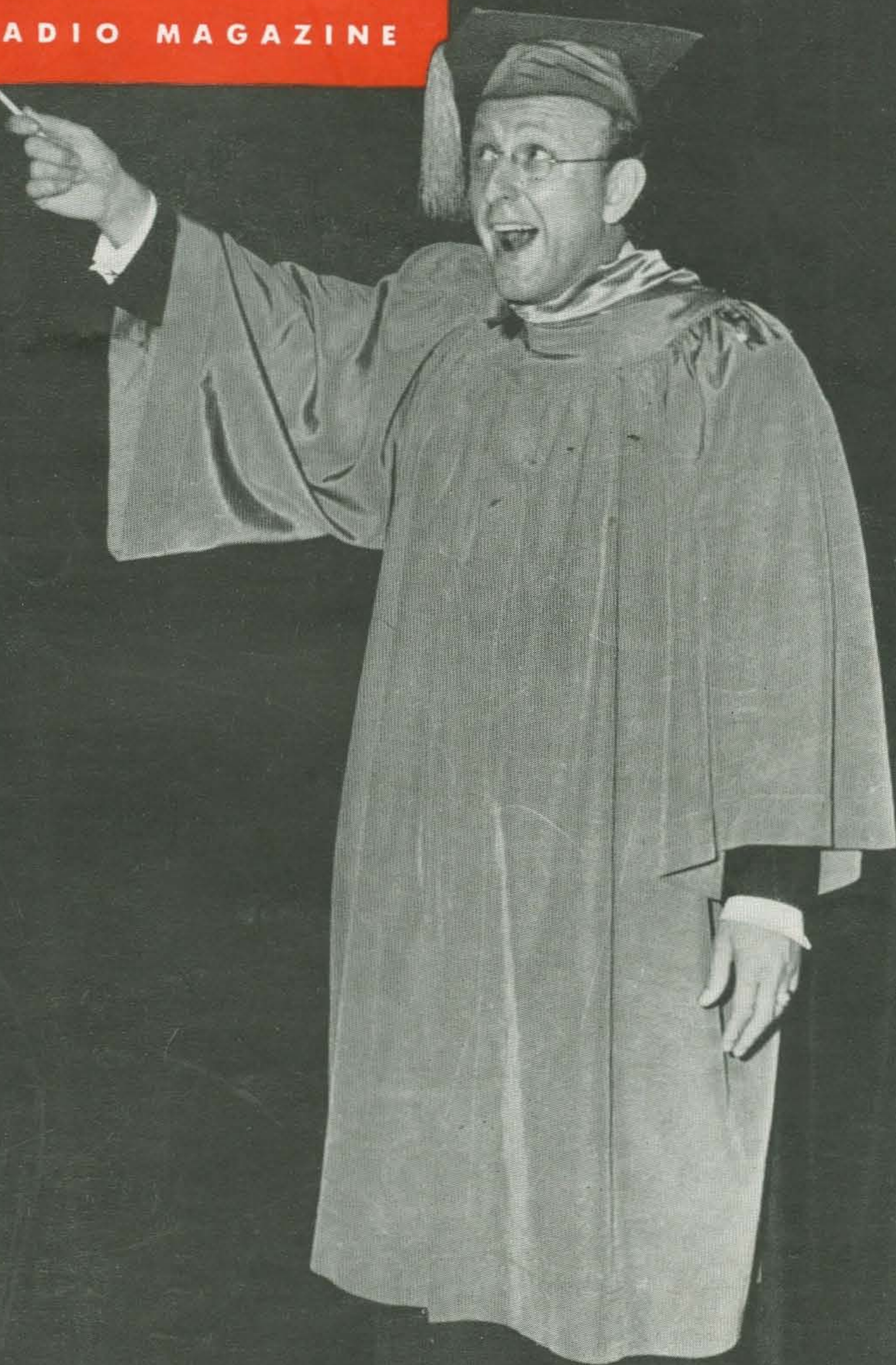


TUNE IN

NATIONAL RADIO MAGAZINE



KAY KYSER

SEPTEMBER, 1943

15¢

20c in Canada

IF YOU'RE MAKING MORE MONEY

...WATCH OUT!



WE WANT TO WARN YOU, before you read this page, that you've got to use your head to understand it.

We also want to warn you that—if you don't bother to read it carefully enough to understand it—you may wake up after this war as poor as a church mouse.

This year Americans are going to make—minus taxes—125 billion dollars.



But this year, we civilians are not going to have 125 billion dollars' worth of goods to spend this on. We're only going to have 80 billion dollars' worth. The rest of our goods are being used to fight the war.

That leaves 45 billion dollars' worth of money burning in our jeans.

Well, we can do 2 things with this 45 billion dollars. One will make us all poor after the war. The other way will make us decently prosperous.

This way the 45 billion dollars will make us poor

If each of us should take his share of this 45 billion dollars (which averages approximately \$330 per person) and hustle out to buy all he could with it—what would happen is what happens at an auction where every farmer there wants a horse that's up for sale.

If we tried to buy all we wanted, we would bid the prices of things up and up and up. Instead of paying \$10 for a dress we're going to pay \$15. Instead of \$5 for a pair of shoes we're going to pay \$8.

This bidding for scarce goods is going to raise prices faster than wages. Wages just won't keep up.

So what will people do?

U. S. workers will ask for more money. Since labor is scarce, a lot of them will get it. Then farmers and business men who



feel the pinch are going to ask more money for their goods.

And prices will go *still higher*. And the majority of us will be in that same old spot again—only worse.

This is what is known as Inflation.

Our government is doing a lot of things to keep prices down... rationing the scarcest goods, putting ceiling prices on things, stabilizing wages, increasing taxes.



But the government can't do the *whole* job. So let's see what *we* can do about it.

This way the 45 billion dollars will make us prosperous

If, instead of running out with our extra

dough, and trying to bid on everything in sight, we buy only what we absolutely need, we will come out all right.

If, for instance, we put this money into (1) Taxes; (2) War Bonds; (3) Paying off old debts; (4) Life Insurance; and (5) The Bank, we don't bid up the prices of goods at all. And if besides doing this we (6) refuse to pay more than the ceiling prices; and (7) ask no more for what we have to sell—no more in wages, no more for goods—*prices stay where they are now*.

And we pile up a bank account. We have our family protected in case we die. We have War Bonds that'll make the down payment on a new house after the war, or help us retire some day. And we don't have taxes after the war that practically strangle us.



Maybe, doing this sounds as if it isn't fun. But being shot at up at the front isn't fun, either. You have a duty to those soldiers as well as to yourself. You *can't* let the money that's burning a hole in your pocket start setting the country on fire.

★ ★ ★

This advertisement, prepared by the War Advertising Council, is contributed by this Magazine in co-operation with the Magazine Publishers of America.

KEEP PRICES DOWN!

Use it up
Wear it out
Make it do
Or do without

Get
in stride

BORN 1820
still going strong



step along with

**JOHNNIE
WALKER**

BLENDING SCOTCH WHISKY

THE FLAVOR of Johnnie Walker is different. One small sip tells you that it is a distinctive whisky . . . Scotch at its smooth, mellow best! Distilled and bottled in Scotland. Enjoyed all over America!



CANADA DRY GINGER ALE, INC.,
New York, N. Y., Sole Importer

LETTERS TO THE EDITOR

WHO IS JOHNNY?

Gentlemen:

The article about Johnny puzzles me. You say he is Johnny Roventini and a native of Brooklyn. Not so long ago on the Ginny Sims program there was another Johnny who got a write-up in a Grand Rapids paper as being Ted Boris. How come all this? Are there two Johnny's. If not, what goes?

Yours very truly,
MRS. RUSSELL V. JENSEN

Benton Harbor, Michigan

(Editor's note: There are two Johnnies, due to the fact that one show comes from New York and one from Hollywood. With war commuting almost impossible, the Phillip Morris Company solved their problem with two "voices.")

CANADA HAS A PROBLEM

Dear Sirs:

I have a great problem, can you help me. In your July issue there appeared a wonderful story on "Vox Pop" with Warren Hull and Parks Johnson. There were also Marines. My problem is that I collect all the material and pictures I can about the United States Marines, but my scrapbook won't be complete until I have a Marine's autograph. Since "Vox Pop" often broadcasts from a Marine base, could someone on that program send me a Marine autograph?

Yours sincerely,
KAREN TABB

101 Grosvenor Lane, N.
Hamilton, Ont., Canada

(Editor's note: We publish Miss Tabb's full address with the comforting knowledge that if we know our Marines, she will get plenty of autographs.)

REMEMBER, WE DIDN'T SAY IT

To the Editors:

I have one beef about some radio programs which I tried to get off my chest by a little poetic effort. Of course we know that the sponsors pay the freight and advertising under the present set-up, and that is the guiding force behind the radio entertainment. But while most of the good releases make advertising palatable—there are some—well . . .

SCIENTIFIC TESTS

"By actual scientific tests"—
That phrase my jumbled mind infests.
I hear it morning noon and night,
The advertisers' pet delight.
My favorite tooth paste is the bunk,
My breakfast food is so much junk;
The cigarette I smoke is wrong,
The shorts I wear are much too long.
And so it goes, day after day,
Same old words in the same old way.
Now it can't be I'm the only one
Who can't get any sort of fun
Out of this copy catting phrase
That seems to have me in a daze.
But until fifty million other guys
Raise up and shout it to the skies,
I'll close my ears and rack my brain
And otherwise relieve the strain
By buying things I really like,
Swayed not by words from distant mike.
There are still two arm holes in my vest—
"By actual scientific test."

H. M. (SAM) SLAUSON

Portland, Oregon

Gentlemen:

I was especially interested in your story on Red Barber, with whom I used to chum, and whose original ambition was to join a minstrel show. He once offered to work for "Lassie White" without pay, if he would let him join the minstrel man. Red used to get very blue wondering about his future, so you can bet all his Sanford friends rejoice at his success.

WILLARD R. CONNOLLY

The Sanford Herald

(Our thanks to Mr. Connolly for this further insight into the favorite sportscaster of "Dem Lovely Bums.")

Dear Editors:

I think one of the fine personalities on radio is Eddie Cantor. He has discovered more stars than any other performer; those that can thank him are Burns and Allen, Block and Sully, George Gerot, Bobby Breen, Bert Gordon and Dinah Shore, and of course, Deanna Durbin. Like many others Eddie got his start on Rudy Vallee's show, and has just celebrated his 11th anniversary. He was the first to introduce a microphone stooge.

JOHN BLAKE

Norfolk, Va.



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.

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

... HERE'S THE ANSWER ...

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

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

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

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

Learn To Write by WRITING

The Newspaper Institute of America is a training school for writers. Here your talent grows under the supervision of seasoned writers and critics. Emphasis is placed on teaching you by experience. We don't tell you to read this author and that author or to study his style. We don't give you rules and theories to absorb. The N. I. A. aims to teach you to express yourself in your own natural style. You work in your own home, on your own time.

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

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

The N. I. A. tells you where you are wrong, and why, and shows you what to do about it.

A Chance To Test Yourself — FREE!

Our unique Writing Aptitude Test tells whether you possess the fundamental qualities necessary to successful writing—acute observation, dramatic instinct, imagination, etc. You'll enjoy taking this test. It's free. Just mail the coupon below and see what our editors think about you. Newspaper Institute of America, One Park Ave., New York 16, N. Y. (Founded 1925).

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Free

Newspaper Institute of America
One Park Avenue, New York 16, N. Y.

Send me without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in Tune In, Sept.

Miss }
Mrs. }
Mr. }
Address.....

(All correspondence confidential. No salesman will call.) 29-L-563

*"That Extra Something
in
Daytime Radio"*



"Songs by MORTON DOWNEY"

with

Raymond Paige's Orchestra

BLUE NETWORK 3:00 P.M. E.W.T.

MONDAY THRU FRIDAY

PRESENTED BY THE COCA-COLA COMPANY
AND BOTTLERS OF COCA-COLA IN 166 CITIES

"TUNE IN"

for

COMPLETE RADIO ENJOYMENT



IMPORTANT ANNOUNCEMENT

Because of transportation problems and present day paper conservation policies you can avoid disappointment by having "Tune In" sent to your home regularly every month. Coupon, below, for your convenience.

only \$1.50

FOR TWELVE EXCITING ISSUES

FILL IN AND MAIL THIS CONVENIENT COUPON NOW

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

Please enter my subscription for one year to "Tune In." My check for \$1.50 is attached.

NAME.....

ADDRESS.....

CITY..... STATE.....

(continued)

COMING UP

Gentlemen:

Could you possibly give us a story with pictures on "Breakfast at Sardi's." It is one of the most popular and talked of programs in that part of the country.

Yours,
FRANCES WICKLEY

Atwater, Minnesota

(Editor's note: The "Breakfast at Sardi's" spread will be in the October issue.)

JIMMY DURANTE FAN

Dear Sirs:

I think your magazine is tops, but one thing you do infuriates me no end. That thing is listing the "Garry Moore-Jimmy Durante" show as merely the Garry Moore show. Anyone who listens to it will probably agree with me that it should be billed as the Jimmy Durante, since he is, in my estimation "the biggest little man" in America. How about a story on him and also on that grand old guy—Paul Whiteman. I think "Pops" is still the smoothest band in America.

Sincerely,
IRWIN J. ROTH

Canton, Ohio

(Editor's note: TUNE IN lists the show with Garry Moore's name, due to the fact that he is Master-of-Ceremonies. The show is also his first big chance.)

WANTS BENNY JUSTICE

Dear Sirs:

Your article on Arch Oboler was very interesting. One thing, though, is it true that he writes "Lights Out"? And by-the-way when are you going to let Jack Benny loose on Allen? It's only fair. I find it strange to learn there is no Duffy from TUNE IN.

Sincerely yours,
DONALD MANN LONG

New York, N. Y.

(Editor's note: Yes, Arch Oboler does write "Light's Out." And we have invited Mr. Benny to retaliate.)

NANCY NORMAN BOOSTER

Dear Editors:

I'd like to know more about Sammy Kaye's vocalist—Nancy Norman. He stated one night that she was a high school girl, that seems a little unusual, since she is a cracker jack vocalist. If you have any doubts about that listen to her sing "No, no, no."

Hopefully yours,
ROBERT PRESTON

Keeseville, N. Y.

(Editor's note: We have no doubts about Nancy, having heard her. It is true that Nancy is a high school girl—only seventeen.)

OHIO LOVES JESSICA

Gentlemen:

I read a letter about Jessica Dragonette in your last issue. I too rave on and on about the lovely Jessica. Her's is a rare gift of charm, talent and personality—the tops in radio . . .

HELEN LEPPER

Toledo, Ohio

LONELY SERVICE MAN

Dear Sir:

I am just sort of wondering how a person gets addresses of gals, I mean radio gals. I want to write letters to someone who would like to correspond with a man in service. Especially gals who are single. It sort of gets lonesome in camp.

ART KAZARIAN

Somewhere in Service.

(Editor's note: Just write to your favorites in care of the station over which you hear them. They will be glad to reply.)

TUNE IN

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ON THE COVER

Kay Kyser, the ole professor of the College of Musical Knowledge, is doing his share to help win the war. Read the story of this interesting personality on page 31 in this issue of TUNE IN.

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AROUND THE NETWORKS

Gabriel Heatter has just celebrated his tenth year as Mutual's news commentator. The network re-signed "Gabe" for a new five year contract and his three sponsors renewed for twenty-six additional weeks. Always a "good talker" Heatter has proven



His excited, passionate analysis of top news stories has set a new standard in news commentating.

his drawing ability by facing the keenest competition in the business with his nine o'clock broadcasts. Unlike most commentators, he is a "start to finish" man, writing his own copy, editing, and doing the commercials.

The personable young Arlene Francis has just opened in one of the more interesting quiz shows "Blind Date." The quiz angle of "Blind Date" has to do with six men in uniform who, while hidden behind a screen, vie for a Stork Club date with three young



to the boys to talk themselves into being the lucky young man. One of the questions most asked is "How tall are you" since the date means dancing. Emcee Arlene keeps the show moving with her informal encouragement.

Edward Tomlinson assumed his new post in Washington last month as Adviser and Analyst on inter-American affairs for the Blue Network. Author of the recently released book "The Other America's" Ed has won himself the title of "Special envoy



without portfolio" to our sister republics. He was the first man to specialize in inter-American and hemisphere affairs back in 1931. Tomlinson will live in Washington, but will continue to make his semi-annual visits to the "Other America's" for personal chats with high-ranking Government leaders of these nations. His broadcasts will continue at the regular time.

The newest Columbia Network discovery is the lovely Jeri Sullavan, now being groomed for stardom by an important series of programs. Discovered on a local station by an executive of that network, Jeri was invited to New York and given her own half hour show with an important orchestra as background. Having justified the Company's faith in her ability, she was recently selected as the vocalist in a unique drama series starring the well-known radio veteran Colonel Lemuel Q. Stoopnagle. She sings both classical and popular tunes, but will be given a chance with comedy in her new build-up.



Banjo-eyed Eddie Cantor is looking for new talent for his NBC show. Says Eddie, "The old gang will be back with me but my show must be fresh and there's always room for a talented newcomer." Eddie has had a busy vacation — writing a movie, getting talent for it and producing it, looking for new ideas for his radio program, launching Liberty ships, selling War Bonds, making appearances at benefits and visiting New York friends he hasn't seen for two years. Cantor told of a project which has been undertaken to remove 6,000 refugee children from Hitler-held Europe. The British government has agreed to admit them to Palestine, but funds must be raised to pay for their transportation and subsequent support. Cantor has agreed to raise the funds for 500 of these children himself and already has enough for 200 of them.

Rapidly-rising Perry Como has almost reached the Sinatra pinnacle through the Columbia Network's grooming. Several months ago Columbia began a search for a youthful singer to replace Frank (whom they discovered) and also to compete with the silvery-toned voice of an afternoon tenor on another network. Como won out and was immediately signed to his own program, coast-to-coast, with the highbrow music of Raymond Scott to bolster his smooth baritone voice. Once again Columbia has proven that its rare gift for discovery and promotion of talent is batting a hundred per cent average. Como goes into top theater public appearances, sings at one of New York's best nightclubs—has a Hollywood bid.





