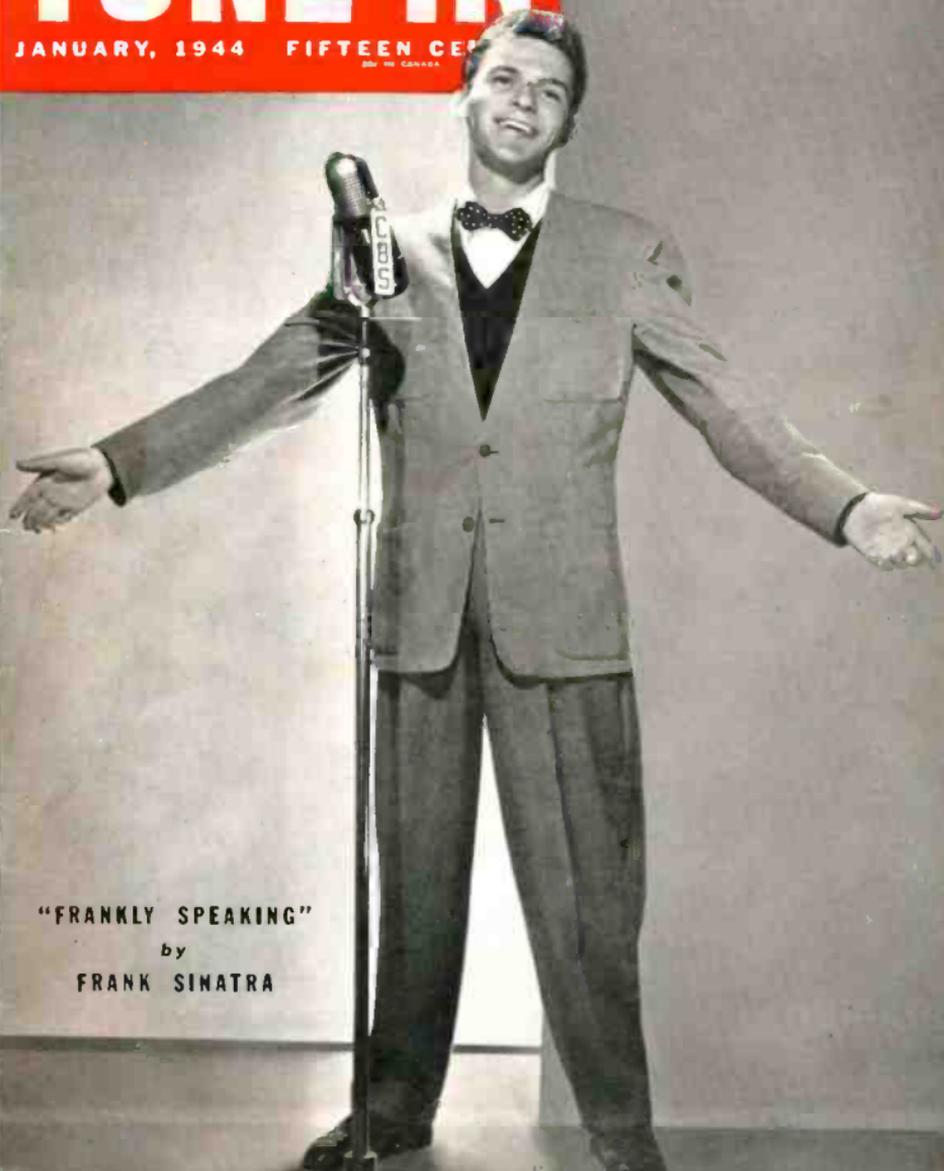


TUNE IN

JANUARY, 1944 FIFTEEN CENTS

plus 10¢ CANADA



"FRANKLY SPEAKING"

by

FRANK SINATRA

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LETTERS TO THE EDITOR

FOR THE RECORDS

Question:
Alfred Weisenstein is not the first native-born conductor of a major American symphony orchestra, as stated in your October issue. This honor should rightly go to the conductor of the Kansas City, Missouri orchestra, now disbanded for the duration. He is Karl Krueger. Deems Taylor, in one of his intermission talks during the New York Philharmonic programs last year, made this statement: "Of the thirteen leading symphony orchestras in America, only one has a native-born conductor. That is the Kansas City orchestra under Karl Krueger."
In the September issue of "Etude," the following was printed: "It is reported that by Weisenstein is to prevent the only American-born conductor of a major symphony orchestra in the United States, since the Kansas City Orchestra, of which Karl Krueger was conductor, has been disbanded."
This puts Mr. Krueger in his rightful place as the first American-born conductor of a major American orchestra.

STERLING H. MICHIE
Washington, Mo.

A RAP—

Question:
In your September issue you referred to a certain soap opera serial as "turbulent." Thank you! That's the word we've been using for these several years to describe that depressing story of young married life which you tell us is dedicated to all who have ever been in love.

That's nice of the dedicater, but it is well for so many of us that we have fortified ourselves and fastidiously... for, if we use "W. A. G." as an ad. for the happy(?) marital life before marriage would probably drop off.

A sweet wife, a weak, deceiving husband, a selfish, hysterical, neurotic other woman... plus "turbulence" from day to day, the heroine's marriage... aren't too attractive a picture for brave hopefuls at Cupid's shrine.

By the way, we think that spectacular serial must have hit an all-time high in taking the patience of faithful listeners when it consumed a month of week days to tell two incidents—a wedding and a disappearance—which in actual time were supposed to cover less than 24 hours!

"Gentle Mrs. I ask! Is it possible for listeners to reform serial scrippers? Or wouldn't you advise if after all, we deserve some consideration for being victims of the "listening ports"? Or don't we?"

L. M.

New Orleans, La.

—AND A BOOST

Question:
I am delighted to find in TUNE IN a real radio magazine. I hope it stays entirely radio.

Having followed "Bright Horizon" from the beginning, I was so pleased to see your article about it in a recent issue. However, I am puzzled to find that you know the character of Miss Anderson, who is far more prominent in the story than the small part played by Coral Trimpe.

It would be interesting to me—and, I think, many others—if we knew something about the authors of our favorite programs. How about it? I have been gratified to find some of the programs mentioning the author's name, such as "Bachelor's Children." I'm not going to subscribe to TUNE IN until I am sure you aren't going to change into a movie magazine but my newswriter never say copy every month.

MRS. HAROLD C. CLINGEN

Port Washington, N. Y.
(Editor's note: Coral Trimpe's picture was used in the "Bright Horizon" feature for its "soap-opera symbolism," rather than the relative importance of her role in this serial. We're sure Mrs. Clingen will enjoy the "Bachelor's Children" story on p. 8.)



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

"Without jeopardizing our home life a bit, I have been able to earn \$1,000 since graduating from L. A. If I had not the responsibilities of four small children, home duties, husband's health and work, I am sure I could have made much more. After only two lessons I sold a gas-olene story to Baltimore American. The N. L. A. may make every child a writer!"
—Mrs. Anabelle M.

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

HERE'S THE ANSWER

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

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

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

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

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NOTICE TO CANADIANS

NEIGHBORLY Institute's attention to Canada has been assured by the Foreign Exchange Control Board, which facilitates all international transactions, and similar news items are now assigned to their capacity with The Canadian Bank of Commerce, Montreal.

Free Newspaper Institute of America, One Park Avenue, New York 16, N. Y. Send me an outline and also a short story. I will send you a free Writing Archduke Test and further information about writing for profit, as promised in Tune In, Sept.

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with

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ADDRESS.....
CITY..... STATE.....

(continued)

Dear Sir:
TUNE IN is an exceedingly interesting magazine and also up-to-date, but the picture of Rhason Boles taken at WJSP, Washington, D. C. is out of date for October readers. WJSP's name has been changed to WTOF.

WTOF must be spending a lot of money. At least four new programs have originated from this station in the last two months. Washingtonians appreciate WTOF's aim to give us enjoyable programs, especially its new five-day serial, "Janice Gray, Washington, D. C." This serial outstages New York's soap operas. By the photographs of Janice in the Washington Post, she is really young and attractive. No deception or lies handed out to us listeners.

Knowledge and regarding WTOF. No joking, though, it is Washington's top-ranking station. I can't hand much to the other hicky stations.

While writing, I might as well add a few words of praise to TUNE IN. It's really tops. Don't forget WTOF is not WJSP and don't forget Washington, D. C.

W. SAGER

Bethesda, Md.

(Editor's note: We hope to have a story soon on Reader Sager's favorite, "Janice Gray, Washington, D. C.")

THANKS ALL AROUND

Dear Editor:

I've just discovered your twelfth magazine and that story about Horace Heidt—"The Heidi of Showmanship"—in your October issue is the most wonderful story on Horace I've ever seen. I've been a Heidi fan for years and it was while I was in New York to see the band at the Capitol Theater that I bought the October issue of TUNE IN all the bus terminal. You'll never know how surprised and pleased I was. Many, many thanks for printing it.

GARRIE A. NEWMAN

Hightstown, New Jersey

SEE PAGE 17

Dear Gentlemen:

Will you please have a story about Don or Jim Ameeber? If you can have one about both of them, that would be even better.

E. BERCHER

Brooklyn, N. Y.

