn Winters she's discovered her best medium in radio. Listen tomorrow!



This is CBS...The Columbia Broadcasting System





COMEDIAN EDDIE CANTOR DECIDES TO SPEND AN EVENING AT HOME, IS INSTANTLY SURROUNDED BY HIS WIFE IDA AND FIVE DAUGHTERS

EDDIE HAS A DREAM

EDDIE CANTOR'S FIVE DAUGHTERS
ARE A FAVORITE NATIONAL JOKE

RADIO audiences have a lot to be thankful for to Eddie Cantor. For one thing, the 53-year-old comedian is responsible for the format of most of the comedy half-hours you hear on the air these days. His "One Hour With You" in the 1930's preceded today's Jack Bennys and Fred Allens, and set the pattern for the elementary ingredients of a comedy show—a good swing orchestra, a pretty girl or handsome lad to sing some of the new ballads, several comics to stooze around with — that hasn't been changed to this day.

For another thing, Cantor has discovered a host of stars—ranging from Songstress Dinah Shore to Comedian Parkyakarkus—who have become radio favorites. Cantor is known as one of the most generous people in show business, is always ready to lend a newcomer a helping hand.

But, ask any man in the street what he associates the name of Eddie Cantor with, and, nine times out of ten, the answer will be, "Five daughters!" The standing gag of the unhappy father with five daughters who wishes he had a son is one Cantor has used with success for more than two decades. The reason for its popularity is one of the mysteries of the entertainment business, but possibly the little comedian's desire for a son is a universal one—and audiences like to laugh at this expression of their own secret desires.

One of the frequent questions that is asked of Cantor by his fans is, "Do you really have five daughters? Or is it just a gag?" The answer to this is that Cantor really does have five



HE MANAGES TO GET RID OF THEM, QUIETLY DOZES OFF IN HIS MOST COMFORTABLE CHAIR

daughters, and it's no gag. To be more explicit, the daughters are named Marjorie, Natalie, Edna, Marilyn, and Janet, range in age from 29 to 18. Two of them are married—

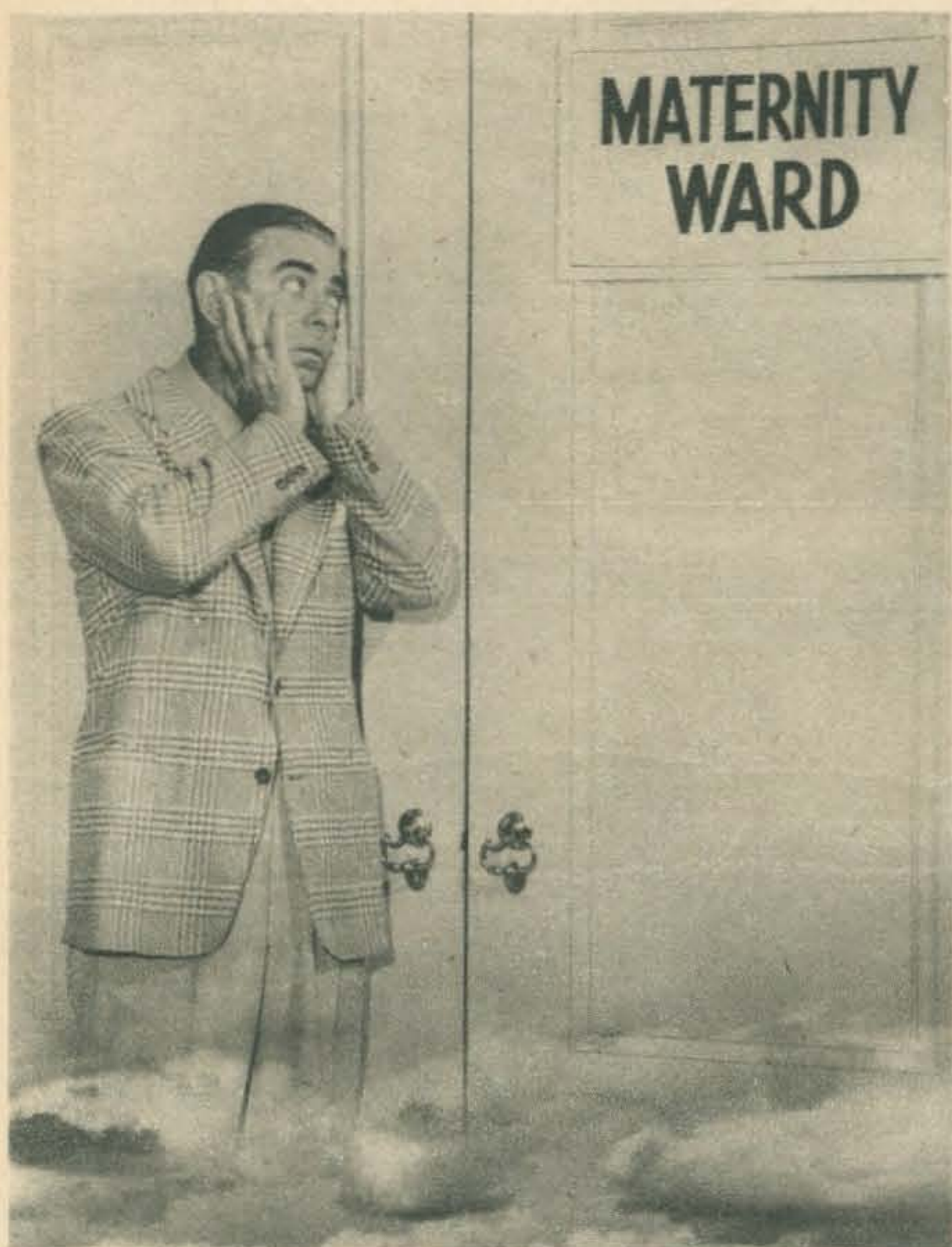
Natalie and Edna—and have, you guessed it, a daughter apiece. Marilyn is the only one who is interested in a career in show business, keeps her own apartment in New York. Marjorie

EDDIE HAS A DREAM (continued)

and Janet live with Mrs. Cantor—the famed "Ida"—in a big hacienda-like house in sunny California's home of the stars, Beverley Hills.

TUNE IN herewith presents a picturization of the kind of daydream that Eddie Cantor must often have when he's at home surrounded by his

five daughters—and more recently his two granddaughters. Here's hoping that it never happens to you—not even in one of your spookiest nightmares!



EDDIE DREAMS THAT HIS WIFE, IDA, IS TO HAVE A BOY



THE BOY TURNS OUT TO BE HIS HEFTY STOOGUE BILLY GRAY



EDDIE WAKES UP AND IS OVERJOYED TO FIND OUT IT'S ALL A DREAM. MAYBE HAVING FIVE DAUGHTERS ISN'T SO BAD AFTER ALL!



Andy and Joan

THIS ATTRACTIVE TEAM EMERGES AS TWO OF SEASON'S BRIGHTEST STARS

ANDY RUSSELL and Joan Davis have been around as featured radio stars for several years now, each with a devoted following of fans. But it took this season's bright, sparkling

new comedy series, "The Joan Davis Show," to make them full-fledged, big-time radio stars. Joan as the proprietess of a tea room, and Andy as the smooth-voiced swooner she is mad-

ly in love with, make a pleasant, handsome team that keeps tuners-in entertained week after week. They are a welcome addition to Monday night and the season's nicest surprise package!

ALDRICH HOBBY LOBBY

RADIO'S TYPICAL AMERICAN FAMILY COLLECTS TYPICALLY AMERICAN HOBBIES

IT'S DOUBTFUL whether any nation is so completely hobby-minded as these United States, where so many leisure hours are spent avidly collecting or actively working hard "at play." Exhibit A-1: The *Aldriches*, that typical American family whose off-mike pastimes are equally typical of American hobby trends.

Take 17-year-old Raymond Ives, for example. This bright, good-looking chap, who stars in the lead part of *Henry Aldrich*, likes nothing better than to putter around on his 26-foot cruiser on his days away from the studios. And Raymond isn't a gentleman sailor, either. His boating interest comes naturally through his retired Merchant Marine father, and he has supplemented it with a great deal of mechanical training which he has acquired on his own. "After all," as the young addict of loud socks and bright sports jackets is fond of saying, "there are no garages in the middle of the ocean!"

Raymond's chief worry is that the advent of television will cut into the leisure time he has been spending on his boat. "Why, you have to memorize lines!" he states with horror. "You have to dress and make up for it. It's just too much



RAYMOND IVES' (HENRY ALDRICH) FAVORITE HOBBY IS BOATING



HOUSE JAMESON (MR. ALDRICH) COLLECTS THESE RARE TOBY MUGS



COLLECTING HISTORICAL PLAYBILLS IS MARY SHIPP'S (LINDA) HOBBY

work." Young Ives thinks that when television comes around he'll turn his hobby into a profession, go to Annapolis and become a full-time Navy man.

Katharine Raht, who plays *Mrs. Aldrich*, hasn't such ambitious plans for her hobby, but she finds her collections of rare and valuable moss rose china a pleasant way of relaxing. The former theater actress goes back to her birthplace in Chattanooga, Tennessee, as the source of her interest in china. After some frenzied excursions into New York theater life, Miss Raht suddenly rediscovered the peace of mind that the Southern tradition of accumulating fragile china can give one. She now spends a large part of her leisure time experimenting with artistic floral arrangements in some of her expensive vases.

