

# TUNE IN

MAY, 1944

FIFTEEN CENTS

20c IN CANADA



**MY SECOND CHILDHOOD**

*by*

**FANNY BRICE**

THE NATIONAL RADIO MAGAZINE

ANC



## What is this thing called *Radio*?

**W**HAT is this thing called radio? Is it that magical box of wood and wire and tubes and dials? . . . Yes . . . but radio is more . . . much more.

Radio is the farmer at eventide—his eyes glancing apprehensively to the sky.

It is the mother, with "V" mail overdue, every fiber of her being eagerly awaiting word of the 5th Army.

Radio is music at the close of a hard-pressed day.

It is the speech in the town hall—given a national audience.

Radio is song and literature and statecraft—letters and manifestoes brought to the intimacy of your living room for you to hear, digest, accept or reject.

It is the plaint of people who are

suffering and the glorious voices of free men released from slavery.

It is the cry of hunger across the seas and the song of plenty in America.

Radio is life.

It is around the corner—it is national—it is global.

Radio is America—with sound.

Listen!

**A**LL the talents and skills and facilities of the stations of the Blue Network are dedicated to one single, impelling task—to furnish a bridge between the world and *you*. For *you* are the compelling power of the world. *You* cause world leaders to sit through long hours putting thoughts into ringing words for radio. *You* impel writers to work with words that will make *you* laugh.

*You* are the reason actors step to the microphone and pour out every ounce of their talent. Yes—every second of radio broadcasting from every spot on the earth is directed at *you*. And so *you* are the power that gives direction to the Blue Network—and to the world.

**N**o better evidence of the importance the Blue Network places on the relationship of its life to yours—is the fact that among the Blue's musical activities *you'll* hear:

The Metropolitan Opera	Keepsakes
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Metropolitan Auditions	Greenfield Village Chapel Service
Lower Basin Street	The Spotlight Bands
Musical Steelmakers	Paul Whiteman
Guy Lombardo	Meet Your Navy
Horace Heidt	Morton Downey
	Nancy Martin
	Lou Bring

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LETTERS

TO THE EDITOR

**COWBOY MUSIC**

Gentlemen:  
Every time I hear the snooty way that musicians refer to cowboy music—as if it were too lowbrow for their ears—it makes me mad. After all, cowboy music is really genuine American folk music, made up by the lonely cowhand as he rides the ranges.

The folk songs of other countries are seriously considered and studied by musicians. Why this snobbery about our own?

ALFRED BURROWS

Columbus, Ohio

**WAR EFFORT**

Dear Editor:  
It certainly is a pleasure to see radio stars getting a little credit for their contributions to the war effort. The papers seem to want to play up the movie stars' names, but they can't get around things like Kate Smith's selling millions of dollars worth of war bonds, to say nothing of those overseas trips the radio comedians are making.

GEORGIANNA BURROWS

Charleston, South Carolina

**MORE ON STUDIO AUDIENCES**

Dear Editor:  
That letter on studio audiences in February's TUNE IN expresses, I'm sure, the sentiment of all listeners. Since radio is exclusively for the unseen audience, why should a performer require one in the studio? It's true that it makes for excellent camouflage for the joke that doesn't "ring the bell" or the misread line, or in the case of a singer, for the voice that has cracked to a dozen pieces.

If, however, these entertainers suffer from acute egotism which necessitates visible backslappers, then they have chosen the wrong medium to exploit their talents. They ought to confine their efforts to the theater. When a sponsor spends thousands of dollars each week to advertise his product, he has mass sales in view. Yet, it amazes me how he permits the entertainment to be enjoyed solely by a comparative few, since those present do interfere with its reception.

The listeners should "gang up" on these performers and their sponsors to abolish studio audiences, and thus restore radio to its former delight.

E. S.

Dorchester, Massachusetts

Gentlemen:

Studio audiences don't seem to bother me as they do some of your readers. I rather like to hear other people laugh when I'm sitting at home alone listening to a comedy show. Jack Benny's cracks seem twice as funny if I have somebody else to laugh with.

Very often, too, if the studio audience laughs at a costume or something that I can't see, the emcee describes what's going on. And any way, we wouldn't be able to hear Truth or Consequences, Double or Nothing, or any other quiz show without an audience. I'm all for 'em.

MARIAN KEDRITH

Norwalk, Connecticut

Dear Sir:

I send no less than orchids to TUNE IN for giving the public such grand entertainment. In this war-torn world where all you see and read is about the war, it's a pleasure to relax with TUNE IN occasionally and get enjoyment instead of sadness out of reading.

MADELEINE SURY

Marshallton, Delaware

**RAYMOND SCOTT**

Gentlemen:

People can laugh all they want to at Raymond Scott's theories and the names of his songs, but they have to take their hats off when it comes to his music. He's one orchestra leader who has an appeal both for musical know-it-alls and just plain rhythm kids.

I'd like to see a story on Raymond's brother, Mark Warnow, some time. How about it?

MARGARET JENNINGS

Portland, Maine

(Editor's note: A Mark Warnow story is coming soon, in a future issue.)



# RADIOQUIZ

**RALPH EDWARDS**  
**GUEST QUIZARD**

FRANKMASTER OF NBC'S "TRUTH OR CONSEQUENCES"



1 This smiling bewhiskered gent is none other than: (A) John Vandercook (B) Bing Crosby (C) Orson Welles



2 The sound effect here being produced is: (A) a ship getting under way (B) a wind storm (C) a haunted house



3 Monocled Charles Coburn discusses a script problem with: (A) Lum & Abner (B) Pick & Pat (C) Amos 'n' Andy



4 This three-year-old cowgirl looks up admiringly at Aunt: (A) Cass Daly (B) Judy Canova (C) Minnie Pearl



5 Who else could this beruffled young miss be but: (A) Hildegard (B) Kate Smith (C) Jessica Dragonette



6 Don McNeill is the quick-witted emcee of: (A) Breakfast at Sardi's (B) Breakfast Club (C) People Are Funny



7 Frank Black conducts for: (A) The New York Philharmonic (B) Great Moments in Music (C) Cities Service



8 This famous cigar-smoking story teller is: (A) Harry Hershfield (B) Senator Ford (C) Joe Laurie, Jr.

ANSWERS ON PAGE 47

## LETTERS (continued)

### OWNERSHIP OF RADIO

Gentlemen:

Though I understand that the sale of radio stations to publishing concerns such as newspapers and magazines is perfectly legal, it seems to me that such combinations constitute a very real menace to the American public. In any given locality in the United States, there are two main sources of information—the newspaper and the radio. Control of both means a tremendous concentration of power, amounting, particularly in some neighborhoods, to control of thought and opinion in the area.

I do not mean to imply that purchases of radio stations have been made with ulterior motives in mind. I merely wish to point out that monopolistic control of the avenues of information provides a fertile breeding ground for any type of propaganda. Nor will government regulation of broadcasting help the situation very much. Minds can be influenced just as much by what is not said as by what is said, and there are many clever means of implanting ideas too subtle to be regulated.

JOHN SHERMAN

Chicago, Illinois

Dear Sirs:

I was very much interested in the recent discussions over whether the buying of radio stations by newspapers would be considered a monopoly. Newspapers have always bought time freely on the air like any other sponsor. The buying of radio stations seems merely a natural development to me.

After all, I can listen to a great many stations on my radio. No one forces me to listen to the one owned by the newspaper I read.

MABEL BROOKS

St. Louis, Missouri

### CORLISS ARCHER

Dear Editors:

I don't know where the polls place her, but Corliss Archer comes at the top of my list. That female Henry Aldrich gives me good old-fashioned hysterics squirming in and out of hilarious scrapes all the time. Highly recommended for the war-time jitters.

JOSEPHINE TERRANI

Los Angeles, California

### MAN-POWER SHORTAGE

Dear Sir:

When are those man-chasing radio comediennees going to wake up to the fact that the man-power shortage is no joke to us single girls any more? Every week I listen to Joan Davis, Vera Vague and Cass Daley having themselves a lot of fun—and earning swell salaries—just for pretending they're chasing some male around the studio. And now even Gracie Allen's doing it!

I don't know who this comedy is aimed at, but it sure doesn't hit my funny bone. Maybe if I were happily married with six kids, or even if I were a glamour girl type I wouldn't take it so hard. But, unfortunately, I'm just

A PLAIN JANE

Washington, District of Columbia

### RADIOQUIZ

Gentlemen:

Hope you're planning to keep up that radio quiz feature you started in the April issue. The whole family has a lot of fun figuring them out. We got a special kick out of that early picture of Major Bowes, hiding behind the handlebar moustache.

STEPHEN FRAJELIC  
Brooklyn, New York

### SOUND EFFECTS

Dear Editor:

So that's how The Shadow manages those grisly sound effects. I always wondered just how it was done. Let's have more of this behind-the-scenes stuff for listeners. And how about a whole article on sound effects some time?

MARTIN JOHNSON  
Jacksonville, Florida

(Editor's note: Watch future issues.)

# TUNE IN

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FANNY BRICE, who explains what her "second childhood" role of Baby Snooks really stands for — on page seven.

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# AROUND THE NETWORKS



Fritz Kreisler's radio debut on NBC's "Telephone Hour" this summer will be a landmark in the history of radio as well as in the long career of the world-famed violinist and composer. Since the death of Serge Rachmaninoff a year ago, Kreisler has been the only great-name musician refusing to broadcast. His present decision to perform over the air not only permits a rural audience to hear him for the first time, but also breaks down the final barrier between radio listeners and the world of serious music and musicians.

CBS is very proud to announce the selection of its "Hit Parade" songstress, Joan Edwards, as the



feminine soloist of this year's George Gershwin Memorial Concert, to be held in New York's Roxy Theatre in May. The versatile Joan will not only sing such perennial Gershwin favorites as "Of Thee I Sing," "Fascinating Rhythm" and "The Man I Love," to the accompaniment of Paul Whiteman's orchestra, but perform as a pianist.

One of the most unusual programs now being broadcast is Mutual's "San Quentin on the Air," heard Tuesdays at 10:30 P.M. E.W.T. Writing, producing and directing are all handled by inmates of the California State Prison, and the entire show emanates from their own auditorium in San Quentin.

Short-wave broadcasting of the Sunday New York Philharmonic Symphony concerts by CBS has apparently enhanced the prestige of Conductor Artur Rodzinski in South America. As a result of popular demand, the distinguished musical director is giving a series of twelve concerts in Brazil, Argentina and Uruguay immediately after the close of the regular Philharmonic series in April. Six of those concerts will take place in Buenos Aires, and the remainder will be divided among Rio, Sao Paulo and Montevideo.

NBC's veteran serial family, the *Barbours*, celebrate their twelfth anniversary on the air this April 29th. Since 1932, when Carlton E. Morse first created "One Man's Family," the adventures of these average Americans have filled more than 48 novel-length books. And now United Artists is planning a movie glorifying these characters.

Fellow-troupers of Blue's "Revlon Theatre" wonder how Gertrude Lawrence finds time and energy for her innumerable activities in connection with the war effort. As Staff Assistant at the Red Cross' New York headquarters, the British actress devotes many hours each week to such tasks as secretarial work, home nursing and supervision of blood banks. In addition, Miss Lawrence has started a series of lectures at local women's colleges to foster better American-English understanding.



Serious musical artists are finding themselves a new niche in radio — as comedians. The very dignity which surrounds such names as Lauritz Melchior and Jose Iturbi makes any deviation from their customary solemn roles seem hilariously funny to radio listeners. And these stars themselves are beginning to realize that a little public kidding of things musical pays off as well as the elaborate concert performances.



**Solo Studio Audience** was Rita Stearns, as only guest in the studio audience, while Frank Sinatra did one of his nationwide broadcasts over CBS! The 17-year-old high school girl from Washington, D. C., won the unique privilege in a letter-writing contest.



**Roy Acuff**, singing star of NBC's "Grand Ole Opry," looks at his fans' petition to enter his name as candidate for Tennessee governorship.



Hildegard beams, as she shows off one of the fancy, hand-painted entries received for her musical "Beat the Band," heard over NBC.

## Along Radio Row



Somewhere in Italy, William S. Paley (right)—Columbia Broadcasting System president who is on special assignment overseas for the Office of War Information—is greeted by Captain (now Major) Andre Baruch, the former CBS radio announcer.



**The Dice Are Loaded**—for fun—now that *Pick and Pat* are back on the air, over Mutual. The blackface comics (whose last names are Padgett and Malone) were once known as *Molasses 'n' January*.

"Sode's" Son in real life—an active 2-year-old fittingly named Ruth—is much younger than his corresponding character in "Vic and Sade." So is Bernardine Flynn, who plays the distaff side in the NBC serial.



**Star-Maker** Eddie Cantor became star-crowner, as well, when he read Joan Davis the proclamation citing her as queen of comedienne. Honor was result of her capers with Jack Haley on the NBC program.



"National Barn Dance" gingham girls had a field day, meeting screen stars while making their own movie in Hollywood. Here are the Dinnings with Charles Smith, of "Henry Aldrich" films.



*He Proposed last night!*

**-how lucky that**

**I wore my lovely**

*Evening in Paris*  
**face powder**



Face Powder \$1.00  
Perfume \$1.25 to \$10.00  
(All prices plus tax)

**BOURJOIS**  
NEW YORK

Tune in "Here's to Romance," starring Dick Haymes, with Jim Ameche and Ray Bloch's Orchestra — Thursday evenings, Columbia Network.

# OF MIKES AND MEN

By  
LAURA HAYNES

Honorary titles keep pouring in on the ether queens — and they're getting eerier and eerier. JOAN EDWARDS, of Saturday night's CBS "Hit Parade," was pleased when 150 M.P.'s at Turner Field, Georgia, voted her "The Girl We'd Like Most to Hold Captive for 24 Hours." But wonder how JOAN DAVIS, of the NBC show, felt — when a destroyer crew chose her "The Girl We'd Like to Lay a Smoke Screen In Front Of?"

★ ★ ★

Versatile GERTRUDE LAWRENCE rates still another title—"Little Miss Fix-It." When MAYOR LA GUARDIA's New York City Center ran into trouble with auditorium acoustics, it was Gertie who lent a helping hand. The star of "Revlon Theatre" (who once made emergency repairs on a Blue Network mike with a bent hair-pin) didn't do the job herself. But she did get a friend—who happened to be president of Bell Laboratories—to have the sound system put into working order, at no charge to the city.

★ ★ ★

Transportation in Hollywood isn't any better than anywhere else, these days—maybe worse, because of the sprawling distances that have to be covered. That's why musical conductor CLAUDE SWEETEN of NBC's "The Great Gildersleeve" (for more about both, turn to page 40) wasn't too surprised over receiving the following telegram from one of his band-boys: "WILL NOT BE AT REHEARSAL TODAY. AM NOT HOME YESTERDAY YET."

★ ★ ★

No one was more surprised than FRANK SINATRA, when he caught his first glimpse of DAVE WILLOCK on the streets of Hollywood. Even at a flying glance, The Voice couldn't help noticing that JACK CARSON'S comic side-kick (over CBS) looks very much like the swoon-crooner himself!

★ ★ ★

Faith in Man Department: Though BARTLETT ROBINSON spends his radio time either hunting down criminals for CBS as "Perry Mason" or suffering from injustice on other daytime dramas, he has a great belief in human honesty. He's had it ever since he was driving a cab in New York,

during the "bank holiday." More than 50 passengers found themselves without cash, took down Bart's name and address—and only one failed to send him the fare, plus tip! On the other hand, GEORGE E. REEDY points out that a fellow-man's faith in *you* can take some fantastic turns. The present Blue Network Washington correspondent put plenty of Chicago gangsters behind bars, with his newspaper articles during Prohibition. One of them just got out, and George was terribly "touched" when the ex-convict knocked at his door—and politely tried to borrow fifty dollars!

★ ★ ★

Mutual Coincidences: McKAY MORRIS, now playing his first radio starring role in "Abe Lincoln's Story"—which is written by CARL HAVERLIN—got his first big stage chance in a DAVID BELASCO production, "Salvage"—which was also written by Haverlin . . . After each of his "Believe It Or Not" broadcasts, ROBERT L. RIPLEY awards an original cartoon to some lucky ticket-holder: Recent winner—b.i.o.n.—was HAM FISHER, who's pretty handy with a pencil himself, being the creator of "JOE PALOOKA."

★ ★ ★

KATHRYN CAMPBELL of the CBS London office, explaining that England has a 100% luxury tax on everything from fur coats to face creams (if you can get either one), told of a girl she knows who has been using her precious margarine ration on her skin. Kay, who has been visiting over here, can't vouch for results—but says her friend operated on the theory that what's good for the *inside* must be good for the *outside*!

