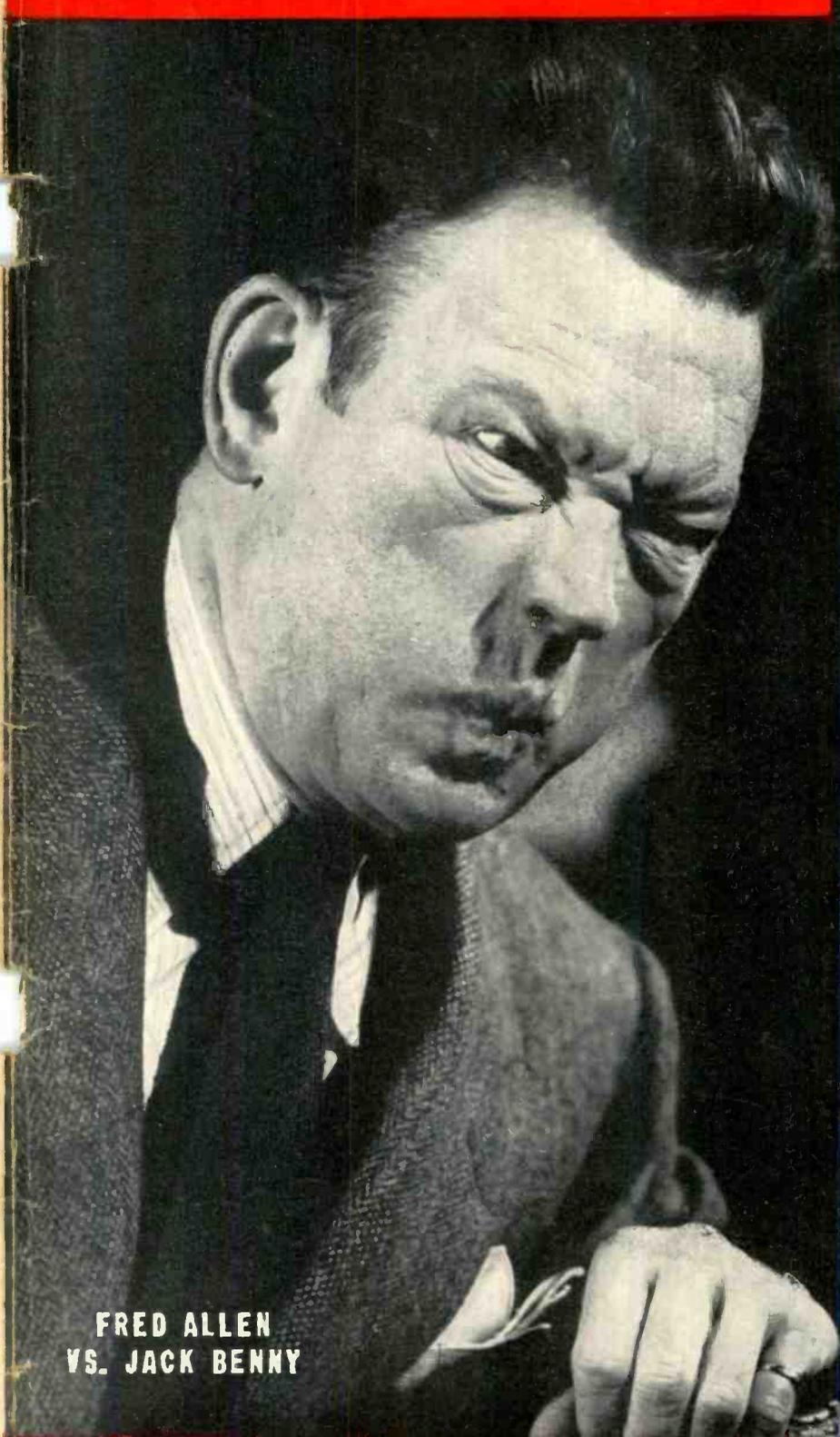


TUNE IN

NATIONAL RADIO MAGAZINE



FRED ALLEN
VS. JACK BENNY



ANC

MAY, 1943



WHEREVER YOU ARE—



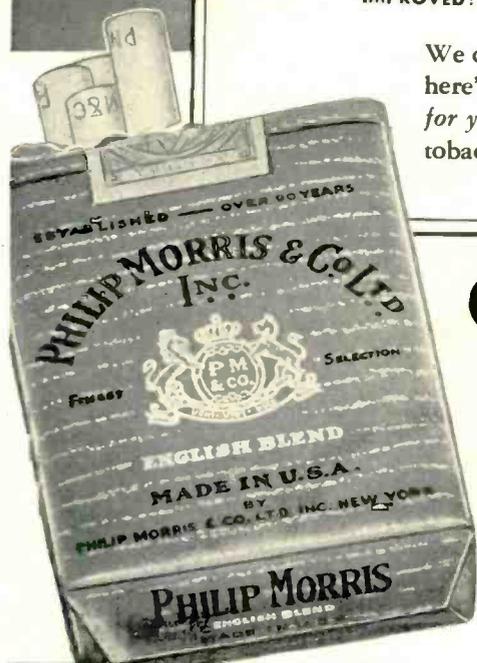
SMOKING LESS OR SMOKING MORE*?

* Govt. figures show all-time peak in smoking

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for

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RADIO
ENJOYMENT



"Tune In" has been created for every member of your family. There are features for young and old alike.

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THRILLING ISSUES

Make "Tune In"
As Much a Habit
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FILL IN AND
MAIL THIS COUPON
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TUNE IN
30 ROCKEFELLER PLAZA
RADIO CITY, N. Y.

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

NAME _____

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LETTERS TO THE EDITOR

The editors wish to thank the thousands of people who have sent us congratulatory telegrams and letters. We regret that space permits us to reproduce only a few.

Dear Sirs:

May I congratulate you on this first issue of your splendid new radio magazine. I think you should be very proud of the first issue. It seems to me to be very comprehensive and touches on subjects and personalities that should be of interest to the whole nation. The need for such a magazine as TUNE IN was clearly indicated. The handling and arrangements of the various departments leaves very little to be desired.

KAY HALLE
News Commentator

Cleveland, Ohio.

Gentlemen:

I have just seen the first issue of TUNE IN and I want to tell you how much the cast of "The Goldbergs" and I appreciate the honor you have given our program.

Your magazine is extremely interesting and informative, and I can very well imagine the host of radio listeners looking forward to its release every month as eagerly as I shall.

GERTRUDE BERG

New York City

Sirs:

I've just finished looking over the first issue of TUNE IN. I read it from cover to cover. I think it one of the best first issues I have ever seen.

My sincerest wishes for a great success.
STUART SCHEFTEL,
Publisher "Young America"

New York, N. Y.

Dear Editor, Esq.:

I have perused the first issue of TUNE IN which really is an achievement since Miss Duffy sits on it when she isn't spelling out the words under the pictures. If you will allow me, it is magnanimous—positively great! Good luck to you, or as one might say "sic semper fidelis!"

ED "ARCHIE" GARDNER

Gentlemen

Thank you for your letter of Jan. 19th and the advance copy of TUNE IN which I enjoyed reading.

Best wishes for success.
ALFRED J. McCOSKER
President

Bamberger Broadcasting Service, Inc.
WOR, New York, N. Y.

Gentlemen:

I would like to know if you intend running an article on South American broadcasts as I feel that it would be a good idea to promote understanding and musical interchange among the American Republics. Our South American neighbors have much to offer us in the way of native folk tunes which have never been heard in the States. Another thing that would interest us in the way of cultural relations with our Latin-American friends would be a picture story of the South American broadcasts which take place in our American studios.

Your publication certainly is excellent.
ETHEL SMITH

Dear Editor:

Our family thanks you in the name of thousands of other American families for a magazine about radio and radio people which catches the spirit of the entertainment world and interprets it to its readers.

NORMAN "HENRY ALDRICH" TOKAR

Gentlemen:

TUNE IN is truly a great radio magazine. I enjoy every page tremendously! Keep it up!

LUCIEN E. DUMONT

Haverhill, Mass.

Get
in stride

BORN 1820
still going strong



step along with

JOHNNIE
WALKER

BLENDED SCOTCH WHISKY

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



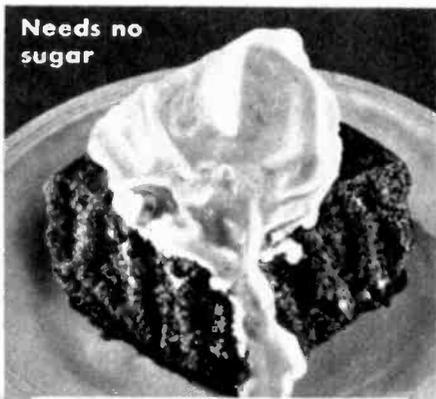
CANADA DRY GINGER ALE, INC.,
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FROM THIS PACKAGE.



GINGERBREAD

THAT BEATS MY PRIZE RECIPE
... and actually costs less!



"MELTS IN YOUR MOUTH ... tastier, tenderer than any gingerbread I ever ate," *even the best cooks admit.* Dromedary is made from Mary Ball Washington's private recipe. From choicest ingredients! Try it today. So easy! *Can't fail.* Your family will love every crumb!

DROMEDARY GINGERBREAD MIX

Just add water and bake!

**LIKE RICH CHOCOLATEY
DEVIL'S FOOD?
JUST ADD WATER TO
DROMEDARY DEVIL'S FOOD MIX**



To the Editor:

Your first edition made interesting reading as it certainly is a different type of radio publication.

The Stage Door Canteen series was of special interest to me and the boys in my band as we start shooting the picture "Stage Door Canteen" this week.

Give us some more articles like the "Goldbergs" as these are people we hear daily and rarely see and our imaginations run rampant as to what these people look like. Though Molly Goldberg was exactly as I had pictured her ... soft, kindly and understanding.

Best of luck to you.

BENNY GOODMAN

Sirs:

I think you have an excellent publication and have done a marvelous job. I shall appreciate it a great deal, if you will be kind enough to enter our subscription.

TOM TINSLEY

Baltimore, Md.

Gentlemen:

Send 100 copies of this first great issue at once. An outstanding radio publication.

P. J. MONTAGUE WHYN
General Manager

WHYN, Holyoke, Mass.

Dear Editor:

Here is a two-in-one wish for the continued success of your new magazine. TUNE IN is really something for everyone to tune in for each month.

GRACIE ALLEN and GEORGE BURNS
New York City

Dear Sirs:

May I compliment you on the first issue of TUNE IN. Today at the Post Exchange I noticed it for the first time, and as I am very much interested in broadcasting, immediately bought a copy. It is just what the radio listener ordered. And those stories on Command Performance and Stage Door Canteen were especially interesting to service men. I'm anxiously looking forward to your next issue.

PRIVATE JAMES C. HODGES

Camp Maxey, Texas.

Sirs:

I enjoyed the first edition of your magazine very much and particularly liked the fine tribute you paid to my friend and colleague Capt. Glenn Miller. I know that Capt. Miller's many fans reacted the same as I did to the article as I feel that he certainly merits all the fine words and tributes that can be said of any man. A wonderful bandleader, and a great friend. I know he is a grand officer and leader of men and brings to the Air Corps the same genial understanding and foresight that has led him to become America's greatest bandleader.

Thanks again.

CHARLIE SPIVAK

New York City

Gentlemen:

May I commend you on the type and quality of the magazine TUNE IN. I believe it is the only magazine in the country of its kind; presenting to the public, the real "dope" of radio, without hitting technicalities. The public should eat up the production angle of radio, with its "Artist" appeal! I predict a brilliant future for TUNE IN.

JOHN HUGH

Roanoke Rapids, N. C.

Gentlemen:

Congratulations on your first issue. It was really swell.

JOHN M. KEYS

Chicago

Dear Sirs:

Congratulations on your first issue of TUNE IN. If subsequent issues are as good as this one, I believe you have the best listener publication ever to appear in this country.

MILT HILL

Director, United Broadcasting Co.
WHK-WCLE-WHKC, Cleveland, Ohio.

Give 'em
kibblets ...



...and Watch 'em GO for it!

kibblets

THE Complete DOG DIET

Easy to prepare—simply add equal amount warm water or liquid (warm milk for puppies) to required quantity of Kibblets, let stand for few minutes, serve.

Contains high grade dehydrated beef plus 12 other necessary ingredients, including Vitamins A, B₁, B₂(G), D & E.

"IN A DOG FOOD—IT'S THE VITAMINS THAT COUNT"



KIBBLETS, Inc., 17 State St., N. Y.

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STEEL MAN

SAYS ABOUT RAZOR BLADES,

and a steel man should know

"I have analyzed the steel you use for Pal Blades. Little wonder, with the added advantage of hollow-grinding, your product is so excellent".



Bridgeport

PAL BLADES ARE HOLLOW GROUND for flexibility in the razor. No "bearing down"—shave with just a "Feather Touch."

PAL

"hollow-ground"
RAZOR BLADES



4 for 10¢

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Double or Single edge

SAVE STEEL: Buy PAL Blades—They Last Longer

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ANNOUNCEMENT

Because of paper adjustments it was necessary to omit the April issue of this publication. Tune In will appear regularly every month hereafter.



Cover photograph by Alfredo Valente

ON THE COVER

Fred Allen's sour expression graphically depicts his reaction to a Jack Benny broadcast. See page 9 of this issue for Allen's story on his long-standing feud with the "Pride of Woukegan." Of course the editors will be glad to give Jack Benny an opportunity to express his feelings.

NEXT MONTH

HOBBY LOBBY

★ Dave Elman talks to Tune In reporter and tells story of the most interesting hobbyist he's ever presented on his popular show.

ABIE'S IRISH ROSE

★ There's a real treat in store for you when you meet the laughable, lovable members of this comedy show in the May issue of Tune In.

ONE MAN'S FAMILY

★ We doubt if any radio serial has captured the imagination and won the approval of so many listeners as "One Man's Family." You'll enjoy the behind-scenes highlights of this outstanding cast.

MR. DISTRICT ATTORNEY

★ An exciting tale of how hundreds of files are combed for authentic 'case histories' used in the dramatization of one of America's most thrilling air shows.

LONE RANGER

★ Kids from six to sixty will want to read every word of this intriguing story of the Lone Ranger. There's a grand story behind this 'Kid thriller' — and its seldom-photographed creator.

RESERVE YOUR COPY AT YOUR NEWSSTAND

TUNE IN, published monthly by D. S. Publishing Company, Inc., 30 Rockefeller Plaza, Radio City, New York, N. Y. Richard Davis, president; V. C. Albus, secretary. Single copies 15 cents. Subscription, \$1.50 for 12 issues. TUNE IN accepts no responsibility for manuscripts and photographs that may be submitted. Manuscripts returned only with self-addressed envelope. Application for 2nd class mailing entry made at Post Office at New York, N. Y. Copyright 1943 by D. S. Publishing Company, Inc. PRINTED IN UNITED STATES OF AMERICA

RADIO QUIZ CONTEST

How Much Do You Know About Radio and Radio People? Here Are Some Stumpers and Head-Scratchers For All Quiz Kids

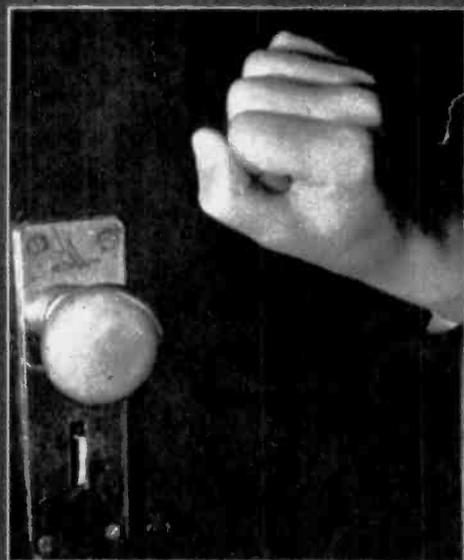
PRIZES

FIRST \$25 SECOND \$15
TEN PRIZES OF \$1 EACH

Here is "Tune In's" radio-photo quiz designed for those who love to test their knowledge of radio and radio people. But it is further designed to give information about those who now are just voices to the average radio listener. Hints to many of the answers may be found elsewhere in the magazine or in previous issue while the answers to last month's quiz will be found on page 64.

CONTEST RULES

1. For the best answers to the 14 questions asked on these pages, Tune In will award a first prize of \$25.00, a second prize of \$15.00 and ten additional prizes to the next ten contestants of one dollar each. It is not necessary to purchase Tune In to participate in this contest.
2. Each submission must be accompanied by a suggestion for a quiz question, these suggestions becoming the property of Tune In.
3. Entries will be judged on the basis of accuracy of answers and the best suggestions for future quiz pictures and questions. In the event of ties, duplicate prizes will be awarded.
4. All entries must be received at Tune In's office before midnight, April 19th, 1943, to be eligible for consideration. Answers to the current quiz will be published in the April issue of Tune In, winners' names will be announced in the May issue.
5. All entries must be mailed to Radio Quiz Editor, Tune In, National Radio Magazine, 30 Rockefeller Plaza, New York, N. Y.
6. The judges' decision will be final and the editors will not enter into correspondence about any of the entries.



1. Radio sound effects are obtained in many ways. What effect does picture reveal?



4. Joe Kelly is emcee of (a) The Children's Hour (b) Quiz Kids (c) Let's Pretend.



7. The singing radio star at right is billed on her broadcasts as (a) the sweetheart of the war factories (b) Voice of Dixie (c) Sweetheart of the AEF (d) Singing Angel of Democracy's Arsenal.



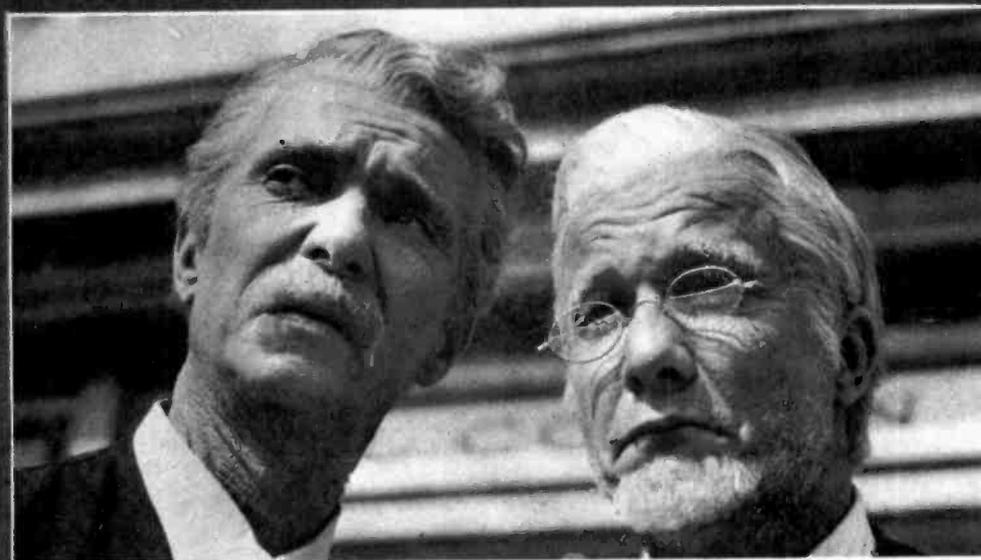
8. What famous bandleader is painting what singer? Both are on Camel Caravan.



2. This is a scene from a weekly tall-tales program heard over a national network, starring Senator Ed Ford, Joe Laurie, Jr., Peter Bower and Harry Hershfeld. What is the name of the show?



3. She is a star of radio and screen, but she is noted for what piece of wearing apparel?



5. Here are two rough-hewn comedians heard regularly on the air for more than six years in portrayals of rural Arkansas characters. Can you recognize them? If you can't, try question 9, below.



6. The name of this night-gowned comedian has to do with sleeves and gold. What is it?



8. The same two comedians of question 5 are shown here made up in character. They are particularly noted for Christmas Eve broadcasts repeated annually by popular demand. Can you guess who?



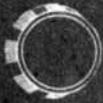
10. Milton Cross, shown here in famed "Box 44" is broadcasting what musical performance?