ALONG RADIO ROW

Quick-witted Don McNeill, emcee of the Blue Network's "Breakfast Club" celebrates his tenth anniversary with a "Ghost to Ghost" broadcast.



Edgar Bergen packs the inimitable Charlie into his well-worn suitcase and sets out to spend his hard-earned vacation entertaining soldiers.

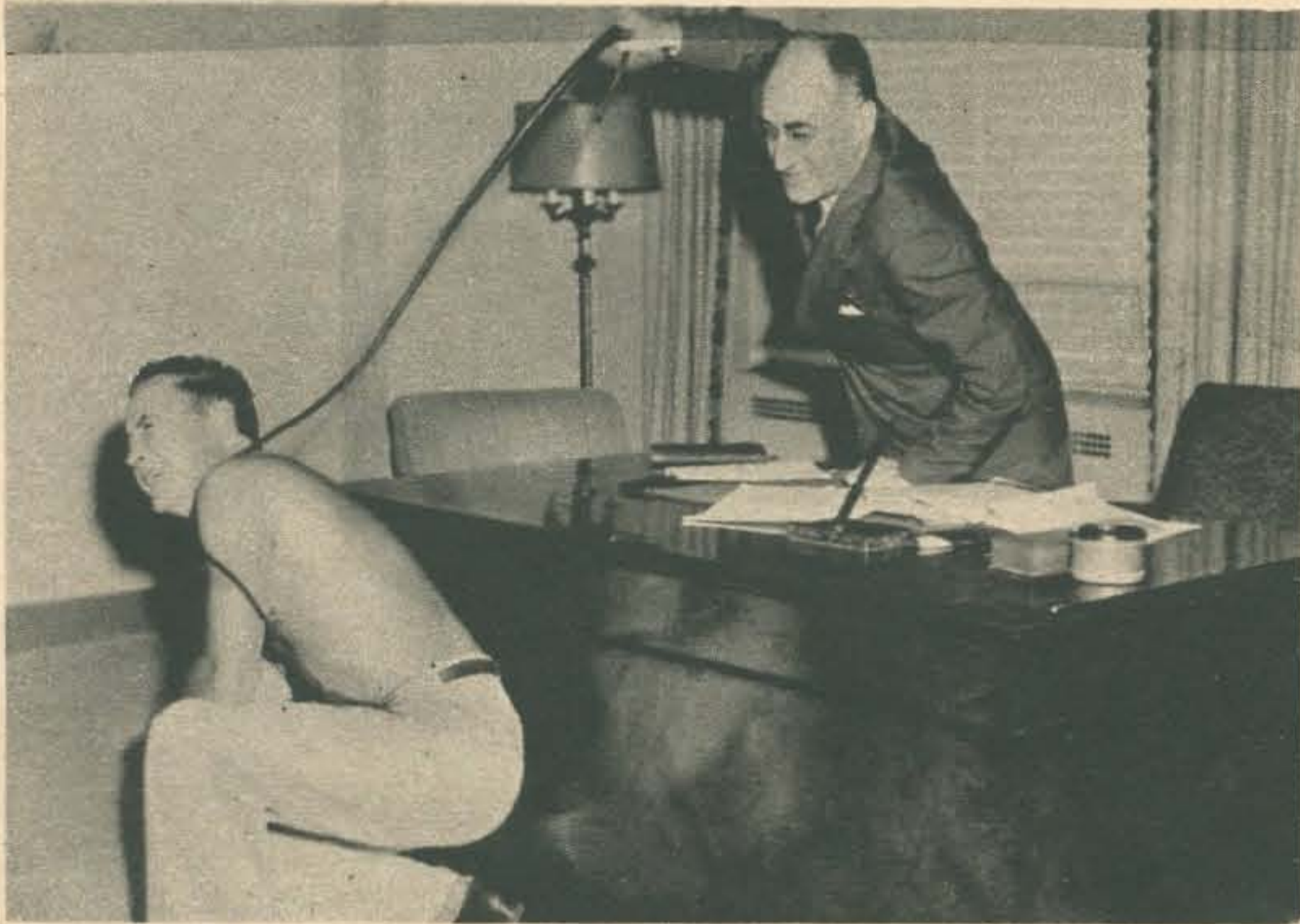
It's Jimmy Durante multiplied by four as a quartet of soldiers greeted the famous Schnozzola at a recent conference with the Service Command with Durante as teacher.



On the 20th anniversary of the "National Radio Pulpit" David Sarnoff and Niles Trammel presented a plaque to Dr. Roswell Barnes and Dr. Frank C. Goodman.



Comedienne Joan Davis inherited the Rudy Vallee show "Village Store" when Lieutenant Vallee was called to his Coast Guard duties. Joan can handle it.



Executive Vice President Edgar Kobak of the Blue Network demonstrates his technique of "Getting results" on the unhappy Earl Mullen. All in fun, however.



Brisk, energetic Alfred Wallenstein celebrates ten years as Musical Director of Mutual's-WOR station this year. Only 44, he has spent thirty years in music.



America's youngest network star, coast-to-coast, Bobby Hookey, (age 10) is being rehearsed by his mother in the bathroom of the Hookey home.

Well-known commentator, Elizabeth Bemis, now in New York as Columbia's first coast-to-coast woman newscaster, has another accomplishment.



Ask for
TUNE IN

each month
at your
newsstand



THE MOST
INFORMATIVE
RADIO
MAGAZINE
IN AMERICA



TUNE IN

IS

DIFFERENT
TIMELY
INTIMATE
UNBIASED
PICTORIAL
EXCITING



OF MIKES AND MEN

By
CAROL HUGHES

The young Composer, RUDOLPH THOMAS, did a score for KOSTELANETZ recently. When the discussion of price arose Thomas asked meekly, "Would two hundred and fifty dollars be satisfactory?" "Kosty" looked stern: "It would not," he replied, "but seven hundred and fifty dollars would." Lucky Thomas.



WILLIE JOHNSON, popular baritone and narrator for the "Golden Gate Quartet" wrote his topical spiritual "Stalin Wasn't Stallin'" (recently featured on "March of Time") one evening before a broadcast. It was in reply to a request from the manager of Cafe Society Uptown. March of Time paid tribute by describing it as one of the few great songs to come out of this war.



BOB TROUT and ED MURROW, those excellent CBS London correspondents, gave the home front an interesting picture of affairs in England on recent visits. Unlike as chalk and cheese, but both have their own peculiar charm.



NBC's recent press party at the famous Stork Club in New York brought out some top-notch names in the industry. OSCAR LEVANT was there, discussing horses—and piano. Reminds me of the incident when Oscar, a much younger and less known Oscar, crashed a backroom party where JIMMY DORSEY and his band-coborts were holding a jam and jive session. Oscar wanted to play the piano, but no one liked his playing—that is—until he sat down and beat out Beethoven's APPASSIONATE SONATA with what he calls his "pudgy fingers"—from then on Oscar was in. WALTER WINCHELL was storking too — holding court at his usual table—being affable to all who cared to stop by. Strange how easy it is to "get to" Walter.



FRANK SINATRA, sensational news of this season, is so embroiled in financial difficulties that it is doubtful if his lawyers can untangle him. TOMMY DORSEY owns the largest slice of Sinatra, with agents and business mangers taking up another hefty slice. However, rumor has it that Frank isn't paying off, and that the courts would probably sustain his attitude if brought to trial.

EDWARD TOMLINSON, famous Blue Network commentator, is now stationed in Washington, D. C. Chances are that the girls of the manless Capital City are sending orchids to the Blue for sending them an interesting bachelor. His recent book on the America's is tops in its field.



HARRY WISMER, sports announcer on the Blue, has taken to radio as a future in a very serious way; his activities now include casting, scripting, and what is known as "giving that final touch." Wismer told me that he intended to make radio the whole show in his life.



The confusion created when Music Corporation of America sold JACK CARSON'S services to two companies has finally subsided with Carson coming out top winner and landing a starring part in Hollywood through publicity drawn in a radio mix-up.



Handsome CARLTON YOUNG, he of the flashing eyes, wavy hair and gentle disposition whom you have heard in Ellery Queen parts, and on Phillip Morris playhouse shows opposite PAULETTE GODDARD or K. T. STEVENS, has finally landed an excellent Hollywood contract. Carlton is one of radio's grand personalities, he would be a definite loss to the industry if Hollywood should sign him exclusively. When radio make's 'em, Hollywood takes 'em.



Things I enjoy in radio: The impish look of RAYMOND SCOTT and his devotion to music; The petulant pouting of OSCAR LEVANT and his off the mike humor; The calm, easy-flowing directorship of DAVE LEVY; The peculiar language of MORTON DOWNEY; The honey-toned voice of JOHN TILLMAN; The excellent service of "Spotlight Bands." The perpetual mugging of ED GARDNER and the way he delivers his lines; The feminine sighs that rend the mike when an announcer says "FRANK SINATRA"; The funny, lovable acting talent of CHARLIE CANTOR; The frank, almost brutal, news reporting of CECIL BROWN; The delightful pranks, gags, and antics of the Blue Network Press-room—that somehow comes out good business; The way HILDEGARDE sings; The down-to-earth naturalness of the rapid rising PERRY COMO; The smugness of HARRY JAMES; Talking to OGDEN NASH; All mystery shows, and the sweet relaxation of FRED WARING'S Music.



WE NEED NOT GUESS

by
MAJ. GEORGE FIELDING ELIOT

Major Eliot, CBS military analyst, is one of this nation's foremost war commentators. He believes that today's radio plays a vital role in giving an aroused American public the knowledge it needs for fighting a winning war.

A DEMOCRATIC nation can have no more valuable asset in time of war than an informed and vigilant public opinion.

Unless Mr. and Mrs. Average Citizen understand what their government is doing, and why, the government can

hardly expect their wholehearted and efficient cooperation.

There is a tremendous difference in this respect between this war and World War I. In 1914 the American public was profoundly ignorant of the affairs of Europe and of the world in general

CONTINUED ON NEXT PAGE



MAJOR ELIOT AND HIS WIFE DISCUSS THE WAR FROM ERNEST HEMINGWAY'S ANGLE

(continued)

outside our borders. We read the foreign news occasionally but we did not know how to interpret what we read. We read magazine articles but with very little comprehension of their meaning and almost no critical analysis.

When the war began, our lack of knowledge of the real issues and of the actual course of the struggle was monumental. It is not too much to say that no resident of the United States who did not live within the delivery area of a daily newspaper possessing a first-class foreign service—and these were few and far between—had any chance to form an accurate idea of what was happening on the battlefields of Europe and the Middle East.

Today all this is different—tremendously different.

The reason? Radio.

The radio brings the news into every home, however remote from metropolitan centers of news distribution. It brings the news to stores and factories and farms, and even to trains and automobiles in actual motion.

It brings that news not only daily but hourly. It brings not only the facts but it brings analyses of those facts by competent and informed commentators. It brings us the views of experts on every subject connected with the war, of the public men of our own country and of our Allies, and it brings us educational programs of infinite variety, all of which go to help our general understanding of what our country is doing at home and abroad to bring this war to a victorious conclusion.

In this way, radio supplements admirably the work of the press. It does

not take the place of the written word, but it prepares the way for a clearer understanding of the written word. It does what the press cannot do alone, and it does it for a family on an isolated farm in Oklahoma as well as for a resident of New York or of Washington.

I think the unquestionable fact that we Americans have, on the whole, done a first-class job in mobilizing the resources of this nation for war is very largely due to the way in which radio has kept all of us informed of what was expected of us and where additional effort was needed.

Radio has been of immense value in informing the public about such things as the administration of the Selective Service law, the need for various types of war workers, and the rationing program. It has helped not only in the great campaigns for the selling of war bonds and stamps but also in getting contributions for such essential activities as the Red Cross and the Navy Relief.

I do not think it is an exaggeration to say that the average American citizen in this war is one hundred times better informed about the war itself and about the war effort of his government than the average citizen during the last war—and for this radio is very largely to be credited.

This achievement, of course, carries with it a very heavy responsibility. As the vital channel of communication between the government and the citizens of the country, radio has one of its biggest jobs to perform; but it must also face the independent task of intelligently and accurately informing those citizens of what is going on, drawing its information for this purpose from the regular sources of news and from its own correspondents and agencies, both at home and abroad.

Each of the large networks has an efficient group of foreign correspondents who broadcast regularly from news centers all over the world, and some of whom move about from place to place as the ever-changing currents of the war require. The networks, and many independent stations as well, have their own news analysts who do their best to interpret the news for the benefit of their listeners.

Some of these news shows are on commercial sponsored programs, others are maintained by the networks or stations as a part of the service which they seek to give to the public.

These analysts do not always agree, and Mr. and Mrs. listener can have a

chance to weigh the views of one against those of the others.

Personally I have an abiding faith in the sound common sense of the American people and their ability to make up their minds as to what they want. The vital thing is to see that they have accurate and timely information.

Now all this is of very great importance in the efficient conduct of the war. It may be of even greater importance when victory has been won and the American people stand face to face with the problems and responsibilities of the post-war world.

We won the last war but we failed to reap the fruits of victory, very largely because of a lack of complete understanding on the part of the people of this country of the job to be done. We retired into disgusted isolationism because we had no strong, clear and informed

national policy based on clear understanding of the tremendous issues involved.

I do not believe this will happen again. I believe the American people have profited by a quarter of a century of painful education. I think that when the Gallup poll shows that 74% of us are in favor of American participation in a system of maintaining world peace by the use of force—the only way any sort of peace was ever maintained in any community—it means that the American people have realized their mistakes and are ready this time to face squarely and to accept their share of the responsibility for policing the world community.

Radio is entitled to a great deal of the credit for this fact. It must face its own responsibility in keeping open the free and untrammelled flow of information to its listeners as the victory is being won and after it has been won. It must

realize that its task is not only a domestic task but that it also has a great share in the work of creating and preserving mutual confidence between the people of this country and those of the other United Nations.

Such confidence is the corner-stone of our future edifice of world security.

Those of us, who have borne our small parts in the great work that radio has done for the American war effort, may be proud of what has been accomplished so far, will doubtless be even prouder on the day of victory; but we should have a still greater pride that we are permitted to shoulder a part of the great and noble task that will lie before us when the bugles sound "cease firing" and we are able to turn our whole hearted thoughts, our voices and our hearts toward the work of establishing a just, charitable and enduring peace amongst the nations of the earth.

THE NOTED COMMENTATOR ENGROSSED IN HIS WORK ON THE WEEK'S NEWS ANALYSIS, HEARD ON CBS EVERY SATURDAY EVENING AT 11:00



When WE THE

PEOPLE Speak

A NAMELESS, broken man stood before a microphone on the *We the People* program and sobbed: "I've never been able to remember who I am . . . soon I'll die . . . and I don't know my name." Newspapers aided in the search by printing his picture. Thousands of letters poured in from listeners all over the country. Three weeks later "Mr. X" appeared before the same microphone and announced to the listening public that he had been identified as Will H. Lawrence, of Montgomery, Alabama, and had regained his memory.

The incident of Mr. X was just one in a memorable series dating back to September, 1936, when this distinguished

TUNE IN SUN. 7:30 P.M. E.W.T. (CBS)

program was launched, but it was typical of the unique character of the show in its initial stages. Up to the time of Pearl Harbor there were few stars on the program, few prominent personalities. It was mostly the little people of America who were featured, members of the rank and file who had had interesting experiences and were willing to tell their stories.

After America entered the struggle the nature of the program was changed to accord with the new wartime conditions. Most of those who now appear before the *We the People* microphone are connected, in some way or other, with the war effort of our country or her allies, and the

program represents a really noteworthy effort on the part of sponsors and network to bring the realities of the world struggle to listeners throughout the country. A broadcast of *We the People* covers much diverse ground; the Director of the OPA simplifies some of the clouded points of food distribution; a housewife from England tells us how they live there, and it makes our standard of living appear like the height of luxury; heroes from the battlefronts, laborers in defense plants, the Secretary of the Treasury, an official of the OWI, and others, report how we are winning this war at home and abroad.

We the People was first conceived by Phillips H. Lord,

famous for years as *Seth Parker*, and creator of some of broadcasting's most exciting shows. In its first season it was voted the outstanding new program of the year by the country's radio editors, and since then the popularity of this important broadcast has steadily increased.

The roster of those who have appeared on the program is studded with the names of heroes; Lieutenant Pavlichenko, a Russian girl sniper; Colonel LeRoy P. Hunt, who led the marines in the first offensive in the Solomons; Captain Eliot Buckmaster, commander of the Yorktown; Lieutenant Colonel Walter L. J. Baylor, the only man to escape death on Wake Island; and the famous mother of the five Sullivan heroes.

CONTINUED ON NEXT PAGE



Milo Boulton, master of ceremonies, interviews Virginia Schoonmaker, who, once a Broadway dancer, is now a farmerette for the duration.



A group of Indian chiefs, representing a confederacy of six nations, who declared war on the axis after learning of the sneak attack.



Charlie Wagner, tattoo artist, who has been keeping rather busy these days tattooing identification tags on soldiers about to go overseas.