The hobby of Mary Shipp, who plays *Linda Aldrich* every week, is more closely related to her work. The slim, attractive blonde likes nothing better than to collect old play-bills, has an encyclopedic collection that goes back to 1790 and the days of the old Drury Lane and Covent Garden theaters in London. The California-born actress is most fond of the programs that feature such old theater names as Sarah Siddons, Edmund Kean and Fanny Kemble, hopes to line the wall of a dream Arizona ranch with them some day.

House Jameson, who created the role of *Sam Aldrich* when it was first introduced to the air on the Kate Smith hour, has several hobbies which seem to fit right into his radio characterization. First—and foremost in his heart—there's a garden that he likes to dig around in at his home in Newton,

Connecticut. He does all the work himself, proudly produces corn, beans and tomatoes which his wife cans every summer. He refuses to be called a city farmer, and displays his fingernails, stained by cleaning and oiling his garden tools, as proof.

In New York the dignified-looking *Aldrich* papa also keeps an apartment for week-ends in town, and here he stores his prize collection of Toby mugs. Represented in the collection is every U. S. President except Truman—an omission which Jameson hints around to his wife and friends would make an excellent Christmas present. The credit for this unusual collection goes to Mrs. Jameson. When Jameson was appearing as Alexander Hamilton in Sidney Kingsley's "The Patriots," she presented him with Toby mugs of some of the historical personages in the play as an opening-night gift. She added to the collection from time to time, until the present well-rounded one is the result.

Slight, brown-eyed Jackie Kelk, the adolescent *Homer* of the show, won't have anyone helping him with his hobby, however. Jackie collects match-covers from the places he's been, has 500 that he has picked up from night-clubs and hotels in and around New York. As with many another hobby, the problem of where to store his collection has become a sore point in the Kelk menage, is still one that hasn't been solved.

But, problems or no problems, the *Aldriches* blithely insist on riding their hobby-horses. In that respect alone, the individual members are perhaps more typically American in their private lives than they are in their public performances.



JACKIE KELK (HOMER) WORKS ON HIS VAST MATCH COLLECTION



KATHARINE RAHT (MRS. ALDRICH) IS PROUD OF HER FINE CHINA



TO PROVE THAT THE HAND is quicker than the eye, radio's "Mr. District Attorney" (Jay Jostyn) knocks a gun-bearing gangster off guard.



THE ART OF JUJITSU is important in the career of a law enforcement officer. Here Mr. D. A. dislodges the gun by means of pressure.

How to Disarm a Criminal

CAREFUL RESEARCH INSURES THE ACCURACY OF MINOR DETAILS IN MR. D. A.

TUNE IN WED. 9:30 P.M. E.W.T. (NBC)

STEALTHILY *Mike James*, notorious black-marketeer, enters the room where *Mr. District Attorney* is sitting at his desk examining some fingerprints. There is a gun in *Mike's* hand, and he looks hard and vicious—ready to put a bullet through the head of the courageous public servant who has done so much to ruin his business. Just as he is ready to aim, *Mr. D. A.* quickly turns around and grabs *James'* wrist. By a neat trick of jiu-jitsu, he disarms the black-marketeer. The radio audience can hear *Mike's* cry of pain and the heavy thud of the gun as it falls on the floor.

This is a situation that is repeated in one form or another practically every Wednesday night on that ace radio gang-busting drama, "Mr. District Attorney." The average listener appreciates it as a tight, tense moment that holds his interest and makes his heart beat faster. Little does he know, how-

ever, that every move, every gesture, every sound that *James* and the *D. A.* make has been carefully researched for accuracy.

Chief researcher and key brain behind "Mr. District Attorney" is that of the handsome, intense producer-director of the show, Ed Byron. A young man who looks and speaks like a darker, more polished version of cinema's James Cagney, Byron has built up a tremendous back-log of information which he draws from to check the accuracy of the minutest detail of the show. Any legal complications of the script, for example, Byron can handle with professional ease—he studied law at the University of Cincinnati. The sounds made by a man who has just had a bottle smashed into his skull would also be easy for Byron to figure out because in college he palled around with "med" students and today still keeps several doctors on his pay-

roll as medical advisors. Then take a problem that is interesting to any professional writer—that of motivation of character. What would motivate black-marketeer *James* to want to kill *Mr. D. A.*? Again, for Byron, the answer would be easy because he's a student of criminology, and has in the past ten years accumulated a vast library on every phase of how and why the criminal mind operates.

Producer Byron's work goes even further than this meticulous checking of minor details. To get ideas for each week's program, Byron carefully watches the newspapers to study the latest crime trends. As a result, "Mr. District Attorney" consciously or unconsciously mirrors the economic state of the nation. During the period of wartime inflation we have just passed through, for example, the stories dealt mostly with black-marketeers, juvenile delinquency



A BROKEN BOTTLE IS AN EXCELLENT WAY to slit a throat, but Mr. D. A.'s omnipresent aide, Harrington (Len Doyle) seems able to cope with it.



MR. D. A. WALKS INTO HIS OFFICE only to find that his capable assistant, Miss Miller (Vicki Vola) has been attacked by a black-marketeer.

and the various soldier rackets. In the unstable late '30's and early '40's, extortion and political graft were the basis for many of the stories. Byron predicts a return of the wild and woolly rackets that flourished after World War I, has already set his assistants to studying the fabulous criminal organizations of the '20's.

Probably this ability to keep abreast of the latest crime developments is what has made "Mr. District Attorney" so listenable for almost seven years. Another reason is that Byron concentrates on obtaining good professional actors to portray the lead roles, rather than padding out his cast with lackadaisical Hollywood star names—who might give the show, at best, a lukewarm kind of glamour. In the title role, Jay Jostyn has been so successful that he might be called the first real dramatic star to be developed inside radio since Don Ameche. Vicki Vola gives such a convincing performance as the *D. A.'s* efficient Girl Friday, *Miss Miller*, that every week several executives write in to offer her similar jobs with their organizations. *Chief Special Investigator Harrington* is played by the only remaining member of the original cast, Len Doyle. When

the show first appeared on the air waves, this was just a bit part, but Doyle got so many fan letters for his characterization that it has been expanded into one of the three top roles.

The old adage, "Good work is always rewarded," certainly applies to the case of Ed Byron. As a result of his pains-

taking attention to details, his hard-hitting series has been recognized and acclaimed by the New York Criminal Courts Bar Association, the New York University Radio Workshop—and even by Governor Thomas Dewey of New York, who was the original model of radio's crusading District Attorney!



CHIEF INVESTIGATOR HARRINGTON teaches Miss Miller how to handle a gun so that she will be better equipped to handle herself the next time she is confronted by an armed racketeer.

TIN PAN ALLEY OF THE AIR

CHICAGO'S JAZZICAL RADIO SERIES VISITS ITS NAMESAKE IN NEW YORK

TUNE IN SAT. 5:45 P.M. E.W.T. (NBC)



AT BROADWAY'S TURF RESTAURANT, NEBLETT AND OWENS PASS THE TIME OF DAY WITH LYRICIST MANN CURTIS AND COMPOSER VIC MIZZY

SATURDAY is the traditional testing ground for many new radio shows. On this day of rest from the soap operas, many new ideas are experimented with and worked over as prospects for the highly sought-after week-day half hours. Sometimes the ideas are perfected, and a hit radio program is evolved; other times everything is forgotten and buried in radio's equivalent to Davy Jones' Locker.

One of the most recent and most successful of the early Saturday evening shows is "Tin Pan Alley of the Air," a program designed around the composers who write the big radio song hits. Conducted by narrator Johnny Neblett, with songs by that old Breakfast-Clubber, Jack Owens, the program introduces the week's composer as guest, then proceeds to play some of the tunes which have made him successful. Typical "Tin Pan Alley" guests (and songs): Jimmy McHugh ("I Can't Give You Anything But Love"); Bob Russell ("Don't Get Around Much Anymore"); Frank Loesser ("Praise The Lord And Pass The Ammunition").

"Tin Pan Alley" has found a regular and devoted jazz-minded audience and has, in less than a year, earned a high Saturday Crossley rating. Despite its success, however, one thing which has always worried Narrator Neblett and Singer Owens is that the show originates from their adopted home town, Chicago. Since most song-writers make their headquarters in hustling-bustling Manhattan, they have often had to rely on second-hand research as to the latest developments in the song world.

Recently, they decided to get some original first-hand research of their own. To New York came Chicago's busy radio stars—their first trip in five or six years—and in three short, jam-packed days they managed to get enough story material to last them for many months to come.

Headquarters for Owens' and Neblett's visit was the original Tin Pan Alley—a short stretch on Broadway, between 50th and 51st Streets, which is the nucleus of the entire song-writing industry. The enthusiastic young producers called first on the music publishers (men like Jack Robbins of the Robbins Music Corporation) and chatted with them briefly but exhaustively as to who their most promising young song-writers were. This was followed by many talks with some of the brighter names among the composers themselves (like young, dark, career-minded Vic Mizzy of "My Dreams Are Getting Better All The Time"). Band-leaders—those potentates who can make or break a song-writer by the number of times they play his tunes—were also interviewed and their likes and dislikes carefully cross-indexed.