TIMELY

UNBIASED

NOVEL

EXCITING



INTIMATE

NEWSY

NATIONAL
RADIO MAGAZINE

OF MIKES AND MEN

by

DON BRIODY

JACK BENNY walked into the drugstore at Radio City the other day, climbed up on a stool and ordered a chocolate soda. Not a head was turned in his direction. Even when he payed his check, the cashier kept her head lowered over her cash drawer. It may be that the drugstore crowd is used to celebrities or perhaps they didn't recognize the comedian. In person, Mr. Benny is a far cry from his screen personality.

★ ★ ★

SHIRLEY BOOTH made a terrific hit at the Actor's Fund Benefit in New York City. Shirley, who appears on the "Duffy" show, warbled two numbers. Her renditions of "Tangerine" and "I Didn't Know What Time It Was," both in her best Brooklyn accent, stopped the show. In a program that contained top-notch celebrities in every field, it was nice to see a radio star make such a standout hit.

★ ★ ★

OSCAR LEVANT, JOHN KIERAN and FRANKLIN P. ADAMS were riding in a crowded elevator at NBC. Kieran was telling the boys how he got spiked by an ice-skate. Evesdroppers were being very quiet, hoping to hear what information the other boys would supply for a remedy. The only comment was made by Mr. Levant. "Does it hurt, John?" he asked.

★ ★ ★

Radio stars seem to be branching out into other entertainment fields at an alarming rate. Alan Reed of "Abies Irish Rose" is appearing as "The Pirate" with the Lunts . . . Ralph Edwards and his "Truth Or Consequences" cast appeared in the film "Seven Days Leave" . . . Milton Cross and Paul Lavalley have been recreating their "Chamber Music of Lower Basin Street" program on the stage of the Roxy theatre in New York . . . Kate Smith may play Marie Dressler in the movie biography of the famous comedienne . . . Mary Rolfe of "The Aldrich Family" appears in the Broadway production "Eve of St. Mark" . . . We wonder how these busy stars find time to rehearse and do their radio shows.

★ ★ ★

BENNY GOODMAN, the "King of Swing," had an unusual experience the other day. At a rehearsal he was approached by a bespectacled youth requesting his autograph. Goodman signed the boy's book and then asked him if he was a swing fan. The studious looking youth replied, "Oh, no sir, your clarinet interpretations with Maestro Toscanini gave me the most enjoyable musical hours I've ever spent in my life."

JOAN BLAINE, star of the "Valiant Lady" series, was introduced to an army doctor the other day at a swank affair. They shook hands casually and then startled onlookers by falling into each other's arms with a cry of recognition. They were old friends from some years ago. Joan had been the schoolteacher and he had been the young doctor in a Colorado mining town. During a terrific mine disaster in which several men lost their lives, these two young people had been the only ones able to work. Joan had held the lantern while the doctor operated to save several lives.

★ ★ ★

LUCILLE MANNERS has been so busy dashing about to concerts, benefits, bond rallies and radio programs that she has often been asked "How do you do it?" Lucille says it's nothing new for her and relates how she first started in the musical field. She had worked for some time as a secretary in an insurance firm but was determined to make a name for herself. After several auditions she was awarded a sustaining radio program that took place during her lunch hour. Miss Manners would rush to the studio at lunch time, do her songs, and rush back to her desk. In the evenings she took singing lessons. After such a heavy schedule, Lucille claims she can adjust herself to any program of work.

★ ★ ★

HERE AND THERE: Kay Kyser and his organization have put in more than 1,000 personal appearances before the armed forces . . . John Charles Thomas is getting tired of people kidding him about having three first names . . . Jackie Kell's dog had pups, and he's named them after the leads in "The Aldrich Family" . . . Rudy Vallee may do some shortwaving to France for Uncle Sam. Vallee is fluent with the language . . . Mark Warnow once had a trio on a Staten Island ferryboat . . . Charles Martin, CBS playhouse director, was Paulette Goddard's house guest on his Hollywood visit . . . Phil Baker, the "Take It Or Leave It" quizmaster, will try again for a film career when he makes a picture this spring for 20th Century Fox . . . Ed Jerome of "Cavalcade of America" will marry Helene Freeman sometime in May.

★ ★ ★

NADINE CONNER, lovely singing star, has been actively engaged in war work since her return to New York. At one of the Canteens she got busy in the kitchen and mixed up some of her own special recipes for the boys. The other day she received a note from an army cook stationed at a North Carolina camp. Some of the boys from his outfit had been at the Canteen and tasted some of Miss Conner's "Apple Brown Betty." The delicious dish had made such a hit that the fellows were after their own cook to prepare the same thing. Nadine sent along the recipe, but she is still trying to figure out how the dish will turn out, multiplied by two thousand servings.



STRAW HAT... goes to your head
like an Easter bonnet,
or a Shakespeare sonnet...

Fabergé's flighty, flirty fragrance, attuned to spring

Women-As Always, Courageous



HER EYES are on the stars. She feels the thrill of a proud heritage as she envisions the valiant American women of past generations who met unflinchingly the hazards of war and frontier life.

She thinks of the heroic women who preceded her in helping shape the history of this Nation and build its greatness—of Molly Pitcher at Monmouth, of Barbara Frietchie at Frederick. She recalls with reverence the memory of the brave American women who crossed the trackless plains, and, with their hardy menfolk, fought off the dangers that beset them.

*She is today's
American Minute Woman.
She is a WAAC!*



Women's Army Auxiliary Corps



A BENNY-ALLEN HANDSHAKE IS MUCH LIKE THE KISS OF DEATH — BOTH BOYS PACKING HEAVY AMMUNITION BEHIND THEIR BACKS

WHAT I THINK OF THAT MAN BENNY

by FRED ALLEN

People are always asking me: "Why do you hate Jack Benny? What did he ever do to you?"

As a matter of fact, I don't hate Benny.

Hate isn't the word for it.

And since so many people want to know why, I suppose I will have to explain completely in these columns, so that the question will be settled—once and for all.

Taking Benny on the whole, he's practically impossible to

The editors of Tune In invited Fred Allen to settle that long-standing Benny-Allen feud. He agreed, and sent along this article. Needless to say the comments are Fred Allen's — as anyone would recognize — and naturally we wash our hands of any and all responsibility.

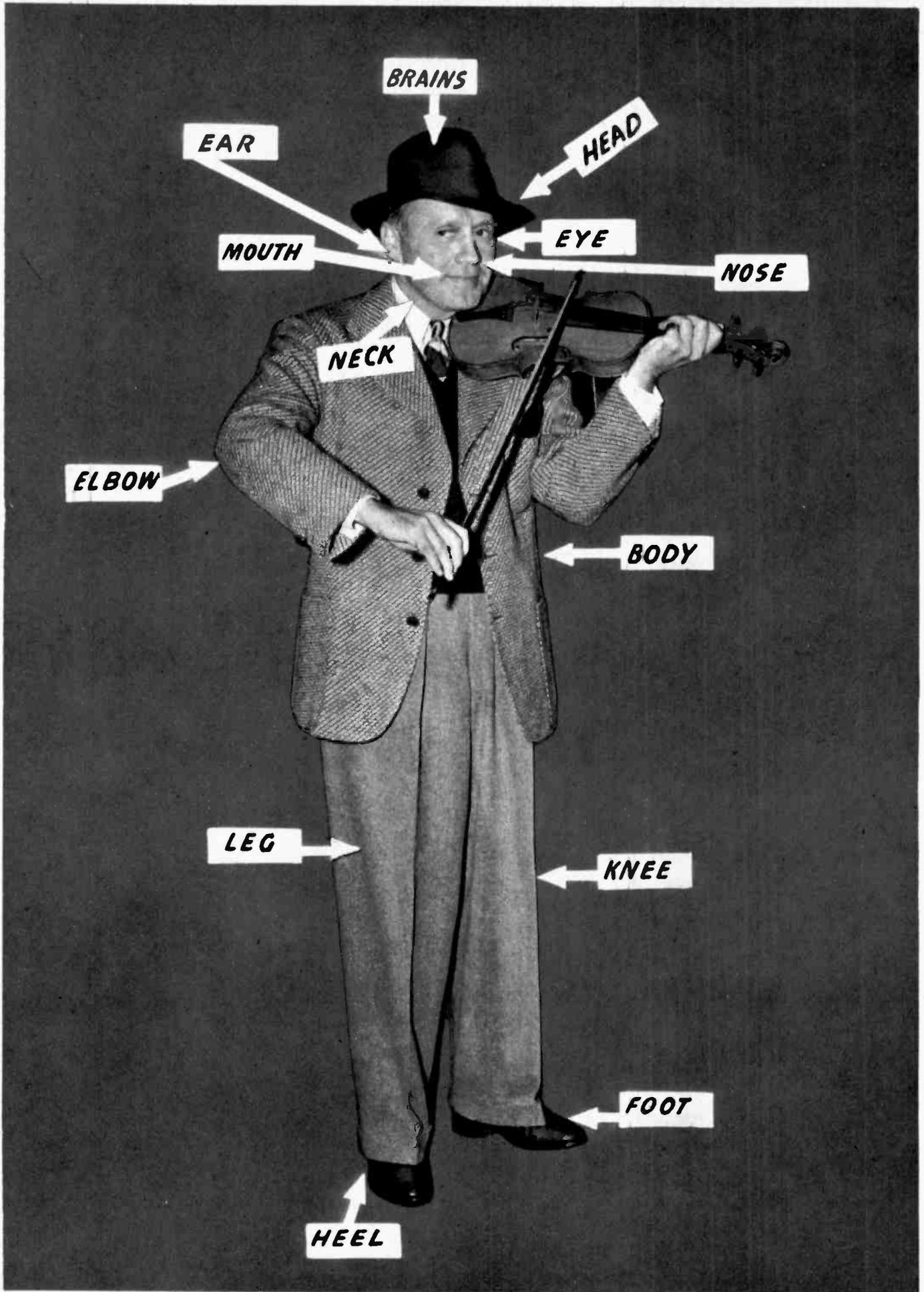
take — especially on the whole.

To really get a picture of Benny you have to break him down—where he hasn't already broken down on his own account.

Let's start with Benny's head. That leaves you practically nothing to start with. And if it weren't for

the army air force, there would still be no such thing as dividing zeros.

So if you study Jack's head, you'll recognize it as the airport



DISSECTED UNDER THE SHARP, SCALPEL-LIKE WIT OF FRED ALLEN, JACK BENNY IS REVEALED HERE DEFINITELY A MAN OF PARTS

for his toupe. This parking lot for castoff pincushion stuffing is like a magician's hat. You can put all kinds of things *into* it—but hares keep coming out.

Of course, if you're looking for brains, you'll find them on a restaurant menu on meatless Tuesdays—along with bologna. Surely, not even the most naive person who ever set eyes on Benny or talked with him for a minute would begin to search for brains anywhere in the Benny make-up.

Next, let's look into his inventory garden. Most people call it the mouth, but Jack's keepers have a tough time. They have to keep telling him that there are no laces running through it, and that he ought to stop putting his foot into it.

The only thing he can do with his mouth is to keep it shut, so his bridgework won't reach out and bite somebody. But the trouble with Benny is that he won't keep his mouth shut. You can listen to your radio any Sunday night and find that out.

Except to air condition his head, Benny uses his mouth only to hold any *given* number of cigars.

And the nose! On anybody else it would be a good friend. It would tell him. How any self-respecting schnozzola could be so close to a violin all these years without reporting that there was wood burning is more than I can understand.

People say Benny smells with his nose. Other people will tell you he doesn't need a nose to do that.

Next we come to Benny's ear. He has two of them—one fastened to each side of his head and used principally to tie down his toupe. He plays the fiddle by his left ear, and if you have heard him play "Love in Bloom" you wonder why he didn't turn the ear in when the government went around pleading for tin.

Between his ears, Jack keeps a pair of eyes. One of these comes out at night, but it's a peculiar little quirk of his—he won't tell you which one. The only way to find out for yourself is to dine out with him. He always wears the artificial eye on the side where the waiter lays the check. And while we haven't come to the arms yet, another thing that helps Benny is a sort of "restaurant paralysis" which prevents him from moving his arm until after someone else has grabbed the check.

There is a mole on the back of Benny's neck. He didn't have it when he was born. When he found out that collar buttons cost a dime apiece, he pinched himself in the back of the neck until he raised a lump to hang his collar on. Of course, it was years before Benny owned a collar, but that's how he got the mole.

Benny's neck separates his head from his body, and would look much better wearing a rope than a collar. Other than that he uses his neck mostly to turn his head the other way when somebody approaches to borrow a dime.

But the body! It would look much better on a jeep. I have seen better bodies on brewery horses. It takes three strong men and a Kaiser shipyard derrick to get Benny into a foundation every morning so he can go down to his office in that telephone booth in the back of the poolroom. They invented swinging doors just so Benny could get in and out of places without starting a traffic jam. Years ago, when he wore a yellow camel's hair coat, people kept jumping into his pockets and mistaking him for a taxicab. Of course, it goes without saying that, as soon as they learned where they were, they jumped back out even more quickly.

Take those legs of his. They ought to be ashamed of themselves for supporting him. As a matter of fact, they say one of the original Benny legs gave up the ghost years ago—and that he now wears a stand-in leg which he made himself. That's why, when you go to his home, of course he'll never invite you, you can't lean against the grand piano without tipping it over.



MERE MENTION OF BENNY'S NAME DOES THIS TO ALLEN'S FACE

The knees of La Benny are something. They make Jack look like an acrobat with a pair of cannon balls in his tights.

And the feet! Benny goes around telling people he has sinus trouble. That's just a bluff. All that is wrong with Benny is he has a continual cold-in-the-head—and his feet are to blame. So much of Benny is on the cold damp ground all the time. He made some of his first money by hiring himself out to stamp out tennis courts in the hills back of Waukegan. In fact for years, they've used pictures of Benny's feet on the front of a popular pancake flour package.

Take the matter of Jack Benny's elbow. I have made a study of elbows. I go to Turkish baths to look at elbows, I have seen thousands in my time, and of all the elbows I ever examined—Benny's is the worst. It comes about halfway down his arm from his shoulder, and he bends it only on two occasions . . . for playing the fiddle and when someone else is buying.

For something really fiendish, take a look at Benny's hands. One hand grabs the fiddle by the neck while the other one tortures a nationwide audience.

That brings us, finally, to the heel. That's Benny all right.



WEARING AN APRON AUTOGRAPHED BY VISITING CELEBRITIES, ED GARDNER MUGS FOR GUEST STAR MARY MARTIN.



CAST MEMBERS, LEFT TO RIGHT, PETER VAN STEEDEN, CHARLIE CANTOR, ED GREEN, SHIRLEY BOOTH AND ED GARDNER.

WHERE'S DUFFY?

PROPRIETOR OF DUFFY'S
TAVERN IS THE LITTLE MAN
WHO'S NEVER THERE

TUNE IN TUES. 8:30 P.M. E.W.T. (Blue)

Each Tuesday evening a man named Duffy makes frequent telephone calls to a radio program supposed to emanate from his night club. He makes the listening audience aware of his personality by heckling the bartender, Archie, insulting the customers and being generally disagreeable. His daughter, in the person of Shirley Booth, appears on the program and is known simply as "Miss Duffy." She tries, in her best Bronx accent, to keep Archie and Duffy from coming to blows. Duffy, himself, never visits the show, though he always lets it be known that he disapproves the proceedings. Only in radio could such a strong personality be non-existent. For Duffy is the man who is never there.

Though Mr. Duffy is a mythical character, he has a very real boss. This is the bartender, Archie, who, in script life, is Duffy's employee. In real life Archie is Ed Gardner, creator and star of the program. Thirty-eight-year-old Gardner conducts his variety show from behind a portable bar set up in the studio. Without being malicious, Archie manages to insult every guest star appearing on the program. When Deems Taylor was on the show, Archie explained to Miss Duffy, "He's got no talent of his own. He just talks about other guys at the Philharmonica."

Away from the microphone, Ed Gardner is still Archie. He talks the same, looks the same and his life story could easily be Archie's. Gardner was born in Astoria, N. Y. His career as an entertainer began when he got a job at the age of fourteen

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WHERE'S DUFFY? (continued)

playing piano in Vopak's saloon over in Flatbush. Though Ed had all kinds of jobs, he was always fascinated by the theater. In the early thirties, he met and married an attractive young actress named Shirley Booth. He and Miss Booth are now divorced but she is still his co-star on the radio show.

Ed came into his own when he landed a job in Hollywood producing such radio programs as "Burns and Allen" and the Joe Penner show. In 1941 Gardner went on the air with "Duffy's Tavern." At first Ed was to be the writer and producer but when he couldn't find the actor he wanted for Archie, Ed took over himself. Recently the word "Tavern" was dropped. The sponsor felt it was too near the word "saloon."

After two years of playing Archie, Gardner's own personality is buried beneath that of Archie. The first impression of Ed is that, off-stage as well as on, he is Archie. He wears loud clothes, talks out of the side of his mouth and would still be at home in Vopak's saloon.

Behind this false front, however, is a different Gardner. He lives quietly in a simple two-room apartment at the Hotel Royalton, paints, plays the piano and scores a low eighty at golf. He claims he never reads a book, but Ed is well informed on almost any subject. Though he earns \$1,500 a week, Gardner is not a spendthrift and still sends money to his mother.

Most of the characters on the show are modeled after people he met when he played piano in Vopak's saloon. Duffy is the counterpart of old man Vopak, the tough but business-like proprietor. Gardner has so completely established the character of Duffy that most listeners can almost hear his voice when he calls in to talk to Archie. Gardner has not only created a clever show, but a radio personality who is in reality nothing more than an unheard voice at the other end of a telephone.



CO-STAR AND EX-WIFE IS PERT SHIRLEY BOOTH

THREE GAG-WRITERS AND THE PRODUCER CHUCKLE OVER A NEW JOKE, BUT GARDNER REMAINS UNIMPRESSED.





CECIL B. DEMILLE, SPEAKING FROM HOLLYWOOD, IS THE VERY VOICE OF HOLLYWOOD TO MILLIONS OF LISTENERS WHO HEAR LUX THEATER

LUX RADIO THEATER FACES A CRISIS

STAR FAMINE CONFRONTS CECIL B. DEMILLE SHOW FEATURING HOLLYWOOD'S GREAT

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

Back in the early thirties, New York was the undisputed center of broadcasting, Hollywood was the mecca for movies and there was little to link the two. Then, suddenly in 1931, radio executives learned that the best way to stimulate a radio show that was losing popularity was to book a guest star from the movie ranks in Hollywood. It remained, however, for Cecil B. DeMille to develop this piece of radio showmanship to its logical conclusion—a show built in Hollywood, featuring Hollywood stars in radio-adapted motion picture scripts.

That Lux Radio Theater should become the ultimate in dramatic shows, topping all popular polls year after year, was a foregone conclusion. Its stars are paid \$5,000 per performance; motion pictures' best script writers do the stories; the show itself, running a full hour, is exactly a half-hour longer than any other dramatic programs heard on the networks.

Cecil Blount DeMille likes everything good and big. When he was producing movies back in the lush, silent-film days, he thought nothing of hiring ten thousand extras for a mob scene or constructing sets covering acres of space at the cost of a large fortune. He made lavish bathtub sets a cinema institution and, starting in a barn which he shared with a cow and a horse in the primitive Hollywood of 1912, he promoted himself by colossal (which is the word for DeMille) ingenuity to an office as lavish as one of Nero's drawing rooms.

No one expected DeMille to do anything trivial when he turned to radio eight years ago. He didn't. The show to which he became advisor became the biggest spectacle on the air. He uses top-flight talent, picks his plays with an eye to the public's likes and dislikes (among the three hundred plays he has brought to the air have been everything from "Peg

O' My Heart" to "The Awful Truth") and produces them with master showmanship. When he declaims at the outset of each broadcast, "This is Cecil B. DeMille speaking from Hollywood," it is with a solemn reverence, much as if the lines were, "This is God, speaking from heaven."

But because Lux Radio Theater is built on just such a colossal DeMille formula—big movie names in big movie plays—the program faces for the duration of the war one of the most vital problems on the airways—a shortage of movie talent. The problem grows out of ceiling set upon salaries and the fact that DeMille radio stars are under contract, first, to the movies. Motion picture producers feel that if their stars can only earn so much in a year, then they should devote their full, limited time to motion pictures. If the ceiling salary act is applied to these stars, then radio will see less and less of

CONTINUED ON NEXT PAGE 15



Many stars have standing invitations to the private projection room in De Mille's lavish home at Laughlin Park. Almost nightly, the little theatre is filled with important Hollywood names and De Mille manages to show a new film in an exclusive preview for his guests each evening.

them during the coming months of war. For a show like Lux Radio Theater, it can amount to a temporary disaster.

