

TUNE IN

SEPTEMBER, 1946

FIFTEEN CENTS

20c IN CANADA



ANN (MAISIE) SOTHERN

THE RADIO LISTENER'S MAGAZINE

REG. U. S. PAT. OFF.

A. N. C.



COULD THIS BE YOUR HOUSE?

Now that the war's over and a lot more civilian goods are on the market, it's a big temptation to spend just about all you make, and not put anything aside.

But to fall for that temptation is plenty dangerous. It's like trying to live in the house above—a house that might come tumbling down about your ears at the first little blow of hard luck.

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keep your finances in sound shape is to save regularly—by buying *U. S. Savings Bonds through the Payroll Plan.*

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So—anyway you look at it—isn't it smart to buy every single U. S. Bond you can possibly afford!

SAVE THE EASY WAY... BUY YOUR BONDS THROUGH PAYROLL SAVINGS

**TUNE IN
NATIONAL RADIO MAGAZINE**

NBC Fan Fare

WHAT DO YOU KNOW ABOUT THE BEST IN RADIO?

Fall's in the air—and with fall, the Greatest Shows in Radio are on NBC's air for another season as veteran favorites rub shoulders with exciting new programs. If you don't know the answers in this brief quiz, that means you're missing your best listening bet—for the answers are all part of the NBC Parade of Stars, the year-around cavalcade of the best listening on the air.



1. **RAYMOND MASSEY**, famed for his movie portrayal of Abraham Lincoln, now plays many roles as the "harvester" of NBC's hit dramatic-musical show, heard on Sundays. What's the harvest?



2. **THE UNMELANCHOLY DANE** is as adept at a wisecrack as he is at a piano. With the clarinet-spiced rhythms of Benny Goodman, he's on NBC's Monday night Parade of Stars. His name?



3. **FRED WARING'S** not in this picture, though you hear him Tuesday nights. In October, at the same time, you'll visit the McGees again over NBC. What's Fibber's and Molly's address?



4. **CHAMPION** radio and newsreel sportscaster, Bill Stern, covers on-the-spot events for NBC, is also heard each week with a complete review of the sports world on what night?



5. **TRUTH OR CONSEQUENCES?** You'll pick the Truth? Then, what's the name of this quiet-looking gentleman whose devilish stunts turn bedlam loose over the nation every Saturday on NBC?



6. **"AW-WAH, AW-WAH!"** cries one of this famous team, who've been on NBC over 18 years. You'll hear "Amos 'n' Andy" again Tuesday nights starting in October. Know their real names?



7. **HE'S NOT IN THE PLAY**—but Robert Armbruster plays a leading role on "Cavalcade of America," with today's top screen and stage stars. What does he do Monday evenings on NBC?



8. **WHODUNIT?** Who does it? Who brings you adventure, mystery and drama Friday nights on NBC's "Mystery Theatre"? He narrates one of today's hit chill shows. What's his name?

Turn page upside down
for the ANSWERS

1. Harvest of Stars— 2. Victor Borge— 3. 79 West 44th St.— 4. Friday— 5. Ralph Edwards— 6. Charles Correll and Freeman Gosden— 7. He leads the orchestra— 8. Geoffrey Hamnes

America's No. 1 Network



A Service of Radio
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TONY MARTIN

Romantic singing star
of screen and radio

Invites you to

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LOVE SONG"*

With

ALBERT SACK

his Orchestra and Chorus

JIMMY WALLINGTON

Announcer

and

Guest Stars such as

Bob Hope
Georgia Gibbs
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Every Saturday Evening

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7:30 E. D. S. T.

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Makers of

Evening in Paris



TUNE IN READERS ARE INVITED TO AIR THEIR OPINIONS,
PRO AND CON, ON SUBJECT MATTER BETWEEN THESE COVERS
AND ON PROGRAMS THEY'VE EITHER TUNED OUT OR UP.

Who's Queen for Today?

Sirs:

In the July TUNE IN you said Cass Daley "is officially considered radio's top comedienne." How come, since Joan Davis is "Queen of Comedy"?

ROSE FARMER, Chicago, Ill.

● According to C. E. Hooper Audience Measurement ratings—one of radio's checks on most popular programs and stars—Cass forged to the fore last May 15th when she polled 12.3 points to 10.6 for Joan. It may salve your loyal pride, however, to know that Joan had topped Cass most of the 1945-1946 season, leading her 14.5 to 13 on the April 30th rating. Actually, it's close enough to call them co-queens, so twist your dial and take your choice.—Ed.

Junior Gets Gyped

Sirs:

I read your piece on "The Busy Kollmars" (May TUNE IN) who do the "Breakfast With Dorothy and Dick" program. Does that mean you are going to have stories on each of the husband-and-wife programs, or will you be in business that long? Also, does the Kollmar kid, Dicky, get paid for his appearance? Every time I hear them, he is on the air for nearly fifteen minutes. He is getting gyped if his clever parents don't cut him in.

BERNARD E. NEARY, Jackson Heights, N. Y.

● An early issue of TUNE-IN will cover the Mr. and Mrs. stints in a general story that we hope will be the last word on the subject. According to our research department, the Kollmars do not cut their bright boy in on the approximately \$1,000 weekly take from their multiple sponsors.—Ed.

Baby Gets Slapped

Sirs:

Your analysis in Listening Post says Baby Snooks is "usually funny." That, in my opinion, is the unfunniest program on the air. If it weren't for "Daddy," it would be a complete flop.

MRS. G. SPARROW, Utica, N. Y.

● My goodness, Mrs. Sparrow, you sound as if you were a kiddiephobe.—Ed.

A New Hatfield-Coy Feud?

Sirs:

What's the idea of giving Red Skelton only two stars in Listening Post and Bob Hope three? Skelton's characters are the funniest and most original in radio, while all Hope does is read gags. People around Washington think Skelton is pretty funny. How about it?

HAROLD MONK, Washington, D. C.

● Those weren't stars we gave Skelton, but tabs (referred to in the trade as "ding-bats"). When Skelton can milk as much out of a script as Hope we'll add a third. As for him being funny, it may take television to bring Skelton into his full glory. We wonder if readers agree with Mr. Monk, or whether they think our rating justified. Which is funnier on the air—Hope or Skelton—and why? Send your opinions to TUNED OUT Editor, TUNE IN, 30 Rockefeller Plaza, New York, N. Y.—Ed.

TUNE IN

VOL. 4, NO. 5 SEPTEMBER 1946

Publisher Richard Davis
Executive Editor Francigene Sheridan
Managing Editor Sam Justice
Associate Editors Terry Walsh Virginia Calohan
Art Director Russ Ahlbum

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ANN SOTHERN, GIDDY "MAISIE" OF RADIO AND SCREEN. FOR STORY TURN TO PAGE 22.

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BETWEEN ISSUES . . .

Ed "Archie" Gardner is ruing the fact that he knows how to swim as his two-year-old son is taking lessons from Esther Williams...Tommy Riggs is moving into a San Fernando Valley ranch, complete with 29 orange trees and 7 hens...Now we know what Bob Hawk has been doing with his spare time. He's just placed fourth in the Eastern States open pair bridge championship...



Morton Downey

Morton Downey accepted Danny O'Neil's invitation to be godfather of Danny's child, although the two tenors have never met...Bud Collyer (page 27) and Jackie Kelk are putting on a variety show to raise funds for their Pound Ridge, N. Y. church...Betty Barclay, Sammy Kaye's songstress, being screen-tested by MGM...Perry Como, Kate Smith and Ben Grauer (August issue) winning top honors in a radio diction poll...Texas rumored to be incorporating a village named Claghorn and calling one of the main streets Allen's Alley...Andre Kostelanetz conducting concerts in England, Sweden, Denmark and France...Ralph Edwards received commendation from Gen. Omar N. Bradley for his veterans rehabilitation broadcast...Lucille Ball scheduled to appear in new radio series, "My Sister Eileen." She should be sensational in it... Harry von Zell lands a top role in Bob Hope's new picture, "Where There's Life."...Victor Lombardo, Guy's brother, planned a new band until he ran into the current shortage of experienced musicians and instruments...Dick Powell naming his new Ercoupe plane "Eugor" after the weird little



Lucille Ball

character who is Powell's alter ego in the "Rogue's Gallery" series...Gracie Fields, back in the states after 54 months of USO trooping, shows deep interest in television...How many know that Johnny Desmond is the composer of the official marching song for the Girl Scouts of America ... Do daytime listeners realize that unless they save more waste fats there will be fewer soap operas? Or don't they



Johnny Desmond



care?...Life of Riley voted the favorite comedy program by San Quentin inmates. Is that good or bad?...Well, it's happened! June, our pretty switchboard girl, was married to Jerry at a lovely church wedding. We'll let the accompanying picture try to describe how radiantly beautiful she looked.

KJ

You Don't
have to wait
for
TELEVISION

YOU CAN SEE YOUR
RADIO FAVORITES IN

TUNE IN

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GIVES YOU COMPLETE
PICTURE COVERAGE OF
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AS INSIDE STORIES
OF THE PERSONALITIES
AND PROGRAMS . . .

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OF MIKES AND MEN

By
TERRY WALSH

I WANT to be listening to the radio when—an emcee on a "giveaway" show says, "I'm sorry, Madam, you cannot have a new refrigerator. You're not even bright enough to rate a free box of soap flakes." When a singer says to the announcer who asks her what she'd like to sing "You know darn well what I'm going to sing. It's right there in the script. Now announce it and let's get going." When a comedian starts off a show with, "Nothing at all happened to me on the way over to the studio tonight but I'm going to tell a joke anyway."

★ ★ ★

Undoubtedly, you've heard about the countless awards that are being made all the time for "Ether Excellence" or "The Most Tuneful Tonsils in Television" or something equally silly. Has no one thought of giving an award to the magazine or institution which has never given an award for anything?

★ ★ ★

Several years ago a college boy named Harry Elders gave up the milk route which had helped finance him through school and swore never to take an early morning job again. A soft job in radio was the life for him! So for ten years out of eleven, he landed on early morning radio shows. But at last he became the leading man on "Curtain Time." Took him a long time to snag a soft evening job but he made it!

★ ★ ★

During the war, according to a CBS advertisement, there was a sign posted prominently in Columbia's Shortwave News Headquarters which said: "Will a man risk his life to hear the words I am writing?" If only our peacetime commentators would ask themselves: "Will a man put down his newspaper long enough to hear what I am saying?" We might get less twaddle and more facts if they did!

★ ★ ★

Eighty per cent of the people who volunteer to lead the band on the

Sammy Kaye show, "So You Want To Lead A Band," are women. Does this indicate an influx of female maestros in the future or does it just prove what we always thought—that women are just naturally extroverts?

★ ★ ★

Autograph chasers, as Cal Tinney remarked on his ABC broadcast, used to be satisfied to show their friends a piece of paper on which an actor had signed his name. "Well, that's changed now," drawls Tinney. "To heck with showing just the piece of paper the guy's signed his name on. They show you the hand he signed it with. Up to the elbow!"

★ ★ ★

Producer William Spier often kids about the "Suspense" script while rehearsing, believing that it keeps the actors in a relaxed mood: Once during rehearsal, he slipped these lines into an actor's script: "My dear ghoul, your eyes are like stagnant pools, your teeth as white as gravestones and your ears—ah, your ears—like two lovely bat-wings. Marry me and we'll have our own haunted house and lots of little monsters running around."

★ ★ ★

Margaret Sangster, noted novelist, magazine, and radio writer, has placed a set of Shakespeare on the shelf next to a stack of scripts. After making a change in one of her "True Story" scripts, Charles Warburton, director of the show and a former Shakespearean actor, attempted to soften the blow by saying, "You mustn't mind if I correct you, Margaret. After all there were 17 mistakes in Hamlet."

★ ★ ★

Ginny Simms' canary, "Tommy," has a funny habit of sitting silently when Ginny's records are played, but he bursts into exuberant song when Ginny sings the same numbers herself.



ONE-ZY, TWO-ZY, BOYS, and be sure you keep together. Ed Gardner (Archie of Duffy's Tavern) and Gershwin maestro, Oscar Levant pound out a duet before a rehearsal for a CBS studio program.



SHE HAD A HEADSTART: Emcee Jack Bailey of Queen For a Day tries to get Mrs. Martha Montgomery, the day's winner, to tell audience how it feels to maintain a headstand for five whole minutes

Along Radio Row



QUIP CRACKING—particularly when he's reading from a script—comes naturally to Harry Einstein (Parkyakarkus). Pretty Louise Whitney apparently doesn't object to playing the part of stooge.



THE NO'S HAVE IT. Referring, of course, to Jimmy Durante's schnozzle and Bob Hope's ski snoot. The famous funnymen are taking a busman's holiday—laughing at each other's, corny gags.



MAKING LIKE A TOOTHPASTE AD are stars Joan Crawford, Jean Hersholt, Hattie McDaniel. It must have been some birdie is all we can say. The occasion was a CBS cocktail party.



GIVE IT MORE OF THAT—YOU KNOW! Frankie Sinatra explains to the pianist his own interpretation of a score as Axel Stordahl (arranger) and pert and popular Judy Garland stand by to lend a hand.



THE LUCK OF THE IRISH is what Danny O'Neill's got plenty of—for one thing, that's luscious thrush Evelyn Knight he has his arms around. For another, he now has his own radio show.



EVERY DAY BRINGS SOMETHING NEW to Arthur Godfrey fans. Here he tries out his xylophone talents. Organist Hank Sylvern and the singing bartender, Frank Saunders, remain unimpressed by it.



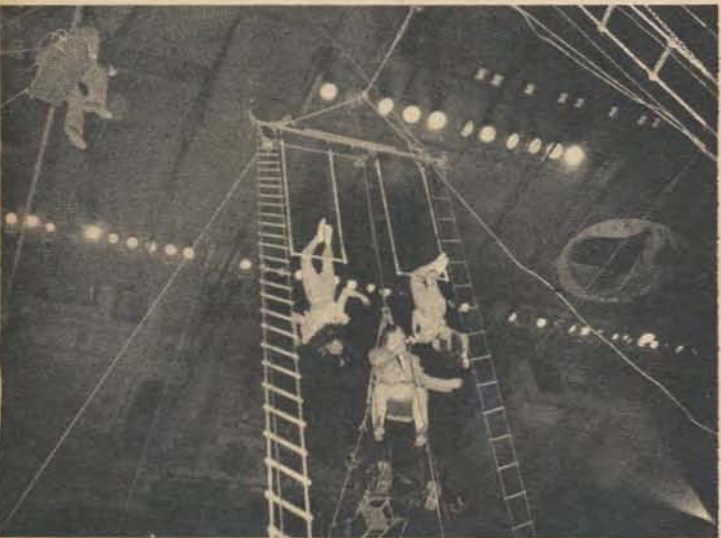
THE BARBER SHOP BOYS get together for a little close harmony—William Baker, George Burns and Meredith Willson. Interested spectators are wives, Mrs. Baker, Mrs. Willson and Gracie Allen.



MY BEST TO SALLY, scribbles baritone Robert Merrill besieged by fans at NBC studios. Sally is so thrilled by the autograph of the popular RCA baritone that she will probably have it framed.



BOY, WAS THAT FUNNY! Don McNeill of The Breakfast Club is convulsed at the takeoff on Sam's Almanac by the Boy from Brooklyn. But almanac-man Sam Cowling doesn't consider it so funny.



THE DARING YOUNG MAN on the flying trapeze is the cruising crooner Jack Owens of The Breakfast Club program. He's wooing with song Pat and Sally Cartier, trapeze artists of Ringling Bros. circus.



AND REMIND ME TO BUY A HAT. Agnes Moorehead, who plays the sharp-tongued Matilde on "Mayor of the Town," checks over her very busy daily schedule of activities with her private secretary.

TUNE IN'S LISTENING POST

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

EDITOR'S NOTE: LAST MINUTE CHANGES IN SUMMER REPLACEMENT SHOWS ARE INEVITABLE IN THE FOLLOWING LISTING.