No visit to Tin Pan Alley would be complete, either, unless Owens and Neblett eavesdropped on the intense, omnipresent grapevine which seems to be the core of the song-writing business. One of their most important stops, therefore, was to stand outside the Brill Building (where everyone from Frank Sinatra to the New York Music Mart keeps offices) and exchange gossip and opinions with the song-pluggers. They dined at Lindy's and the Turf Restaurants on Broadway, two favorite hang-outs of the nation's music-makers. They renewed acquaintance with such old cronies as crooner Perry Como, and got the inside on what song-writer was really being promoted and what names were on their way out.

Some Neblett-Owens observations on their trip: Tin Pan Alley is just as noisy and as spirited and as colorful as ever . . . they were sorry to see some of the music publishers move way from the Alley to the more sedate RCA Building in Rockefeller Center . . . the whole trip was wonderful . . . but they were mighty glad to get back to Chicago again.



KING JIMMY VIII

Although Jimmy Durante would like to go back to the days of King Henry VIII, when eating habits were uninhibited and simple, his radio partner, Garry Moore, stands by disapprovingly and tells him that a lady who goes by the name of Emily Post has changed things since then. Etiquette, and other similar world-shaking topics, are discussed with fine comic abandon by Messrs. Durante and Moore, one of the funniest teams on radio every Friday night at 10:00 P.M. E.W.T. over CBS.

"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 words are there in the English language?

There are well over 750,000 words in the English language.

Has anyone ever figured out how much food the average American family wastes in a year?

Yes, the War Food Administration has and their estimate is that the average American family wastes four hundred pounds of food a year.

Do alligators lay eggs?

Yes, about 40 of them to a nest. They are eaten by Central American natives as a great delicacy.

Who was the first widow of a President of the United States to be granted a pension by the Federal Government?

Mary Todd Lincoln.

Who is the tallest man in the world?

George Kieffer of Obermodern, Alsace. He is eight feet, six-and-a-half inches tall, weighs 308 pounds, measures 54 inches around the chest and wears a size 26 shoe.

What city is rumored to be slowly slipping into oblivion?

Los Angeles. It is located on one of the branches of the great California fault—along which most of the earthquakes occur in that region—and geologists have discovered that the land on which it's situated is moving north and westward at the rate of four inches every century. So in another two or three million years, Los Angeles may slip off into the Pacific.

What is the amount of fish American fishing boats bring into land in a year?

American fishing boats land about four billion pounds of fish and sea food a year.

What does the "S" in the President's name stand for—Harry S. Truman?

For nothing. President Truman possesses a middle initial without a middle name.

What happened to all the animals in the London Zoo while the Blitz was on? Did the English kill all the animals so they wouldn't escape and hurt the people?

No, not all of them: They did get rid of the aquarium and they disposed of all of their foreign insects which might breed and become pests—sometimes, however, only destroying one of a pair. All poisonous snakes were also killed. But the remainder of the rare animals were sent to a country zoo known as Whip-snake. They're back in London now.

Has a cow or a horse more teeth?

A horse has more teeth—forty. A cow has only 32—the upper front part of her mouth is without them.

Is it true that in England a man can legally vote more than once in an election?

Yes, in British parliamentary elections a man can vote for a representative from his district and also for a representative from his university, or for a representative from the place where he does business—if that is different from where he lives. However no British citizen may cast more than two votes in such an election.

Does a fish smell? And if it does, how does it?

It does and through its nostrils. A fish has two nostrils connected with sacs containing sense cells of smell.

Is it necessary to think to live?

A little bit—but not much.

Which can eat more, a man or a dog?

A dog. The stomach of a 40 pound dog can hold three times as much food as that of a 150 pound man.

Has the population of the world doubled in the last hundred years?

In a little less than that—in about 90 years.

How long has the Roosevelt family owned Hyde Park?

The Roosevelts have never owned Hyde Park. Though there was a 700

acre estate of that name which belonged to Frederick W. Vanderbilt until it was made a national park in 1940. The Roosevelt estate near the town of Hyde Park is called Crum Elbow, and was bought by James Roosevelt, the late President's father in 1886.

How many people are there, on the average, to a square mile in this country?

Fourty-four and two tenths.

Is there any bird who makes a noise like the roar of a lion?

Yes. When in the proper mood, the male ostrich emits a hoarse, mournful cry not at all unlike the roar of an adult lion.

How much candy was made in the United States last year?

Two and three-quarters billion pounds.

How far can flying fish fly?

Flying fish can remain in the air for about 40 seconds, and in that time they can soar rather than fly about an eighth of a mile.

Is it true that all New England was once covered with ice a mile thick?

Yes. Ice is seldom more than 300 feet thick today—but back in the Glacial Age, most of the northern parts of the earth were covered with ice six to seven thousand feet deep—and that's considerably more than a mile.

Can cats see in the dark?

No. No animal can see in total darkness. But in faint light a cat's vision is much better than that of most animals. Their eyes catch half-lights invisible to us, and the pupils are sensitive to ultra-violet rays beyond our range. The retina contains a large amount of visual purple, and it is this purple which enables cats to see in near darkness.

What author wrote the most books?

Probably Alexandre Dumas, the French author, most famous for his "Three Musketeers" and "The Count of Monte Cristo." His name appears on some 300 novels. However, Dumas employed many assistant writers, who helped produce these volumes.

Tune In to "The Answer Man":

WOR, New York	M, T, W, T, F, S.	7:15 P.M.	E. W. T.
	S.	7:45 P.M.	E. W. T.
	M, T, W, T, F, S.	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.

Jimmy Carroll Sings

THE YOUNG TENOR IS A SMALL-TOWN BOY WHO MADE GOOD

TUNE IN MON., THRU FRI., 6:15 E.W.T. (CBS)



A POPULAR dinner-time program in many homes is a quarter-hour of ballads sung in a pleasant, unpretentious manner by a young tenor named Jimmy Carroll. Titled, appropriately enough, "Jimmy Carroll Sings," this fifteen-minutes of some of the hit songs of the day is hardly the sort of thing that will send teen-age Sis into swoons or jazz-minded Junior to tapping his feet. Designed as a background to the clattering of dinner forks and the scraping of dessert spoons, however, this show is about as good as they come.

Its star is a young man who is proud of the fact that he worked up to the top of his profession the hard way. Jimmy Carroll was born in a small town in New Jersey some thirty-odd years ago, went to public and high schools there, and then took a job in a local department store as a buyer of ladies' apparel. Just a typical small-town boy, except that Jimmy liked to sing more than anything else in the world. Turn him loose in a bathtub or at a community sing and Jimmy would warble his heart out. After deciding that bathtub serenades were not enough singing to satisfy him, Jimmy resigned his job one cool, spring day in 1939, decided to tackle hard-boiled New York for a full-time singing job.

New York turned out to be even more hard-boiled than he had bargained it to be, and for the first year or so Jimmy found things plenty tough. Then someone introduced him to Vocal Director Ben Yost, who signed him up for the chorus of Manhattan's Roxy Theater.

Radio reared its lucrative head along about this time, and after a brief stint in routine chorus work, he did some substituting for ailing or vacationing featured singers. After pinch-hitting at one time or another for Kenny Baker, James Melton, and Frank Parker, Jimmy felt that he had worked up enough prestige to star on his own show—and "Jimmy Carroll Sings" was the happy result.

Jimmy still lives in his home town in New Jersey, and, in the tradition of Der Bingle, has quite a family that he's proud of. But Jimmy doesn't think he's remarkable in any way. Says he: "I'm just an ordinary guy. All that I did was work very hard."

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.

IN CASE YOU'RE INTERESTED

DIVORCED men and women are more likely to remarry than widowed men and women of the same age. Both, having already tried marriage, stand a better chance of finding mates than single men and women who are as old. At 30, a divorcee's chances of marriage are 94 in 100, those of a widow of the same age are 60 in 100, and a spinster has only 48 chances in 100.

—*"Adventures in Science" (CBS)*

\$\$

AMERICANS have no idea of what happens when there is no legal control over food prices. In Manila, eggs eventually went up to \$15 apiece . . . a pound of coffee cost \$185 . . . sugar was \$150 a pound . . . dry beans \$150 a pound . . . evaporated milk was \$35 a can . . . powdered milk, \$175 for a pound can . . . rice on the market cost \$170 for two and-a-fifth pounds.

—*Bert Silen, former NBC war correspondent, "Consumer Time" (NBC)*

WANTS PUBS HERE

ISURE would like to take the real English pub back with me to the States. Not just a building—I mean the whole idea. I think it's one of the finest institutions and we've got nothing like that back home—what you call the "local" or the "beezer." Your pub isn't just a bar, a drinking joint, it's more like—well, partly it's a club, and partly it's a private home with a sort of family party atmosphere. You know there's the same little crowd there each time you go, and you get to know them as friends. And there're the games you play in pubs—darts and dominoes, billiards, shove-ha'penny. And the landlord kind of makes you welcome, as if you were a long-lost cousin come to visit him in his home.