Alternatives to such disaster are (1) possibility that Congress may set no ceiling in the case of such talent on the theory that current taxation program actually takes most of the salary beyond the proposed \$67,000 limit and (2) that actors and actresses, who love acting, will want to keep their names before the public and accept small fees for radio appearances in preference to doing no radio work.

The Lux Radio Theater is not only good on the air, but also in the studio. Often DeMille turns up in his working clothes from the movie lots—pastel green jacket with matching vest, riding breeches, high tan boots. The performers, too, are frequently striking in appearance. Most of them appear in slacks, Barbara Stanwyck, a frequent guest, never wears shoes.

A stickler for what he calls sincerity on the air, DeMille thinks nothing of sending his agents out to pick up a pack of beagles needed for a scene. At other times,

he calls upon the actors, themselves, to supply sound effects. During the radio presentation of "Disraeli," George Arliss cut loose with some shrill peacock screeches to the delight of DeMille, who couldn't duplicate them in the sound-effects department. Stars, too, are often as temperamental as their high radio fee will permit. Paul Muni has to listen to violin music before he can face a mike. Joan Crawford is ordinarily so frightened on her infrequent radio appearances that she has to do her acting sitting down.

The Sound Engineer for Lux Theatre is one of the busiest men in the business. But no one—by any stretch of the imagination—can accuse him of being bored when such bright stars as Loretta Young and Mary Astor must come to him for voice testing prior to going on the air.





Aside from those movie stars who have regular radio programs, many shows (like Lux Radio Theater) use guest stars from the films who will

also be affected by the ceiling salary limitations. Gary Cooper, Doris Davenport, Walter Brennan (above) guest starred on a DeMille show.

In silent film days, Cecil B. DeMille made both stars and film history with his gigantically staged spectacles, gave historical and Biblical films to the people, along with a new concept of what everyman's bathroom should look like with such bathroom scenes as those shown below.





The workroom in the DeMille home is comfortably, tastefully, but lavishly furnished as is the remainder of the noted producer's home, which is as much a Hollywood landmark as the famed Pickfair. There DeMille plans the preliminary steps leading to each Lux Theater broadcast.



Although stars on Lux Radio Theater cost the show five thousand dollars each, DeMille uses as many as he feels the particular broadcast requires. On one program, his collection of top-star talent included (left to right) Jimmy Stewart, Ruth Hussey, Cary Grant and Katherine Hepburn.



From the radio control room, in Hollywood, DeMille watches like a mother hen over the carefully prepared broadcast which comes to life each Monday night after long hours of rehearsal—the drudgery of timing, the intricate striving for interpretation of the script and delivery of lines.



Busy—but not too busy to participate in the war effort — DeMille is an air raid warden in Hollywood. In this photograph, made at the famed Hollywood Bowl, DeMille responds for more than four thousand Hollywood wardens gathered at official induction to civilian war duties on coast.



A LIVELY DISCUSSION IN THE MAIN AUDITORIUM OF A MILWAUKEE HIGH SCHOOL ON FRIDAY'S POPULAR "THIS LIVING WORLD" SERIES.

PRISONERS OF THE AIR

"SCHOOL OF THE AIR OF THE
AMERICAS" HAS TWENTY
MILLION WILLING CAPTIVES

TUNE IN MON. THRU FRI. 9:15 A.M. E.W.T. (CBS)

From coast to coast, each day, millions of youngsters in classrooms put aside their schoolbooks to listen in on "School of the Air of the Americas."

This program is required listening in 200,000 such classrooms — and the students love it. It's the one 'must' in their day's studies they look forward to more than any other. And for a good reason. Historical events, that seem dull in textbooks, spring to life through the magic of radio. Current events and great moments in literature pour from the loudspeakers onto receptive ears.

At first, leading school groups opposed this type of education fearing that this was the first attempt toward abolishment of the classroom teacher. But such fears were quickly and completely dispelled.

Today, under the supervision of Dr. Lyman Bryson, Educational Director of CBS, the program (now in its thirteenth year) is carried to every State of the Union—and to Puerto Rico, Hawaii, Alaska and Canada as well.

CBS lays out \$200,000 per year for writers, technicians and talent for its "School" but jealously refuses the many attractive offers from sponsors.

CLASSROOM STUDENTS AT THE CHRISTOPHER COLUMBUS HIGH SCHOOL, NEW YORK CITY, LISTEN TO A "SCHOOL OF THE AIR" BROADCAST.





FRANCIS X. BUSHMAN GETS A LAUGH OUT OF ALMA KRUGER AT A "THOSE WE LOVE" REHEARSAL. BUSHMAN IS HEARD AS JOHN MARSHALL

"THOSE WE LOVE"—PEOPLE VS. SPONSORS

EVER POPULAR AIR SERIAL HAS CREATED A NATIONAL RADIO FEUD

TUNE IN SUNDAY 2:00 P.M. E.W.T. (C.B.S.)

The popular daytime serial, "Those We Love," has shifted back and forth across the airways like a shuttling cock. It began five years ago as a once-a-week night show on the Blue Network. Since that time, it has been on and off the air eight times, played the entire network field, had six nationally-known sponsors. Its natal period ended with the first three months. Without any warning, it suddenly left the air.

Then came the explosion. Those who listened were those

who loved "Those We Love"—and the studio and sponsors found themselves deluged with protesting mail from fans and embroiled in a feud with the people. Suddenly, sponsors realized that theirs was not the only right in a show they broadcast over ether which belongs to all the people. The people—the listeners—also have rights in such shows. But how far do the rights of each go? The people maintained that neither a sponsor, a station, nor a network of stations had the right to

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"YOU DON'T THINK THAT WILL FIT, DO YOU?" DR FOSTER TEASES. LEFT TO RIGHT—DONALD WOODS, NAN GREY, BILL HENRY, ALMA KRUGER

kill off whole families of radio characters or to leave them dangling in the air without the consent of the people. The people even threatened to take their case to the FCC for a ruling. In this instance, it wasn't necessary.

That memorable episode resulted in the show's hasty return to the ether after a six months fight, and the characters took up their serene lives where they left off. It remained a year—dissolved again into thin air. The super-fighting fans had not forgotten—they renewed the feud and once again despairing sponsors put the show back on the air. The feud has taken the serial through five hectic years with the show coming out a little ahead of the sponsors by averaging three years of air time out of a possible five.

The story itself involves romance, drama, suspense, and one of the most involved marital situations in radio. Oddly enough, the cost of the show is no higher than the average daytime

serial. The supporting players receive regular AFRA wages for a half-hour show. Star Nan Grey receives considerably more.

The entire cast of "Those We Love" have made names in the movie industry as well as in radio. Nan Grey, romantic "Kathy" of the many beaus, is the devoted wife of ace jockey, Jackie Westrope. She has been seen in some of Hollywood's foremost productions. Most noted member of the cast is Francis X. Bushman, who is completing a twenty-five year acting cycle—first the stage, then movies, now radio. Donald Woods, Bill Henry, Alma Kruger and petite Helen Wood are as famous in the movie colony as in broadcasting. Victor Rodman is a veteran character actor.

It looks as if the people have won, for "Those We Love" is now firmly established and the various characters are free to weave their pattern of love and woe to its final conclusion.



KIT PROVES HIS POINT TO KATHY AND DR. FOSTER BY THE BOOK. BILL HENRY PLAYS KIT, DONALD IS DR. FOSTER AND KATHY IS NAN GREY

BULL SESSION—STRICTLY STAGI—WHEN THE MEN OF THE SHOW GET TOGETHER TO SETTLE THE PROBLEMS OF THE HOUSE OF MARSHALL





DONALD WOODS JOKES WITH ANN TODD WHO PLAYS THE PART OF HIS DAUGHTER ON THE RADIO SHOW. BOTH ARE KNOWN TO HOLLYWOOD

"NOW, WILL YOU TAKE IT BACK!" DEMANDS KATHY OF HER TWIN BROTHER IN THE RADIO SERIAL—AS BROTHERS AND SISTERS OFTEN DO



FRANK SINATRA

NEW SINGING STAR MAKES
FEMININE HEARTS FLUTTER

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

Romantic-voiced Frank Sinatra scarcely has time to breathe these days in his meteoric rise to fame. Today's Sinatra has come a long way in his short twenty-six years. Born in Hoboken, New Jersey in 1917, things were none too comfortable in his early childhood. His father, a city fireman, earned about as much in two months as Frank now earns for a single broadcast. Fortunately, Frank was born with a likeable personality, a puckish face, and a good voice. Those qualities took him from his lowly Italian home and parentage to some of the most enviable contracts in show business. Less than five years ago, Frank thought he had reached the pinnacle of fame when he got a by-line as sportswriter on the Jersey City Observer. But fortunately Bing Crosby happened to be in town that day and when Frank heard what Bing got for his crooning, he said to the editor: "That's for me,"—and resigned. The editor almost swallowed the newspaper, and Frank headed for Major Bowes' amateur hour. He stepped from there to Bob Chester's orchestra, then played the bands from Harry James to Tommy Dorsey. The going has been easy—movies, radio, and guest appearances.

Today Frank is what the popular music fans would call—"solid." He collects the pictures of fans who write for him, admits spaghetti is his favorite dish, thinks Katherine Hepburn and Burgess Meredith the world's greatest stars. He lives in sport clothes, plays an 80 in golf, smokes too many cigarettes, and tries to smuggle himself into the rooting sections at football games. Five feet ten, with beautiful blue eyes and brown, wavy hair, Frank practically causes a riot when he sings in theatres. Teen-age girls make a regular matinee idol out of modest Sinatra. Frank receives fan mail by the bushels from both youthful jitterbugs and adult music lovers. Songs that have won him recognition are "I'll Never Smile Again", and "There Are Such Things." He has been married four years, lives in swanky Hasbrouck Heights, N. J. His income in five figures has been reduced by a Washington salary ceiling.





An important part of a "Can You Top This?" broadcast is the huge laugh-meter in the center of the stage. Winning jokes are determined by the audience's applause which is recorded by the meter. Listeners send in jokes that are read by Peter Donald, the trio of gagsters try to top them.

CAN YOU TOP THIS?

THE AVERAGE MAN MATCHES WITS WITH THREE PROFESSIONAL STORY TELLERS

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

If you know a good joke, the chances are one of the three "wits" on a certain radio show can top it. The three gagsters are "Senator" Ford, Joe Laurie, Jr., and Harry Hershfield.

Poker faced "Senator" Ford, who owns this successful comedy show, is no Senator. The phony title is only a nickname that he took as a prop for his act. Dour and sullen offstage as well as on, Ford takes the credit for the creation of this joke-swapping program. A graduate of the school of vaudeville, the "Senator" has made his story-telling pay big dividends. Ford says he met his wife at a New Year's Eve Party. "We were both sober and still are." Typical of Ford's humor is his story about chasing a hat.

Archie was telling his friend Fritzzy of his latest experience. "Yeah, I was chasing a hat." . . . "You mean your

hat blew off in the wind?" asked Fritzzy.

. . . "No," said Archie, "it wasn't my hat. It was someone else's. There was a pretty young girl under it." . . . "Did you catch it?" asked Fritzzy. . . . "I sure did!" answered Archie, "My wife caught me chasing it!"

Pint sized Joe Laurie, Jr. is a New York City boy and another vaudeville alumnus. The top yarn-spinner of the show, Joe's trademark is a genial, good natured grin. Asked about members of his family, Joe quipped, "Any police station has these records." The only relatives of any importance that he can recall are Adam and Eve. Show business and pool are his favorite hobbies. He describes the early days of radio with one word . . . "lousy." Joe's first job as an entertainer was at a Fireman's Benefit. "I got the job by pull," says Laurie. "I knew

the fellow that sold the firemen their hose." For thirteen years a writer of newspaper articles, vaudeville acts, plays, pictures and radio programs, Joe has a fine collection of yarns. Here is one of his favorites.

Papa Bull and Mama Bull were asleep in the pasture. When they awoke they looked all over for their little son but he was nowhere to be found. About an hour later he came running towards them. "Where have you been?" they asked. . . . "Oh, I was about two hundred miles away," he answered. . . . "That's impossible," his father said. "How could you have gone that distance in such a short time?" . . . "You know, Pa," said he, "a little bull goes a long way!"

The genial and popular Harry Hershfield completes the trio. Before cashing

in on his ability to tell jokes, Harry worked as a photographer, reporter, banquet toastmaster, and screenwriter. As a cartoonist he created the famous character "Abe Kabibble" for the comic strips. Harry has been in radio about seven years and his most difficult broadcast was the day he described the minute by minute account of a lunatic about to leap from a hotel window. "I have no purpose in life," Harry says happily, "and anything that happens to me is velvet." Harry is identified chiefly by his famous Pinkus stories.

"Can You Top This?" which has been on the air since December, 1940, differs from the usual run of comedy shows. It represents a return to the very first type of radio program, straight telling of jokes. Listeners send in stories that are read by Peter Donald. It's up to the boys to raise the gauge on the laughmeter past the amateur's mark. They usually win out with jokes like this one of Harry Hershfield's.

There was a sign in front of a boarding house which read: "For 25c a room for the night . . . ten-course dinner . . . music . . . and a bottle of whiskey." McPherson looked at it and shook his head. The proprietor came out and asked what the matter was. "You know," said McPherson, "your sign doesn't say whether it's pints or quarts."



Harry Hershfield rolls on the floor laughing at one of his own jokes. Joe Laurie, Jr. joins in the fun, but Senator Ford, in usual dour fashion, sits calmly by untouched by joke or laughter.

Members of the Lambs, famous theatrical club, gather around their three favorite story-tellers. Hershfield, Laurie and Ford swap jokes with their friends and occasionally get a new story for the program. Though all three have a wide variety of stories, they are always looking for new material.



TOSCANINI

THE WORLD'S GREATEST MUSICAL LION ROARS IN THE STUDIO—PURRS AT HOME

Ever since 1937, when the National Broadcasting Company lured him from semi-retirement in Italy to conduct its new \$600,000 N.B.C. Symphony, Arturo Toscanini has been the biggest lion in the U. S. musical zoo. Paid the fabulous sum of \$4,000 per broadcast (plus a round trip ticket from Italy to the U. S.), Toscanini has proved well worth his keep. The little white-haired maestro's brilliant, incisive performances have not only held a radio audience of some 3,000,000 spellbound; they have awed the most concert-hardened of New York critics. Radio musicians have reverently collected the shattered batons that he breaks and discards in his tempestuous fits of rage. Concert-goers have paid as high as \$25 for bootlegged invitations to his broadcasts in Radio City's white-walled studio 8-H. Most famous of all present-day musicians, Toscanini proves afresh at every performance that he deserves his fame. Even the most exacting expert agrees that nobody else living can make a symphony orchestra sound the way it does under his crisp, implacably driving beat.

The secret behind Toscanini's unique

by WINTHROP SARGEANT

power has long puzzled Toscanini fans. Part of it lies in the simple fact that Toscanini knows his business as few other maestros do. Because bad eyesight makes it impossible for him to read the score during performances and rehearsals, he has been forced to memorize every note of the music he performs. He carries a photographically accurate impression of about 100 symphony and 100 opera scores in his head. His ear is so sensitive that he can pick out and correct a wrong note played by one of his musicians while the orchestra is going full blast.

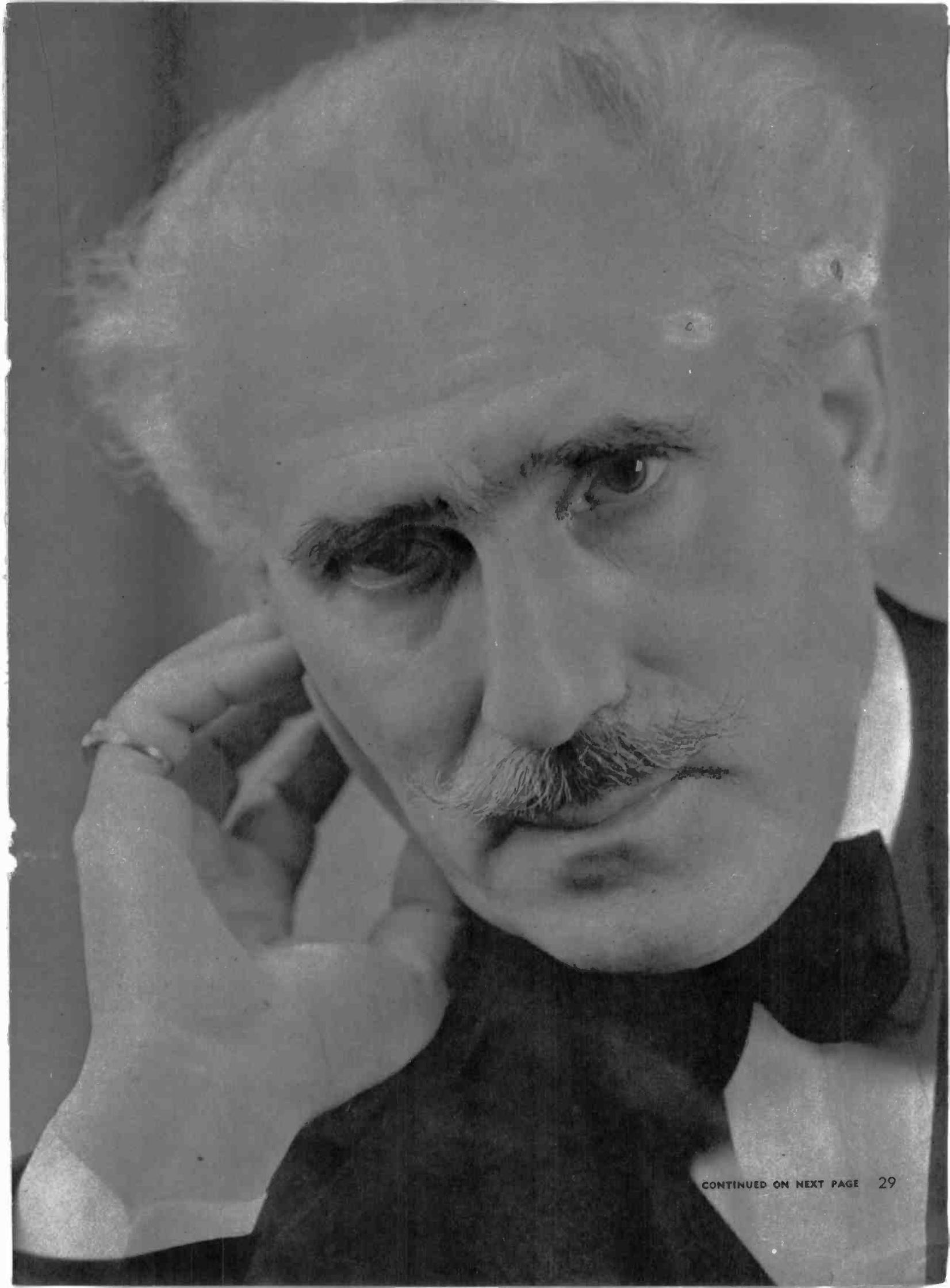
Perhaps his most remarkable gift is his uncanny sense of psychology in handling musicians. A one-time orchestra player himself, Toscanini knows his men so well that he can play directly upon their nerves and emotions, whipping them into frenzies of enthusiasm or anger, calming or cajoling them with a mere change of facial expression or a flick of the baton. One of his favorite psychological tricks, when a musician is nervous, is to feign a coughing fit and stop conducting alto-

gether. The musician usually gets so worried at the maestro's helplessness that he forgets all about his own nerves.