SUNDAY

8:30 a.m. **COUNTRY JOURNAL (C)** A roundup of the week's news in domestic and global agricultural activities and homemaking tips which are usually very helpful to the busy homemaker. ▼▼

9:15 a.m. **E. POWER BIGGS (C)** The organist of the Boston Symphony Orchestra starts off Sunday morning with fine organ music. ▼

9:00 a.m. **COAST TO COAST ON A BUS (A)** This show is strictly for and about children with genial Milton Cross as the emcee. ▼▼

12:00 noon. **INVITATION TO LEARNING (C)** This is a program for deep-thinkers and heavy readers which features a discussion of the great works of literature by guest writers and educators. ▼▼

12:30 p.m. **YOURS SINCERELY (C)** A CBS-BBC exchange program that touches on any subject of mutual interest from foreign policy to food recipes. Highly informative. ▼▼

1:00 p.m. **CLIFF EDWARDS (A)** 15 minutes of fun and songs with oldtimer, "Ukelele Ike." ▼

1:15 p.m. **ORSON WELLES (A)** The actor-producer-writer-and who knows what else provides a highly stimulating and provocative commentary on anything he chooses. Highly recommended. ▼▼▼

1:30 p.m. **SUNDAY SERENADE (A)** Sammy Kaye's orchestra and vocalists are featured in the dreamy sentimental ballads that are pleasant to hear at this hour. ▼

1:30 p.m. **CHICAGO ROUND TABLE (N)** Some distinguished guest speakers enter into stimulating discussions on the state of the world. Good. ▼▼

2:00 p.m. **WARRIORS OF PEACE (A)** Dramatizations which are designed to emphasize the importance of the Army's peacetime role. It features theatrical personalities and top-ranking Army officers. ▼

2:30 p.m. **HOLLYWOOD STAR TIME (C)** Adaptations of films crammed into a half-hour space and featuring movie stars. Fairly routine. ▼

3:00 p.m. **OPEN HOUSE (M)** A musical variety show that won't quite have you sit on the edge of your chair, but is pleasant enough on a hot Sunday afternoon. ▼

3:00 p.m. **ELMER DAVIS (A)** The expert commentator gives his very worth while views on what's happening in America. ▼▼

3:00 p.m. **CARMEN CAVALLERO (N)** You'll get a pleasant dose of Cavallero's music with a commentary from Max Hill thrown in. ▼▼

3:00 p.m. **SUMMER SYMPHONY (C)** Music lovers will have the opportunity of hearing several premiere performances of contemporary works as well as masterpieces of symphonic repertory. ▼▼▼

3:30 p.m. **ONE MAN'S FAMILY (N)** This family show of long standing is in extremely good taste and provides good listening for people of all ages. Features an excellent cast. ▼▼

4:00 p.m. **COLUMBIA WORKSHOP (C)** Wonderful new experiments in radio drama featuring really expert acting and directing. You never know what to expect but are rarely disappointed. ▼▼▼

4:30 p.m. **TRUE DETECTIVE MYSTERIES (M)** Actual cases of criminal goings-on dramatized moderately well. ▼

4:30 p.m. **SUMMER HOUR (C)** Young baritone Robert Shanley and Anne Jamison, soprano, do the pinch-hitting for Nelson Eddy. Robert Armbruster's orchestra stays with the show. ▼

4:30 p.m. **DEEMS TAYLOR (N)** The nationally known composer and critic jousts amusingly with Kenny Delmar over the relative value of symphony and swing. Guest stars also appear with Raymond Paige's orchestra. Robert Merrill, baritone, is featured. ▼



Orson Welles airs his Sunday thoughts from the privacy of his home

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

4:40 p.m. **RIGHT DOWN YOUR ALLEY (A)** A must for bowling fans. Having answered a question correctly, a contestant must bowl before Emcee Bill Slater will reward him. ▼▼

5:00 p.m. **SYMPHONY OF THE AIR (N)** The accomplished music of the NBC orchestra with guest conductors. ▼▼▼

5:00 p.m. **FAMILY HOUR (C)** Don't let the title fool you, it's only a half hour but is generally worth while. Young soprano Patrice Munsel, Jack Smith, tenor, and Earl Wrightson, baritone, are the regulars with the Al Goodman Orchestra. ▼▼

5:30 p.m. **ABBOTT MYSTERIES (M)** The adventures of this rather charming couple are sufficiently breezy and light to keep you on your toes. ▼

5:30 p.m. **COUNTERSPY (A)** David Harding is still chasing those old spies with great effect. ▼▼

5:45 p.m. **WILLIAM L. SCHIRER (C)** The former European war correspondent is one of the softer spoken and more qualified of the news analysts. ▼▼

6:00 p.m. **STAIRWAY TO THE STARS (A)** Paul Whiteman and Martha Tilton are the host and hostess of the sparkling summer show. Two new candidates for stardom in the entertainment world are featured each week. ▼▼▼

6:30 p.m. **SUNDAY EVENING PARTY (A)** A musical variety show that is not scintillating certainly but manages to be sprightly enough. Phil Davis and orchestra. ▼▼

7:00 p.m. **LET'S GO TO THE OPERA (M)** Opera fans who have been rooting for their favorite arias to be sung in English will get their way here as Lawrence Tibbett and Marie Rogndahl are heard in selections from popular operas. ▼▼

7:00 p.m. **DREW PEARSON (A)** One of the liveliest and most controversial of the commentators. ▼

7:00 p.m. **FRANK MORGAN (N)** The droll rogue replaces the Benny gang and seems to have a riotous time in the process. ▼▼

7:30 p.m. **BANDWAGON (N)** Cass Daley is the raucous mistress of ceremony presiding over a different guest band every week. ▼

*7:30 p.m. **THE 4 JIZ KIDS (A)** The junior brain trust continues to startle America with their knowledge of anything and everything. Very entertaining as a rule, with pleasant Joe Kelly in charge. ▼▼▼

*7:30 p.m. **BLONDIE (C)** Each week Blondie gets Dagwood or the young one out of some scrape. Routine entertainment. ▼

7:30 p.m. **CBC STAR SHOW (M)** One of the few shows we hear from our Canadian neighbors. This one features music with an orchestra lead by Allan MacIver and guest soloists. ▼

8:00 p.m. **MEDIATION BOARD (M)** Mr. Alexander does his best to settle the woes of the general public aided by experts in the human relations field. ▼▼

8:00 p.m. **ALEC TEMPLETON (N)** Piano satires by the extremely clever Templeton whose fast line of patter is as entertaining as his keyboard gymnastics. ▼▼▼

8:00 p.m. **FESTIVAL OF AMERICAN MUSIC (A)** Alfred Drake is the soloist and emcee for the hour-long show. Leigh Harline directs the orchestra. ▼▼

8:30 p.m. **CRIME DOCTOR (C)** It's a fast-moving, thriller of a crime show featuring hardened criminals and the brainy Dr. Ordway. ▼▼

8:30 p.m. **TOMMY DORSEY'S ORCHESTRA (N)** The tunes of the popular music man manage to fill the gap left by the Fred Allen Show rather neatly. ▼▼

9:00 p.m. **MANHATTAN MERRY-GO-ROUND (N)** A musical variety with a long list of entertainers but not too original in content. ▼

9:00 p.m. **EXPLORING THE UNKNOWN (M)** An interesting and different scientific program which is very well done and deserves attention. ▼▼

9:00 p.m. **MEET CORLISS ARCHER (C)** Janet Waldo resumes the role of Corliss Archer, who would seem to be the most popular adolescent since "Anne of Green Gables." Fairly amusing. ▼▼

9:30 p.m. **F. H. LAGUARDIA (A)** New York's former mayor holds forth on his views of what's wrong with the world for fifteen entertaining minutes. ▼▼

9:30 p.m. **AMERICAN ALBUM OF FAMILIAR MUSIC (N)** Old and new songs beloved by Americans are featured by the Haenschen Concert Orchestra with Evelyn Mac Gregor of the deep voice as a regular and guests. ▼▼

9:30 p.m. **STAR THEATRE (C)** The almost too ebullient James Melton with guests and a comedian. ▼▼

10:00 p.m. **HOOR OF CHARM (N)** An extremely stylized presentation of popular and semi-classical music by those Phil Spitalny gals. ▼

10:00 p.m. **TAKE IT OR LEAVE IT (C)** Phil Baker keeps this quiz show fairly lively with his quips. ▼▼

10:00 p.m. **MYSTERY SHOW (A)** The summer replacement for the "Theatre Guild" show is an hour-long adaptation of outstanding mystery novels, featuring Hollywood stars. Exciting. ▼▼▼

10:30 p.m. **WE, THE PEOPLE (C)** A sometimes amazing show which tries to bring a cross-section of the American people and their activities to the mike and often succeeds. ▼▼▼



"The Breakfast Club" actually had time to eat breakfast this morning before doing the show

MONDAY

8:00 a.m. **WORLD NEWS ROUND-UP (N)** James Stevenson reviews the morning news and calls in staff correspondents from Washington and abroad. ▼▼

*9:00 a.m. **BREAKFAST CLUB (A)** Jaunty, entertaining early morning program, with Don McNeill emceeing for a surprisingly talented and wide awake cast. ▼▼

9:15 a.m. **DANNY O'NEIL SHOW (C)** The popular tenor emcees a musical variety show which features lots of sweet singing by Sally Stuart and himself. A 45-minute diversion from your dusting. Monday through Friday. ▼▼

9:45 a.m. **FACTS AND FACES (N)** Colorful stories by Robert St. John about people you'll be interested in hearing about. ▼

10:00 a.m. **VALIANT LADY (C)** High-tensioned soap opera for housewives who want to start off their day with a sigh. ▼

10:30 a.m. **HYMNS OF ALL CHURCHES (A)** All kinds of familiar and unfamiliar church music. ▼

*10:45 a.m. **BACHELOR'S CHILDREN (C)** Dr. Bob Graham's adopted daughters grew up some time ago, but their problems and those of the rest of his community still claim his attention. ▼

10:45 a.m. **MARY SULLIVAN (A)** Wait, now, it's not a soap opera. It's the dramatized actual experiences of the former head of the Policewomen's Bureau. Gives you a good picture of what keeps a lady cop busy. ▼▼▼

11:00 a.m. **FRED WARING (N)** The genial band-leader presides over a show that is so good it can hold its own with the best of the evening programs. Every week-day. ▼▼▼

12:00 n. **KATE SMITH (C)** A lasting favorite with daytime audiences all over America. ▼▼

12:15 p.m. **MAGGI'S PRIVATE WIRE (N)** 15 minutes of stylish chatter by another one of these gals who seems to know just everybody and do everything. ▼

1:15 p.m. **CONSTANCE BENNETT (A)** The film star hands out tips on grooming, new gadgets, Hollywood gossip and some rather brittle philosophy. ▼

1:30 p.m. **YOUNG DR. MALONE (C)** The highly traveled young medico is the central character in this entertaining daily serial. ▼▼

2:00 p.m. **THE GUIDING LIGHT (N)** Early afternoon love story heavy on pathos, light on humor. ▼

2:15 p.m. **ETHEL AND ALBERT (A)** Peg Lynch and Alan Bunce dramatize very humorously the small problems that upset the domestic tranquility of a young married couple. ▼▼

2:15 p.m. **TODAY'S CHILDREN (N)** A long-time favorite with daytime radio listeners. A melodramatic rendition of the problems that face the younger generation. ▼

2:30 p.m. **QUEEN FOR A DAY (M)** From an hysterical studio audience each day a new Queen is selected and crowned, and given 24 hours in which to do whatever she wants to do. The tuner-in doesn't have half as much fun as the contestants. ▼

3:30 p.m. **CINDERELLA, INC. (C)** If you have a self-improvement complex (as who of us hasn't) you might enjoy hearing the housewives air their experiences as modern Cinderellas. ▼

4:00 p.m. **HOUSE PARTY (C)** Everything happens on this 5-day-a-week program of audience-participation stunts. Great fun, some days. ▼▼

5:15 p.m. **SUPERMAN (M)** Children love this fantastic serial, and its flamboyant hero—a guy who gets in and out of more tight squeezes than you'll care to remember. ▼

5:30 p.m. **CAPTAIN MIDNIGHT (M)** The fearless World War pilot and his adventures with spies and children. Fun for children. ▼

7:00 p.m. **MYSTERY OF THE WEEK (C)** The little Belgian detective, Hercule Poirot, has popped up again with his usual deductive genius for solving crimes. ▼▼

7:00 p.m. **FULTON LEWIS, JR. (M)** Fifteen minutes of the latest news, with interpretive comments. ▼

7:15 p.m. **NEWS OF THE WORLD (N)** John W. Vandercook in New York, Morgan Beatty in Washington, and correspondents around the globe via short wave. ▼▼

8:00 p.m. **LUM 'N ABNER (A)** The most colorful inhabitants of Pine Ridge, U.S.A., are amusing in a laconic way. Five times per week. ▼

8:00 p.m. **FOREVER ERNEST (C)** A comedy-drama starring the former famous child star, Jackie Coogan, who turned out to have a very good voice for radio. ▼▼

*8:15 p.m. **HEDDA HOPPER (A)** From the West Coast comes 15 minutes of lively chatter from the highly-read movie gossip columnist. ▼

8:30 p.m. **FAT MAN (A)** Dashiell Hammet's latest creation manages to mix wit, romance and mystery-solving into a half hour show for detective fans. ▼▼

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

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

9:30 p.m. **GUY LOMBARDO (M)** The "sweetest music this side of heaven" as Lombardo fans describe it, is on for a half-hour. ▼▼

9:30 p.m. **FOREVER TOPS (A)** Paul Whiteman and ark featuring tunes that never die and anecdotes about the songs by Whiteman himself. ▼▼

10:00 p.m. **FIGHTS (M)** All summer long, the men-folks can enjoy a ringside seat at the boxing matches right at home. ▼▼

TUNE IN'S LISTENING POST (continued)

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

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

10:30 p.m. **DR. I. Q. (N)** A quiz show that's apt to get on your nerves. ▼

10:30 p.m. **TONIGHT ON BROADWAY (C)** Connee Boswell and her wistful, wonderful style of putting over a song. Ted Husing in a sports interview with a famous sports personality each week. ▼▼

TUESDAY

10:00 a.m. **MY TRUE STORY (A)** Human interest stories built around real-life incidents, pretty dull and routine. ▼

10:00 a.m. **LONE JOURNEY (N)** Soap opera with a Montana Ranch locale. Stars Staats Catsworth and Charlotte Holland. ▼

10:15 a.m. **LORA LAWTON (N)** Radio's Washington story, with its young heroine facing bureaucrats and personal problems with equal fortitude. Daily except Saturdays and Sundays. ▼

11:00 a.m. **ARTHUR GODFREY (C)** The nonchalant Godfrey emcees a variety show which includes Marshall Young, Janette Davis, The Jubalaires, Hank Sylvan, Frank Saunders and a gang of others. ▼▼

11:15 a.m. **ELSA MAXWELL'S PARTY LINE (M)** The professional party-thrower and columnist turns her vast supply of energy to radio. Limited appeal, but more stimulating than many daytime shows. ▼▼

12:00 n. **GLAMOUR MANOR (A)** Cliff Arquette and his own cast of characters take up part of the week, an audience participation goes on the other two days. Pretty funny—sometimes. ▼

*1:15 p.m. **MA PERKINS (C)** Another one of radio's self-sacrificing souls, who likes to help other people solve their problems. ▼

2:30 p.m. **WOMAN IN WHITE (N)** Soap opera with a hospital background; more entertaining than most. ▼▼

4:00 p.m. **JACK BERCH SHOW (A)** Fifteen minutes of popular tunes sung and whistled by the genial Berch. ▼

6:30 p.m. **SKYLINE ROOF (C)** Gordon MacRae is the emcee and baritone soloist of this five-day-a-week variety which is presented in a night-clubbish sort of atmosphere in spite of the early hour. ▼

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



"The Beard," coaching Lon Clark and Charlotte Manson, is J. MacGregor, "Nick Carter" producer

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

8:00 p.m. **FROLICS OF 1946 (N)** Johnny Desmond and Margaret Whiting share the singing honors, Herb Shriner offers humorous commentary on current events. Moderately good. ▼▼

8:00 p.m. **NICK CARTER (M)** The Master-Detective of long standing chases the underworld characters with a great deal of zest. Children will like it. ▼

8:30 p.m. **DATE WITH JUDY (N)** A light-hearted saga of teen age troubles taken very seriously by the adolescents. Younger listeners will like it. ▼

8:30 p.m. **THEATER OF ROMANCE (C)** Hit movies condensed into a fairly entertaining half-hour of radio entertainment. The big-time movie stars recreate some of their famous roles. ▼▼

8:30 p.m. **ADVENTURES OF THE FALCON (M)** Just as you'd suspect, The Falcon causes as much heartbreak among the fair sex as he does among the criminals he chases. Pretty snappy. ▼▼

*8:30 p.m. **DARK VENTURE (A)** This is a series for the psychology student to get a work-out on. The dramatizations are full of suspense and now and then a murder. ▼▼

9:30 p.m. **AMERICAN FORUM OF THE AIR (M)** The oldest forum program on the air. Four guests discuss controversial topics. Theodore Granick is moderator. ▼

9:30 p.m. **FRED WARING (N)** You get everything that you hear on the morning show, glee club, orchestra, soloists and all, and furthermore, you get a half-hour of it. Excellent. ▼▼

9:30 p.m. **THIS IS MY BEST (C)** Expert adaptations of good short stories and novels, well-acted by Hollywood guest stars. Superior entertainment. ▼▼

10:30 p.m. **AN EVENING WITH ROMBERG (N)** A program which features light operatic selections sung by Genevieve Rowe and directed by Sigmund Romberg himself. Very pleasant. ▼▼



Al Pearce, minus the "gang," is all set to prove his skill at barbecuing. Quite a rig he wears!

WEDNESDAY

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

11:30 a.m. **BARRY CAMERON (N)** Serial based on the emotional difficulties of a discharged soldier, a soap-operatic treatment of a problem that deserves more serious consideration. ▼

11:30 p.m. **TAKE IT EASY TIME (M)** A clever program idea that advises the housewife to take her sit-down tasks (silver-polishing, etc.) to the loudspeaker to hear the Landt Trio sing and "Helpful Dan" deliver housekeeping hints. ▼▼

12:15 p.m. **MORTON DOWNEY (M)** The sweet voiced Irish tenor will charm you with ballads for part of a lunch hour. ▼

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

*2:30 p.m. **BRIDE AND GROOM (A)** The networks are ringing those old wedding bells like crazy this year. This is a variation on a certain theme from "Lohengrin." ▼

3 p.m. **AL PEARCE AND HIS GANG (A)** A variety show of long standing and considerable popularity, which features certain characters which many listeners will recall with pleasure, like Elmer Blurt, the "low pressure salesman." Fun for all. ▼▼

3:00 p.m. **YOU'RE IN THE ACT (C)** Veteran entertainer Nils T. Granlund allows members of the studio audience to do anything they please before the mike in this Monday through Friday show. Pretty funny. ▼

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

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

*7:00 p.m. **SUPPER CLUB (N)** Good fifteen-minute variety, starring Perry Como and Jo Stafford. Martin Block as M.C. ▼▼

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

7:30 p.m. **ELLERY QUEEN (C)** Ellery doing the unusual in crime detection, aided by Nicki, Inspector Queen and Sergeant Velio, is as fascinating as ever. ▼

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

8:00 p.m. JACK CARSON (C) The ace movie comedian has developed a very slick microphone technique. Randy Stuart is the latest addition to a crack cast of stooges that includes Arthur Treacher, Dave Willock and seven-year-old Norma Nilsson. ▼▼

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

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

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

9:30 p.m. SO YOU WANT TO LEAD A BAND (A) Sammy Kaye gives out that familiar swing and sway music, then gets members of the audience up to do a little stick-waving. Generally good fun. ▼

9:30 p.m. BOB CROSBY (C) The Town Criers, Jeri Sullivan and the popular Crosby orchestra as well as a guest comedian are featured here. Good. ▼▼

9:30 p.m. MR. DISTRICT ATTORNEY (N) Jay Jostyn and Vicki Vola star as the D.A. and his pretty girl Friday, and get in and out of tight squeezes week after week. Probably the top radio action thriller. ▼▼▼

9:30 p.m. XAVIER CUGAT (M) The maestro's latin rhythms will make you take up your rhumba practice in no time. ▼

10:30 p.m. HOLIDAY FOR MUSIC (C) If you've enjoyed the style of Dave Rose's music in the past, you'll have a good time with this show. Very smoothly done with Kitty Kallen and Curt Massey as vocalists. ▼▼▼



That's obviously a pair of newlyweds facing Durward Kirby on "Honeymoon in New York."