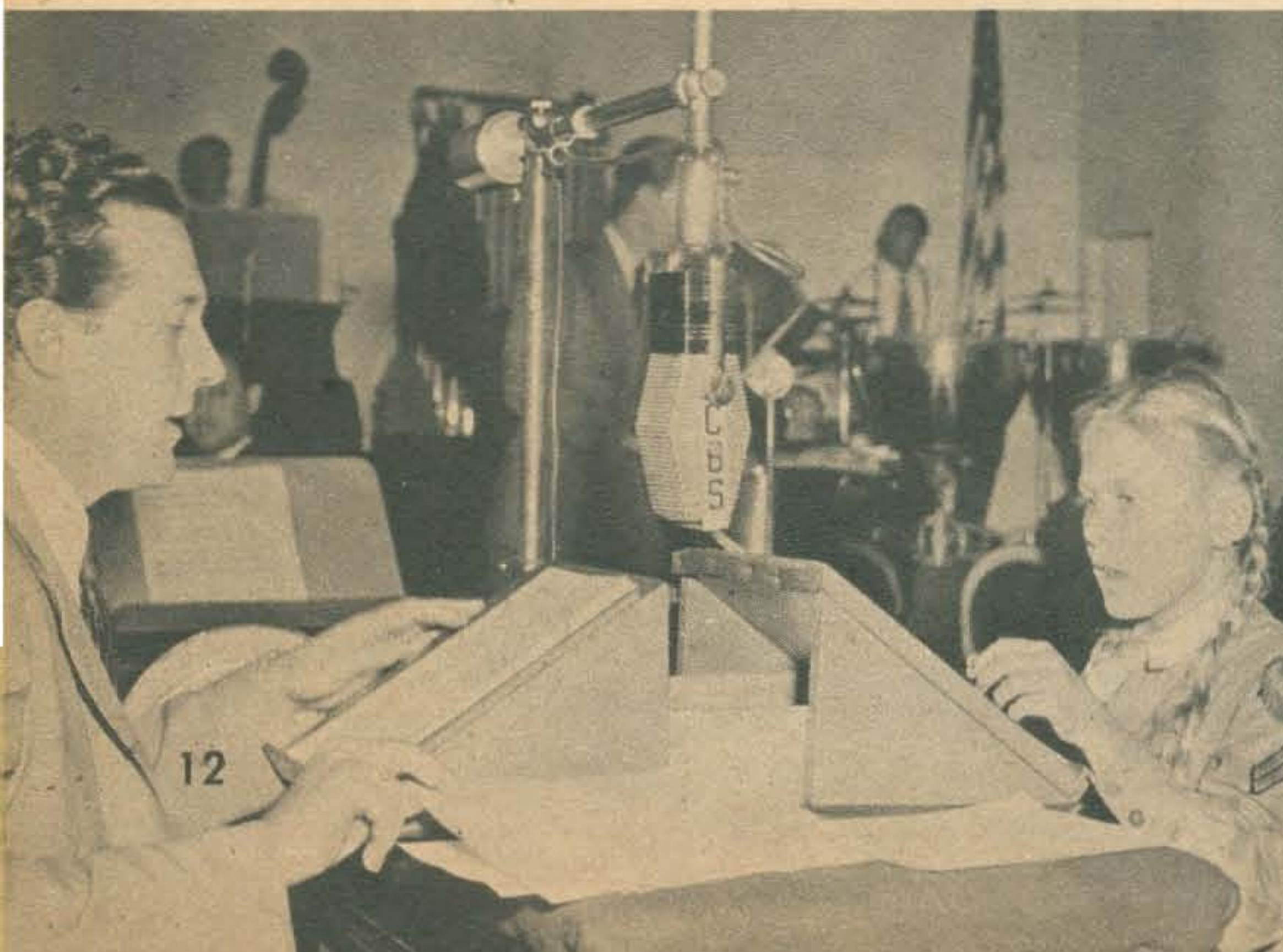
We the People always attracts a highly interested audience. This blind couple, each with a seeing-eye dog, got pleasure from the show



Henry Morgenthau, Jr., Secretary of the Treasury of the United States, running over his script with David Levy, producer and director, who is in close and constant touch with all governmental departments. Levy is the guiding genius of the show, and one of the ace directors behind many of radio's stellar productions.



Apprentice Seaman Audrey Pearl Roberts, of the WAVES, showing Milo Boulton and Lieut. Grace Lally, Navy Nurse, how she knocked out an intruder. (below) Roberta Fyler, known as Corporal Pigtales, who puts the soldiers through their drill routine at a Camp in Florida. The Corporal gets good results, too.



(continued)

A PROGRAM THAT BRINGS THE WAR TO THE PEOPLE AND THE PEOPLE TO THE WAR

Heroes in all services have told breathless and absorbing stories to the people of America. Added to these were the heads of many of our governmental departments who came to explain, in language that everyone could understand, what was happening and why.

Purposeful, serious-minded David Levy is the producer and director who gives this diverse program the unity it needs. He is only thirty, which is arrestingly young for one doing such an important work, yet his ability has called forth admiring comments alike from listeners and government departments. One army official wrote to Elmer Davis, Chief of the OWI, concerning Levy: "He is an excellent judge of feature and human interest material which translates high policy into the language of everyday people." That describes him accurately in a sentence.

David Levy's job and purpose dominate his life entirely. He is in daily and constant touch with the Army and Navy Departments and the OWI, with the officials of the governments of our allies, and with the American offices of the exiled governments. Holding almost continual conferences with his extensive staff, appraising and weighing



Walter Roof, trainee in the U. S. Merchant Marine, being rewarded by pretty Madeleine Carroll.

the importance of all that is happening, he devises ways to get the personalities involved in these events before *We the People's* microphone. The broadcast is Sunday night, yet it is seldom that the different guests are definitely decided upon before Friday or Saturday, thus while it brings a large proportion of spot news to the listening public, it also brings added problems to the director and producer. He must often turn rank amateurs into top-notch microphone performers in the course of a few hours. Levy has that responsibility.

A handsome chap who is quite unconscious of his good looks, this Philadelphia boy graduated from the University of Pennsylvania with several degrees, and made his first appearance on the *We the People* program as a script writer. Now he is assisted by seven writers whose scripts he directs continuously and closely, with the result that the show presents a close unified appearance in spite of its wide differences in material.

It is estimated that every Sunday night more than twelve million sets are tuned in on this morale-building program of personal experiences. These messages, straight from the lips of those who are participating in our historic effort, bring the war right into the homes of America. They help to forge the united effort so necessary to the final victory, while serving as excellent entertainment.



Gale Volchok, who teaches Judo to soldiers, demonstrating the art to the unlucky master of ceremonies.



One-Eyed Connolly has gone into war work, the first job the famous uninvited guest ever held in all his life. Connolly has made an institution of "Gate Crashing" in the past. He admits being surprised to discover that working for a living is rather pleasant; thinks he might even consider it after the war.



Mrs. Ad Topperwein shows how she teaches sharpshooting to the boys in the army. (below) Ross Allen extracts venom from poisonous snakes to be used on soldiers as an antidote for snakebites. The Government takes his entire output for shipment to the fighting fronts. Snakes have become an important war commodity.





MORTON DOWNEY RENDERING THE OPENING SONG ON "CHAPEL IN THE AIR," HIS DEEPLY MOVING RELIGIOUS INTERLUDE, WITH RALPH WILKINSON,

THE CHAPEL IN THE AIR

MORTON DOWNEY'S EXPERIMENT BECOMES HIS GREATEST SUCCESS

TUNE IN MON. THRU FRI. 3 P. M. E. W. T. (BLUE)

INTRODUCED by Morton Downey as an experiment, *The Chapel in the Air*, heard each Friday over the Blue network has now, by far, the largest listening audience of any of the Irish tenor's five weekly shows.

"It happened almost accidentally," said Downey. "One day in answer to several requests, I sang 'The Old Rugged Cross.' The response was terrific." From then on a hymn was spotted at least once a week on the show. Out of this grew the *The Chapel in the Air*, which establishes the mood of a little church, with its feeling of religious meditation.

Morton Downey, of course, has always had a tremendous following, and when the sponsors decided that a truly relax-

ing program was needed on the air during afternoon hours, they picked Downey for the spot. The correctness of this rather unusual afternoon idea is demonstrated in the enormous listening public that tunes in five times a week on Downey's soothing Irish voice.

The streamlined Chauncey Olcott, as he has been called, first entered radio in 1931, quickly achieving a spectacular success, and during recent years has appeared at the top supper clubs of the country. Once away from the microphone and the spotlight, he likes nothing better than to spend the weekends with his five children at his sixty acre Connecticut farm, raising corn, potatoes, and soy beans for a Victory crop.



OF RAYMOND PAIGE'S ORCHESTRA, AT THE ORGAN IN THIS NEW AFTERNOON AIR SUCCESS. LEAH RAY, DOWNEY'S COMMENTATOR, REHEARSING.

AFTER A "CHAPEL IN THE AIR" BROADCAST—L. to R. Rabbi Philip S. Bernstein, David Ross, the program's silver-tongued announcer, Morton Downey, the Rev. James J. Lynch, Raymond Paige, orchestra leader, Leah Ray, Gene Hamilton, director, clustered around the microphone.





K WIDMARK AND FLORENCE WILLIAMS, WHO PLAY DAVE AND SALLY, IN THE TIMELY DRAMA OF THE LIFE OF A METROPOLITAN REPORTER

FRONT PAGE FARRELL

A DAILY DRAMA THAT HAS
REAL WAR-TIME MEANING

TUNE IN MON. THRU FRI. 5:45 P.M. E.W.T. (NBC)

Front Page Farrell, the new drama which reflects the actual news of the day, gets much of its vital and current information from the Office of War Information and the Manpower Commission. This powerful and moving program has an important significance for war-time America, and is expected to start a new trend in five-a-week serials. Through Dave Farrell, who is a reporter on a New York paper, and his wife Sally, who works in a war industry, both of whom are characters typical of the American home, the story deals with the problems that face a country engaged in a desperate struggle. Tall, blonde Dick Widmark portrays David, and his strong characterization of the sympathetic part has won for him a high place in the affections of the listeners. Sally, the reporter's pretty wife, is played by Florence Williams, who came to radio by way of the New York stage. New as *Front Page Farrell* is to the air, having started only last September, it already reaches an interested public of over six and a half million, and is heard on the full NBC network. "The reason for this is simple," says Author Bob Shaw. "The day by day factual history of the war at home and abroad is a thrilling story in itself." Another reason is that the show is well cast, written and directed.

WHEN A GIRL MARRIES

A STORY OF TURBULENT MARRIED LIFE WITH ALL ITS COMPLICATIONS

TUNE IN MON. THRU FRI. 5:00 P.M. E.W.T. (NBC)

THE story of "When a Girl Marries" is dedicated to all those who have ever been in love. It is the story of young love, centered about a girl who surprised her community by refusing the courtship of a wealthy playboy to marry a young lawyer of promise. Named co-respondent in a divorce trial at a time when she was expecting a child, this young newly-wed's career has passed through many a dramatic climax in the story of Harry and Joan Davis.

Today there are many characters whom its listeners have learned to love as they have followed its theme from this original starting point. There is Irma Cameron, mother of Little Rudy and Kathy, and a great friend of Joan Davis; there is John Hackett, old philosopher and friend of them all — and there is Steve Skidmore, whom Irma loves dearly. Steve is in love with Betty McDonald, a newcomer to the village, whom old John says "is not our

CONTINUED ON NEXT PAGE



WHEN A GIRL MARRIES (continued)

kind." There is Lilly, the faithful maid and Little Sammy.

All of these homey, neighborly characters come to visit in the homes of millions each day at five o'clock through the pen of Elaine Carrington, who also writes "Pepper Young's Family." Elaine writes her scripts all alone, dictating into an ediphone while relaxed on a couch in her Manhattan studio. Then she gives the disks to her secretary to transcribe. "I prefer to be all alone when I write," she says, "there are fewer distractions. I have found too that by dictating to a machine I can work faster." Her working day has no beginning and no end. Sometimes she starts in the morning; sometimes she works all night and into the morning.

Mary Jane Higby, heard as Joan Davis on the show, says that as long as she can remember she's been living somebody else's life. Born in St. Louis, Missouri, where her father Wilbur Higby owned a stock company, she did her first walk-on before she was a year old. Her first five years were spent backstage. When she was nearly six, her father went to Hollywood to work for D. W. Griffith, and the next day Mary Jane was making a picture. That's the way it's been all her life. By the time she was eighteen there was enough experience in stock, pictures, and vaudeville to make her a seasoned actress. It was only natural that she should turn to radio. "I went through the regular routine of auditions," Mary Jane says, "until one night a director called and asked me if I could be ready to go on the air in twenty-eight minutes. He was so confident that I played Mary Tudor without even a rehearsal."

From then on radio was her forte. She played the field

Robert Haag, who plays Harry Davis, wanted to be a lawyer, but was offered a place in stock. Now he plays one in the script.



Meet the Davises—Harry, Joan and Sammy Davis, and Lilly, the maid, as they appear in the popular show, "When a Girl Marries."



on such shows as "Lux Radio Theater", "Camel Caravan", the Marx Brothers' show — and for two years wrote and produced a weekly children's program. Since then Mary Jane has been on a score or more broadcasts, and for nearly three years has played the star role in this show. She lives in a Greenwich Village apartment — a pleasant five-room walk-up that's very often full of visiting actors. In summertime, Mary Jane and her roommate live on a tugboat they call the Ann Bonnie.

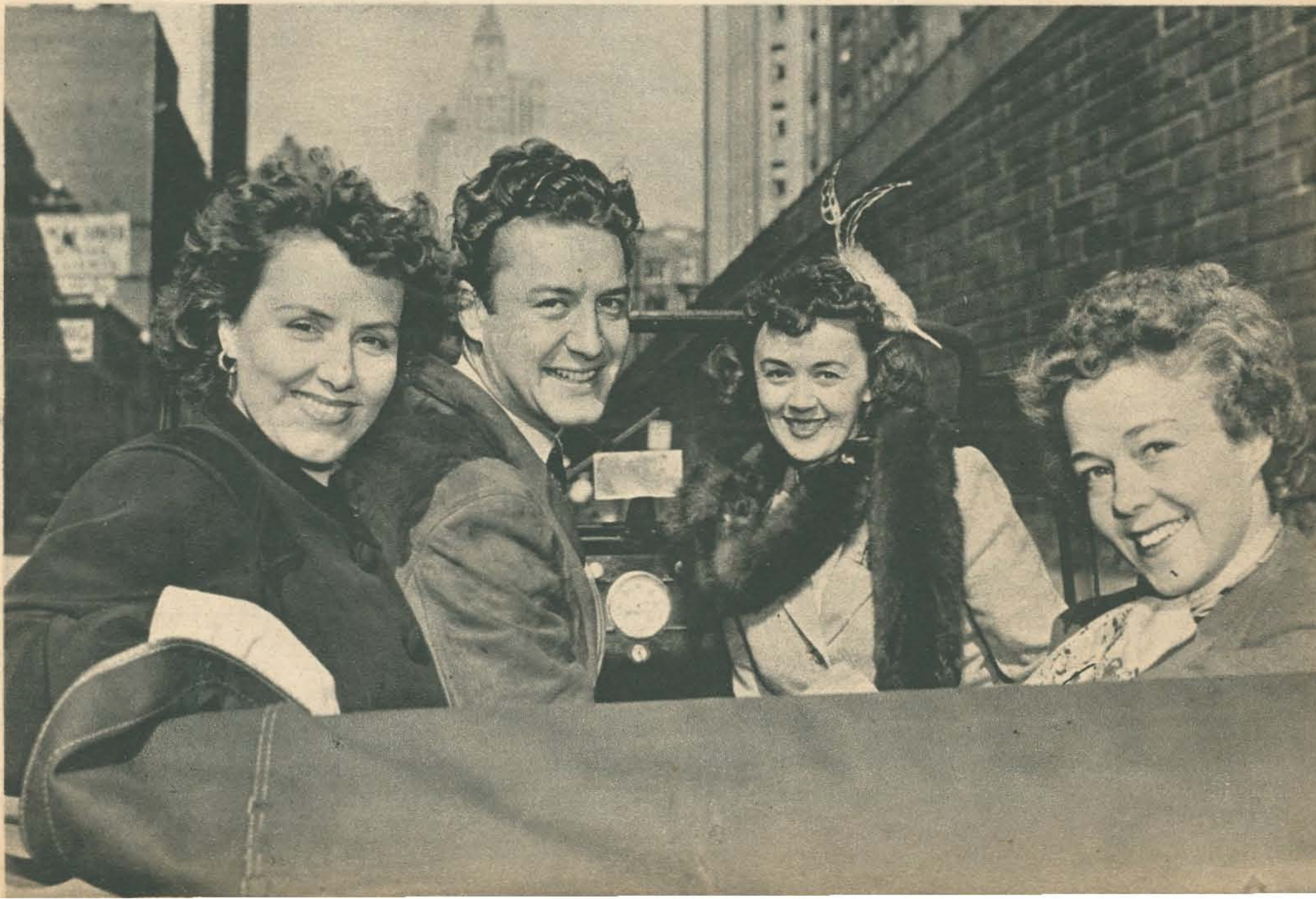
Mary Jane's co-starring partner and radio husband, David is handsome, blonde Robert Haag of Cullom, Illinois. Bob started out to be a lawyer, but while he was studying at Boston's Northeastern University he was offered a place in stock — that fixed the law career. He came to New York in the fall of 1936 and after several small parts in Broadway shows, he entered radio in 1939. From then on it was easy sailing. Bob is twenty-eight years old, six feet three, and weighs 180 pounds. His one hobby is his farm in Massachusetts where he raises chickens, geese and a quackless breed of ducks.