★ ★ ★

"Poker faces" may fool other people but not DUNNINGER (who can't get anyone to play cards with him, anyway)! Wonder if that's why the Blue Network's mind-reading star collects Buddhas as a hobby? He has dozens of the impassive little figures in his New York apartment—and thousands more stored in the warehouses. (Extra! Extra! Read all about the Mental Marvel on page 10!)

★ ★ ★

Story of the month comes from an "AMOS 'N' ANDY" rehearsal, where anything can happen—if it's funny enough. A musician in LUD GLUSKIN'S orchestra was criticizing the way they had just played a number. "Listen," said Lud, when his patience was almost as far gone as his retreating hair, "if any reflections are cast on this outfit, I'm the guy who's going to cast them!" "Brother, you is so right," breathed CHARLIE (ANDY) CORRELL—with a glance at the mirror-like Gluskin pate.



# MY SECOND CHILDHOOD

by

FANNY BRICE

**M**ost people start out as children and grow up to be adults. Me, I'm different. I started out a grown-up and now I'm a child. At least, I'm a child to millions of radio listeners each Thursday night, on NBC's "Maxwell House Coffee Time."

While I'm doing the characterization on the air, I really feel like the seven-year-old brat that *Baby Snooks* is. *Snooks* reminds me of a childhood that I never

knew. The first five years of my life were spent in New York City's lower East Side, where childhood is only a fairy story.

I never had a chance to be a child there. In the first place, I had an above-average curiosity. Why this? Why that? My questions went unanswered. My parents were hard at work, and there were three other children. Life to them meant bread and potatoes—not questions





No sweet girl graduate was Fanny Brice, in her teens—just a frightened but ambitious youngster on a big, bare and lonely stage.



"Baby Snooks'" tricks today aren't all a gag. Fanny's taking a fling at childhood freedom—even to painting in their primitive style.

and answers. With *Snooks* now, its just the opposite. When she asks questions, she gets answers. She's spoiled. Very spoiled. I smile wistfully at that. In a poor family, you don't get spoiled. I guess I spoil *Snooks* nowadays the way I wanted to be spoiled as a child—and wasn't.

At seven, I had decided to become an actress. It was all an outgrowth of my brother's and my frequent trips to a neighborhood theatre. While the house was being aired out in the morning, Lew and I would sneak in and lie flat on our stomachs between the seats until they closed the doors again.

Then we'd hie ourselves up to the balcony, to wait there for the paying customers and the show. That wonderful world of make-believe stirred our imaginations to such an extent that we, too, wanted to act.

The only stage we could find, however, was a curb-stone. We started singing for pennies with the newsboys—who, in those days, used to sing and dance on street-corners for the pennies of passersby. These kids gave me my first singing lessons and, believe me, they knew all the tricks. If you think that prying change loose from a hurrying crowd is easy—try it!

At the age of thirteen, I made my first appearance behind the footlights at an "amateur night." The Keeny Theatre in

Brooklyn had a weekly amateur night—hook and all—and a bunch of the kids, with whom I had been singing on the street, were going to compete for the longed-for cash prizes.

I decided that I had to see them perform. But the smallest admission charge was twenty-five cents! I worked hard, to get that quarter. I sewed for hours, making two dresses for a neighbor's kid. But, when I got to the theatre, all the "cheap seats" were gone. The only ones left cost fifty cents. I was utterly heart-broken.

My friends, however, solved my problem—and unknowingly started me toward a theatrical career—by sneaking me backstage, telling the stage manager that I was an amateur, too. Well, I actually was, wasn't I?

Then, before I knew what was happening, I was pushed out on the stage myself. I *had* to do something, so I began to sing "When You Know You're Not Forgotten By the Girl You Can't Forget." It must have been my homely awkwardness that got the audience. In the middle of the song, pennies and nickels and dimes came sailing onto the stage. I didn't miss a single copper—and I won the first prize of \$10.

It was such easy money that I started making a career of amateur nights. I guess I was what you might have called a "professional amateur," because I

sometimes made as much as fifty dollars a week at these performances.

My first steady job was as a jack-of-all trades in a movie house. I sold tickets, played the piano, sang, and helped out in the projection room when another pair of hands was needed—as they were, almost constantly, in those early days of the movies.

While there, I heard about a chorus call for George M. Cohan's "Talk of New York." I got a job, but was fired almost immediately, when they discovered that I couldn't dance. That didn't stop me. I joined a stock company and, on my return to New York, got my first big break—a job with Hertig & Seamon's Transatlantic Burlesquers. I learned how to dance then.

My mother had made me lots of lovely shirtwaists. I showed them to the chorus girls and suggested that I swap the blouses for dancing lessons. By the time I'd learned one simple routine, I was down to one shirtwaist. But I did get a job in the chorus.

I worked myself up to the first line and from there went into a musical show, "The College Girls," where I played the soubrette. It was there that Ziegfeld talent scouts saw me.

A week later, I had a Ziegfeld contract in my pocket and, at the age of eighteen, made my first appearance in the "Ziegfeld Follies," as a chorus girl

and "bit" singer. I guess I was a hit. At least, I ad-libbed eleven encores at the first performance.

It was during a "between-Ziegfeld-shows" hiatus, while I was in vaudeville, that *Baby Snooks* was born.

As part of my vaudeville act at that time, I did a burlesque of the song, "Poor Pauline," singing it in different dialects and as several celebrities of the day might do it. Then, at a party one night, I sang the song as a very young child would sing it—with wide eyes, exaggerated mouth, feet spread apart, and coy gestures.

The impromptu characterization was a hit. We named her *Babykins*. But she was temporarily forgotten when I returned to the "Follies."

Ziegfeld gave me a new song to sing that year. It was "*Mon Homme*," a French song for which Channing Pollock had written English lyrics. Long known as a comedienne, a funny-looking girl with lusty lungs and a comedy dialect, I suddenly became famous for singing the very serious "My Man."

It wasn't until many years later that *Babykins*, whom I had since renamed *Baby Snooks*, appeared on the Broadway stage. Playwright Moss Hart wrote the

first real routine for *Snooks*, but only after the late Dave Freedman had shaped the characterization did *Baby Snooks*, as we know her today, make her first appearance before a public audience. That event occurred during the "Ziegfeld Follies" of 1932.

In 1938, when I went to Hollywood to make a picture for Metro-Goldwyn-Mayer, I was asked to guest on the "Good News" program (forerunner of the present "Maxwell House Coffee Time"). What should I do? Instead of a song, I suggested *Snooks*. The characterization went over, and I was signed as a regular on the weekly broadcasts.

The reason for the success of *Snooks*? I guess it was because parents saw little bits of their own children in her continual questions. Or maybe because their own offspring seemed like angels after *Snooks*' pestiferous.

You see, *Snooks* must only do what the average child of seven would do—without being too fresh or unreal. In appearance, she has the face of a mischievous cherub—happy and smiling, but curious about everything. *Snooks* also has a big mouth—just like mine. And, when she cries, the rafters shake. That is the basic *Snooks*. But, through

the years, her original character has been added to, from a hundred different sources. Since my own children, Frances and Bill, have grown up, other youngsters—complete strangers, perhaps have contributed to *Snooks*.

Children are my hobby. I watch them in drug stores, getting sodas; in the five-and-ten, stretching their pennies over the fabulous displays at the toy counter; and on the streets. I even collect their art work. I now have a collection of more than a hundred paintings and drawings, done by children all over the world. About fifty of these pictures are now being shown at museums throughout the country.

My other pet hobby and avocation is interior decorating. Even that has *Snooks* in it. I like to design the kind of rooms a child will feel at home and comfortable in. A room planned for a child is full of warmth and happiness. I dabble in painting, too, using a child's simple style.

But it's *Snooks* who keeps me young. She has the direct approach to life. She keeps me warm and human.

As long as there are children, there will be a *Baby Snooks*. Is there any better way to have a second childhood?



"SNOOKS" WITH HER NOW GROWN-UP DAUGHTER, FRANCES BRICE



AND THIS, OF COURSE, IS THE HOUSE THAT "SNOOKS" BUILT!



EVEN HIS BEST FRIENDS WILL TELL YOU THAT DUNNINGER STILL ELECTRIFIES THEM WITH HIS UNCANNY MENTAL POWERS IN PRIVATE LIFE!

# DUNNINGER

## RADIO'S MASTER MIND-READER AMAZES AND MYSTIFIES

TUNE IN WED. 9 P.M. E.W.T. (Blue)

FOR an industry — or an art — which is often loudly accused of sameness and lack of initiative, radio certainly manages to spring some breath-taking surprises! Who would ever have expected a ventriloquist to capture the imaginations of an unseen, unseeing audience? Or a rough-and-tumble game like "Truth or Consequences"? Or

newest and perhaps most novel of all — a mind-reader? Yet the record of "Dunninger," the air show which takes its name from its mind-reading star, speaks for itself. First auditioned only a year ago, with a sneak preview over Philadelphia's KYW, then tried out as a sustaining, non-commercial series over the Blue Network during the past fall season, it attracted such attention that, within four months, it had a sponsor and a five-year contract.

That's master-minding on a grand scale, even for radio. But it would be next to impossible to ignore a man who — within that space of time, and while sitting quietly at his desk in a New York studio — has: (1) Read tomorrow's headlines from proof-sheets in the hands of an editor seated in his own newspaper office; (2) named the playing card chosen at random from a deck, by an utter stranger in Toronto; (3) identified the serial number and paint color of a can of Kem-Tone from among the millions on the shelves of his sponsors' 50,000 dealers.

All this and more, in addition to reading the minds of members of his studio audience, who are usually left both satisfied and slightly stunned. It would take a cynical soul indeed to doubt that Dunninger himself believes in his own powers, after watching his stern concentration. If Dunninger fails, he fails firmly convinced it's the other fellow's fault for willful lack of cooperation.

Hence Dunninger's claim of being only about ninety percent right, a score borne out by broadcast results. "I know," he says simply, "what I can do. To those who say I can't, I can only point out that I have been doing it for some thirty years now. Let *them* explain it."

Most skeptics — aside from whatever natural reservations they may have about the very existence of telepathy — base their doubts of Dunninger on what they know of his past reputation as one of the greatest of all "magicians" in vaudeville. Today, on his broadcasts, there are none of the pseudo-psychic trappings usually associated with such theatrics — no Oriental turbans, no dimmed lights, no scantily-clad houris swishing down the aisles.

At one side of the stage, there is just Dunninger, seated at a bare table with a mike strapped to his chest, so he can turn to face anyone in the auditorium, while his hands are free to jot down notes of random thoughts he receives until he can put them in sequence. With his receding but still crinkly hair, he looks merely like a staid business man — perhaps a textile manufacturer, like his father. His face is strong, but only his eyes are really remarkable.

Keen, steady and very black, those eyes remind people who know his history that Dunninger has a certain fame as a hypnotist, too. Reputable doctors have called him in, to treat certain ailments by hypnosis. Not so scientific but more amusing is the tale of the taxi-driver he once hypnotized into lying across the backs of two chairs while three men — 455 pounds of them — stood on his stomach. Later, the subject told reporters he felt only a slight tingling in his stomach. "I think," he confided shyly, for no apparent reason, "that my cold is better, too!"

On the other side of the stage sit the evening's judges, three or four, of the most impeccable standing in their own professions. They are there, not only to take part in whatever feat of legerde-brain will be the grand finale, but to guarantee that no trickery is involved.

Out in the aisles, there are no Oriental dancing girls. Just a couple of young men in ordinary suits, carrying hand-mikes to those who raise their hands as signal that it's *their* thoughts Dunninger is reading. Of all these — judges and audience alike — no one has yet stepped forward to claim the \$10,000 the Master Mentalist has posted as reward for anyone who can prove that he has ever used paid stooges or accomplices in his thought-reading.

Time was when the setting was quite different. Those were the days when Dunninger was proving himself an ace illusionist by making whole elephants disappear and by sawing a woman — not in half — but in *eighths*. In those days, too, he had a "Company of Temple Dancers from the Far East" who passed through solid sheets of glass.

Joseph Dunninger — to use his full name, though he prefers the single label with its regal ring, while his associates affectionately call him "Joe" — got an early start. He began, at 5, by palming money (in an honest way, of course) and proved so clever with his fingers that his parents bought him a deck of miniature cards to "manipulate."

Those sleight-of-hand tricks served him well, when he had to support the family, after his father's death. At 16, he made his professional debut with cards and coins at New York's old Eden Musee, a combination waxworks and side-show. After that came vaudeville and, finally, private mind-reading performances for such notables as Cardinal Pacelli (now Pope Pius XII), the Prince of Wales (now Duke of Windsor), Thomas Edison and numerous United States Presidents — including both Roosevelts.

In his days as an illusionist, he rivaled even the great Harry Houdini. Always a demon for making a dare, he defied the master escapist to create any stunts he himself couldn't duplicate — and made good on his challenges. Eventually, the two joined forces against quackery in the field of spiritualism. Dunninger, after disrupting seances by revealing that the "ectoplasm" was merely marshmallow and that the medium was getting "spirit raps" by

# DUNNINGER *(continued)*



SALVATORE BACCALONI IS ASTOUNDED AS DUNNINGER (NO MUSICIAN!) DRAWS THE NOTES THE OPERA STAR IS "SINGING" IN HIS MIND



STUDIO AUDIENCES SIT RAPT, EAGER TO SEE IF THE MIND-READER CAN "TUNE IN" ON THE THOUGHTS THAT THEY THEMSELVES ARE THINKING

cracking her toe-joints, even got himself picketed one day in Times Square for being unfair to ghosts.

Houdini and Dunninger were great pals, as well as fellow ghost-breakers and rival magicians. Joe, who enjoys a good joke as much as the next man, loves to tell of the time he and Harry got locked out of their own car. It was a freezing night, and the lock was solid ice. There they were, the two greatest *honest* lock-pickers in the world, and the mechanism refused to respond to any known treatment. Joe got the jump on Harry in solving that one — by prosaically breaking the window over the door-handle.

Other examples of the Mental Marvel's uncanny skill in private life are more impressive. Fellow workers and casual friends who join him after a broadcast will vouch for the fact that Joe is just well warmed-up and ready to carry on for another hour. One night at the Waldorf-Astoria men's bar, Joe — who dodges Demon Rum before a program but will down a rye-and-gingerale afterwards — remarked suddenly: "There's a chap in that group across the room with a 'short-snorter' bill in his pocket."

One of his friends got up and went over to check. Sure enough, a man pulled out his wallet and showed one of the autographed bills carried by those who have flown across the ocean. He hadn't had it out the entire evening, but he had been thinking about it — and Joe "tuned in."

Such incidents are commonplace to those who travel around with Dunninger, but he seldom shows off by reading their own minds. Of all people, he was closest to his mother, yet they never claimed any special telepathic bond. "We just think alike," he used to explain. Frail, bright-eyed, 74-year-old Mrs. Dunninger was the most interested spectator at his early broadcasts, where she once remarked that Joe used to do the same thing as a child "and I thought there was something the matter with him."

Since her death last December, bachelor Dunninger has led an even quieter life than before. A hard worker whose friends swear he could easily be the laziest man in radio

if he didn't have so much to do — Joe indulges in few extra-curricular activities. He smokes moderately, eats spaghetti by the yard and is an inveterate film fan.

He once complained to Dan Tuthill, vice-president of the National Concert and Artists Association, about a heavy touring schedule. "Why," he protested, "I won't have any time to go to the movies!" Faced by decisions as to bookings, he often sets fees so high that he's sure no one will meet them and then he won't have to leave town. No shrinking violet, he is still surprised when people accept the figure and he has to move, anyway.

When he does go on the road, he's apt to be upset over the many plans others have made for his time. "I wish they wouldn't think for me," says the Master Mind of Mental Mystery, rather wistfully. But he's more than grateful for every boost anyone has ever given him. He can't speak about his show without mentioning George Wiest, his producer-director, Phil Carlin, Blue Network executive, and — most particularly — Tuthill, who was the first to see radio possibilities in the act and who has been fighting for years to see that Dunninger got his chance on the air.

Generous to the point of obsession, the mind-reader is an inveterate check-picker-upper. Whether it's one of the men to whom he feels he owes so much, or a magazine editor on a fat expense account, he insists on footing the bill. It may be that genial Joe has read minds too long and knows too well how the average person feels about people who never pick up the check—but friends think differently!



UNSOLVED PUZZLE: DO BABIES THINK BEFORE THEY EVEN TALK?