THURSDAY

9:00 a.m. HONEYMOON IN NEW YORK (N) Durward Kirby is the emcee. Joy Hodges sings and bustles around making the folks reel at home. The newlyweds, anniversary pair and others maritally involved haul off great amounts of swag and are uniformly dull when interviewed. ▼

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

10:30 p.m. MARRIED FOR LIFE (M) The love story of the chosen couple is dramatized, more expensive loot is handed over, friends and relatives are interviewed in part one. Part two takes you to the church where yesterday's couple are being married. ▼▼

11:45 a.m. TED MALONE (A) A short recital of human interest tales and incidental thoughts in Malone's soothing voice. ▼

5:15 p.m. WOMAN'S CLUB (C) A five-a-week series with Isabel Leighton interviewing people from such fields as world affairs, journalism, drama, music and elsewhere. ▼

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

7:00 p.m. LANNY ROSS (C) The famous tenor shares the spotlight with smooth Evelyn Knight, both supported by the outstanding Herman Chittison Trio. ▼▼▼

***7:30 p.m. PROFESSOR QUIZ (A)** The ubiquitous quiz show again by the man who's brave enough to claim to be radio's original quiz master! ▼

8:00 p.m. CARRINGTON PLAYHOUSE (M) An interesting experiment which is designed to bring forth new script writers. Original prize-winning dramatizations are featured. ▼▼

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

8:00 p.m. COFFEE TIME (N) Composer-conductor Meredith Willson is the main attraction of this summer replacement show which also offers the King Sisters and Ben Gage as a soloist. ▼▼

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

9:00 p.m. MUSIC HALL (N) Edward Everett Horton and Eddy Duchin share the honors on this uniformly good musical program, assisted by Milena Miller, singer and the King Cole Trio. ▼▼▼

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

9:30 p.m. STARLIGHT SERENADE (M) Summer replacement for the "Treasury Hour." Light classics, pleasantly done. ▼

10:00 p.m. BEATRICE KAY SHOW (M) That girl who brought the gay nineties up-to-date is the star. Peter Lind Hayes and Miss Kay dramatize humorous incidents in show business with plenty of musical interludes. ▼▼



"Passport to Romance" has Mitzi Green and Larry Brooks all teamed up in a cruiser setting

FRIDAY

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

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

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

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

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

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

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

7:30 p.m. TOMMY RIGGS AND BETTY LOU (C) Tommy always did Edgar Bergen one better with "Betty Lou" the little girl who isn't there. He provides good entertainment. ▼▼

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

8:00 p.m. THE ALDRICH FAMILY (C) The saga of Henry Aldrich gets somewhat stale at times but the cast of this show is just as competent as ever in their characterizations. ▼▼

8:00 p.m. PASSPORT TO ROMANCE (M) Variety show with Mitzi Green, Larry Brooks and Eddie Nugent. A light plot is used with much rather nice singing of popular tunes. ▼▼

8:30 p.m. A VOICE IN THE NIGHT (M) The international singing star, Carl Brisson blends music with mystery as he plays a singing sleuth. ▼▼

8:30 p.m. KATE SMITH (C) This lady's been around a long time, but her following is just as strong as ever. ▼▼

***8:30 p.m. THIS IS YOUR FBI (A)** More spy stories but these are based on actual facts from FBI files. Sometimes exciting. ▼

9:00 p.m. BREAK THE BANK (A) The audience participation which features handing out money by the fistfuls is the replacement for Alan Young. Bert Parks and Bud Collyer are starred. ▼

TUNE IN'S LISTENING POST (continued)

9:00 p.m. **IT PAYS TO BE IGNORANT (C)** And sometimes it pays to listen to this completely mad group of folks who have more fun than anybody by just being dumb. ▼▼

9:30 p.m. **THE SHERIFF (A)** Another western, but with a definite appeal for adults. The Sheriff's Cousin Cassie is always good for more than one laugh. ▼▼

9:30 p.m. **HARRY JAMES (M)** There's not much to be said about this man's orchestra. He is pretty darn polished. ▼▼▼

9:30 p.m. **WALTZ TIME (N)** A nice dreamy session of tunes with deep-voiced Evelyn MacGregor singing. ▼▼▼

9:30 p.m. **WAYNE KING (C)** Smooth music with Nancy Evans on the vocals and Franklyn MacCormack as narrator. ▼▼

10:00 p.m. **TOMMY DORSEY'S PLAYSHOP (M)** The emphasis is on new arrangements in this popular bandleader's own show which spotlights those forgotten men of music, the arrangers. A treat for Dorsey fans. ▼▼

10:00 p.m. **MOLLE MYSTERY THEATER (N)** Geoffrey Barnes narrates another thriller series to chill your blood. ▼

10:30 p.m. **MEET THE PRESS (M)** A forum of four newspapermen toss questions at one outstanding personality in the news each week. Quite interesting. ▼▼

11:15 p.m. **IN MY OPINION (C)** A series which goes on nightly and features opinions of people in the fields of science, sports, public affairs, and journalism. Here is the line-up: Mon. and Thurs.—Columnists and correspondents on World News, Tues.—Frontiers of Science, Wed.—Word From The Country, Fri.—Report from Washington, Sat.—Sports Arena, Sun.—Report from UN. ▼▼

11:30 p.m. **TALES OF THE FOREIGN SERVICE (N)** The files of the foreign service are incorporated into a dramatic series that is fascinating "cloak and dagger" stuff. ▼



Splendid music is the result when these keyboard artists get into action on "Piano Playhouse"

SATURDAY

10:30 a.m. **ARCHIE ANDREWS (N)** Very funny adventures of teenage Archie and his high school pals. ▼▼

11:00 a.m. **TEEN TIMERS CLUB (N)** Another show for the teen agers but this one may catch on and become a nation-wide organization. Johnny Desmond is the singer; a well-known person delivers tolerance message each week. The idea is a good one. ▼▼

11:05 a.m. **LET'S PRETEND (C)** A children's program of long standing specializing in putting on rather original productions of familiar fairy tales. ▼▼

11:30 a.m. **LAND OF THE LOST (M)** A delightful fantasy for children; all about a wonderful kingdom under the sea. ▼▼▼

11:30 a.m. **BILLIE BURKE (C)** Some of Billie's comedy situations are rather strained but she is rather cute when the script permits. ▼

12:00 n. **HOUSE OF MYSTERY (M)** Hair-raising psychological stories for consumption with lunch. Indigestion is warded off at the end of the show when some simple scientific explanation is given for the strange doings. ▼

12:00 n. **THEATER OF TODAY (C)** The productions are certainly not good theater but it is a switch from soap operas. ▼

12:30 p.m. **SNOW VILLAGE SKETCHES (M)** Parker Fennelly and Arthur Allen provide homey, rustic amusement in this old time setting. ▼▼

1:00 p.m. **FARM AND HOME HOUR (N)** One of the better public service programs, this one dealing with some of the problems that confront the American farmer. ▼▼

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

1:30 p.m. **MUSEUM OF MODERN MUSIC (A)** Featuring jazz all dressed up in fancy wrappings. ▼▼

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

3:00 p.m. **PIANO PLAYHOUSE (A)** This program is all too short. Usually three pianos are featured in very satisfying arrangements. ▼▼▼

4:00 p.m. **DUKE ELLINGTON ENTERTAINS (A)** A whole hour of fascinating Ellington music. ▼▼

4:00 p.m. **DOCTORS AT HOME (N)** Timely dramatizations of interesting new discoveries in medicine. ▼

5:00 p.m. **MATINEE AT MEADOWBROOK (C)** A variety program featuring emcee John Tillman and comedian, Art Carney as regulars and whatever big name band happens to be playing at the Meadowbrook. An hour long show with lots of dance music. ▼▼

5:00 p.m. **PHONE AGAIN, FINNEGAN (N)** A comedy-drama starring Stuart Erwin as the manager of "The Welcome Arms," a zany hotel. ▼▼

5:45 p.m. **TIN PAN ALLEY OF THE AIR (N)** A lively variety show with singing and all kinds of carrying on. ▼

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

7:30 p.m. **TONY MARTIN (C)** The popular singer is heard with Al Sack's orchestra. ▼

8:00 p.m. **DICK HAYMES (C)** The team of Helen Forrest and Dick Haymes are tops for vocal numbers. ▼▼

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

8:00 p.m. **TWENTY QUESTIONS (M)** Bill Slater interviews a panel of guest stars in an amusing version of the old question game. ▼

8:30 p.m. **SATURDAY NIGHT REVUE (M)** The satirist and comedian, Robert Q. Lewis, presides over a variety show which includes the Jon Gart Orchestra and trio, Vera Holly and Elsa Miranda, vocalists, Ray Eberle is also on hand for sentimental ballads. Good fun. ▼▼

8:30 p.m. **FAMOUS JURY TRIALS (A)** Court room dramas that really happened are aired using fictitious names and places, of course. Pretty good cast and usually quite interesting. ▼▼

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

8:30 p.m. **MAYOR OF THE TOWN (C)** Lionel Barrymore and Agnes Moorhead in an uneven dramatic series. Miss Moorhead is just about radio's top dramatic star, however, and is well worth listening to. ▼▼

9:00 p.m. **LEAVE IT TO THE GIRLS (M)** Paula Stone and other leading glamor girls have a half-hour hen-fest over the air with entertaining results usually. ▼▼▼

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

9:00 p.m. **YOUR HIT PARADE (C)** The nation's top ten tunes, well played by Mark Warnow and his band and sung by Joan Edwards and Andy Russell. ▼▼

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

9:30 p.m. **JONATHON TRIMBLE, ESQ. (M)** Donald Crisp, noted movie actor, plays a newspaper editor with a message, in the good old days of 1905. ▼▼

9:30 p.m. **BOSTON POPS ORCHESTRA (A)** Arthur Fiedler conducts this traditional summertime series of "Pops" concerts which is wonderful to hear. ▼▼▼

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

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

10:00 p.m. **CHICAGO THEATER OF THE AIR (M)** Pleasant, well done condensations of the famous operettas. With Marion Claire. ▼

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



JACK BENNY HAD TO DRAFT THE WIVES OF HIS SCRIPT WRITERS TO READ AVALANCHE OF LETTERS RECEIVED IN HIS CONTEST

CONTESTS—FAIR OR FIXED?

HERE'S THE ANSWER THAT CARTON-TOP TEARERS HAVE BEEN WAITING FOR

SO YOU tore off a carton top? Visualizing thousand-dollar bank-notes, shiny new automobiles, and post-war electric refrigerators, you were a "goner" before the announcer's pear-shaped vowels reached "in twenty-five words or less."

On the back of the carton top you detailed in pulsating prose why you simply cannot exist without Fluffo Flakes. With fingers crossed, you dropped it in the corner mailbox and went home to wait for the postman.

But he didn't ring—with your prize parcel. So you

By **SAM JUSTICE**

became a skeptic. All contests were crooked. They probably were won by a nephew of the sponsor from Dubuque. Your letter wasn't even read. At least, that's the way you sized it up. Want to know what really happened to your entry after it left your trembling fingers and what were its mathematical chances of copping a prize?

First, consider your chances. If it was an average contest, it drew at least 100,000 entries. So right at the start the odds against you winning first prize were 100,000-to-1.

CONTEST JUDGING (CONTINUED)

And they weren't much better for you to place or show.

Do you have any idea of who might have judged your entry? It could have been any one of five: The personnel of the program about which the contest was held, the station or network carrying the program, the program's sponsor, the advertising agency handling the sponsor's account, or, finally, an outside organization.

Usually the contest is the sponsor's baby. But the chances are that the sponsor won't take on the judging, but toss it in any one of three directions. He could hand it to the program personnel, as was done in the cases of the Jack Benny and Guy Lombardo contests. Or he might push it into the lap of the advertising agency handling his account.

THE last alternative is to call in an outside organization specializing in contest-judging. This, usually, is the most satisfactory choice. Chances are if the sponsor makes this choice the call will go to The Reuben H. Donnelley Corp., of New York City, the nation's No. 1 specialist in picking contest winners.

There are other professional judges, but Donnelley is No. 1. Prof. Lloyd D. Herrold of Northwestern university does free-lance judging, assembling a staff to judge individual contests on assignment. Elsie Dinsmore does all the judging for the Proctor and Gamble contests.

Donnelley has worked out judging to an exact science. It not only has a trained staff that can handle the largest and most complicated of contests, but the corporation knows how to avoid the headaches that plague the uninitiated. For a fee, Donnelley will take over all the entries, picking them up direct from the Post Office, guarantee that they are impartially and accurately judged, select any stipulated number of winners, and even mail out the prizes. And if anybody gets mad because he didn't win, Donnelley even will try to placate him with documented evidence showing that it was on the up-and-up.

The Donnelley concern got into contest-judging quite unintentionally. Up to ten years ago they had gone in for such services as conducting surveys, consumer-sampling,

handling premium requests, compiling mailing lists, and conducting mail-order campaigns. Then a client asked them to judge a contest he was sponsoring. The research department was filled with competent, potential judges, so Donnelley obligingly took it on. The contest went off so smoothly that Donnelley decided to take on judging as another of its services.

The Donnelley staff, which includes 150 college graduates, can in a few weeks go through a million entries. This staff does not stand by waiting for contests to be taken on, but are members of various Donnelley departments and are available when there's judging to be done. If necessary, Donnelley can put 600 judges on a contest.

Mrs. H. G. Davis, Donnelley manager who originated their judging system, points out that there are so many technical aspects to judging a contest that it poses a major headache for a novice. In addition to the large volume of mail, all entries have to be classified, standards set up for judging the contest, and the Post Office, sponsor, and contestants kept satisfied that the contest is being conducted fairly.

HERE'S what happens to your entry, if the contest you submitted it in, happens to be Donnelley-handled. First, it is given a reading by one of the primary judges. The only factors that will eliminate it here are illiteracy, illegibility or an occasional obscene or vicious note. Or if it happens to be a right-or-wrong contest, an incorrect answer will send it into the reject pile.

If it hurdles this initial barrier, your letter detailing why Fluffo Flakes gives you the strength to carry on against even the most gruelling odds then goes to the secondary readers, or junior judges. Here the entry gets its first real screening, according to standards set up for judging this particular contest. These standards may give credit for originality or novel slant, or it may penalize for using undesirable words or trite approach.

If your letter survives the junior judges, it then goes to the senior judges, who give it a more severe screening and attach an actual rating, scored point by point. The



THE CONTEST JUDGING IS SYSTEMATIZED AT DONNELLEY'S — THE PRIMARY READERS GIVE ENTRIES THEIR FIRST CHECKING

highest rated entries after this screening go to a group of three or four executives, including Mrs. Davis, who review the ratings and select the winner.

To insure impartiality, Donnelley often keys the entries, deleting both name and address of contestant so that the reader knows the entry only by such identification as "K69" or "TP4". In keying entries, Donnelley often has them all retyped or photostated. Such a procedure eliminates the suspicion that the sponsor might arrange to have winners geographically distributed so as to maintain goodwill in all sections.

Mrs. Davis then sets up the standards, or yardstick, by which entries will be judged. This includes working out a "tie-breaker," which is the 25 words or less that you add to your suggested title for a bar of soap, setting forth why you think "Breath of Spring" is the best name. Then if 500 people send in the same name, the winner can be determined on the basis of the merit of the tie-breaking 25 words or less.

If you stage a nation-wide contest, chances are inspectors from the Post Office department will be around to see you before the contest is many days old. Since the entries pass through the mails, they become of Federal concern, and Uncle Sam is interested to the extent that all entries are read and all sponsorial promises kept.

Donnelley's charge for handling a contest varies with the type of material to be judged, but the fee is on a unit basis. It may run anywhere from 10 cents for short letters to 90 cents for entries including objects d'art fashioned from box tops. Anything that adds to the work of the judges, adds to the judging fee.

After a contest is over, Donnelley bales up the entries, all of which have been initialed by the judge who checked them, and sends them to the sponsor for final disposition. It is necessary for entries to be kept for awhile in case a contestant has a beef about the handling of his entry.

Donnelley, for instance, handled the recent Woody Herman contest, a typical box-topper. This contest, with six weekly winners and a final grand winner, called for

carton tops of the sponsored product along with 25 words or less on "Why I Like Woody Herman's Music."

Sometimes the "boners" committed by contestants are amusing, but they also have the sobering effect of eliminating the contestant from the running. In the Woody Herman contest, a lot of entries were sent to the wrong address. Instead of sending in a hair tonic box top, one mother sent a snapshot of her four-year-old son. One contestant wrote his 25 words on why he liked the sponsor's product, ignoring the dulcet charm of Herman's music.

Jack Benny handled his own contest, due to the fact that the contest idea originated with him and his writers, and because practically all hands save his press agent advised him against it. Contests, he was told, were to praise the product, not to damn the talent. But Jack figured the radio public could go along with a gag. So he set up a loose organization, headed by Peggy Perrin, wife of one of his script writers. On the basis of early returns, Jack estimated the contest would draw 75,000 letters. By the end of the first week 68,000 had come in. He got a larger place and frantically drummed up a staff of readers, nine on the day shift and eight on the night shift.

By the time the contest closed, Jack and his readers had gone over 277,104 letters, some of them four times. It cost Benny a little more than the \$10,000 he gave away to judge the contest, which was tough on a man with Benny's reputed financial philosophy. It must have yanked his heart strings as well as those of his purse when he had to pay \$4 daily on letters sent with postage due.

In case you're determined to win some of that "easy" money, here are a few points to keep in mind. If you don't follow the rules, there's no point wasting the postage. The same holds true if you write illegibly. Keep in mind that you'll be up against thousands of other "easy" money seekers, many of whom will send in entries that would do justice to a \$15,000-a-year copywriter. So unless you're willing to take a little time and do a workman-like job, you'd be better off to put your money on a sweepstake ticket—it'll stand more chance of bagging a winner.



WHO KNOWS — THE WINNING LETTER MAY BE IN THIS BATCH



JOY HODGES FINDS IT FUN CHECKING DURWARD KIRBY ENTRIES



WOMEN—HOW I LOVE 'EM!

BUT THE BEAUTIFUL CREATURES—GOD BLESS THEM—JUST WON'T RECIPROCATE
— — NOT EVEN TO POSE FOR A FEW PUBLICITY PICTURES

By ALAN YOUNG

AS FAR back as I can remember I've always wanted women around me—especially, beautiful women. I always envied men in show business—eternally surrounded by galaxies of gorgeous girls. At an early age I decided that if I was to ever have a bevy of beauties bothering me, I'd have to get in show business where they were. It was pretty evident that they weren't out looking for Alan.

For a long time Mother was my best girl. It wasn't that I particularly wanted to be a Mama's Boy, but I was getting nowhere as a Ladies' Man. Maybe I wasn't dashing enough. Why, I didn't even smoke or drink. Why should I run the risk of losing my Boy Scout standing? Finally, I confided to Mother my determination to enter show business. To my surprise, she approved readily. It seems Mother had always harbored a secret yen for footlights.

My first job, in Vancouver, Canada, was entertaining at civic and social affairs with a song-and-dance act. I teamed up with a girl that was beautiful and talented. Ah, what a break for Alan! Then came another break. She left the act to get married. But it didn't break me up too much—she was my sister Harriet.