FOR FUTURE ISSUES

Dear Sirs:

The first time I saw your magazine, it hit the top on my "Hit Parade." My mother, who works at a bomber plant, says that during rest period it was her fellow employee's favorite.

I have only one suggestion to make: Why don't you print an article with lots of pictures about Johnny Mercer? I am an avid Mercer fan as well as a TUNE IN fan.

ELDORA BRILLENBARGER

Plattsmouth, Nebraska

To the editors:

My deepest appreciation to you for giving us TUNE IN! I wouldn't miss an issue! As an avid radio fan, your magazine to me is the means of closer connection between the home and radio. Since the revision of programs, I've missed Robert E. John's analyses of the prominent men of our day. However, I enjoy John W. Vanderook's analysis of the news in which not only do we hear from Mr. E. L. John but also from other commentators.

MRS. TRUMAN COOK

Sham Springs, Ark.

Dear Sir:

I hope you will please put in a write-up of Xavier Cugat's band and also of his singer, Lina Murray. I have seen him in person in Los Angeles and even asked to him and to Miss Komay. I think he has the best band and hope you will have an article soon to let everyone know about it.

LUCT RAMINSKY

Palmdale, Cal.

TUNE IN

VOL. 1 NO. 9 JAN. 1944

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ON THE COVER

FRANK SINATRA, the sensational swing crooner who tells his own story of brilliant success on *AMM* (see).

ANNOUNCEMENT

In order to cooperate with the Government's efforts to conserve paper, and in view of the difficulties of transportation, the December issue has been omitted. Hereafter, TUNE IN will appear on newsstands regularly every month, during the first week of the month preceding the date of issue. Note: Subscribers will receive twelve consecutive issues.

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AROUND THE NETWORKS

Nora Martin's vocalizing on the NBC program, "Time to Smile," has Tin Pan Alley experts agreeing



that she has all the qualifications for duplicating the personal success of other Eddie Cantor discoveries, such as Dinah Shore and Deanna Durbin.

Columbia's "American School of the Air" (once known as "School of the Air of the Americas") is broadcast over the greatest number of stations ever to carry any educational program. Its five-a-week series has not only been incorporated into public school courses throughout the United States but is also being heard in Canadian schools, through facilities of the Canadian Broadcasting Corporation.

An unusual situation has been created at Blue, whose "Revlon Revue" stars some of the brightest wits in show business. Gertrude Lawrence and Bob Benchley are so clever at "ad-libbing" new lines during rehearsal that commercial announcements have been cut out just before going on the air—an almost unheard-of procedure on sponsored shows.

Topping off a six-month schedule of more than 220 appearances at Army camps and Navy bases, Milton Berle is doing still more



free war work, as master of ceremonies on the Army Air Forces edition of Mutual's "Full Speed Ahead." Radio headlines in general have given much time and talent to special broadcasts for service men, but the "Ziegfeld Follies" star—who is among the highest-paid comedians—is donating his services on a regular weekly basis.

Metropolitan Opera broadcasts, in their fourth sponsored season, continue on the same victory-rally basis which won them the Women's National Radio Committee award for the year's most outstanding contribution to the war effort through music. With Milton Cross again announcing, commenting and conducting the "Opera Forum Quiz," the series runs for twenty broadcasts throughout the Western hemisphere—over the Blue Network and by short-wave to Latin America.

The signing of Judith Evelyn to a four-year contract with CBS sets a new mark in radio history. It is the first time any network has ever

given such a contract to any player with the idea of building her up as a dramatic star. Another unusual feature is that Miss Evelyn draws her weekly salary, whether doing a show or not—a familiar practice in movie-making, but not so customary in broadcasting.



Now in its fourteenth consecutive year of broadcasting, Mutual's "First Nighter" can look back on a record of more than 600 original plays performed in the "Little Theater Off Times Square." Inaugurated on Thanksgiving night, 1930, the series pioneered a new trend in drama specially written for radio and was the springboard for such well-known players as Don Ameche, Tyrone Power and Henry Hunter.

Maestros Arturo Toscanini and Leopold Stokowski have been signed for an equal number of appearances as conductor of the NBC Symphony Orchestra. Toscanini's schedule, however, is divided into two six-week periods at the open and close of the concert season, while Stokowski's assignment will be complete with twelve consecutive weeks, December 12th to February 27th.



THE NORTON SISTERS are so full of Yuletide spirit, singing Christmas songs for the boys overseas via Mutual, that they "materialized" a trio of Santa Clauses. The girls—Betty, Grace and Dotty—hope that their soldier-brother, who is "somewhere in Italy," can hear them vocalizing.



YOUNG DICK YORK and Jane Webb show how "That Brewster Boy" and *Alimera* feel about each other.

KAY KYSER'S TRIO play in harmony as Julie Conway and Diane Pendleton lend a helping hand to Georgia Carroll.



Along Radio Row



CHARLIE MCCARTHY may be wooden-headed, but he knows his rights, Edgar Bergen's not leaving that cell until he coughs up Charlie's 75-cent-a-week allowance in full.



JEAN TENNYSON, star of "Great Moments In Music," shares her cake with servicemen whose birthdays are the same day as hers.



LIONEL BARRYMORE discusses the script of CBS "The Mayor of the Town" with Conrad Benyon, who plays his radio protegee, *Booth*.



THE "DAFFINESS BOYS," Ralph Binge and Joe Gentile, show the folks how they go about getting those topsy-turvy ideas they air on their morning program.



"CAN YOU TOP THIS—for sheer corn!" ask the tall-story boys, Joe Laurie, Jr., Harry Hershfield and Senator Ford.

COMPOSER MACK GORDON and maestro Freddie Martin prove that they can sing out—as well as make tuneful music.



Low Davies



"THE MUSICAL STEEL MAKERS"

under the baton of LEW DAVIES return to the air for another season of Sunday afternoon "family get-togethers." The Original Family Broadcast features your old friends.

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The Most Informative Radio Magazine In America

TUNE IN

is DIFFERENT • TIMELY
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OF MIKES AND MEN

By
LAURA HAYNES

Things you notice when you're seeing stars: HILDEGARDE'S blushing, which she does on the slightest provocation... KATE SMITH'S eyeglasses, which she wears for script-reading during broadcasts... JOHN GUNTHER'S weight, which was pated down to fighting trim by his flying tour of the Mediterranean... the ANDREWS SISTERS' responses to questions which they'd rather not answer... LAVERNE always says "yes," MAXINE says "no," and PATTY makes it unannouncedly unsatisfactory with a "maybe!"

Fan Letter of the Month: The bill received by MARJORIE ANDERSON, who plays the girl friend of "The Shadow"—a Western youngster asked her to pay \$2.68 for a radio tube blown out by MARJORIE'S shriek!

The more you know about BING CROSBY, the more you realize why he is one of the best-loved men who ever reached the top of the ladder. Typical of his everyday kindness was what happened when a U. S. Navy seaman sent him a copy of a song he'd written in the South Pacific. BING not only sent a warm thank-you note, but made a recording of the song—and arranged to have it broadcast by shorthand for the amateur composer to hear.

GINNY SIMMS' salary for personal appearances at the Capitol Theatre is a far cry from the wages she received last time she was in New York, when she was just a dance-band vocalist. Figure is a minor matter of \$5500 a week!

In its diaper days, radio borrowed many headliners from vaudeville and stage. Now that it's old enough to vote, the trend is swinging in just the opposite direction. In one Broadway play alone—ELMER RICE'S "A New Life"—there are at least a half-dozen radio players. Star is BETTY FIELD (Mrs. Rice), who is certainly no stranger to the net-

works. Supporting her are GEORGE LAMBERT of "Amanda of Honeycomb Hill," JOAN WETMORE of "This Life Is Mine," WALTER GREAZA of "Crime Doctor," COLLEEN WARD of "Woman of America," and comedienne ANN THOMAS of the SAMMY KAYE show.

Depending on how you look at it, Kenosha, Wisconsin, either has a lot to be proud of—or a lot to answer for! It was the birthplace of not only DON and JIM AMECHE but ORSON WELLES and "Lover Sauter" host RAYMOND EDWARD JOHNSON.

Which reminds us of two other radio celebs who "knew each other when." ED PAWLEY, the new managing-editor star of "Big Town," and GOODMAN ACE, of "Easy Aces," were fellow-students in H. L. DRAKE'S drama classes, back in their Kansas City days.

"Can You Top This?" paid a debt of long standing, when "SENATOR" ED FORD, JOE LAURIE, JR. and HARRY HERSHFIELD gave a testimonial supper to JOE MILLER, 19th-century comedian whose joke book has long been the bible of all gagsters. FRED STONE, BERT WHEELER, FRANK FAY, LEO LEHR and JAY FLIPPEN were among those who paid taunting tribute ("but no royalties," as one of them noted) to the ghost-of-honor. His it remained for TEX O'ROURKE to stop the show, in good old stage tradition, when he referred to the "Can You Top This?" title as "the three varnished ghosts of the graveyard of gagdom!"

How to make authors out of radio comedians: One New York publisher would like very much to bring out a collection of the nonsense verses GARRY MOORE writes and reads for his show with JIMMY DURANTE. And several firms are begging BOB HOPE for a book about his experiences while entertaining the armed forces, both here and abroad.