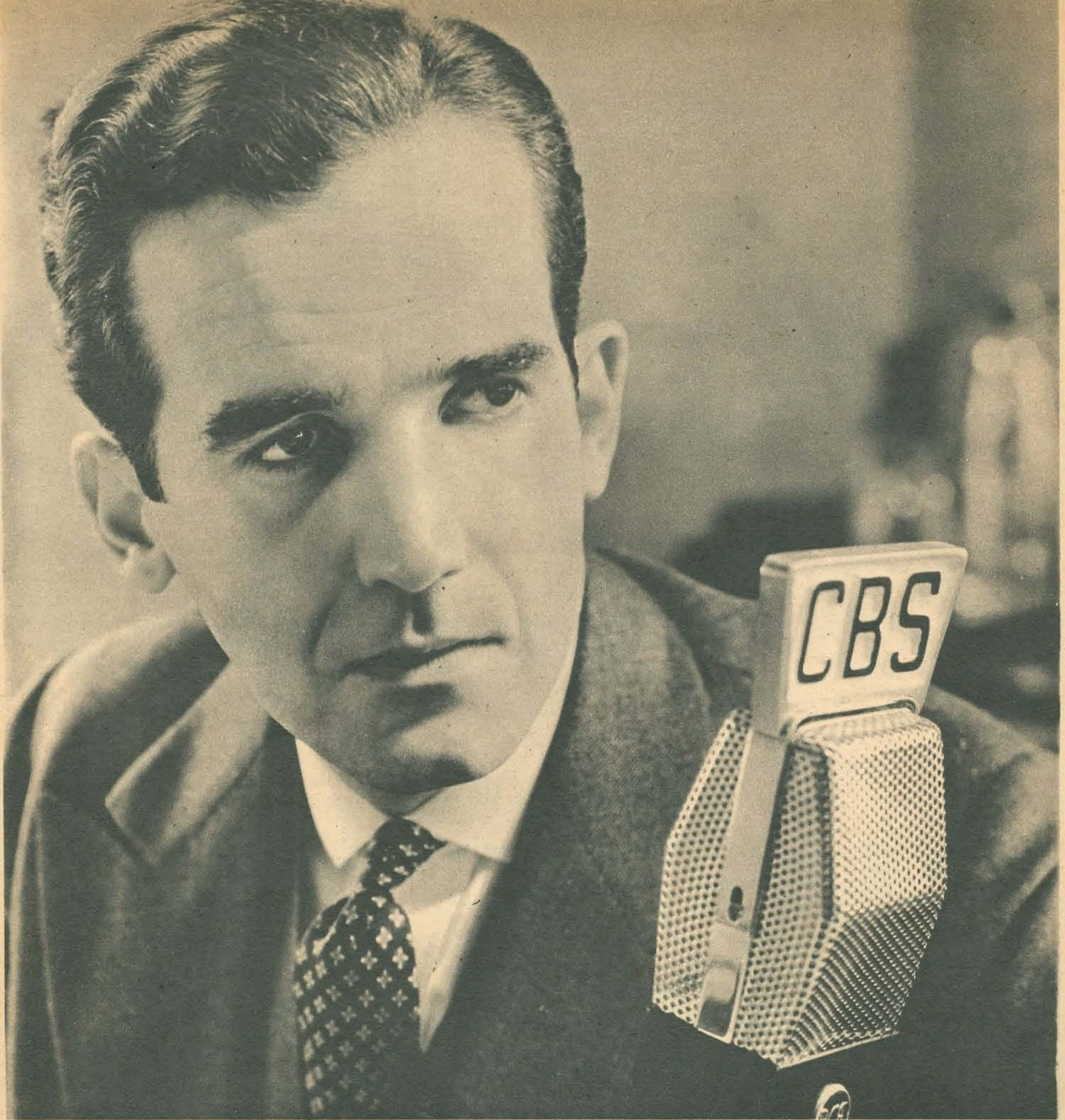
"When a Girl Marries" made its debut on the air May 29, 1939. It has an estimated listening audience of nine million. Theodora Yates directs the well-written serial and its cast of seasoned players. The story of the young married couple, living in a small town, working out their problems in conjunction with a host of friendly, sympathetic neighbors has a very special appeal; its problems are those of its audience, its actors are friends and the treatment often offers solutions to the faithful folk who listen.



Mary Jane Higby, star of "When a Girl Marries" began her career at the age of one. She has played stock, radio, and made pictures.

The cast of "When a Girl Marries" takes an informal drive. Left to right they are: Helene Dumas, Robert Haag, Dolores Gillen and star—Mary Jane Higby. All are seasoned radio artists. They are as good friends away from the microphone as they are in the studio cast.





KEEN-EYED EDWARD R. MURROW IS NOT ONLY A FAMOUS LONDON WAR CORRESPONDENT, BUT CHIEF OF THE CBS EUROPEAN NEWS STAFF

EDWARD MURROW

RADIO'S SPECTACULAR NEWS COMMENTATOR

TUNE IN SUN. 1:30 P.M. E.W.T. (CBS)

TALL, handsome Edward R. Murrow could be the glamour boy of radio correspondents. With his wavy hair, brown eyes and natural charm, he might be the hero of any Hollywood movie based on his profession.

But his life and career have followed none of the usual patterns of either movies or radio. In fact, he has broken two of the rules considered essential for success in his field: (1) He has no newspaper background, and (2) he sprang into his present worldwide fame as chief of Columbia's European News Staff in 1937, from an executive's desk.

The Greensboro, North Carolina-born Ed Murrow has driven school busses, milked cows and generally worked hard ever since he was fourteen years old, but becoming a reporter was no part of his plan when he was graduated from Washington State University in 1930.

Quick-witted, slow-speaking Ed wanted to be a scholar, and a scholar he became. His calm objectiveness stems from the days when he was assistant director of the Institute of International Education. That was the last job he held, outside of radio, before going to

his present position at CBS in 1935.

Columbia Broadcasting System officials are still congratulating themselves on recognizing a radio "natural." Made chief of their European news staff in 1937, analytical thinker, good organizer Murrow proved to be as successful as any home office could have hoped.

A cabled tip from him gave CBS a radio scoop on the surrender of the Belgians. He was ready for the Anschluss in Vienna, the crisis in Munich, the air blitz over London.

There is nothing "me first" about the fair-minded Murrow. He inspires the utmost loyalty from fellow correspondents, many of whom he discovered.

He discovered Charles Collingwood, North African correspondent. He discovered William Shirer, before "Berlin Diary" fame—and never suspected that his own broadcasts would one day be published, under the title of "This Is London."

It was the aerial Battle of Britain which turned the behind-the-scenes drama of Murrow's life into behind-the-mike drama which he could personally share with all the world. He was twice bombed out of his London offices. Once a bomb struck the very building where he was broadcasting.

There is an unquiet side to Ed Murrow which could respond to all this. Demon driver, wild golfer Murrow probably inherited his love of speed from his locomotive engineer father, and still wants to combine work with play by broadcasting from bombers and submarines. The home office says "No"—firmly.

Shopkeepers, "pub" sitters and housewives who live in London, where he now makes his home . . . newsmen and editors, whom he rounds up for all-night gabfests in his apartment, while his wife Janet serves coffee and sandwiches . . . above all, the men who help shape the course of the war.

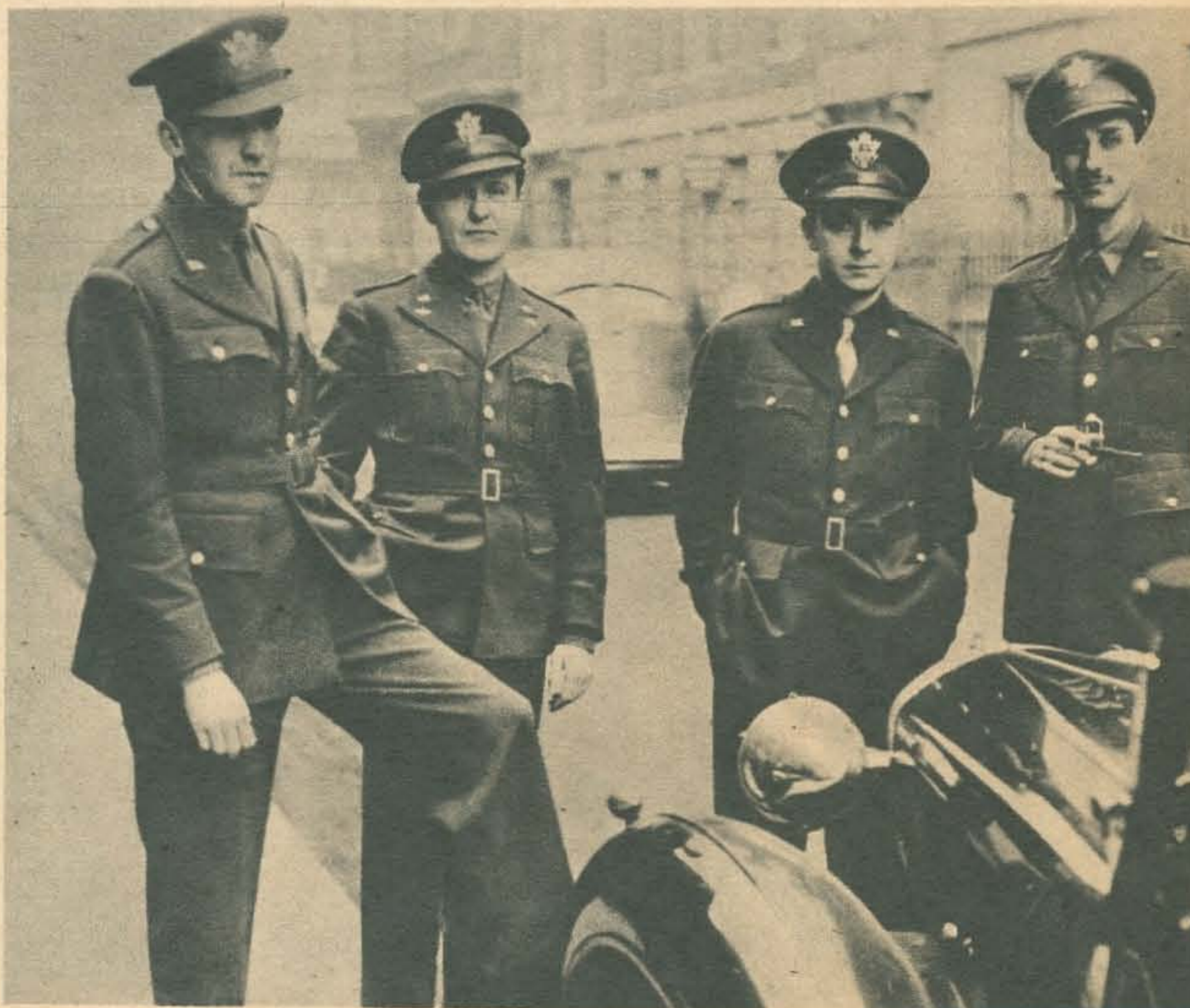
These are the friends Ed Murrow makes. These are the friends who make him one of the best-informed Americans in England, outside of the American Embassy itself.

On a recent flying visit to the United States, Murrow had two predictions to make: First, that victory for the Allies will probably come in 1944. Second, that food will be the "big political weapon" in deciding the peace.

When that time comes, there could be worse choices than Ed Murrow himself to take a firm hand in rehabilitating Europe—as the first radio ambassador to become an Ambassador in fact.



MURROW'S TENSE FACE BETRAYS THE TENSION OF PEOPLE IN LONDON DURING THE BLITZ



CBS LONDON NEWS STAFF. L. TO R., MURROW, PAUL MANNING, JOHN DALY AND BOB TROUT

MUSICAL STEELMAKERS

RADIO'S ORIGINAL EMPLOYEE-FAMILY FULL OF INFORMAL FUN AND TALENT.

TUNE IN SUN. 5:30 P.M. E.W.T. (BLUE)

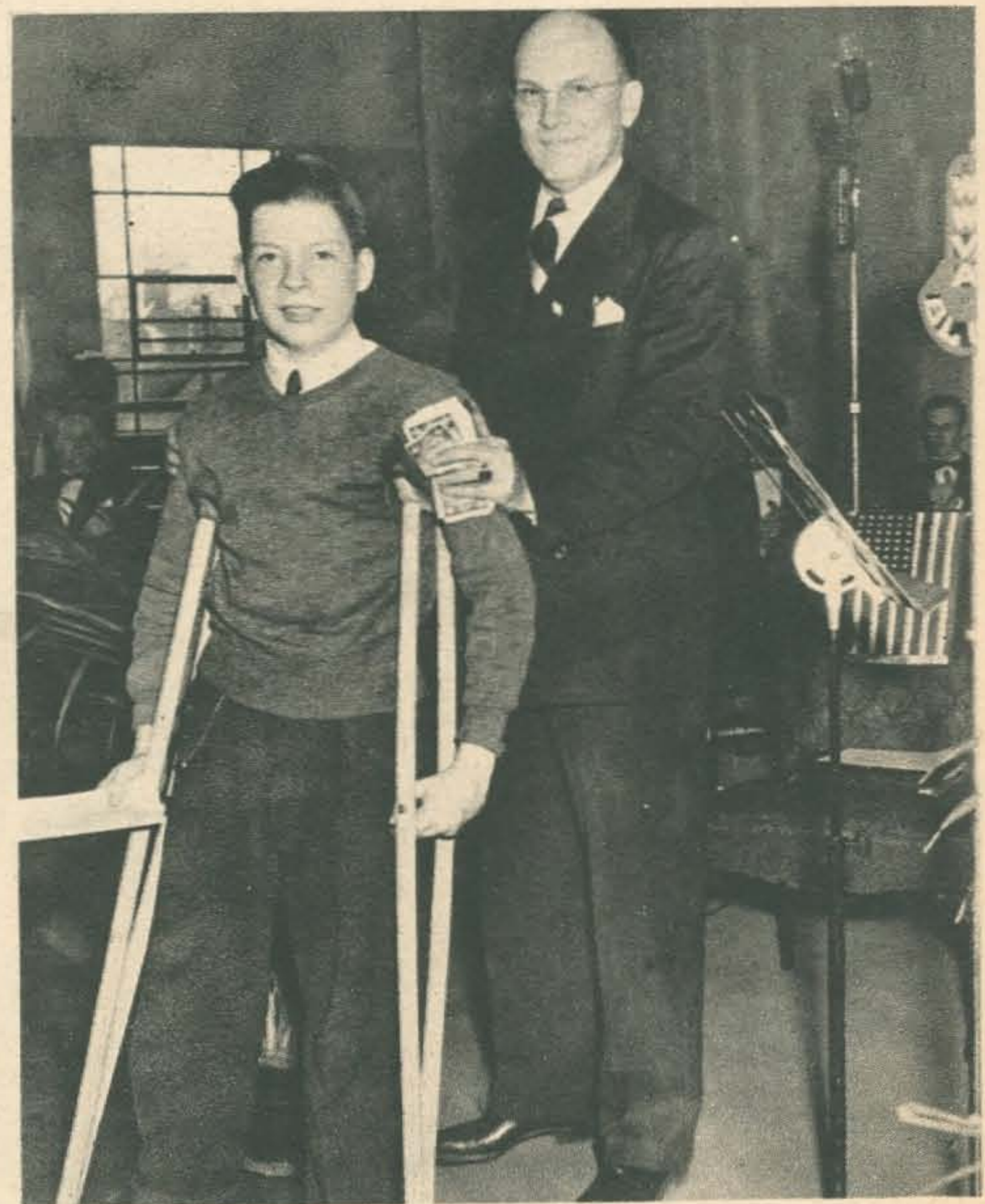
FROM Monday to Saturday they're clerks, stenographers, machinists, mine workers, mill and factory operatives in the busy offices and plants of West Virginia's Wheeling Steel Corporation. But when Sunday comes they gather around Blue network microphones on the stage of Wheeling's Capitol Theater as one of the most unusual of all radio entertainment groups, the *Musical Steelmakers* who, for six years, have been entertaining a steadily growing radio audience the nation over.

Recruited entirely from the ranks of the twenty-five thousand employees of the steel corporation, or their families, the *Steelmakers* have conceived, produced and performed the program from its inception. They have constantly discovered unsuspected talent among their co-workers, and have grown from a local amateur aggre-



Mrs. William Evans and her five daughters, who were headliners on a Mother's Day program. The father is employed by the corporation.

Regina Colbert, stenographer in the advertising department, whose exceptional vocalizing has won her a solo spot on this unique program.



The boys in the *Steelmakers'* band bought a bond for a crippled young chap in the audience at one of the organization's drives.

gation to a polished radio group rivalling many a professional organization of long standing. But they have never lost the homey, just-between-ourselves touch that has given them so much charm and has characterized the program from its beginning.

That beginning, on November 8, 1936, was casual enough. Wheeling's local station, WWVA, which had been presenting a weekly series of industrial programs, requested officials of the steel corporation to fill one spot in the series. There were, among the corporation's workers, a number of amateur instrumental and vocal groups already in existence. From them, the general advertising manager, J. L. Grimes, put together an instrumental and vocal show for the occasion.

There was no thought of making the show a permanent one, but immediately following the initial airing both the station and the corporation were deluged with demands for more. All the musical groups wanted to be heard on the radio. Dozens of talented individuals from filing rooms to rolling mills wanted a chance to demonstrate their ability. From the public came hundreds of letters of praise.

Gradually the program took the shape it now holds. There was the orchestra, conducted by Tommy Whitley, whose father was a long-time employee of Wheeling Steel and who had himself worked in its coal mines during summer vacations from college; there was the master of ceremonies, "Old Timer" John Wincholl, an accountant from the general offices; there was a quartet that was two parts feminine charm and two parts brawny steel worker from the mills. As time went on another quartet was added, the "Steele Sisters," and then a choral group, to round out the organization as it is today.

Once the program got going, it became apparent that so far as talent was concerned there was an embarrassment of riches. Wheeling has long been a music center of the Ohio Valley, and there were more potential singers, instrumentalists, and guest stars to be had than could possibly have been accommodated. It was then decided to limit participation on the program, both of permanent personnel and guests, to Wheeling Steel employees and members of their families, and this unwritten law has remained in effect ever since.

The original "Singing Millmen" remained intact until March of this year, when the bass changed employers. Into his place stepped Glynn Davies, a singing Welshman from the Yorkville works of the corporation. He joined William Griffiths and William Stevenson, tenors, and Walter Schane, baritone, to round out the quartet.

The "Steele Sisters," who started out as a trio, and who were not sisters, have changed through marriage and illness, and finally evolved into a quartet with four new members.

For a long time there were few who dropped out, but the war has called many from the ranks of the organization, and now there are ex-members scattered from Guadalcanal to Ghizeh, every one of them believed to be a red-hot enthusiast for the shortwave broadcasts of the weekly program.