BECAME a lone wolf, stalking the theatre circuit for my prey. But I guess I wasn't a very convincing wolf. Every time I howled at them, they howled right back—with laughter.

Eventually things began breaking my way. I went back to Vancouver to do a radio program and there I met a beautiful American girl. I kept trying to convince her that mine would be a wonderful wagon to hitch her star to. She was pretty tough to convince. Then one starry night she got her eyes full of moonlight and before she knew it she was Mrs. Young.

My social life was all set. Now if I could be surrounded by beautiful women in my professional life, my dreams would be realized. But I couldn't get any co-operation from my business manager. Since I didn't drink or smoke, he built me up as a pure guy—which was pure poison with the glamor gals.

My wife, Mary Anne, understood my feelings; so she decided to help me by bringing another woman into my life. And what a woman! Beautiful, talented, blonde hair, blue eyes, delicate features, and she's crazy about me. Her name? Alanna Young—my three-year-old daughter.

I suppose that should have satisfied me, but it didn't. All of my admirers were on the home side. I wanted women around me during work hours. Finally, my chance came when I got a radio program in the United States. Jeanne Gillespie was cast in the role of my girl friend, Betty; so things were looking up. But I soon found that Betty didn't spend much time looking at me—especially, when there were male guests on the program. To cap it all, she went out and got herself engaged, which killed all chances of getting any romantic publicity.

For the first year and a half of my American program, I lived in New York, but not once did I get into the Stork or El Morocco with beautiful girls clinging to my arms. I did get to Toots Shor's. What a thrill as I sat there sipping a lemonade and gazed into the soulful eyes of my manager and press agent.

THEN the circus came to town and I was told to go pose with some trapeze artists for publicity pictures. That should have been just what Alan wanted, because they were dazzling, bespangled beauties. I arrived at Madison Square Garden in my best suit and snappiest bow tie, but the daring young lady on the flying trapeze didn't give me a second glance. Her husband was performing and she was so busy watching him that she didn't know I was there. It made me so mad that I threw down my popcorn and stomped out.

After a few days of sulking, the sun

broke through again. I was to go to Hollywood to make a picture and was scheduled to appear with Jeanne Crain, the pretty new star. There was no way they could avoid taking pictures of us together—I thought.

Then my Hollywood script writers began conferring over my radio program's format to determine how I should react to the glamorous feminine stars that were to guest on the show. They finally decided that I should be shy and non-aggressive. Imagine, Tiger Young being shy and non-aggressive with Rita Hayworth!

EVEN that man-hungry she-wolf, Vera Vague, gave me a one-two brush off when she visited the program. That was just about the last straw. I not only didn't get any romantic publicity with these guests, I didn't even get a private smile.

But I still had my picture to make with gorgeous Jeanne Crain. They just had to take some stills of us to publicize the picture. That would result in the gossip columnists linking us romantically. At last, the publicity I had waited so long for! Finally, came the day to start work on the picture. Then I got word that there would be a one-day delay—to permit Jeanne to get married.

That did it. I gave up. I guess I just don't have the makings of a great lover. I don't know why. I have a smile like Tyrone Power, hair like Van Johnson, teeth like Robert Taylor, and a build like—like—uh, Mickey Mouse. Say, maybe that's what did it?



AT LONG LAST SUCCESS — — WOMEN! AND THEY'RE NEVER TOO YOUNG FOR YOUNG



LOADED WITH LOOT—Mrs. Rachel Love thinks broadcasts are swell. Here, John Reed King, emcee of "Give And Take," helps her take inventory. King sent her on a treasure hunt to one giveaway show a day. She carried off everything from nylons to bicycle.

HOUSEWIFE'S HEAVEN

**LUCKY MRS. LOVE FINDS THE END OF
THE RAINBOW ON CBS TREASURE HUNT**

MANY a housewife's dream of heaven includes regular visits to radio broadcasts. And with very good reason. Take Mrs. Rachel Love of New York City. John Reed King of "Give And Take" sent her on a round of CBS broadcasts, one for each day of the week and she ended up with enough loot to equip a department store, including a living-room chair, rugs, pressure cooker, monogrammed glassware, linens, nylons, luggage, fountain pen and manicure set. Moral: heaven can be right here on earth.



IT ALL STARTED when John Reed King gave Mrs. Love two tickets to the Arthur Godfrey show. There she got fine matched luggage.

WE THE PEOPLE

RUN AS A NEWSPAPER,
IT'S BEAT IS AMERICA

YOU'D never know it was a radio program—to see it in production. It looks more like a movie version of a newspaper city room. Most radio shows in production exude a theatrical atmosphere, but no disciples of the drama have a part in the making of "We, the People." Producer Lindsay MacHarrie is down as "editor" and his staff of assistants are listed as "reporters." Their beat is America and they've been covering it for ten and one-half years.

Back in 1936 Phillips H. Lord, better known to radio listeners of that period as "Seth Parker," conceived the idea of a program on which listeners, rather than professional artists, would supply their own entertainment. The show was an instant hit and has followed that format ever since. Now and then a celebrity appears, but as a general rule it's just what the name implies—"We, the People."

The search for program material is exhaustive. Every week the staff combs hundreds of daily newspapers and 38 weekly magazines in quest of personalities suited for the show. Each day a writer takes his turn scanning the UP press ticker for leads that might make a headliner and the show is never completely "locked up" until it goes on the air. The program practically had been "put to bed" one Saturday morning last summer when out of the fog an army bomber crashed into the Empire State building. The script was junked and in a few, feverish hours the staff had written a new script around the heroic pharmacist's mate



PROGRAM GAVE LORETTA YOUNG'S MAID, VIRGINIA PARRIS, AN AUSPICIOUS RADIO DEBUT



EDDIE CANTOR SNEAKS A PEEK TO MAKE SURE EMCEE MILO BOULTON FOLLOWS THE SCRIPT

WE THE PEOPLE (continued)

who had run up and down the seventy-odd stories twice to render first aid to the crash victims.

During its air tenure, some 3,000 persons outside New York have traveled 3,500,000 miles by rail and 1,500,000 by air in connection with the program. The bill for bringing guests to New York and entertaining them has been tremendous. Line charges on the remote pick-ups run high. No expense has been spared to bring program-worthy persons and events to the air. To do a thorough job of covering America costs the Gulf sponsors approximately \$20,000 a week.

TO PREPARE the week's average of six "spots," as MacHarrie calls them, he maintains a staff of six. There are two assistant producers and four writer-reporters. In addition, there are contact men throughout the country who tip off staff members on airable events. Program suggestions also come from listeners and from press agents, some with an axe to grind. Out of the basketful of program possibilities each week, MacHarrie must pick out the final five or six. Often he is put to it to distinguish between clever publicity hounds and people with a real story.

MacHarrie tries to schedule a variety of subjects. The trend is away from war subjects. Right now the favored spot goes to the item with a heart-tug, such as the reuniting of long-separated relatives. There is an increasing use of entertainment spots, using professional talent. MacHarrie likes the on-the-spot action item, such as the man who made a specialty of fighting fires in oil derricks. He also likes to work in what he calls screwball spots, featuring trick performances, such as Ralph Slater the hypnotist. The professionals get a fee for their appearances, needy guests get cash, while most amateur guests prefer gifts such as inscribed watches.

ALTHOUGH the staff may be working on spots three weeks ahead, it ordinarily doesn't get going on a Sunday show until the preceding Monday. Usually one writer is assigned to each spot. Sometimes a time limit may be tagged to a spot before the writer tackles it, but usually he is allowed to write what he thinks it is worth. All spots are written so that they are flexible and can be contracted or spread, depending on the time situation.

The writers work along individual-

ly up to about Friday. After lunch Friday MacHarrie and Ted Adams sit down and routine the show. At 3:30 o'clock, Oscar Bradley, the musical director, arrives for a music conference. At that time it is determined what music will be needed. If Bradley doesn't have the needed music in his library, he sits down and composes it.

On Friday night all scripts are assembled. CBS production men handle most of the out-of-town remotes and write their own scripts. They send them in to MacHarrie who edits them down to what he thinks they are worth and returns them. These come in Friday night by teletype, phone, or wire. There may be phone revisions on them right up to air time. If the remotes are not too far from New York, they are handled by writer Eugene Hurley who writes, produces, and announces them.

MACHARRIE makes a habit of bringing unusual guests to New York whenever possible. Only if the trip is out of the question will he resort to a remote pick-up. He feels that not only is there less gamble about getting the spot on the air if the guest comes to New York, but also that a better performance can be produced. By Friday night the guests begin to come in. If they require attention or special handling, the writer who prepares their script takes over.

On Saturday morning at 11 o'clock the guests are assembled by Ted Ad-

ams for their first rehearsal. An hour later the professional actors who appear on commercials and dramatic lead-ins arrive for rehearsal. At 12:30 the musicians come in and start warming up. By 1 o'clock the show is ready for a cursory dress rehearsal.

AT THIS rehearsal, MacHarrie makes his appearance. By coming in at this stage he can get a better feel of the show and pick out flaws in it. Lord, who owns the program, also attends this rehearsal. If there are any remote pick-ups on the show, they are read at this rehearsal by the professional actors for sound and timing. After lunch, assistant producers Adams and Kennedy join MacHarrie at his office and they edit the scripts. If there are remote spots on the program, they send the edited scripts to the out-of-town writer by teletype. By 5:30 or 6 o'clock the script is "put to bed."

Sunday afternoon at 3 o'clock rehearsals start again. By this time the scripts have been mimeographed, although they are subject to revision right up to air time. At 5:15 the orchestra comes in for an hour's rehearsal. Then at 6:30, the dress rehearsal is held. All the while, lines are being tested for the remote pick-ups. Even when they go on the air, MacHarrie never knows how much of the show will be with him.

Standing by at the studio are substitute acts to go on in case the remotes



"WE, THE PEOPLE" GOES TO PRESS. EDITOR LINDSAY MAC HARRIE, RIGHT, CHECKS A STORY

be picked up. Usually there is an extra act in case the program runs short. Once last spring two acts which were expected to "spread" instead "shrank" and MacHarrie found himself with three empty minutes at the end. The orchestra filled out with three minutes of theme music. Also the writers always prepare two closings, one long and one short. If the program runs long, MacHarrie signals Announcer Dan Seymour to use the short closing. If it runs short, Seymour uses the long closing.

The problems and headaches concomitant to bringing a program of this nature to the air are many. There is the unpredictable amateur, who may never have faced a microphone before. Then there always is the spectre of a remote that won't go through.

SOMETIMES the out-of-town guests are baffled by the surroundings in which they find themselves. One couple from a small Pennsylvania town were quartered in the penthouse of the Sherry-Netherland hotel. They didn't know people lived like that. They were so cowed by it all that instead of eating in the hotel dining room at the expense of the sponsor, they sneaked out and ate sandwiches in a drugstore. When it was brought to the attention of MacHarrie, arrangements were made to have meals sent to their penthouse heaven.

Another couple put up at the Penn-

sylvania hotel were so frightened by New York that they only left their room to go to the broadcast studio.

MIL0 BOUTON, who has been master of ceremonies of the program for over four years, often takes the guests in hand. So that he can have them at ease when he interviews them on the air, Milo chats with the guests to learn their interests and often takes them sight-seeing, to night clubs, and to dinner. Once Milo found himself with the task of interviewing a talking dog that had entertained extensively at service hospitals. But by air time the dog developed mike fright. After sweating profusely and coaxing almost tearfully, Milo managed to squeeze out a guttural but fairly intelligible "I rrrrr-un."

Sometimes he finds it necessary to give guests a course in mike technique. To be effective on the program, the guest must tell his story naturally and understandably. Sometimes it is no easy matter to loosen the guests up—especially if the sight of a mike renders them mute.

Sometimes the guests mistake the

dress rehearsal for the real thing and never show up for the actual broadcast. That happened to an eccentric painter who comes out of retirement one day a year to paint, turning his pay over to charity. He disappeared after the dress rehearsal and when he failed to appear for the broadcast, it was feared that harm might have come to him. After a frantic search, he was located in a union hall, chatting with some of his cronies. When the program was re-broadcast for the West Coast, a taxi driver who had been on the early show caught a fare to Brooklyn and failed to get back for the repeat show.

WHEN long-separated relatives are reunited on the show, MacHarrie feels that it would rob the spot of much of its emotional impact to let them meet prior to the broadcast. So every precaution is taken to keep them apart. They are rehearsed separately and do not meet until actually reunited on the air. This often produces dramatic repercussions. Sometimes they choke up and are unable to speak. A brother and sister separated since



ANNOUNCER DAN SEYMOUR AND BOUTON



BOUTON HAD TROUBLE PERSUADING "GOOFY," TALKING WAR CANINE HERO, TO PERFORM

MAISIE

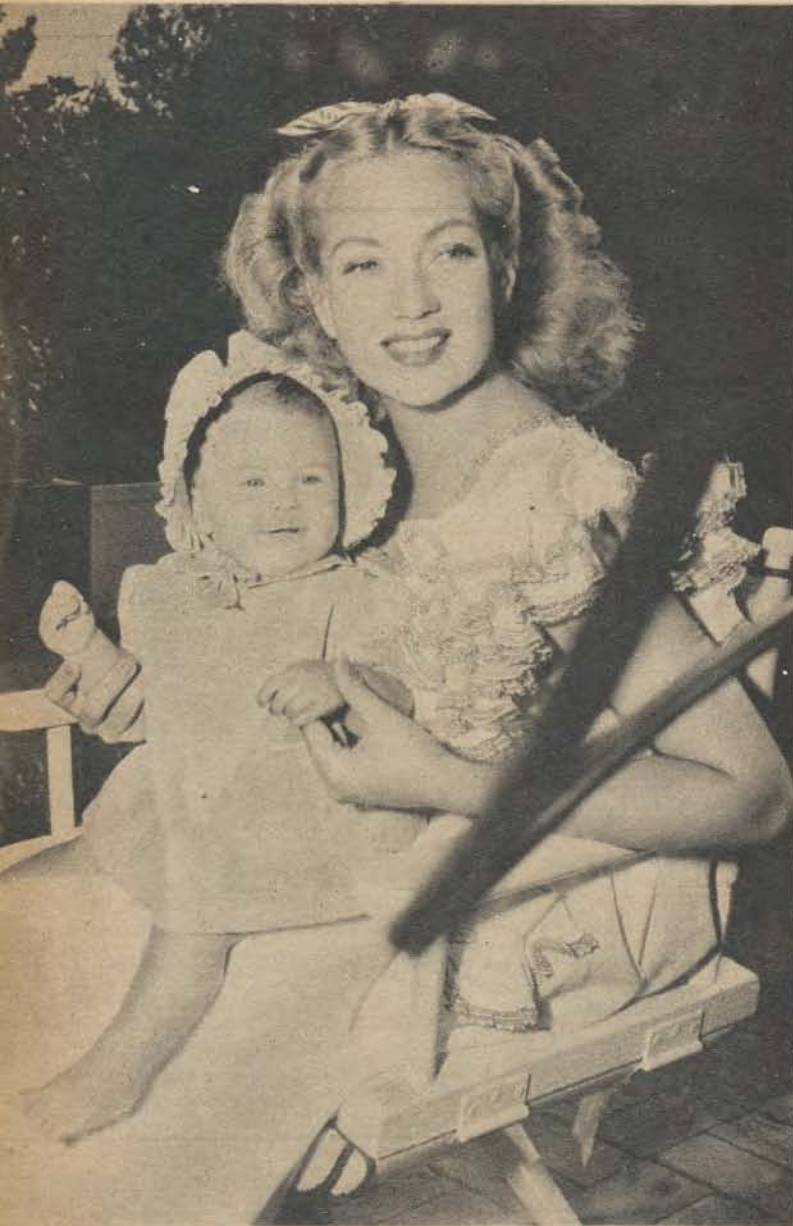
ANN SOTHERN'S SCREEN CHARACTER
IS FINDING NEW FAME ON THE AIR



YOU CAN'T FOOL MAISIE. George Murphy, Maisie's leading man on the screen is doing his best with sleight-of-hand. But no sale.

TAKING the air was a cinch for Maisie after her highly successful celluloid ramblings. And in this, too, Maisie displayed her usual lovable lack of respect for orthodox procedure. Instead of first winning fame on the ether waves and then invading the cinema world, as numerous other radio programs such as *Duffy's Tavern* and *Blondie* have done, Maisie went at it the other way round. She romped through a whole series of Maisie films that made her one of the nation's best-loved sweethearts before she decided to show them she has as much ear as eye appeal. And she did. Her show came on in July, 1945, as a summer replacement for Milton Berle and by popular demand has been a CBS feature ever since.

There's one person, however, to whom Maisie's harum-scarum, impulsively shrewd ways are often a great trial. And that's her progenitor, Ann Sothorn. Ann has become so thoroughly identified with the radio and screen role she created that she often finds it hard to remember just who she is. As a matter of fact, she is neither Ann nor Maisie; she was born Harriet Lake of North Dakota and as such was discovered and given a Broadway start by Florenz Ziegfeld. But Maisie fans expect Ann (nee Harriet) to be and act like Maisie and sometimes that makes things difficult, as the two have quite different tastes. Maisie loves to get herself up in frill and furbelows. Ann prefers simple clothes. Maisie doesn't go in for sports; Ann adores fishing. Nevertheless, Ann admits that the little Brooklyn gal with the heart-of-gold and the will-to-spurn diamonds has done all right by her. Fans think Maisie has done all right by them, too, according to their letters, which add up to "Long Live Maisie!"



HER BEST ROLE: Ann Sothorn, who portrays Maisie, with her real-life daughter, Patricia Ann. The papa is actor Robert Sterling.



A LADY AT HOME: Ann's charming Beverly Hills home reflects a very good taste. Maisie would prefer something more flamboyant.



MAKING LIKE MAISIE: Even in her own back yard Ann finds it hard not to behave like Maisie for she doesn't like to let her fans down. Thus the frills for the cameraman. Ann really prefers simple clothes and loves fishing, which Maisie hates. Oh, well . . . Maisie pays the bills.

MARGARET WHITING

FATHER IS HER FAVORITE COMPOSER



SHOULD you see a pert strawberry blonde clipping along the street with a tune on her lips, ten-to-one it will be Margaret Whiting and the tune will be one written by either of her favorite song writers: the late Dick Whiting, her father, or the late Jerome Kern.

For Margaret always hums their songs when walking. As for her public vocalizing—surely you know that since her recording of "It Might As Well Be Spring" her Hooper rating has done a

veritable Jack-In-The-Beanstalk act.