CELESTE HOLM OF "OKLAHOMA!" HAS HER MIND READ—BY TOUCH

# GEORGIA GIBBS

## THE MASSACHUSETTS MAID SINGS SOMETHING SIMPLY

TUNE IN FRI. 10 P.M. E.W.T. (CBS)

IN a field where lacy, low-cut glamour gets priority, Georgia Gibbs has reached the top with voice and appearance still geared to simplicity. Simple clothes, to her, don't mean shapely sweaters, either. The maid from Worcester, Mass., has become a pin-up girl in nothing more feminine than tailored suits. The suits are now designed by Adrian, but the principle's the same as when she was a four-foot-eleven unknown in a little navy blue number, less than two years ago. She had been singing with bands ever since she was 14 and even appeared on Mark Warnow programs, under her original name of Fredda Gibson, but Miss Gibbs-to-be didn't really get into high until Artie Shaw discovered her at a Russian War Relief benefit in mid-1942. She made some records with him, substituted for Connee Boswell on the "Camel Caravan" that fall, and has been singing for the same sponsors ever since — currently, of course, on the "Moore-Durante Show."



"I Am My Brother's Keeper"



DR. ALFRED T. DORF, MINISTER-EDUCATOR WHO PORTRAYS DEAN HANSEN, PRACTICES "THE OPEN DOOR'S" THEME IN HIS PRIVATE LIFE

## THE OPEN DOOR

"LIVING" INSPIRATION CREATES A NEW  
KIND OF HERO FOR A DAYTIME DRAMA

TUNE IN MON. THRU FRI. 10:30 A.M. E.W.T. (CBS)

NOTABLE difference between "The Open Door" and other daytime dramas lies in one little word. The average serial's leading characters may suffer and suffer, to the despairing cry of "I want to be happy!" Author Sandra Michael's hero smiles and smiles, with the hopeful reassurance: "I want *you* to be happy."

For *Erik Hansen*, dynamic dean of students at mythical Jefferson University, is busy solving other people's problems rather than his own. Literally, the open door of the story's title is that leading into the book-lined study of his own home. Symbolically, it is the portal "to truth and freedom for the human spirit."

Much of this philosophy stems from the fact that *Dean Hansen* is played by no ordinary actor but by Dr. Alfred T. Dorf, minister and educator. But even more of it wells





**DAVID GUNTHER** (Alexander Scourby), "the boy next door," posed a problem for *Dean Hansen* when his engagement to another girl was announced just as the Dean's daughter—*David's* former sweetheart—returned.

## THE OPEN DOOR (continued)

up from the author's own beliefs—beliefs which were, in turn, inculcated in young Sandra Michael by Dr. Dorf himself, long before she dreamed of writing for radio.

It was as a little girl, attending St. Ansgar's church in Chicago, that Sandra first saw Dr. Dorf and was impressed by his strong personality. Both Danish born, both descended from long lines of clergymen and scholars, the two had much in common. But between them lay almost four decades' difference in age and experience.

For Dr. Dorf, those Sunday encounters with a precocious, fair-haired child must have been hardly-noted episodes in an already long career of service to others. Back in the 1890's, as the University of Copenhagen's only student in Egyptology, he had suddenly decided to leave the study of dead civilizations for that of living people.

In 1900, the then 25-year-old Dane came to America as founder and first president of what later became known as Nysted College, in central Nebraska. In succeeding years, he served as pastor at Perth Amboy, New Jersey, as chaplain for prisoners of war in England, then as student adviser and chief bibliographer at the University of Chicago. Now, for the past fourteen years, he has been pastor at the Church of Our Savior in Brooklyn.

It was at Chicago U. that the Dorf-Michael paths crossed again. Sandra was a journalism student there—and her roommate was the Doctor's daughter, Ruth. It was the renewing of a friendship which later led to the author's



**LISA ARNOLD** (Florence Freeman) is *Dean Hansen's* young widowed daughter. Following his advice, she has been forgetting an unhappy marriage and a broken romance by working on a farm, where she found new happiness.

**TOMMY** (Edwin Bruce), *Lisa's* son, is the Dean's inseparable companion in free hours. Daytimes, he takes long walks with the nature-loving professor. And, at night, his Danish granddad sings him to sleep with his favorite old-country folk songs.



asking the minister to play the role of *Pastor Hanson* (no relation to *Dean Hansen*, except in spirit) in "Against the Storm," the 1942 serial which won Miss Michael the first Peabody Award ever given to a daytime radio writer.

"It didn't take much persuasion," Dr. Dorf admits today, bright blue eyes twinkling behind rimless glasses, bald head gleaming a healthy pink. "But I thought it meant only one or two appearances and would be an interesting new experience." The "new experience" stretched into months and finally flowered into the present starring series.

The life he leads over the air is literally a round-the-clock one. Sundays, there are his sermons. Weekdays, between morning broadcast and afternoon re-broadcast, he hurries back to Brooklyn, to keep "office hours" behind the open door of his own parsonage. His family life is filled with seven grandchildren and five children—one daughter a nurse, two sons in service, the third a geology professor at Princeton, and Ruth herself married to an instructor in architecture at that university.

There's little time left for his personal hobbies, music (Mozart, Sibelius, Grieg preferred) and cabinet-making. He loves to "pick up" fine old furniture in auction rooms and bring it home to be restored in his basement workshop—or up in his wife's nice, warm kitchen. The oaken pulpit in his church is his own handiwork, lifted from a 17th-century Italian buffet. "I knew there was a pulpit in that piece," he says, with gentle triumph, "and I got it out!"



**STEPHANIE COLE** (Joan Alexander) is the fashionable magazine editor whose marriage to *David* was made possible by *Lisa's* sacrifice of an old romance. She has been working in New York, while her husband was overseas.


**COREY** (Charlotte Holland) is the Dean's busy, devoted secretary. She adores her employer, who has helped her through a recent tragic love affair. Her sincere admirer is *Dean Hansen's* shy friend, *Professor Waldo Greentree* (Everett Sloane).



**SANDRA MICHAEL**, prize-winning author of "The Open Door," knew of Dr. Dorf's good works when she was only a child. *Dean Hansen* is the second radio role she has patterned after his life—and persuaded him to play.



# The HOOK 'n LADDER FOLLIES



THE FIREHOUSE FROLIC BROADCASTS IN FULL REGALIA OF BYGONE DAYS

TUNE IN SAT. 11 A.M. E.W.T. (NBC)

ONE place in the world where you wouldn't expect corn to grow is a *firehouse*—not even the most rural one, with horse-drawn pump-wagon. But that's just the kind of grain that flourishes lush and tall in Fire Department Engine House No. 1 of Pleasantville, U. S. A., mythical setting of radio's "Hook 'n Ladder Follies."

Visitors to NBC's Saturday morning homespun variety show can't actually see the corn, but their ears can't possibly escape its loud and lusty rustling, as the phoney firemen and their friends give forth with songs and snappy chatter—vintage pre-war, frequently antedating even that almost forgotten Spanish-American fracas.

But they do see the firehouse! They can't miss that setting, with its elaborately cracked-plaster walls and painted

"engine" (strictly false-front and guaranteed not to contain any priority metals). Of course, that big band may look slightly out of place, plunked center-stage on regulation studio folding-chairs, but no one can deny that their blue shirts and yaller suspenders look mighty fetching and authentic, in a burlesque sort of way.

Goodyear's firehouse frolic is one of the few programs which perform completely in costume, and the sponsor has gone whole hawg in the matter of uniforms. Emcee Ralph Dumke, as genial *Cap'n Walt*, is brass-buttoned and white-capped to beat the band. Comedian Budd Hulick, as *Stringbean Cratchet*, sports a strawlike orange wig with tastefully unmatched orange chapeau and big-buttoned jacket of natty black-and-yellow plaid. Underprivileged non-visitors to the

live" show can get some idea of the astonishing effect by gazing incredulously at the picture on the opposite page. But you really have to see *Stringbean's* coat of many colors to realize, for the first time, that that isn't static on your radio of a Saturday morning. That's just *Mr. Cratchet's* wardrobe shrieking its way up to the mike. (Editor's Note: *Cap'n Walt* is on the left, *Stringbean* on the right; the gargoyle in the middle is merely one of the two nodding heads which are all the audience ever sees of faithful firehorses *Betsy* and *Maggie!*)

The Song Spinners, quintet which weaves its vocal harmonies on the program each week, fares rather better when it comes to attractive attire. True, the three male members wear noisy-hued jackets and pinheaded, narrow-brimmed derbies, but the two girls are cute as buttons in pastel checked gingham frocks, complete with ruffles and stiffly starched petticoats, matching bows in their hair and matching slippers on their feet.

Margaret Johnson and Bella Allen are just the girls to do justice to such chic apparel. Margie is a tall (five feet ten), blue-eyed blonde whose twin sister, Elaine Bassett, is one of Broadway's most gorgeous "showgirls." Their father, quite incidentally, is a minister down Dallas way. Bella is a tiny, honey-haired creature with great, melting brown eyes—and, press agent or no press agent, a real fireman for a husband in private life!

Margie's husband is Travis Johnson, who solos for the group and also sings duets with Bella. Himself a tall, drawling Texan, Trav is the leader of the quintet, though it's Margie who is responsible for the arrangements which have made the Song Spinners' style so distinctive. They take the corn out of corny music, streamlining old-fashioned numbers, and put it right back into the most modern songs, sweetening them up on the sentimental side.

Six-foot Johnnie Neher of Chicago is not only tall but dark and handsome. But, just to maintain the quintet's balance of height, Len Stokes—like Bella—is another shorty. Len looks enough like Mickey Rooney to be his older brother, and lives up to his looks by providing a bubbling comic relief for the Song Spinners.

There's many a musical group heard, off and on, during the "Hook 'n Ladder" shindigs, which are staged ostensibly as firehouse benefits for everything from the Ladies' Auxiliary to the Pleasantville Thread-and-Needle Club. The ensembles that become accessories to charity on such occasions bear strange and wonderful names and have equally strange and wonderful accomplishments.

Tubby Twitchfinger and His Meerscham Boys are a septet whose "pipes" are well-seasoned saxophones. The Sweet Potato Peelers are said to be the only ocarina "band" in captivity and keep as many as sixteen ocarinas in full tweet at one time. There are Sourwood Mountain Boys and Rootin' Tootin' Boys, both prodigious record-makers. There are Cass County Symphonettes—as simply classical as Lower Basin Street's own "Chamber Music Society"—and, sweetest pun of all, the Sagging Springs Serenaders.

The full 18-piece band on the show is a novelty group in itself. King Ross, trombonist, Harry Breuer, xylophonist and vibra-harpist, John Cali, banjo-guitarist, are among the members who are virtuosi in their line and do frequent solos—often of their own composition. The boys are really talented. Saxophonist Ross Gorman can play ten other instruments and once had an outstanding band of his own. Chet Hazlett, of the saxophone and clarinet, was with *Whiteman* for years and has recently been backsliding from



The Song Spinners (reading from top to bottom) are Johnnie Neher, Margaret Johnson, Travis Johnson, Bella Allen and Len Stokes.



THE "SWEET POTATO PEELERS" ARE THE OCARINA SECTION OF THE ALLEGED FIREMEN'S BAND — ANYTHING UP TO SIXTEEN IN NUMBER



"DAN THE SHOE REPAIR MAN" IS SPOKESMAN FOR THE SPONSOR

the present gang to make guest appearances with symphony orchestras. Bernie Ladd, another saxophonist, not only plays a smart ocarina but makes his own instruments.

But no one can top their leader for sheer versatility! Frank Novak can play 23 legitimate instruments—35 or more, if you count the ones the musicians' union won't even recognize. His whole family was as musical as a chime. Father led his own band at President Wilson's inauguration, mother was a pianist and opera singer, cousin played command performances on the piano for still-crowned heads of Europe, and even great-granddad devised special musical exercises for children.

At four, little Frankie was already making appearances as a boy drummer in Chicago. At eight, he was wowing concert audiences on tour with his performance on piano, violin, organ chimes, bells and drums. To these he added cello, organ, counterpoint and harmony, while attending his uncle's conservatory at Prague, in his mother's native Czechoslovakia. And, believe it or not, he has achieved his life's dream on the "Follies" program, where he can let his fancy run rampant with trick arrangements.

As anyone can see, if the show's accent is on rustic rhythms and purest corn, it has at least been given the best of casts. Star vocal soloist is Carson Robison, dean of all hillbilly singer-composers and outstanding paradox of the trade. A real son of the plains, the cowboy from Chepota, Kansas, arrived in New York with just \$3.65 in his patched pants pocket. He stayed to win such fame and fortune that he's now the squire of a 140-acre farm bordered by the estates of such notables as Governor Thomas Dewey, Lowell Thomas, Lanny Ross and Franklin D. Roosevelt.

Puns are the humorous stock-in-trade of "Hook 'n Ladder" —most of them perpetrated by Budd *Stringbean* Hulick



CIRCLED 'ROUND THE MIKE ARE CAP'N WALT (RALPH DUMKE), CARSON ROBISON HIMSELF AND STRINGBEAN CRACHET (BUDD HULICK)

*Stringbean* delights in such loony definitions as: "Strategy is when you're out of ammunition but keep right on firing, anyway!" Which is all right with the comedian from Asbury Park New Jersey, and Georgetown University.

As the Budd half of the long-popular team of Stoopnagle and Budd, and as emcee of his own variety series, the ex-crooner, ex-soda-jerk, ex-dancer, ex-telegraph-company-representative and ex-etcetera is more than a match for any combination of mangled English or ideas.

Emcee Ralph Dumke, top glorified American pearl of the firehouse "Follies," was himself half of another great radio comedy team, the screwball "Sisters of the Skillet." Roly-poly Ralph was born in South Bend, Indiana, at the turn of the century (which undoubtedly did a double jackknife when the future comic appeared upon the scene).

Son of a metallurgist, Ralph was supposed to be headed for an engineering career. But the youngster had always had a secret yen for the theatre and the family plans didn't have the ghost of a chance after his studies at Notre Dame threw him among such classmates as Walter O'Keefe and Charles Butterworth. The die was cast, and it was heavily loaded with solid laugh-lines.

Today, the merry-eyed, double-chinned comedian carries a schedule which would put any other man into a side-show as a "living skeleton." But Dumke—whose loving fans address his mail to every name from Donkey to Dumbkin—has been thriving beamishly on a schedule which includes six days a week of a quarter-hour NBC "Two-Minute Man" program at 8:15 A.M., E.W.T. (rehearsals at 7:45), six nights a week at the theatre as comic star of the current season's "Merry Widow" revival on Broadway (matinees on Thursday and Saturday) and "Hook 'n Ladder Follies." And what do you think the lazybones does Sundays? He loafs!



FRANK NOVAK BECKONS TO HIS BAND FOR SOME RURAL RHYTHM

# ED SULLIVAN ENTERTAINS

IT'S OPEN HOUSE AT CLUB "21"  
FOR BOTH COLUMNIST AND GUESTS

TUNE IN MON. 7:15 P.M. E.W.T. (CBS)

TALKING about one's friends has never been listed in the bright lexicon of youth as a safe highroad to popularity. But, copybooks to the contrary, that's just what has made Ed Sullivan not only eminently successful but actually well liked—particularly by the people whose names he mentions, whether in print (via his Broadway column, "Little Old New York") or on the air ("Ed Sullivan Entertains")

Those names are legion, thanks to both Ed's newspaper experience of some 24 years and his intermittent air-reporting during the past dozen of them. No one who knows him would be surprised if the Red Cross turned down a Sullivan blood donation because of its high "printer's ink" content, for Ed's addiction to journalism is incurable.

But the natty newshound has a special love for radio, and radio has a special love for the Harlem-born Irishman who looks like a gentlemanly wrestler, dresses like a well-groomed Wall Street playboy



CELEBRITY-HUNTER ED IS A CELEBRITY HIMSELF — IN NEWSPAPERS, RADIO, ON STAGE



ED ENTERTAINS GREER GARSON AND LIEUT. ROBERT ESCH, USN



HE ESCORTS ANOTHER GUEST, ANN SOUTHERN, UP THE STAIRS AT "21"

and smiles like a good-natured neighbor kid. A medium-tall figure, with the tapering legs of an athlete and shoulders so broad they seem almost hunched, Ed reminds the beholder of almost anything except what he really is—ace reporter, talent scout and night-club Columbus.

Astrologist as well as astrologer, the Broadway beatsman not only records the doings of the stars but discovers new ones and predicts their future progress or finds new orbits for them to shine in. A glance at just a few of the names he has introduced to radio audiences, for the very first time, is enough to dazzle the eyes.