Cpl. Kenneth Heady, American Forces Network on "Transatlantic Call—People to People" (CBS)

MY AMBITION



My ambition is made up of many happy memories of the past, and many solemn prayers for the future . . .

You see, before the war, I performed in Europe. I hope the brutal ugly years are almost over for Europe and that its new future will soon begin . . . my ambition is for that future.

There are some things in Europe which I hope neither time nor war can change—like the pleasant fertile valleys of the Seine and the Danube, the white cliffs of Dover, the rolling hills of Devonshire, the broad fields of the Ukraine, the music of Poland, the glories of Greece.

And it's my ambition to see many things come back to Europe—things I always remember, things the dark years took away—the gay little side-walk cafes, the man with the dancing bear, the boatmen along the Volga. I hope they return, and I want to see the happy people doing the polka and waltz again. I want to hear the tolling of the Angelus, the lark singing in the sky and the gentle laughter of little children.

And my ambition contains the prayer that the great heart of Europe has finally been washed clean by the tears of persecution, that the blossoms in the Spring will always be alive in the memory of the men who died for freedom. And I pray that the courage of Stalingrad and Warsaw and Coventry will flame again in the people of Europe, so that out of the smouldering ashes of a broken fortress they will build the cathedrals of peace and tolerance and love of God.

Hildegard on "Let Yourself Go" (CBS)

CAN YOU GUESS?

HERE is the dramatic story of a half-forgotten army sergeant who more than a half century ago contributed immeasurably to our present winning of

the war of the Pacific—a war he himself never dreamed of. And yet, he gave a priceless gift to the cause of victory. Only future history will be able to judge how great its worth, but today, all over the world the Allies can be grateful for his heroism.

We must go back to the year 1884, to an isolated army post in Arkansas, lying hot and still under the burning sun. On every hand, the endless prairie stretches to the horizon, its gently rolling sand-hills dotted with stunted, dusty shrubs. The wide sky is blue and clear—only a few wispy clouds drift lazily across it. A lone sentry patrols the army post's one entrance, marching slowly and steadily back and forth. From the flagpole in the center of the fence-enclosed post, the stars and stripes snap in the wind, and below the flag, neat rows of barracks and officers' quarters line a wide though dusty avenue. It is a calm scene, and it certainly doesn't seem that today is to be any different from yesterday, or the day before.

Down the avenue between the barracks, a young woman strolls, wife of one of the officers. Trotting at her side is their four-year-old son. He squints in the brilliant sun . . . she shades her eyes with a slim white hand. Together, the two walk leisurely out into the drill ground, and open and unprotected area. But as they reach the outer fence a terrifying sound reaches their ears.

A surprise attack . . . Indians on the warpath. Up over the crest of a sandy hill they come . . . their lean bronzed bodies daubed with brilliant warpaint . . . a shouting, whooping band of savages thundering toward the post, bent on massacring everyone in it and setting it to the torch.

They ride round and round the enclosed army post, and gripping their ponies with their knees, let loose a barrage of feathered arrows . . . death weapons that whizz around the startled young woman like swarms of angry wasps. Not showing the icy terror that grips her heart, she catches up the little boys and flees toward the safety of the barracks, even as the Army guns answer the ear-splitting cries of the Indians.

And then, a young company sergeant suddenly notices the young woman running toward safety in the midst of a deluge of deadly arrows that fly about her on singing wings of death. With no thought for his own safety, he turns and sprints across the drill ground. Miraculously, not an arrow touches him! When he reaches the young mother's side, he gasps, "Here,

ma'am, gimme the boy. Now you git in front of me, so's I'm between you and them yellin' redskins. Now . . . run as fast as you kin. I'm right behind you."

Tucking the wide-eyed four year old boy under his arm, the sergeant runs along behind the woman, so that his body forms a shield between her and the shrieking warriors.

Fifty yards, forty, thirty, the arrows falling about them thick and fast. And then, only about thirty feet from safety, the mother, nearly exhausted, stumbles and falls.

Yelling with glee, the Indians ride in closer, circling faster and faster—their shrill, spine-tingling war-whoops splitting the air. Without a second's hesitation, the non-com puts the boy down and helps the panting woman to her feet, saying swiftly, "Here, ma'am. You pick up the boy, then I'll carry you both. We'll make it quicker thataway."

Obediently, the mother gathers her son in her arms, and the sergeant scoops them both up, and once more heads for the barracks. And like some unbelievable miracle, not a single arrow touches any of the three. In a few seconds, they are safe, even as the sharp staccato fire of the U.S. Army guns prove too much for the howling warriors. Whining bullets spell death to the feathered savages.

And so it is that a grateful world owes thanks to a forgotten army sergeant whose gallantry saved the lives of that mother and son.

So the Story Goes . . . this story of a sudden Indian uprising on the plains of Arkansas more than half a century ago . . . and of an unknown army sergeant whose courage rescued a mother and her little boy from an untimely death. But I said at the beginning of this story that his heroism contributed toward Victory in the Pacific. The world owes a great debt to that army sergeant's courage, for the little boy he snatched so dramatically from the very jaws of death was destined to carve an imperishable chapter in American History. That boy, now a man, is today blasting his way ever closer to Tokyo and the end of the war in the Pacific. Idol, hero, and commanding officer of thousands of the finest fighting men in the world . . . General Douglas MacArthur!

—Johnnie Neblett on
"So the Story Goes" (WBMM, Chicago)

IN FDR'S FOOTSTEPS



In the past, some Presidents have never held informal press conferences, and have insisted that all questions be written out and handed in ahead of time. President Truman is different—like Franklin Roosevelt, he likes informality and has a knack for handling impromptu questions. He's also very forthright and direct.

—"Headline Edition" (American)

ON PENICILLIN

NO MAN can say he invented penicillin—the substance, I mean—because a certain green mould has no doubt been making it from time immemorial although we knew nothing about it. I can only claim that I brought it to the notice of the human race and invented a name. The botanical name of the mould was penicillium, so I christened the substance penicillin.

Do not think penicillin is a cure-all. It has very definite limitations. It has an extraordinary effect on many of the common microbes which infect us but on others it is quite inactive. The publicity given to penicillin has caused me to receive thousands of letters from tuberculosis and other diseases which penicillin does not touch. It is a depressing business having to answer such pathetic letters.

—Sir Alexander Fleming on
"March of Time" (American)

"FORKS, RIGHT"

THERE'S a school to teach a group of 32 girls how to hold a fork in their right hand when they eat. This school is in Sydney, Australia. It was organized to teach 32 Australian girls how to adapt themselves to life in the United States. These girls are either wives or fiancées of American servicemen. Well-mannered young ladies in the country Down Under are taught to eat holding their fork in the left hand, which looks very strange to us. So among other things, the school is teaching these girls to eat just like the rest of the people they're soon to live among. One girl admits that her husband has promised her she can eat Australian when they're home if she'll eat American when they're out!

—Bernardine Flynn on
"Radio Newspaper" (CBS)

READJUSTMENT

WHEN your average healthy serviceman comes home and gets his shoes off, he will be readjusted.

It would be more dramatic if the things a fellow looked forward to coming home to were all exciting, breathtaking things. But they aren't. They are so simple—so casual—I'm afraid they will sound commonplace. Saltshakers that you have to bang on the table . . . a napkin by your plate . . . a refrigerator that you can snoop through for a midnight snack . . . ripe olives . . . real milk . . . genuine eggs . . . newspapers with more than four pages, and lots of cartoons . . . automobiles big enough to get inside . . . any size automobiles . . . telephones . . . and so many other things that folks at home take for granted.

—Ted Malone (American)

PLAN FOR PEACE

IT IS important to remember that the struggle for peace is never a single battle, won all at once and for good! It's always a campaign. We can't get peace by some one stroke of wisdom or by a miraculous invention. All we can hope for is a plan that will make peace possible and likely. From that point on, disturbances and problems and clashes of interest have to be dealt with as they come up.

—Lynian Bryson on
"Problems of the Peace" (CBS)

WHERE THERE'S HOPE



The Russian influence is really being reflected here. When I saw the service the Russians are getting I figured it would be a good way to get a room. So I put on a beard and walked over to a hotel manager leading a Siberian wolfhound. I bowed, and said, "Tovarich." He bowed and said, "Hope, you're getting jerkier every year." Then I attended an international banquet being held in connection with the United Nations Conference. The dinner ended with the drinking of a separate toast for each of the forty-six nations participating. Bulgaria and I went down together.

—Bob Hope, quoted on
"The March of Time" (American)

GOOD SAMARITAN

I'd like to tell how an unusual clause in a Frenchman's will brought happiness to many young people. Probably many people saw a news item which told how the husbands of twenty-one young brides in West Baton Rouge, Louisiana, had been selected to receive dowries or sums of money. Well, there's an interesting story behind those dowries.

More than a hundred years ago a man by the name of Julien Poydras, who lived in France, fell in love with a beautiful girl and he went to her parents and asked permission to marry her. However, the mother and father were obliged to say "no" because they were poor and had neither property nor money to give as a dowry. He loved her and he pleaded with her parents to permit the marriage, even though she could bring him no wealth. But the old custom was very strong and the girl's mother and father decided it would be better that the girl remain single than for the family to suffer the disgrace of consenting to a wedding without giving a dowry to the husband.