This, despite all Papa Whiting's pessimistic predictions about his daughter's talent—or lack of talent—which daunted her not one whit. Johnnie Mercer who was an enthusiast about "Louise," "Sleepy Time Gal" and other famous Dick Whiting hits, was collaborating with Whiting on a new number when he heard fourteen-year-old Margaret sing for the first time. Impressed with her voice, he sang duets with her which

brought her guest spots on radio and last year Johnnie signed her for Capitol records. For seven years Maggie trouped with name bands, often doing seven shows a day. Maggie is always clowning offstage and one day it dawned on her that she might get paid for that, too. Now on the CBS "Celebrity Club," she's comedienne as well as singer and gives Comedian Jackie Kelk a run for his money, when not singing songs by her favorite composers.

HE MAKES LIKE SUPERMAN

**BUD COLLYER KEEPS A SCHEDULE THAT WOULD WILT
EVEN THE COMIC BOOK HERO HE PLAYS ON THE AIR**

BY TWEED BROWN

It's 10:45 most any week-day morning at the RCA building in Radio City. A studio door suddenly bursts open and out streaks a human form—faster than a speeding bullet—and disappears into another studio three doors down the hall. It's not a bird—not a plane—it's not even Superman. This human chunk of greased lightning is Clayton (Bud) Collyer, a radio character who makes like Superman—both on the air and off.

The above 100-foot sprint is occasioned by Bud's super schedule which calls for him to appear on NBC's "Road of Life," from 10:30 to 10:45 five days a week and on ABC's "Listening Post," from 10:45 to 11 an equal number of days. There's only a 30-second lapse between Bud's last words as announcer-narrator on "Road of Life" and his opening lines on "Listening Post."

"It's a good thing both studios are in the same building," Bud comments,



BUD COCKS AN ARTY EYEBROW AT THE EXPLOITS OF YOUNG AMERICA'S IDOL FOR WHOM HE PROVIDES THE VOCAL PERSONALITY

(CONTINUED ON NEXT PAGE) 27

HE MAKES LIKE SUPERMAN (continued)

"or I'd never make it. If either of those programs even were to move to another floor, I'd have to make like Superman and fly in and out of windows or crash through the ceiling."

Most of Bud's life runs at that tempo. Perhaps that's why he quit law back in 1933 to go into radio. It wasn't a bad move for Bud. Today at 32 he makes better than \$50,000 a year and follows a daily routine that makes Superman look like a transient rusticated on a bench up in Central Park.

For six years Bud has been playing Superman—the amazing newspaper reporter-good fairy who can clear tall buildings in a single bounce—and paralleling it with a radio schedule that has him broadcasting on all of the four major networks some time during the day.

Five days each week he appears on four shows daily, and an average weekend will find him on from two to five. In his spare time (that's a witticism, chum) he romps with his three youngsters and teaches Sunday School. Which is not bad for a handsome young fellow who started out with full intentions of becoming a lawyer.

Bud grew up in and around New York with his well-known sister, June Collyer, who was a movie actress before she became Mrs. Stuart Erwin. His brother, Richard, is supervisor of Edward Small Productions on the West

Coast. Bud attended Horace Mann School for Boys, Williams College, and was studying law at Fordham when he got a job as a radio singer to help pay his tuition.

Following that Bud got his one and only taste as an in-the-flesh entertainer in a floor show at the Plaza hotel. The audience frightened him so badly that he never tried it again. About that time Bud finished law school and was all set to hang out his shingle. Then one day Helen Claire, Fox Movietone fashion editor, suggested that he try radio acting and recommended him for a series at NBC. He got the job and found the work and pay so enticing that he forgot about law.

During his thirteen years in radio, Bud has announced some of the top shows emanating from New York. In addition to playing Superman, he has announced "Truth or Consequences," "Hildegard Program," "Cavalcade of America," handled remote pick-ups for "We the People," is current emcee of "Continental Celebrity Club," announces "Break the Bank," and more soap operas than you can shake a tub of suds at.

Bud's schedule, Monday through Friday, runs something like this: From 9 to 9:50 a.m. he rehearses ABC's "Listening Post." From 9:55 to 10:30 he rehearses NBC's "Road of Life." From 10:30 to 10:45 he is on the air as an-

nouncer-narrator for "Road of Life." Then he does his speed sprint down the corridor to appear as announcer on "Listening Post" from 10:45 to 11 o'clock. Then from 11 to 1, Mondays, Wednesdays, and Fridays, Bud makes one-minute transcriptions and recordings to plug the programs he appears on.

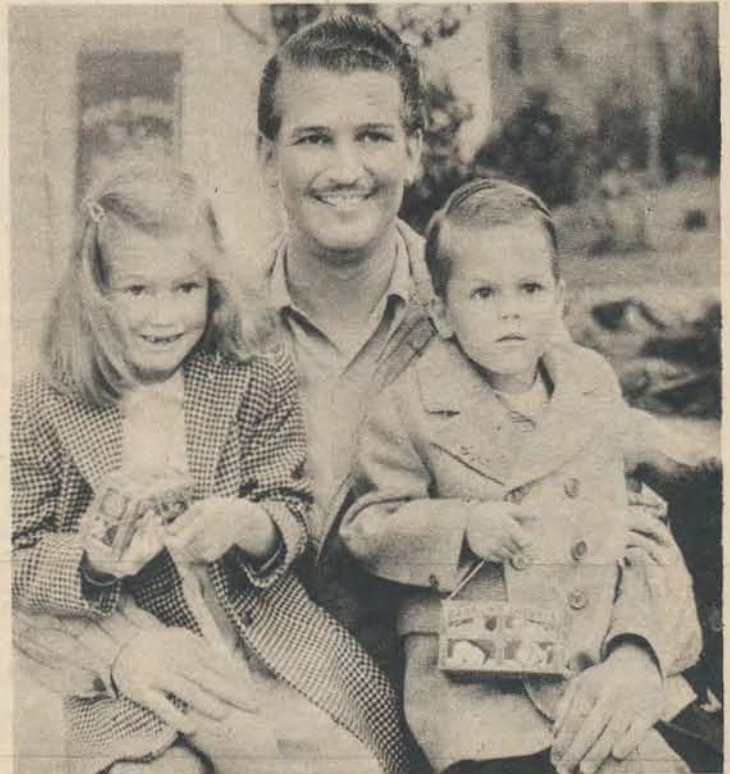
He allows himself a half hour between 1 and 1:30 p.m. for lunch. At 1:30 he's back rehearsing for the afternoon broadcast of "Road of Life" which goes out on CBS. At 1:45 the show is on the air.

On Tuesdays and Thursdays Bud is free from 2 to 4, but on Mondays, Wednesdays, and Fridays he makes more recordings. Then from 4:15 to 5:15 he rehearses "Superman." And as all live-wired kiddies know, "Superman" is on the air from 5:15 to 5:30 over Mutual. In between times Bud gives interviews to high school reporters or to Superman fans who want to feel his muscles.

Bud is a free-lancer, which means that he can do any shows that he can fit into his busy schedule. A couple of nights a week he stays in town to do free-lance programs. On Friday night he announces the new ABC super-give-away quiz show, "Break the Bank." On Saturday night Bud moves over to CBS to perform as the glib emcee of "Continental Celebrity club." He tries to keep Sundays clear, but he gets a call now



JACKIE KELK, JOAN ALEXANDER, JACKSON BECK AND "SUPERMAN"



CYNTHIA AND PAT POSED WITH DADDY, BUT PATRICIA WAS SHY

and then to handle a remote pick-up for "We the People."

Although Bud is a handsome, well-proportioned specimen, he is quite content that he never has been called on to pose in Superman suits or undergo a publicity campaign linking him with the super hero of the comic pages. The owners of the Superman properties have discovered that they can't match with a physical facsimile the image of their comic book Galahad that is engraved on the minds of Young America. During the New York World's Fair a brawny, muscle-bound ex-pugilist was crammed into a Superman suit and placed on exhibit with the intent and purpose of aweing comic-page devotees. But the youngsters took one quick look, grabbed their noses, and nasaed: "You're not Superman—why don'tcha go back to Brooklyn—ya bum?"

Bud, too, has found that being identified with the wonder man of the air waves and comic books has its drawbacks. By word of mouth the word got around that Bud is the ether super character and he is often asked to lift cars by skeptical youngsters who wind it up with, "An' let's see yuh fly."

Once when Bud was living in Jackson Heights, a young worshipper of eight would wait for him every night at the subway exit. As Bud walked home, the lad would follow, hopping along beside him and looking beseechingly up into Bud's eyes, begging him to "make like Superman." The youngster's mother later told Bud that on nights that he failed to arrive in Jackson Heights at his accustomed time, she had to go to the subway exit and lead her offspring home by the ear, as he otherwise would have kept his vigil all night for his hero.

Bud and his wife, the former Heloise Green, have taken great precautions to make clear in the minds of their three children—Patricia, eight; Cynthia, six, and Michael, four—that Daddy is not Superman, but merely an actor, who, among other jobs, portrays Superman on the air. So well did they get this idea across that one day they were startled when they overheard the following conversation between four-year-old Michael and a neighbor's child:

"Hey, your dad's Superman!" the visiting kiddie cried in awed tones.

"No, he isn't Superman," replied the well-coached Michael, "he's just an actor."

The Collyer children are ardent Superman fans and wouldn't miss a broadcast for a pocketful of bubble gum. But



AT HOME, BUD RELAXES WITH "CANDY," "MISSY" AND "BOUNCY," NAMED BY HIS CHILDREN

when they listen in, it's to Superman—not Daddy. They entirely disassociate their father from the mental picture they carry of the comic character who is "more powerful than a locomotive."

People have wondered if Bud's rigorous schedule didn't wear on his nerves—making a barbiturate addict of him. Perhaps the calm, unruffled exterior was merely a guise—that down underneath he was a bundle of nerves as a result of living by a split-second time-table.

Bud smiles and assures everyone that his blood pressure is normal and that he sleeps as soundly as a truck driver. He keeps a room in Manhattan and every spare moment he dashes over to it and stretches out for a catnap.

After watching a Superman rehearsal and broadcast, it was easy to understand why Bud's rigorous schedule doesn't get him down. It's pure play with him. Bud and Comedian Jackie Kelk, who plays the part of a cub reporter, clowned and cut up like a couple of high school sophomores and kept Director Roger (Duke) DeCoveny fretting throughout the rehearsal. Since there is no studio audience for Superman, they were able to continue their gagging right on through the broadcast—except when they were in front of the microphone and then they gave a performance calculated to keep Junior's ear glued to his receiving set.

Next to frolicking with his children, Bud's hobby is teaching Sunday school.

He hasn't missed a Sunday in the last ten years, and no matter how much he moves around, he always winds up with a class in the local Methodist church. Right now Bud teaches a class of boys and girls between the ages of 13 and 16 at the High Ridge Methodist church, near his home in Pound Ridge, N. Y.

When Bud lived in Jackson Heights, he was superintendent of the entire Sunday School of some 1,500 pupils. Later he moved to Manhasset where he built up a class of some 90 boys and girls. Although most of his pupils regard him as plain Bud Collyer, the chances are that Superman plays a bigger role in his Sunday School work than they suspect. Portraying the clean-living, champion of right five days a week doubtless has its influence when Bud faces his Bible scholars on Sunday.

Bud Collyer is one successful man who is not particularly interested in climbing to further pinnacles of achievement. He'd be quite content to spend the rest of his life doing the type of radio programs that he's now doing.

Bud likes it here—in New York. And he has the satisfaction that when he has spoken his last word for the day into a microphone he can head for home with the assurance that when he gets there he can shed his radio roles and step into the part of husband and father—just like any other commuter—although en route a couple of youngsters may call on him to "make like Superman."

BEDSIDE NETWORK

THE WISH OF A HOSPITALIZED SERVICEMAN IS A COMMAND TO AFRS

EVER lie in bed and have Dinah Shore, Ginny Simms, and Frances Langford croon sweetly in your ear? Well, it's old stuff to thousands of G. I.'s to whom it happens every day, courtesy of the Bedside Network.

In 110 Army and Navy hospitals, all you've got to do if you're a pajama-clad holder of the Purple Heart, is flick a dial and presto! you've tuned in to the Bedside Network. It was one of the unsung wonders of the war and, currently, one of the most necessary projects to help rehabilitate war-battered servicemen.

Fathering this far-flung broadcasting

By **GIL LESSER**

circuit is that wartime radio phenomenon, Armed Forces Radio Service of Hollywood. During the shooting war and during the present occupation of Germany and Japan, AFRS has been shortwaving, longwaving and transcribing one of radio's all-time achievements in programming.

Stateside, AFRS is most occupied these postwar days with its hospital listening public. Typical day's hospital broadcast includes, basically, three types of programs: those produced locally at the hospital, those "piped

in" from the radio networks and those produced especially for the troops by Armed Forces Radio Service. The AFRS Hollywood shows bring the servicemen everybody from Bob Hope to Lauritz Melchior and from Lena Horne to the New York Philharmonic. Had last year's performers sent Uncle Sam a bill for their time and talents, he'd have ponied up some \$10,000,000!

Programs such as "Command Performance," "Mail Call" and "G.I. Journal" are old acquaintances of many servicemen and discharges. For three years, from Guadalcanal to



'COMMAND PERFORMANCE' PROVIDES STARS LIKE MARGARET O'BRIEN, BOB HOPE AND CLARK GABLE FOR THE HOSPITAL CIRCUIT



NETWORK ALSO GIVES SERVICEMEN A CHANCE TO AIR VIEWS IN PROGRAMS LIKE "G I ROUND TABLE" FROM NEW YORK HOSPITAL

Rome, at airfields at Casablanca or in submarines under the China Sea, servicemen have come to call these programs their own and it's old home week every day when they hear 'em once again in Stateside hospitals.

Although few civilians have ever heard it, "Command Performance" is considered by moguls of the ether industry as one of broadcasting's great shows. Some of radio's top gag men write "Command" (most of them still haven't been able to gag their way out of uniform). Name any dozen celebrities and ten of them have appeared in "Command." Take the famous Dick Tracy program for instance: Dick, played by Bing Crosby; Flat Top, Bob Hope; Vitamin Flintheart, Frank Morgan; Snowflake, Judy Garland; The Mole, Jimmy Durante; The Sommers Sisters. The Andrews Sisters; Gravel Gertie, Cass Daley; and Chief of Police, Jerry Colonna. Tip top talent to the tune of \$64,000 worth—and all on the cuff

for the Bedside Network!

Then there is "Mail Call," variety extravaganza with a Navy flavor all its own. And "G. I. Journal"—the serviceman's own "newspaper of the air" with Bing Crosby, Bob Hope and Kay Kayser alternating as masters-of-ceremonies. "Personal Album" features singing stars such as Ginny Simms, Martha Mears and Marilyn Maxwell who talk to the boys real cozy between numbers. "At Ease" is a program of vocal and instrumental favorites. And then there's "G. I. Jive", with sizzling swing from America's greatest bands—James, Dorsey, Basie, Ellington and the rest of America's who's who of swing. On "Jubilee," star-studded colored jive show, Ernie Whitman brings listeners the finest in Negro entertainment.

There are lots more tailored to the serviceman's taste, such as "Downbeat," the ickies' delight; "Intermezzo," strictly for longhairs; "Words with Music," poetry and inspiration;

"Melody Roundup," for the cowboy and hillbilly crowd; "Music for Sunday" and "Hymns" from Home", sacred melodies; and "Concert Hall," Lionel Barrymore's own program presenting the "greats of fine music."

Armed Forces Radio Service feels that it owes its patient-listeners more than just the best in entertainment. So, each week, it produces dramatized informational and educational shows that talk the G. I.'s language. "Job Opportunities for Vets," "Educational Features of the G. I. Bill of Rights," "One World, War or Peace,"—these are only a few of hundreds.

The future of AFRS? As long as our Army and Navy hospitals play host to the wounded, the Bedside Network will carry on. And the soldiers, sailors and marines who write and produce some 48 AFRS shows each week for the Network—as well as the celebrities who appear in them—are sticking by their guns, war or no war!

Make Mine Music



TOP RADIO STARS REALIZE FRUSTRATED AMBITIONS IN DISNEY'S LATEST FILM

BEHIND the mad musical caperings in Walt Disney's brilliant new film are the voices of many leading luminaries of radio. For each one Disney selected a role that personified something they had always wanted to be or do. Jerry Colonna, a red-hot baseball fan, is right in his element as Casey at the Bat. The Andrews sisters have always wanted to do a romantic role and here they sing the love story of Johnny Fedora and Alice Blue Bonnet. Long-time Disney fan Nelson Eddy was so enamored of the tragi-comedy role of Willie The Whale he practically begged Disney for the part. Dinah Shore, who adds vocal luster to the ballet sequence, has cherished a childhood dream of being a ballerina. And Andy Russell, who sings the Spanish tune "Without You," is Latin by birth and temperament.



ANDY RUSSELL WHO IS LATIN-BORN CROONS A SPANISH TUNE



THE ANDREWS SISTERS, RUSSELL, DISNEY, SHORE, COLONNA



DINAH SHORE, WALT DISNEY AND ARTIST PREVUE A SKETCH



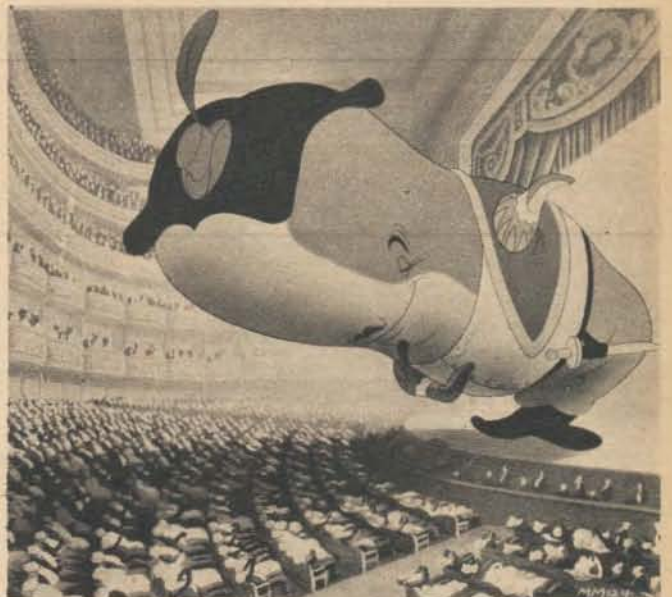
FOR THE FIRST TIME "CASEY AT THE BAT" IS SET TO MUSIC



DISNEY AND COLONNA, RABID BASEBALL FAN, WHO PLAYS CASEY



NELSON EDDY BEGGED DISNEY FOR CHANCE TO PLAY WILLIE



WILLIE THE WHALE WHO WANTED TO SING AT MET IN ACTION



JOHNNY FEDORA AND ALICE BLUE BONNET HAVE A LOVE AFFAIR



THE ANDREWS SISTERS SING THE ROMANCE OF THE TWO HATS

YOU CAN'T HEAR EVERYTHING!