Jack Benny made his radio debut on an Ed Sullivan program, back in 1932—Ed's own first year behind the mike. So did Jack Haley and Jack Pearl. In that same 15-minute series, Jimmy Durante also gave his first performance over any network. Sullivan selected them all himself—and had to fight to get them a hearing. For, in those naïve days, few agencies and artists' bureaus would believe that stage folk could handle the "difficult" and "different" technique of broadcasting.

Ed proved how wrong they were, then went on proving how right he was, in his next series, a half-hour program dramatizing highlights in celebrities' lives. He had two guests each time, one from the entertainment world—some headliner of the day, like Helen Morgan—the other from the sports world—some all-time great like Babe Ruth.

That program very neatly symbolized the two phases of Ed's own newspaper

career. Sullivan was an established sports writer for years before he pounded out a Broadway chatter column as a joke on his editor—and found himself with a brand-new assignment.

Never a professional athlete himself (though he did win 12 "letters" at high school in Port Chester, New York, where he also captained the Westchester County championship baseball team), the husky reporter has a great affection for sports and their stars. He's just as happy, however, to be out of the field now, since he feels that the Golden Age of sports is past.

Not that today's athletics are inferior to yesterday's, he hastens to explain, but the era of the great, colorful individuals seems to have faded. He misses the Ruths, the Tildens, the Dempseys, the amazons like Suzanne Lenglen and Helen Wills (to whom Ed himself first gave the affectionate nickname of "Little Poker Face").

Nostalgia sits oddly on the fresh-skinned, clear-eyed face of the veteran journalist, who looks a decade younger than his admitted 42 years but loves to talk about the titans of the past—vivid immortals like Flo Ziegfeld and George M. Cohan, whom he had as radio guests, and even gangsters whose names are already forgotten now.

Irving Berlin was one of the titans who made his air bow on Ed's earlier radio shows, and Ed again chose him as first guest when his new program was launched last fall. Sentimental reasons had a lot to do with the choice, of course, and a touch of superstition—the Celtic-American virtually considers Berlin his

personal good-luck charm. Main reason, however, is that the columnist thought the composer—as an old friend and sure-fire trouper—would help him over his first-night jitters. All this in spite of the fact that Berlin himself was almost a nervous wreck, that time he first faced a mike with Ed, some 12 years ago!

Ed still isn't too sure of his radio acceptance by audiences he can't see or hear, and feels himself on much firmer ground with his "Dawn Patrol Revue" and other stage shows. These vaudeville units, made up of talented unknowns, are the real proof of Ed's showmanship and gift for spotting unusual ability. "Graduates" include Eleanor Powell, Frances Langford, Ella Logan, Gertrude Niesen—all youngsters, just on their way up, when Ed spotted them and gave them a big boost.

Most of them he discovered in night clubs, his happy hunting ground, while covering his Broadway beat. Perhaps that's why he feels more or less at home in his new series, which emanates straight from a table at Club 21.

"Twenty-One"—so-called from its house number on West 52nd Street, but familiarly known as "Jack and Charlie's" to those who remember it from days of the Great Drought—is one of the best-known of all New York night spots. But, ironically for Ed, it has no dance-floor, no music, no entertainment.

The talent that passes the Sullivan table on Monday nights isn't there to take part in the floor show, but to eat—and chat with the man who knows more celebrities than anyone else today.



HE INTERVIEWS THE HUMPHREY BOGARTS AT A TABLE IN THE CLUB











THE SHOW (WITH WENDY BARRIE GUESTING) IS "ON THE NOSE!"



# TUNE IN to the Best on the AIR over the CBS network

## SUNDAY

 N. Y. Philharmonic 3 pm	 Kostelanetz 4:30 pm	 America In Air 6:30 pm
 Star & the Story 8 pm	 Crime Doctor 8:30 pm	 Radio Reader's Digest 9 pm
 Fred Allen 9:30 pm	 Take It, Leave It 10 pm	 Adventures of Thin Man 10:30 pm






## MONDAY

 Bright Horizon Mon. thru Fri. 11:30 am	 Kate Smith Speaks Mon. thru Fri. 12 noon	 Big Sister Mon. thru Fri. 12:15 pm
 To Your Good Health Mon., Wed., Fri. 6:15 pm	 Ed Sullivan 7:15 pm	 Blondie 7:30 pm
 Vox Pop 8 pm	 Lux Radio Theatre 9 pm	 Screen Guild Players 10 pm

## TUESDAY

 Our Gal Sunday Mon. thru Fri. 12:45 pm	 Joyce Jordan, M.D. Mon. thru Fri. 2:15 pm	 American Women Mon. thru Fri. 3:45 pm
 Edwin C. Hill 6:15 pm	 Passing Parade Tues., Wed., Thur. 7:15 pm	 American Melody Hour 7:30 pm
 Judy Canova 8:30 pm	 Burns & Allen 9 pm	 Report to Nation 9:30 pm

## WEDNESDAY

 Young Dr. Malone Mon. thru Fri. 2 pm	 Broadway Matinee Mon. thru Fri. 4 pm	 Bright Horizon Mon. thru Fri. 11:30 am
 The World Today Mon. thru Sat. 6:45 pm	 Sammy Kaye 8 pm	 Dr. Christian 8:30 pm
 Frank Sinatra 9 pm	 Jack Carson 9:30 pm	 Moments in Music 10 pm

## THURSDAY

 Romance of Helen Trent Mon. thru Fri. 12:30 pm	 Young Dr. Malone Mon. thru Fri. 2 pm	 We Love and Learn Mon. thru Fri. 2:30 pm
 Broadway Matinee Mon. thru Fri. 4 pm	 Meaning of the News Mon. thru Fri. 6:55 pm	 Mj. Bowes Amateurs 9 pm
 Dinah Shore 9:30 pm	 The First Line 10 pm	 Here's Romance 10:30 pm

## FRIDAY

 The Open Door Mon. thru Fri. 10:30 am	 Joyce Jordan, M.D. Mon. thru Fri. 2:15 pm	 American Women Mon. thru Fri. 3:45 pm
 Big Sister Mon. thru Fri. 12:15 pm	 The World Today Mon. thru Sat. 6:45 pm	 Kate Smith Hour 8 pm
 It Pays to be Ignorant 9 pm	 Brewster Boy 9:30 pm	 Durante & Moore 10 pm

## SATURDAY

 Sweeney & the News Sat. and Sun. 11 am	 Let's Pretend 11:05 am	 Theatre of Today 12 pm
 Corliss Archer 5 pm	 Thanks to Yanks 7:30 pm	 Inner Sanctum 8:30 pm
 Your Hit Parade 9 pm	<p>All times shown are EWT NOTE: These programs are broadcast over the "minimum" full network, or no fewer than 115 stations. Add 58 more which go out over partial CBS network for week-round complete listening pleasure. If you want a color-postcard of any of the pictures here, write CBS, 485 Madison Ave., N. Y. 22—and say which.</p>	



This is CBS...  
the Columbia  
Broadcasting  
System



# Nick and Chick Carter

MASTER DETECTIVE AND ADOPTED  
SON TRACK DOWN THE CRIMINALS

TUNE IN MON. THRU FRI. 5:30 P.M. E.W.T.  
AND ALSO SAT. 7 P.M. E.W.T. (Mutual)

**D**URING the past year, a strange team of crime-busters has invaded the airways—in what Mutual's New York key-station, WOR, believes to be the first related pair of adult and juvenile series in radio. For grown-ups, there is Saturday evening's "Nick Carter." For youngsters, "Chick Carter, Boy Detective," on weekday afternoons. *Chick* is *Nick's* adopted son, and the two even appear together occasionally.

Jointly, they sponsor a junior club called "The Inner Circle." Organized to help in scrap and anti-"black market" drives, this was intended primarily for school-going listeners. Actually, its 112,000 members are all ages.

Youngest, thinks producer Charles Michelson, is his own son. Baby Robert Chick is barely nine months old, but he was born the very day that the Boy Detective made his radio debut (hence the perfectly legitimate second name), and Charlie's sure that makes him a *bona fide* charter member.

The roster also includes grandpas and grandmas who remember *Nick* and his protégé from childhood days. Never quite in the torrid "dime novel" class, the Master Detective made his debut in a 5-cent weekly, back in 1886—a year before *Sherlock Holmes* made his first fictional appearance!

The granddaddy of all modern cops-and-robbers tales has never lost his charm. Even Lon Clark, who portrays *Nick* in his ethereal form, was himself a *Carter* devotee only some twenty years ago. Back in his Minnesota hometown of Frost (pop. 300), Lon used to devour the stories as fast as he could lay hands on them, then round up his

BOY DETECTIVE CHICK (PLAYED BY BILL LIPTON) AND FOSTER-FATHER NICK (LON CLARK)

kid brother, Jerry, and all the other boys to act them out.

Stage was the back room of the local post office, a "false-front" building of the type seen today only in horse operas. Here Lon trod the boards to his heart's content, coming a cropper only once—when he essayed a role other than that of *Nick* himself.

"Nick Carter at the Circus" was the story and—under the spell of a passing carnival show—Lon insisted on playing an acrobat. There was a swinging bar for mail-bags in that back room and, since Lon's own mother was postmistress, he obviously had first rights to the flying trapeze! The bar broke in mid-performance—with, however, no injuries other than damage to a budding actor-ego.

Good-looking, exuberant young Mr. Clark has swung far since then—acting today in many major shows, announcing numerous others—but he's never forgotten those boyhood days. He loves the little Norwegian settlement from which he came, is still proud that his grandfather was a founder, and even speaks nostalgically of later years on



REPORTER SCUBBY (JOHN KANE) AND SECRETARY PATSY (HELEN CHOAT) ARE NICK'S AIDES

CHICK PROTECTS SUE (JEAN M'COY) FROM VILLAINS LIKE THE RATTLER (STEFAN SCHNABEL)



the farm where he discovered that "ranching" wasn't all pony-riding and playing wild Indian.

If Lon was a more modern *Tom Sawyer*, Bill Lipton—who plays the junior detective—is an up-to-date *Frank Merriwell*. At 17, tall, blond, clean-cut Bill is a perfect model for those handsome lads on boys' book-covers.

Born in Brooklyn, the future *Chick* made an outstanding scholastic record at the Professional Children's School. President of various classes and of the entire student body, he emerged with an associate membership in the French Institute for his proficiency in that language—and a scholarship at Columbia University, where he is now finishing his first year.

His radio activities are kept a dark secret from his classmates. "It's better for me that way," he grins. But there's no doubt that Bill's a sterling actor. He can do dialects and older characters to a director's delight—and often does, on his own *Chick Carter* show.

Paradox for both Lon and Bill is the number of villains they play, when not busy sleuthing. For the teenster, it's a case of portraying those sinister men who don't appear too regularly. For Lon, it's a question of a contract which forbids his playing any kind of detective on any other show whatsoever.



INA RAY HUTTON DEMONSTRATES THAT HER AUDIENCE APPEAL IS BASED ON MUSICAL KNOWLEDGE AS WELL AS GLAMOUR SHOWMANSHIP

# INA RAY HUTTON

THE QUEEN OF THE NAME BANDS IS REALLY A DUAL PERSONALITY

**S**OPHISTICATED swingsters who glide smoothly around the floor to the polished rhythms of Ina Ray Hutton could hardly believe their ears—or their eyes—were they to take a quick glance back to the queen of the name band's "blonde bombshell" days. For neither musicianship nor dignity had much part in the torrid "maestro's" rapid rise to fame.

Just a few years ago, in the late thirties, reviewers doing write-ups of Ina Ray and her all-girl band, hardly bothered to mention the music at all. Or, if they did so, the general consensus was that the less said about it the better. Instead, the gentlemen of the press grew lyric about the blonde blitz's extraordinary appeal to the bald-headed row—an appeal based almost entirely on a "lush chassis" encased in low-cut, skin-clinging gowns, and aided nobly by a swivel-hipped baton technique.

Not that the curvacious stick-weaver has given up feminine

appeal entirely nowadays. Far from it! Her stage costumes still give the effect of being poured on and theatre audiences are treated to as many as six different changes of attire in a single performance. But visual appeal is now subordinated to musical rhythm and in personal appearances the glamorous bandleader makes a definite attempt to win over feminine hearers as well as her always-faithful following of masculine fans.

No one seems to be able to decide which of these two personalities—the s.a. blonde blitz of the thirties, or the subdued and hard-working bandleader of the forties—is the real Ina Ray Hutton. Only Ina herself could tell, and she's completely convincing in her justification of her present role.

Perhaps the answer to the whole split personality question is the fact that the lovely young lady is a "made"—not a "natural"—star, created exactly to specifications by show-wise

(CONTINUED ON NEXT PAGE)



A SERIES OF BEWITCHING GOWNS SPOTLIGHT INA RAY'S SLIM FIGURE AGAINST THE SOMBRE BACKGROUND OF HER ALL-MALE ORCHESTRA



THIS SEXY POSE IS TYPICAL OF THE INA RAY OF THE LATE THIRTIES

NOWADAYS THE GIRL BANDLEADER HAS BECOME ONE OF THE FOLKS



promoters with a keen eye on what the public wants. Though Ina knew something about showbusiness through her mother, Marvel Ray, who was a professional pianist, her own early career was in no way remarkable. The youngster started stage appearances as a singer and dancer when she was hardly in her teens—appearing with Gus Edwards at the Palace Theatre. From vaudeville the blue-eyed lass graduated into musical comedy, singing "Full of the Devil" in Lew Leslie's "Clowns in Clover" and "Never Had an Education" in George White's "Melody."

Though the act in "Melody" put the singer's name in lights for the first time, it wasn't till the ambitious girl was decorating the latest of the Ziegfeld "Follies" that Lady Luck really glanced her way. Lady Luck was represented in this case by Irving Mills, song-publisher and act-booker, and Alex Hyde, orchestra leader and musical director. The pair saw in Ina neither an extraordinarily gifted dancer nor singer, but they did see a beautiful girl with a lot of self-confidence and push, young enough and willing enough to take direction—in other words, a potential star. And they proceeded to make her one.

Ina's most striking asset was a gorgeous figure—so they capitalized on it by draping her in dazzling and form-fitting creations and teaching her how to wear 'em. Her naturally chestnut hair was bleached to an eye-catching platinum. Songs were chosen for her, and she was told just how to sing 'em. And, to back up their promising-starlet, the pair hit upon the novelty of an all-girl orchestra.

Most important of all, the tiny, hard-working novice was instructed in how to give the customers something to "oooh" and "ah" about. As a dancer, it didn't take Ina long to learn a hip-shaking technique rivaling a burlesque queen's. When combined with airy wavings of the baton, and frequent changes in costume, the effect was devastating. And that's what the managers wanted. Apparently they worried little about top-notch musical quality, perhaps figuring that when Ina started undulating nobody would notice the band anyway.

The "blonde bombshell" formula certainly was successful. Though the all-girl orchestra, coyly called the "Melodears," was booked into out-of-the-way spots for a while till the rough edges wore off, the girls, and especially Ina, radiated allure—allure that soon won them vaudeville, cabaret, and even movie fame. Significantly enough, the hennery never made much of a splash in radio.

With such success, Ina was soon making a lot of money. But she had a hard business head and ambition, in addition to glamour and curves. The result was that in just a few years she managed to buy control of herself from Mr. Mills, though he continued to book her. More than that, Ina Ray soon realized that although a freak setup might skyrocket her into the limelight, the appeal of a band based on showmanship rather than music was definitely limited. Perhaps she had an eye, too, on the magic money of radio—money which wasn't coming her way. The all-girl orchestra had difficulty in getting contracts for the best hotel spots, as well.

At any rate, by 1939 the "blonde bombshell of rhythm," still only twenty-two, had decided on a complete transformation. She sent Billy Esch, her long-time arranger, to Pittsburgh to recruit an all-male band of fourteen men and whip it into shape for her. Soon the businesswoman-maestro was again on the road with the new band, but hardly recognizable as the same girl. Hard work had cut pounds from the once-lush figure till now it was slim and delicately curved. The chestnut hair emerged once more. Keynote of the performances was dignity and charm, with a distinct bid for

feminine approval. Reviewers, shaking their heads in wonder, chorused that the lady was almost demure.

Most outstanding change, however, was in the music itself. Where the feminine outfit attempted to prove its ability to compete in a masculine field by strident brassiness, almost blasting the ogling bald-headed row out of their seats, this all-male aggregation was capably turning out music that could stand on its own—even without the Hutton snappy figger to steam things up. Moreover, the jitter-bug rhythm of the early days had given way to a style more sweet than hot and quite smooth and polished.