At rehearsals Toscanini drives his men even harder than he does at concerts. The orchestra awaits his entrance with the concentration of a line of sprinters waiting for the drop of a hat. From the first whip-stroke of the baton the rehearsal hall seems charged with electric energy. While the orchestra is playing the maestro sings continuously in his cracked, froglike voice, shaping phrases in the air before his stocky body, paddling through climaxes with a curious circular motion as if he were stirring some sort of heroic pudding. A master of gesture, he seldom stops to explain anything in words, makes his corrections with rapid expletives, curses ("Santo Dio" "Madonna mia!") and prayers. Occasionally, when unable to get the effect he wants, he will stop the orchestra, break his baton in two, throw the score into the wings, kick over the music stand, and sit disconsolately on the floor with his head in his hands. His worried musicians will then have to persuade him to begin over again by promising to

TOSCANINI MAY BREAK BATONS IN RAGES AT HIS MUSICIANS, BUT WITH HIS DAUGHTER, WANDA, AND HIS GRANDCHILDREN, HE'S A LAMB.







LEGENDS OF LOFTY ALOOFNESS SURROUNDING TOSCANINI DIE WITH FAMILY PHOTOS.

do better next time.

Son of a poor tailor, Arturo Toscanini was born in Parma, Italy, in 1867, started life as a cello player. At the age of 19 he was barnstorming with an Italian opera company in Rio de Janeiro. When the irate Brazilian audience hissed his conductor out of the orchestra pit, Toscanini stepped to the conductor's stand and conducted *Aida* from memory. An overnight sensation, Toscanini never went back to cello playing.

Today at 75, Toscanini lives on a pleasant estate at Riverdale, N. Y., on the west shore of the Hudson, about 40 miles from Manhattan. Save for music, he has few recreations or hobbies. From seven in the morning, when he arises, until he retires he is constantly buried in his symphony scores. Only rarely does he break his ascetic routine to join friends like the David Sarnoffs (he is president of RCA) or the Samuel Chotzinoffs (he is the music critic) at some night club. On days when he broadcasts, he is usually highly nervous, and constantly complains when his wife, Carla, the daughter of an Italian banker (whom he married in 1897) delays their getting away in time.

Toscanini drives into the RCA building on broadcasting nights by way of an underground ramp and is whisked in a private elevator to his dressing room. He always makes a complete change of clothing during intermissions. He is fond of D'Orsay eau de cologne and uses it freely. After the concert, he makes another complete change, and proceeds to a restaurant for late supper. He never eats supper before a broadcast.

A great family man, Toscanini has a daughter Wanda, who is married to Horowitz, the pianist; a son Walter, who works in the foreign sales promotion department of RCA in Camden; and another daughter Koming, who is married to Count Castelbarco. Wanda, who is more like Toscanini than his other two children, is the mother of his favorite granddaughter Sonya. The maestro often allows the seven-year-old Sonya to come to rehearsals.

When he isn't immersed in his music, Toscanini finds relaxation in reading books of philosophy and English poetry. The practical needs of his daily life are cared for by his devoted, domestic-looking wife, who oversees his meals, hunts his missing collar buttons and even cuts his hair. To the plump, capable Signora Toscanini, the little maestro's enormous musical knowledge is no mystery.

"He knows the opera's or symphony's face, that's all," she says simply, "just as well as I know the nose on your face."



THE NATION IS ATTRACTED TO KATE SMITH BY HER PRESENTATION OF A SONG, SIMPLICITY OF MANNER, AND FRIENDLY ATTITUDE.

THE INDOMITABLE KATE SMITH

TUNE IN FRI. 8 P.M.—MON. TO FRI. 12 NOON E.W.T. (CBS)

Indisputable favorite in the field of radio is Kathryn Elizabeth Smith (known to millions simply as Kate) 235 pounds singer, who at the age of thirty-three has achieved a position never before occupied by any broadcasting entertainer. She has won more keys to cities and honorary laurels than the indefatigable Major Bowes; has been selected for the annual listing of America's ten outstanding women; awarded the Legion of Valor Medal from the American Red Cross. Mrs. Franklin

Delano Roosevelt, when presenting her program of typical American Music for the King and Queen of England sent along a personal note addressed "Dear Kate——." She went, she sang. Time Magazine in 1939 called her "The First Lady of Radio." Her unschooled voice has sold more cake flour, baking powder and war bonds (a figure far exceeding two million dollars) than any other on the networks. It has also earned for her an income of several million dollars — and in a few short years.

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DEMANDS FROM THE ARMED SERVICES FOR KATE SMITH PERSONAL APPEARANCES, HAS BROUGHT THE PROGRAM OUT OF THE STUDIOS FOR A TOUR OF

SUCCESS FORMULA OF THE FABULOUS SMITH-COLLINS COMBINATION

Kate Smith's success was not handed to her on a silver platter. She came up the hard way. Born Kathryn Elizabeth Smith in Greenville, Virginia, daughter of a wholesale magazine dealer, she started singing as early as she talked. At four years of age would accompany her parents to church in Washington, D. C., where she would stand with hymnbook upside down, singing religious songs with great gusto. Her father and mother, William and Charlotte Smith, disapproved heartily of her entertaining ambitions, but Kate took every amateur's opportunity to sing, play stooge, or do the Charleston.

Eighteen years passed, Kate Smith was just an uninhibited fat girl, singing and dancing in Washington, D. C. The biggest thrill of her life came in 1917 when she was allowed to sing

for the Blue Devils, a band of French soldiers sent to America to participate in a Liberty Bond rally. The Blue Devils gave her a real ovation, climaxed when the Captain stepped up to the platform, placed a Blue Devil cap on the top of her head and a kiss on the side of her face.

Her first real chance came when Broadway showman Eddie Dowling signed her as a member of the "Flying High" cast. Kate was good, but the comics and the critics of show business made her the target of all the cruel gags and fat-girl ribs in the book. Typical press notices ran "Kate Smith is immense in more ways than one" and "She is sitting on top of the world—nothing else could bear so much weight."

Broken hearted, Kate packed her trunks,—prepared to re-



THE CAMPS: IMPARTIAL KATE PLAYS NO FAVORITES. HER SHOW GOES TO ALL BRANCHES. THE BOYS IN THE SERVICE TREAT HER LIKE A "BIG SISTER."

turn home. One young man, who had seen her act, happened to be taking the same train back to Washington. He saw Kate, recognized her, and believing more in her sincerity and ability than in her showman figure—invited her to make some recordings. The man was Ted Collins, and the fabulous Smith-Collins combine was born. The recordings failed. Executive-minded Collins then steered Kate toward radio; first microphone experience was a total flop. Undaunted, hard-working Kate said "Never you mind;" went back to singing longer hours, making more records, playing local amateur hours. Returning to the air several years later, she was ready for it and Ted Collins was ready for her. Simplicity, he knew, would put her over. So her introduction became "Hello Everybody—this is Kate Smith" and her farewell "So Long, thanks for Listenin'."

Lovable Kate has come a long way, in a few short years, deserved it all—and more. Today, she says candidly: "What-

ever success I have had, or may have, is due entirely to Ted Collins, the first man who took me and my work seriously and made it his chief concern." Both have been equally generous—Kate happened to have ability, sincerity, warmth, and heart—Ted Collins happened to have faith. She placed her talent in his hands, he directed it wisely, and in so doing made for each a million dollar fortune on "The Songbird of the South."

Unmarried, Miss Smith lives in a terraced apartment on New York's Park Avenue, with her mother and housekeeper-cook. She has a cocker spaniel named "Freckles," is an avid radio fan, and a magazine fiend, collects perfume, early American antiques, plays Gin Rummy and Pinochle (always wins), and can really whip up that cake so often mentioned on the air. The newest addition to the Smith household is a grandchild, which has both Kate and her mother preoccupied . . . spoiling.

Kate has proven the way to get what you want is to work for it.



HENRY ALDRICH, PLAYED BY NORMAN TOKAR, IS CONFRONTED WITH A NEW SCRIPT AND MORE JUVENILE PROBLEMS

HENRY ALDRICH IS RADIO'S PENROD

TEEN AGE AIR CHARACTER IS GENTLE REMINDER OF TARKINGTON CLASSIC

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

More than two decades have passed since Booth Tarkington created his famous "Penrod and Sam" characters. They were the two young lads whose adventures and minor problems afforded entertainment for millions of American readers. Mr. Tarkington remained unchallenged in the field of portraying

young men and their growing pains. That is, until the arrival of Clifford Goldsmith, the author of "The Aldrich Family."

In 1937 George Abbott produced a play on Broadway called, "What A Life." The entire plot unfolded in the office of a high-school superintendent and its leading character was Henry Aldrich. Its

author was a comparatively unknown and practically penniless gentleman named Clifford Goldsmith. Mr. Goldsmith had spent some time lecturing to high-school students on the merits of milk consumption when he decided to write a serious play dealing with the problems confronting his young audience. It was Mr. Ab-

bott who read the first draft of Goldsmith's play and told him to take it home and "make it funny."

Rudy Vallee was the first to suggest that Goldsmith write a studio short around the character of Henry. Next, the Henry Aldrich sketches were heard for forty weeks on the Kate Smith program. Finally, they took over Jack Benny's spot for the summer and their popularity was established. They have had their own program ever since. Until the ceiling on salaries, Clifford Goldsmith earned \$4,000 a week for Henry Aldrich making him one of the highest paid script-writers in the business. He paid as much income

tax in one day as he used to earn lecturing a whole week.

Radio audiences like to think that the Aldriches are a typical American family. Actually, they aren't typical at all. Their way of doing things is twice as fast, three times as loud, and ten times as funny as any normal family's. One reason for their success is that Mr. Goldsmith has a theory that in spite of all their bickering and brawling, the family must remain devoted to one another. For instance, if Norman Tokar, as Henry Aldrich, reads a line to his mother with the barest indication of annoyance, the director is quick to remind him, "Be nice to your mother,

Henry, when you say that." Mr. Goldsmith also insists that the cast have a good time during the show. He feels that his cast must enjoy doing the program or the audience won't. For one reason or another in the history of the Aldriches, there have been five different fathers, four mothers, at least twelve Marys, and two Henrys—not a single member of the original cast is left. Yet, few listeners have noted these changes.

As usual, the actors are nothing at all like the parts they play. House Jameson, the father, is childless, and Miss Katherine Raht, the mother, has never been married. The new Henry, Norman

(continued on next page)

GOLDSMITH'S TWO YOUNG SONS PROVIDE AMPLE INSPIRATION FOR HENRY AND HIS ANTICS, FURNISHING INCIDENTS LATER HEARD ON THE AIR





OVER A SODA HENRY CHATS WITH HIS RADIO MOTHER AND DAD AND PAL HOMER IN THE DRUG STORE BEFORE REHEARSAL

(continued from page 35)

Tokar, is a modest, quiet, red-haired, chubby lad of exceptional talents. Jackie Kelk, as Homer, comes nearest to being the prototype of the character he plays. Always slightly in need of a haircut and inclined to rattle around in his clothes, Jackie actually looks like he sounds.

Cliff Goldsmith, the creator of radio's famous family, is now in his early forties. He dresses like a conservative banker, is bespectacled, blond, sensitive and sociable. He is so absent-minded that once, when he sneezed, he murmured to his wife, "Hope you're not catching cold, dear."

The five members of the Goldsmith household, Cliff, his wife, and their three sons, live in a grey-stoned modernized farmhouse in the open countryside of Chester County, Pennsylvania. The three boys offer ample inspiration for their

father's writing of the Aldrich broadcasts.

Sometimes, however, it works both ways. Once, when Goldsmith wrote an episode, in which Henry ran away from home, it had surprising results. The sponsor begged him not to use it, fearing it might give ideas to impressionable youngsters. Goldsmith insisted that it be kept in as he felt it was true to life. Later that same week, his own son ran away from home. Whether Goldsmith learns from his sons, or they learn from him is still undecided.

Invisible Henry Aldrich, whose age is a permanent sixteen, dwells, in spirit at least, in the old milkhouse which Goldsmith has fixed up as his writing room. Because of the technical complications of radio programs, Mr. Goldsmith has the questionable pleasure of working from Monday after breakfast straight through

until Saturday after lunch. On Thursday he takes an early train to New York where he works at NBC until Friday afternoon, rehearsing the cast and rewriting.

He confesses that he has frequently run into trouble with the props on his program. The piano, davenport, and even the telephone have an embarrassing way of appearing from week to week in different rooms. He has solved the trouble he used to have with the location of various stores and homes in Centerville with a map of the mythical town so that everything stays in its right place.

Like Tarkington's "Penrod," Henry recalls to the average American man, the days of his vanished youth. Mothers all over the land are frequently startled when they call their children in from play to hear them answer, parroting Henry's characteristic treble, "Coming Mother."



HENRY ALDRICH ENGAGES HIS SISTER MARY, NOW PLAYED BY ACTRESS MARY ROLFE, IN ONE OF THEIR FREQUENT GOOD NATURED SPATS

AT HIS BEAUTIFUL COUNTRY HOME IN CHESTER COUNTY, PENNSYLVANIA, CLIFFORD GOLDSMITH DICTATES A NEW ALDRICH SCRIPT





DURING A RECENT BROADCAST, MEMBERS OF THE ALDRICH CAST WITH SCRIPTS IN HAND AWAIT THEIR TURN AT THE MICROPHONE

ONE OF THE AUDITIONS FOR THE COVETED ROLE OF MARY. TWELVE ACTRESSES HAVE PLAYED THE PART SINCE THE SHOW BEGAN





FROM AN ORIGINAL CAST OF ONE MOUNTAIN FIDDLER, "GRAND OLE OPRY" NOW HAS A CAST OF MORE THAN SEVENTY-FIVE PERFORMERS.

"GRAND OLE OPRY"

MOST AMERICAN SHOW ON THE AIR STARTED AT NASHVILLE'S WSM IN 1925, IS HEARD THROUGHOUT THE SOUTH ON SIXTY STATIONS

To many who have seen Grand Ole Opry listed in their radio columns, it may have seemed just another hill-billy program. People turned it on or off according to whether they liked hill-billy music or not. To the good citizens of Nashville, Tennessee (where it originates) Grand Ole Opry also seemed just another hill-billy program, and many prominent citizens of that city protested to radio station WSM against its broadcasting four solid hours of such music over its station.

"People outside of Nashville will get the wrong impression of our city," these good citizens said. "They'll think we're all hill-billies down here." And then something happened. The Chamber of Commerce of Nashville, the city council, radio station WSM was deluged with such a raft of mail protesting abolishment of Grand Ole Opry that the whole idea was forgotten. The odd thing about these mailed and wired protests was that they didn't come from the devotees of hill-billy music at all. They came from serious students of American music, from various musical institutions, and from historians interested in early Americana.

All of a sudden, the city of Nashville discovered that their local station was doing one of the best jobs of publicizing Nashville that had ever been done. More than that, they learned that the bearded gentry who came down out of the hills of the nearby Great Smokies to perform on Grand Ole Opry comprised the purest strain of Anglo-Saxon stock in America—and their music

oldest, most primitive, was being seriously studied by students—

Grand Ole Opry originated quite by accident. In the early days of broadcasting, many old fiddlers who inhabit the hills back of Nashville used to come down to station WSM to see for themselves what this miracle of broadcasting was all about. They'd come to George Hay, the station manager, announcer and chief performer in those days, and ask: "Does thet there thing—" pointing at the microphone—"really send a fellow's voice out through the air?"

"It sure will, Uncle," was Hay's stock answer. "It'll do better than that. It'll send the music you scrape out of that fiddle a thousand miles away."

Then one day while giving this stock answer to an old fiddler from the hills—the late Uncle Jimmy Thompson—Hay had an idea. A thousand miles away, people had never heard the sort of music these people made. He would give it to them. It happened to be a Saturday night, and without ado, he cut into the record program he was playing and put Uncle Jimmy on the air with his fiddle. Uncle Jimmy played for a solid hour—and the response was terrific.

Once the ice had been broken, performers came down out of the hills on mules, afoot, with babies strapped to their backs and fiddles and banjos in their arms not only asking for a chance to perform, but demanding it. Every Saturday night, a full hour was given to the broadcast. And from all over America, stu-



Roy Acuff tries to roll a cigarette on the stage at WSM, where "Grand Ole Opry" originates, in two shakes of a lamb's tail while George Hay (the "Solemn Ol' Judge," in black) stands by to judge the performance and join in laughter. Stunts like these amuse the huge studio audience.

dents of American music began to make pilgrimages to WSM to study this folk music.

These were ballads in the best ballad tradition — unwritten and handed down from father to son. Among them are such classics as "Bully of the Town;" "Tennessee Waggoner;" "Rabbit in the Pea Patch;" and "Give the Fiddler a Dram." This music represents truly American music. Only music approaching it from the viewpoint of Americana is the Negro spiritual, which has roots in Africa.

Compared with "Grand Ole Opry," such longstanding favorites of radio as "Amos and Andy" are "Johnnies-come-lately." "Grand Ole Opry" was a veteran of four years on the air when "Amos and Andy" first stood before a microphone. And it has outlasted all of the pseudo-hill-billy shows which followed in its wake. It got its name on the very first night of its broadcast.

At that time, Dr. Walter Damrosch was presenting grand opera music over NBC's network, and WMS carried the Damrosch show. When Damrosch signed off his grand opera program, Hay took over the local microphone and told the audience — on the spur of the moment — that he would now conduct his own "Grand Ole Opry."

The show wasn't all that caught on. The name struck an immediate spark in the breasts of his listeners, and it has been "Grand Ole Opry" ever since.

An almost immediate problem presented itself to the studio. Not only did people want to listen to the program on the air, but they wanted to come to the studio and see it. Within a few months, the show was moved out of the studio and into an auditorium seating two hundred guests. Today, it is presented from the stage of the War Memorial Auditorium, in Nash-



The late Uncle Jimmy Thompson, fiddler extraordinary, helped to start the "Grand Ole Opry" and was a star until his death. A native Tennessean and Civil War veteran, he frequently played the fiddle for an hour without a pause. Uncle Jimmy gave George Hay the original idea for the show.

ville, where more than two thousand can be seated comfortably.

"Grand Ole Opry" didn't become a network program until recently, yet it drew telegrams and long distance telephone calls from such remote points as Canada, Washington State and even Alaska. Amazingly too, more than fifty per cent of its mail comes from cities rather than the farm population. Perhaps the most heart-warming request ever received by the show came from the Tennessee State Prison. Fred Ritchie, about to be electrocuted there for the murder of his wife, had the warden call up on his last Saturday night on earth to request that Uncle Dave Macon play, "When I Take My Vacation in Heaven."

During the week, most of these performers are farmers, hunters, men of the soil. When Saturday night comes, they take down their fiddles, banjos, jugs, washboards, mouth harps and the like and head for "Grand Ole Opry." Most of the per-

formers play only by ear. A few of the older, more prominent members of the cast put in their week making personal appearances. There is also a sort of aristocracy among the "Opry" performers. It is one of the toughest of any in America to crash. Thousands of newcomers come, try out for the show each year. But seldom is a newcomer admitted — and then only if he or she has exceptional qualifications and wins the blanket approval of the whole group of performers.

Performers heard on the show currently are Roy Acuff and His Smoky Mountain Boys (whose recordings are a best-seller item on Columbia's record list); George Wilkerson and the Fruit Jar Drinkers; the Possum Hunters, formerly led by the late Dr. Humphrey Bate, holder of an M.D. degree from Vanderbilt University; Rachel and the Golden West Cowboys, Smiling Jack and his Missouri Mountaineers and comic Minnie Pearl.



The "Opry" has its mascot in Deford Bailey, who also does a turn before the mike with his harmonica, adds a minstrel touch.



Rachel Yench strums the 'gittar' with such lightning strokes that photographer had trouble catching her. She is one of the top mountain musicians on the "opry."

For nine hundred weeks — more than 3,000 hours — they have broadcast their ballads on as unique a show as radio can offer. Theirs is the homespun voice of America speaking to the homespun heart of America.

Grand Ole Opry had been on the air only a short while—it started in 1925—when Hay began to get com-

plaints from performers like Uncle Jimmy and Uncle Dave Macon that the show was too short; that they couldn't get warmed up in an hour. Upon their insistence, he extended its time first to two hours and finally to four. It is a four-hour show today—and one of the most popular in the south. Its fan mail is an average 60,000 letters per week.

Uncle Jimmy is dead, his place as King Bee of the show now taken



Uncle Dave Macon, 70, is the show's hot banjoist, has been 'King' of the Opry since its early days. He has taken the place left vacant by Uncle Jimmy's death.

by Uncle Dave Macon, who admits seventy years of age. A couple of years ago, Uncle Dave decided to visit New York. As he walked down Fifth Avenue, the sun burning his neck upstretched as he stared at the tall buildings, he felt so good that he started to plunk his banjo. As amazed New Yorkers gathered about him, one wisecracker tried to make sport of the old gentleman by exclaiming as loudly as he could.