Maybe it never happened, but band-leader MEYER DAVIS'S story of his early days as a newspaperman is at least good for a chuckle. Barred from the scene of a crime by a "corker" policeman, Meyer protested: "But I've been sent to do the murder." "Well, you're too late," said the officer, "the murderer's been done!"



FRANKLY SPEAKING

By
FRANK SINATRA

FATE plays strange tricks. When I was a writer, my one ambition was to get a "byline" in the local paper. But the city desk had different ideas about that, and I never did see my name in print—not then, anyway.

Yet, now that I'm a singer, the editors of TUNE IN are not only publishing my article in their national magazine but giving me a generous byline! It just goes to show that you can't even tell how your own life is going to work out until you find what you really want.

I used to be a newspaperman once—on the *Jersey Observer*, as a sports writer. I covered ball games, fights, wrestling matches and six-day bike races. I made twenty-five dollars a week, and I loved it.

At that time, I also used to sing at school parties. But, if anyone had told me then that I would one day earn my living as a singer, I would have laughed out loud.

Then, one night, my girl friend (now Mrs. Sinatra) and I went to see



FRANK SINATRA'S GRATEFUL FOR HIS SUCCESS—AS HE EXPLAINS IN HIS OWN STORY

CLOSEST TO HIS HEART ARE HIS WIFE, NANCY, AND HIS DAUGHTER, NANCY SANDRA



Bing Crosby in person at a New Jersey theater. When I saw the warmth he brought to the people in that theater, the happiness he gave them, I decided then and there that I wanted to be a singer more than anything else. Crosby to me will always be a world apart from everyone else. He paces his league the way Joe Louis and Whirlaway do theirs.

I never believed in sitting back and waiting for things to happen to me. I wouldn't say that I was a "go-getter," exactly, but I never could do things halfway. When I decided to become a singer, I walked into the editorial office and served notice the very next day.

I knew that it wouldn't be easy, that success is never handed to you on a silver platter. I also knew that, if I put my mind to it, if I was sincere in my attempts to learn, I would get somewhere. Sincerity in your career just about lays the basic foundation for a good start. But to get started was a job in itself.

Nowadays, I receive many letters from ambitious young people who want to get into the entertainment world, asking how they should go about it. Giving advice isn't easy for me, and it isn't any easier to put down in words my emotions about the past few years. All I can do is just reminisce. Those who want to take it as an example can go right ahead and do it. I only hope that, in some ways, they have an easier time of it than I did—and that, in other ways, they get the same lucky breaks.

Though I'll admit my career has hit a pretty hectic pace within the past year, and perhaps I may be new to a lot of people, I had my share of the heartaches and grief so many beginners have to face. There were almost five years of sleeping in broken-down hotels, lounist camps and busses, and of eating rotten food—when I had the dough to buy any at all. I've known the disappointment of working day and night, only to find at the end of the week that there was no salary and I was stranded.

Getting into trouble was something I'd had a knack for, even "way back when I was "little Frankie," aged six. "Little Frankie" couldn't understand why a hobby horse on a carousel shouldn't be equipped for bronco-busting. Getting my head caught in the merry-go-round roof convinced me it wasn't. Playing "cowboys" with my cousin was just good, innocent fun—until I tried to leap on his back and

found myself going headfirst into the cellar!

Even then, it was never the first hurt that I minded so much. It was the inevitable licking that I got from Mom that seemed to do the damage. I guess I could easily stand the physical pain, but it was the scolding and humiliation that hurt the most.

Just the same, I think that all these experiences—the little hurts then, and the big disappointments later—are what rounds out one's philosophy and sense of appreciation. Even though at times, early in my career, I felt the difficulties were too much to bear, I am grateful for them because they gave me the seasoning every performer should have. I don't believe that one could fully appreciate the good fortune and breaks that come to him, unless he has known what it is to do without things, what it means to be lonesome and heartsick, to feel that you want to chuck it all and catch the next train home.

The thing that kept me going then, and the thing that makes me happiest now, is that little group of friends who are always there, ready to give a helping hand to beginners in any field. They are the ones who hold the ladder of success steady while you climb.

In my case, that little group included my wife, parents, personal friends and business advisors. They picked me up when the going was tough and bumpy, buoyed me up with encouragement and good advice, and helped me push along the right road. Those seconds in anyone's corner are tremendously important.

One person who has won my everlasting gratitude is Harry James, who believes all the stories they tell about bosses. Harry was my first band employer and rates all the compliments the dictionaries can hold. I sang with his band after the Rustic Cabin date and Major Bowes tours. It was a new venture for both of us and we were fighting hard for success.

That was when Harry proved himself a right guy. I had received an offer which would give me an opportunity to make more money. I didn't want to leave the James outfit, but I mentioned the other offer to Harry and he advised me to take it, since he felt it would be a greater chance for me. I had a year and a half to go on my contract with him, when I left, but Harry released me with no strings attached.

Maybe the names of some of my other "seconds" won't mean so much

to you, on the other side of the mike, but I'd like to mention a few of them, anyway, and give credit where credit is due.

One guy who was in my corner from the start was Axel Stordahl, one of the most versatile arrangers in the music world. Axel kept throwing encouragement at me from the very beginning, and when I went out on my own he gave up assured security with a name band to throw in with me, whatever might happen. Here I hit the jackpot. In luck, for not only is Axel a swell and loyal friend but his musicianship is incomparable.

In the field of recording, I shall always be grateful to Marie Sachs, Columbia Records executive, who has given me so much sage advice and friendship. I have another debt of gratitude to the staff of Columbia Broadcasting System, who gave me the chance to "showcase" my talents just when and where it would do me the most good. And I'd like to say thanks to George Evans, not only for his work as publicist, but for his faith and enthusiasm as a friend.

Then there's Henry Sanicola, now my personal manager. In the days when a "break" was only a vague something to me, Hank took time out from his own work to help me develop style and run down new music and arrangements. Together, we had a fair success with a tune we collaborated on, "This Love of Mine."

Most of all, there are the thousands of kids and grown-ups who have hung around the stage doors and are the ones who really made success possible. People often ask me how I can be so patient with them—particularly the occasional over-enthusiastic ones who attract so much attention. The answer is easy. When I was in my teens, I had my own favorites in the entertainment world. Like any normal kid, I would go to the theaters, and wait around for a glimpse or an autograph. So I know how they feel.

Truthfully, I believe that these well-wishers are asking very little and giving much. A pat on the back from the foreman in the mill, or a kind word from the boss in the office, is a great stimulus to better effort. It's no different with the performer. His audience is, after all, his boss, and encouragement works just the same, coming from them. I'll always be grateful for those pats on the back—just as long as I get them and as long as I try to deserve them.



BING CROSBY WAS HIS FIRST INSPIRATION

HARRY JAMES WAS HIS FIRST "BAND" BOSS





A COAST GUARD VETERAN, LIEUTENANT (JG) CHARLES W. MESSER HAS BEEN LEADING THE ACADEMY BAND SINCE 1934

ALL HANDS ON DECK

LUSTY CHEERS AND MARTIAL MUSIC SIGNAL "U. S. COAST GUARD ON PARADE"

TUNE IN SAT. 11:30 A.M. E.W.T. (NBC)

SATURDAY'S quite a gala day at the Coast Guard Academy of New London, Connecticut. On that morning, there's a special spring to the step and a proud gleam in the eyes of each of the thousand cadets marching jauntily into the gymnasium auditorium. For they're on their way to see their very own program, "U.S. Coast Guard on Parade"—written, prepared and presented each week over NBC through Hartford's WTIC by exclusively Academy personnel. The boys can no longer contain themselves when the Academy band strikes up a martial air. They let go with a full-throated cheer just to show how they feel about the Coast Guard and their broadcast.

The performers share that same enthusiasm. When George Bowe, production director of Station WTIC, arrives with his crew of soundmen and engineers each Saturday morning, he finds his servicemen cast full of pep and zest. As a result, he's able to put the show on the air with only an hour and a half of rehearsal. Most half-hour shows take much longer to get into shape for nationwide broadcasting, and this one

is heard not only from coast to coast but by short wave all over the world.

The band itself is an ace military musical organization. Many of its members were formerly theatrical and symphony orchestra musicians before joining the service. It's led by a veteran, in service as well as music, Lieutenant (JG) Charles W. Messer. He joined the Army in 1912 and until 1920 played in the band at West Point, then under the command of General Douglas MacArthur. In 1925 he was given an honorable discharge by the Army to join the Coast Guard, so that his record of service to Uncle Sam has been unbroken for more than thirty years. His assistant is Bandmaster John J. McGuinness, veteran of the last war and in the service at the New London Academy since 1929.

The program aims to show the folks at home how the Coast Guard develops green but eager boys into toughened, resourceful seafarers, ready for war and peace. In words as well as music, the heroic deeds and daring exploits of Coast Guardsmen carrying out difficult military operations at sea

(CONTINUED ON NEXT PAGE)

CADETS GATHER EAGERLY AROUND THE MIKE TO HEAR 20-YEAR-OLD MASTER OF CEREMONIES BOB TYROL LAUNCH THEIR OWN PROGRAM



ALL HANDS ON DECK (continued)

are made real and vivid to listeners all over the country.