Ina Ray could tell the answer to this metamorphosis easily enough. Though she'd played the piano from a child, she really didn't know much about leading a band or such technicalities as arrangements when she started her shim-sham stick-swishing. But, in the years between her debut and the launching of the new band, the gal was too smart to go on being an ignoramus. Spare moments were few, for looking glamorous on five-a-day schedules is a superhuman task, but the hard-headed miss found time to learn a good deal about her real job—music.

These musical changes brought fast results, not only in popularity but in the respectful attitude accorded the male band by prominent members of the profession. The new orchestra was only a few months old when Tommy Dorsey named Miss Hutton's outfit as "the band most likely to succeed in 1940." His prediction was fulfilled when Ina Ray and her boys rated a stay at the Astor only a short while later.

If Ina Ray's one transformation were the whole story, it wouldn't seem so strange. But the Chicago-born rhythm girl has been baffling interviewers for quite a while now. She has a disconcerting way of shuttling back and forth between her two personalities which leaves professional personality sleuths completely bewildered. Not only does the shade of hair vary, but the whole make-up of the girl who owns it seem to vary with it. As late as 1942, the show-business Bible and trade paper, *Variety*, indignantly stated: "At one point in Ina Ray Hutton's repertoire, one of her musicians places a baby spot on the lip of the pit platform. The house then darkens and the spotlight diffuses a warm glow—on the rear of Miss Hutton's eloquent torso! And that's the tenor of Miss Hutton's entire act . . ."

Though some have found the Jekyll-Hyde baton-wielder just as sophisticated and sex-appealish offstage as on, others are just as eloquent over her unaffected girlish directness and naivete, when they find her lounging in her dressing room all dressed up in high-buttoned blouse and an old brown skirt. And Ina Ray herself doesn't help much because she absolutely refuses to talk about her private life, flatly stating that she hasn't time for any.

A few facts have seeped out about her—such as that she has three life-saving swimming medals to decorate herself with, as well as a diamond and emerald bracelet. In reality the delicately-built five-foot-twoer is quite an athlete, being an expert at tennis and horseback riding as well. The rhythm queen's idea of a good time is a curried chicken dinner—plus a chance to dance rhumbas and tangos to the tunes of somebody else's orchestra. But no matter how much fun Ina's having, she always goes to bed early to be fresh and ready for hard work the next morning.

For, above all, Ina Ray is a business woman, doing a strenuous man's job, and doing it so well that she's way up on top among leading male orchestra leaders. Rhythm and a band are her life, and nothing's permitted to interfere with the position of Ina Ray Hutton, queen of the name bands.



HANDSOME STUART FOSTER LENDS MASCULINE CHARM TO VOCALS

ORIENTAL ALLURE IS PROVIDED BY THE SINGING KIM LOO SISTERS



# RONALD COLMAN

## BRITISH-BORN STAR ADDS RADIO TO MOVIE SUCCESS

TUNE IN TUES. 7:30 P.M. E.W.T. (NBC)

FOR a chap whose first job was as office-boy, at something like \$2.50 a week — and whose first performance was as banjo-player at a lodge "smoker," for free — Ronald Colman has climbed far. Long a top movie celebrity and radio guest artist, the dark, whimsical-looking Britisher became a full-fledged air star, for the first time, this January — on the eve of his 53rd birthday. Time was when life for young Ronnie was as full of ups and downs as a roller-coaster ride: Playing cricket at school in England . . . going to work at 16, when his father died . . . joining an amateur theatrical group . . . being wounded in World War I . . . starting a professional stage career in London . . . arriving in New York in 1920, with \$57 and three clean collars . . . winning fame in such films as "Arrow-smith," "A Tale of Two Cities," "Random Harvest" . . . and now the weekly "Ronald Colman Show," playing in dramatizations by Arch Oboler.





# DR. I. Q.

## THE MENTAL BANKER



## SILVER DOLLARS QUIZ

**"HARD CASH" IS MORE THAN A PHRASE WHEN "DR. I. Q." HANDS OUT THE MONEY**

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

How would you feel if someone opened up the United States mint and started passing out all the coin he could lay his hands on? That's just about how the studio audience feels when "Dr. I. Q." starts handing out his silver dollars on Monday nights. There may or may not be a gold mine in the sky, as some folks say, but these good people are firmly convinced that there's a silver mine on the air—and that James Wesley McClain, Jr., is standing right there at the entrance, ready to share the wealth, in his role as guardian angel of the "Intelligence Quotient" (mental measuring-stick, to those of us who never studied psychology). There's nothing of either the prospector or the professor about slight, fair-haired Jimmy, however. The quicksilver chap runs his sweepstakes with the arm-flinging gestures of an evangelist exhorting a flock of sinners, the rapid, pebble-smooth patter of an auctioneer speeding up a sale—and the solicitude of a fond parent, soothing the hopeful ones who muff the answers.

The stream of silver dollars with which he pays off isn't the only unique feature of the "Dr. I. Q." program. Other strong points of pride are the probable facts that it has a wider variety in both general subject matter and regular

weekly teasers, pays out more money than any similar program (averaging about \$850 each show, although it has run almost twice that high)—and the listening audience gets a

larger percentage of that coin than is quiz-customary. Listeners who send in winning biographical quizzes have not only been getting \$250 outright, but rake in any additional money the studio contestant fails to pick up in answering this abbreviated form of "20 Questions." A similar system operates in favor of those who contribute to the right-or-wrong part of the program. Probably the most famous feature of all, for studio participation alone, is the "Thought Twister" of the week—a tongue-tying affair which makes "Peter Piper's pickled peppers" mild as milk, by comparison, and has had fewer than fifty winners in all the program's more than five years on the air. These forty-odd constitute something of an inner

circle in quizdom, a very select club indeed, though members are scattered among some twenty states.

This ranging far afield for contestants is another of the show's claims to fame. "Dr. I. Q." was touring the nation, playing one-night stands at theatres and town halls in the most unexpected places, long before radio's prize programs



JIMMY McCLAIN—"DR. I. Q." IN PERSON



A BEVY OF BEAUTIES—WITH BRAINS—HELPS "DR. I. Q." JIMMY McCLAIN CHECK BIOGRAPHICAL DATA AND THE ANSWERS TO QUESTIONS

started making the rounds to pep up the servicemen and stimulate War Bond sales.

Jimmy McClain and Allen C. Anthony—the tall, dark master of regulations who has been with the show ever since it was first launched—are pleased with that business of broadcasting away from the studio. As Jimmy explains it, "Most people don't get to radio studios very often, but the local theatre is a gathering place where everybody goes and everybody has fun. There you'll find a cross-section of what a city or town is really like. And it's the voices of these people—their knowledge and lack of it—that have made our program popular."

Also, this moving around has had the unexpected advantage of easing the burden for the boys who have to run up and down aisles with the hand mikes, because Jimmy and Allen use local announcers wherever they go. In Washington, D. C., for instance—where they settled down for a longer stay recently—the mike-men found themselves getting positively hump-shouldered from toting around those apronsful of cartwheels for the pay-off. Not to mention the fact that they were practically seeing snakes from watching their step among the coiling wires! It's at such times that Jimmy thinks longingly of the wireless "walkie-talkies" they have used, on occasion, while entertaining servicemen. ("Dr.

I. Q." also takes his moneybags and equipment to Army and Navy bases, for unbroadcast performances off the regular route.)

But the real sufferer is the engineer, who has to handle the controls of no less than nine different microphones in various parts of the theatre—six for the roving announcers and scattered contestants, two for the auditorium at large, and one on the stage. Often, he has four of them "open" at once—and the airwave gremlins get him every time he even thinks of "fading" one of them out, just as someone is ready with the answer.

Five seconds' grace is allowed each contestant (no prompting, please)—and, while the questions aren't too difficult for any fairly well-read person, they usually come as a surprise because of sudden switches in subject matter. "Dr. I. Q." specializes in trying not to cover the same field twice in a single evening, and the claimant is apt to find himself racking his brains over anything from war news to Biblical characters—with proverbs, modern science, slang expressions, quotations, mythology and anything else you can think of as other possibilities. Oddly enough, observes Jimmy McClain, the trickiest questions of all usually turn out to be the simple things we all should know but have somehow forgotten.

If it's any comfort to harassed contestants, they might

like to know that the Grand Inquisitor has two little question-hurlers of his own, at home. Jimmy's daughter Patricia, not yet two, is still a bit young to be too curious—at least vocally—but Eileen, at four-going-on-five, more than speaks up for both of them.

Quiz-kiddings which have stumped "Dr. I. Q." at his own fireside cover every conceivable subject—and some inconceivable ones. "Daddy, how can a man put on soup and fish?" "Why hasn't a hat tree any leaves?" "Why do coincidences happen?" Those are only samples of the not-so-private life of a quizmaster looking for quiet. Papa doesn't get any shiny dollars for answering, either.

Research has never unearthed those answers, but Jimmy is willing to bet there isn't anything else—on the more sensible side—which his staff can't track down. Always inquisitive, though never much of a bookworm, the future walking encyclopedia started digging up the data when he was a student at Southern Methodist University, as a member of the debating team. He found out early that a few documented facts carried a lot of weight with contest judges, when the other side was making vague claims. But, to this day, the 32-year-old wants definite *facts*, and only the most diligent delving into any subject will satisfy him that material is ready for use.

There's one other problem "Dr. I. Q.'s" staff hasn't been able to solve for him, and that's the question of living quarters for his family while on almost perpetual tour. Up in Minnesota, the McClains have panted in treeless tourist camps—in the heaviest heat of midsummer. Out in California, they've lived in one of those Hollywood-style "ranch" houses, complete with swimming pool—when it was winter and too cold to take a dip.

All this was child's play (for Pat and Eileen) compared with what happened to them in Washington, D. C. Unable to find anything for four in our war-crowded nation's capital, they moved over the state line into York, Pennsylvania. Though they only planned to stay six weeks, they had to sign a three-months' lease to get any house at all. It wasn't until after that that Jimmy discovered there was no bus or taxi service available, though the place was six miles out of town. Maybe someone from the "I. Q." staff should have investigated, huh?

Being on the move was an old story to the McClains, even before Jimmy became the omniscient doctor some three years ago. Born in Louisville, the young Kentuckian went to college in Dallas, Texas. It was at the Little Theatre there that he discovered two very important things. One was this business called radio. The other was a girl named Doris. He turned announcer for the first—and bridegroom for the second. That was back about 1933.

Since then, Jimmy and Doris have covered quite a bit of these United States, and they still haven't tired of it. In fact, there's something magical about geography to Jimmy, whose hobbies are fast travel of any kind—including everything from bronc-busting to jeep-riding—and collecting unusual postmarks from his fan mail. Latter started when he got a Christmas greeting from Santa Claus, Indiana. Since then, he's added names like Evening Shade (Arkansas), Steamboat Springs (Colorado), Sleepy Eye (Minnesota) and Ten Sleep (Wyoming). He can't claim to have visited all or even any of them so far. But give "Dr. I. Q." time—and adequate postwar transportation—and he'll get there yet!



HIGH SPEED—BY FIRE TRUCK OR OTHERWISE—IS JIMMY'S PASSION



HOLLY WRIGHT PAYS OUT 60 SILVER DOLLARS TO PFC. KULKUSKY



PAUL GORDON, TONY BURGER, PAUL MANN AND LON CLARK SQUIRM THROUGH "EIGHTY-THREE DAYS" AS DIRECTED BY TONY LEADER

## WORDS AT WAR

'TORTURING' THE CAST MAKES WAR BOOK DRAMATIZATIONS REALISTIC

TUNE IN TUES. 11:30 P.M. E.W.T. (NBC)

**W**HEN an actor signs the dotted line for a part in the dramatic series, "Words at War," he never knows just what's going to happen to him. But chances are good that he'll be in for some solid discomfort before the assignment is over.

For producer-director Anton M. Leader ("Tony" to friends) has a theory about realism in radio dramas. The broad shouldered former laborer believes that the cast of a play should re-live in the studio, as far as possible, the actual events being portrayed—and since "Words at War" consists entirely of dramatizations of current war books, the events are usually far from pleasant.

Take Mark Murphy's book, "Eighty-Three Days: The Survival of Seaman Izzi," for example. The script adaptation called for four men adrift on a raft in the Pacific (one of whom survived for 83 days). Fortunately, the enterprising Boston-educated director didn't have 83 days at his disposal to put his actors in the mood—but he managed pretty

well with the time he did have. Wooden tables were pushed together to approximate the size of the raft—eight by ten feet—and the players invited to dispose themselves upon them. Long hours of rehearsal in the resulting awkward and cramped positions gave the performers an emotional insight into the physical discomforts of the situation, which was reflected in the tones of their voices. In addition, at broadcast time, genuine groans and the actual sounds of human bodies scraping against wood were transmitted over the air as the men struggled continuously to ease their aching muscles on the "raft" and still talk into the mike suspended a foot above their heads.

On another occasion, two American soldiers lying in a foxhole were depicted by actors seated on low benches with their feet "immobilized" in boxes of earth. But sore and numb as the "victims" emerge from these synthetic radio ordeals, Director Leader says their enthusiasm rivals his own, since stage veterans appreciate the realism of performances.

# BIRD-VOICED BOYD

## THIS HENRY CALLS "RINSO WHITE" AND OTHER RADIO VERSIONS OF OUR FEATHERED FRIENDS

**S**MALL boys who hang around the studios, bedeviling the performers, are usually just a nuisance. But one of them was responsible for what is probably Henry Boyd's best-known job as a bird imitator. Leaving the CBS studios in New York, one day, Boyd was buttonholed by a youngster who begged to be taught a bird call. He obliged with an object lesson on the bobwhite's three notes—and a stranger shouted: "Hold everything! That's perfect, just what we want!"

The stranger was an advertising man, looking for just the right notes to fit "Rinso White," and Boyd suddenly found himself with a new job. Unusual jobs, however, are no rarity to the Brooklyn-born, New Jersey-educated whistler. At 36, Henry is a veteran of 21 years in radio and a top man in his field, doing "Aunt Jenny's" canary, *Dicky*, among many other strange assignments.

He chose the bobwhite that day simply because it's the easiest—no trills or double tones. Most difficult in all his repertory of some forty bird calls is the Townsend thrush—two tones at once, on a sustained note. Blue-eyed and slight, the bird imitator points to his vanishing hair as one of the occupational hazards of his odd profession. "Most of us seem to grow bald," he says. "Maybe we *blow* our hair off!"