Wisecracking her way into an audition at WSM, Minnie Pearl landed on the show as comedienne and scored a big hit there.

"Where do you come from, Mister?" Uncle Dave grinned. "From Tennessee." "They have strange people down there in Tennessee, don't they?" the New Yorker went on, and the crowd snickered. Without missing a beat on his banjo, Uncle Dave answered, "Yessuh. But they don't come in bunches like they do up here."



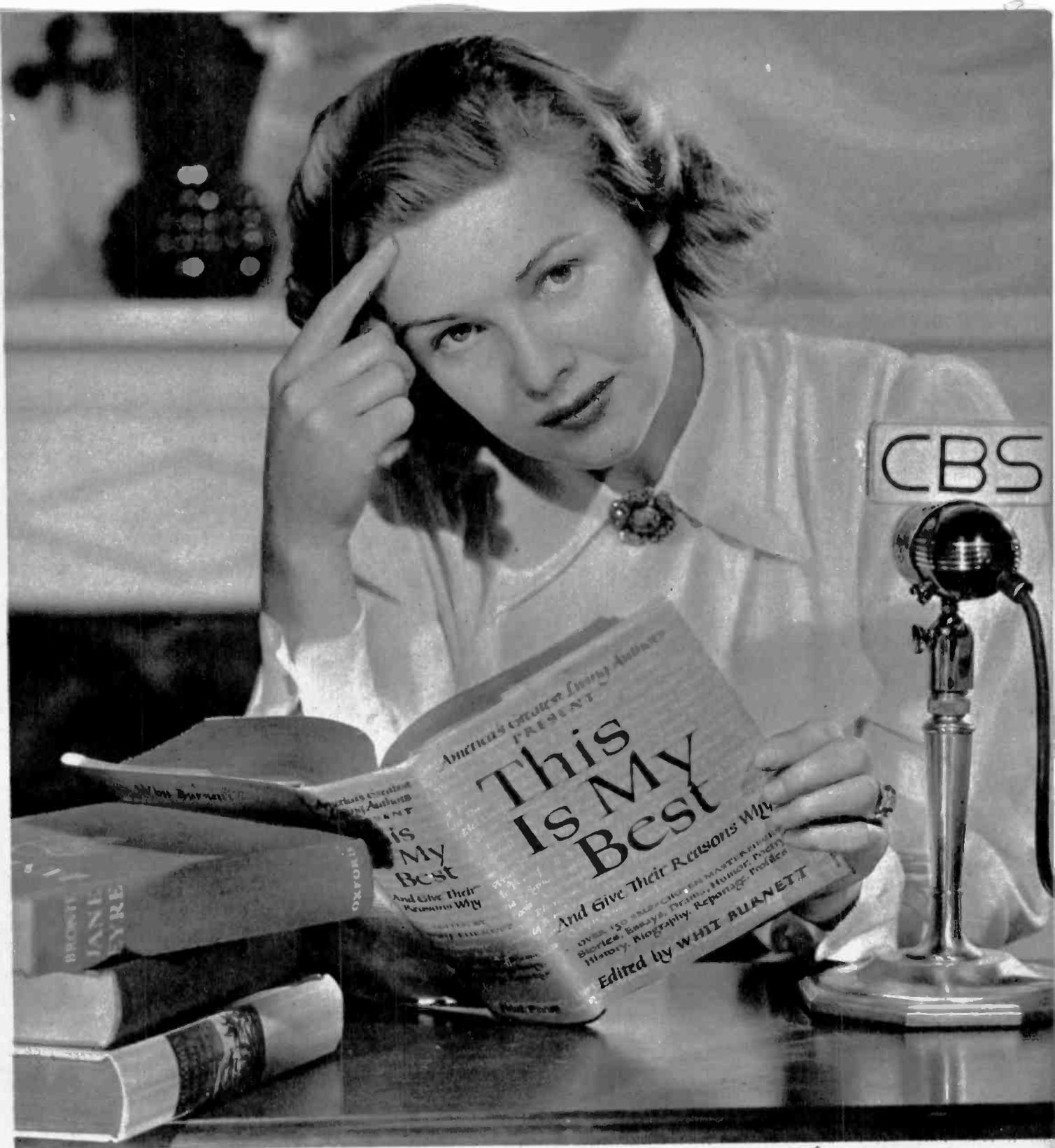
JESSICA DRAGONETTE

POPULAR SOPRANO IS
RADIO'S EARLIEST STAR

TUNE IN SAT. 9:45 TO 10:15 E.S.T. (CBS)

The career of petite, blond, blue-eyed Jessica Dragonette reads like a milestone in radio . . . she has been identified with practically every major innovation in radio. She sang on the first round-the-world broadcast as a pig-tailed girl in her teens. She was one of our first good-will song ambassadors to Latin America. It was teen-age Jessica who was aired to the Antarctic on a Commander Byrd program.

Miss Dragonette is a thoroughly American product. At the age of eight, while studying at Georgian Court, Lakewood, New Jersey, she was orphaned by the death of her mother. She has never known luxury, worked for her education, and paid for her own musical training. Today, she is a wealthy, favored, important star of the airwaves. Loves beautiful clothes. Enjoys theatres—is an avid radio fan, loves mysteries, sports, and red cabbage. She is one of radio's nice personalities—always willing to help the "little person."



MADELEINE CARROLL

HOLLYWOOD LOSES A STAR
RADIO GAINS AN ARTIST

TUNE IN MON. THRU FRI, 5 P.M. E.W.T. (CBS)

Madeleine Carroll has given up her Hollywood mansion, forsaken her swimming pool and turned her back to California's sun. She has also given up Hollywood salaries and is devoting her time exclusively to radio and her war time job. Each day she commutes from a small farm house in Connecticut to her Manhattan war job as Entertainment Director of the United Seaman's Service.

Some few years ago, British-born Miss Carroll gave one last look at her small schoolroom at Hove, England and headed for London and the Wintergarden theatre, to end up as one of its most promising stars. Four years later she was on a steamer headed for Hollywood where her gay screen portrayals made her one of its foremost stars. Today, she is as American as Joe Doakes—enjoys hot dogs, previews gangster films, and heckles the Brooklyn Dodgers. Her husband is the handsome blonde, Sterling Hayden—now in the service.



SOUND EFFECTS

RADIO SOUND MEN ARE CLEVER, BUT A LADY IN THE BUSINESS KEEPS UP WITH THEM

Hit a cantaloupe with a hammer, roll some peas on a drum, crumple some cellophane in your hands. The noise won't sound like much to you, but if you did the same thing over a microphone you would have the beginning of a melodrama. The cantaloupe you hit would sound like a skull being crushed to the listener; the peas on the drum would be the murmur of the surf against the shoreline, and the crumpling cellophane like fire.

Simple as it may seem, the life of a sound effects man is not always a happy one. Cueing a show is often done in a state of absolute panic. This is because you can't stop the clock, and because the script usually gets 'round to the sound man two hours before the little sign reads "On the Air." Then he might find that an author has gone mad with a wild bunch of characters who are made to rush down the stairs, out the door, into a car, over a cement highway, pull up at a station, wait for a train that pulls in with groans and bells, (all to the accompaniment of sound) while passengers hurriedly get on board. It is the sound engineer who brings in the trains, shovels the coal, gets up steam, walks up and down the aisles punching tickets, and keeps the puffing old engine going right through the script.

It is the sound man who gives you your realism on the air. In radio where everything still depends on sound, he is the magic maker. The stars are good, if he is good. His ingenuity knows no limit. His devices would confuse a Houdini. When the Lone Ranger wanted his theme of racing horses' hoofs, it was the sound man who took two empty coconuts, hurled them up and down rapidly into a tray of half-filled sand.

Sound has always been a man's world, and the industry has produced many top-notch engineers such as James Renaldi, Jack Amrhein and Henry Gauthier at Columbia. In the Mutual Studios where some of the serials like "Superman" swing into frantic frenzies there are men like Frederick Street, William Hoffman and Ace Adams at the controls. National Broadcasting has nineteen such engineers, but likely as not Manuel Segal, Keene Crockett or Ted Slade will be around at the more hectic headliners.

In the midst of a business where men predominate, there is one woman who has made quite a name for herself in the field. She is Mrs. Ora D. Nichols, sometimes called "Noisy" around the Columbia network studios where she performs. Mrs. Nichols drifted from script writer to sound maker and dreamed up enough new and original notions to become an expert in the trick world of sound.

Sound was a man's world until Mrs. Ora D. Nichols invaded the field. Today she is an expert in such tricks as monkey screams, wailing like a baby, and animals in underbrush.

Sound effects men live strenuous lives. They beat their chests to simulate horses' hooves, submerge themselves in barrels of water, climb walls to pound glass, mutter and groan.





FRED WARING, ONE OF THE NATION'S OUTSTANDING BAND LEADERS, SHOWN HERE WITH HIS POPULAR VOCALISTS, ALL WELL KNOWN.

FRED WARING—From Church Choir Singer To One of the Nation's Most Successful Orchestra Leaders

TUNE IN MON. THRU FRI. 7 P.M. E.W.T. (NBC)

When Fred Waring was a student at Penn State College he had two aspirations—to play in the band and sing with the Glee Club. The Club Manager agreed to let Fred stand in the back row of the Glee Club, if he promised not to sing too loud. The band allowed him to play a musical saw in one novelty number.

Today the Penn State Glee Club plays Fred's arrangements and by their popular request he can stand in the front row any time and sing as loud as he likes.

Success has come so completely to the million dollar Fred Waring band that they are the envy of all others in the field. During the past three and a half years Fred, and his "Pennsylvanians"—now numbering "over half a hundred" have been performing five nights a week on the same program for the same sponsor.

Fred Waring is one of the best liked band leaders in America.

At the peak of success he is as down to earth as an old shoe.

He lives in a farm house in Shawnee, Penn., commutes weekly to join the lovely Mrs. Waring and his three children, Dixie, Fred and Bill. The house is simple, but comfortable, and the children live normal healthy lives without indulging in

luxuries. Fred is an avid comic reader, never misses an issue of Little Abner or Terry and the Pirates. Superman is a must. Long interested in the development of singing groups he sponsors the Collegiate Chorale, an organization of two hundred average Americans, because he believes in the possibilities of developing average people into fine mass singers.

The Waring working day is a strenuous one, due to the fact that after the regular fifteen minute broadcasts—the band entertains for forty-five minutes as an "After Show." Fred explains it simply: "Every night we have one thousand friends who gather to hear a fifteen minute program. That's not enough, so we give them an hour show." People who have enjoyed this privilege know that Fred Waring is as good a comedian as he is conductor; a sly humorist, unpredictable, almost anything can happen at one of the informal "After Shows." Another thing that isn't known, but should be, is that once a week Fred sets up a table at his Broadway headquarters—rounds up one hundred and fifty service men and entertains them at dinner.

Honest to himself, loyal to his people, generous to a fault, the Fred Waring technique has weathered all of the passing trends for nearly a quarter of a century, and is still going strong.



BEAUTIFUL DONNA DAE, IS HEARD EACH NIGHT WITH FRED WARING.



GORDON GOODMAN, WELL KNOWN TENOR, OF "PLEASURE TIME."



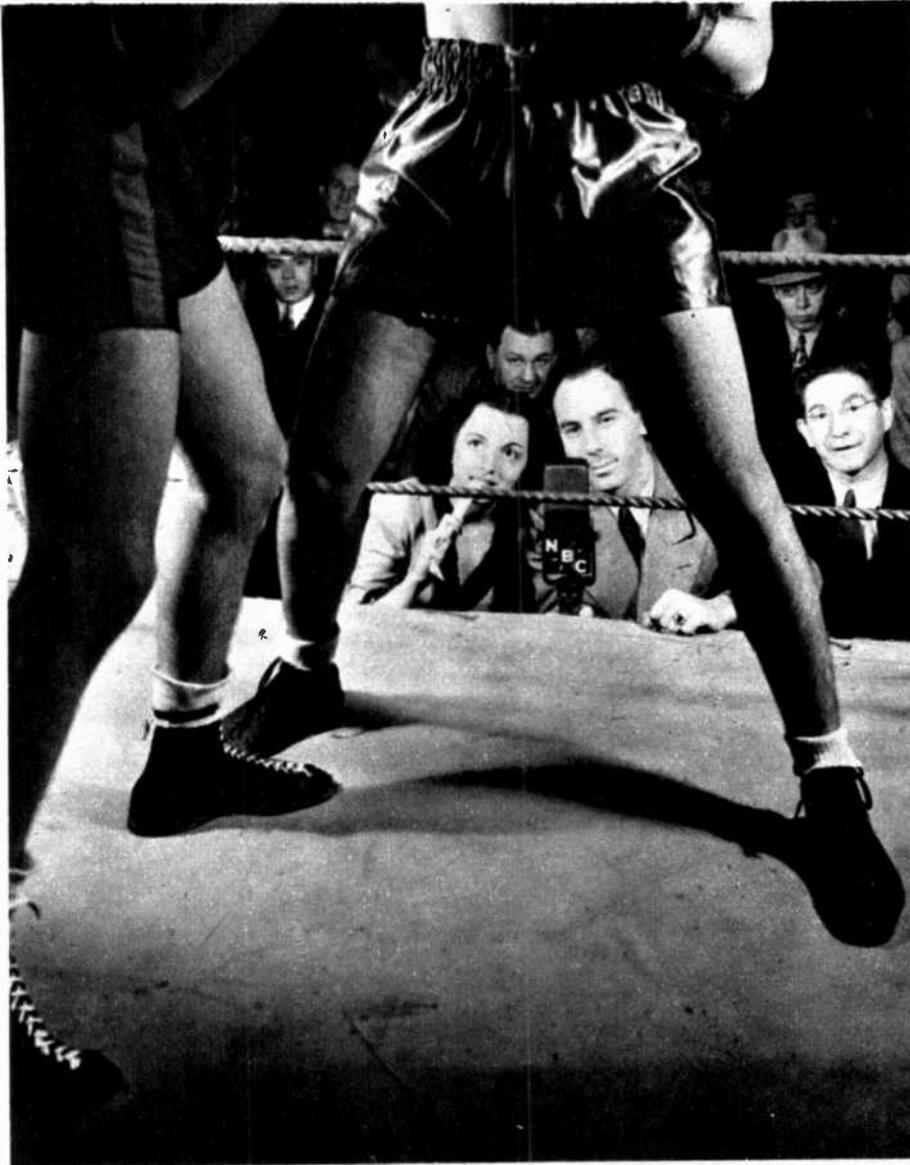
THE DISTINGUISHED FRED WARING "PENNSYLVANIANS" ARE NOT AVERSE TO A LITTLE PUBLICITY. THEY MUG FOR FIRST PLACE.



"TWO BEES AND A HONEY" RELAX AT THE PIANO BETWEEN REHEARSALS. THEIR "AFTER SHOW" ACT IS ONE OF THE HIGHLIGHTS.

FRED WÄRING REHEARSES THE FAMOUS GLEE CLUB, INTEGRAL PART OF THE SHOW. ALL MEMBERS OF THE BAND MUST BE ABLE TO SING





BILL STERN, SHOWN WITH DIANE COURTNEY, DELIVERS A DRAMATIC RING-SIDE BROADCAST.

BILL STERN

POPULAR ALL AROUND SPORTSCASTER FILLS LATE GRAHAM McNAMEE'S SHOES

TUNE IN MON. THRU FRI. 6:45 P.M.—SAT. 10 P.M. E.W.T. (NBC)

Bill delayed his start in radio because of a "Graham McNamee" phobia. Basis for his fear was the conviction that the lofty Graham could never be topped, and Bill likes top-billing. Bearding the lion in his den, he asked Graham for a job as assistant—ended up sharing his commercials. Stern once found himself on the spot while announcing the automobile races at the Indianapolis Speedway. Floyd Roberts was the favorite and one of Stern's idols. When he saw Roberts' red racer, number 12, spurt ahead and gain by a two and a half-mile lead, his excitement ran away with him. Oblivious of the howling mob, and unaware of the fact that Roberts' mechanic was driving, Bill poured out a volume of fast-action raves. Imagine his astonishment when he felt a tap on the shoulder and heard Roberts say: "How am I doin' now, Bill?"

Stern, a handsome six footer, lives in the East 70's of Manhattan in a terraced six room apartment with his wife, Harriet May, and Peter, his two-and-a-half year old son.

Bill says Harriet married him just to get out of the Freshman class at the University of Michigan. His speed being curtailed for the duration, impatient-living Stern spans the country by plane, periodically . . . he pays fabulous income taxes, and is generally conceded by all the sports world to be a good "second Graham McNamee."

Sunday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

P.M.

- 1:00 Robert St. John (NBC)
- 2:30 Chicago Round Table (NBC)
- 3:00 John Vandercook (Blue)
- 3:15 Upton Close (NBC)
- 5:45 William L. Shirer (CBS)
- 6:00 Edward R. Murrow (CBS)
- 7:00 Drew Pearson (Blue)
- 8:00 Earl Godwin (Blue)
- 8:00 Forum of the Air (Mutual)
- 8:45 Gabriel Heatter (Mutual)
- 9:00 Walter Winchell (Blue)
- 9:30 Jimmie Fidler (Blue)
- 9:45 Dorothy Thompson (Blue)

VARIETY, COMEDY AND QUIZ

P.M.

- 6:30 Gene Autry (CBS)
- 6:30 Great Gildersleeve (NBC)
- 7:00 Jack Benny (NBC)
- 7:30 Quiz Kids (Blue)
- 8:00 Chase & Sanborn Program (NBC)
Edgar Bergen, Charlie McCarthy,
- 9:30 Texaco Star Theatre (CBS)
Fred Allen
- 10:00 Take It or Leave It (CBS)
Phil Baker

DRAMA

P.M.

- 12:30 Stars from the Blue (Blue)
Wilbur Evans, Josephine Houston
- 2:00 Those We Love (CBS)
- 6:00 First Nighter (Mutual)
- 6:15 Irene Rich (CBS)
- 8:30 One Man's Family (NBC)
- 8:30 Crime Doctor (CBS)
- 8:30 Inner Sanctum Mystery (Blue)
- 9:00 Radio Reader's Digest (CBS)

POPULAR MUSIC

P.M.

- 4:30 Pause That Refreshes (CBS)
Albert Spelling and
Andre Kostelanetz
- 5:00 The Family Hour (CBS)
Deems Taylor and Gladys Swarthout
- 7:00 Manhattan Merry Go-Round (NBC)
- 9:30 American Album of Familiar Music
(NBC) Frank Munn, Jean Dickenson,
Vivian Della Chiesa
- 10:00 Hour of Charm (NBC)
Phil Spitalny and his all-girl orchestra

CLASSICAL MUSIC

A.M.

- 11:05 U. S. Navy String Quartet (CBS)

P.M.

- 12:00 Emma Otero, soprano (NBC)
Concert Orchestra
- 12:30 Salt Lake City Tabernacle (CBS)
Organ and Choir
Frank Asper, organist
- 12:30 Emma Otero, soprano (NBC)
Concert Orchestra
- 2:30 Westinghouse Program (NBC)
- 3:00 New York Philharmonic Symphony (CBS)
Howard Barlow, conductor
- 5:00 Symphony Orchestra (NBC)

Monday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

P.M.

- 12:00 Boake Carter (Mutual)
- 1:00 H. R. Baukhage (Blue)
- 6:45 Lowell Thomas (Blue)
- 7:00 Fulton Lewis, Jr. (Mutual)
- 7:15 John Vandercook (NBC)
- 7:45 H. V. Kaltenborn (NBC)
- 8:00 Earl Godwin (Blue)
- 9:00 Gabriel Heatter (Mutual)
- 10:00 Raymond Clapper (Mutual)
- 10:00 Raymond Gram Swing (Blue)
- 10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

A.M.

- 9:00 Breakfast Club (Blue) (Mon. thru Fri.)

P.M.

- 5:00 Are You a Genius? (CBS)
- 5:45 Ben Bernie Show (CBS)
- 7:30 Blondie (CBS)
- 8:00 Vox Pop (CBS)
- 8:30 Gay Nineties Revue (CBS)
- 8:30 True or False (Blue)
- 9:30 Dr. I. Q. (NBC)

DAYTIME SERIALS

A.M.