Recently the group has turned to bond-selling in a big way. Through personal appearances at bond rallies in the Wheeling tri-state area and through special performances at home and on the road they have aided in the sale of more than two million dollars worth in bonds.

CONTINUED ON NEXT PAGE



Some of the pretties of the group. The fortunate man alone among all these girls is John Wincholl, who acts as master of ceremonies.

The Musical Steelmakers' master of ceremonies, John Wincholl, known familiarly as "Old-Timer" who has been with the show from the first.





AT A BOND RALLY, THE ORCHESTRA OF THE STEELMAKERS BEING INTRODUCED TO THE BOND BUYERS



STEELE SISTERS QUARTET. BETTY JANE EVANS, MARGARET JUNE EVANS, HARRIET DRAKE, LOIS MAE NOLTE



THIS IDYLIC SPOT IS PROVIDED AT THE EXPENSE OF THE WHEELING STEEL CORPORATION FOR ITS EMPLOYEES. THE PRETTY GIRLS SHOWN ENJOYING THEMSELVES BELONG TO THE MUSICAL GROUP

FAMILY UNITY OF THIS EMPLOYEES' GROUP ADDS TO ITS APPEAL

THE *Steelmakers* are as professional as any big-time musical aggregation when they gather for rehearsals and broadcasts. There is a notable difference, however. Bound by a common love of music, and with more voice in the building of programs than the usual commercial orchestra, each person in the group feels free to criticize, advise and suggest. All suggestions are welcomed, and if they're good they are put into effect. No one ever takes offense at what is said, because everyone realizes that the interest of the organization as a whole is uppermost in the thoughts of all its members. The brass section of the orchestra might come in with two brand

new arrangements that it has worked out together, or a vocalist will work out a new song treatment, or perhaps a musician comes through with a new gag or two for the "Old Timer" in the script. The general effect is that of a group of friends working together for the common good.

It's this family unity that is responsible, to a large extent, for the appeal of the *Musical Steelmakers* to the general public, since, like every family, there's plenty of give and take, plenty of individuality, plenty of informality to the *Steelmakers* and their broadcasts. And plenty of sparkling fun and entertainment in the show, too.

"A HUTTON, HUTTON HER AND A HUTTON, HUTTON THERE"

THERE ARE LOTS OF HUTTONS, AND ALL OF THEM ARE BEAUTIFUL.

IT DOES NOT matter which Hutton one picks for his favorite, because there isn't a sour one in the entire lot. There are two pairs of sisters, every one of them a genuine Hutton, and everyone worth listening to and looking at. Betty and Marion are members of the same family, Ina Ray and June comprise the other family, and here are their pictures and their names, so that anyone who wishes can keep them straight and unconfused in his mind by just going over them carefully and associating the

proper name with the proper lovely face. Each one of these girls is a success in her own right, and each one of them has won distinction with her talent without regard to family connections, though it is true that one sister in each of these pairs won fame before the other did. The listener is entitled to make his own particular choice from among them, so that when anyone says gaily: "Hutton, Hutton, who's got the Hutton?" he'll be able to answer in accordance with his own preference.



JUNE HUTTON, of the *Stardusters*, with Charlie Spivack's orchestra, is the sister of the famous Ina Ray, and it was big sister who gave her the initial employment. June is not married, thinks Charlie Spivak is a swell guy, Bing Crosby is her favorite male singer, and Ella Fitzgerald is tops among the women.



INA RAY HUTTON, the show-stopping dancer and hot vocalist who conducts an all-male orchestra, is twenty-six years old, loves tennis and swimming, has three life-saving medals and a diamond and emerald bracelet, and can't decide which she prizes most. Would like to take her band abroad to entertain soldiers on foreign duty. Probably will make it.



MARION HUTTON, now touring with the Modernaires and formerly featured with Glenn Miller's orchestra, left a pre-medical course to sing professionally. She resented being referred to as Betty Hutton's sister and decided to make a name for herself. Glenn Miller gave her a chance, and the rest is radio history by this time.



BETTY HUTTON, referred to as the "Blonde Blitz" or the "Hectic Hutton", owing to her sensationally dynamic manner of delivering a song, got her first big chance with Vincent Lopez, and went right on from there to become a star of Hollywood and the air-lanes. In her newest pictures Betty sings much less and acts more.



BEHIND THE MAKE-UP IN THIS FAMILY ALBUM NUMBER ARE BERNARDINE FLYNN AND ART VAN HARVEY AS VIC AND SADE

VIC AND SADE

THE DELIGHTFUL AMERICAN FAMILY ON THE NEXT BLOCK

TUNE IN MON. THRU FRI. 11:15 A.M. E.W.T. (NBC)
MON. THRU FRI. 1:30 P.M. E.W.T. (CBS)

ONE of the great privileges of citizens of a democracy is the right to laugh at themselves, and this is an art at which Americans excel. You have only to listen to the laughter that arises in a typical American home when it is tuned in on *Vic and Sade*. In this program we have the humorous story of an average family of Americans, the family that lives in the small house half-way up the next street. These people are typical Americans, as typical as a glass of coke or a backlot game of baseball, as recognizable as the corner drug-store or Ye Olde Coffee Potte. The audience, which is to be found in nearly nine million homes, by an authentic estimate, identifies itself with the homely characters and with their day-by-day doings.

When the program started, over ten years ago, it was considered extremely revolutionary because it was a comedy and, as everybody knows, the standard daytime radio fare is heavily serious. In addition to this, it has no continued story, each broadcast being a complete incident in itself with no suspense at the end of the broadcast to force listeners to tune in the next day. For two years no one ventured to sponsor it. Finally, in 1934, a backer came along, and the show has had the same sponsors ever since. It is heard today on both major networks, as well as a number of independent stations, quite an unusual distinction.

The two leading roles are still played by the same actors who originated them back in 1932. Sade, the acidly tolerant and understanding wife and mother, is played by Bernardine Flynn, who was born in Madison, Wis. and graduated from Wisconsin University. In 1929 she came to Broadway to put her campus dramatic experience to practical use, and since then has appeared in many important network dramatic presentations, among the best known of which is *Vic and Sade*. Brown haired Bernardine, all of five feet four and a half inches tall, takes her work very seriously, is married to a doctor and has two children.

Art Van Harvey, the veteran NBC actor who plays Vic, was born in Chicago and got into radio in 1929. Married, he has no children, and is so susceptible to the humor of *Vic and Sade* that occasionally he cannot restrain his (unrehearsed) laughter, at which times Sade has to ad lib until he regains control.

A word must be said for Billy Idelson, who has played the son, Rush, for so long. Having grown up in the part, he has finally been inducted into the army, which caused Paul Rhymer, the scripter, to write him out of the show for the duration. No one is to fill his place, as Billy Idelson is too identified with the part and too beloved by the listening public.



A rather dubious welcome is extended to Chuck and Dottie Brainfeeble, not too welcome visitors, played by Carl Kroenke and Ruth Perrott

The hilarious family composed of recognizable characters, being Vic, Unk (Clarence Hartzell), Sade, and Rush (Billy Idelson, now in the army)





PATSY CAMPBELL

THE "DAFFY" ETHEL TURP STAR
IS A SERIOUS WAR WORKER

TUNE IN MON. THRU FRI. 3:15 P.M. E.W.T. (CBS)

SHE'S not very big, and she's not very old, but wide-eyed Patsy Campbell landed the important role of "daffy" Ethel Turp in the dramatization of Damon Runyon's serial, "Joe and Ethel Turp." Patsy was born in Chicago twenty-three years ago, studied at Northwestern University and Emerson College in Boston. Six years of playing summer stock companies in various roles prepared her for New York and the Ethel Turp role.

Last May she married Sergeant Alfred Reilly at the Port of Embarkation. He left immediately for overseas and Patsy returned to her West 57th Street apartment, all alone. Today she spends her spare time in war work, hostessing at the Stage Door Canteen, making movie shorts for the Government, and lecturing for the American Theatre Wing. Patsy, in person, has none of the zany qualities of radio "Ethel." One of the most alert, vivacious girls in radio, she has an abundance of energy to give outside war activities.

STO-O-O-O-DENTS!

KAY KYSER, OLE PROFESSOR OF THE "COLLEGE OF MUSICAL KNOWLEDGE" IS OFTEN SERIOUS

TUNE IN WEDS. 10 P.M. E.W.T. (NBC)

THE "College of Musical Knowledge" may lack a 4A rating on the academic scoreboards, but no one can deny that the distinguished academician who heads it has added a new kick to learning. Alas, for those who still place

philosophy, sociology and other such old time stuff first on the curriculum! The rugcutters have captured Alma Mater and the diplomas are written in noisy and overwhelming jive!

If Kay Kyser had followed his her-

editary bent, he would now be sitting sedately on the faculty of the University of North Carolina, where a hundred years of Kysers have lavished their pedagogy. But the pleadings of his mother and the commands of his father were

CONTINUED ON NEXT PAGE

KAY KYSER, THE POPULAR OLE PROFESSOR OF THE "COLLEGE OF MUSICAL KNOWLEDGE," THE HILARIOUS MUSICAL ACADEMY OF THE AIR.



STO-O-O-DENTS (continued)

of no avail. The Ole Professor's destiny was not in the groves of learning; it was in the groove. Nevertheless, he holds an A. B. degree from the university.

Music was Kay's first and real passion, and the fire burns more steadily now than ever before. It's wings have carried him far. Thirty-seven years old, born in Rocky Mount, North Carolina, he is today one of the best-known band leaders in the country. He is also one of the most popular with Army, Navy and Marine camps, from which most of his shows have emanated during the past three years. His band has already starred in three pictures, and a fourth, "My Favorite Spy," is soon to be released.

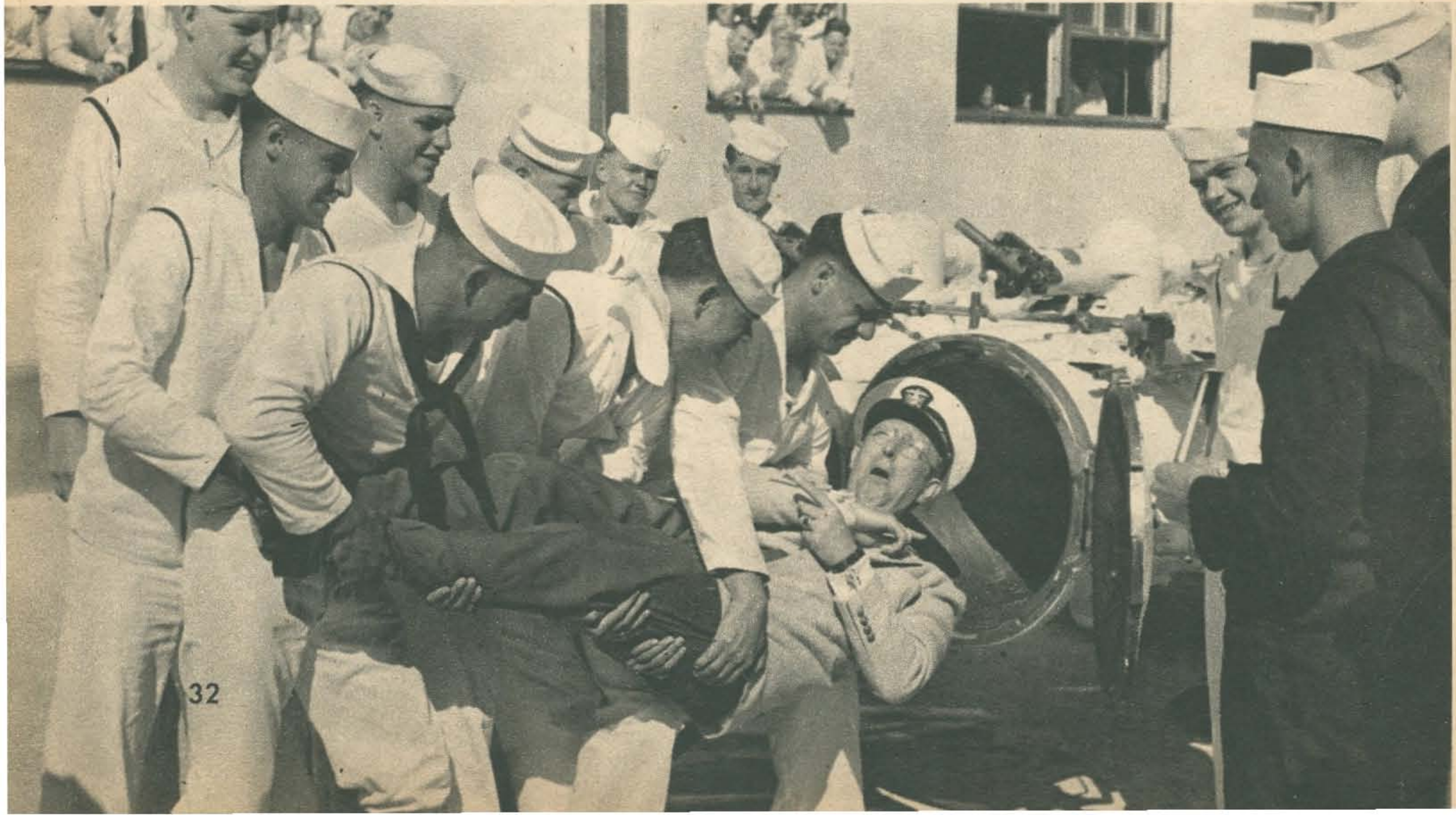
For one whose airwaves audience runs into the millions, he is a supremely simple person, given to pleasant idiosyncracies, but generous and easy-going. These traits can be credited for the fact that many of the original members of his band are still with him, and that all are sharing his financial success. His quick patriotism and understanding of the value of morale for the fighting forces have led him to become head of the radio entertainment section of the Office of War Information.

His success story actually begins eleven years ago, when he left Rocky Mount in a Model T Ford, headed resolutely for the Big Time. He had organ-



IT'S GEORGIA CARROLL, NEWEST SINGING VOCALIST WITH THE KAY KYSER COMPANY

SOME OF THE MEN AT A NAVAL TRAINING BASE GANG UP ON THE OLE PROFESSOR AND PLAY A FEW PRANKS ON HIM THEMSELVES





MERWYN BOGUE, KNOWN AS "ISH KABIBBLE" IS ONE OF KAY'S CHIEF HILARITIES

ized a band while in college, playing at campus dances. Now and then there had been engagements for debutante affairs in Richmond, Va. A contract with the Black Hawk Club in Chicago, soon after leaving Rocky Mount, brought him his first prominence. Then came a summer tour through the Mid-West, breaking long-time box-office records.

His incarnation as the "Ole Professor" is a natural for the spoofy, spontaneous program in which Kyser excels. In the same category belongs the Professor's inimitable sidekick, "Ish Kabibble." Kyser's feeling for the broad humor of the ridiculous was evidenced in his college days, when he persuaded the president and the five deans to give vent to an exhibition of dancing hip, hip, hoorays for the local team, which caused visiting and startled dignitaries to blanch. Now he figuratively sticks pins into the commanding officers of the service camps in which his troupe entertains, much to the irreverent enjoyment of the rank-and-file privates.

The South is still in Kyser's accent, and the State of North Carolina has no more devoted plugger. He manages to get the name of the State into almost every broadcast. You don't need the researches of his press agent to tell you that his life wouldn't be the same without southern cooking. Who can tell whether it's an accident that his lovely vocalist is named Georgia Carroll. His

CONTINUED ON NEXT PAGE

ALMOST ANYTHING CAN, AND DOES HAPPEN, ON A KAY KYSER PROGRAM. HERE THEY INHERITED A COW FROM AN ADMIRING FAN





THE MEMBERS OF THE ORCHESTRA ARE NOT AVERSE TO A LITTLE CAMERA MUGGING. ONLY "ISH" LOOKS DISCONSOLATE IN A FASHION.

(continued)

previous singer, now famed in radio on her own, was Ginny Simms, the first name obviously a contraction of Virginia. Anyhow, it all fits in with the Kyser idea. However, the ole professor looks forward to the possibilities of Television now that lovely Georgia Carroll is a member of his air company.

Kay has a trick knee, which has kept him out of the Army; but he keeps going arduously in army rallies and war plant shows. His tours of the service bases have taken him on a mileage equal to four times around the world.

In his camp appearances he has picked up numerous anecdotes, but the one he repeats most often deals with his experience while making the rounds of the San Diego Naval Training Base with Lieut. Commander Perry Wood. They were suddenly stopped short by a sentry, newly recruited, with a "Halt! Who goes there?"

"The Senior Officer of the Watch," Commander Wood replied. They waited for the sentry to finish the ritual. But no word came.

Finally, the commander decided to prod the sentry. "I can't stand here all night," he volunteered.

"Damn it!" the sentry cried, "You'll stand there till I remember the rest—and you'll like it!" The boys loved it!

"ISH" SHOULD BE STUDIED JUDGING BY THE EXPRESSIONS OF KAY AND HEDY LAMAR.



WALTER CASSEL

POPULAR BARITONE OF THE
"CALLING AMERICA" SHOW

TUNE IN SUN. 8 P.M. E.W.T. (CBS)

WALTER CASSEL came to New York in a cattle train, and now he sings at the Metropolitan Opera House and is the star of his CBS program. The noted baritone was born in Council Bluffs, Iowa, in 1910, and might have become a dentist if local station WOW, in Omaha, had not recognized the quality of his voice. Lawrence Tibbett commented favorably on his singing, and this ended Cassel's dental education. He came to New York in 1934, and since then has been featured on many programs, culminating in his present show, "Calling America" with Bob Trout. This successful half hour show was recently launched to inform Americans about the boys in England. The tall, blue-eyed singer still works hard at his musical studies in Forest Hills, New York, where he lives with his wife and three children, who are all musical; John Walter, 12, plays the trumpet, Catherine Jean, 11, the violin, and Mary, 6, is learning her piano scales most effectively.