Julien joined the French Navy, hoping that the experience would lessen his grief at being denied the privilege of marrying his sweetheart. Some years later, he came to this country, settling in Louisiana. He made his living writing poetry and selling trinkets to plantation dwellers of the old south. But he never forgot the woman he loved back in France and he resolved that if he could prevent it, other couples would not suffer as he had because of the dowry custom.

And so Julien Poydras had a will drawn up which provided that upon his death, a total of thirty thousand dollars was to be placed in a trust fund with the interest going to parents who were too poor to give dowries to the men who proposed marriage to their daughters. Since his death, many young people, living where the dowry tradition still prevailed, have been able to marry, thanks to the generosity of this Frenchman who knew so little happiness himself. Because of him, those twenty-one couples in West Baton Rouge were the latest to have their dreams come true.

—Bernardine Flynn,
woman commentator (CBS)

WHAT ABOUT GERMANY?

Are most Germans Nazis? Can a Nazi be converted? Will the old army crowd retain or regain power? How large is the democratic faction? Is there in the country the kind of leadership in

which we can have confidence? Are Germans by constitution political incompetents? Is Germany incurable? We really don't know now; we won't know for a long time yet. And no inter-Allied commission can find the answers by poll; no period of observation can give us the facts while we are governing the Germans. Only our study of their behavior while they try to learn how to straighten out their own affairs under the most difficult circumstances can give us the information on which a realistic peace policy can be founded.

—Karl Arndt (Assistant Professor of Economics, University of Nebraska) on "America's Town Meeting of the Air" (American)

AD LIB



Hope Williams, his co-star, couldn't help him because he didn't give her the cue. Instead, Jimmy stood down centre stage and exclaimed: "I was sitting in me study, brooding on the fate of man, when me butler comes in, unannounced." It brought down the house.

—John B. Kennedy (American)

CUPID AND THE AUSSIES

AUSTRALIA and New Zealand are doing a little paper work of their own on statistics. They've been striving to keep their population figures on the plus side, instead of the minus side. And American G.I.s are having an upsetting influence to say the least. All told, Australia, with quite a lot of space to spare, has a population of a little over 7,000,000. Now that's considerable less than metropolitan New York City. Out of that number, from eleven to fourteen thousand women have married American men, and the situation is going to be really serious if the war goes on for another year or two. Of course there are some American men who will settle in Australia and raise their families, but the number won't come near to setting things right. As a matter of fact, if our State Department never works out the fiancée problem the Australians will probably be a lot happier.

—Harry Marble on
"Feature Story" (CBS)

BACK TO THE SOIL

ABOUT one million men, now in uniform, will turn to full-time farming as their occupation after the war, and almost as many more will do part-time farming while holding down a regular salary job.

Farm experts who have been doing a lot of worrying in recent months trying to figure out where to find farms for returning servicemen have found the men themselves have this pretty well figured out. They'll be going back to relieve the old folks who've been overworked for the past few years.

—Chuck Worcester on
"Country Journal" (CBS)

RETURNING VETS

I GUESS all of us who've come back are pretty much alike. We're still basically the same as we were before we went away. And that's the way we say that veterans don't want to be asked questions. Well, that depends on the circumstances. For instance, I was at a party one night and everything was fine until my hostess said, "Captain, we're dying to hear what happened to you in the Pacific. Tell us some of your experiences, won't you?"

I was being put on the stage. I was an interesting curiosity and I resented it. But when the little girl next door asked me what it was like to come face to face with a Jap, that started me talking.

Completely avoiding discussion of the war is pretty unnatural. After all, if you've lived through it, it's mighty close to you. Any one of you can sense pretty easily when a man wants to talk and when he doesn't. I don't think veterans want to be ignored, but we don't want to be prodded.

When I first came home, I just wanted to see my family. I didn't want to go out all the time. It was good to be home, to be able to do things when I wanted to, to get off by myself.

I'm convinced that you can make the average soldier feel at home by giving him a little time, and by being natural. Don't rush him into things. Don't handle him with kid gloves, and don't kill him with sympathy. He just wants genuine interest and understanding. He wants to know what's available for him in civilian life—education, a job. You who have been at home and know what is available, can organize your communities to bring this information to every veteran.

—Captain Ira L. York, Air Corps, on
"America's Town Meeting of the Air"
(American)

From Child Star to Glamour Girl

THE PAST TEN YEARS HAVE BEEN
BUSY ONES FOR MARY SMALL

TUNE IN SUN. 5:00 P.M. E.W.T. (American)

IT WAS a mere ten years ago that a pudgy-faced, 11-year-old girl named Mary Small made her first professional appearance on the Rudy Vallee Hour. She wasn't a particularly pretty child, but she had definite talent. When she stood up to the microphone, somehow you forgot her plainness and remembered only her voice—which had such extraordinary volume that Mary was billed as "The Little Girl With The Great Big Voice." So unbelievably big was Mary's voice in proportion to her age, as a matter of fact, that she had copies of her birth certificate printed to send out to skeptical admirers.

The intervening ten years have changed Mary Small so much that it is a little difficult for her fans to accept her as the same person. Now she's a striking brunette, but her voice has all its old volume—plus a polished professional ease which has been acquired the last few years. Tuners-in on the "Mary Small-Junior Miss" show may also be startled to learn that the ex-child star is now happily married (to song-writer Vic Mizzy) and has a one-year-old daughter.

In her spare time, Mary has found time to star in a Broadway musical ("Early To Bed"), to take dramatic lessons (she wants to try her hand at serious dramatic roles some day), and to dabble in writing (she has written several articles for the national magazines).

All in all, it's been a busy ten years for Mary Small—but that decade has proved her to be one of the few entertainers who was able to bridge the gap between childhood and maturity and acquire new fans in the process.



EX-CHILD STAR MARY SMALL LITERALLY GREW UP IN FRONT OF A MICROPHONE



MARY IS SNAPPED INFORMALLY AT A REHEARSAL WITH PEGGY ANN GARNER



HE HAS A WAY WITH KIDS

EMCEE LINKLETTER SPENDS A DAY OFF WITH HIS CHILDREN

TUNE IN MON. THRU FRI. 4:00 P.M. E.W.T. (CBS)

ONE of the most popular of those bright, breezy audience participation shows that originate from the West Coast is CBS's "House Party." Presided over by genial Emcee Art Linkletter, the show has at one time or an-

other featured Make-up Artist Perc Westmore giving free beauty hints to women in the audience, conducted a poll on how soldiers feel about civilians and vice versa, induced members of the audience to sing duets with famous guest stars. High point of each of the daily half-hour shows, however, comes during the last six minutes of the program—when five children appear to exchange some unrehearsed repartee with Linkletter.

Handling five uninhibited children each day, five days a week, 52 weeks a year, would be enough to give most radio emcees the heebie-jeebies, but it is to tall, blond, personable Art Linkletter's credit that he takes it all in his stride and comes out on top. Maybe one reason for this is that all the details of the children's guest appearances are very carefully prearranged.

The five lucky children who appear daily are selected by their principals from Los Angeles public schools, range in age from six to thirteen. They are called for at the school's door by an enormous, black, seven-passenger limousine that takes them to Hollywood's CBS Studios. There, they are taken on an encyclopedic tour that includes the sound effects department, the newsroom, the various studios, and finally the master control room.

After this, and shortly before the program goes on the air, easy-going Linkletter interviews each child personally to wear off any self-consciousness he may have acquired about appearing before the mike. He asks them about their hobbies, studies, pet peeves, what they think about their younger brothers and sisters, whether they think children should be spanked—and thus leaves them in a pleasant, relaxed state of mind.

Their spot on the show is a continuation of some of the questions that Linkletter had asked them in the pre-broadcast interview. The hard-working emcee has to be on his toes every minute to keep up with some of the unusual responses, which range from the hilarious to profound opinions on world events. At a recent broadcast, for example, he asked nine-year-old George Labre what three things he would select to take to a lonely island. George pointed to three other little nine-year-old guests sitting beside him, quickly answered, "Joan and Mary and Betty." Another time Linkletter asked the children what they would suggest a girl who was in love with a city fellow and a country fellow do. Eleven-year-old Louis Habler raised his hand with a ready solution: "She should marry the city fellow," he drawled. "He'd be so much more civilized."

The ease with which Linkletter handles children can be traced partly to his own houseful of them. Arthur Jack, the eldest, is 8-years-old, blonde-haired Dawn is 6, and the newest addition, Robert, is one-year-old. Art is a real pal to them, and his idea of how to spend a Saturday or Sunday off is to make recordings of their voices. Arthur Jack, or "Link," as he's called by family and friends, is Fan Number One, and always on hand when his dad writes material for the show. Together with attractive Mrs. Linkletter, an accomplished non-professional interior decorator, they are the source from which Papa Linkletter draws his vast fund of experience on how to deal with the small, fantastic world that children live in.