- 10:00 Vallant Lady (CBS)
- 11:00 Road of Life (NBC)
- 11:30 Snow Village (NBC)

P.M.

- 12:15 Big Sister (CBS)
- 1:00 Life Can Be Beautiful (CBS)
- 1:45 The Goldbergs (CBS)
- 2:15 Lonely Women (NBC)
- 4:15 Stella Dallas (NBC)
- 5:30 Jack Armstrong (Blue)

DRAMA

P.M.

- 7:15 Ceiling Unlimited (CBS)
Orson Welles, narrator
- 7:30 The Lone Ranger (Blue)
- 8:00 Cavalcade of America (NBC)
- 9:00 Lux Radio Theater (CBS)
- 10:00 Screen Guild Play (CBS)
- 11:30 Hot Copy (NBC)

POPULAR MUSIC

P.M.

- 7:00 Fred Waring's Orchestra (NBC)
- 9:30 Victory Parade of Spotlight Bands (Blue)
- 10:00 Contented Hour (NBC)
- 10:15 Gracie Fields (Blue)
- 10:30 Basin Street Chamber Music (Blue)
- 11:15 Guy Lombardo's Orchestra (CBS)
- 11:30 Sonny Dunham's Orchestra (CBS)
- 12:00 Jimmy Dorsey's Orchestra (Blue)

CLASSICAL MUSIC

P.M.

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

KEEP A DATE WITH...



"The Great Gildersleeve" cast at rehearsal. Left to right, Walter Tetley, Cecil Underwood, Billy Mills, Hal (Gildersleeve) Peary, Lillian Randolph, Lurene Tuttle, Earle Ross, Shirley Mitchell.



Burns and Allen. Gracie gingerly takes a script from the pile held by George for their weekly broadcast, but no matter what the script may say, the chances are George won't like it.



Metropolitan Opera. The Saturday afternoon opera broadcasts have the largest audience of any show on the air. Tenor Jan Peerce and soprano Lily Pons are two reasons for such popularity.



Joan Edwards. Beautiful Joan is one of the rising stars of radio. She has sung her way to fame and fortune on the Hit Parade of Songs. She is currently heard with Frank Sinatra.



Bob Hope. Laugh-getting Hope, shown here with assistants, leads the active comic field today, but has worked as a salesman, delivery boy, packer, drug store clerk and soda jerker.



Al Jolson. Mammy singing Jolson has held on to his popularity longer than most comedians. His current show has been bolstered by Monty Woolley, but the show still belongs to Jolson.

Tuesday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

P.M.

- 12:00 Boake Carter (Mutual)
- 1:00 H. R. Baukhage (Blue)
- 2:00 Cedric Foster (Mutual)
- 6:00 Frazier Hunt (CBS)
- 6:15 Edwin C. Hill (CBS)
- 6:45 Lowell Thomas (Blue)
- 7:00 Fulton Lewis, Jr. (Mutual)
- 7:15 John Vandercook (NBC)
- 7:45 H. V. Kaltenborn (NBC)
- 8:00 Earl Godwin (Blue)
- 10:00 John B. Hughes (Mutual)
- 10:00 Raymond Gram Swing (Blue)

VARIETY, COMEDY AND QUIZ

P.M.

- 3:15 The Three R's (Blue)
Ray Knight, Diane Courtney,
Joe Rines
- 4:00 Club Matinee (Blue)
- 5:45 Ben Bernie Show (CBS)
- 8:00 Johnny Presents (NBC)
- 8:15 Lum and Abner (Blue)
- 8:30 Duffy's (Blue)
- 8:30 Al Jolson Show (CBS)
- 9:00 Burns and Allen (CBS)
- 9:00 Battle of the Sexes (NBC)
Walter O'Keefe
- 9:30 Fibber McGee and Molly (NBC)
- 10:00 Bob Hope Variety Show (NBC)
- 10:30 Red Skelton & Company (NBC)
Harriet Hilliard, Ozzie Nelson

DAYTIME SERIALS

A.M.

- 10:00 Valiant Lady (CBS)
- 10:15 The O'Neills (NBC)
- 11:15 Second Husband (CBS)
- 12:15 Big Sister (CBS)

P.M.

- 1:45 The Goldbergs (CBS)
- 3:00 David Harum (CBS)
- 4:00 Backstage Wife (NBC)

DRAMA

P.M.

- 8:00 Lights Out (CBS)
- 9:00 Famous Jury Trials (Blue)
- 9:30 Murder Clinic (Mutual)

POPULAR MUSIC

P.M.

- 3:15 Landt Trio and Curley (CBS)
- 7:00 Fred Waring's Orchestra (NBC)
- 7:15 Harry James Orchestra (CBS)
- 8:30 Horace Heidt (NBC)
Frankie Carlo and Musical Knights
- 10:15 Gracie Fields (Blue)
- 11:15 Guy Lombardo (CBS)
- 11:30 Carmen Cavallaro (CBS)
- 12:30 Freddie Martin's Orchestra (Blue)

CLASSICAL MUSIC

- 7:05 Concert Orchestra (Blue)
- 7:30 American Melody Hour (CBS)

Wednesday's HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

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

VARIETY, COMEDY AND QUIZ

- A.M.
- 11:00 Breakfast at Sardi's (Blue)
 - 11:30 Smile Awhile (Blue)
- P.M.
- 5:45 Ben Bernie Show (CBS)
 - 7:30 Easy Aces (CBS)
 - 9:00 Eddie Cantor Show (NBC)
 - 9:00 The Mayor of the Town (CBS)
 - 9:15 Carnival Show (Mutual)
Morton Gould
 - 10:00 Key Kyser's Program (NBC)

DAYTIME SERIALS

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

DRAMA

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

POPULAR MUSIC

- P.M.
- 1:15 Sketches in Melody (NBC)
 - 3:00 Morton Downey (Blue)
 - 7:00 Fred Waring's Orchestra (NBC)
 - 7:30 Caribbean Nights (NBC)
 - 8:00 Sammy Kaye's Orchestra (CBS)
 - 8:30 Tommy Dorsey's Orchestra (NBC)
 - 10:15 Gracie Fields (Blue)
 - 11:15 Gene Krupa's Orchestra (Blue)
 - 12:30 Russ Morgan's Orchestra (Blue)
 - 12:30 Hal McIntyre's Orchestra (CBS)

CLASSICAL MUSIC

- 3:30 Columbia Concert Orchestra (CBS)
- 10:00 Great Moments in Music (CBS)



Harry James. Success has come so quickly to the popular Harry that he almost believes it to be a dream. His vocalist Helen Forrest has ridden the crest of the success wave right along with him.



Fulton Lewis, Jr. Newscaster Lewis is heard over 180 stations from coast to coast, sponsored by 52 different firms. No other news voice is aired over such a network hook-up as dynamic Lewis



Tommy Riggs. The famous voice of little Betty Lou is seen here offering consolation to one of the disillusioned newlyweds of his program. Walt Disney's studio has given form to Betty Lou.

TUNE IN FOR CASH

Almost nightly, on some air-ethered show you have heard an M.C. say: "Mrs. Joe Doakes of Clarissa, Iowa wins twenty-five dollars for her question which stumped the experts." Anyone can try for these cash awards — it might as well be you. Prizes range from \$1 to \$650. TUNE IN gives you the correct listings and how to get your share.

DR. I. Q. Monday 9:30 P.M. (NBC) Prize Money: Send in a biographical sketch, if used you receive \$250. By participating you can share in \$400.

INFORMATION PLEASE Monday 10:30 P.M. (NBC) Prize Money: \$25 in war stamps and the Encyclopedia Britannica if you submit a question that stumps the experts:

TRUTH OR CONSEQUENCES Saturday 8:30 P.M. (NBC) Prize Money: \$5 for sending in a Consequence. By participating, \$5 for doing consequence, \$10 if you guess right. Write NBC for tickets.

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

NOAH WEBSTER SAYS Saturday 7:00 P.M. (NBC) Prize Money: \$2 for submitting words to be defined. By participating, \$2 and \$4 questions. Also a \$50 Jackpot question. Write NBC for tickets.

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

MR. ADAM & MRS. EVE Saturday 8:00 P.M. (CBS) Prize Money: By participating, \$50 and \$25 in war bonds. Also \$10 in cash. Write to CBS for tickets.

MAJOR BOWES Thursday 9:00 P.M. (CBS) Prize Money: \$150 to first winner, \$100 to second winner. Write Major Bowes to arrange audition.

THE BETTER HALF Sunday 9:00 P.M. (Mutual) Prize Money: By participating, \$11 to each couple that answers questions correctly.

JIMMIE FIDLER Sunday 9:30 P.M. (Blue) Prize Money: \$25 war bond awarded each week for best slogan on patriotism. Submit yours to Jimmie Fidler, Hollywood, California.

QUIZ KIDS Sunday 7:30 P.M. (Blue) Prize Money: If question you submit is used, you receive a Zenith portable all-wave radio. If accompanied by a box top from a medium or large size package of "One-A-Day" Vitamin tablets you receive the radio plus a \$50 war bond. Write Quiz Kids, Chicago, Ill.

TRUE OR FALSE Monday 8:30 P.M. (Blue) Prize Money: By participating, the winning team gets \$10, grand winner \$100. Write Blue Network for tickets.

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

POP STUFF Tuesday 7:30 P.M. (Blue) Prize Money: Send in parodies on any kind of song (preferably popular) and if used you receive \$5 in war stamps. Submit to PARODY PARADISE, Blue Network, N. Y. C.

Thursday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

P.M.
12:00 Boake Carter (Mutual)
1:00 H. R. Baukhage (Blue)
6:45 Lowell Thomas (Blue)
7:00 Fulton Lewis, Jr. (Mutual)
7:45 H. V. Kaltenborn (NBC)
8:00 Earl Godwin (Blue)
8:30 America's Town Meeting (Blue)
10:00 Raymond Clapper (Mutual)
10:00 Raymond Gram Swing (Blue)
10:30 March of Time (NBC)
10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

A.M.
9:00 Breakfast Club (Blue)
P.M.
5:45 Ben Bernie Show (CBS)
7:30 Bob Burns (NBC)
8:00 Maxwell House Coffee Time (NBC)
9:00 Major Bowes Amateur Hour (CBS)
9:00 Kraft Music Hall (NBC)
Bing Crosby, Victor Borge
9:30 Stage Door Canteen (CBS)
9:30 Rudy Vallee Show (NBC)
10:00 Abbott and Costello (NBC)

DAYTIME SERIALS

A.M.
10:15 Kitty Foyle (CBS)
P.M.
2:30 Guiding Light (NBC)
3:45 Right to Happiness (NBC)
5:00 When a Girl Marries (NBC)
5:30 Just Plain Bill (NBC)
5:45 Front Page Farrell (NBC)
5:45 Captain Midnight (Blue)

DRAMA

P.M.
7:45 Mr. Keen (CBS)
8:15 Night Editor (NBC)
8:15 Lum and Abner (Blue)
8:30 Aldrich Family (NBC)
8:30 Death Valley Days (CBS)
10:30 Wings to Victory (Blue)

POPULAR MUSIC

A.M.
11:45 Little Jack Little (Blue)
P.M.
1:45 Vincent Lopez's Orchestra (Blue)
4:45 Musette Music Box (Blue)
5:30 Singing Strings (Blue)
6:30 Indiana Indigo (NBC)
12:00 Bob Allen's Orchestra (Blue)

CLASSICAL MUSIC

P.M.
9:30 Treasure Hour of Song (Mutual)
11:30 New World Music (NBC)
Symphony orchestra
Frank Black, conducting

Friday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
12:00 Boake Carter (Mutual)
1:00 H. R. Baukhage (Blue)
6:45 Lowell Thomas (Blue)
7:00 Fulton Lewis, Jr. (Mutual)
7:15 John Vandercook (NBC)
8:00 Earl Godwin (Blue)
9:00 Gabriel Heatter (Mutual)
10:00 John Gunther (Blue)

VARIETY, COMEDY AND QUIZ

- P.M.
5:00 Are You a Genius? (CBS)
5:45 Ben Bernie Show (CBS)
7:30 Easy Aces (CBS)
8:00 Kate Smith Hour (CBS)
8:30 Meet Your Navy (Blue)
9:00 Philip Morris Playhouse (CBS)
9:30 Double or Nothing (Mutual)
9:30 People Are Funny (NBC)
10:00 Camel Caravan (CBS)
Herb Shriner, Lenny Ross
10:00 Tommy Riggs (NBC)

DAYTIME SERIALS

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

DRAMA

- P.M.
7:15 Our Secret Weapon (CBS)
Rex Stout
7:30 Neighborhood Call (NBC)
7:45 Mr. Keen (CBS)
8:30 The Cisco Kid (Mutual)
8:30 Adventures of the Thin Man (CBS)
9:00 Gang Busters (Blue)
10:45 Men, Machines and Victory (Blue)
11:30 Road to Danger (NBC)

POPULAR MUSIC

- P.M.
7:00 Fred Waring's Orchestra (NBC)
8:15 In Person, Dinah Shore (Blue)
8:30 All Time Hit Parade (NBC)
9:00 Waltz Time (NBC)
Frank Munn
9:30 Spotlight Bands (Blue)
10:15 Gracie Fields (Blue)

CLASSICAL MUSIC

- P.M.
1:45 Palmer House Concert (Mutual)
3:30 Indianapolis Symphony Orch. (CBS)
6:15 Olga Coelho (CBS)
7:30 Halls of Montezuma (Mutual)
8:00 Cities Service Concert (NBC)
Lucille Manners, Ross Graham

WITH THE NATION'S STATIONS



West Palm Beach, Florida—Station WJNO—Dave Webster, as the town crier, is the busiest man in all of Florida. As a member of the station's Mobile Unit, he must do the town and all the station's activities weekly. Here he stops at a Victory booth to buy war stamps and broadcast proceedings.



Detroit, Mich—Station WJR—George Christopher is shown in one of the most unique broadcasts on record. He is being interviewed by transcription, which means the questions are asked from WJR while he sits in his office 50 miles away and replies. WJR solves the "too busy" problem.



Washington, D. C.—Station ACN—Esther Van Wagoner Tuffy is one of the nation's most noted radio columnists. Her rich and varied newspaper background enables her to bring the greatest names in America to preside at the microphone, as shown by Mrs. Roosevelt, guesting.



Los Angeles, Calif.—Station KMTR—Peter Potter, known to the entire west as the most popular record spinner in radio, has temporarily abandoned his breezy chatter and all-night tirades to work for Uncle Sam. Peter used to get more mail and night wires than the station's president.

Saturday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
- 5:45 Alex Dreier (NBC)
 - 6:00 Frazier Hunt (CBS)
 - 6:45 The World Today (CBS)
 - 7:00 People's Platform (CBS)
 - 8:00 Roy Porter (Blue)
 - 10:00 John B. Hughes (Mutual)
 - 10:00 John Gunther (Blue)
 - 11:00 Major Elliott (CBS)

VARIETY, COMEDY AND QUIZ

- P.M.
- 12:00 Army, Navy House Party (Mutual)
 - 7:00 Noah Webster Says (NBC)
 - 7:30 Danny Thomas Show (Blue)
 - 7:30 Thanks to the Yanks (CBS)
Bob Hawks, m. c.
 - 7:30 Grand Ole Opry (NBC)
 - 8:00 Mr. Adam & Mrs. Eve (CBS)
Frank Crummit and Julia Sanderson
 - 8:30 Truth or Consequences (NBC)
 - 8:30 Hobby Lobby (CBS)
 - 9:30 Can You Top This? (NBC)
 - 10:30 Grand Ole Opry (NBC)

DRAMA

- A.M.
- 11:30 Little Blue Playhouse (Blue)
- P.M.
- 12:00 Theatre of Today (CBS)
 - 12:30 Stars Over Hollywood (CBS)
 - 1:30 Adventures in Science (CBS)
 - 7:30 Ellery Queen (NBC)
 - 8:00 Abie's Irish Rose (NBC)

POPULAR MUSIC

- P.M.
- 1:00 Vincent Lopez' Orchestra (Blue)
 - 4:00 Matinee in Rhythm (NBC)
 - 6:45 Paul Lavalle's Orchestra (NBC)
 - 8:30 This Is the Hour (Mutual)
Betty Rhodes
 - 9:00 Your Hit Parade (CBS)
 - 9:00 National Barn Dance (NBC)
 - 9:30 Spotlight Bands (Blue)
 - 9:45 Saturday Night Serenade (CBS)
Jessica Dragonette, Bill Perry
 - 10:15 Bond Wagon (Mutual)
 - 10:15 Campana Serenade (NBC)
Dick Powell, Matty Malneck
 - 11:15 Gene Krupa's Orchestra (Blue)
 - 11:30 Abe Lyman's Orchestra (CBS)

CLASSICAL MUSIC

- A.M.
- 11:30 U.S. Army Band, Capt. Thomas D'Arcy, Director (Mutual)
- P.M.
- 2:00 Metropolitan Opera (Blue)
 - 5:00 Cleveland Orchestra (CBS)
Arthur Rodzinski, conductor
 - 6:00 Dinner Music Concert (Blue)
 - 8:15 Boston Symphony (Blue)
 - 9:00 Chicago Theatre of the Air (Mutual)
Opera

SHORT WAVE BROADCASTS

Daily	Morning		
EWT	CITY	STATION	DIAL
7:00 a.m.	London	GSB	9.51
7:40 a.m.	Moscow		9.86
			10.445
8:00 a.m.	Melbourne	VLI	9.615
8:30 a.m.	Chungking	XGOY	6.12
9:00 a.m.	London	GRE	15.39
10:00 a.m.	Chungking	XGOY	6.12
11:00 a.m.	London	GSF	15.14
11:00 a.m.	Stockholm	SBT	15.155
11:00 a.m.	Melbourne	VLG2	9.54
		VLR	9.58

Daily	Afternoon		
EWT	CITY	STATION	DIAL
12:00 noon	London	GRE	15.39
2:00 p.m.	London	GRE	15.39
3:45 p.m.	London	GRG	11.68
5:15 p.m.	Moscow		15.11
5:45 p.m.	London	GSC	9.58

Daily	Evening		
EWT	CITY	STATION	DIAL
6:45 p.m.	London	GSC	9.58
6:48 p.m.	Moscow		15.23
			15.11
8:30 p.m.	Rio de Janeiro	PSH	10.22
9:00 p.m.	London	GSC	9.58
		GSL	6.11
9:00 p.m.	Stockholm	SBU	9.535
9:15 p.m.	Moscow		15.11
			9.565
10:00 p.m.	Bern	HER3	6.165
		HER5	11.865
10:00 p.m.	Rio de Janeiro	PLR8	11.72
10:45 p.m.	London	GRN	6.195
		GRC	2.915
11:15 p.m.	Moscow		9.565
12:30 a.m.	London	GSC	9.58
		GRN	6.195
		GRC	2.915
1:10 a.m.	Melbourne	VLG8	9.68

FROM ENEMY STATIONS

Daily	Morning		
EWT	CITY	STATION	DIAL
7:30 a.m.	Berlin	DJB	15.20
7:30 a.m.	Vichy		17.765
7:40 a.m.	Rome	2R06	15.30
8:00 a.m.	Tokyo	JZI	9.535
9:30 a.m.	Berlin	DJB	15.20
10:00 a.m.	Rome	2R06	15.30

Daily	Afternoon		
EWT	CITY	STATION	DIAL
12:30 p.m.	Tokyo	JLG2	9.505
1:00 p.m.	Rome	2R06	15.30
2:00 p.m.	Tokyo	JLG2	9.505
4:00 p.m.	Rome	2R04	11.81
4:45 p.m.	Vichy		9.62

Daily	Evening		
EWT	CITY	STATION	DIAL
6:00 p.m.	Tokyo	JLG2	9.505
6:00 p.m.	Rome	2R06	15.30
7:00 p.m.	Berlin	DXJ	7.24
8:30 p.m.	Rome	2R03	9.63
9:00 p.m.	Berlin	DXJ	7.24
9:20 p.m.	Tokyo	JLG4	15.105
10:30 p.m.	Rome	2R03	9.63
		2R011	7.22
11:00 p.m.	Berlin	DXJ	7.24
12:00 mid.	Berlin	DXJ	7.24
		DXP	6.03



LES SCOTT — ONE MAN WAR CAMPAIGN

DALLAS, TEXAS—STATION KSKY—When the Government issued an order recently to stop manufacturing razor blades, Les Scott, announcer for KSKY said: "That's fine—now I won't shave until the war is over." Les has kept his word.