Much of the credit for the dramatic quality of the program goes to Commander A. A. Lawrence, who writes the scripts and supervises the entire broadcast, under instructions from Rear Admiral James Pine, Superintendent of the Academy. Commander Lawrence was once a professor at the Massachusetts Institute of Technology, but joined the Coast Guard in 1937.

Comparative newcomers like Seaman First Class Bob Tyrol take their places in the show. He started out with "U. S. Coast Guard on Parade" as a civilian staff announcer for Station WTIC, but plugged the service so well that he sold himself on the idea. After only six weeks on the job, he enlisted. He spent four months on an 83-foot patrol boat in the Caribbean, then returned to act as master of ceremonies on the show and to study for his ensign's commission in the reserve.

Other youngsters are doing their bit for the Coast Guard in the 45-piece band. There's a boy fresh from a championship Chicago high school band and a lad out of New York's Queens College playing in the clarinet section. Another new man says his alma mater is Loew's State Theater in New York.

Side by side with them sit seasoned oldtimers who have, like their leader, spent more than three decades in the



ACADEMY SUPERINTENDENT IS REAR ADMIRAL JAMES PINE, U.S.C.G.

CADETS OF THE U. S. COAST GUARD ACADEMY, NEW LONDON, CONNECTICUT, MARCH TO THE HALL TO RECEIVE COMMISSIONS AS ENSIGNS





CADET KENNETH B. VAUGHN SHOWS HIS MOTHER HIS PRIZE SWORD

service. Like him, too, some of them have had careers in both the Army and the Coast Guard. They remember the band as it first started out, in 1925, with only 19 men. Some of them have since learned to play various instruments as the needs of the band demanded. There's a fellow who began as a bass player sixteen years ago who now has worked his way up in the melodic scale to the flute and the piccolo. Another handles the timpani as well as the piano and organ.

From all these diversified backgrounds, Lieutenant Messer has organized a military band which the cadets at the Academy consider second to none. When their music was heard on the Esplanade in Boston, an enthusiastic audience of 60,000 seemed to agree. They rated high praise from the Commander-in-Chief himself when they took part in Roosevelt's second inauguration ceremonies.

The program's not parched for vocal talent, either. A Coast Guard Quartet from the Third Naval District in New York made an appearance some time after the broadcast was first organized, and made such a hit that the singers have been kept on as regulars.

Special events in the life of the New London Academy, such as the opening of the football season, or commencement exercises are celebrated on the show, too. A typical commencement is illustrated on these pages—a particularly proud one for Cadet Kenneth Raymond Vaughn, for he received not only his commission as an ensign but also was presented with a sword for proficiency in military tactics. Another red-letter event for the Academy was the visit of Vice Admiral Alfred J. Johnson, United States Navy (shown at the right speeding down Connecticut's Thames River in a Coast Guard patrol boat).

At the close of the broadcast, the band strikes up again and the Coast Guard song booms out into the ether from a thousand throats. The cadets put their whole hearts into it, for "Semper Paratus"—"Always Ready"—symbolizes the spirit of the New London Academy, the U. S. Coast Guard and the program which glorifies both the school and the service.



VICE ADMIRAL A. J. JOHNSON, U.S.N., AND REAR ADMIRAL PIFIE

ONE-MAN NEWS BLITZKRIEG

GABRIEL HEATTER'S MACHINE-GUN DELIVERY RIVETS HIS HEARERS' ATTENTION

TUNE IN MON. THRU FRI. 9:00 P.M., SUN. 8:45 P.M., E.W.T. (Mutell)

THOUGH his broadcasts are heard in that after-dinner lull when families are settling down to a quiet evening by the radio, there's nothing soothing about a Gabriel Heatter newscast. Buildings shudder and crumble in bombings, Congressmen bicker over America's destiny, armies march closer—loser—closer—as the vivid stream of words pours forth.

This newsreel-like quality results, not from chance ad-libbings, but from hard work on a twenty-four-hour-a-day job. Unlike many other news analysts, Heatter does all his own research and writes and edits his own radio scripts.

His broadcast runs for only fifteen minutes nightly, but the original draft of his script contains enough material for an hour and a half, and is condensed to proper length before air time. Moreover, he keeps in close personal touch with his listeners through the mail, which he uses as a gauge of public interest in any topic.

"Gabe's" place among the top dozen evening shows is not won by gripping words alone. He's able to compete with entertainment programs because he gives his listeners something of that same lift, for his warm voice reflects an unflinching optimism and a keen in-

terest in mankind and its problems.

This human-interest appeal, as well as his dynamic style, won him wide acclaim when he covered the Hauptmann trial along with the regular newspaper reporters. His running story, written right in the courtroom and broadcast from a poolroom across the street, built up a tremendous audience.

But he really made the headlines himself on April 3, 1936, when the delay in Hauptmann's execution kept Gabe on the air for 53 minutes of continuous ad-libbing. This feat, still a record in radio, was hailed by more than 45,000 congratulatory messages

WITH EACH FIFTEEN-MINUTE PROGRAM DEMANDING HOURS OF PREPARATION, GABRIEL HEATTER FINDS LITTLE TIME FOR RELAXATION



from all over the country. Gabriel Heatter's place among top-notch radio newscasters was secure.

Like many another star, he entered radio by accident. Starting out in his teens as a copy boy on a Brooklyn newspaper, he worked his way up to court reporter and became interested in legal procedures through his work. He then managed to combine attendance at the New York University School of Law with his job, and was graduated in 1910 along with another famous figure, New York's Mayor LaGuardia.

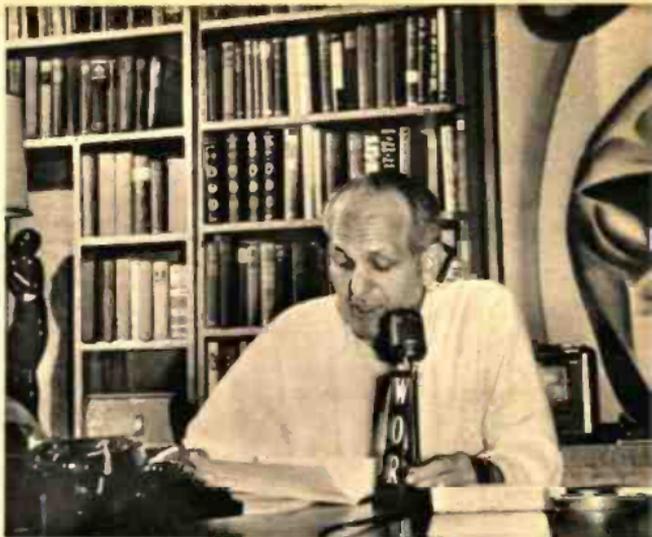
Other newspaper assignments followed, including a post as European correspondent. Eventually he tried freelancing—with discouraging financial results—until WMCA asked him to discuss one of his subjects over the air. His unusual delivery won him a job as a regular commentator immediately. Then came a contract with WOR, the Hauptmann trial—and success.

Nowadays Gabriel Heatter doesn't come to the studio at all for the electrifying broadcasts that brought him an income of \$200,000 in 1942. Those stimulating analyses now emanate from a book-lined study, fitted out with soundproofing drapes and standard broadcasting equipment, which overlooks the wide lawns in the rear of his Freeport, Long Island home.

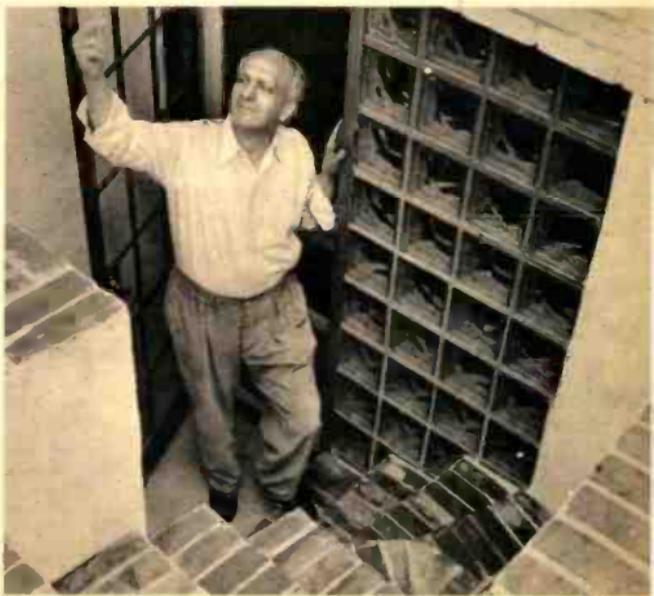
Auxiliary broadcasting equipment has also been installed in the basement bomb shelter where "Gabe" might hold forth during blackouts and air raids. The commentator takes special pride in the steel, shatterproof glass and special brick construction as well as such practical details as shovels and sump pumps. Mrs. Heatter has seen to all the comforts necessary for a long stay—folding beds, portable kitchen, asbestos welcome mat, as well as gay dishes in the cupboard for morale.