MEET HIZZONER THE MAYOR

"MAYOR OF THE TOWN" GIVES LIONEL
BARRYMORE HIS MOST LOVABLE PART

TUNE IN WEDS. 9 P. M. E. W. T. (CBS)

ALTHOUGH the *Mayor of the Town* is one of the best known roles on the air, the character has no name, never having been given one by the authors. He is always just "The Mayor." As a result of this namelessness, the Mayor has become associated in the public mind with Lionel Barrymore, who plays the part, even more than would ordinarily have been the case.

The name of Barrymore is a magic one in the American theatre, but that did not help young Lionel much when he made his start, which was a rather bad one. His grandmother, Mrs. John Drew, gave him a bit in her production of *The Rivals*, and the audience was so loud in its disapproval of the young actor's work that it nearly killed his career at the start. But Barrymore was broke and hungry, and he kept trying, with the persistence that is a part of the tradition of his famous name. In 1915, however, still broke, he decided to give the infant motion picture industry a try. He did—became successful in Hollywood and in radio.

Although the *Mayor of the Town* is still in its first year, it is already an unusually popular program with an estimated listening audience of over fourteen million, and much of this popularity must be put down to the good sense and good humor of the show. The Mayor's salty character, good common sense, and effective, if not always conventional, method of dealing with neighborhood problems is typical of the American public servant of the best type produced in small communities, and the character fits in perfectly with Lionel Barrymore's shrewd wit and impatience with subterfuges.

Part of the credit for that, of course, must go to Jean Holloway, and to Charles Tazewell, both well known as writers for the radio, who alternate in turning out the script of *Mayor of the Town*.

Agnes Moorhead, who plays "Marilly," housekeeper for the Mayor, is also a veteran of radio, having worked in many popular and important star roles.



LIONEL BARRYMORE IN HIS MOST POPULAR RADIO ROLE, THE MAYOR OF THE TOWN

THE MAYOR, WITH LUCKY BOB HOPE, WHO HAS SHARON DOUGLAS ON HIS KNEE





CONRAD THIBAUT AND HIS WIFE ENGAGED IN SELECTING SOME RECORDS FOR THE DRIVE.

RECORDS FOR OUR FIGHTING MEN

"NEW MUSIC FOR OLD" TO ENTERTAIN THE ARMED FORCES

WHEN the drilling or the fighting has ceased, there comes a lull in the life of a fighting man, and it is at this time that music can bring him the relaxation that his tired nerves and muscles call for. *Records for our Fighting Men, Inc.*, has undertaken to fill the soldier's (and sailor's) spare time with music. Estimating that there are still several hundred million old, broken or unwanted discs accumulating dust in America's cellars and attics, the organization has twice conducted drives to collect these records and sell them as scrap. With the funds thus obtained newly released recordings are bought for distribution to our fighting forces, here and overseas, in cooperation with Army and Navy authorities. The chief canvassing and collecting agents

were the more than one and a half million men and women who comprise the American Legion and the American Legion Auxiliary. These drives have been successful to the extent of providing funds for several hundred thousand new popular and classical records, all of which have been promptly shipped to the camps here and abroad.

Kay Kyser was the first president of the organization, with Kate Smith and Gene Autry among the vice-presidents. This year the place of honor is filled by Bob Hope, and a great number of artists have pledged themselves as sponsors, including such names as Marian Anderson, Xavier Cugat, Benny Goodman, Harry James, Jan Peerce, Glenn Miller, Lily Pons, Paul Robeson, and a host of others.

ANDRE KOSTELANETZ AND LILY PONS MAKING THEIR CONTRIBUTION TO A PLEASED LEGIONNAIRE.



Sunday's HIGHLIGHTS

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

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

NEWS, COMMENTATORS, FORUMS

P.M.

- 1:00 Rupert Hughes (NBC)
- 2:00 Chicago Round Table (NBC)
- 3:00 Ernest K. Lindley (NBC)
- 5:45 William L. Shirer (CBS)
- *7:00 Drew Pearson (Blue)
- 8:00 A. L. Alexander's Mediation Board (Mutual)
- 8:45 Gabriel Heatter (Mutual)
- 9:00 Walter Winchell (Blue)
- 9:45 Jimmie Fidler (Blue)

VARIETY, COMEDY AND QUIZ

P.M.

- 1:45 Col. Stoopnagle's Stooparoos (CBS)
- 6:30 Gene Autry (CBS)
- *6:30 Men at Sea (NBC)
- *7:30 Quiz Kids (Blue)
- 8:00 Paul Whiteman presents Dinah Shore (NBC)
- 8:55 Camel Caravan (CBS)
- 10:00 Take It or Leave It (CBS)
Phil Baker
- 10:30 Bob Crosby (NBC)

DRAMA

P.M.

- 6:00 Murder Clinic (Mutual)
- 6:15 Irene Rich (CBS)
- 8:30 One Man's Family (NBC)
- *8:30 Crime Doctor (CBS)
- *8:30 Inner Sanctum Mystery (Blue)
- 9:00 Radio Reader's Digest (CBS)

POPULAR MUSIC

P.M.

- 4:30 Pause That Refreshes (CBS)
Albert Spalding and
Andre Kostelanetz
- 5:00 The Family Hour (CBS)
Deems Taylor and
Gladys Swarthout
- 6:05 Here's To Romance (Blue)
- 7:30 Fitch Bandwagon (NBC)
- 9:00 Manhattan Merry Go-Round (NBC)
- 9:30 American Album of Familiar Music (NBC)
Frank Munn, Jean Dickenson,
Vivian Della Chiesa
- 10:00 Hour of Charm (NBC)

CLASSICAL MUSIC

P.M.

- 12:00 Salt Lake City Tabernacle (CBS)
Organ and Choir
Frank Asper, organist
- 2:30 Westinghouse Program (NBC)
- 3:00 New York Philharmonic Symphony (CBS)

Monday's HIGHLIGHTS

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

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are rebroadcast at various times;
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NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
 - 6:45 Lowell Thomas (Blue)
 - 7:00 Fulton Lewis, Jr. (Mutual)
 - 7:15 John Vandercook (NBC)
 - 7:45 H. V. Kaltenborn (NBC)
 - 8:00 Cal Tinney (Mutual)
 - 9:00 Gabriel Heatter (Mutual)
 - 10:00 Raymond Clapper (Mutual)
 - 10:00 Raymond Gram Swing (Blue)
 - 11:55 War News (Blue)

VARIETY, COMEDY AND QUIZ

- P.M.
- *7:30 Blondie (CBS)
 - 8:00 Vox Pop (CBS)
 - 8:15 Lum & Abner (Blue)
 - *8:30 Gay Nineties Revue (CBS)
 - 8:30 Better Half (Mutual)
 - 9:30 Dr. I. Q. (NBC)

DAYTIME SERIALS

- A.M.
- *10:00 Valiant Lady (CBS)
 - 11:00 Road of Life (NBC)
- P.M.
- 12:15 Big Sister (CBS)
 - 1:00 Life Can Be Beautiful (CBS)
 - 1:45 The Goldbergs (CBS)
 - 2:15 Lonely Women (NBC)
 - 4:15 Stella Dallas (NBC)
 - 5:00 When a Girl Marries (NBC)

DRAMA

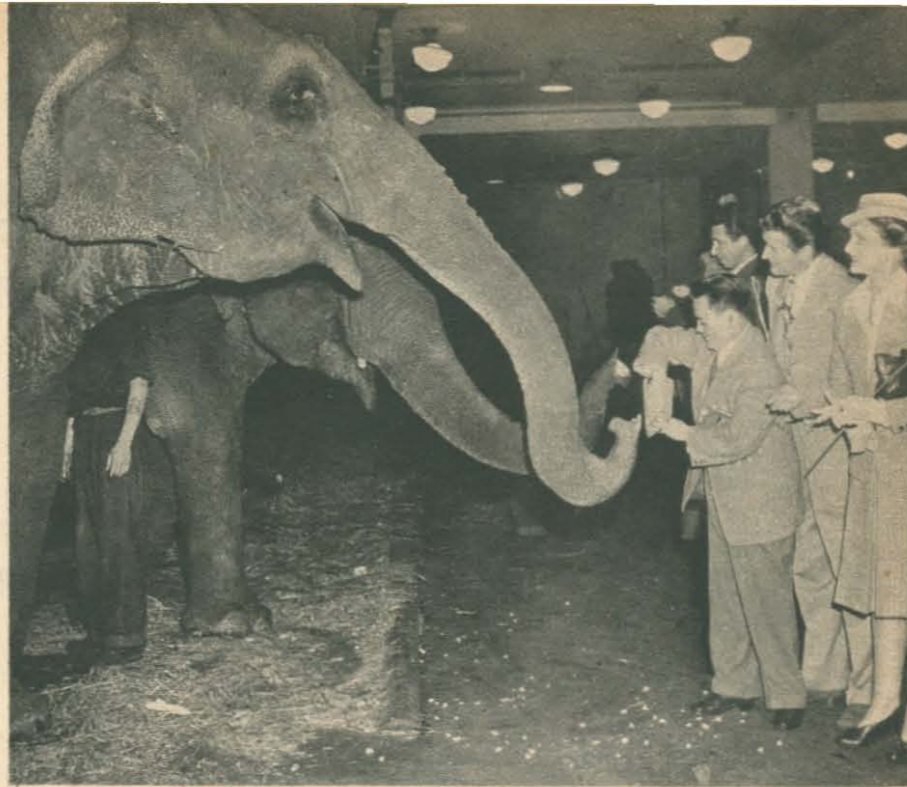
- P.M.
- *7:15 Ceiling Unlimited (CBS)
 - *7:30 The Lone Ranger (Blue)
 - *8:00 Cavalcade of America (NBC)
 - *8:30 Nero Wolfe (Blue)
 - 9:00 Counter Spy (Blue)
 - 9:30 Nick Carter (Mutual)
 - 10:00 Screen Guild Players (CBS)
 - 11:30 Hot Copy (NBC)

POPULAR MUSIC

- P.M.
- 3:00 Morton Downey (Blue)
 - 6:30 Jeri Sullivan, Songs (CBS)
 - *7:00 Fred Waring's Orchestra (NBC)
 - 9:30 Victory Parade of Spotlight Bands (Blue)
 - 10:00 Contented Hour (NBC)
 - 10:30 Three Ring Time (CBS)
 - Guy Lombardo's Orchestra
 - 10:30 Vacation Serenade (NBC)
- A.M.
- 12:30 Russ Morgan's Orchestra (Blue)

CLASSICAL MUSIC

- P.M.
- 8:30 Voice of Firestone (NBC)
 - Symphony orchestra, soloist
 - *9:00 Telephone Hour (NBC)



Marjorie Anderson and Jay Jostyn look on as Michael O'Day feeds the elephants. The pachyderms are the favorites of circus audiences so naturally the Parkers make them their first stop.



Mitzi Gould, Jay Jostyn, Marjorie Anderson and Michael O'Day discuss the gasoline situation with Clown Emmett Kelly. His droll expression is his stock in trade—has amused millions.

THE PARKER FAMILY GOES TO THE CIRCUS

TUNE IN FRI. 8:15 P.M. E.W.T. (BLUE)

WHAT does every American family do when the circus comes to town? It goes to the circus.

And the Parkers, one of radio's typical small-town families is no exception. When the Big Top recently billowed out over the vacant lot, down the street, they went en masse to view the wonders from the world of make believe.

But that's exactly what one would expect of the Parkers. They're so typically American. That's why eighteen million enthusiastic listeners tune them in every

Friday evening. They're neighborly people—the kind who live next door, and their goings and comings are listened to with intense interest.

Pa and Ma are played by Jay Jostyn and Marjorie Anderson; Nancy, the young daughter, is portrayed by Mitzi Gould; and Michael O'Day is the talented youngster who plays Richard, the kid brother.

If you haven't already met the Parkers, you should make their acquaintance as soon as possible. They're a nice family to know—and invite in on Fridays.

"King of the Clowns" Felix Adler receiving the homage of the Parker family. Michael doesn't appear to be overawed in his presence, even though Felix is tops among the funmakers.

Jay Jostyn and Marjorie Anderson seem to be more intent on impetuous Michael than on the Indian monkey. The monkey, on the other hand, seems quite intent on the peanut.



Tuesday's HIGHLIGHTS

★Eastern War Time Indicated.
Deduct 1 hour for Central Time.
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NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
 - 1:00 H. R. Baukhage (Blue)
 - 2:00 Cedric Foster (Mutual)
 - *6:00 Quincy Howe (CBS)
 - 6:15 Edwin C. Hill (CBS)
 - 6:45 Lowell Thomas (Blue)
 - 7:00 Fulton Lewis, Jr. (Mutual)
 - 7:15 John Vandercook (NBC)
 - 7:45 H. V. Kaltenborn (NBC)
 - 8:00 Amer. Forum of the Air (Mutual)
 - 8:55 Cecil Brown (CBS)
 - 10:00 John B. Hughes (Mutual)
 - 10:00 Raymond Gram Swing (Blue)

VARIETY, COMEDY AND QUIZ

- A.M.
- 11:00 Breakfast at Sardi's (Blue)
- P.M.
- 4:00 Club Matinee (Blue)
 - *8:00 Johnny Presents (NBC)
 - *8:15 Lum and Abner (Blue)
 - 8:30 Noah Webster Days (Blue)
 - *8:30 Judy Canova Show (CBS)
 - 9:00 Battle of the Sexes (NBC)
 - 9:30 The Passing Parade, John Nesbitt, Carmen Dragon's Orchestra (NBC)
 - 10:00 Music Shop Variety Show (NBC)
 - 10:30 Beat The Band, Hildegard, Bob Grant (NBC)

DAYTIME SERIALS

- A.M.
- *10:00 Valiant Lady (CBS)
 - 10:15 The Open Door (NBC)
 - 11:15 Second Husband (CBS)
- P.M.
- 1:45 The Goldbergs (CBS)
 - 2:00 Young Dr. Malone (CBS)
 - 4:00 Backstage Wife (NBC)

DRAMA

- P.M.
- *9:00 Famous Jury Trials (Blue)
 - 9:30 Suspense (CBS)
 - 9:30 Cisco Kid (Mutual)

POPULAR MUSIC

- P.M.
- 3:00 Morton Downey (Blue)
 - *7:00 Fred Waring's Orchestra (NBC)
 - *7:15 Harry James Orchestra (CBS)
 - 7:30 Salute to Youth (NBC)
 - 8:30 Horace Heidt (NBC)

- A.M.
- 12:00 Will Osborne's Orchestra (Blue)
 - 12:30 Jerry Wald's Orchestra (CBS)

CLASSICAL MUSIC

- 7:30 American Melody Hour (CBS)

Wednesday's HIGHLIGHTS

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

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

NEWS, COMMENTATORS, FORUMS

- P.M.
12:00 Boake Carter (Mutual)
1:00 H. R. Baukhage (Blue)
6:00 Quincy Howe (CBS)
6:45 Lowell Thomas (Blue)
7:00 Fulton Lewis, Jr. (Mutual)
7:45 H. V. Kaltenborn (NBC)
*8:00 Raymond Gram Swing (Blue)
10:00 John B. Hughes (Mutual)
10:00 George Fielding Eliot (Blue)
10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

- A.M.
11:00 Breakfast at Sardi's (Blue)
P.M.
4:00 Club Matinee (Blue)
7:30 Easy Aces (CBS)
8:30 Take a Card (Mutual)
9:00 A Date with Judy (NBC)
9:00 The Mayor of the Town (CBS)
9:30 Soldiers with Wings (Mutual)
10:00 Kay Kyser's Program (NBC)

DAYTIME SERIALS

- A.M.
*10:45 Bachelor's Children (CBS)
11:30 Bright Horizon (CBS)
P.M.
1:15 Ma Perkins (CBS)
3:00 Story of Mary Marlin (NBC)
5:15 Portia Faces Life (NBC)

DRAMA

- P.M.
5:00 Madeleine Carroll Reads (CBS)
7:15 Johnson Family (Mutual)
7:45 Mr. Keen (CBS)
*8:00 Mr. and Mrs. North (NBC)
8:15 Lum and Abner (Blue)
*8:30 Dr. Christian (CBS)
*8:30 Manhattan at Midnight (Blue)
9:30 Mr. District Attorney (NBC)
11:30 Author's Playhouse (NBC)

POPULAR MUSIC

- P.M.
1:00 Sketches in Melody (NBC)
3:00 Morton Downey (Blue)
*7:00 Fred Waring's Orchestra (NBC)
*8:00 Sammy Kaye's Orchestra (CBS)
*8:30 Tommy Dorsey's Orchestra (NBC)

- A.M.
12:30 Russ Morgan's Orchestra (Blue)
12:30 Woody Herman's Orch. (CBS)

CLASSICAL MUSIC

- 10:00 Great Moments in Music (CBS)



WBBM LOVELIES ARE GREETED BY A WELCOMING COMMITTEE OF NAVY FLYING CADETS



THE GIRLS TAKE OVER THE BLUEJACKETS IN A GAME OF TABLE TENNIS—BEAT THEM, TOO

CHICAGO LOVELIES VISIT NAVY AND FLYING CADETS



Louise Fitch does a bit of emoting for a group of officers just to show them how its done. While the Naval Officer stands helplessly by.

WBBM RADIO ACTRESSES DEVOTE TIME AND TALENTS TO WAR EFFORT

THE Chicago radio station WBBM boasts that its girls are the loveliest in the country. To prove their claim, photographs were taken of the lovelies playing hostess to the Bluejackets and Flying Cadets at the United States Glenview Naval Air Station. The girls participating are Louise Fitch, popular Nancy of the youthful show "That Brewster Boy;" Dorothy Keeler of "Bachelor's Children;" Marilou Neumayer of "So The Story Goes"; Mary Patten and Madelon Grayson of "The Romance of Helen Trent"; Eloise Kimmer of "The Front Line" and Nina Klowden of "Ma Perkins" fame.