Scott, a tall, slinky, bearded giant, modestly calls himself "The Great Scott." Emcee on an early morning program of recorded music, Les heckles his sponsors, tosses verbal brickbats at their products. When the station master called him to task, insolent Les retorted: "What difference does it make, no one listens to me but my kith and kin." Proof of his listening audience is continued sponsorship. Original Scott program-opener startles early risers: "Hello, out there, this is 'The Great Scott,' pride of the cow lot, toast of the Gulf Coast, in his untitled version of hysteria itself." Les is a songplugger-extraordinary, but Texans remain unnettled when "The Great Scott" announces: "Here comes 'Praise the Discord and pass the Animosity'."

YOURS FOR THE ASKING

National networks, and many local stations, carry numbers of programs through which the listener can benefit. TUNE IN has prepared a list of these, for the ambitious minded, who would like to take advantage of the generosity of advertisers. Each free gift is listed with the proper instructions as to how to go about securing them . . . so pick out what appeals to you, atlas or game book—and bappy hunting!

- WAR ATLAS** Edited by H. V. Kaltenborn. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: 10 cents. Address: At all Pure Oil Dealers.
- CAR LIFE FORECASTER** Care of automobiles in war time. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: None. Address: At all Pure Oil Dealers.
- FIRST AID CHART** Handy chart for correct method of administering first aid. Program: "Edwin C. Hill," Tuesday 6:15 P.M. (CBS) Requirements: 10 cents. Address: Johnson & Johnson, New Brunswick, New Jersey.
- RECIPE BOOK** Drink and Dessert Recipes. Program: "Carnation Contented Program," Monday 10:00 P.M. (NBC) Requirements: None. Address: c/o station.
- BABY BOOK** And Victory Box Lunch Meals Recipes. Program: "Mary Lee Taylor," Tues. and Thurs. 11:00 A.M. (CBS) Requirements: One label from Pet Milk Can. Address: c/o station.
- SANITATION BOOK** Lycon's 48-page book on sanitation plan. Program: "David Harum," Mon. thru Fri. 11:45 A.M. (NBC) Requirements: None. Address: c/o station.
- RADIO SCRIPT** Script of program and supplementary material. Program: "Our Secret Weapon," Fri. 7:15 P.M. (CBS) Requirements: Self-addressed stamped envelope. Address: Freedom House, N.Y.C. or c/o station.
- BOOKLET** On "Tobaccoland, U.S.A." Program: "Harry James," Tues. thru Thurs. 7:15 P.M. (CBS) Requirements: None. Address: Chesterfield, Box 21, N.Y.C.
- RECIPE BOOK** By the famous Betty Crocker, also Conservation Bulletin. Program: "Light of the World," Mon. thru Fri. 2:00 P.M. (NBC) Requirements: 25 cents in coin. Address: c/o station.
- WRITE A FIGHTER CORP KIT** Materials, badges and stars for children that want to write to service men. Program: "Jack Armstrong," Mon. thru Fri. 5:30 P.M. (Blue) Requirements: None. Address: Jack Armstrong, Minneapolis, Minnesota.
- BEST SELLER BOOK** Latest in fiction or non-fiction. Program: "Show of Yesterday and Today," Sunday 2:30 P.M. (Blue) Requirements: Identify celebrity from initials and hints given on the program. Books given to first ten correct answers. Address: Show of Yesterday and Today, Blue Network, New York City, N. Y.
- LISTEN HANS** Best seller by Dorothy Thompson. Program: "What's Your War Job?" Wednesday 7:05 P.M. (Blue) Requirements: Send in example of Best War Effort. Ten books awarded to best suggestions. Address: What's Your War Job, Blue Network, New York City, N. Y.
- CURRENT BEST SELLER** Program: "Soldiers of Production," Sunday 11:00 A.M. (Blue). Requirements: Send in slogan on "Help Speed War Production." Submit slogans to Blue Network, Radio City, N. Y. C.
- RALEIGH PREMIUM CATALOGUE** Program: "Red Skelton Show," Tuesday 10:30 P.M. (NBC). Requirements: None. Address: c/o station.
- PANCAKE RECIPE** Program: "Aldrich Family," Thursday 8:30 P.M. (NBC). Requirements: None. Address: c/o station.
- FLOWER SEEDS** Program: "Ma Perkins," Monday to Friday 3:15 P.M. (NBC). Ten packets of flower seeds. Requirements: 10 cents and an Oxydol box top. Address: c/o station.

HOW . . .

CAN I PARTICIPATE IN PROGRAMS THAT GIVE AWAY CASH PRIZES?

WHAT . . .

DO THE MANY RADIO CELEBRITIES LOOK LIKE?

WHEN . . .

DO RADIO STARS FIND TIME TO RELAX?

WHERE . . .

CAN I FIND THE BEST PROGRAMS EACH DAY?

WHICH . . .

PROGRAMS SHOULD I PERMIT MY CHILDREN TO LISTEN TO?

WHY . . .

ARE MORE PEOPLE 'TUNING IN' TODAY THAN EVER BEFORE?

WHO . . .

ARE THE MOST IMPORTANT PEOPLE IN RADIO?

ANSWERS
TO THESE AND
OTHER QUESTIONS

ARE FOUND EVERY
MONTH IN

TUNE IN

NATIONAL RADIO MAGAZINE



Gracie Fields

TUNE IN MON. THRU FRI. 10:15 P.M. E.W.T. (BLUE)

The Nazis regard Gracie Fields as a vital British War Industry, but in England the King in his Palace and the Cockney in Petticoat Lane regard her as a Major British asset. The merry singer of bawdy ballads earns more money annually than the King of the Empire and a great part of it goes into the British Treasury. Lancashire-born Gracie has a success motto which has never failed her "If you can't be good — be loud." Gracie is both.

Born in Rochdale, Lancashire, England, one of four children, her childhood was one of abject poverty. The Fields worked in the Lancashire cotton mills and one of Gracie's most rowdy acts is an imitation of a poor mill girl scratching away, — (which puts the Queen into near hysterics of laughter.)

Gracie has been given all the honors the British Empire can think up — "England's Sweetheart" — "Darling of the British Expeditionary Forces" — the highest paid artist in the world, Commander of the British Empire and the favorite artist of their Majesties the King and Queen. What does she do? She sings, mimics, acts, radiates personality — and she earns a million dollars a year.

Today, she lives in a Hollywood mansion, is married to Monty Banks, the actor, has brought her Lancashire family over to live with her — and Gracie has become quite a lady.

ALPHABETICAL INDEX TO POPULAR PROGRAMS

TUNE IN has listed in alphabetical order the most popular programs. They are arranged as most commonly known either by the headliner or the name of the program. For example you will find "Truth or Consequences" under (T) rather than under (E) for Ralph Edwards.

NBC is listed (N); CBS (C); Blue Network (B); MBS (M). Time is EWT. Deduct 1 hour for CWT—3 hours for PWT. Exceptions: Asterisked (*) programs are rebroadcast at various times; for these, check local newspapers.

A

Abbott and Costello Thurs. 10:00 P.M. (N)
 *Abie's Irish Rose Sat. 8:00 P.M. (N)
 Aces, Easy Wed. to Fri. 7:30 P.M. (C)
 *Aldrich Family Thurs. 8:30 P.M. (N)
 *Adventure of the Thin Man Fri. 8:30 P.M. (C)
 *All Time Hit Parade Fri. 8:30 P.M. (N)
 Allen, Fred Sun. 9:30 P.M. (C)
 Amonda Honeymoon Hill M. to F. 10:30 A.M. (C)
 American Melody Hour Tues. 7:30 P.M. (C)
 Are You A Genius? Mon. to Fri. 5:00 P.M. (C)
 Army Hour Sun. 3:30 P.M. (N)
 Authors Playhouse Wed. 11:30 P.M. (N)
 Autry, Gene Sun. 6:30 P.M. (C)

B

*Bachelor's Children Mon. to Fri. 10:45 A.M. (C)
 Baker, Phil Sun. 10:00 P.M. (C)
 Barrymore, Lionel Wed. 9:00 P.M. (C)
 Basin Street Chamber Music Mon. 10:30 P.M. (B)
 Battle of the Sexes Tues. 9:00 P.M. (N)
 Baukhage, H. R. Mon. to Fri. 1:00 P.M. (B)
 Benny, Jack Sun. 7:00 P.M. (N)
 Bergen, Edgar Sun. 8:00 P.M. (N)
 Bernie, Ben Mon. to Fri. 5:45 P.M. (C)
 Between the Bookends Mon. to Fri. 3:45 P.M. (B)
 Big Sister Mon. to Fri. 12:15 P.M. (C)
 Black, Frank Sat. (2:00 P.M. (N)
 *Blondie Mon. 7:30 P.M. (C)
 Boston Symphony Orch. Sat. 8:15 P.M. (B)
 Bowes, Major Thurs. 9:00 P.M. (C)
 Breakfast Club Mon. to Fri. 9:00 A.M. (B)
 Breakfast at Sardi's Mon. to Fri. 11:00 A.M. (B)
 *Brice, Fanny Thurs. 8:00 P.M. (N)
 Brown, Cecil Mon. to Fri. 8:55 P.M. (C)
 Bruce, Carol Tues. 8:30 P.M. (C)
 Burns and Allen Tues. 9:00 P.M. (C)
 *Burns, Bob Thurs. 7:30 P.M. (N)

C

Calling Pan American Sat. 4:30 P.M. (C)
 Calmer, Ned Mon. to Sat 11:00 P.M. (C)
 Camel Caravan Fri. 10:00 P.M. (C)
 Campana Serenade Sat. 10:15 P.M. (N)
 Can You Top This? Sat. 9:30 P.M. (N)
 Cantor, Eddie Wed. 9:00 P.M. (N)
 *Captain Midnight Mon. to Fri. 5:45 P.M. (B)
 Carnation Contented Hour Mon. 10:00 P.M. (N)
 Carnegie, Dale Mon. to Fri. 9:55 P.M. (B)
 Carroll, Madeleine Mon. to Fri. 5:00 P.M. (C)
 Catholic Hour Sun. 6:00 P.M. (N)
 *Cavalcade of America Mon. 8:00 P.M. (N)
 *Ceiling Unlimited Mon. 7:15 P.M. (C)
 Chase and Sanborn Hour Sun. 8:00 P.M. (N)
 Chicago Round Table Sun. 2:00 P.M. (N)
 *Christian, Dr. Wed. 8:30 P.M. (C)
 Cities Service Concert Fri. 8:00 P.M. (N)
 Clapper, Raymond Mon. & Thurs. 10:00 P.M. (M)
 Cleveland Symphony Sat. 5:00 P.M. (C)
 Club Matinee Mon. to Fri. 4:00 P.M. (B)
 Colonna, Jerry Tues. 10:00 P.M. (N)
 Counter-Spy Mon. 9:00 P.M. (B)
 *Crime Doctor Sun. 8:30 P.M. (C)
 Crosby, Bing Thurs. 9:00 P.M. (N)
 Crumit, Frank Sat. 8:00 P.M. (C)
 Cugat, Xavier Fri. 10:00 P.M. (C)

D

Dallas, Stelle Mon. to Fri. 4:15 P.M. (N)
 Day, Dennis Sun. 7:00 P.M. (N)
 Davis, Joan Thurs. 9:30 P.M. (N)
 *Death Valley Days Thurs. 8:30 P.M. (C)
 DeMille, Cecil Mon. 9:00 P.M. (C)

Dickenson, Jean Sun. 9:30 P.M. (N)
 Dining Sisters Mon. 7:30 P.M. (N)
 Dorsey, Tommy Wed. 8:30 P.M. (N)
 Double or Nothing Fri. 9:30 P.M. (M)
 Downey, Morton Mon. to Fri. 3:00 P.M. (B)
 Dr. I. Q. Mon. 9:30 P.M. (N)
 Dragonette, Jessica Sat. 9:45 P.M. (C)
 *Duffy's Tues. 8:30 P.M. (B)

E

*Edwards, Joan Sat. 9:00 P.M. (C)
 *Ellery Queen Sat. 7:30 P.M. (N)
 Elliot, Major Sat. 11:00 P.M. (C)
 Evans, Wilbur Sun. 12:30 P.M. (B)

F

Fadiman, Clifton Mon. 10:30 P.M. (N)
 Family Hour Sun. 5:00 P.M. (C)
 Famous Jury Trials Tues. 9:00 P.M. (B)
 Fibber McGee and Molly Tues. 9:30 P.M. (N)
 *Fidler, Jimmy Sun. 9:30 P.M. (B)
 Fields, Gracie Mon. to Fri. 10:15 P.M. (B)
 Fitch Bandwagon Sun. 7:30 P.M. (N)
 Fitzgerald, Ella Sun. 8:15 P.M. (B)
 Front Page Farrell Mon. to Fri. 5:45 P.M. (N)

G

*Gang Busters Fri. 9:00 P.M. (B)
 *Gay Nineties Revue Mon. 8:30 P.M. (C)
 Graham, Ross Fri. 8:00 P.M. (N)
 *Great Gildersleeve Sun. 6:30 P.M. (N)
 Godfrey, Arthur Mon. to Fri. 6:30 A.M. (C)
 *Godwin, Earl Sun. to Fri. 8:00 P.M. (B)
 Goldbergs, The Mon. 1:45 P.M. (C)
 Good Will Hour Sun. 10:00 P.M. (B)
 Goodman, Al Sun. 9:30 P.M. (C)
 Great Moments in Music Wed. 10:00 P.M. (C)
 Green Hornet, The Sun. 4:30 P.M. (B)
 *Grand Ole Opry Sat. 7:30 P.M. (N)
 Gunther, John Fri. 10:00 P.M. (B)

H

Haines, Connie Thurs. 10:00 P.M. (N)
 Harum, David Mon. to Fri. 11:45 A.M. (N)
 Happy Jack Turner Mon. to Fri. 9:45 A.M. (N)
 Hawley, Adelaide Mon. to Sat. 8:45 A.M. (C)
 Heatter, Gabriel Mon. to Fri. 9:00 P.M. (M)
 Hill, Edwin C. Tues. 6:15 P.M. (C)
 Hilliard, Harriet Tues. 10:30 P.M. (N)
 Heidt, Horace Tues. 8:30 P.M. (N)
 *Hit Parade Sat. 9:00 P.M. (C)
 *Hobby Lobby Sat. 8:30 P.M. (C)
 Hope, Bob Tues. 10:00 P.M. (N)
 Horror, Inc. Tues. 7:15 P.M. (B)
 Hot Copy Mon. 11:30 P.M. (N)
 Houston, Josephine Sun. 12:30 P.M. (B)
 Howe, Quincy Wed. 6:00 P.M. (C)
 Hughes, John B. Wed. 10:00 P.M. (M)
 *Hunt, Fraizer Tues. and Thurs. 6:00 P.M. (C)

I

*In Person Fri. 8:15 P.M. (B)
 Indianapolis Symphony Orch. Fri. 3:30 P.M. (C)
 Information Please Mon. 10:30 P.M. (N)
 *Inner Sanctum Mystery Sun. 8:30 P.M. (B)
 Invitation to Learning Sun. 11:30 A.M. (C)

J

*Jack Armstrong Mon. to Fri 5:30 P.M. (B)
 *James, Harry Tues. to Thurs. 7:15 P.M. (C)
 January, Lois Mon. to Fri. 5:30 A.M. (C)
 Jergen's Journal Sun. 9:00 P.M. (B)
 Joe & Ethel Turp Fri. 10:45 P.M. (C)

*Johnny Presents Tues. 8:00 P.M. (N)
 *Jolson, Al Tues. 8:30 P.M. (C)
 Joyce Jordan, M.D. Mon. to Fri. 2:15 P.M. (C)

K

Kaltenborn, H. V. Mon. to Fri. 7:45 P.M. (N)
 *Kaye, Sammy Wed. 8:00 P.M. (C)
 *Kennedy, John B. Mon. 6:00 P.M. (C)
 *Kitty Foyle Mon. to Fri. 10:15 A.M. (C)
 Kraft Music Hall Thurs. 9:00 P.M. (N)
 Kostelonez, Andre Sun. 4:30 P.M. (C)
 Kyser, Kay Wed. 10:00 P.M. (N)

L

Londt Trio Mon. to Fri. 3:15 P.M. (C)
 Langford, Frances Tues. 10:00 P.M. (N)
 Lewis, Fulton, Jr. Mon. to Fri. 7:00 P.M. (M)
 Light Can Be Beautiful Mon. to Fri. 1:00 P.M. (C)
 Light of the World Mon. to Fri. 2:00 P.M. (N)
 *Lights Out Tues. 8:00 P.M. (C)
 Little Blue Playhouse Sat. 11:30 A.M. (B)
 Lombardo, Guy Mon. 11:15 P.M. (C)
 Lone Ranger Mon., Wed., Fri. 7:30 P.M. (B)
 Lonely Women Mon. to Fri. 2:15 P.M. (N)
 Longmire, Carey Mon. to Fri. 1:45 P.M. (N)
 Lopez, Vincent Mon. 1:45 P.M. (B)
 Lord, Philips Mon. 9:00 P.M. (B)
 *Lum and Abner Mon. to Thurs. 8:15 P.M. (B)
 Lux Radio Theatre Mon. 9:00 P.M. (C)

M

Ma Perkins Mon. to Fri. 1:15 P.M. (C)
 Malone, Ted Mon. to Fri. 3:45 P.M. (B)
 Man Behind the Gun Wed. 10:30 P.M. (C)
 Manners, Lucille Fri. 8:00 P.M. (N)
 Manhattan Merry Go Round Sun. 9:00 P.M. (N)
 *Manhattan Story Wed. 8:30 P.M. (B)
 Marine Band Wed. 1:45 P.M. (B)
 March of Time Thurs. 10:30 P.M. (N)
 Martin, Freddie Tues. 12:30 P.M. (B)
 Mary Morlin Mon. to Fri. 3:00 P.M. (N)
 *Maxwell House Coffee Time Thurs. 8:00 P.M. (N)
 Mayor of the Town Wed. 9:00 P.M. (C)
 *Meet Your Navy Fri. 8:30 P.M. (B)
 Metropolitan Opera Sat. 2:00 P.M. (B)
 Metropolitan Opera Auditions Sun. 6:30 P.M. (B)
 McCarthy, Charlie Sun. 8:00 P.M. (N)
 Moore, Gary Mon. to Sat. 9:00 A.M. (N)
 *Morgan, Frank Thurs. 8:00 P.M. (N)
 Mr. District Attorney Wed. 9:30 P.M. (N)
 Mr. Keen Mon. to Fri. 7:45 P.M. (C)
 *Mr. & Mrs. North Wed. 8:00 P.M. (N)
 Munn, Frank Fri. 9:00 P.M. (N)
 Murrow, Edward Sun. 6:00 P.M. (C)
 Musical Steelmakers Sun. 5:30 P.M. (B)

N

Nagel, Conrad Sun. 9:00 P.M. (C)
 National Barn Dance Sat. 9:00 P.M. (N)
 Nat. Farm & Home Hour M. to F. 12:30 P.M. (B)
 National Grange Program Sat. 12:30 P.M. (B)
 National Vespers Sun. 4:00 P.M. (B)
 Navy Band Wed. 6:00 P.M. (N)
 NBC Symphony Orchestra Sun. 5:00 P.M. (N)
 New York Philharmonic Sun. 3:00 P.M. (C)
 Night Editor Thurs. 8:15 P.M. (N)
 Noah Webster Says Sat. 7:00 P.M. (N)
 Nobel, Ray Sun. 8:00 P.M. (N)

O

Of Men & Books Sat. 2:05 P.M. (C)
 O'Keefe, Walter Tues. 9:00 P.M. (N)
 One Man's Family Sun. 8:30 P.M. (N)
 *O'Neills Mon. to Fri. 10:15 A.M. (N)
 Otero, Emma Sun. 12:00 P.M. (N)