"BIRD IMITATIONS ARE JUST HIGHLY DEVELOPED LIP-WHISTLING," EXPLAINS HENRY BOYD

## Sunday's HIGHLIGHTS

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

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

### A. M.

- 10:00 National Radio Pulpit (NBC)
- 10:30 Words & Music (NBC) Variety
- 10:30 Southernaires (Blue) Music
- 10:30 Wings Over Jordan (CBS) Music
- 10:30 Radio Chapel (Mutual)
- 11:00 Rhapsody of the Rockies (NBC)
- 11:30 Hour Of Faith (Blue)

### NOON

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

### P. M.

- 12:30 Stradivari Orchestra (NBC) Music
- 12:30 Trans Atlantic Call (CBS) Drama
- 12:45 Maylan Sisters (Blue) Songs
- 1:00 Church of the Air (CBS)
- 1:00 Voice of the Dairy Farmer (NBC)
- 1:30 Edward R. Murrow (CBS) News
- 1:30 Univ. of Chicago Round Table (NBC) Forum
- \*1:30 Lutheran Hour (Mutual)
- 2:00 America—Ceiling Unlimited (CBS)
- 2:00 Those We Love (NBC) Drama
- 2:30 Westinghouse Program (NBC) Music
- 3:00 N. Y. Philharmonic-Symphony (CBS)
- 3:00 This Is Fort Dix (Mutual) Variety
- 3:00 Life Of Riley (Blue) Comedy
- 3:00 Upton Close (NBC) News
- 3:30 Hot Copy (Blue) Drama
- 3:30 The Army Hour (NBC) Drama
- 3:30 Bulldog Drummond (Mutual) Drama
- 4:00 Fun Valley (Blue) Variety
- 4:30 Andre Kostelanetz (CBS) Music
- 4:30 Lands of the Free (NBC)
- 5:00 The Family Hour (CBS) Music
- 5:00 General Motors Symphony (NBC)
- 5:30 Musical Steelmakers (Blue) Music
- 5:30 The Shadow (Mutual) Mystery
- 5:45 Woman From Nowhere (CBS) Drama
- 6:00 First Nighter (Mutual) Drama
- 6:00 The Catholic Hour (NBC) Religion
- 6:00 Silver Theatre (CBS) Drama
- 6:00 Hall Of Fame (Blue) Variety
- \*6:30 Great Gildersleeve (NBC) Comedy
- 6:30 Upton Close (Mutual) News
- 7:00 Drew Pearson (Blue) News
- 7:00 Jack Benny (NBC) Variety
- \*7:30 Quiz Kids (Blue) Quiz
- 7:30 Fitch Bandwagon (NBC) Music
- 7:30 We, The People (CBS) Variety
- 8:00 Ford Program (Blue)
- 8:00 Chase & Sanborn (NBC) Variety
- 8:00 Goodyear Show (CBS)
- 8:00 Mediation Board (Mutual) Forum
- 8:30 One Man's Family (NBC) Drama
- \*8:30 Crime Doctor (CBS) Drama
- \*8:30 Keepsakes (Blue) Music
- 8:45 Gabriel Heatter (Mutual) News
- 9:00 Radio Reader's Digest (CBS) Drama
- 9:00 Manhattan Merry-Go-Round (NBC)
- 9:00 Walter Winchell (Blue) Gossip
- 9:15 Basin Street (Blue) Variety
- 9:30 Texaco Star Theatre (CBS) Variety
- 9:30 Album of Familiar Music (NBC)
- 9:45 Jimmy Fidler (Blue) Gossip
- 10:00 Revlon Theatre (Blue) Drama
- 10:00 Take It Or Leave It (CBS) Quiz
- 10:00 Hour of Charm (NBC) Music
- 10:00 Cedric Foster (Mutual) News
- 10:30 The Thin Man (CBS) Drama
- 10:30 Bob Crosby (NBC) Variety
- 11:15 News Of The World (NBC)

# Monday's

## HIGHLIGHTS

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

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

### A. M.

- 7:00 The Breakfast Club (Blue) Variety
- \*10:00 Valiant Lady (CBS) Drama
- \*10:15 Kitty Foyle (CBS) Drama
- \*10:45 Bachelor's Children (CBS) Drama
- 11:00 Road of Life (NBC) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:45 Imogene Walcott (Mutual) Ideas

### NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 Words & Music (NBC) Variety

### P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 H. R. Boukhage (Blue) News
- 1:00 Ray Dady (Mutual) News
- 1:15 The Humbird Family (Blue) Music
- 1:30 Luncheon with Lopez (Mutual)
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:15 Today's Children (NBC) Drama
- 2:15 The Mystery Chef (Blue)
- 2:30 Ladies Be Seated (Blue) Variety
- \*3:00 Mary Marlin (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:00 Woman Of America (NBC) Drama
- 3:15 My True Story (Blue) Drama
- 3:30 Pepper Young's Family (NBC)
- 4:00 Blue Frolics (Blue)
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 When a Girl Marries (NBC) Drama
- 5:15 Dick Tracy (Blue) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Serenade To America (NBC)
- 6:45 Lowell Thomas (NBC) News
- \*7:00 Horace Heidt Time (Blue)
- \*7:00 Fred Waring's Orchestra (NBC)
- \*7:00 I Love A Mystery (CBS) Drama
- 7:15 John Vandercook (NBC) News
- 7:30 Long Ranger (Blue) Drama
- 7:30 Army Air Forces (Mutual) Variety
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Cavalcade of America (NBC)
- \*8:00 Ford Program (Blue)
- 8:00 Vox Pop (CBS) Quiz
- \*8:15 Lum & Abner (Blue) Drama
- 8:30 Blind Date (Blue) Quiz
- 8:30 Sherlock Holmes (Mutual) Drama
- 8:30 Voice of Firestone (NBC) Music
- \*8:30 Gay Nineties Revue (CBS) Variety
- 8:45 Captain Midnight (Blue) Drama
- 8:55 Bill Henry (CBS) News
- 9:00 Lux Radio Theatre (CBS) Drama
- 9:00 Counterspy (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- \*9:00 The Telephone Hour (NBC) Music
- 9:30 Winchell & Mahoney (Mutual) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Information Please (NBC) Quiz
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Carnation Contented Program (NBC)
- 10:00 Screen Guild Players (CBS) Drama
- 10:30 Broadway Showtime (CBS) Variety
- 11:00 Ned Calmer (CBS) News
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Saludos Amigos (Blue) Music



# LOIS JANUARY

## THE "REVELLE SWEETHEART" BLOOMS AT DAWN

TUNE IN MON. THRU SAT. 5:30 A.M. (WABC)

JUST when you're wondering if all the girls in show business are named June, along comes this singing beauty called Lois January! But, for all that wintry last name, Lois is more like a January thaw. She takes the chill off early rising for service men in dark camps and lonely bases—and war workers in rented rooms—by greeting the dawn with songs and friendly chatter, over WABC, New York station of CBS. That's why she's known as their "Reveille Sweetheart."

The midsummer warmth of her heart is proven by the fact that Lois has turned down some enticing stage offers, in order to keep on with what she—and a daily listening audience of some 3,000,000 men—consider an essential job. That's patriotic spirit *plus*, for the California-trained young Texan has been shooting for stardom ever since she was eight, when she had her first dancing engagement, with Jan Garber's orchestra down at Miami, Florida.

The medium-sized, gray-eyed brunette has put everything she had, everything she could learn, into her chosen profession. She's studied dancing with Ruth St. Denis, dramatics at Pasadena Playhouse, and been featured in movies, stage hits and night clubs. She's had leads in more than forty Western films, sung and danced and acted in some of Broadway's biggest hits, before the war came along. Since then, she's been practically giving that talent away—to one of the biggest audiences which ever carried a performer's fame to the outposts of the embattled globe.



TO ENTERTAIN THE BOYS IN SERVICE, LOIS GETS UP AT 4:30 — AN HOUR BEFORE THEY DO



SAILORS AND SOLDIERS (AND EARLY-BIRD WAR WORKERS) ALL VOTE HER THEIR FAVORITE

## Tuesday's HIGHLIGHTS

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

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

### A. M.

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

### NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Words & Music (NBC) Variety
- 12:00 Boake Carter (Mutual) News

### P. M.

- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:15 The Humbard Family (Blue) Music
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Bernardine Flynn (CBS) News
- 1:45 The Goldbergs (CBS) Drama
- 2:00 Young Dr. Malone (CBS) Drama
- 2:30 Light Of The World (NBC) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- \*3:00 Mary Marlin (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:15 Ma Perkins (NBC) Drama
- 3:45 Right To Happiness (NBC) Drama
- 4:00 Broadway Matinee (CBS) Variety
- 4:00 Ozark Ramblers (Blue) Variety
- 4:00 Backstage Wife (NBC) Drama
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Full Speed Ahead (Mutual) Variety
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Edwin C. Hill (CBS) News
- 6:30 Jack Smith (CBS) Songs
- 6:45 Lowell Thomas (NBC) News
- \*7:00 Fred Waring's Orchestra (NBC)
- \*7:00 I Love A Mystery (CBS) Drama
- \*7:15 Harry James' Orchestra (CBS) Music
- 7:15 John W. Vandercook (NBC) News
- 7:30 American Melody Hour (CBS) Music
- 7:30 Ronald Coleman Show (NBC)
- 7:30 Arthur Hale (Mutual) News
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Ford Program (Blue)
- \*8:00 Big Town (CBS) Drama
- \*8:00 Johnny Presents (NBC) Variety
- \*8:15 Lum & Abner (Blue) Drama
- \*8:30 Duffy's (Blue) Variety
- 8:30 A Date With Judy (NBC) Drama
- \*8:30 Judy Canova (CBS) Variety
- 8:55 Bill Henry (CBS) News
- \*9:00 Famous Jury Trials (Blue) Drama
- 9:00 Mystery Theatre (NBC) Drama
- 9:00 Burns & Allen (CBS) Variety
- 9:00 Gabriel Heatter (Mutual) News
- 9:15 Believe It Or Not (Mutual)
- 9:30 Fibber McGee & Molly (NBC)
- 9:30 Spotlight Bands (Blue) Music
- 10:00 Bob Hope (NBC) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 Red Skelton (NBC) Variety
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Sinfonietta (Mutual) Musir

## Wednesday's HIGHLIGHTS

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

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at various times; check local newspapers.

### A.M.

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

### NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 Words & Music (NBC) Variety

### P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 U. S. Air Forces Band (NBC)
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Roy Dady (Mutual) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Luncheon With Lopez (Mutual) Music
- 1:30 Bernardine Flynn (CBS) News
- 2:00 Guiding Light (NBC) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 2:45 Perry Mason (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- \*3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 3:30 Yankee House Party (Mutual) Variety
- 4:00 Blue Frolics (Blue) Minstrel
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- \*5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Serenade to America (NBC)
- 6:15 Captain Tim Healy (Blue) Stories
- 6:30 Jack Armstrong (Blue) Drama
- 7:00 Fred Waring's Orch. (NBC) Music
- \*7:15 Harry James' Orch. (CBS) Music
- 7:30 Caribbean Nights (NBC) Music
- 7:30 Easy Aces (CBS) Comedy
- 7:30 Halls of Montezuma (Mutual) Variety
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Ford Program (Blue)
- 8:00 Monty Woolley Show (CBS) Variety
- \*8:00 Mr. & Mrs. North (NBC) Drama
- \*8:15 Lum & Abner (Blue) Drama
- 8:30 My Best Girls (Blue) Drama
- \*8:30 Dr. Christian (CBS) Drama
- \*8:30 Beat The Band (NBC) Quiz
- 8:30 Dubonnet Date (Mutual) Music
- 8:55 Bill Henry (CBS) News
- 9:00 Dunninger (Blue) Telepathy
- 9:00 Eddie Cantor (NBC) Variety
- 9:00 Frank Sinatra (CBS) Variety
- 9:00 Gabriel Heatter (Mutual) News
- 9:30 District Attorney (NBC) Drama
- 9:30 Spotlight Bands (Blue) Drama
- 9:30 Jack Carson Show (CBS) Variety
- 9:30 Soldiers With Wings (Mutual) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Great Moments In Music (CBS)
- 10:00 Kay Kyser's Orch. (NBC) Music
- 10:30 Star For A Night (Blue)
- 10:30 Cresta Blanca Carnival (CBS)

# GILDERSLEEVE'S LAUGHS ARE NOW SET TO MUSIC

## BANDLEADER SWEETEN MAKES NOTES FOR POSTERITY

As listeners to "The Great Gildersleeve" know, laughing it off is one of Throckmorton P. Gildersleeve's favorite occupations (on Sunday afternoons at 6:30 P.M. E.W.T. over NBC). Nor is seasoned actor Hal Peary content with a single all-occasion snigger for the numerous types of situations that character *Gildersleeve* gets himself involved in. On the contrary, each snort must be snickered exactly in key with the particular predicament at hand.

According to orchestra leader Claude Sweeten, Throckmorton's "trouble a-comin'" laughs fall into definite melodic patterns, which the musician has written down for future generations to enjoy. There's "Eugh," the basso profundo of apprehension; "Beugh," the titter of mental anguish; and most heartrending of all, "Deugh," the wail of despair. Now his admirers can try them out—on their own pianos!





# Thursday's HIGHLIGHTS

★Eastern War Time Indicated  
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— 3 hours for Pacific Time

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at various times; check local newspapers.

## A.M.

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

## NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boake Carter (Mutual) News
- 12:00 Words & Music (NBC) Variety

## P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Romance of Helen Trent (CBS)
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Let's Be Charming (Mutual) Variety
- 1:30 Bernardine Flynn (CBS) News
- 1:45 The Goldbergs (CBS) Drama
- 2:15 Joyce Jordan, M. D. (CBS) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 3:00 Morton Downey (Blue) Songs
- \*3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Backstage Wife (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:15 Stella Dallas (NBC) Drama
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- \*5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Ned Calmer (CBS) News
- 6:15 Serenade To America (NBC)
- 6:30 Jeri Sullivan (CBS) Songs
- 6:45 Lowell Thomas (NBC) News
- \*7:00 Fred Waring's Orchestra (NBC)
- \*7:00 I Love A Mystery (CBS) Drama
- \*7:15 Harry James' Orchestra (CBS)
- 7:15 John W. Vandercook (NBC) News
- 7:30 Mr. Keen (CBS) Drama
- \*7:30 Bob Burns (NBC) Variety
- \*8:00 Maxwell House Coffee Time (NBC)
- \*8:00 Suspense (CBS) Drama
- \*8:00 Ford Program (Blue)
- \*8:15 Lum & Abner (Blue) Drama
- \*8:30 Aldrich Family (NBC) Drama
- 8:30 America's Town Meeting (Blue)
- 8:30 Human Adventure (Mutual) Drama
- 8:55 Bill Henry (CBS) News
- 9:00 Gabriel Heatter (Mutual) News
- 9:00 Kraft Music Hall (NBC)
- 9:00 Major Bowes' Amateur Hour (CBS)
- 9:30 Joan Davis (NBC) Variety
- 9:30 Dinah Shore (CBS) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Treasure Hour of Song (Mutual)
- 10:00 Abbott & Costello (NBC) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 March of Time (NBC) News
- 10:30 Stop and Go (Blue)
- 10:30 Here's To Romance (CBS) Music
- 11:30 Music of the New World (NBC)



# Friday's HIGHLIGHTS

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

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at various times; check local newspapers.

## A. M.

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

## NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Words & Music (NBC) Variety
- 12:00 Boake Carter (Mutual) News

## P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 2:30 U. S. Marine Band (NBC)
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:30 Bernardine Flynn (CBS) News
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:30 We Love and Learn (CBS) Drama
- 2:45 Perry Mason (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- \*3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 3:30 Yankee House Party (Mutual) Variety
- 3:30 Pepper Young's Family (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:30 Sentimental Music (Mutual)
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- \*5:45 Superman (Mutual) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Serenade To America (NBC)
- 6:15 Captain Tim Healy (Blue) Stories
- \*7:00 I Love A Mystery (CBS) Drama
- 7:00 Fulton Lewis Jr. (Mutual) News
- \*7:00 Fred Waring's Orchestra (NBC)
- 7:15 John Vandercook (NBC) News
- 7:30 Friday On Broadway (CBS) Music
- 7:30 The Lone Ranger (Blue) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- \*8:00 Ford Program (Blue)
- \*8:00 Kate Smith Hour (CBS) Variety
- 8:00 Cities Service Concert (NBC) Music
- \*8:15 The Parker Family (Blue) Drama
- \*8:30 Meet Your Navy (Blue) Variety
- \*8:30 Hit Parade (NBC) Music
- 8:55 Bill Henry (CBS) News
- \*9:00 Gangbusters (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- \*9:00 Philip Morris Playhouse (CBS)
- 9:00 Waltz Time (NBC) Music
- 9:30 That Brewster Boy (CBS) Drama
- 9:30 People Are Funny (NBC) Quiz
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Double or Nothing (Mutual) Quiz
- 10:00 John Vandercook (Blue) News
- 10:00 Durante-Moore Show (CBS) Variety
- 10:00 Amos & Andy (NBC) Drama
- 10:30 Stage Door Canteen (CBS) Variety
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Mrs. Miniver (CBS) Drama



MERT EMMERT NOT ONLY MILKS, BUT GIVES LISTENERS A "SPASH-BY-SPASH" ACCOUNT!

# MODERN FARMER

ALTHOUGH Mert Emmert broadcasts from the world's fanciest studios, in its most sophisticated city, his heart is closer to Manhattan, Kansas, than Manhattan, New York. "The Modern Farmer" of NBC station WEAF is as midwestern as his drawl.

Five years of professional radio haven't been able to shake the hayseed out of the unruly Emmert hair. But it isn't the hayseed of rustic comedy. It's streamlined, scientific hayseed. And the hair is that of a modern country boy who has been away to the state agricultural school and then returned to make the old homestead work as it has never worked before, in the "good old days."

## MERT EMMERT GIVES DOWN-TO-EARTH ADVICE ON AGRICULTURE

TUNE IN MON. THRU SAT.