"OOOH, I'LL GIVE YOU SUCH A PINCH"

TAG LINE HAS HELPED MAKE ALAN YOUNG FAMOUS

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



BRIGHT young comedians are few and far between in radio. One of the brightest and one of the youngest is a slight, attractive 25-year-old Canadian with a twinkle in his eyes and a funny lisp in his voice—Alan Young. Give Young any kind of bad joke (which is mostly the kind his script-writers give him, anyway) and he can liven it up with his enthusiasm. His vitality has been compared to that of a college

freshman trying to make the varsity football team—because he almost literally knocks himself out in his eagerness to please.

Young comes closest to hitting the funnybone when he satirizes the pseudo-aggressiveness of American youth. "I'll tear you limb from limb . . . I'll knock your teeth out . . ." Young begins, ending up with the grand climax, "Oooh! I could give you such a pinch!" This

punch line has come to be one of the best known in radio, is chanted from coast to coast by everyone from children to adults who fancy themselves good at imitations. In the next year or so, Alan Young's "pinch" may join the ranks of other immortal American tag lines—such as the late Joe Penner's "Do you wanna buy a duck (quack-quack)?" and Red Skelton's irritating but very effective baby-talk confession, "I dood it!"



SAYS ALAN: "I've found the two shares of International Firecracker. This is a bonanza." Says Betty (Jean Gillespie): "Oh, let me hold them, Alan." Alan: "Hey, take it easy. Don't squeeze da bonanza."



"OH, HELLO OLD MAN," says Alan to Hubert Updike III (Jim Backus). "Have a cigar on me. It's a real, genuine, honest-to-goodness quarter cigar. I don't know who smoked the other three-quarters."



ALAN SAYS TO HIMSELF: "Now, let's see . . . here's an old unpaid bill from the electric company . . . here's their warning letter . . . here's their final notice . . . and here's a bill for a dozen candles."



"LET HUBERT GO AHEAD and make his money," Alan says to David (Dickie Monahan). "Money isn't everything, and besides poor people live longer than rich people." "It only seems longer," says David.

RADIO HUMOR

● A Hollywood producer had been looking for a really good story for a year, and had at last reached the point where he was ready to listen to all comers. An unknown writer was ushered into his presence one day. "They tell me you have a great play," said the mogul, with a reassuring wave of the hand. "Go ahead and read it to me."

This was more than the author expected. He was afflicted with a severe case of the stutters, but the chance was too good to miss, so the author sat down and read the whole play, scene by scene. When he had finished the producer yelled for his secretary. "Sign this man at once," he cried. "He's got a new twist that's sure box office. Every character in the story stutters."

—*Everything For The Boys* (NBC)

● Bert Lahr, defending himself to Monty Woolley, exclaimed: "Listen, I'm just as healthy as the next guy. In fact, who's got my good looks, who's got my muscles and my sparkling teeth?"

"I don't know—but you'd better get 'em back," observed Woolley.

—*Stage Door Canteen* (CBS)

● Now that the war's over the perennial rivalry between the Army and Navy has grown more heated. On "Blind Date" recently, a girl told a khaki contestant that she wanted to go to the Stork Club in the worst way. "Then you'd better go with a sailor," piped the GI, eyeing a rival contender, "cause that's the worst way!"

—*Blind Date* (ABC)

● DAFFY DEFINITIONS

An ensign is like a second lieutenant with water-wings.

—*Duffy's Tavern* (NBC)

A pessimist feels bad when he feels good for fear he'll feel worse when he feels better.

—*Take It Or Leave It* (CBS)

A rattle-snake is an eel with a crap game going on behind.

—*Radio Reader's Digest* (CBS)

● WORDS TO THE WISE

You gotta learn to take it on the chin, and when you get older you get more troubles, so you get more chins.

—*The Life of Reilly* (ABC)

When a man is burning with love he often makes a fuel of himself.

—*Cass Daley* (NBC)



JO STAFFORD

RECENT NEWCOMER IS AN OVERNIGHT SENSATION

TUNE IN TUES. 10:00 P.M. E.W.T. (CBS) and FRI. 7:00 P.M. E.W.T. (NBC)

GOOD female singing voices are few and far between, and only a mere handful have made any kind of lasting impression on radio audiences. One of the most recent of the distaff balladeers to make listeners look up from their newspapers or pause in their evening's knitting is Jo Stafford, a tall, dark, attractive young lady who has made quite a name for herself in a shorter time than it takes to say the proverbial "Jack Rabbit." Currently Jo is heard on two top network musical shows, the Ford Hour and the Supper Club, in addition to making numerous guest appearances, is becoming one of America's most heard voices.

JILL JACKSON

A PRETTY SOUTHERN BELLE IS THE FIRST WOMAN EVER TO BROADCAST SPORTS NEWS



IT WASN'T so long ago that a delicate-looking, but athletically inclined, Tulane co-ed, Jill Jackson by name, spent six months in bed recovering from an overly enthusiastic session in the college gymnasium. Her chief means of entertainment was a bedside radio, and her favorite programs were the sports broadcasts. As the days wore slowly on, she got to thinking. "Why is it that sports broadcasting has become the exclusive property of men? Sports interest me more than anything else, and why can't I try my hand at reporting them over the air?"

As soon as she was able to walk again, a determined Jill Jackson started badgering the New Orleans radio stations to let her cover sports. Finally the program director of WWL broke down and gave her a chance. The result was a happy one: Jill clicked from the start, and an advertiser signed her up for a five-a-week, fifteen-minute sportscast. Blonde, pretty Jill Jackson became the first woman to regularly broadcast sports in the United States. She worked up such a following that she soon found herself doing a daily newscast and a weekly half-hour of Hollywood chatter over another New Orleans station, WSMB.

But sports is still Jill's primary interest, and she thoroughly enjoys tackling the problems of working at a profession that is exclusively masculine. She is a member of the National Sportscasters, for example, but still isn't permitted to use the sports writers' press box at the local ball park—even though she has solemnly sworn to "tone down her language so she wouldn't shock the boys." At first she also had to take other forms of heckling from the sports writers. This she broke up one evening when they came to the studio where she was broadcasting and started clowning. Jill found herself laughing in spite of herself, covered up by informing her audience, "I'd like to tell you why I laughed, ladies and gentlemen. One of your favorite sports reporters, Mr. Schmidt, just came in with his pants rolled up to his knees, his shirt-tails hanging out, and dancing like a rabbit who has been in the sun too long." It was a long time before any of the sports writers bothered her again.

Part of Jill's unusual poise can be accounted for by her dramatic training. She majored in college dramatics at Tulane, has worked in practically every little theater group in and around New Orleans. While still in school, she talked a local radio station to letting her do recipes. "Every morning," Jill remembers, "I'd tear some recipes out of Ma's cook book, and then run down to the station right after school to read 'em off for nothing."

But then Jill is a naturally poised person, calm, efficient, casual and completely friendly. She is five-feet-three . . . dresses well . . . likes perfume but says she never remembers to use it.

After working hours, Jill gets the most fun out of reading her fan mail. About 70 per cent of her audience is male, and they usually write in saying, "I don't like the idea of women sports writers, but you're different, and I like listening to you." This is followed by two stock questions. The first, "How do the Browns look to make out?" Jill answers easily enough. The second, "Will you have dinner tonight with a lonely soldier?" is another matter. "I'm an old married woman," she usually writes back, a half-truth. Jill's married all right—to a chap who's now in the Air Corps—but it would take a Hollywood make-up specialist to get her to look more than 25.

RADIO ODDITIES

◆ Columbia's Shortwave Listening Post began monitoring and recording allied and enemy communiques and propaganda from some 60 foreign stations in 1939. The material has been transcribed into twenty-four million words, 96,000 typewritten pages, forty packed file cases, which the Library of Congress is photographing on microfilm and keeping as a permanent record.

◆ Santos Ortega, heard on "The Adventures of the Thin Man" got his start on radio because a director, seeing his name, thought he was Spanish and offered him the role of a Spaniard. Santos bought a Spanish dictionary and played the part to perfection.

◆ During the year and a half that "Blind Date" has been on the air, 18 engagements and four marriages have been chalked up as a direct result of dates arranged between service men and glamour girls.

◆ Phillips H. Lord, writer-producer of ABC's "Counterspy" has one of radio's most unusual methods of getting his show on the air. Lord does a "remote" production job. Eight days before each broadcast, the actors do a detailed dress rehearsal which is recorded on a disc in the control room of a New York studio. The recording then is sent by plane to producer Lord, who makes the necessary revisions in his quiet retreat located among the pines of Maine.

◆ A study of radio quiz shows conducted by Advertising Age reveals that dialers and studio audiences participating in give-away programs of one kind or another enrich themselves by over \$20,000 a week—more than \$1,000,000 a year. Network shows, headed by Dr. I. Q. which averages \$850 a session, account for \$7,000 of this weekly total.

◆ Two years ago, on August 22, 1943, Corporal Henry Temple, son of a colonel in the German army, was married during a "We, The People" broadcast. Recently Army veteran Henry Temple got his U. S. citizenship papers. His witness was Milo Boulton, "We, The People" master of ceremonies.

To People who want to write but can't get started

Do you have that constant urge to write but the fear that a beginner hasn't a chance? Then listen to what the editor of Liberty said on this subject:

"There is more room for newcomers in the writing field today than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the new Robert W. Chambers, Edgar Wallace, Rudyard Kipling? Fame, riches and the happiness of achievement await the new men and women of power."