P

Parker Family Sun. 10:45 P.M. (N)
 Pause That Refreshes Sun. 4:30 P.M. (C)
 *Pearson, Drew Sun. 7:00 P.M. (B)
 Pearce, Jon Wed. 10:00 P.M. (C)
 People Are Funny Fri. 9:30 P.M. (N)
 People's Platform Sat. 7:00 P.M. (C)
 Pepper Young's Family Mon. to Fri. 2:45 P.M. (C)
 *Philip Morris Playhouse Fri. 9:00 P.M. (C)
 *Porter, Roy Sat. 8:00 P.M. (B)

Portio Faces Life Mon. to Fri. 5:15 P.M. (N)
 Powell, Dick Sat. 10:15 P.M. (N)

Q

*Quiz Kids Sun. 7:30 P.M. (B)

R

Radio Reader's Digest Sun. 9:00 P.M. (C)
 Rich, Irene Sun. 6:15 P.M. (C)
 Riggs, Tommy Fri. 10:00 P.M. (N)
 Report to the Nation Sun. 10:30 P.M. (C)
 Road of Life Mon. to Fri. 11:00 A.M. (N)
 Rochester Sun. 7:00 P.M. (N)
 Romance of Helen Trent M. to F. 12:30 P.M. (C)
 Ross, Lonny Fri. 10:00 P.M. (C)

S

Saerchinger, Cesar Sun. 11:15 P.M. (N)
 Salt Lake City Choir Sun. 12:30 P.M. (C)
 Sanderson, Julia Sat. 8:00 P.M. (C)
 *School of the Air Tues. to Fri. 9:15 A.M. (C)
 Screen Guild Players Mon. 10:00 P.M. (C)
 Second Husband Mon. to Fri. 11:15 A.M. (C)
 *Secret Weapon Fri. 7:15 P.M. (C)
 Severeid, Eric Sun. 8:55 P.M. (C)
 Shirer, William L. Sun. 5:45 P.M. (C)
 Shriner, Herb Fri. 10:00 P.M. (C)
 *Shore, Dinah Fri. 8:15 P.M. (B)
 Shubert, Paul Mon. to Fri. 10:30 P.M. (M)
 *Simms, Ginny Tues. 8:00 P.M. (N)
 Sinatra, Frank Tues. 10:45 P.M. (C)
 Skelton, Red Tues. 10:30 P.M. (N)
 Smoll, Mary Sun. 8:00 P.M. (C)
 *Smith, Kate Fri. 8:00 P.M. (C)
 Soldiers of Production Sun. 11:00 A.M. (B)
 Spotlight Bands Mon. to Fri. 9:30 P.M. (N)
 St. John, Robert Sun. 1:00 P.M. (N)
 Stage Door Canteen Thurs. 9:30 P.M. (C)
 Stars From the Blue Sun. 12:30 P.M. (B)
 Stern, Bill Wed. 6:45 P.M. (N)
 Superman Mon. to Fri. 5:45 P.M. (M)
 Suspense Tues. 9:30 P.M. (C)
 Swarthout, Gladys Sun. 5:00 P.M. (C)
 Swing, Raymond Gram Mon. to Th. 10:00 P.M. (B)

T

Take It or Leave It Sun. 10:00 P.M. (C)
 Taylor, Deems Sun. 5:00 P.M. (C)
 *Telephone Hour Mon. 9:00 P.M. (N)
 Texaco Star Theatre Sun. 9:30 P.M. (C)
 *Thanks to the Yanks Sat. 7:30 P.M. (C)
 The Good Old Days Thurs. 7:05 P.M. (B)
 Thibault, Conrad Sun. 9:00 P.M. (N)
 Thomas, John Charles Sun. 2:30 P.M. (N)
 Thomas, Lowell Mon. to Fri. 6:45 P.M. (B)
 Thompson, Dorothy Sun. 9:45 P.M. (B)
 Those We Love Sun. 2:00 P.M. (C)
 Tibbett, Lawrence Thurs. 7:30 P.M. (B)
 Time to Smile Wed. 9:00 P.M. (N)
 Tomlinson, Edward Sun. 7:15 P.M. (B)
 Town Meeting of the Air Thurs. 8:30 P.M. (B)
 True or False Mon. 8:30 P.M. (B)
 *Truth or Consequences Sat. 8:30 P.M. (N)
 Tums Treasure Chest Tues. 8:30 P.M. (N)

V

*Valiant Lady Mon. to Fri. 10:00 A.M. (C)
 Vallee, Rudy Thurs. 9:30 P.M. (N)
 Vandercook, John Mon. to Fri. 7:15 P.M. (N)
 Vic and Sade Mon. to Fri. 1:30 P.M. (C)
 Voice of Firestone Mon. 8:30 P.M. (N)
 *Vox Pop Mon. 8:00 P.M. (C)

W

Wake Up America Sun. 3:15 P.M. (B)
 Waltz Time Fri. 9:00 P.M. (N)
 *Waring, Fred Mon. to Fri. 7:00 P.M. (N)
 Washington Luncheon Sat. 1:30 P.M. (B)
 Weekly War Journal Sun. 12 Noon (B)
 We The People Sun. 7:30 P.M. (C)
 Westinghouse Program Sun. 2:30 P.M. (N)
 What's My Name Sun. 10:30 P.M. (N)
 When A Girl Marries Mon. to Fri. 5:00 P.M. (N)
 Whiteman, Paul Tues. 9:00 P.M. (C)
 Winchell, Walter Sun. 9:00 P.M. (B)



Lanny Ross

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

Lanny Ross, starry-eyed crooner of love songs, is one of radio's most educated gentlemen; graduate of Taft School, Watertown, Conn., he scholarshiped himself into Yale, ran away with most of their literary honors (won the indoor National Track Meet) and starred in the famous Glee Club. In 1931 he graduated from Columbia's Law School with an LL.B. Widely travelled, Lanny has toured Europe six times in various educational ventures — once with the Yale Glee Club.

Tall, handsome, grey-eyed, son of Douglas Ross, the noted Shakespearean actor, Lanny's background is unique in the entertainment field. Both parents are English (his mother was Pavlova's accompanist), and at the age of six they shipped him off to a convent in Victoria, British Columbia. Much of his singing experience came from exalted cathedrals and convent schools.

Today, he lives in an elaborate duplex apartment in Manhattan, owns a 90 thousand acre farm in Dutchess County, is married to Olive White, his former press agent. A great sportsman, Lanny golfs, hunts, rides . . . is one of the best anglers in Dutchess County . . . likes nothing better than tramping through the hillside with his dog. Ambitious to become concert singer, he studies with an Italian teacher. Paramount has starred him in six pictures, radio has headlined him for twelve years, Victor records his songs. Lanny says: "When I grow up I want to be a singer." Looks like he'll make it.

RADIO FACTS

Did You Know That . . .

◆ The first artist ever to broadcast was Madame Eugenia Farra, young Swedish concert singer, who sang for Dr. Lee De Forrest over his crude "wireless" set in 1907. She sang, "I Love Your Truly."

◆ Some radio dramatic actors play different parts on as many as ten different programs a week.

◆ Newspapers own 286 radio stations throughout the country.

◆ The highest percentage of time on the radio is devoted to news. Drama comes second, Educational features third. Variety shows follow with Classical Music a close runner-up. Children's programs and Dance Music have the least time.

◆ The following types of programs are not allowed to be broadcast. Fortune telling, astrology or other fake sciences, solicitation of funds, false or misleading advertising, and programs of fending religious or racial groups.

◆ The CBS "listening posts" plucks from the air foreign news broadcasts in twenty-one different languages.

◆ Ted Husing was one of the first announcers hired to do anything but announce. In the old days an announcer was expected to be a singer, an actor or a musician as well.

◆ Station KDKA in Pittsburgh was the first radio station to be given a commercial license, November 1920.

◆ Radio photos, pictures transmitted by radio, have been flashed from Moscow across 4,615 miles and been received in New York in exactly 13 minutes.

◆ Because of the number of people that want to see radio broadcasts, many of the big-time radio shows originate from legitimate theatres rented by the networks for such purposes. Most of the regular studios can only accommodate two or three hundred people.

◆ In January 1939, there were 764 radio stations. Now there are 919.

◆ The first quiz program to reach the air-waves was "Ask Me Another," heard over station WTIC in Hartford, Conn. The year was 1928.

◆ Besides the four big national networks, there are 46 other networks covering from one to five states.

JOE KELLY AND HIS "QUIZ KIDS"

UNEDUCATED QUIZZER OF RADIO'S SMARTEST CHILDREN OFTEN FINDS THE GOING TOUGH

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

Genial Joe Kelly, the gentleman who asks questions on the Quiz Kids program, didn't get beyond the third grade in school. Asking questions of young mental wizards might be an easy job for a college professor, but Joe has to toil hard over the questions he poses each week. Most of the time he has answers prepared by a research board. Occasionally, though, the kids come back with an answer that the board didn't think of, and poor Joe is out on a limb. What Joe lacks in knowledge, he makes up in an easy, friendly personality that immediately puts the youngsters at ease. The kids never see or hear the questions until Joe asks them on the air. Children for the program are recommended by their teachers, friends and parents. Regular auditions are held and five young mental giants selected each week. A \$100 War Bond is given each kid appearing on the show. Several children are regular members making frequent appearances. Having worked with youngsters for so long, Joe Kelly feels he can give a few words of advice. "Treat your children as equals, don't talk down to them and you'll create a healthy 'pal' relationship."



JOE KELLY, CHIEF QUIZZER ON THE "QUIZ KIDS" PROGRAM, PONDERING OVER A QUESTION



AT A BROADCAST, THE KIDS SIT READY TO ANSWER ALL OF KELLY'S MANY QUESTIONS



RICHARD WILLIAMS AND GERARD DARROW, REGULAR MEMBERS, APPEAR OFTEN ON SHOW

RADIO HUMOR

From Favorite Programs

● A Zombie is a pretty tough drink for a guy like Jack, but he doesn't really drink them. He just ties a knot in the straws, yells "whoopee" and passes out when the check comes. — *Jack Benny Show (NBC)*

● Gracie: I think maybe the best idea would be to invite all of the neighbors over, except one, and have a good old fashioned talkfest.

George: Why leave out one of the neighbors?

Gracie: So we'll have something to talk about. — *Burns and Allen (CBS)*

● If Monty Wooley is the man who came to dinner, it must have been a Chinese dinner because the noodles are still hanging from his chin.

— *Abbott and Costello (NBC)*

● Mac: The manager of the bank called this morning about your safety deposit box.

Tommy: Why, what's wrong?

Mac: He says your butter is melting.

— *Tommy Riggs Show (NBC)*

● A woman can always tell when she's more attractive than usual . . . because men whistle at her on the street.

— *Duffy's (Blue)*

● A Yardbird is a guy who would like to drown his troubles . . . but he can't get the Sergeant to go swimming.

— *Bob Hope Show (NBC)*

● Henny: The maid situation is terrible . . . I hired a girl last week and she quit on account of the cooking and house-cleaning.

Anncr.: What was the matter?

Henny: She didn't like the way I did it.

— *Kate Smith Show (CBS)*

● My family are all doing war work. Every morning Ida runs through the bedroom blowing a bugle . . . I haven't taken a shower for a whole week because I've forgotten the password for the bathroom . . . I'm afraid the examining doctor didn't think I looked manly enough for a Marine. When I told him, "My name is Cantor," he looked down at me and said, "Mr. or Mrs.?"

— *Eddie Cantor Show (NBC)*

● Alright, so I know a few sailors . . . but I never repeat any loose talk. Besides, when a girl is out with a sailor . . . how much talking does she do?

— *Duffy's (Blue)*

● The air raid warden called me up three times on New Year's Eve and made me throw a cloth over my uncle's nose.

— *Garry Moore Show (NBC)*

Behind This Issue

Fred Allen Interview

Spacious, luxurious, air-cooled, the rehearsal studio at CBS had the subdued air of a cathedral. We were there to chat with poker-faced Fred Allen and had found him quietly talking with a half-hundred high salaried script writers, musicians, publicity men, announcers and assorted minor geniuses.

Petulant, indolent Oscar Levant lolled at a baby grand piano tapping out "Rinso White" with a pudgy, dexterous finger. Portland, looking prim and natural, had been reduced to odd, cheeping sounds at one side.

Fred spotted us from across a lush carpet and broke away. Stupified at the approach of the master, we could think of nothing more original to ask than his opinion of Jack Benny. Allen began a fast tirade which, for sheer poignancy of bitter prose, was a masterpiece of inspired invective. His cast stopped to listen and we were mesmerized as Allen carefully dissected a fellow-worker, whom he considers notorious for his cheapness.

"My one regret," said Allen, "is that I cannot use language that you can print—and send through the mails." He used the language and he was right. It cannot be printed.

Boston's Koussevitsky

His delicate beard pointed straight at us, his bland eyes on the ceiling, Dr. Serge Koussevitsky explained it "ess a pleasure to be with you, but I am undependable on you to support." Mark Woods, Blue Network president, had invited us over to the Waldorf-Astoria to hear the master speak. We were held spellbound, with some score or more editors and writers, while the irrepressible doctor held one of his rare and fascinating press conferences.

Ignoring all known rules of pronunciation and grammar, Koussevitsky, whose strong point is not his linguistic facility, enchanted us with such remarkable observations as: "Ze symphony, she go up—ze symphony, she go down," a strange and peculiarly clear-cut explanation of things as they are in a chaotic world. We left after cocktails with the feeling that under the Boston Symphony Orchestra leader's baton, "ze symphony, she definitely go up!"

Monty Didn't Stay for Dinner

Al Jolson tossed a party for his new co-star, Monty Woolly, at the Barberry Room in New York's Berkshire Hotel the other P.M. The electric-bearded actor failed to live up to his reputation as a man of invective. Bland, polite and benign, he chatted with the grace of an Episcopalian rector, sipped his drink and left at the proper time. We came prepared to defend ourselves against sword-

ANSWERS TO LAST MONTH'S QUIZ:

1. Ilka Chase
2. Radio Microphone
3. Maxwell House Program
4. People Are Funny
5. Andre Kostelanetz and Nodine Connor
6. Texaco Star Theater
7. (a) Soap Operas are daytime serials, so-called because they are usually sponsored by soap companies. (b) Metropolitan Operas are the musical presentations of the Metropolitan Opera Company. (c) Horse operas are the cowboy pictures made in Hollywood.
8. Major Bowes
9. Truth or Consequences
10. False. There are approximately 50,000,000 radios in the United States.
11. Radio's first sports announcer is Andrew White
12. Deems Taylor, Glodys Swarthout, Al Goodman
13. Robert St. John
14. Jahn Vandercook

like verbal thrusts and we left feeling a strong affection for the rapier-reputationed radio, stage and picture star.

Fred Waring and "Family"

Some of us are lucky enough to be born in the right family. And some musicians are lucky enough to be taken into the Fred Waring orchestra. It amounts to almost the same thing. Should you drop by the Fred Waring Building in New York, you would easily understand why.

Fred runs his orchestra and his organization like a dowager head of a socially prominent family. Beyond the portals of the business office is a rehearsal room. And beyond that are game rooms, a private gymnasium, rest rooms, a lounge and a glittering kitchen.

Between rehearsal periods, Fred casually discards his slender baton and invites his boys to the lounge for a smoke and

sandwiches. There is a pleasant, cozy atmosphere of comfort then, and you can understand why Fred's musicians rarely leave him once they have joined his group. Because his broadcasts all originate in New York, Fred can operate like any other permanent institution.

WSM's "Grand Ole Opry"

"Grand Ole Opry", a contradiction to the theory that it must be smooth and sophisticated to be popular, is a neat combination of the pedantic and the primitive. WSM, biggest station south of the Mason Dixon line, took a gamble on this program and we listened in and found we liked it. The quaint old mountaineer who came to the city to show the slickers how humour was born, goes over big with the corn belt listeners; he's a nice relief to the metropolitan dial twisters who now and then tune out the smart shows to tune in the Nashville station.

"Songbird of the South"

We dropped by to see Kate Smith and congratulate her on recovering from her recent illness and found her surrounded by thirty thousand letters, assorted lucky pieces and religious relics. They had come from admirers who'd learned that she had been sick.

"The odd thing," Kate said, "was that they came mostly from listeners to my day-time show." Kate had letters, of course, from night-time fans, but it seems the housewives were the ones who missed her the most.

Rain Maker . . .

Clifford Goldsmith, creator of the "Aldrich Family," has his troubles, so he tells us. His youngest son, from whom he gets much "Henry Aldrich" material, decided after listening to Henry several times that "Pop" could work magic. He promptly went in and asked him to make it rain. Obliging, Goldsmith got busy with the hocus-pocus and made with the double-talk (since it looked like rain any second). Sure enough, down she came in volumes. Now he's trying to work himself out of that one. Is there a bona-fide rain-maker listening?

Announcement

The editors regret that certain features scheduled for this issue were not available when we went to press: "The Lone Ranger," "Radio Reader's Digest," "One Man's Family" and the "Voice of the Bands" will appear at an early date. Watch for them, and other behind-the-scene stories.



"KEEP 'EM FLYING, MOMMY!"

Yes, Mommy—YOU!

I look to you, Mommy, 'cause you're the little woman who finds the money, somehow, even when there isn't an awful lot, to give me and Pop the best of food, and things.

So keep those protective wings over me, Mommy. I know you'll keep on working a little

more of your budget magic, every week, somehow, won't you? And buy a Stamp here and a Stamp there, till we've bought a War Savings Bond—and then another War Savings Bond—to buy a bomber.

Babies and their Mommies in conquered lands say I ought to tell you, Mommy—"keep 'em flying"!

How to buy a share in Victory

Where's the money coming from?

YOU'RE going to chip it in, out of the money you are getting TODAY. Instead of spending it all, why not lend at least 10% to Uncle Sam? He'll put it to work for America. He

will give you a written promise to pay it back in 10 years, with interest (2.9% a year). If that promise isn't good, *nothing's* good. But because this is America, it IS good.

How can you chip in?

By buying War Savings Bonds. You can buy one today for \$18.75. It is worth \$25.00 when Uncle Sam pays you back in 10 years.

INSTALLMENT payments?

Yes! If you can't spare \$18.75

today, buy War Savings Stamps for 10¢ or 25¢ or 50¢. Ask for a Stamp book, save a bookful of Stamps, then exchange them for a War Savings Bond.

What IS a BOND?

A piece of legal paper, official promise from Uncle Sam that he'll pay you back your money plus interest. The Bond will be registered in your name. Keep it safely put away.

Can you CASH a Bond?

Yes, any time 60 days after

you buy it, if you get in a jam and need money, you can cash a Bond (at Post Office or bank).

WHERE can you buy War Savings Bonds and Stamps?

At your nearest Post Office. At a bank. At many stores all over the country.

WHEN?

Our enemies have been getting ready for the past 7 or 8 years. Are you going to wait till they get *nearer* our kids?



*** Buy War Savings Stamps and Bonds NOW!**

This advertisement has been prepared entirely as a patriotic gift to the Government. The art work, copy, composition and plating, as well as the space in this magazine, have been donated by all concerned as part of their effort toward helping win the War.

“Goodnight, Bill Brady...”



Hello, Bill Brady, 'way out there . . .

I guess the mailman must be mad at us because he hasn't brought a letter since the day you went away. And if he doesn't ring the doorbell soon, I think my heart will break.

There isn't much to tell, tonight, except—since all my letters seem to go astray, I've found another way to say 'I love you.'

Last night I joined the Red Cross.

I'm not anybody there. Just one more woman — cutting dressings, rolling bandages, packing Red Cross kits — hoping the men we love will never need them, but hoping more that they aren't past the need.

I'll be a Staff Assistant before long, Bill. In a very military uniform. I can hear you chuckle, my darling.

I don't mind the extra hours. To me, time isn't measured by the ticking of a clock—it lags or races with the beating of my heart. So time at work is short, because I know that you would have me very busy. I can hear you say “Chin up, and get on with the job.”

Good night, Bill Brady. Out there . . . somewhere.

The Red Cross is shoulder-to-shoulder with our fighting men from training camp to the front lines. All over the world, wherever it can reach, it is carrying relief supplies, clothing and medicines to war victims. In this second year of War, the needs increase. You can help with time and money. March is the War Fund month. Give more this year.

Your Dollars help **AMERICAN**  make possible the **RED CROSS**