Though he hasn't much leisure time for his family, all members take part in his broadcast through group discussions of the policies he airs. Brother Max also tends the news ticker in the bomb shelter, while daughter Maida acts as messenger, rushing bulletins up to Dad. Son Bud is absent from the family circle, for he's an officer in the Navy.

When he celebrated his tenth radio anniversary in August, "Gabe" admitted that newscasting robbed him of free time for social life. But he hopes to continue—for many more years—in the thrilling job that, as he expresses it, makes "the whole world my workshop."



"GABE" DOES HIS BROADCASTS FROM A SPECIALLY-EQUIPPED STUDY IN HIS OWN HOME



HE LOVES TO SHOW VISITORS THE STURDILY-CONSTRUCTED BASEMENT BOMB SHELTER



EILEEN FARRELL

ARIA AND BALLAD SOPRANO

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

THOUGH dark-haired colleen Eileen Farrell looks as Irish as her name, she has spent a good part of her twenty-three years learning to sing Italian operas. She also sings fluently in German and Spanish, for languages as well as piano and expression were part of her training for a serious musical career.

She first drew breath—and expended it in song—in Willimantic, Connecticut, where her vocal-coach mother and music-teacher father encouraged her musical ambitions. The parents themselves had once toured as the O'Farrells, a singing duo.

When the family moved to Woonsocket, Rhode Island, Eileen had her first chance as a soloist in the local church choir. The Woonsocket folks are mighty proud of Eileen nowadays. On Friday and Saturday nights, at 11:30 and 10:45, respectively, the serious music-lovers gather around the radio to hear her powerful dramatic soprano in the "long haired" numbers which give scope to the range of her voice (low G to high C). They remember that it was a Woonsocket congregation which first "discovered" her and made money available for her to study.

For all her musical training, Eileen wasn't always sure she wanted a singing career. At one time she hoped to be an artist, and only switched to operatic coaching when even her art tutors urged her to develop her voice. Years of study with Merle Alcock, Metropolitan Opera contralto, were repaid when CBS signed her to a three-year contract after hearing her sing on just one program.

Since then she's been Gladys Swarthout's summertime successor and has guested with Andre Kostelanetz and other music top-notchers in the radio field.

Though operatic arias and classical numbers have always been her favorites, she's been caroling popular ballads and ditties at home for years, waiting for a chance to sing them in public. Now she's realizing that ambition in her Tuesday spot as the regular soprano vocalist of the "American Melody Hour." There, along with Bob Hannon and contralto Evelyn MacGregor, she sings familiar music by American composers, from Tin Pan Alley tunes to opera



FIRST ROUND-UP INCLUDED LOU BRINKLEY, ANNE BAXTER, CASS DALEY, DON AMECHE, ED GARDNER, DINAH SHORE AND PIANIST ITURBI

"WHAT'S NEW?"

DON AMECHE PLAYS HOST TO STARS FROM THE HEADLINES AT HOME AND ABROAD

TUNE IN SAT. 7 P.M. E.W.T. (Blue)

VARIETY shows aren't new. Guest stars aren't new. What's new about "What's New?" is that it has so much variety and so many guest stars. Like old-time vaudeville, its bill changes every week, and each week's acts are as varied as any the big-time circuits ever presented.

Chief difference is that, instead of acrobats and Swiss bell-ringers, the present program offers everything from concert artists like Artur Schnabel to guest comedians like Garry Moore. Living up to the show's title, guest stars parade new tricks—Jose Iturbi plays boogie-woogie, Edgar

Bergen performs without Charlie McCarthy—and new-comers in all entertainment fields get a hearing, too.

Headliners from the news bring weekly reports from scientific laboratories, the sports world or the fighting fronts. There's even a dramatic skit each week, adapted from the latest best-seller, magazine story or film scenario, and starring master of ceremonies Don Ameche—the only permanent "personality" on the program.

As host for RCA this season, Don makes his long-awaited return to radio, where his kid brother Jim had

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"WHAT'S NEW?" (continued)

been the sole emcee for many months. Unique feature is that Jim himself is m.c. for "What's New?" features emanating from New York. This family tie-up is only the latest step in two radio careers which have closely paralleled each other since both were kids in Kenosha, Wisconsin.

Don set the pace by winning oratorical contests, starring in college productions and playing radio drama in Chicago. For six years, he headed the "First Nighter" series, before becoming a radio master of ceremonies—and movie star.

Jim followed suit, except for stage and screen. He won contests, played radio drama in Chicago and starred for five years as "Jack Armstrong," before becoming an m.c.

Most of "What's New?" hails from Hollywood, so Don's job is still the only really regular one on the roster. But the show does boast of "semi-regular" guests like Dinah Shore, Lena Horne and the program's own discovery—comedian Jack Douglas, former radio script writer.



LOU BRINK IS MUSIC DIRECTOR AND CONDUCTOR OF "WHAT'S NEW?"

DON AMECHE'S BROTHER JIM HANDLES NEW YORK ASSIGNMENTS



DON HIMSELF IS EMCEE FOR MOST OF THE SHOW—FROM HOLLYWOOD





SEPIA SINGER LENA HORNE, SIGNED FOR SEVERAL APPEARANCES



"A.E.F.'S SWEETHEART" DINAH SHORE IS A FREQUENT GUEST

THE RCA VICTOR CHORUS, LIKE THE RCA VICTOR ORCHESTRA, IS A REGULAR FEATURE ON THE HOUR-LONG "WHAT'S NEW?" SHOW



GINNY SIMMS

SHE'S PROUD OF HER "GALLERY OF WAR HEROES"

TUNE IN TUES. 8 P.M. E.W.T. INBC

EVERY Tuesday of the year, when "Johnny Presents Ginny Simms," Ginny presents three service men with free phone calls to anyone, anywhere in the United States. It's Johnny, as host for Phillip Morris, who places the calls. But it's Ginny herself, as singing mistress of ceremonies, who interviews the boys and finds out just whose voices they'd most like to hear.

She's entertained hundreds of the "greatest guest stars in the world," in addition to handling some 1,000 letters and 500 autographed pictures each week. But the autographed pictures which mean the most to Ginny aren't the ones sent out bearing her signature. They're the ones which line the walls of her "trophy room" in her San Fernando Valley ranch, signed by the war heroes who have co-starred on her program during the past year.

Some of her guests, as shown by the typical twelve reproduced here, were known to fans in various fields in peacetime. Rudy Vallee needs no introduction to radio listeners. Stuart Peters was the brother of the late Carole Lombard. "Red" Ruffing was a former pride of the Yankees—and showed what Army teamwork means, when he made his call to buddy Bob Feller, once his baseball rival. Danny Dugan, too, revealed that he'd been bat-boy for the Detroit Tigers, before he became a war hero, wounded while bombing a Jap machine gun nest. And Private Yee achieved a distinction all his own, as the first Chinese in United States service to be featured on Ginny's show.

Some ate veterans of World War I who got back into the scrap. Sergeant Capodice, who had lost a leg "over there," gave up a pension of \$210 a month to re-enlist at \$78. Ship's Cook Jackson had also served in 1918. He wanted to call his heroic pal, "Frenchy" French, who had helped push a life raft through shark-infested waters. He thought Frenchy was still in the hospital—until an excited voice called from the studio audience: "Here I am!" Hence this rare picture in Ginny's collection, showing both caller and callee.

Some hadn't been in combat yet, but had stories of civilian courage to tell—like Billie Stevens, who called the Warm Spring Foundation. Crippled by infantile paralysis, he had undergone strenuous treatments at the Foundation and had a Navy operation, just so he could enlist. Still on crutches and assigned to limited duty, he wanted to say thanks to the superintendent—and tell him that he'd soon be ready for active service.

There's something about each picture to recall special incidents to Ginny's mind. Lieut. Wallace, for instance, was photographed showing her his own snapshots of the South Pacific, where he'd been lost in the early days of the war out there, spending months on a tropical island, surrounded by unfriendly natives and enemy Japs. Marine PFC Rothman was particularly interested in the gadget which produces rain sound effects in the studio—because, he said, the downpours on Guadalcanal were something else again!

Guest-star Furlow got a special treat when Ginny sang his own song during the show—and a music publisher called up to say that he would publish it. And Ginny herself got a special treat when her guest "Seabees" presented her with a polished bracelet made from the propeller of a shot-down Japanese Zero fighting plane.



PHARMACIST'S MATE BILLIE STEVENS—U. S. NAVY



"RED" RUFFING OF THE YANKS—AND ARMY



ARMY SERGEANT AND COMPOSER BROWN FURLOW



MARINE ARNOLD BOTHMAN, FROM "GUADY"



SHIP'S COOK WILFRED JACKSON AND BUDDY ELI



MARINE SGT. SALVATORE CAPODICE



MARINE CORPS DANNY DUGAN, FROM SOLOMONS



NAVY QUARTERMASTER (3rd CLASS) STUART PETERS



PRIVATE HAROLD YEE, U. S. ARMY



LIEUT. GENE WALLACE, U. S. ARMY BOMBER PILOT



"SEABEES" DUNCAN & GILLIS, JOHN P. NOGRAD



COAST GUARD LIEUT. RUDY VALLEE



DR. WATSON (NIGEL BRUCE) GIVES MORAL — BUT HARDLY INTELLECTUAL — SUPPORT TO KEEN-EYED SHERLOCK HOLMES (BASIL RATHBONE)

QUICK, WATSON!