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

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

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NEWSPAPER Institute of America offers a free Writing Aptitude Test. Its object is to discover new recruits for the army of men and women who add to their income by fiction and article writing. The Writing Aptitude Test is a simple but expert analysis of your latent ability, your powers of imagination, logic, etc. Not all applicants pass this test. Those who do are qualified to take the famous N. I. A. course based on the practical training given by big metropolitan dailies.

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WITH THE NATION'S STATIONS



CHICAGO, ILLINOIS—WMAQ—When Patsy Gelli-chio, emcee of the 400 Hour, asked listeners if they liked the show, letters poured in from everywhere—including, it seems, heaven.



WASHINGTON, D. C.—WOL—Bill Donner Roosevelt accompanied his famous grandmother, Eleanor Roosevelt, to a recent broadcast, found Ted Belote's control room much more fun.



MIAMI, FLORIDA—WIOD—A veteran parachute-maker is interviewed by Announcer Al Collins from her busy work-table at the Miami Air Technical Service Command. She is Mrs. Catrina A Hausman, who has been making parachutes for 22 years, has vast knowledge of the subject.

THERE'S MUSIC IN THE AIR

(LET'S LOOK AT THE RECORDS)

CLASSICAL

GERSHWIN; AN AMERICAN IN PARIS — PHILHARMONIC SYMPHONY ORCHESTRA OF NEW YORK, ARTUR RODZINSKI, conductor. (Columbia Masterworks Album X-MX-246): Gershwin's interpretation of a trip to Paris written on his return from that gay city in the spring of 1928. Here is a performance remarkable for its dash, sparkle and naturalness. Rodzinski has captured the true "blues" idiom in his interpretation of the music.



CESAR FRANCK; PRELUDE, CHORALE AND FUGUE—ARTUR RUBINSTEIN, pianist. (Victor Album DM-1004): An inimitable masterpiece composed by Franck in his sixty-second year. Mr. Rubinstein gives an interpretation of such quality that this recording ranks high among the topmost of his many fine renditions.

RELIGIOUS SONGS—JEANETTE MacDONALD with orchestra and chorus. (Victor Album M-996): An enchanting series of recordings including such old favorites as "Abide With Me," "Battle Hymn Of The Republic," "Nearer My God To Thee" and others. Never has the exquisite beauty of the MacDonald voice been more thrillingly recreated—seldom has the MacDonald artistry revealed itself in such perfect guise.



SAINT-SAENS; CONCERTO NO. 4—ROBERT CASADESUS, piano with the Philharmonic Symphony Orchestra of New York. (Columbia Masterworks Album MM-566): Presented for the first time at a concert of the Colonne Orchestra in the Chatelet, Paris in 1875, this concerto has lost none of its savour through the years. The splendid traditions of French pianism are admirably exemplified in this rendition by Robert Casadesus.

POPULAR

SONGS OF LOVE—FRANKIE CONNORS with BOB STANLEY'S ORCHESTRA. (Sonora Album MS-472): Oldtimers and newtimers alike will revel in these universally popular love songs that have come down through the years. Frankie Connors, who claims he was kissed by the Blarney Stone, sings them in an irresistible tenor.

NORTHWEST PASSAGE—WOODY HERMAN and his ORCHESTRA. (Columbia 36835): An instrumental number written by Woody for the Northwest Airlines, who used it as the theme song for their Alaskan route. Flipover is "June Comes Around Every Year," a solid number featured in Paramount's "Out Of This World." Ditto for this recording.

IT'S ONLY A PAPER MOON—JESS STACEY and his ORCHESTRA. (Victor 20-1708): The sultry vocals are by Lee Wiley who makes her Victor debut on this recording, as does Jess Stacey. In combination with "Daybreak Serenade" on the opposite side of the platter, this tune brings brightness, loveliness and outstanding orchestral arrangements that are tops.

ON THE ATCHISON, TOPEKA AND THE SANTA FE—KATE SMITH. (Columbia 36832): One of the catchiest, easy-to-sing tunes that has come along in many a moon. Kate sings this number from MGM's "Harvey Girls" with the infectious joy which is part of her great style. Turn over for "Johnny's Got A Date With A Gal In New York" to complete a great Kate Smith record.



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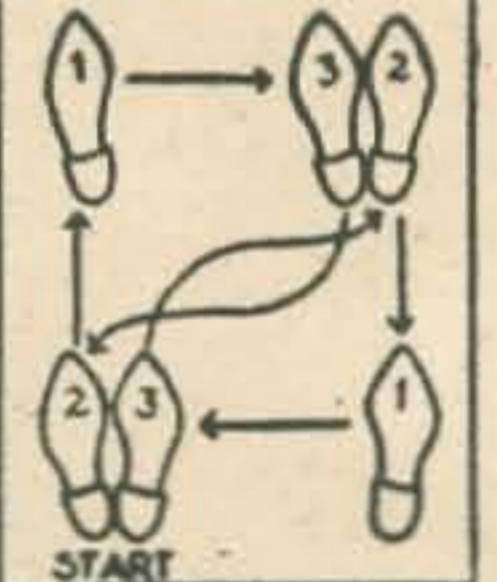
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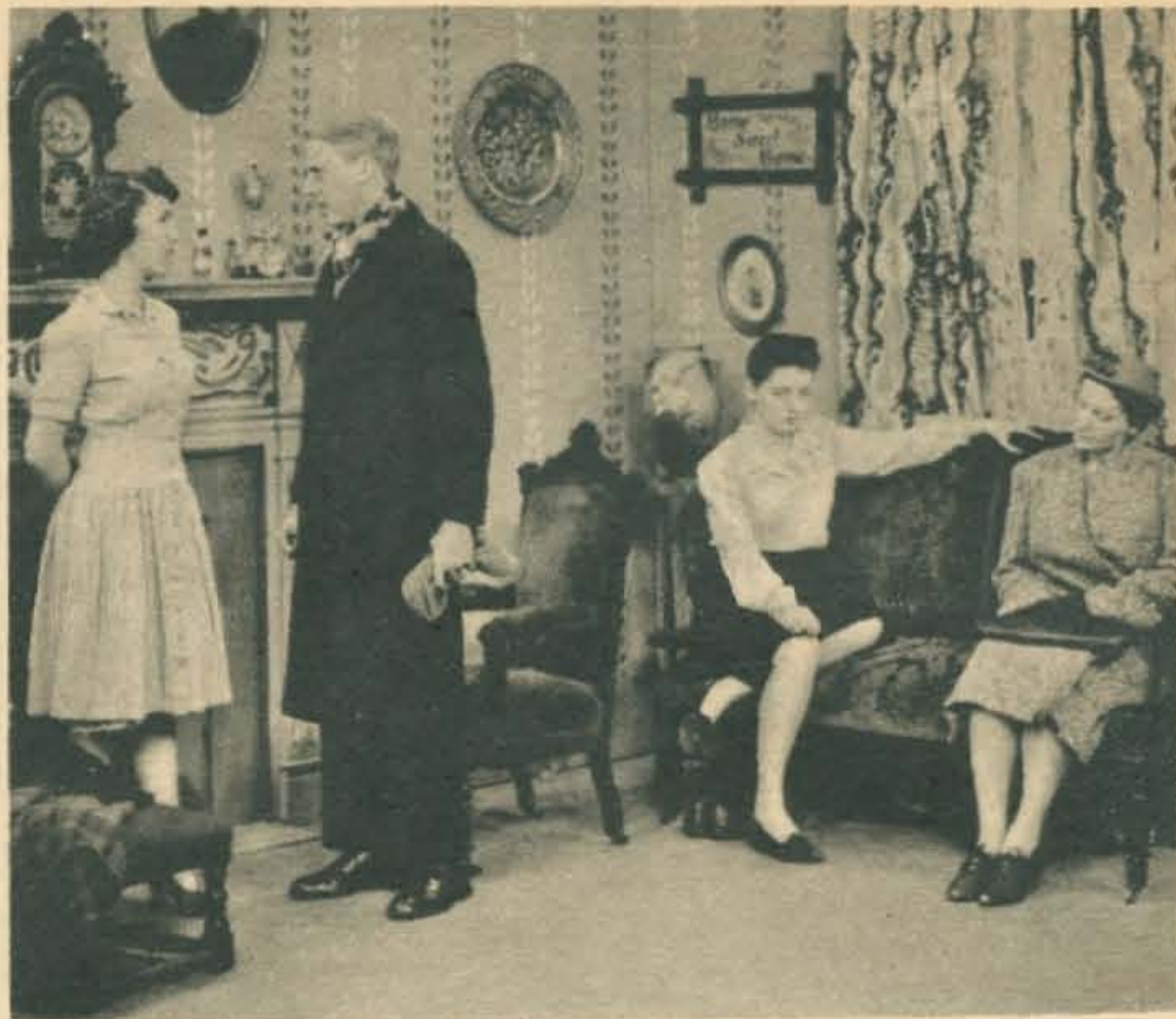
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TELEVISION

TWO YOUNG ACTRESSES DRAMATIZE LIFE IN NEW YORK FOR "VIDEO" AUDIENCE

NEW YORK is filled with pretty young girls who want to get into the theater. Every day they go through the unpleasant business of calling on the casting directors, and begging for tryouts in the new plays. But the casting directors are rarely "in," and even minor roles are given only to experienced actors.