6:30 A.M. E.W.T. (WEAF)

WITH FARMER LARUE, HE LOOKS OVER A "NON-GAS-CONSUMING" PERCHERON HORSE



# Saturday's HIGHLIGHTS

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

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

## A. M.

- 8:30 Missus Goes A-Shopping (CBS)
- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Music From Manhattan (NBC)
- 10:00 Road To Danger (NBC) Drama
- 10:00 Songs Of A Dreamer (Blue) Variety
- 10:30 Green Hornet (Blue) Drama
- \*10:45 Becker's Pet Parade (NBC)
- 11:00 Hook 'N' Ladder Follies (NBC)
- 11:00 Onstage Everybody (Blue) Variety
- 11:05 Let's Pretend (CBS) Drama
- 11:30 Land Of The Lost (Blue) Drama
- 11:30 Fashions In Rations (CBS)
- 11:30 "Hello Mom" (Mutual) Variety
- 11:30 Lighted Windows (NBC) Drama

## NOON

- 12:00 Music Room (NBC) Music
- 12:00 Blue Playhouse (Blue)
- 12:00 Hookey Hall (Mutual) Variety
- 12:00 Theatre Of Today (CBS)

## P. M.

- 12:15 Consumer's Time (NBC) Advice
- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Grand Central Station (CBS)
- 1:00 Andriani Continentales (Blue)
- 1:00 Here's To Youth (NBC) Drama
- 1:15 Vagabonds Quartette (Blue)
- 1:30 Luncheon With Lopez (Mutual)
- 1:30 The Baxters (NBC) Drama
- 2:00 Roy Shield (NBC) Music
- 3:30 Philadelphia Orchestra (CBS)
- 3:30 Army-Navy Houseparty (Mutual)
- 4:35 The Colonel (CBS) Comedy
- 5:00 Corliss Archer (CBS) Drama
- 5:00 Navy Bulletin Board (Mutual)
- 5:30 Cesar Saerchinger (NBC) News
- 5:30 Mother & Dad (CBS) Music
- 5:45 Hello Sweetheart (Blue) Songs
- 6:00 I Sustain The Wings (NBC)
- 6:00 Quincy Howe (CBS) News
- 6:15 People's Platform (CBS) Forum
- 6:30 Hawaii Calls (Mutual) Variety
- 6:30 Curt Massey (NBC) Music
- 6:45 The World Today (CBS) News
- 6:45 Religion In The News (NBC)
- \*6:45 Leon Henderson (Blue) News
- 6:55 Bob Trout (CBS) News
- 7:00 Man Behind The Gun (CBS) Drama
- 7:30 What's New (Blue) Variety
- \*7:30 Grand Ole Opry (NBC) Variety
- \*7:30 Thanks To The Yanks (CBS) Quiz
- \*8:00 Blue Ribbon Town (CBS) Variety
- 8:00 Abie's Irish Rose (NBC) Drama
- \*8:00 Ford Program (Blue)
- 8:30 Boston Symphony (Blue)
- \*8:30 Inner Sanctum (CBS) Drama
- \*8:30 Truth or Consequences (NBC) Quiz
- 8:30 Cisco Kid (Mutual) Drama
- 8:55 Ned Colmer (CBS) News
- \*9:00 Hit Parade (CBS) Music
- 9:00 Theatre of The Air (Mutual) Music
- 9:00 National Barn Dance (NBC) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Can You Top This (NBC) Quiz
- 9:45 Jessica Dragonette (CBS) Music
- 10:00 Royal Arch Gunnison (Mutual) News
- 10:00 Million Dollar Band (NBC) Music
- 10:15 Correction Please (CBS) Quiz
- 10:15 Army Service Forces (Blue)
- 10:15 Bond Wagon (Mutual) Variety
- 11:00 Major George Fielding Eliot (CBS)
- 11:15 Dance Orchestra (CBS)
- 11:15 Dance Music (Blue)



HE INTERVIEWS A "NEW HAMPSHIRE RED" ON STEWART LARUE'S NEW YORK STATE FARM

Whether he's commenting on commodity prices or interviewing livestock experts—or wandering around a typical farm, recording the family's remarks for his program—Mert fits into his surroundings the way a pitchfork fits into the calloused hands of a hardy tiller of the soil.

And well he might. The ruddy-faced, golden-grinned young husky was born 28 years ago in Minnesota, where his dad was an agriculture teacher until he took on a job as county agricultural agent down in Kansas.

Mert spent his boyhood on family farms there and later in Missouri, where he walked four miles each way

to the nearest high school. Then he worked his way through Kansas State for an agriculture degree in 1939.

Today, Mert still keeps farmer's hours for radio. Six days a week, he gets up at 4:30 A. M. So does Twylah, his wife, who fixes him a hearty breakfast of home-canned and country foods, before he takes the train to the city for his program.

James Russell Lowell once wrote: "The soil is good to be born on, good to live on, good to die for, and good to be buried in." Mert agrees wholeheartedly. He may be farming by proxy now, but he's farming, just the same—with modern ideas and imagination.

EVEN OYSTER FARMERS GET A HEARING, AT BIVALVE, N. J., DOWN ON DELAWARE BAY



# THERE'S MUSIC IN THE AIR

## TUNE IN'S SELECTION OF THIS MONTH'S TEN BEST POPULAR SONGS

(in alphabetical order)

A LOVELY WAY TO SPEND AN EVENING  
BESAME MUCHO  
BY THE RIVER OF ROSES  
EASTER SUNDAY WITH YOU  
I COULDN'T SLEEP A WINK LAST NIGHT

I LOVE YOU  
MAIRZY DOATS  
OH WHAT A BEAUTIFUL MORNIN'  
POINCIANA  
SPEAK LOW

### Latest Popular Recordings

UP SWING (Victor Album): Victor speaks of "Up Swing" as being an eighth-anniversary album tracing the history of this thing called swing through the extensive files of their past releases. Actually, Benny Goodman's band, which is conceded by about 50% of the critics to have "debuted" swing, came into being a year or two before 1936 — the date of the first record in this collection — but it was the '36 band which first achieved fame. This album represents the four most famous bands in swing history, playing eight of the best tunes from '36 to '43. Goodman, Tommy Dorsey, Artie Shaw and Glenn Miller compose the band roster. "Stompin' at the Savoy," "Don't Be That Way," "Song of India," "Yes, Indeed," "Begin the Beguine," "Oh Lady Be Good," "Tuxedo Junction" and "String of Pearls" are the tunes. This is a superb album of representative styles, in excellent taste, and even the '36 tunes are as modern as today!

POINCIANA — Enric Madriguera (Hit): This is an excellent tune which has been thoroughly worked. Madriguera's version is good enough but is excelled by Bing Crosby (Decca) and David Rose (Victor). Benny Carter (Capitol) also did this tune, but in poor taste, we thought.

I COULDN'T SLEEP A WINK LAST NIGHT — Frank Sinatra (Columbia): This is Papa Sinatra, with a vocal chorus background, on a tune from his picture. We like Sinatra. We like this.

MAIRZY DOATS — Four King Sisters (Victor): This can be the most monotonous song ever played or sung. In fact, it often has been. It is certainly a relief to hear the Kings

give the jingle a new and refreshing twist. Such things as their little "Lambs get jivey when they eat ivy" line pull the arrangement into top form. We actually found ourselves humming this version. "It's Love, Love, Love" is a completely capable backing.



The King Sisters staging a "Mairzy Doats" war bond rally with a "hungry" jeep.

### BEHIND THE BANDSTAND

by BOB EARLE

SPIKE JONES, leader of the City Slickers radio, record and stage band, may not go down as an immortal in musical history but he will certainly be remembered as the lad who made a tidy living with a washboard — without taking in laundry. He uses one for a drum! Spike also features auto horns, cowbells and anvils, as well as a goat that gives out with "nyaaas" in the key of C.

Perry Como expects to have completed his second Hollywood picture by November. His CBS radio show and discs have established him in the heavy-cream department of the current crooner competition.

Watch out for Ginnie Powell, lovely young singer with Jerry Wald's orchestra. She has that unusual something in her voice which promises a lot of success . . . Herb Jeffries, singer, has rejoined the famous Duke Ellington band. Herb recorded the disc-jockey hit, "Flamingo," with Duke.

Woody Herman, besides being a wonderful person, is the most consistently worried bandleader in the business, and without reason . . . Captain Glenn Miller won Martin Block's New York "Make-Believe Ballroom" poll and Doug Arthur's disc-jockey poll in Philadelphia — although his band has been inactive for almost two years, except on records!

Shep Fields has the only full-size "name" dance orchestra using all reeds, no brass at all. Shep also features a girl playing amplified harp. The maestro decided to hire a girl for the spot so that he wouldn't have to worry about her being drafted. The first girl he approached for the job had to turn it down because she was joining the WAC!

Nods on the grand scoring job in the smash Broadway hit, the AAF's "Winged Victory," go to David Rose, youthful composer and arranger. Dave led his own orchestra before enlisting in the army. He is the composer of the very popular "Holiday for Strings." "Winged Victory's" music has become almost as famous as the Moss Hart-Army Air Forces play.

# ON THE SERIOUS SIDE

## NEWS AND PREVIEWS

Arturo Toscanini made his first moving picture a few months ago, receiving not a penny for his labor. This is the same Toscanini who once refused a \$250,000 offer from Hollywood. The picture which the maestro did make, however, was a performance of Verdi's rarely heard "Inno Delle Nazioni," the "Hymn of Nations," written in 1862 as a protest against oppressors then in Italy. The picture was made for the Overseas Branch of the OWI to be shown in foreign countries. Jan Peerce and the NBC Symphony also appear. Peerce sings lyrics improvised into the work by Toscanini, who brings several United Nations



JAMES MELTON

anthems into the original score — in which Verdi himself included "God Save the King."

James Melton found the recent "flu" epidemic very trying, even though he breezed through it in the best of condition. In explanation,

Melton cites the Sunday when, sitting comfortably at home reading the newspapers, he received a frantic call from the Metropolitan Opera. They asked him to replace Jan Peerce, who was suddenly bedded down with the flu. Melton agreed and started getting ready for rehearsal. When he was about half-dressed, he got another phone call, this one from Fred Allen, asking if he could appear that night in place of Orson Welles — who had also been stricken with influenza. Melton agreed again, attended rehearsals for the Met and for Allen, did the first half of the opera-house concert, made a taxi dash for Allen's show, another dash from Allen to the Met for the last half of the program and then . . . back home to finish reading the papers!

Mrs. Fritz Kreisler confesses that her world-famous husband is as bad, in one respect, as the little boy who sneaks out of violin practice to play baseball. She says that she has to scold Kreisler into doing the necessary daily practicing!

## RECORD RELEASES

**BACH: TRANSCRIPTIONS FOR ORCHESTRA — LEOPOLD STOKOWSKI** and the Philadelphia Orchestra (Victor Album MC 5): Transcribed for the orchestra by Leopold Stokowski with his usual free interpretations, the selections combine the charm of Bach with the orchestral color of Stokowski. Despite the freedom of Stokowski in transcribing for orchestra, he has given careful and sensitive reading to the original Bach scores. Surface and recording is excellent throughout the album.

**MOZART: CONCERTO NO. 12 IN A MAJOR—LOUIS KENTNER**, pianist, with the London Symphony Orchestra conducted by **SIR THOMAS BEECHAM** (Columbia M or MM544): This is Mozart in a light vein, performed clearly and in extremely good taste, with Kentner capturing the Mozart mood well and Sir Thomas doing a simple and — because of its simplicity — an effective conducting job. Full of Sir Thomas's typical English caution, his accompaniment never overshadows the piano.

**OTHERS:** Both Ralph Bellamy and Judith Anderson have done exquisite dramatic albums for the Victor Red Seal label. Bellamy's album is selections from Walt Whitman's "Leaves of Grass," while Miss Anderson has done a series of sketches, including Lincoln's letter to Mrs. Bixby and excerpts from the Bible. Heifetz, Feuermann and William Primrose have done a Mozart trio for Victor, "Divertimento in E-Flat Major" (Victor K 563).



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"After the fifth story-writing assignment, one of my feature stories was published in the Ft. Worth Press. Then Soda Fountain Magazine accepted a feature. By the twelfth assignment I had a short story in the mail." —Cloyce Carter, 1140 Seventh St., N. W., Washington, D. C.

## Why Can't You Write?

*It's much simpler than you think!*

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# RADIO HUMOR

● Lou Costello: I'm a beach-comber at the Union Station.

Bud Abbott: A beach-comber in a railroad station?

Lou Costello: Sure—I stand there and watch the Waves come in!

*Abbott & Costello Program (NBC)*

● Pat Barnes: Are you getting along all right on your army pay?

Soldier Contestant: This week I made an extra \$50 for shooting.

Pat Barnes: Oh, a marksman? I didn't know you got cash bonuses.

Soldier Contestant: This wasn't rifle shooting. This was craps.

*Correction, Please (CBS)*

● Jerry Mahoney: Say, we can play a game I made up.

Imogene Carpenter: What's that?

Jerry Mahoney: We'll play Christmas Tree.

Imogene Carpenter: Christmas Tree, how do you play that?

Jerry Mahoney: We all stand in a corner and get lit.

*Winchell-Mahoney Show (Mutual)*

● Frank Morgan: I have a sore jaw. I paused in the corridor this evening to watch a pert young thing adjusting her stocking, and she cracked a smile.

John Conte: She cracked a smile and you've got a sore jaw?

Frank Morgan: Yes—it was my smile.

*Maxwell House Coffee Time (NBC)*

● George Burns: What did you do to Bill, Miss Sheridan?

Ann Sheridan: Honestly, I never touched him. I guess he just has a vivid imagination.

Gracie Allen: It's love—that's what it is. Why Ann, you and Bill might become one of the great love affairs of history—like Romeo and Juliet—or Anthony and Cleopatra—or Tommy Manville and the women of America.

*Burns & Allen (CBS)*

● George Shelton: My brother bought a car. It's a mother-in-law special.

Harry MacNaughton: A mother-in-law special?

George Shelton: Yeah. The crank is in the back seat.

*It Pays To Be Ignorant (Mutual)*

# WITH THE NATION'S STATIONS



ST. LOUIS, MO.—Station KWK—Babs reminds Charlie and Little Ryan, masculine members of "The Smoothies," to be on time for next day's rehearsal. The harmony-singing trio are now showing off for KWK listeners the repertoire built up in a decade of broadcasting.



CHICAGO, ILL.—Station WMAQ—Omar Khayyam, St. Bernard pet of NBC announcer Ed Allen, is only a pup but manages to fill a lot of space. Ed decided that Omar was big enough to have a birthday at six months, on his "Early Bird" program. Listeners sent juicy bones.



BOSTON, MASS.—Station WEEI—Zany Ray Girardin doesn't hesitate to use ear-splitting tactics to wake up Carl Moore—and WEEI listeners—on the 7:00 A.M. "Top o' the Morning" program. Caustic humor—native to New England as baked beans—is specialty of these gagsters.



WASHINGTON, D. C.—Station WTOP—Robert Evans and Gunnar Back of the CBS news staff interview Lieutenant General Alexander Archer Vandegrift, Commandant of the Marine Corps, and Mrs. Vandegrift. The General emphasized the lessons learned in the Pacific.

## RADIO FACTS

◆ Broadcasting studios in Radio City and other large office buildings are usually constructed so that they "float." The studio itself is suspended by hooks inside another slightly larger room, and in-between spaces filled with sound-resisting material so that no outside noises—not even the rumble of the subway—can get in.

◆ The industrial wartime problem of riveting wings and rudders in inaccessible positions has been solved with the aid of radio's own science: electronics. The rivets are made with a small explosive charge in their "open" ends. An electronic device called a Rivet Detonator passes high frequency current through the rivet to the charge, instantly heats it to the point of explosion and thus fastens the rivet firmly in place.

◆ American radio listeners should be the best informed group of citizens in the world. Each week the 911 American radio stations now on the air broadcast an average of 18 hours and 26 minutes of news. The four major networks, alone, have 97 newscasters, and devote approximately 87 hours per week to news and comments on the news.

◆ The recorded songs, marches and symphonic selections piped into factories and shipyards are not intended primarily as entertainment for the workers. The real purpose of this music is to relieve the tedium of monotonous routine work, thus improving morale—and production—during the "fatigue period."

◆ One of the benefits received by owners of FM receiving sets is greater realism in radio dramas. By means of the higher fidelity of frequency-modulation transmission, such sound effects as gun shots, slamming doors and tropical storms can be reproduced more vividly for listeners.

### RADIOQUIZ ANSWERS

(Quiz on page 2)

1—(B) Bing Crosby. 2—(A) a ship getting under way. 3—(C) Amos 'n' Andy. 4—(B) Judy Canova. 5—(A) Hildegard. 6—(B) Breakfast Club. 7—(C) Cities Service. 8—(A) Harry Hershfield.