“THE ADVENTURES OF SHERLOCK HOLMES” LEAD DETECTIVE AND DOCTOR A MERRY CHASE

TUNE IN MON., 8:30 P.M. E.W.T. (Mutual)

THERE'S no better way to meet a parcel of black-hearted scoundrels than through the “Adventures of Sherlock Holmes.” But the listener shouldn't worry—they always get their just rewards. No matter how devious the plotting and devilish the ingenuity of these master-criminals, that wonder-detective, the one and only *Sherlock Holmes*, gets his man—assisted valiantly, if not ably, by *Dr. Watson*.

No reader of the famous stories of Sir Arthur Conan Doyle need fear that they've been spoiled in dramatization, for the

program has kept the spirit and atmosphere of the tales intact, even though the scripts have been streamlined for modern ears. Basil Rathbone, as *Sherlock*, trots forth his seemingly miraculous but always logical deductions in supercilious Oxford accents to stupefy both *Dr. Watson* and (if truth must be told) his listeners. And Nigel Bruce, as the good doctor, delights the audience with a series of throaty “Harrumphs” and exclamations of “Roe!” while he consistently demonstrates that his head is as thick as his waistline.

(CONTINUED ON NEXT PAGE)



HOLMES INSPECTS A CLUE WITH HIS INDISPENSABLE MAGNIFYING GLASS



THE SLEUTH REFERS TO A VOLUME IN HIS BOOK-LINED STUDY

Both actors are eminently suited in appearance and trafting to the roles they play (on screen for Universal, as well as on the air for Mutual). Wiry, six-footer Basil Rathbone made his entrance into the world in dramatic fashion at Johannesburg, South Africa, during threatened native uprisings. After forsaking an engineering career to join a stock company managed by his cousin, Frank Benson, his schooling in old English roles was interrupted by the first World War—in which he received the Military Cross. Since then he has been a stage, screen and radio, favorite on both sides of the Atlantic.

Nigel Bruce has had a colorful and adventurous life, too. Born in Ensenada, Mexico, as the younger son of a British baronet he was educated in traditional English schools. A brokerage business was cut short by the first war, in which he was wounded and invalidated for three years. After his recovery, he discovered his field was comedy and has been convulsing audiences ever since.

The pair combine in these thrillers with eminent success, as they pile up evidence and chase their quarry through the English country lanes and crowded London streets they know so very well.



THE PAIR FIND SPEEDY HANSOMS NANDY FOR HOT PURSUITS



THE TELEPHONE HOUR

ITS "GREAT ARTISTS SERIES," 57-PIECE ORCHESTRA AND CONDUCTOR DONALD VOORHEES PLAY WORLD MUSIC FOR AMERICAN AUDIENCES

CONDUCTING IS A PLEASANT JOB TO VOORHEES



SCHEDULE-MAKERS would hardly classify the Telephone Hour as a "patriotic program"—among the servicemen's shows, historical dramas and war workers' broadcasts—but there is something inherently American about this series dedicated to the great music and great musicians of the world.

The Telephone Hour has done its share of purely patriotic broadcasting. It was the first network show to put on a specially-prepared program the very day war was declared, and has devoted other periods to victory rallies and the war effort. But these have all been "extra added attractions."

Americanism is not the avowed aim of Bell Telephone System's "Great Artists Series." It's the actual spirit of the choice of programs and players—a veritable musical "melting pot," blending the Old World with the New.

Musical numbers range democratically from Bach to Irving Berlin, from "Swanee River" to "Santa Lucia," from Latin-American folk songs to the latest in modern Russian opera. And the background of the fifty-seven members in the permanent Bell Symphonic Orchestra—as well as the guest artists—is as varied as the scores from which they play on Monday nights.

All American citizens now, they hailed originally from every part of the globe. Thirty-five were born in this country, ten in Russia, four in Italy, two in France, one each in various other countries. They have played with the Orchestra Symphonique de Paris, the Leninskyg Orchestra, the Metropolitan Opera, and the best symphony organizations from Boston to San Francisco. Some have conducted their own orchestras. Others have worked under Toscanini, Stokowski, Beecham, Walter, Stravinsky, Ravel.

Their present conductor—Donald Voorhees, who organized the orchestra when the program was first launched almost four years ago—is as American

as he can be. When he was awarded an honorary Doctor of Music degree by Bates College, the citation called him "a son of old American stock who has attained eminence in a field hitherto largely dominated by Europeans."

For all the old-Holland ring of his name, Voorhees is as Pennsylvania Dutch as Philadelphia scrapple, and his family history dates back to early colonial days. Although young Donald was born in Allentown, Pennsylvania's Guthrieville was named after his family's people. The old homestead, built in the 1600's, is still the scene of big family reunions every year.

His rise to his present position in music is true to the best Horatio Alger traditions. He worked hard, from boyhood on, to achieve success. At five, he was taking violin lessons. At seven, he was studying piano. At eleven, he was choirmaster and organist of the family church in Allentown. At twelve, he was playing the piano in the town's only legitimate theater, the Lyric. During his last years in high school, he was leader of the Lyric's orchestra, still church organist and choirmaster—and conductor of a dance band.

During these youthful years, he was also studying with Dr. J. Fred Wollé, founder and conductor of the Bethlehem Bach Choir, and was fully expected to become Dr. Wollé's assistant and possible successor. A sudden telephone call from New York changed all that. Young Voorhees tossed some clothes into a suitcase, made a dash for Broadway, and the next night was conducting the orchestra for the opening of a musical revue starring Eddie Cantor. Then only seventeen, Voorhees was probably the youngest orchestra leader who ever handled the music for a big Broadway production.

Theatrical engagements came thick and fast, after that, and it took radio to bring the former Bach expert back to serious and semi-classical music. In

TUNE IN MON. 9:00 P.M., E.W.T. (NBC)

VOORHEES ALSO TAKES HIS MUSIC SERIOUSLY



(CONTINUED ON NEXT PAGE)

THE TELEPHONE HOUR *(continued)*

1927, Voorhees helped open the then-new Columbia Broadcasting System, as house conductor along with Howard Barlow. After a year with the network, he began to free-lance in commercial radio, where he has had one of the most successful careers combining popular music with the classics.

Sponsored programs were just beginning to consider "good music," and the classical-trained, theater-wise young musician was in great demand. He became, successively, conductor of the Atwater Kent and General Motors hours. Since 1931, he has been musical director of radio programs for E. I. Dupont de Nemours and Company and inaugurated its "Cavalcade of America," which he still conducts, in addition to his Telephone Hour work.

With all this, Voorhees is now just forty. He has a twenty-year-old daughter, nine-year-old son—and at one time owned 150 dogs. His hobby is breeding Scotch terriers, acting as steward of the Westminster Kennel Club Show in Madison Square Garden and judging at Eastern dog shows.

His formula for success is a simple one. "The public makes the programs," he says. "A conductor's personal likes must be subordinated to what the public wants—and the public wants music with melody." He adds: "There is no sense trying to give people music simply because it was written by a master, or for any other reason save interest in the music itself."

That's why there is such a wide range in the selections offered by the Telephone Hour's "Great Artists Series." But, with all his democratic viewpoint on musical subject-matter, he is an exacting taskmaster when it comes to performance. Musicians respect him all the more for his devotion to the highest professional standards and appreciate the fact that, as a conductor, he subordinates—not only his personal likes to "what the public wants"—but his own personality to the spirit of the composer's original score.

Great artists are glad to return to his program, time and again—as shown by the picture-schedule on this page, giving dates of guest appearances for the winter. Himself a conductor, as well as pianist, Iturbi speaks for many when he describes Voorhees as "the most thorough conductor in music today."



Marion Anderson has sung for the "Great Artists Series" a half-dozen times and is scheduled for December 15th and January 17th.



Jose Iturbi, eminent Spanish musician, plays his dynamic piano for the third time on the Telephone Hour program of February 7th.



Gracia Moore, who has starred more frequently than any other guest "Great Artist" to date, begins the New Year's series on January 3rd.



James Melton, star of the Telephone Hour for two years, now "guests" on the series—November 22nd, February 14th, March 20th.



Jozsef Hellatz, whose most recent appearance on the Telephone Hour was his tenth, will play again on January 10th and March 6th.



Lily Pans and her coloratura soprano will be starred in the series for the eighth and ninth times on November 29th and January 31st.



Ezio Pinco, Metropolitan Opera basso, is a comparative newcomer to the program, making his second appearance on December 27th.



Nelson Eddy sang on the series for the first time last summer and was then signed up to repeat on November 8th and January 24th.



Helen Troubel brings her majestic soprano to the program for three performances--November 15th, December 20th, February 21st.



Robert Casadesu, noted French pianist and composer, returns to the Telephone Hour for his second piano recital on December 6th.

SHEP FIELDS



HIS BAND'S "NEW MUSIC" TAKES THE PLACE OF "RIPPLING RHYTHM"

WHEN suave, dapper Shep Fields glances back down the steep ladder of success, he sees a saxophone on every rung. This Brooklyn boy's career really started on his fourteenth birthday, for on that auspicious occasion his father presented him with a shining new saxophone, then in the height of its post-war craze. Shep tooted blissfully away on it until he was sure he had mastered it, then proudly put his talents at the disposal of the director of the Erasmus Hall High School orchestra—who didn't like saxophones.