The attractive and talented group of girls have done a magnificent job in the windy city, selling bonds, entertaining service men, and engaging in local Red Cross drives. On their tour of the Air Station the girls got pointers in billiards from Bluejackets Gerald Nannenman and Charles Kalecin while Madelon Grayson and Marilou Neumayer did the kibitzing. The girls were more versatile at table tennis, however, and took the boys over—so their story goes. At Sick Bay, all the lovelies engaged the wounded in a game of rummy, but the boys proved they were better than the actresses. Visir ended by the girls putting on their own

impromptu show, and according to the Navy it was a red letter day in naval history. WBBM challenges any other station to match their staff of girls, keeps them happy with a standing order for the local florist to deliver a single red American Beauty Rose to the desk of each every day.

Almost the entire staff of WBBM is made up of girls, as a matter of war time efficiency and they have proven not only pretty, but competent. Visitors' heads are constantly turning in a dozen different directions as pert little page girls and statuesque secretaries move in and out of the elaborate offices of Columbia's key west-station.

WBBM is noted for much more than its beautiful girls, however. It has one of the most modern and up-to-date offices, the newest equipment, and some of radio's best known names among its personnel. Many of the top shows emanate from Chicago, which is fast becoming a radio center. Ambitious minded Chicagoans are luring the young and talented from all parts of the country, as well as the beautiful. The Station has rolled up an enviable record.

TUNE-IN presents these girls with the Chicago claim of "The prettiest girls in any station." Does anyone want to compete?



At a game of billiards Madelon Grayson and Marilou Neumayer get pointers from Blue-jacket Gerald Nannenman and Charles Kalecin.

Thursday's HIGHLIGHTS

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

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

NEWS, COMMENTATORS, FORUMS

- A.M.
11:45 Carlton Fredericks (Blue)
P.M.
12:00 Boake Carter (Mutual)
1:00 H. R. Baukhage (Blue)
6:45 Lowell Thomas (Blue)
7:00 Fulton Lewis, Jr. (Mutual)
7:45 H. V. Kaltenborn (NBC)
*8:30 America's Town Meeting (Blue)
9:00 Gabriel Heatter (Mutual)
10:00 Raymond Gram Swing (Blue)
10:30 Musical Variety Show (NBC)
10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

- A.M.
9:00 Breakfast Club (Blue)
P.M.
*7:30 That's Life, with Fred Brady (NBC)
9:00 Major Bowes Amateur Hour (CBS)
9:00 Kraft Music Hall (NBC)
Bing Crosby
9:30 Stage Door Canteen (CBS)
9:30 Joan Davis, Jack Haley (NBC)
10:00 Garry Moore Show (NBC)

DAYTIME SERIALS

- A.M.
*10:15 Kitty Foyle (CBS)
P.M.
2:30 Guiding Light (NBC)
3:45 Right to Happiness (NBC)
5:00 When a Girl Marries (NBC)
5:30 Just Plain Bill (NBC)
*5:45 Archie Andrews (Blue)
5:45 Superman (Mutual)

DRAMA

- P.M.
4:45 The Sea Hound (Blue)
*7:00 I Love a Mystery (CBS)
7:45 Mr. Keen (CBS)
8:00 This Is Our Enemy (Mutual)
8:15 Night Editor (NBC)
8:15 Lum and Abner (Blue)
*8:30 Death Valley Days (CBS)
10:30 Wings to Victory (Blue)

POPULAR MUSIC

- P.M.
1:30 Vincent Lopez (Mutual)
3:00 Morton Downey (Blue)
5:30 Jose Bethancourt's Orchestra (Blue)
6:30 Indiana Indigo (NBC)
8:30 NBC Wings of Music (NBC)
A.M.
12:30 Freddie Martin Orchestra (Blue)

CLASSICAL MUSIC

- P.M.
11:30 New World Music (NBC)
Symphony orchestra
Josef Stopak, conducting

Friday's

HIGHLIGHTS

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

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

NEWS, COMMENTATORS, FORUMS

- P.M.
12:00 Boake Carter (Mutual)
1:00 H. R. Baukhage (Blue)
6:00 Quincy Howe (CBS)
6:30 Overseas Reports (Mutual)
6:45 Lowell Thomas (Blue)
7:00 Fulton Lewis, Jr. (Mutual)
7:15 John Vandercook (NBC)
9:00 Gabriel Heatter (Mutual)
10:00 John Vandercook (Blue)
A.M.

VARIETY, COMEDY AND QUIZ

- 9:00 Everything Goes (NBC)
P.M.
4:00 Blue Frolics (Blue)
7:30 Easy Aces (CBS)
*8:30 Meet Your Navy (Blue)
*9:00 Philip Morris Playhouse (CBS)
9:30 Double or Nothing (Mutual)
9:30 People Are Funny (NBC)
10:00 Thanks To The Yanks (CBS)
10:00 Tommy Riggs (NBC)

DAYTIME SERIALS

- P.M.
12:30 Romance of Helen Trent (CBS)
2:15 Joyce Jordan (CBS)
3:30 Pepper Young's Family (NBC)
4:45 Young Widder Brown (NBC)
5:00 Hop Harrigan (Blue)

DRAMA

- P.M.
*7:15 Our Secret Weapon, Rex Stout (CBS)
7:45 Mr. Keen (CBS)
8:30 Sherlock Holmes (Mutual)
*8:30 Adventures of the Thin Man (CBS)
*9:00 Gang Busters (Blue)
11:30 Road to Danger (NBC)

POPULAR MUSIC

- P.M.
3:00 Morton Downey (Blue)
*7:00 Fred Waring's Orchestra (NBC)
*8:30 All Time Hit Parade (NBC)
9:00 Waltz Time (NBC)
Frank Munn
9:30 Spotlight Bands (Blue)
A.M.
12:35 Tommy Tucker's Orch. (Mutual)

CLASSICAL MUSIC

- P.M.
3:15 Palmer House Concert (Mutual)
7:30 Navy Band (Mutual)
8:00 Cities Service Concert (NBC)



BOB DIXON AND MADELEINE SOHLSTROM TEST SIGNALS AND TELEPHONE COMMUNICATIONS.

"WE'RE READY" SAYS WTAG

WORCESTER STATION HAS EFFICIENT AIR RAID UNIT

If the Axis should ever send bombers swooping over American cities, one of the most important of all jobs would fall upon our broadcasting industry. For radio will be called upon to supply the public with necessary information and help maintain morale. Radio is the vital communications link that must be kept open at all cost.

Well aware of this fact, Radio Station

ONE OF THE STAIRWAYS WHICH CONNECTS VARYING ROOF LEVELS IN THE DEFENSE AREA.





DEMONSTRATION OF VARIOUS METHODS EMPLOYED TO EXTINGUISH FLAMING INCENDIARIES.

WTAG in Worcester, Massachusetts, set about soon after Pearl Harbor to develop a defense project which would insure the operation of the station in an attack.

Working on the thesis that not only the building in which it is housed must be carefully protected, but also all buildings in the same city block, this station worked with its neighboring property owners to create a defense organization.

Temporary staircases make it possible to go from one roof level to another; bridges span alleys tying together all buildings in the block and creating a unified defense area.

The wardens and spotters are well drilled and ready for any and all emergencies. If and when the city of Worcester should be attacked from the air, they can confidently say "Let 'em come!"

A 7,000 LB. CONNECTING BRIDGE JOINS WTAG'S BUILDING WITH ONE ACROSS THE STREET.



Saturday's HIGHLIGHTS

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

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

NEWS, COMMENTATORS, FORUMS

P.M.

- 5:45 Alex Dreier (NBC)
- *6:00 Frazier Hunt (CBS)
- 6:15 The People's Platform (CBS)
- 6:45 Leon Henderson (Blue)
- 7:00 For This We Fight (NBC)
- 7:45 Arthur Hale (Mutual)
- 10:00 John B. Hughes (Mutual)
- 10:00 John Vandercook (Blue)
- 11:10 Major Eliot (CBS)

VARIETY, COMEDY AND QUIZ

A.M.

- 9:00 Everything Goes (NBC)
- 11:00 Game Parade (Blue)

P.M.

- 12:00 Army, Navy House Party (Mutual)
- 12:00 Mirth and Madness (NBC)
- 6:00 Korn Kobbler (Blue)
- 7:30 Danny Thomas Show (Blue)
- 8:00 Crumit and Sanderson (CBS)
- *8:30 Hobby Lobby (CBS)
- 9:30 Can You Top This? (NBC)
- 10:15 Blue Ribbon Town, Groucho Marx (CBS)
- 10:30 Who, What, When, Where (NBC)

DRAMA

A.M.

- 11:30 Little Blue Playhouse (Blue)

P.M.

- 12:00 Theatre of Today (CBS)
- 12:30 Stars Over Hollywood (CBS)
- 1:30 Adventures in Science (CBS)
- 1:30 Spirit of '43
- 5:00 Not For Glory (NBC)
- 7:30 Ellery Queen (NBC)
- *8:00 Words at War (NBC)

POPULAR MUSIC

P.M.

- 1:15 Nightclubbing at Noon (Blue)
- 4:00 Matinee in Rhythm (NBC)
- 6:00 Music by Shrednik (NBC)
- 6:15 Mary Small (CBS)
- *9:00 Your Hit Parade (CBS)
- 9:00 National Barn Dance (NBC)
- 9:30 Spotlight Bands (Blue)
- 9:45 Saturday Night Serenade (CBS)
Jessica Dragonette, Bill Perry
- 10:00 Million Dollar Band (NBC)
- 10:15 Bond Wagon (Mutual)
- 11:15 Sonny Dunham's Orchestra (Blue)

A.M.

- 12:35 Tommy Tucker's Orch. (Mutual)

CLASSICAL MUSIC

A.M.

- 11:30 U.S. Army Band, Capt. Thomas D'Arcy, Director (Mutual)

P.M.

- 8:15 Esplanade Concerts (Blue)
- 9:00 Chicago Theatre of the Air (Mutual)

Yours For the Asking

RAND-McNALLY ATLAS and 24 Clark Candy Bars Program: "Where Do We Stand," Sunday 5:00 P.M. (Blue) Requirements: Send in a news question. If answered by Vandercook & Gunther, gifts are yours. Address: Clark Candy Bar, Box 33, Pittsburgh, Pa.

BEST SELLER BOOK by Dorothy Thompson. Program: "What's Your War Job?" Wednesday 7:05 P.M. (Blue) Requirements: Send in example of Best War Effort. Ten books awarded to best suggestions. Address: What's Your War Job, Blue Network, New York City, N. Y.

CHRYSANTHEMUM PLANT. Program: "David Harum," Mon. thru Fri. 11:45 A.M. (NBC) Requirements: Ten cents and one Bab-O-label. Address: c/o station.

RECIPE BOOK Drink and Desert Recipes. Program: "Carnation Contented Program," Monday 10:00 P.M. (NBC) Requirements: None. Address: Carnation Company, Milwaukee, Wisc.

RECIPE BOOK By the famous Betty Crocker. Program: "Light of the World," Mon. thru Fri. 2:00 P.M. (NBC) Requirements: 25 cents in coin. Address: Light of the World, Minneapolis, Minn.

CURRENT BEST SELLER Program: "Soldiers of Production," Sunday 11:00 A.M. (Blue) Requirements: Send in slogan on "Help Speed War Production." Submit slogans to Blue Network, Radio City, N. Y. C.

WAR ATLAS, new edition. Edited by H. V. Kaltenborn. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: 10 cents. Address: At all Pure Oil Dealers.

CAR LIFE FORECASTER Care of automobiles in war time. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: None. Address: At all Pure Oil Dealers.

BABY BOOK and Victory Box Lunch Recipes. Program: Mary Lee Taylor, Tues. and Thurs. 11:00 A.M. (CBS) Requirements: One label from Pet Milk Can. Address: c/o station.

FIRESTONE booklet "Helpful Hints for Growing War Gardens." Program: "Voice of Firestone," Monday 8:30 P.M. (NBC). Booklet can be obtained free from the local Firestone dealer.

GENERAL ELECTRIC Booklet "How Light Can Help You Speed Victory." Program: "Hour of Charm," Sunday 10:00 P.M. (NBC) Booklet free. Address General Electric, Nela Park, Cleveland, Ohio.

9 SHADES OF FACE POWDER Program: "Screen Guild Players." Free if you write to Lady Esther, c/o CBS local station.

PHOTO OF HARRY JAMES ORCHESTRA WITH HELEN FORREST Program: Harry James Orchestra. Free. Write to Chesterfield, Box 21, New York City.

WITH THE NATION'S STATIONS



ST. LOUIS, MISSOURI—Station KWK—A unique program feature of this middlewestern station is this novelty musical group, known as *The Coon Creek Boys*, which specializes in corny sound effects. The whiskey bottles (in rear) are waterfilled to varying levels, to produce a scale.



CHICAGO, ILLINOIS—Station WMAQ—At NBC's Chicago link the war has taken such a toll of its male personnel that they finally found it necessary to recruit a completely female messenger staff, with a result that is far from displeasing to the eye, as is obvious at a quick glance.



SCHENECTADY, NEW YORK—Station WRGB—General Electric's television station embarks on some ambitious programs, and this production of Gilbert & Sullivan's *The Gondoliers* is one of the most complicated. The cast is drawn from the New York State College for Teachers.



SAN FRANCISCO, CALIFORNIA—Station KQW—The manager of San Francisco's popular station had a bright idea, asking listeners to send in discarded costume jewelry, which our fighting men in the Pacific could use for barter with the natives. It started a veritable rain of trinkets.

Tune in for Cash

TAKE IT OR LEAVE IT Sunday 10:00 P.M. (CBS) Prize Money: By participating, questions start at \$1 and go as high as \$64. The jackpot question is divided equally among the winners or donated to Army Relief.

CRUMIT AND SANDERSON Saturday 8:00 P.M. (CBS) Prize Money: by participating, each member of the winning team receives a \$25 War Bond and each member of the losing team receives \$10 in War Stamps. Write to CBS for tickets.

KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE Wednesday 10:00 P.M. (NBC) Prize Money: By participating, Perfect score winner \$50 bond plus \$25, Winner \$50, Ties: Duplicate prizes, Second: \$25, Remainder: \$10.

DR. I. Q. Monday 9:30 P.M. (NBC) Prize Money: Send in a biographical sketch, if used you receive \$250. By participating you can share in \$325.

CAN YOU TOP THIS? Saturday 9:30 P.M. (NBC) Prize Money: If a joke you submit is used you can receive \$11. If each gagster tops your joke, you get \$5 and a joke book. Submit gags to "Can You Top This?" NBC, New York.

QUIZ KIDS Sunday 7:30 P.M. (Blue) Prize Money: If question you submit is used, you receive a Zenith portable all-wave radio. Write Quiz Kids, Chicago, Ill.

JIMMIE FIDLER Sunday 9:45 P.M. (Blue) Prize Money: \$25 war bond awarded each week for best slogan on patriotism. Submit yours to Jimmie Fidler, Hollywood, California.

INFORMATION PLEASE Monday 10:30 P.M. (NBC) Prize Money: \$10 in War Stamps and a 12-volume Junior Encyclopedia if you submit a question and it is used. \$57 in War Bonds and stamps and the Encyclopedia Britannica if your question stumps the experts. Send the questions to Information Please, 570 Lexington Avenue, N. Y. C.

SOLDIERS OF PRODUCTION Sunday 11:00 A.M. (Blue) Prize Money: \$10 in war stamps for slogan on "Help Speed War Production." Submit slogans to Glen Gray, Radio City, New York.

"THE BETTER HALF" Monday 8:30 P.M. (Mutual) Prize Money: By participating, \$1 for first question, \$2 for second questions, \$3 for third questions, \$5 for fourth question. Winner of most money is "The Better Half."

"TAKE-A-CARD" Wednesday 8:30 P.M. (Mutual) Prize money: By participating. Cards 2 to 10 receive equivalent amount of money. Picture cards: jack \$15, queen \$20, king \$25, ace \$50, receive equivalent amount in prizes. If answers are correct, and contestant has all red, or all black cards, he is entitled to another question for \$100 war bond. Jackpot to American Red Cross.

"DOUBLE-OR-NOTHING" Friday 9:30 P.M. (Mutual) Prize Money: By participating. War stamps up to \$200, varying amounts depending on glibness for one minute, and ability to answer double, and double-double questions.

RADIO FACTS

◆ Ralph Edwards of "Truth and Consequences" on his recent 15-city War Bond Tour raised \$188,481,082 to help win the war.

◆ Powerful new U. S. radio transmitter just arrived in North Africa. Will be known as "Voice of America." To be used for propoganda broadcasts to continental Europe.

◆ Radio serials are known in the trade as "Cliff Hangers" as well as "Soap Operas" — mystery shows as "Whodunits."

◆ Procter & Gamble led all national radio advertisers in 1942, with \$18,651,668 spent to bring you hours of listening pleasure. Lever Brothers were second with \$10,991,018.

◆ 700 stations throughout the United States are carrying commercial religious programs. Detroit is on its way to being the spiritual air-wave center as well as the industrial hub of the nation.

◆ Blue Network recently added its 156th station to its chain—WTAR, Waterbury, Connecticut.

◆ Some interesting facts about Radio City, N. Y.: Cost of construction—\$70,000,000; Daily population—over 151,000; Space occupied—12 acres; Number of windows—14,502; Number of telephones—22,000; Number of elevators—198; Amount of steam to heat and cool buildings per year—340,091,000 lbs.

◆ 35,000 Chicagoans bought \$6,818,107 in War Bonds to attend the broadcast of "Information Please" at the Civic Opera House recently.

◆ War Emergency Radio Service, WERS, is established in 200 communities with more than 3,700 two-way stations and 6,000 licensed operators. Goes into operation immediately following air raids, acts of sabotage, floods, fires, hurricanes, riots, and other local emergencies.



NEW YORK CITY—Station WNEW—Paula Stone interviews a celebrity nearly every day as a feature of her program on New York's lively independent station WNEW, but this time she did not have to go out of the family for her guest, who is her father, the famous Fred Stone.