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

CHASE ON STYLES



I'm planning to manage with my old standby, a woman's best friend, a tailored suit. If it's cold, I throw my fur coat over my shoulders and I'm set. A suit is perfect for train and plane and it's all right for any daytime partying too. I have a piece of philosophy about clothes which I think is very helpful and that is, when you have to be turned out for three or four occasions at once—and that happens to all of us—be under-dressed rather than over-dressed. If you have on a smart suit and good accessories, you'll always be appropriately clad but there's something, well, unknowing, I think in being too fancy. And another point, deceptively simple clothes may be expensive but, like the large economy size, in the long run you save money because you don't tire half as quickly of plain models as you do of elaborate ones. Then, too, they're actually more fun to play around with. If your dress is already a Christmas tree in itself, there's nothing more you can do. If it's simple you can ring in all sorts of changes with costume jewelry, scarves, belts, and gloves. You're limited only by your own ingenuity and, of course, to some extent, your purse.

—*"Ilka Chase"* (MBS)

HONEST PICK-POCKET

THINK everyone should know that I'm an honest pick-pocket. I only steal to entertain people and to teach them how to guard against sneak thieves. I learned to be a legal pick-pocket at the age of ten. Every day I would slip away from home to watch for crooks in stores and crowds. Later on, I started lifting purses and pocketbooks for myself. But I was always careful to return them. People *invite* crooks to steal the

very shirts off their backs. You must be on the look-out.

I'll never forget one day at a football game in Southampton. For the benefit of some Scotland Yard detectives, I was trailing a pick-pocket. Every time he lifted a wallet, I would steal it from him. I collected four wallets and went back to join the detectives. Was I surprised to find that I didn't have a single wallet—not even my own. Another thief had followed me and cleaned *me* out.

Think what crooks can do if you don't know they're around. With the summer coming on, more people go to ball games, picnics, and swimming parties. And wherever a crowd gathers, pick-pockets are sure to be at work.

If you carry a roll of money in your pants pocket, especially the back one, it's wise to put loose coins between each bill. When the crook tries to lift the money, the coins fall out, jingling. A thief can't pull out the money without bringing along some peanuts to attract your attention. And if your wallet's in the inside coat-pocket, your best protection is a safety pin to keep the pocket closed.

—*Vic Perry on "We, The People"* (CBS)

ONE-CRUST PIES



I now formally ask the housewives of America, please, please, don't make two crust pies. I promise I'll talk to Paul Porter, the OPA administrator, and I'll see that he puts a low-ceiling price on a smaller girdle.

—*Fiorello H. LaGuardia on "America's Town Meeting"* (ABC)

MENU FOR POLAND

FARMERS of Poland have been, I think hardest hit by war. I visited village after village where families were living underground in caves and dugouts, along with their chickens—their cow too, if

they still had a cow.

In one of these dugouts I met an American girl, born in Buffalo. She had three little children with her and said that they'd had no bread since their grain ran out a month ago. They were living on potatoes, three times a day. They did have a bit of milk from their one cow, but a very little bit. They didn't expect much, after having the cow pull the heavy plough all day.

Only about half of their twelve acres would be planted. Some of the grain which they'd been saving for seed—well, "The children cried so, we just couldn't stand it, so we ate the seed," this Polish-American girl told me in broken English, tears in her eyes.

—*John Strohm on "Country Journal"* (CBS)

HOME FRONT BOOBY TRAPS



The American home is three times more dangerous than any battlefield in any war. Crazy accidents . . . some of them. Mrs. Rita Hatfield of Chicago, ran to answer her telephone, stumbled over her dog, fell through a glass-topped coffee table, and suffered bad cuts on her arms and legs. Doggedly answering the telephone, she almost added a stroke to her injuries. The insurance company agent was making a survey. Was she, they wanted to know, insured against accidents in the home? She wasn't.

Mrs. Jim Gallagher, of West Hazelton, Pennsylvania, dislocated her spine getting out of bed! She jumped out of bed to shut off the alarm clock.

Frank Taylor was in a hurry, carelessly gulped hot coffee, choked, bit his lip, fell off his chair, struck his head, cut his ear, and—landed in the hospital at Sacramento.

When a pin in her washing machine broke off, a lady in Minnesota looked around the workshop for a good substitute. Sawing off the end of something of appropriate size, she started to hammer it into the machine. The substitute pin exploded and blew her across the room. She had chosen a stick of dynamite.

Every returning GI is pleased as punch to be home again, but few are so vociferous in their greetings as the Baltimore soldier who hugged his Mom so hard, he broke several of her ribs. A soldier in Kansas, an enthusiastic jitterbug, made a dash for his partner. He

missed and plunged through the second-story window of the dance hall.

Private Charles Smith came home to Kansas to recuperate from his wounds. As he watched an electric lawn mower cutting his front lawn, the darn thing caught up an old spoon, spun it at Private Smith, and penetrated his leg so deeply it had to be cut out. Private Smith was philosophical: "It's the same wherever you go," he said.

As Henry Butler ate breakfast in his Florida home one morning, he looked up aghast, as a giant buzz saw ripped through the kitchen wall, sliced the breakfast table neatly in two, and whirled out the other side of the house. It had broken loose from a saw mill nearby.

That's a little like the story of the Navy plane that swooped down on a house in Croton, Conn., plowed through the bedroom of two-year-old Margaret Morton, and whisked the blanket off her bed, without touching her. Then it whisked just as neatly out through the other side of the house. The pilot was injured only slightly and the blanket was found undamaged in the wreck of the plane.

Here's one I don't believe: In Madison, Wisconsin, Mrs. Charles Showers strolled along in a muskrat coat. Twice she was bitten by an enraged muskrat who just happened to be strolling by, I suppose?

In Baltimore, Erranger Trogden's horse went off on a tear, skidded into a confectionery store, fell and lay on the floor and ate three pies.

They get more fantastic by the minute. A milk wagon driver stopped at a gas station to fill up his truck. Ashes from his cigarette ignited the tails of his coat, which somehow had been saturated in gasoline. The frightened driver tore off his coat and threw it away from him. It landed on the tail of a horse standing nearby. The horse proceeded to switch his tail tossing the burning coat into a pile of hay. The flames from the hay reached a nearby barn and, yes, there's more, four automobile trucks and two wagons burned.

I couldn't resist this story, the picture keeps sticking in my mind. You might almost call it the Mystery of the Vanishing Woman. Mrs. Reese was chatting casually with friends on a Los Angeles street corner one morning. Suddenly in the middle of a sentence . . . whoosh! She disappeared. She was dragged by firemen from a forgotten excavation 12 feet deep. Laughing, she told friends she was used to rocking the boat—she

weighs three hundred and twenty-five pounds—but this was the first time she'd bored a hole right through the pavement!

—Ted Malone (ABC)

KEY TO MARITAL BLISS



When things get dull with married life

Both try to find what's wrong;

They stew and fret for what to do

And argue all night long.

The men think up this hobby stuff
As a cure for domestic tension

The only way to cure it, though,
Is give your wife more attention!

—Hattie McDaniel on
"Amos 'N' Andy" (NBC)

LABOR'S RIGHTS

I BELIEVE that the working man has a right to determine not only for whom he will work but with whom he will work. I believe that a working man or woman has the right to say, "I will not work for an employer who denies me the right of collective bargaining or who denies me the right of associating with my fellow workers in order to obtain higher wages, better working conditions, or other things which may contribute to my welfare.

—Senator Claude Pepper on
"Halls of Congress" (W/MCA)

BIRTH OF AN ACTOR



It all started in St. Louis on a football team. Grace George came to town with Shakespeare's "Much Ado About Nothing" and the show needed the usual conglomeration of spear carriers. Some assistant impresario decided that a group of strong young athletes might look very well in tights so I became an actor, even though I stood very still.

The first thing I noticed when I found myself backstage was a lot of characters, all older than sixteen, standing around talking to a bountiful crop of pretty girls. And I got paid for my job, for doing nothing. It was wonderful. I decided that this was it. A way to make a living without working for it,

and having a lot of fun while I was doing it.

So being a young man of action and not particularly hindered by cerebral activity, I packed my bag and headed for New York. I knew nothing about the theater so when I arrived here in the big town a cop directed me to the theatrical boarding house district, the idea being that living with actors and actresses was the way to crash the stage door. It worked, and after a while I found myself in the stock companies which existed all over the city in those days. I never suffered from amateur standing, at least I was supposed to get paid for everything I did on the stage, although it didn't work out that way sometimes.

The only thing I haven't been part of is a circus. Stock companies, vaudeville, the classics, carnivals, the movies, everything. Why I've even been a professional bouncer.

In the past, factors such as the stock company gave the young person who wanted to go on the stage a chance to find out what it was all about. Right now is the toughest time I've ever seen for young people who want to act. There's no place for them to turn, very little opportunity for experience.

They're forming little group theaters of all kinds and purposes—trying to teach themselves and gain recognition somehow. I think it's a tragic situation. Young people with talent, but without money or a name have but a slender chance with things the way they are.

—Louis Calhern on
Elsa Maxwell's "Party Line" (MBS)

MORE THAN A SHARE

MOST Americans have given some share of their monies, clothes, foods to help their starving, dying fellowmen. Many Americans have given more than their share. But the hunger-bitten bodies of death-ridden millions will survive and grow strong again only when every one of us gives more than his share today and every day, for death does not wait the convenience of man!

—Francis Cardinal Spellman (W/MCA)

COURAGE CURE

THERE is nothing the matter with our form of government that courageous representation will not cure. For in a republic, courage is a prime necessity in any representative, no matter what elective place he may hold.

—Henry J. Taylor on
"Your Land And Mine" (MBS)

EISENHOWER, PROPHET



I first met General Bradley in Sicily. He was then Commander of the Second Corps. We correspondents lived at a hotel in Palermo. I remember

one night Ernie Pyle of blessed memory came busting into the hotel raving about Omar Bradley. "He's the coming big man of the Army," little Ernie told us enthusiastically. "You guys better get to know him." We did get to know him. I took the trouble to look up his West Point record. He was in the same class with a promising young Cadet named Dwight Eisenhower. I managed to get hold of "The Howitzer," the annual West Point Year Book.

I found that Cadet Dwight Eisenhower, who had been a pretty good football player at the Point, and who always managed to stay comfortably in the second half of his class, had been given the job of writing profiles in the Year Book about some of his more scholarly classmates. He wrote this of Omar Bradley: "If Brad keeps on the way he has been going, some day a lot of us are going to boast that we were classmates of General Bradley."

Well, about thirty years passed and when Sicily fell, General Eisenhower had a press conference. By now, Ernie Pyle's prophecy had come true. General Bradley was one of the biggest war figures. And at the press conference we asked General Eisenhower a great many questions about General Bradley. The Commander-in-Chief was glad to answer them all and it was very obvious that he had a great respect and affection for his former classmate. General Eisenhower chuckled and said to us, "It's about time you men discovered Omar Bradley." He then added, "I don't want to boast, but once I was a classmate of General Bradley's." Later on, I showed General Eisenhower a copy of "The Howitzer" in which he had made his prophecy. The General laughed and said, "I wasn't very good at mathematics at West Point but I certainly was right about Bradley."

—Quentin Reynolds (MBS)

FORMULA FOR HAPPINESS

THE happiest person is the one who thinks the most generous thoughts, the one whose thoughts are colored with tolerance and kindness and faith in the goodness of others.

"Right To Happiness" (NBC)

MODERN MARTYR

SOME bright morning some particularly brilliant man will rise and say; "If we ever have another war, every man, machine, and field will be mobilized under a military dictatorship, but, bad as this is, it will do no good, for every man and woman will be destroyed or made desperately destitute; so let us forget preparation for war, and make peace." This brilliant man will be stoned to death by an indignant populace who later will tear the stones from his grave to crawl in beside him in the hope that his sepulchre will shelter them from what he warned them would come.

—Dr. Frank Kingdon (WMCA)

PAAR FOR LAUGHS



First I want to say that I'm really happy to be back in America, the land of opportunity. Only this morning I auditioned for my unemployment compensation. I've been away a long time. You see, I only had 52 points including the size of my underwear. Like most veterans, I'm looking for a job. I see that Gable's back and Garson's got him and I know that Gromyko's back and UNO's got him, but what I'm here to tell you is that Jack Paar is back and who wants him?

When I went overseas the bobbysoxers were swooning over Singin' Sam, Major Bowes was only a corporal, and Daniel Boone was trapping for I. J. Fox. In fact, I was over so long I ended up by writing my wife, "Dear Friend."

I occasionally ran into difficulties with the WPPA. That's the West Point Protective Association. The thing I tried to do was get the officers to realize that we were all in the same boat—only I was tired of doing all the rowing. Once an officer told a joke to a general. It didn't get a laugh so he blamed it on me. It's the first time I was ever accused of contributing to the delinquency of a major.

Overseas, the officers had the best of it—they had more money to entertain the girls with. One lovely girl I knew wanted candlelight and wine. All I had to offer was warm beer and a flashlight. But back here the girls are really fond of me. They think I'm tall, dark and winsome. But I'm not actually tall. It's just that I wear Adler elevator socks.

You know, in the Pacific, all you think about are girls, girls, girls. Then you come home and find you've become shy and bashful. You find that your bark is worse than your bite. As a matter of fact, last night, when it came time for me to bite, all I could do was sit there and bark.

I'd like to get a job on the radio—for some non-commissioned sponsor—and maybe make a couple of million dollars and maybe buy myself some white shirts. But to succeed on the radio, you have to have good jokes. Just before I got to the studio tonight a hungry writer rushed up to me and tried to sell me a famished joke. Honest, Mr. Boulton, that joke was so feeble it had just received a medical discharge from Abbott and Costello.

—Jack Paar on "We, The People" (CBS)

DEAR SUGAR

IN Whitehall, Ill., sugar sold for a dollar a pound at a sale of the household effects of the late Dr. George Walter. Six pounds of sugar stored in two jars were sold for six dollars. Auctioneers said OPA prices do not apply to sales of personal belongings—and that's a story with a moral about inflation.

—Ken Powell on "News For Women" (MBS)

ATOM BENEFIT



War is like poverty; it's hard to find anything good to say about it. But the war did one good thing; it brought the democratic people of the world together. For instance, it brought together a German named Otto Hahn, an Italian named Enrique Fermi, a Hungarian named Leo Szilard, a few Americans named Oppenheimer, Urey and Condon, and a great American named Einstein. It brought them all together and a few Canadians and Englishmen joined them and one day the world awoke to the fact that they had brought forth something which we call the atomic bomb. We were preparing to invade Japan then, an invasion which might have cost us a hundred thousand lives. The little bomb saved these lives. No, the atomic bomb did not actually win the war—but it did end the war. Now we have to be careful that it doesn't end the peace.

—Quentin Reynolds (MBS)

JERI SULLAVAN

THE GIRL WITH THE PIN UP VOICE



BLONDE and blue-eyed Jeri Sullivan is a girl who makes an ordinary ballad sound extra special. And what's more she looks good while she's doing it. The popular songstress has come to the fore in radio in record time but was by no means an overnight success. She put in plenty of valuable apprenticeship time as a vocalist with leading bands around the country before she hit radio. The strange part of her story

is that she prefers classical music to popular!

Educated in Bremerton, Washington, Jeri was all set to be a dancer. Later, she decided she might as well study singing, too. One night in a San Francisco night club, some of her friends asked her to do a number with the band. So the affable young lady who probably had her mind on Debussy or Ravel at the time, (her favorite com-

posers) arose and did a solo of "I'll Never Smile Again," just to be obliging. Bernie Cummins, the orchestra leader, hired her on the spot as vocalist for his band.

Following engagements with Orrin Tucker, Claude Thornhill and others, Jeri became a featured vocalist for the Columbia Broadcasting System and is now heard on the "Bob Crosby" show. Nice going for "The Pin Up Voice."

Advice Accepted

DONALD BUKA LISTENED TO FONTANNE, BETTE DAVIS, ETC.—NOW LOOK AT HIM

MOST youngsters stick up their noses at advice from their elders. But not Donald Buka whose youthful radio talents are so in demand you may hear him on six widely variant programs in one weekend. When Donald reached the ripe old age of eighteen, he decided it might pay off to learn from other people's mistakes rather than his own. So he let it be known that he was eager and waiting for any pearls of wisdom which might be tossed his way. And lo—he was literally showered with them. The many big-name stars with whom he worked were human enough to enjoy dispensing advice. And, delighted to find a teen-ager who would actually listen, they gave forth generously both with trade secrets and their own brand of philosophy. Donald soaked it all up like a new blotter.

The result? At twenty-five he's one of the brightest young actors of radio, stage and screen. He can—and does—play anything on the radio from the young son of Lynn Fontanne in "Strange Interlude" to a garrulous octogenarian in "Let's Pretend." To illustrate, let's look at what he calls his radio-actives weekend.

It opened with his Friday evening broadcast of "The Sparrow and The Hawk"—an aviation thriller in which he has played the role of Sparrow since it's start more than a year ago. Later the same evening he played a young romantic role in "Les Miserables" in NBC's "The World's Great Novels." Saturday morning he was the octogenarian ferryman on the river Styx in "Let's Pretend." Saturday afternoon he played a juvenile delinquent in a program on that subject over WOR. Sunday morning he was cast as a young German with dialect in the religious program, "Eternal Light," and Sunday evening he was a scientist in "Exploring the Unknown." Whew-w-w—that's the sort of thing that leaves you exhausted just thinking about it. But Donald emerged unshaken and eager for whatever program Monday might offer.

He says he owes his capacity for grinding out work to the Lunts, who, the most tireless, conscientious workers he has ever known, inspired him with their fervor. The names of the other great and near-great of the show business who contributed to Donald's liberal, non-academic education read like a theatrical who's who: Ethel Barrymore, Sidney Greenstreet, Bette Davis, Helen Hayes, Katina Paxinou, Paul Lukas, Gertrude Lawrence and so on down—or maybe we should



LYNN FONTANNE—MISS LINNEY TO DONALD—GOT HIM STARTED

sav up in this illustrious group—the line. He's worked with more stars than the head of the Harvard Observatory and he still has a great many years to go.