Much to his surprise and chagrin, the director was not impressed and firmly refused his services. A less pugnacious youngster would have stopped there, but Shep loved that sax and was determined to play it even if he had to build his own band around it. And that's how the original Shep Fields Jazz Orchestra was born—right there in high school.

The band (and Shep's sax) was having a mild success playing at prom and fraternity dances, but the youngster still considered it a sideline. After his graduation, he entered the law school of St. John University. A bad break was what really started him on the road to big-time show business. Shep's father died and the lad had to leave school to become the family breadwinner. He turned, naturally, to his band, determined to make it a really going concern. In those early days, he was not only leader and saxophonist, but manager, arranger and booking agent.

Nowadays things have changed a lot for Shep, with three arrangers to think up new musical combinations. But his devotion to the saxophone is stronger than ever. The lineup of his band looks like a sax-player's heaven. Of the thirteen musicians in "The Only Band of Its Kind in the

World," nine are saxophonists, with the maestro himself still taking a hand now and then.

Shep doesn't let his monomania make for monotonous music, however. He calls his sax-men "the reed and wood-wind section," for they double on forty-five different instruments, including clarinets, flutes, piccolos and even the bassoon. The four other boys form a standard rhythm section of piano, drums, guitar and brass.

His real innovation in "new music" is based not only on the revolutionary size of the sax section, but also on the fact that there's nary a sign of a trumpet or a trombone in the whole set-up. His heaters, if they're so inclined, may relax completely, secure in the realization that no strident brass is going to blast them right off the dance floor.

"New music" wasn't always Shep's style, but he always did believe that a band had to have distinctiveness, in addition to good dance music, to rate top success. His first experiment in distinction was the famous "rippling rhythm," based on a nimble accordionist and some novel violin arrangements in an eleven-piece orchestra. The vogue that Shep started at a Miami supper club soon swirled him into nationwide popularity.

Not content with commercial success, Shep eventually disbanded his orchestra, throwing one hundred thousand dollars' worth of contracts out of the window. He'd long had a dream of getting out of his musical rut, and organizing a mellow, "brass"-less band, based on saxophone, reed and strings. And in 1941 he felt the public was ripe for it.

The music trade certainly was not. Professional gloom casters predicted failure for his "screwy combination" and intimated, none too subtly, that Shep was off his head. The rumour became so widespread that the bandleader had to convince new instrumentalists of his sanity before they would sign up with him! But the "I told you so" boys never had a chance to trot out their tag line, for the saxophone band made Shep's cash-register tinkle as merrily as it made dancers feet tingle.

Shep has increased his reputation with both of his bands. Accompanied by vocalists (at present Meredith Blake and Clarke Hayden), they've played outstanding engagements



(CONTINUED ON NEXT PAGE)

MEREDITH BLAKE SINGS A SONG UNDER SHEP'S WATCHFUL EYE

HERE'S MAESTRO FIELDS WITH THE ENTIRE "NEW MUSIC" ORCHESTRA: NINE SAXOPHONISTS, FOUR RHYTHM BOYS AND TWO VOCALISTS



SHEP FIELDS (continued)

from coast to coast. Typical Shep Fields tunes have been heard in such well-known locations as New York's Paramount Theater and Waldorf-Astoria Hotel, Chicago's Palmer House, Los Angeles' Cocoanut Grove and the swanky Cavalier Beach Club at Virginia Beach. They've been featured on three of the major networks—CBS, NBC and Mutual, both on sustaining time and commercial programs. The movies haven't overlooked him, either, for his band starred in Paramount's "Big Broadcast" and did a short for Columbia Pictures entitled "Lightning Strikes Twice," among other film appearances.

The chief reason for his present popularity, Shep believes, is that the unusual combination of instruments in his band permits a smooth, sophisticated rhythm somewhere in between sweet and swing. He's managed to eliminate blare without sacrificing drive and power. And the orchestrators, whose ingenuity had worn thin with years of arranging for standard dance orchestras of four or six brass, four saxophones and four rhythms, can really let themselves go in the new tonal effects made possible by any of 3,000 different combinations.

Saxes and bands are not Shep's only loves, however—not his only problems. His pretty wife, Evelyn, and daughter, Jo Ann Rosaly, have a secure though private place in his heart. The three manage to keep together as a family unit, despite the lack of privacy in a bandleader's life. The Fields can't even sign a lease, for they have no idea how long they'll stay put. Nor can Shep ever be sure of just when he'll be home for dinner—if at all. When the baby came, there were constant struggles with unsympathetic hotel chefs to make them remember to send up heated bottles. To top it all, Mrs. Fields says she must be groomed to the teeth, no matter how awkward the situation, to keep up with the attractive women who flirt with her husband! But she isn't worried. She knows she has only one real rival—the saxophone.



SAXES ARE THE HEARTTHROB OF SHEP'S "NEW MUSIC" BAND

SHEP SHOWS HIS WIFE AND DAUGHTER JO ANN HOW A GURGLING SODA STRAW INSPIRED HIM TO INVENT "RIPPLING RHYTHM"





THE KEY CHARACTERS IN THIS DAYTIME SERIAL DRAMA ARE ELLEN COLLINS, RUTH ANN AND DR. BOB GRAHAM, SAM AND JANET RYDER

“BACHELOR’S CHILDREN” HAVE GROWN UP HERE ARE THE CHARACTERS—AS THEY ARE NOW—FOR THOSE WHO CAME IN LATE

TUNE IN 10:45 A.M., MON. THRU FRI., E.W.T. (CBS)

WHEN “Bachelor’s Children” started out nine years ago, there really was a bachelor—lovable, small-town doctor *Bob Graham*, who had adopted twin eighteen-year-old orphan girls. Today, however, the children have come of age and the bachelor has married one of his wards.

But the major characters have never changed as far as the actors who portray them are concerned. Hugh Studebaker, who has played *Dr. Bob* from the start, was a veteran vaudeville and radio actor when he first took the role. He has since gained fame in character parts, notably that of

Blackface Silly Watson with *Fibber McGee*. Olan Soule, the original *Sam Ryder*, now combines his part in the serial with a war job in the Coast Guard, writing publicity for SPAR recruitment. And the “twins,” blonde Marjorie Hannan and dark-haired Patricia Dunlap, haven’t changed either in the roles they portray or as devoted friends in real life.

The story, too, continues to hold its popularity with its daytime audience, probably because author Bess Flynn tries so hard to keep it true to life. To find out what is happening now, with pictures of the main characters, turn the page.

(CONTINUED ON NEXT PAGE) 31



DR. BOB GRAHAM (played by Hugh Ssekchaker) is the small-town doctor whose personal life has been shattered by the disappearance of his dearly loved wife, *Ruth Ann*, whom he believes dead. His patients keep him from brooding, however, and he spends his spare time in the day nursery, canteen and recreation center for war workers he organized for the community.



RUTH ANN GRAHAM (Marjorie Hannan), now *Dr. Bob's* wife, was once his ward. She has completely lost her memory after being the victim of a robbery, and is living in another city under the name of *Rhoda Gilmour*. On several occasions, she has almost met *Dr. Bob*, but something always interferes to prevent it.



WILTON COMSTOCK (Arthur Peterson) doesn't know that his secretary, *Rhoda Gilmour*, is really the wife of his college friend, *Dr. Bob*. The eccentric author seems familiar to *Rhoda*, but she cannot remember anything about the past.



TERESA PECH (Olga Rosenova), daughter of *Dr. Bob's* landlady, assists him in the community center project. Her work helps her to forget the broken wrist which had prevented her from following a career as a cellist.



JANET RYDER (Patricia Dunlap) is *Ruth Ann's* twin sister, now married to *Sam Ryder*. She leads a busy life, caring for her own family and keeping an eye on her sister's children, who are being mothered by *Ellen Collins* (Helen Van Tuyl), *Dr. Bob's* housekeeper. She, too, knows nothing of *Rhoda* and believes that *Ruth Ann* is dead.