# ALPHABETICAL INDEX TO POPULAR PROGRAMS

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

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

<b>A</b>		*Ford Program..... SMTWTF 8:00 P.M. (B)	<b>N</b>		
Abbott & Costello.....	Thurs. 10:00 P.M. (N)	Front Page Farrell.....	MTWTF 5:45 P.M. (N)	National Barn Dance.....	Sat. 9:00 P.M. (N)
Abie's Irish Rose.....	Sat. 8:00 P.M. (N)	Fun Valley.....	Sun. 4:00 P.M. (B)	National Farm & Home Hour	M. to S. 12:30 P.M. (B)
Aces, Easy.....	Wed. 7:30 P.M. (C)	<b>G</b>		National Vespers.....	Sun. 2:30 P.M. (B)
*Aldrich Family.....	Thurs. 8:30 P.M. (N)	*Gangbusters.....	Fri. 9:00 P.M. (B)	New York Philharmonic.....	Sun. 3:00 P.M. (C)
*All Time Hit Parade.....	Fri. 8:30 P.M. (N)	*Gay Nineties Revue.....	Mon. 8:30 P.M. (C)	Night Editor.....	Thurs. 8:15 P.M. (N)
American Melody Hour.....	Tues. 7:30 P.M. (C)	Gen. Motors Symphony.....	Sun. 5:00 P.M. (N)	<b>O</b>	
Amos & Andy.....	Fri. 10:00 P.M. (N)	Godfrey, Arthur.....	M. to S. 6:30 A.M. (C)	One Man's Family.....	Sun. 8:30 P.M. (N)
Archie Andrews.....	MTWTF 5:15 P.M. (M)	Goldbergs, The.....	MTWTF 1:45 P.M. (C)	<b>P</b>	
Army Hour.....	Sun. 3:30 P.M. (N)	Goodyear Show.....	Sun. 8:00 P.M. (C)	Pause That Refreshes.....	Sun. 4:30 P.M. (C)
Atlantic Spotlight.....	Sat. 12:30 P.M. (N)	*Great Gildersleeve.....	Sun. 6:30 P.M. (N)	*Pearson, Drew.....	Sun. 7:00 P.M. (B)
<b>B</b>		Great Moments.....	Wed. 10:00 P.M. (C)	People Are Funny.....	Fri. 9:30 P.M. (N)
*Bachelor's Children.....	MTWTF 10:45 A.M. (C)	Green Hornet, The.....	Sat. 10:30 A.M. (B)	Perry Mason.....	MTWTF 2:45 P.M. (C)
Basin Street.....	Sun. 9:15 P.M. (B)	*Grand Ole Opry.....	Sat. 7:30 P.M. (N)	*Philip Morris Playhouse.....	Fri. 9:00 P.M. (C)
Baukhage, H. R.....	MTWTF 1:00 P.M. (N)	<b>H</b>		Portia Faces Life.....	MTWTF 5:15 P.M. (N)
*Beat The Band.....	Wed. 8:30 P.M. (B)	Heatter, Gabriel.....	M. to F. 9:00 P.M. (M)	<b>Q</b>	
Benny, Jack.....	Sun. 7:00 P.M. (N)	*Heidt, Horace.....	Mon. 7:00 P.M. (B)	*Quiz Kids.....	Sun. 7:30 P.M. (B)
Big Sister.....	MTWTF 12:15 P.M. (C)	Helen Treat.....	MTWTF 12:30 P.M. (C)	<b>R</b>	
*Big Town.....	Tues. 8:00 P.M. (C)	Here's To Romance.....	Thurs. 10:30 P.M. (C)	Radio Hall of Fame.....	Sun. 6:00 P.M. (B)
Blind Date.....	Mon. 8:30 P.M. (B)	Hill, Edwin C.....	Tues. 6:15 P.M. (C)	Radio Reader's Digest.....	Sun. 9:00 P.M. (C)
*Blondie.....	Mon. 7:30 P.M. (C)	*Hit Parade.....	Sat. 9:00 P.M. (C)	*Revlon Theatre.....	Sun. 10:00 P.M. (B)
*Blue Ribbon Town.....	Sat. 8:00 P.M. (C)	Hope, Bob.....	Tues. 10:00 P.M. (N)	<b>S</b>	
Boswell, Connee.....	Wed. 7:00 P.M. (B)	Hot Copy.....	Sun. 3:30 P.M. (B)	Saerchinger, Cesar.....	Sat. 5:30 P.M. (N)
Bowes, Major.....	Thurs. 9:00 P.M. (C)	Hour of Charm.....	Sun. 10:00 P.M. (N)	Salt Lake Tabernacle.....	Sun. 12:00 Noon (C)
Breakfast Club.....	MTWTF 9:00 A.M. (B)	Howe, Quincy.....	MTWTF Sat. 6:00 P.M. (C)	Screen Guild Players.....	Mon. 10:00 P.M. (C)
Breakfast at Sardi's.....	MTWTF 11:00 A.M. (B)	Human Adventure.....	Thurs. 8:30 P.M. (M)	Second Husband.....	MTWTF 11:15 A.M. (C)
Bright Horizon.....	MTWTF 11:30 A.M. (C)	<b>I</b>		Sherlock Holmes.....	Mon. 8:30 P.M. (M)
Bulldog Drummond.....	Sun. 3:30 P.M. (M)	*I Love a Mystery.....	MTWTF 7:00 P.M. (C)	Shore, Dinah.....	Thurs. 9:30 P.M. (C)
Burns & Allen.....	Tues. 8:00 P.M. (C)	Information Please.....	Mon. 9:30 P.M. (N)	Silver Theatre.....	Sun. 6:00 P.M. (C)
*Burns, Bob.....	Thurs. 7:30 P.M. (N)	*Inner Sanctum.....	Sat. 8:30 P.M. (C)	*Simms, Ginny.....	Tues. 8:00 P.M. (N)
<b>C</b>		<b>J</b>		Sinatra, Frank.....	Wed. 9:00 P.M. (C)
Calmer, Ned.....	Mon. to Fri. 11:00 P.M. (C)	*Jack Armstrong.....	MTWTF 5:30 P.M. (B)	Skelton, Red.....	Tues. 10:30 P.M. (N)
*Canova, Judy.....	Tues. 8:30 P.M. (C)	*James, Harry.....	Tues. to Thurs. 7:15 P.M. (C)	Smith, Kate.....	MTWTF 12:00 Noon (C)
Cantor, Eddie.....	Wed. 9:00 P.M. (N)	January, Lois.....	MTWTF 5:30 A.M. (C)	Soldiers With Wings.....	Wed. 9:30 P.M. (M)
Can You Top This?.....	Sat. 9:30 P.M. (N)	Jergen's Journal.....	Sun. 9:00 P.M. (B)	Southernaires.....	Sun. 10:30 A.M. (B)
Carnation Hour.....	Mon. 10:00 P.M. (N)	Joyce Jordan, M.D.....	MTWTF 2:15 P.M. (C)	Spotlight Bands.....	M. to S. 9:30 P.M. (B)
Carson, Jack.....	Wed. 9:30 P.M. (C)	<b>K</b>		Stage Door Canteen.....	Fri. 10:30 P.M. (C)
Catholic Hour.....	Sun. 6:00 P.M. (N)	Kaltenborn, H. V.....	MTWTF 7:45 P.M. (N)	Stop and Go.....	Thurs. 10:30 P.M. (B)
*Cavalcade of America.....	Mon. 8:00 P.M. (N)	*Kaye, Sammy.....	Wed. 8:00 P.M. (C)	Superman.....	MTWTF 5:45 P.M. (M)
Ceiling Unlimited.....	Sun. 2:00 P.M. (C)	*Keepsakes.....	Sun. 8:30 P.M. (B)	*Suspense.....	Thurs. 8:00 P.M. (C)
Chase & Sanborn Hour.....	Sun. 8:00 P.M. (N)	*Kitty Foyle.....	MTWTF 10:15 A.M. (C)	Swarthout, Gladys.....	Sun. 5:00 P.M. (C)
Chicago Round Table.....	Sun. 1:30 P.M. (N)	Kostelanetz, Andre.....	Sun. 4:30 P.M. (C)	<b>T</b>	
Chicago Theatre.....	Sat. 9:00 P.M. (C)	Kyser, Kay.....	Wed. 10:00 P.M. (N)	Take It or Leave It.....	Sun. 10:00 P.M. (C)
*Christian, Dr.....	Wed. 8:30 P.M. (C)	<b>L</b>		*Telephone Hour.....	Mon. 9:00 P.M. (N)
Cisco Kid.....	Sat. 8:30 P.M. (M)	Lewis, Fulton, Jr.....	MTWTF 7:00 P.M. (M)	Templeton, Alec.....	Wed. 10:30 P.M. (C)
Cities Service Concert.....	Fri. 8:00 P.M. (N)	Life Can Be Beautiful.....	MTWTF 1:00 P.M. (C)	Texaco Theatre.....	Sun. 9:30 P.M. (C)
Colman, Ronald.....	Tues. 7:30 P.M. (N)	Life of Riley.....	Sun. 3:00 P.M. (B)	*Thanks to the Yanks.....	Sat. 7:30 P.M. (C)
Correction Please.....	Sat. 10:15 P.M. (C)	Light of the World.....	MTWTF 2:30 P.M. (N)	The Shadow.....	Sun. 5:30 P.M. (M)
Counter Spy.....	Mon. 9:00 P.M. (B)	*Lone Ranger.....	Mon., Wed., Fri. 7:30 P.M. (B)	Thin Man.....	Sun. 10:30 P.M. (C)
*Crime Doctor.....	Sun. 8:30 P.M. (C)	Lopez, Vincent.....	TWFS 1:30 P.M. (M)	This Is Fort Dix.....	Sun. 3:00 P.M. (M)
Crosby, Bing.....	Thurs. 9:00 P.M. (N)	*Lum and Abner.....	M. to Thurs. 8:15 P.M. (B)	*Thomas, Lowell.....	MTWTF 6:45 P.M. (N)
Crosby, Bob.....	Sun. 10:30 P.M. (N)	Lutheran Hour.....	Sun. 1:30 P.M. (M)	Today's Children.....	MTWTF 2:15 P.M. (N)
<b>D</b>		Lux Radio Theatre.....	Mon. 9:00 P.M. (C)	*Town Meeting.....	Thurs. 8:30 P.M. (B)
Dallas, Stella.....	MTWTF 4:15 P.M. (N)	<b>M</b>		*Truth or Consequences.....	Sat. 8:30 P.M. (N)
*Dateline.....	Fri. 7:15 P.M. (C)	Ma Perkins.....	MTWTF 1:15 P.M. (C)	<b>V</b>	
Date With Judy.....	Tues. 8:30 P.M. (N)	Malone, Ted.....	MTWTF 1:30 P.M. (B)	*Valiant Lady.....	MTWTF 10:00 A.M. (C)
Davis, Joan.....	Thurs. 9:30 P.M. (N)	*Man Behind the Gun.....	Sat. 7:00 P.M. (C)	Vandercook, John.....	MTWTF 7:15 P.M. (N)
*Death Valley Days.....	Thurs. 8:30 P.M. (C)	Man, Merry Go Round.....	Sun. 9:00 P.M. (N)	Vic and Sade.....	MTWTF 11:15 A.M. (N)
Double or Nothing.....	Fri. 9:30 P.M. (M)	March of Time.....	Thurs. 10:30 P.M. (N)	Voice of Firestone.....	Mon. 8:30 P.M. (N)
Downey, Morton.....	MTWTF 3:00 P.M. (B)	*Marlin, Mary.....	MTWTF 3:00 P.M. (C)	Vox Pop.....	Mon. 8:00 P.M. (C)
Dr. I. Q.....	Mon. 9:30 P.M. (N)	*Maxwell House Time.....	Thurs. 8:00 P.M. (N)	<b>W</b>	
Dragonette, Jessica.....	Sat. 9:45 P.M. (C)	McGee, Fibber & Molly.....	Tues. 9:30 P.M. (N)	Waltz Time.....	Fri. 9:00 P.M. (N)
Dubonnet Date.....	Wed. 8:30 P.M. (M)	*Meet Your Navy.....	Fri. 8:30 P.M. (B)	*Waring, Fred.....	MTWTF 7:00 P.M. (N)
*Duffy's.....	Tues. 8:30 P.M. (B)	Million Dollar Band.....	Sat. 10:00 P.M. (N)	We The People.....	Sun. 7:30 P.M. (C)
Durante, Jimmy.....	Fri. 10:00 P.M. (C)	Moore, Garry.....	Fri. 10:00 P.M. (C)	Westinghouse Program.....	Sun. 2:30 P.M. (N)
<b>E</b>		Mr. District Attorney.....	Wed. 9:30 P.M. (N)	What's New.....	Sat. 7:30 P.M. (B)
*Ed Sullivan.....	Mon. 7:15 P.M. (C)	Mr. Keen.....	Thurs. 7:30 P.M. (C)	When A Girl Marries.....	MTWTF 5:00 P.M. (N)
Ellery Queen.....	Sat. 7:30 P.M. (N)	*Mr. & Mrs. North.....	Wed. 8:00 P.M. (N)	Woolley, Monty.....	Wed. 8:00 P.M. (C)
<b>F</b>		Musical Autographs.....	Sun. 10:30 P.M. (B)	<b>(*) Asterisked programs are rebroadcast at various times; check local newspapers.</b>	
Famous Jury Trials.....	Tues. 9:00 P.M. (B)	Musical Steelmakers.....	Sun. 5:30 P.M. (B)		
*Fidler, Jimmy.....	Sun. 9:45 P.M. (B)	My Best Girls.....	Wed. 8:30 P.M. (B)		
First Nighter.....	Sun. 6:00 P.M. (M)	Mystery Theatre.....	Tues. 9:00 P.M. (N)		
Fitch Bandwagon.....	Sun. 7:30 P.M. (N)				



# What happens when your hat comes down?



**S**OMEDAY, a group of grim-faced men will walk stiffly into a room, sit down at a table, sign a piece of paper—and the War will be over.

That'll be quite a day. It doesn't take much imagination to picture the way the hats will be tossed into the air all over America on *that* day.

But what about the day after?

What happens when the tumult and the shouting have died, and all of us turn back to the job of actually making this country the wonderful place we've dreamed it would be?

What happens to you "after the War?"

No man knows just what's going to happen then. But we know one thing that must *not* happen:

We must *not* have a postwar America fumbling to restore an out-of-gear economy, staggering under a burden of idle factories and idle men, wracked with internal dissension and stricken with poverty and want.

We must *not* have breadlines and vacant farms and jobless, tired men in Army overcoats tramping city streets.

*That is why we must buy War Bonds—now.*

For every time you buy a Bond, you not only help finance the War. You help to build up a vast reserve of postwar buying power. Buying power that can mean millions of postwar jobs making billions of dollars' worth of postwar goods and a healthy, prosperous, strong America in which there'll be a richer, happier living for every one of us.

To protect your Country, your family, and your job *after* the War—buy War Bonds now!

## *Let's all* **KEEP BACKING THE ATTACK!**

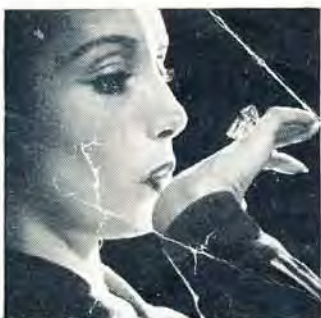
*The Treasury Department acknowledges with appreciation  
the publication of this message by*

**TUNE IN  
NATIONAL RADIO MAGAZINE**

Can You find the FIRE, the SKELETON,  
the HORSES, the RAIN...in this Picture?



**Milking a cow:** squirting seltzer into a milk pail achieves the effect.



**A Kiss:** the locale has changed, but the principle is still the same.

**T**HEY'RE all there. You'd recognize them instantly—if you *heard* them. They are gadgets from NBC's Sound Effects Department, the largest and most complete in radio.

NBC has devoted a great deal of time, thought and effort, as well as ingenuity and cold

cash, to the development of this important phase of broadcasting —another reason why NBC is "*The Network Most People Listen to Most.*"

**ANSWERS:**—1. **Skeleton**—rattling wooden sticks. 2. **Fire**—crushing Cellophane. 3. **Horses**—pounding rubber cups on hard-packed earth. 4. **Rain**—bird seed falling against wooden balls onto taut paper sounds like a storm.



**Sock in the Jaw:** soaking a fist into rubber pad sounds like a haymaker.



*The*  
**N**ational  
**B**roadcasting  
**C**ompany

America's No. 1 Network —A SERVICE OF  
RADIO CORPORATION OF AMERICA

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