Being of a methodical mind he has catalogued and indexed just exactly what he has learned from each star—both through their teaching and by his own observation. He was just seventeen when the Lunts whisked him away with their "Idiot's Delight" troupe. He had been making a stir with his dramatic work at Carnegie Institute in Pittsburgh, where he was a student, when he heard that the Lunts were coming to town. He wrote them for an audition; Miss Linney—as Lynn Fontanne is affectionately known—heard him, called in Alfred for his opinion, which was just as enthusiastic as her own and presto—Donald was one of them. Every evening while Miss Linney applied makeup in her dressing room, Donald would read Shakespeare to her—for diction. And every afternoon before matinee performance, Alfred would give his young protegee a lesson in makeup. The only trouble there, explained Donald, was that he sometimes went on for a performance with a few stray whiskers or some gray hairs clinging to him.

HAVING launched Donald on his professional career, the Lunts designated themselves more or less as his mentors in the theatre, never hesitating to give with the good old parental counsel where they thought fit. When the "Idiot's Delight" tour was over and Donald was ready to go on his

own in New York at the tender age of eighteen, their parting admonition was: "Don't dissipate your energies by hanging out at Sardi's or Ralph's." Adding, for emphasis, that in their early days they hadn't found it profitable to make Ciro's, the London version of Sardi's, their headquarters, as did some of the others whose names today are forgotten. That Donald took the advice to heart is self-evident. The strenuous schedule he sets for his active, wiry frame doesn't leave much energy to be dissipated otherwise.

But to get back to his other self-appointed advisors. Helen Hayes taught him the "power of simplicity in acting. Bette Davis, with whom he worked both in the screen version of "Watch On The Rhine" and in radio, convinced him that the actor—that most emotional of persons—must also have a good mental grip on himself. He has to plan his career step by step and use common sense in handling himself as intelligently as he does his roles.

Ethel Barrymore, with whom Donald played in the stage version of "The Corn Is Green" he calls "the greatest technician on the stage today." Kind and helpful, she not only taught him stage technique, but gave him an appreciation of the "great traditions of the theatre." Sidney Greenstreet supplemented Miss Linney's help on his diction problems. From Paul Lukas he learned restraint and from fiery, down-to-earth Katina Paxinou he learned the value of the warm human quality in an actor.

Of course, Donald hastens to explain that, not being a paragon of virtue, he hasn't mastered these qualities—he's only striving after them. But they make a challenging goal. There was one occasion, however, when he balked at advice and he still thinks he was right. Early in his career the Lunts decided his last name, Buka, was confusing to pronounce. He needed something simple like Donald Buckmaster or

Donald Buchanan. Donald shuddered inwardly, but did nothing more than look dejected. He had become very attached to his name and didn't want to swap it for anything simpler or fancier. Alexander Woolcott, who happened to be in on the discussion, put his famous imagination to work on some suitable handles for Donald; they were written on slips of paper and dropped into a hat. Donald, with fear and trembling in his heart, extracted a slip—and read "DONALD BUKA." Miss Linney, as a solitary concession to Donald's wishes, had stuck his own name in with the others.

THIS incident confirmed, once and for all, Donald's private opinion that his Czech ancestors used good judgment in their selection of a family name. Donald, who was born in Cleveland, really looks more Latin than Czech with his black, glossy hair, olive-smooth complexion and alert brown eyes. He has a short, compactly-built statue and a light eager way of moving about that gives the impression of a dynamic energy very carefully held in check.

Donald is the only one of his family who is theatrically inclined. The other Bukas, however, seem a busy itinerant-minded group. His mother is a Red Cross Field Director, his father a bituminous coal operator and his brother a doctor in overseas service. The family home is still in Cleveland but no one is ever there. It was in Cleveland that Donald at the age of ten got his first role in a neighborhood dramatic group. The part called for someone who could fall off a ladder and Donald proved he had the talent for just such a part. From then on out his acting career was as good as made. When he wasn't in a neighborhood production he was trying out his talents on his family and friends.

This penchant for making like someone else almost got him into hot water at a very crucial stage of his career. Back in '41 he was making the rounds of New York agencies for radio work, but with no luck. His spirits had fallen down to a level with his shoes when the phone rang one morning and a stentorian voice announced, in the best Shakespearian manner, that he was Mr. Brown of the Blue Network calling about a script he wanted Donald to read. Thinking he was being ribbed by one of his friends, Donald also adopted his best Shakespearian voice and mimicked the caller. There was a dead silence at the other end of the wire during which it dawned on Donald that he might have made a serious error. He did a double-take and dropped his voice back to normal. Mr. Brown, puzzled but ever-generous, came through with his offer again which Donald accepted pronto. After all, how could he have known that Mr. Brown was a frustrated Shakespearian actor who was still loth to give up his only reminder of the good old days—his Macbethan accent.

DONALD has very definite ideas as to the big difference between radio and stage technique, a difference he feels is too seldom recognized even by experienced actors. Which accounts for why some of our greatest stage stars are not our greatest radio stars. "In the theatre you have so much to rely on for coloring, emphasis and idea," he explains. "In radio, you have only your voice. Timing is entirely different. For instance, during a recent radio rehearsal a famous stage actress was called down by the director for a pause she made in the script. It was the natural pause she would have made on the stage. But over the air it left a hole you could drive a cow through. Most of us," he shrugged expressively, "have a long way to go on our radio technique."

All of which leads us to think that although Donald may have spent the past years in learning from his elders—the time isn't so far away when he'll be doling out pearls of wisdom of his own—from a spot right up in radio's front ranks.



BETTE DAVIS TAUGHT DONALD TO PLAN CAREER STEP BY STEP



TOMMY RIGGS IS BACK

HE'S ON THE AIR WITH BRAINCHILD
BETTY LOU AFTER TWO YEARS IN NAVY

SHE'S only an imaginary little tyke, but a set of trick vocal chords and a sharp sense of humor have made Betty Lou almost as flesh-and-blood as the little girl next door. Her creator, Tommy Riggs, discovered his voice "trick" of talking like a little girl at Brown University.

He was quarterback on the school's varsity football team. One day, while in the locker room, he suddenly pitched his voice to that of a little girl.

"You should have seen those brawny football players jump back into their showers stalls," Tommy laughed. "They all thought a girl was coming through the door. It took quite a while to convince them it was only a voice trick."

That practical joke proved to be Tommy's start in show business. He appeared on midwestern stations after graduation from Brown and in 1936 was "discovered" by Vallee. Later he headlined his own show until called into service. After receiving his Navy discharge, he got his comeback chance as summer replacement for the Ginny Simms show.

\$\$\$\$ DISC

NEW HIGH SET FOR ONE TRANSCRIPTION

THE distinction of sponsoring the most expensive phonograph recording ever placed on wax went to the Walgreen Drug Company when it plunked down \$62,000 to Bob Hope and a group of his fellow tradesmen to transcribe a single program.

The recording, released over a transcribed network during June, saw Hope headlining an hour-long comic field day which included the talents of the Andrews Sisters, Frank Morgan, Vera Vague, Ginny Simms, Eddy Duchin, Dennis Day, Harry Von Zell, Rochester, and Ray Noble and his band.



CALL ME MOPSY! The Andrews Sisters decide to turn their trio into a girls' quartet by embellishing Bob Hope with a mop of hair.



GIMME BENNY! After working for an hour with old "Ski Snoot," Rochester was willing to go back to Jack Benny and work for nothing.



FUNNY SCRIPT. There were plenty of laughs on show. Eddy Duchin and Hope run over a funny segment as Frank Morgan looks on.



SURPRISE BABY SHOWER for expecting Ginny Simms followed the broadcast. Dennis Day and Bob Hope contributed toys and rattles.



GRAND FINALE! Hope leads Ginny Simms, Frank Morgan, the Andrews Sisters and Dennis Day in his theme song, "Thanks for the Memory."

RADIO HUMOR

● Bud Abbott and Lou Costello were discussing an actor they once knew in vaudeville. "Did you ever notice how he'd invariably allow his friends to pick up the check?" commented Bud. "That's why I always felt sorry for him," said Lou. "He had a terrible impediment in his reach."

● Phil Baker thinks the vacuum cleaner he bought must be surplus Navy property. He says, "It whistles and picks up everything in sight."

● Whitey Ford of "Grand Ole Opry" has these observations to make on youth: "There's just one thing that keeps me so young. I lie about my age. A lot of men my age start slowing up, but not me. I still have my copy of Esquire sent to me special delivery."

● "Bobby sox," explains Eddie Cantor, "are nothing more than stockings at half-mast in memory of nylons."

● "Ole Professor," Kay Kyser observes, "I once knew a radio actor who spent so much time checking on his audience popularity ratings that he finally became a hopeless Hooperchondriac."

● "Must you resort to violence at all times and hit your little brother Robespierre? You're big enough to act with reason!" Daddy vehemently lectured Baby Snooks.

"Yeah," said Snooks, "but he's little enough so I don't need a reason!"

● Walt Disney, guest-starring with Louella Parsons, seemed rather nervous about facing the microphone. "Come now, Walt," chided Louella, "Are you a man or a mouse?" Disney answered reproachfully, "After my years of associations, you should ask ME?"

● "You won't believe this, Junior," confided Jimmy Durante to Garry Moore, "but Hedy LaMarr proposed to me and I had to turn her down." "What?" gasped Junior. "Yes," said Jimmy, "look at it this way. She's 27 and I'm 42. In a few years I'll be 74 and she'll be 59. When I'm 102, she'll be 87. And when I'm only 164, she'll be 149. So if you think I'm gonna run around with any girl 149, you're crazy!"



AT 15, PRETTY PATTI THOUGHT \$3 AN ENGAGEMENT WAS THE PINNACLE OF SUCCESS

PATTI CLAYTON

SHE TOOK THE BANANAS OUT OF THE REFRIGERATOR

SHE'S the girl who took bananas off the ice and hung them out to ripen on the ether waves. And, in case you don't think that's a sizeable contribution to humanity, ask the United Fruit Growers Association who paid the two million dollar bill. And ask the American housewife. In fact, ask Patti Clayton, the original "Chiquita Banana" girl. She's a housewife herself and can appreciate that:

"When they're flecked with brown and have a golden hue,
Bananas taste the best and are the best for you."

Just in case you're not with us all the way on this, maybe we had better start at the beginning when the United Fruit Growers got together and decided that re-education about bananas was what the American public needed. They had in mind some neatly capsuled spot announcements, forceful but not sensational. But two imaginative copywriters had other—and better ideas. They tri-

umphantly produced "Chiquita Banana"—the catchiest tune and words since "Yes, We Have No Bananas" and one of those rare species of commercial jingles that isn't greeted by a groan and a reach for the dial. Mothers sing it to their children, husbands hum it as they dash for the 8:15 and even rheumatic old ladies have been noticed swaying to its provocative Latin rhythm.

But, wait a minute. This is supposed to be a story about Patti Clayton, not an essay on radio jingles; so let's get back to the dark-haired, gray-eyed miss who wears a size twelve dress and sings like a fresh-voiced thrush. About the time the copywriters turned up with their epoch-making jingle some other bright-minded executive heard Patti's voice on the radio—put two and two together and it added up to Patti being the original "Chiquita Banana" girl.

Not only was this a boon to banana lovers all over the country and to those who had always contended the commer-



PATTI'S PRESENT PINNACLE IS HER FIVE-NIGHTS-A-WEEK "WAITIN' FOR CLAYTON"

cial jingle had unexplored possibilities, but to Patti it was the biggest break of her career. It brought her fame and her own show over CBS two nights a week, "Waitin' for Clayton." And it wasn't long before the program was stepped up to a five-nights-a-week schedule.

What's more, Patti was elected "Miss Trend of 1946" by New York University. As such she was invited to address the University's advertising class for one evening on the always inflammatory subject of commercial jingles. The story is told that, when Patti swished in with her best pedagogical manner, the Professor himself was heard to murmur, "the cutest trend I've ever seen."

Patti claims that was the most dramatic entrance she ever made—with the exception of the one she made into the world in a taxicab speeding toward a Detroit maternity hospital back in February of 1920. The youngest of the four Clayton girls, Patti's interest took a musical bent at a very early age. And she has her musical activities while in Cass Tech High, Detroit, to thank for her first step off into the professional world. An alumni group heard her and hired her for one of their dances for the magnificent sum of three dollars. At fifteen, Patti felt sure she had reached the pinnacle of success.

But there was more yet to come. The Three Graces, a WGN (Chicago) trio who were also Cass Tech alumni and one of whose members was succumbing to matrimony, asked her to fill in their ranks. She accepted with high hopes and a wardrobe hastily culled from the clothes racks of three adoring sisters. In the ensuing three years she found her work with The Three Graces only one part of the very busy schedule her fast-developing talents could handle. Her day started at nine a.m. with the "Bowman Milk Variety Show" and ended in the wee hours of the morning with an appearance at a smart hotel night spot.

When her need for a vacation finally overcame her zest for work, Patti packed up for a real busman's holiday—a trip to New York to survey the job possibilities. Right off she landed a spot on Andre Kostelanetz' summer show, and soon various other network engagements. When that loquacious red-headed gentleman, Arthur Godfrey, heard her sing, Patti won him sight unseen. And through her singing on the Godfrey show she met and won, though not sight unseen, her producer-director husband, Ace Ochs. Now Patti's gone domestic in a big way, sewing doo-dads, baking pies and—oh-yes—keeping bananas out of the refrigerator.

RADIO ODDITIES

◆ Hoagy Carmichael's front doorbell plays the opening strains of "Stardust." Ring the back doorbell and you hear "Georgia On My Mind," another of Hoagy's famous hits.

◆ And while on the subject, Rudy Vallee's front door chimes ring out the first notes of his theme song, "My Time Is Your Time."

◆ Harold Huber, well known to mystery fans as "Hercule Poirot," comes from a family of linguists and speaks five languages. Even Sanskrit is kid stuff to him.

◆ Helen Hayes sang for the first time on the radio, stage or screen when she played the lead in "The Unsinkable Mrs. Brown," on "Cavalcade of America." Listeners found that she has a lovely voice.

◆ Producers have been trying for years to duplicate the exact sound of a human voice speaking over a telephone. When the story of the telephone's invention was dramatized on "Exploring The Unknown," Producer Sherman Dryer solved that knotty little problem. He used the telephone as a microphone. Simple?

◆ Even though "Duffy's Tavern" is an imaginary bistro, not a day passes but Ed Gardner receives fan mail requesting food recipes.

◆ Mike fright gripped Cass Daley when she made her first radio appearance on Bing Crosby's show. She read her lines perfectly, sang a song, took two bows, walked off stage and collapsed. The next morning she could not remember having been on the program and still has no recollection of the event which started her on the way to fame.

◆ Leo Gorcey is working on a combination milking machine and phonograph to play rumba records while milking and have the cows churn the milk to butter—it says here!

◆ Jackie Kelk gives himself a stern lecture before each appearance as "Homer Brown" on the "Aldrich Family." His final warning to himself is: "If you fluff a line I'll brain you."

THE ANSWER MAN



Albert Mitchell

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

What is the most necessary ingredient in the manufacture of chemicals in this country?

Salt.

How many millionaires are there in the city of Hong Kong. Isn't it supposed to be one of the richest cities in the world?

It was—just before the Japanese took over, anyway. There were then an estimated 500 millionaires in Hong Kong.

What is a willawaw?

A willawaw is the sudden wild wind of Alaska and the Aleutians. Navy anemometers have clocked willawaw's blowing at over 110 miles an hour.

How do moles rank with man as excavators?

One mole in a single night will dig a tunnel that in proportion to his size is 50 times as long as the longest tunnel made by man.

What is the average life of a cat?

About 14 years—but some have been known to live as long as 31 years.

Wasn't there a time when all women whether married or unmarried were called "Mrs."?

Yes, there was a time when all ladies, married or unmarried, were called Mrs. Indeed, this continued in England up to the reign of George II. The term "Miss" was first introduced sometime during or before the reign of King Charles II. At that time it was used to indicate a woman who was no lady.

Isn't there a certain percentage of your bill which should be set aside for a waiter's tip?

Yes, generally speaking, ten percent of your restaurant bill should be the amount to tip your waiter. However, there are exceptions to this rule. One is, that the more expensive the restaurant the higher should be the tip—twenty percent usually being given in first-class establishments. And you should increase the tip for any special service rendered by your waiter—according to your own sense of the value received.

Is it true that a worm is both a father and mother to its offspring?

Yes, there are certain worms that live at the bottom of the sea that are capable of producing offspring without mating.

When someone says that a certain woman is at heart another "Mary Barberi" what does that mean?

Mary Barberi was a Taxi Dancer in New York City back in the 1890's. When her love for a certain man named Domenico Cataldo wasn't returned, she stabbed him to death on 14th Street and Avenue A. At the trial, her counsel was so eloquent that the jury acquitted her of murder—because, they felt, he had "done her wrong."

Is it true that our Puritan fathers were so strict that they even forbade bowling?

Yes, bowling was forbidden by the Puritans. However, many of them enjoyed the game so much that they played it on the sly. In an old book on Bowling, one Puritan father wrote: "My conscience is troubling me, so I seek this way to ease it . . . this game of bowles has bewitched me, I fear. For I played it today and for funds. Yes, I was fortunate, for the bet was ten pounds. Woe unto me. My fellow Puritans will be shocked if they hear of this, but the more reason for my confession. I like the game, my own ability to win, and the fine folks I meet on the greens.

Who was the first person in all of Europe to take a daily bath with soap?

History records that it was Josephine Bonaparte who introduced the custom of a daily bath with soap in Europe.

Which President of the United States had the most children?

President John Tyler had 14 children—seven by his first wife and seven by his second wife.

Is it true that cannibals really cook people in large pots?

Not in large pots so often—usually in a number of small ones.

Why does a snake change its skin and a frog eat his?

All of the higher animals change their covering to some extent. The ones with feathers moult once a year; the ones with hair shed once a year; even human beings scrub the dead skin off their body in the process of bathing. The frog probably eats his skin so it won't be lying around to show his enemies that he is around. The snake doesn't have that kind of enemy and so just sheds his—and sheds it in one piece because his skin cells change so rapidly that the casing remains intact.

Do whales have thumbs?

Certainly. Though completely covered by the web of its flipper, the whale has the rudimentary skeleton of a hand, thumb and all.

Is it true that the Saco River in Maine takes the lives of three white men every year by drowning as a result of a curse put on it by an Indian?

No. It's true that an average of about three persons a year are drowned in the Saco River—but the cause is usually a canoe capsizing or a log driver being caught in the drive.

Is it true that the American Declaration of Independence was originally written in a foreign language.

Yes. Thomas Jefferson made his first draft of the Declaration of Independence in French.

Where in this country are there more men than women? Where does a woman have the best chance to get her man?

The population ratio was quite upset by the war, but normally there are slightly more men than women west of the Mississippi, and about three men to every woman in rural communities. So to get your man, it would apparently be necessary to go west.