CHICAGO, ILLINOIS—Station WGN—They mix fun with their work at WGN. "Captain Jack, Jess Kirkpatrick, who is co-starred with Colleen Moore in the new children's program, *Safety Legion Time*, indulges in a little good-natured rough-housing with three youngsters.

RADIO HUMOR



"UNCLE DON" AND THE PAULETTE SISTERS, WHOM HE CALLS HIS "SWEETHEARTS OF THE AIR"

HE HAS NEPHEWS AND NIECES GALORE

"UNCLE DON" IS A PIONEER OF CHILDREN'S PROGRAMS

TUNE IN MON. THRU SAT. 6:00 P.M. E.W.T. (WOR, N. Y.)

SMILING "Uncle Don" of the twangy accent and the morale-building voice is one of America's outstanding pioneers of Children Programs. For the past sixteen years over Mutual's WOR station in New York he has been pleading with millions of children to take their vitamins, save their pennies, obey their mothers and fathers, and keep themselves healthy and strong. Today his good advice is paying off in the WACS, WAVES, sailors, soldiers and marines around the world who write back to "Uncle Don" from the far flung battlefield in a kind of tribute for the things he taught them.

In all his years of microphoning Michigan-born "Uncle Don" has never stepped out of character, even though there have been opportunities to cash in on his popularity with youngsters.

Hundreds of talented children have pleaded with him to manage them; wild-cat agents have tried to "sign up" his protégés, but Don Carney has remained true to his radio identity. He advised the ambitious to get themselves accredited agents, turned down the fakers, and kept right on introducing good talent to the radio public. He has a host of them and is currently proud of "The Moylan Sisters" and Buddy Swan (he played Orson Welles as a child in "Citizen Kane") who are making names for themselves. The only steady youngsters used on his program are the Paulette Sisters who sing and dance. Uncle Don refers to the girls as his "Sweethearts of the Air."

It looks as if far-sighted "Uncle Don" is here to stay. He appeared in the first photo ever taken over a television set.

● Frank: I want a horse that has a good coat.

Julia: We could buy him one, but you forget that a horse has four legs.

Frank: Well, we'll get him a suit with two pair of pants.

—Crumit & Sanderson (CBS)

● I boiled the instruments, Doctor. How long did you boil them?

Three and a half minutes.

Put 'em back in, I like them harder.

—Bob Burns (NBC)

● Eddie: You say you is going to marry a society gal with lots of money?

Archie: Yeah Eddie.

Eddie: What has you got to offer a gal with eight million dollars?

Archie: Right away she takes off \$400 for a dependent — don't forget that.

—Duffys (Blue)

● You know Monty Wooley gave some of his blood to the Red Cross. They injected it in a wounded private, and the *next day* he became a second lieutenant!

—Stage Door Canteen (CBS)

● Dorothy Lamour: Did you iron all the wrinkles out of my skirt?

Bing Crosby: Oh, I don't iron the wrinkles *out*, I iron 'em around the back where nobody can see 'em.

—Bing Crosby (NBC)

● Onlooker in studio recently said to Joe Rines: "You think you're pretty smart, standing there swinging your baton at all these men".

Joe retorted, "I don't have to do this for a living. I'm doing pretty well selling American post cards to French sailors."

—Joe Rines (Blue)

● Contestant: Send my cigarettes to my friend. He's a Seabee.

Bob Hawk: Why, he always spoke well of you.

—Thanks to the Yanks (CBS)

● Gregory Ratoff: I was the willain in a ballet.

Franklin P. Adams: That's what Barcus was-willin'.

—Information Please (NBC)

ALPHABETICAL INDEX TO POPULAR PROGRAMS

TUNE IN has listed in alphabetical order the most popular programs. They are arranged as most commonly known either by the headliner or the name of the program. For example you will find "A Date With Judy" under (A) rather than under (D) for "Date."

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

A		P	
Aces, Easy	Wed. to Fri. 7:30 P.M. (C)	Pause That Refreshes	Sun. 4:30 P.M. (C)
A Date with Judy	Wed. 9:00 P.M. (N)	*Pearson, Drew	Sun. 7:00 P.M. (B)
*Adventure of the Thin Man	Fri. 8:30 P.M. (C)	Peerce, Jan	Wed. 10:00 P.M. (C)
*All Time Hit Parade	Fri. 8:30 P.M. (N)	People Are Funny	Fri. 9:30 P.M. (N)
Allen, Fred	Sun. 9:30 P.M. (C)	Pepper Young's Family	Mon. to Fri. 2:45 P.M. (C)
Amanda Honeymoon Hill	M. to F. 10:30 A.M. (C)	*Phillip Morris Playhouse	Fri. 9:00 P.M. (C)
Ameche, Jim	Wed. 8:30 P.M. (B)	*Porter, Ray	Sat. 8:00 P.M. (B)
American Forum of The Air	Tues. 8:00 P.M. (M)	Portia Faces Life	Mon. to Fri. 5:15 P.M. (N)
American Melody Hour	Tues. 7:30 P.M. (C)	Q	
Are You A Genius?	Mon. to Fri. 5:30 P.M. (C)	*Quiz Kids	Sun. 7:30 P.M. (B)
Army Hour	Sun. 3:30 P.M. (N)	R	
Authors Playhouse	Wed. 11:30 P.M. (N)	Radio Reader's Digest	Sun. 9:00 P.M. (C)
Autry, Gene	Sun. 6:30 P.M. (C)	Rich, Irene	Sun. 6:15 P.M. (C)
B		Riggs, Tommy	Fri. 10:00 P.M. (N)
*Bachelor's Children	Mon. to Fri. 10:45 A.M. (C)	Report to the Nation	Sat. 7:00 P.M. (C)
Baker, Phil	Sun. 10:00 P.M. (C)	Romance of Helen Trent	M. to F. 12:30 P.M. (C)
Barrimore, Lionel	Wed. 9:00 P.M. (C)	Ross, Lanny	Fri. 10:00 P.M. (C)
Basin Street Chamber Music	Sun. 9:15 P.M. (B)	S	
Battle of the Sexes	Tues. 9:00 P.M. (N)	Saerchinger, Cesar	Sun. 11:15 P.M. (N)
Baukhage, H. R.	Mon. to Fri. 1:00 P.M. (B)	Salt Lake Tabernacle	Sun. 12:00 P.M. (C)
Beat The Band	Tues. 10:30 P.M. (N)	Sanderson, Julia	Sat. 8:00 P.M. (C)
Better Half	Mon. 8:30 P.M. (M)	Screen Guild Players	Mon. 10:00 P.M. (C)
Between the Bookends	Mon. to Fri. 3:45 P.M. (B)	Second Husband	Mon. to Fri. 11:15 A.M. (C)
Big Sister	Mon. to Fri. 12:15 P.M. (C)	*Secret Weapon	Fri. 7:15 P.M. (C)
*Blondie	Mon. 7:30 P.M. (C)	Sherlock Holmes	Fri. 8:30 P.M. (M)
Bowes, Major	Thurs. 9:00 P.M. (C)	Shirer, William L.	Sun. 7:00 P.M. (C)
Brady, Fred	Thurs. 7:30 P.M. (N)	*Shore, Dinah	Sun. 8:00 P.M. (N)
Breakfast Club	Mon. to Fri. 9:00 A.M. (B)	Shubert, Paul	Mon. to Fri. 10:30 P.M. (M)
Breakfast at Sardi's	Mon. to Fri. 11:00 A.M. (B)	*Simms, Ginny	Tues. 8:00 P.M. (N)
Brown, Cecil	Mon. to Fri. 8:55 P.M. (C)	Soldiers of Production	Sun. 11:00 A.M. (B)
C		Soldiers With Wings	Wed. 9:30 P.M. (M)
Calmer, Ned	Mon. to Sat. 11:00 P.M. (C)	Spotlight Bands	Mon. to Fri. 9:30 P.M. (B)
Canova, Judy	Tues. 8:30 P.M. (C)	Stage Door Canteen	Thurs. 9:30 P.M. (C)
Can You Top This?	Sat. 9:30 P.M. (N)	Stars From the Blue	Sun. 12:30 P.M. (B)
*Captain Midnight	Mon. to Fri. 5:45 P.M. (B)	Stern, Bill	Wed. 6:45 P.M. (N)
Carnation Contented Hour	Mon. 10:00 P.M. (N)	Sullivan, Jeri	Mon., Wed. 6:30 P.M. (C)
Carroll, Madeleine	Mon. to Fri. 5:00 P.M. (C)	Sullivan, Paul	Mon., Thurs. 10:00 P.M. (M)
Catholic Hour	Sun. 6:00 P.M. (N)	Superman	Mon. to Fri. 5:45 P.M. (M)
*Cavalcade of America	Mon. 8:00 P.M. (N)	Suspense	Tues. 9:30 P.M. (C)
*Ceiling Unlimited	Mon. 7:15 P.M. (C)	Swarthout, Gladys	Sun. 5:00 P.M. (C)
Chicago Round Table	Sun. 2:00 P.M. (N)	T	
*Christian, Dr.	Wed. 8:30 P.M. (C)	Take A Card	Wed. 8:30 P.M. (M)
Cities Service Concert	Fri. 8:00 P.M. (N)	Take It or Leave It	Sun. 10:00 P.M. (C)
Clapper, Raymond	Mon. & Thurs. 10:00 P.M. (M)	*Telephone Hour	Mon. 9:00 P.M. (N)
Cleveland Symphony	Sat. 5:00 P.M. (C)	Templeton, Alec	Mon., Wed., Fri. 10:30 P.M. (B)
Como, Perry	Mon. to Fri. 4:30 P.M. (C)	Texaco Star Theatre	Sun. 9:30 P.M. (C)
Counter-Spy	Mon. 9:00 P.M. (B)	*Thanks to the Yanks	Fri. 10:00 P.M. (C)
*Crime Doctor	Sun. 8:30 P.M. (C)	That's Life	Thurs. 7:30 P.M. (N)
Crosby, Bing	Thurs. 9:00 P.M. (N)	That They Might Live	Sun. 12:30 P.M. (N)
Crumit, Frank	Sat. 8:00 P.M. (C)	The Breakfast Club	Mon. to Sat. 9:00 A.M. (B)
D		The Good Old Days	Thurs. 7:05 P.M. (B)
Dallas, Stella	Mon. to Fri. 4:15 P.M. (N)	Thibault, Conrad	Sun. 9:00 P.M. (N)
Davis, Joan	Thurs. 9:30 P.M. (N)	This Is Fort Dix	Sun. 3:00 P.M. (M)
*Death Valley Days	Thurs. 8:30 P.M. (C)	This Nation at War	Tues. 10:30 P.M. (B)
Dickenson, Jean	Sun. 9:30 P.M. (N)	Thomas, John Charles	Sun. 2:30 P.M. (N)
*Dorsey, Thomas	Wed. 8:30 P.M. (N)	*Thomas, Lowell	Mon. to Fri. 6:45 P.M. (B)
Double or Nothing	Fri. 9:30 P.M. (M)	Tomlinson, Edward	Sun. 7:15 P.M. (B)
Downey, Morton	Mon. to Fri. 3:00 P.M. (B)	*Town Meeting of the Air	Thurs. 8:30 P.M. (B)
Dr. I. Q.	Mon. 9:30 P.M. (N)	Tums Treasure Chest	Tues. 8:30 P.M. (N)
Dragonette, Jessica	Sat. 9:45 P.M. (C)	V	
E		*Valiant Lady	Mon. to Fri. 10:00 A.M. (C)
*Edwards, Joan	Sat. 9:00 P.M. (C)	Vandercook, John	Mon. to Fri. 7:15 P.M. (N)
Ellery Queen	Sat. 7:30 P.M. (N)	Vic and Sade	Mon. to Fri. 1:30 P.M. (C)
Eliot, Major	Mon. to Thurs. 10:00 P.M. (M)	Voice of Firestone	Mon. 8:30 P.M. (N)
Evans, Wilbur	Sun. 12:30 P.M. (B)	Vox Pop	Mon. 8:00 P.M. (C)
F		W	
Family Hour	Sun. 5:00 P.M. (C)	Wake Up America	Sun. 3:15 P.M. (B)
*Famous Jury Trials	Tues. 9:00 P.M. (B)	Waltz Time	Fri. 9:00 P.M. (N)
*Fidler, Jimmy	Sun. 9:45 P.M. (B)	*Waring, Fred	Mon. to Fri. 7:00 P.M. (N)
Fitch Bandwagon	Sun. 7:30 P.M. (N)	Weekly War Journal	Sun. 12 Noon (B)
Front Page Farrell	Mon. to Fri. 5:45 P.M. (N)	We The People	Sun. 7:30 P.M. (C)
G		Westinghouse Program	Sun. 2:30 P.M. (N)
*Gang Busters	Fri. 9:00 P.M. (B)	When A Girl Marries	Mon. to Fri. 5:00 P.M. (N)
*Gay Nineties Revue	Mon. 8:30 P.M. (C)	Whiteman, Paul	Sun. 8:00 P.M. (N)
Graham, Ross	Fri. 8:00 P.M. (N)	Wings to Victory	Thurs. 10:30 P.M. (B)
Godfrey, Arthur	Mon. to Fri. 6:30 A.M. (C)	Wisner, Harry	Mon. to Fri. 9:55 P.M. (B)
Goldbergs, The	Mon. to Fri. 1:45 P.M. (C)	Asterisked (*) programs are rebroadcast at various times; for these, check local newspapers.	
Good Will Hour	Sun. 10:00 P.M. (B)		
Goodman, Al	Sun. 9:30 P.M. (C)		
H			
Grant, Bob	Thurs. 10:30 P.M. (N)		
Great Moments in Music	Wed. 10:00 P.M. (C)		
Green Hornet, The	Sun. 6:30 P.M. (B)		
*Grand Ole' Opry	Sat. 7:30 P.M. (N)		
I			
*I Love a Mystery	Mon. to Fri. 7:00 P.M. (C)		
*Inner Sanctum Mystery	Sun. 8:30 P.M. (B)		
Invitation to Learning	Sun. 11:30 A.M. (C)		
J			
*Jack Armstrong	Mon. to Fri. 5:30 P.M. (B)		
*James, Harry	Tues. to Thurs. 7:15 P.M. (C)		
January, Lois	Mon. to Fri. 5:30 A.M. (C)		
Jergen's Journal	Sun. 9:00 P.M. (B)		
Joe & Ethel Turp	Mon. to Fri. 3:15 P.M. (C)		
*Johnny Presents	Tues. 8:00 P.M. (N)		
Joyce Jordan, M.D.	Mon. to Fri. 2:15 P.M. (C)		
K			
Kaltenborn, H. V.	Mon. to Fri. 7:45 P.M. (N)		
*Kaye, Sammy	Wed. 8:00 P.M. (C)		
Keep Working, America	Mon. 6:30 P.M. (C)		
*Kennedy, John B.	Mon. 12:00 A.M. (C)		
*Kitty Foyle	Mon. to Fri. 10:15 A.M. (C)		
Kraft Music Hall	Thurs. 9:00 P.M. (N)		
Kostelanetz, Andre	Sun. 4:30 P.M. (C)		
Kyser, Kay	Wed. 10:00 P.M. (N)		
L			
Lewis, Fulton, Jr.	Mon. to Fri. 7:00 P.M. (M)		
Life Can Be Beautiful	Mon. to Fri. 1:00 P.M. (C)		
Light of the World	Mon. to Fri. 2:00 P.M. (N)		
*Lights Out	Tues. 8:00 P.M. (C)		
Little Blue Playhouse	Sat. 11:30 A.M. (B)		
*Lone Ranger	Mon., Wed., Fri. 7:30 P.M. (B)		
Lonely Women	Mon. to Fri. 2:15 P.M. (N)		
Lopez, Vincent	Mon. 9:30 P.M. (M)		
*Lord, Philips	Mon. to Fri. 9:00 P.M. (B)		
*Lum and Abner	Mon. to Thurs. 8:15 P.M. (B)		
M			
Ma Perkins	Mon. to Fri. 1:15 P.M. (C)		
Malone, Ted	Mon. to Fri. 3:45 P.M. (B)		
Manners, Lucille	Fri. 8:00 P.M. (N)		
Manhattan Merry Go Round	Sun. 9:00 P.M. (N)		
*Manhattan at Midnight	Wed. 8:30 P.M. (B)		
Marine Band	Wed. 1:45 P.M. (B)		
Mary Marlin	Mon. to Fri. 3:00 P.M. (N)		
Mayor of the Town	Wed. 9:00 P.M. (C)		
*Meet Your Navy	Fri. 8:30 P.M. (B)		
Moore, Gary	Thurs. 10:00 P.M. (N)		
Moylan Sisters	Sun. 3:00 P.M. (B)		
Mr. District Attorney	Wed. 9:30 P.M. (N)		
Mr. Keen	Wed. to Fri. 7:45 P.M. (C)		
*Mr. & Mrs. North	Wed. 8:00 P.M. (N)		
Munn, Frank	Fri. 9:00 P.M. (N)		
Murder Clinic	Sun. 6:00 P.M. (M)		
Music Shop	Tues. 10:00 P.M. (N)		
N			
Nagel, Conrad	Sun. 9:00 P.M. (C)		
National Barn Dance	Sat. 9:00 P.M. (N)		
Nat. Farm & Home Hour	M. to F. 12:30 P.M. (B)		
National Vespers	Sun. 4:00 P.M. (B)		
Navy Band	Wed. 6:00 P.M. (N)		
NBC Symphony Orchestra	Sun. 5:00 P.M. (N)		
Nero Wolfe	Mon. 8:30 P.M. (B)		
New York Philharmonic	Sun. 3:00 P.M. (C)		
Night Editor	Thurs. 8:15 P.M. (N)		
O			
Of Men & Books	Sat. 3:00 P.M. (C)		
O'Keefe, Walter	Tues. 9:00 P.M. (N)		
One Man's Family	Sun. 8:30 P.M. (N)		



RCA BUILDING, RADIO CITY, HOUSES THE NATIONAL BROADCASTING COMPANY, THE BLUE NETWORK, TUNE IN

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