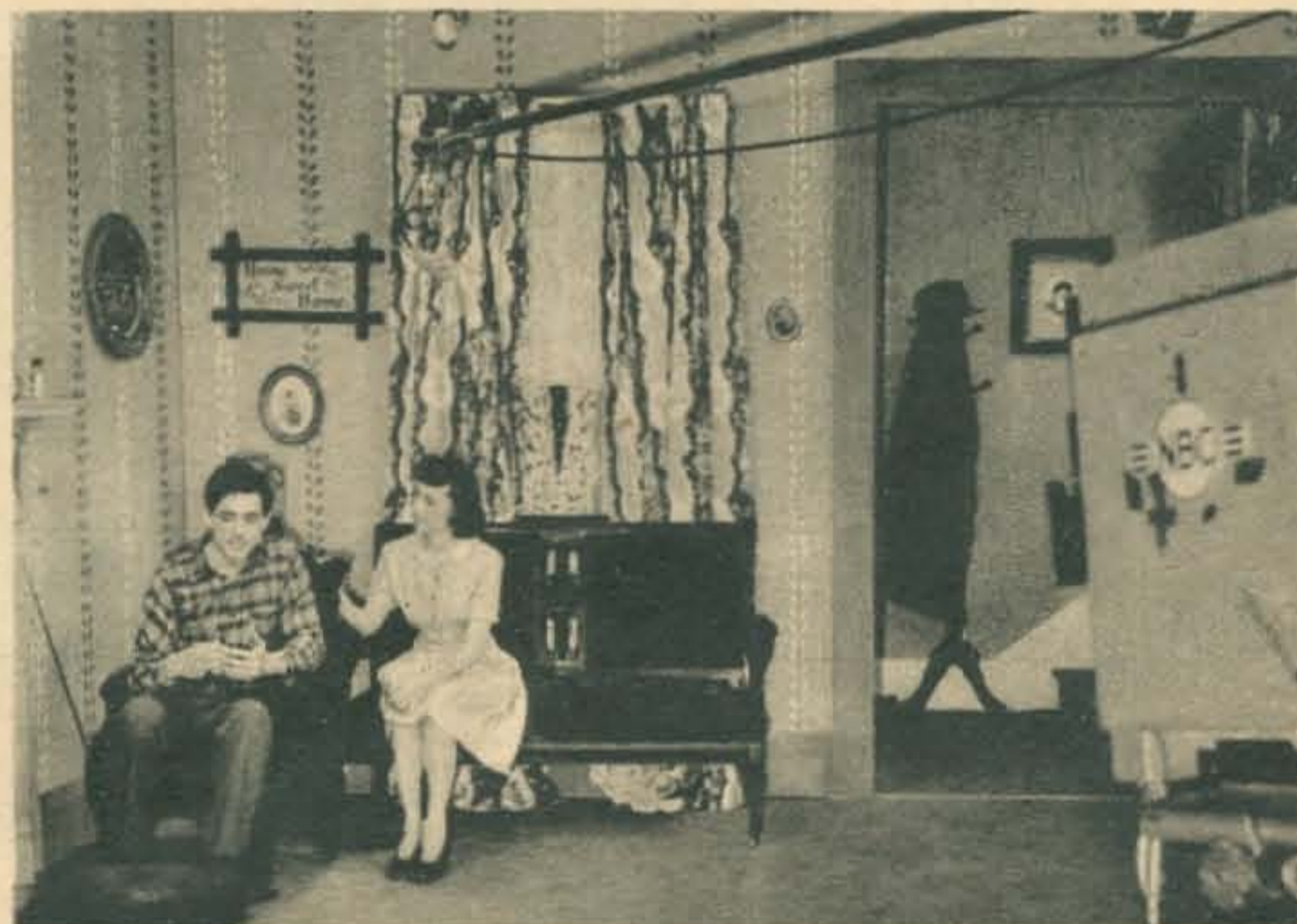
Last month two ambitious young actresses, Ruth Barlow and Lee Porter, decided to take matters in their own hands and dramatize the life of young actresses in New York before a large television audience. Maybe the casting directors would take notice then. NBC thought it was a good idea, too, and the result was one of the best television shows of the year.



THE CLOSING PORTION of the show is devoted to scenes from the Senior Class play presented at the Academy, Owen Davis's "Icebound." Ruth has been such a successful student that she is cast in play's difficult role



STORY TELEVISED over WNBT tells of a girl who comes to New York to study at the American Academy of Dramatic Arts. The girl, Ruth Barlow, here interviews school director.



HERE RUTH PLAYS one of the tensest scenes of the play—in which she attempts to win the affections of Ben (played by Paul Keyes). Keyes, like most of the other actors, was a fellow student of Ruth's at Academy.



ACCEPTED AS A STUDENT, Ruth commences the rigorous training that every young actress has to go through. She studies dancing, posture, speech, spends a lot of time before her mirror.



ANOTHER TYPICAL SCENE from "Icebound," with three young actresses from the Academy of Dramatic Arts portraying character roles. Production judged a success, young actors were thrilled in first professional roles.

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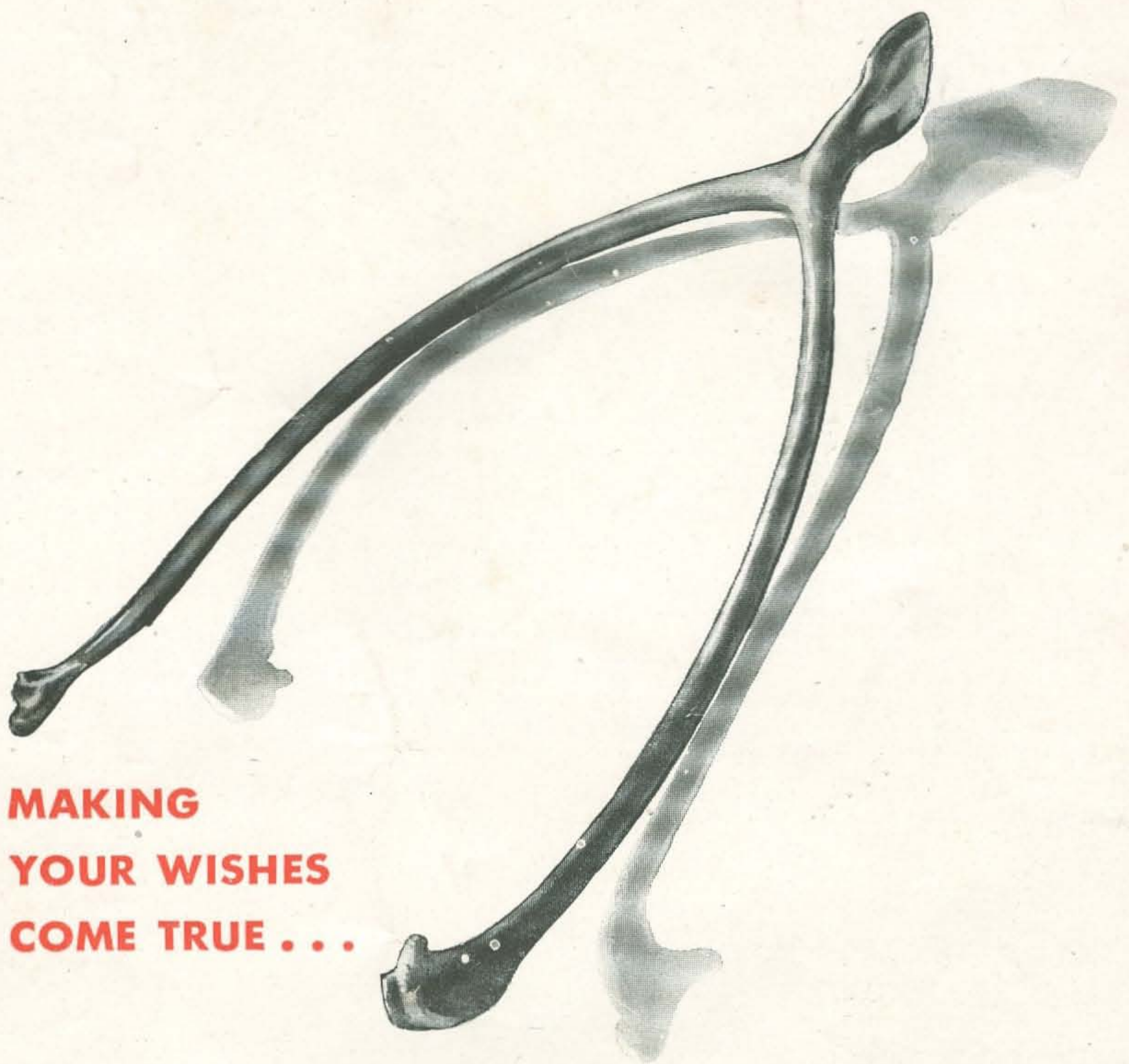
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**TUNE IN
NATIONAL RADIO MAGAZINE**

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