What is the relationship between Ray Sinatra, the orchestra leader, and Frank Sinatra, the singer.

Frank is Ray's younger cousin.

What is the story going around about the fastest man in the world being arrested for being too slow?

The story you probably refer to is of Eddie Tolan—once an Olympic champion sprinter. On June 20th of this year Tolan was crossing a Detroit street so slowly that a motorist had to slam on his brakes to avoid hitting him. In court Eddie Tolan was given a suspended sentence for his slowness. Twelve years ago he could run faster than any man on earth at 100 and 200 meters.

Tune In to "The Answer Man":

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



the RECORDS

TRADE talk has it that 300,000,000 records are going to be pressed this year. When you consider that 100,000,000 caused a revolution in the record industry just six years ago, it can be seen that the record companies like taxes, are here to stay. All the fury and fanfare of high-powered disc production and promotion is centered on you—the buyer. Whether you buy once a week or once a year, you determine the number of companies who can stay in business, the talent who can corral the contracts, and the royalties of song writers.

Shopping for records can be hard. Generally, most of the firms will put out a flood of releases spotlighting "plug" tunes. These are the tunes which music publishers feel will sell best, and therefore "plug" hardest on the air and on wax. Given an even break for your record dollar, which version do you buy? And what are you buying for? Do you want a record library which will be as good ten years from now? Or are you the record buyer who has a complete turnover every six months—and finds plenty of records on the shelf which can only be scrapped?

In future columns, this reviewer will try and advise you how and where you may bet the best results for your disc dollar. That includes sets and needles—two very important items for enjoyment of recorded material.

And if you have any questions on recording, send them along. We'll answer as soon as possible. Buying records—and keeping them is an adventure worth having. It's an expensive adventure, if you go about it the wrong way!

* * *

MARCHING TO BERLIN: The wax firms are working overtime on the new Irving Berlin score for "Annie Get Your Gun." You pay your money—and you take your choice—for there are umpteen versions of the wonderful Berlin tunes available on every label. Dinah Shore pairs two of the relatively unplugged tunes for a Columbia double delight. "Doin' What Comes Natur'lly" is the best Shore disc in many a moon. Happily backed by Spade Cooley and his sagebrush instrumentalists, Dinah seems

By **HAL DAVIS**

right at home with the tongue-in-cheek lyrics.

The tempo is gauged to dance proportions and the results are scintillating. It's a heart throb ballad on the reverse, with Meredith Willson lushly backing Dinah as she sings "I Got Lost In His Arms." Frank Sinatra (Columbia) puts his potent pipes into the competition with "The Girl That I Marry" and "They Say It's Wonderful." Axel Stordahl's backgrounds glitter in the sunshine of Sinatra's song-selling. Both ballads are Hit Parade material. Perry Como discs "They Say It's Wonderful" for Victor, but comes out behind Sinatra. Reverse is "If You Were The Only Girl In The World," which may bring buyers to the record counters. Andy Russell will please his fans with the Capitol version of "They Say It's Wonderful"—but we'll still settle for The Voice. Jerry Wald pitches for Sonora with "They Say It's Wonderful," depending on his clarinet and Anne Russell for the appeal.

* * *

AND TO ST. LOUIS . . . Johnny Mercer saved two top tunes from his "St. Louis Woman" score so that he could have a field day on Capitol. "L'il Augie Is A Natural Man" plus "Any Place I Hang My Hat Is Home" are tunes which will stay fresh in your record library when most pops are long in the scrap heap.

Paul Weston seems to enjoy the jazz beat as he rides along behind Johnny's free and easy styled lyric spinning. Don't miss this one . . . Mildred Bailey (Majestic) has the last word on "It's a Woman's Prerogative." Ted Dale is the lucky orchestral figure in the background, but it's all Mildred as she lends her most considerable talents to the smart lyrics. This will sound good in the jukes and at home. Reverse is the oldie "Penthouse Serenade," adding up to a bargain for your record money . . .

* * *

CHECKING THE ALBUMS: Columbia's "Benny Goodman Sextet Session" will soon find a place on the "must" list of most jazz fans. BG, Red Norvo, Mel Powell, Teddy Wilson and other familiar names blend perfectly on eight familiar sides. Only fly in the ointment is Slam Stewart, who becomes tiring with that vastly overdone bass style. Seems no record is complete these days without Slam "singing." It's hard to pick a favorite from the list, but "Rachel's Dream" rocks along in the most approved Goodman fashion and "I Got Rhythm" isn't far behind. There's one vocal—that by imitress Jane Harvey on "She's Funny That Way"—but even that is ok in its way. Put this album with your other Goodman gems . . . Sonora has a ten-strike in Kenneth Spencer, the young baritone who recently received raves from most of New York's hard-skinned concert critics. Spencer, a product of Cafe Society Downtown, is represented with an album of "American Spirituals," including some of the old hats—but some fairly fresh folk songs.



BENNY GOODMAN'S LATEST IS A MUST



DINAH'S BULLSEYE WITH ANNIE'S GUN

WE THE PEOPLE

(CONTINUED)

childhood locked in a tight embrace and practically had to be pried apart to be interviewed.

But the prize reunion was that of twin brothers, who for years did not know of the existence of the other. When one learned that he had a twin, he asked "We the People" to help him locate him. Both were in the Army, one overseas. With the co-operation of the Army, they were brought together on the program. One—Martial Harris—was a corporal. The other—Granville LeFebvre—was a sergeant. When they met before the mike, they fumbled trying to shake hands and then impulsively threw their arms around each other. When Milo asked the sergeant if he planned to pull his rank on his corporal twin, the radio audience was jarred by a spontaneous,

explosive, "Hell, no!"

When the insane pianist was aired from a mental institution in Michigan, there was no assurance that the mad genius would perform. Fortunately he did and gave an impressive rendition, but MacHarrie was on edge until the performance was over.

A blind boy who gained his sight through the grafting on of a new cornea given by the eye bank presented a problem in reading his lines from the script. He was so proud of his new sight that he tried to fake ability to read it. Finally MacHarrie realized the truth and had a special script printed for him in jumbo type.

MacHarrie and staff found themselves with a problem when they brought Congressional Medal of Honor winner Gene Atkins from Spartan-

burg, S. C., to appear on a broadcast. Spartanburg citizens had been so moved by Atkins' situation that they raised funds and bought him a farm. The event had been so heart-warming and impressive that Atkins and his wife were brought to New York for an appearance on the show, accompanied by the Spartanburg radio announcer who had discovered him.

During the first rehearsal Boulton noted Atkins and his wife in a puzzled conference with the Spartanburg announcer. Much whispering went on and finally Milo learned the truth—Hero Atkins couldn't read! They might as well throw the elaborately written script out the window. In fact, MacHarrie was ready to cancel the interview and put on a substitute spot. Then the Spartanburg announcer suggested that they let Atkins go on ad lib. MacHarrie didn't think much of the idea. It might be all right with professionals, but not for amateurs. The announcer pointed out that Atkins had acquitted himself well in previous ad lib interviews. With some misgivings, MacHarrie let them go on. First, Milo asked Atkins a few questions, which he answered readily. Then Milo asked him what his reaction was to the generosity of his fellow townsmen.

The plain, unassuming farmer-soldier looked Milo in the eye and then said simply: "I know it was other soldiers who fit and bled and died in this war same as I did. I don't think I deserve all this talk—and all that land—but with the help of God I'll try to make it better land."

What script writer could have done better? This simple, homespun statement knocked listeners for an emotional loop and remains one of the high spots among the program's heart-tuggers.

MacHarrie has been producing and editing the show since February, 1945, and Boulton has been with the show for four and one-half years. Other emcees, in addition to Owner-Originator Lord, have been Burgess Meredith, Eddie Dowling, and Good-Newser Gabriel Heatter.

Producers and emcees may come and go, but as long as human values remain the same there will be a place for a program that brings listeners such human-interest features as talking dogs, reunited brothers like the soldiers, and down-to-earth people like Gene Atkins, who are trying to make their share of the land a better land.



THERE WAS MANY A DAMP EYE WHEN SHOW REUNITED THESE LONG-SEPARATED BROTHERS

WITH THE NATION'S STATIONS



GREENSBORO, N. C.—There was a 104-year age difference when Bob Jones paired 107-year-old John Martin with a three-year-old miss by name of "Thithter" on his WBIG "Groans by Jones" early-riser show.



JERSEY CITY, N. J.—Actor Richard Conte speaks his mind on teenagers to Dolores Gray and her WHOM "Highlight Special" listeners. Program, a Hollywood chatter music-show, is slanted for bobby soxers.



CHICAGO, ILL.—"Miss Photo Flop of 1946" is the title bestowed on Tommy Bartlett, emcee of WMAQ's "What's What" and "Meet the Stars" programs, by Al Mosse, president of Chicago press photogs.



ST. LOUIS, MO.—Northwestern University students Benjamin Baldwin and Alice Methudy learn about news presentation from KSD Editor Walter Schoyen. Students came to St. Louis at station's expense.

TELEVISION



THE SHOW usually is televised with Hoff's two children sitting in with him so as to provide the proper domestic atmosphere.



SID GIVES THE KIDS a big "Hello!" His drawing easel is within range of the camera for a natural "over the shoulder" view.

VIDEO ART

CARTOONIST TURNS STORY TELLER

A NEW idea in television which has a direct appeal for children is the illustrated story-telling of Sid Hoff. Sid, whose cartoons appear in the Saturday Evening Post, The New Yorker and other magazines, originated the idea. Having two children of his own, he knew from experience how much more vivid a story becomes when it is illustrated for them. You can imagine how thrilled youngsters become when, as Sid narrates a story, the characters in it appear on paper right before their eyes. Adding rhymes and songs of his own invention, Sid tries out his material on his own kids at home. If they approve, it's pretty sure to be a hit with the children who are lucky enough to see him on a CBS video show every other week.



"HOP-O-MY-THUMB" is drawn next to a ruler which proves him to be approximately an inch in height and menaced by a worm.



HERE IS A SIMILE that is understandable to a child. Sid shows "Hop-O-My-Thumb" dwarfed by a life-size ice cream soda.



THE DIMINUTIVE HERO is trapped in a baseball catcher's mitt. Kids will find television just as thrilling and interesting as movie serials.

EXQUISITE! LOVELY! ALLURING!

24K GOLDPLATED MATCHED CAMEO RING *and* EARRING BIRTHSTONE SET

Here's the most amazing jewelry offer we have ever made! Everyone knows the exquisite, delicate, expensive looking beauty of a fine Cameo and the rich charm of 24K gold. Now, for the first time, you can own a beautiful matched set of these lovely simulated Cameos in your own birthstone color. These beautifully, designed, delicately colored, wonderfully wrought, simulated Cameos are mounted on the finest 24K gold-plated rings and earrings money can buy. What's more, they're guaranteed. Yes, fully guaranteed and warranted for 10 years against any form of tarnish or discoloration. Guaranteed not to lose any of their beautiful polish or luster or your money back.

SPECIALLY FITTED RING AND EARRING

This lovely set is so rich looking, so well made, that smart looking women everywhere are proudly wearing them. The goldplated ring glows with the fine burnished luster that only 24K gold can produce. Its special design makes it instantly adjustable in size to any finger, and once fitted it is set in a comfortable non-pinch fit **SPECIALLY ADJUSTED TO YOUR FINGER**. The delicately made screw-on-type goldplated earrings cling to your ears with the gentle stubborn tenacity of fine jewelry.

AN AMAZING OFFER

When you get your set show it to your friends, compare it with the finest jewelry in your local shops, admire it on yourself in your mirror. Then you will know why we say that this is the most amazing offer we have made, and you will agree that it is the greatest bargain you have ever purchased. You can see your set at our risk—get it at our expense—if you act now!

ALL 3 PIECES
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GUARANTEE
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Satisfied, Return
Within 5 Days and
Your Money will be
Quickly Refunded.

SEND NO MONEY!

You need not risk a cent. Send no money just the coupon indicating your color choice. When the postman delivers your set pay him only \$1.98 plus postage and 20% Federal Tax. You can select your birthstone color, or any other color you prefer. If you want two different sets to wear with different outfits, you can have two for only \$3.50 plus 20% Federal Tax. The demand for this wonderful jewelry makes it impossible for us to guarantee a definite supply. You must act now—send the coupon today.



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- AUGUST PERIDOT
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Send me my Cameo Ring and Earring Set at once. Birth month or color.....

Send C.O.D. I'll pay postman \$1.98 plus postage and 20% Federal Tax on delivery
 I am enclosing \$2.38, postage is free, tax included.

Send two sets. I'll pay postman \$3.50 plus postage and 20% Federal Tax on arrival

NAME

ADDRESS

CITY & ZONE.....STATE.....



Let your HEAD take you

(The average American today has a choice of just going where "his feet take him", or choosing wisely the course to follow. Let's skip ahead 10 years, and take a look at John Jones—and listen to him . . .)

SOMETIMES I feel so good it almost scares me.

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

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

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

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

"It wasn't always so.

"Back in '46—that was right after the war and sometimes the going wasn't too easy—I needed cash. Taxes were tough, and then Ellen got sick. Like almost everybody else, I was buying Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

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

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

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

"What's more, we kept right on putting our extra cash into U. S. Savings Bonds. And the pay-off is making the world a pretty swell place today!"

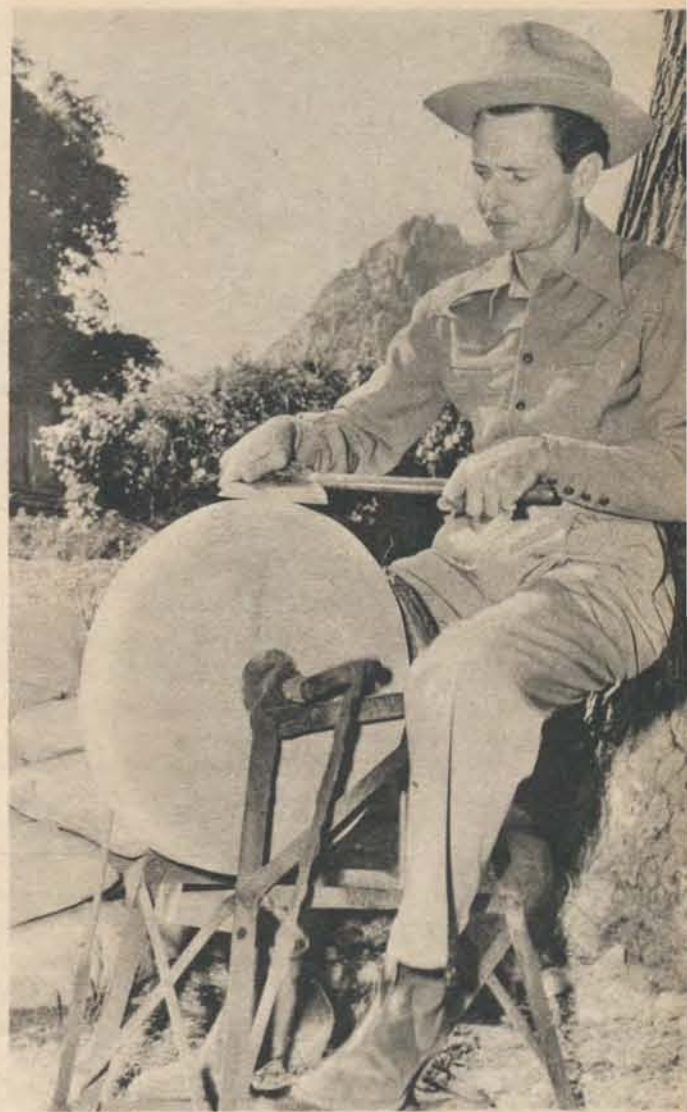
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**TUNE IN
NATIONAL RADIO MAGAZINE**

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"LUM" HAPPILY MAKES HAY ON HIS "BAR NOTHING" RANCH "DRESS PARADE" AS HE MOUNTS HIS HORSE OF SAME NAME TAME DUCKS ON LAKE HARRIET (NAMED FOR MRS. LAUCK) HAVE NO FEAR OF CHET'S GUN

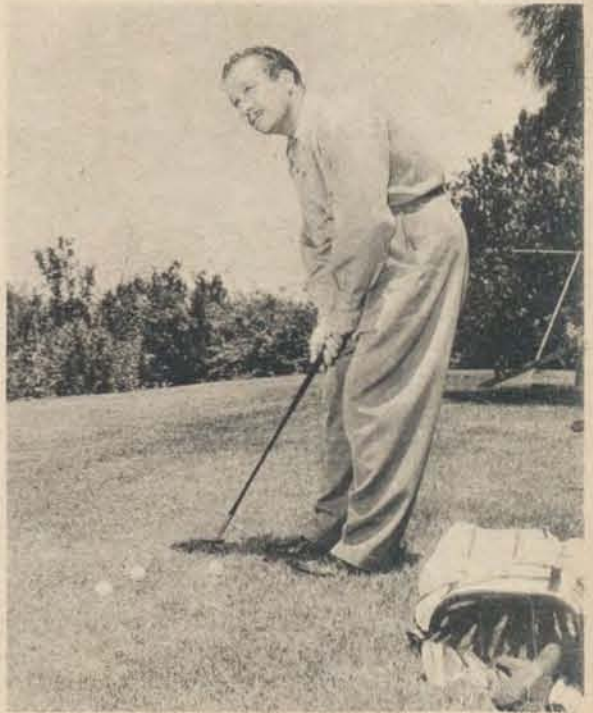


LUM 'N' ABNER

A CLOSE-KNIT TEAM, LAUCK AND GOFF, DIVIDES WHEN IT COMES TO HOBBIES

CHET LAUCK and Norris "Tuffy" Goff have been pals since childhood. They grew up in the same Arkansas town, attended the same schools, and belonged to the same fraternity. Oddly enough, their leisure interests follow the pattern of their air characters. Chet, the business-keen "Lum," divides his free time between managing his cattle ranch in Nevada, overseeing his potato farm in Arizona and raising race horses. "Tuffy," like "Abner," loves to relax, visit neighbors, and putter around the house. Consequently, he pursues activities that don't take him far from his valley ranch.

EVEN WHEN OFF THE AIR, "LUM" CAN FIND AN AX TO GRIND



TUFFY "ABNER" GOFF TEACHES SON GARRY TO DRAW FINE BEAD TUFFY GOFF'S MARE ISABEL IS A LITTLE BACKWARD ABOUT HAVING HER PICTURE TAKEN 'ABNER' PRACTICES FOR DAY WHEN HE CAN GET A LINE WET YOU COULD EXPECT A GUY NAMED GOFF TO LIKE TO PUTTER