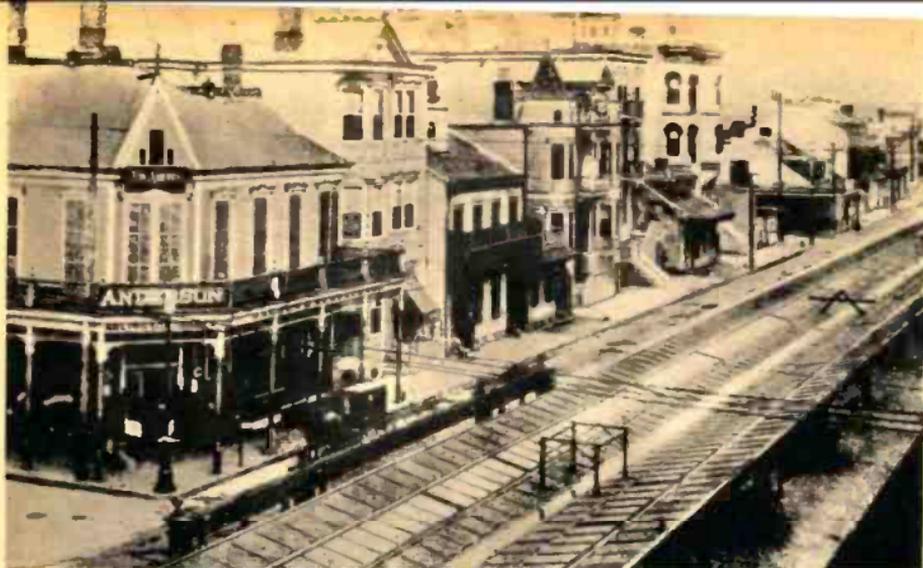
SAM RYDER (Olan Soule) is *Janet's* husband and *Dr. Bob's* best friend. Since his family lives right next door to the *Grabams*, he is able to spend a great deal of time with *Dr. Bob*, whom he admires deeply. A devoted husband and father in his private life, he spends his working hours as a radio announcer, and has done a special under-cover job for the Federal Bureau of Investigation.



DR. MADELYN KELLER (Alice Hill), *Dr. Bob's* young assistant, is engaged in *Charles Christie* (Rene Gekiere). Another medical protégé, *Michael Kent* (Charles Flynn), lives in *Dr. Bob's* home.



JOE HOUSTON (Nelson Olmstead), an attorney very much in love with *Rhoda Gilmore*, has been trying to help her establish her identity. He has asked her to marry him, but she feels that she cannot accept until she knows who she actually is.



NEW ORLEANS' ORIGINAL BASIN STREET IS SHOWN AS IT APPEARED FIFTY YEARS AGO WHEN IT WAS THE BIRTHPLACE OF AMERICAN JAZZ

BARRELHOUSE SYMPHONY

'THE CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET' KIDS THE CLASSICS

TUNE IN SUN. 9:15 P.M. E.W.T. 164001



MILTON CROSS IS MUSIC COMMENTATOR

LISTENERS beware! The classic-sounding title and concert-famous guest musicians have nothing to do with what actually takes place at meetings of "The Chamber Music Society of Lower Basin Street." This pseudo-symphonic organization is strictly a "clip" joint for long-haired visiting artists and immortal composers. Its three sacred B's are *barrelhouse*, *boogie-woogie* and *blues*.

The "Lower Basin Street" part of the program's title is honest enough, taking its name from the section of nineteenth-century New Orleans where American jazz was born. In Basin Street "barrelhouses," patrons filled their own glasses from wooden kegs, imbibing inspiration for the evening's entertainment. The original barrelhouse *rhythm*—grandfather of modern swing and boogie-woogie—was played by amateur jazz bands who improvised wildly in an attempt to capture the spirit of Negro songs and dances as performed in the local Congo Square.

The "Chamber Music Society" angle is a complete fraud—even if Milton Cross, of Metropolitan Opera broadcast fame, is there to do the introductory honors. What happened to Cross on this show is typical of what happens to all distinguished visitors from the world of serious music. Ironically elevated to the title of doctor, the mellifluous Milton's Sunday-night assignment is to kid himself and insult the hallowed guests he treats so reverently in other halls.

No one is spared in the proceedings, least of all that eminent composer-conductor-arranger, Paul Lavalle, who heads the regular orchestra of syncopating symphony outcasts. But, serious or no, the formula adds up to audience appeal—and not only in jazz-conscious America. By popular request, OWI recordings of the program are shipped for world-wide rebroadcasting over local stations from Alaska to New Zealand. England liked it so well BBC established its own "Chamber Music Society of Lower Basin Street—British Branch."



"PROFESSOR" ERNEST CHAPPELL SPEAKS FOR THE PROGRAM'S SPONSOR "DOCTOR GIACOMO" JACKI MCCARTHY MASTERS THE CEREMONIES

MAESTRO PAUL LAVALLE'S CLARINET LEADS HIS ZANY GANG OF OUTCASTS IN BOOGIE-WOOGIE, AS OLD MASTERS SPIN IN THEIR GRAVES





MAD AS A MURTAH

THE "SATURDAY SHOWDOWN" SISTERS
GIVE A CROOKED TWIST TO HARMONY

TUNE IN SAT. 11:00 A.M. E.W.T. (NBC)

THAT meek-and-moolest-maiden pose the Murtah Sisters are putting on in the picture above is just an act, as every listener to "Saturday Showdown" knows. They've got the looks for ladylike serenity, but their hearts belong to the riot squad.

Top screwball in the photo is brunette Kate-Ellen, who dreams up — or nightmares — the weird and irreverent lyrics with which she, along with blonde Jean (on the left) and red-haired Onriett, parry their fans. The girls originally started out as a serious harmony trio, but despaired when the harmony always transformed itself into hilarious parody. So they scrapped the "art" and concentrated on comedy.

Since then, they've cavorted in night clubs and theaters, specializing in zany postures and stage landings "bottoms-up," tricks they're mighty anxious to show off when television comes around that corner.



CHARLES COLLINGWOOD

THE FORMER RHODES SCHOLAR PREFERS ACTION TO STUDY

CHARLES COLLINGWOOD looks rather like a stage glamorization of a war correspondent. The former Rhodes scholar—who made a brilliant record at Oxford, without developing a British accent—is handsome, poised and only 26.

Nevertheless, the young CBS correspondent is one of the real aces in his field. Returning to the United States this fall, on leave of absence to recuperate from a serious attack of measles, Collingwood could already look back on more than four years spent covering the war fronts, highlighted by his exceptionally newsworthy broadcasts from Algiers.

It was in 1939 that the Michigan-born Cornell graduate went to England as a Rhodes scholar. From the start, Collingwood combined reporting for the United Press with his studies at Oxford, working in Amsterdam during the winter holiday just before the Germans invaded Holland. In the spring of 1940, the budding journalist was discovered for radio by Edward Murrow and hired to cover the war for CBS—a choice which was more than justified by his excellent coverage of the North African campaign and the assassination of Admiral Darlan.

Sunday's HIGHLIGHTS

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

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

A. M.

- 10:30 Words & Music (NBC) Variety
- 10:30 Southernaires (Blue) Music
- 10:30 Wings Over Jordan (CBS) Music
- 10:45 Charles Hodges (Mutual) News
- 11:00 Rhapsody of the Rockies (NBC)
- 11:30 Josef Morais (Blue) Songs

NOON

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

P. M.

- 12:30 Sunday Serenade (Blue) Music
- 12:30 Stradivari Orchestra (NBC) Music
- 12:30 TransAtlantic Call (CBS) Drama
- 1:00 Church of the Air (CBS)
- 1:00 Voices of the Dairy Farmer (NBC)
- 1:30 Edward R. Murrow (CBS) News
- 1:30 Univ. of Chicago Round Table (NBC) Forum
- 1:45 "The Carner Little Show" (CBS)
- 2:00 America—Calling Unlimited (CBS)
- 2:30 Westinghouse Program (NBC) Music
- 3:00 N. Y. Philharmonic-Symphony (CBS)
- 3:00 Ernest K. Lindley (NBC) News
- 3:00 This Is Fort Dix (Mutual) Variety
- 3:00 Those Good Old Days (Blue) Variety
- 3:15 Upton Close (NBC) News
- 3:30 Hot Copy (Blue) Drama
- 3:30 The Army Hour (NBC) Drama
- 4:00 Fun Valley (Blue) Variety
- 4:30 Andre Kostelanetz (CBS) Music
- 4:30 Lands of the Free (NBC)
- 5:00 The Family Hour (CBS) Music
- 5:00 General Motors Symphony (NBC)
- 5:30 Musical Steelmakers (Blue) Music
- 5:30 The Shadow (Mutual) Mystery
- 5:45 Dear John (CBS) Drama
- 6:00 The Catholic Hour (NBC) Religion
- 6:00 Silver Theatre (CBS) Drama
- 6:05 Saludos Amigos (Blue) Music
- *6:30 Great Gildarsleve (NBC) Comedy
- 6:30 The Green Hornet (Blue) Drama
- 6:30 Upton Close (Mutual) News
- 7:00 Draw Pearson (Blue) News
- 7:00 Jack Benny (NBC) Variety
- 7:00 Jerry Lester Show (CBS) Variety
- 7:15 Dorothy Thompson Comments (Blue)
- *7:30 Quiz Kids (Blue) Quiz
- 7:30 Fitch Bandwagon (NBC) Music
- 7:30 We, The People (CBS) Variety
- 8:00 Chase & Sanborn (NBC) Variety
- 8:00 Meditation Board (Mutual) Forum
- *8:15 That's A Good One (Blue) Comedy
- 8:30 One Man's Family (NBC) Drama
- *8:30 Crime Doctor (CBS) Drama
- *8:30 Keepakes (Blue) Music
- 8:45 Gabriel Heatter (Mutual) News
- 9:00 Radio Reader's Digest (CBS) Drama
- 9:00 Manhattan Merry-Go-Round (NBC)
- 9:00 Walter Winchell (Blue) Gossip
- 9:15 Basin Street (Blue) Variety
- 9:30 Texaco Star Theatre (CBS) Variety
- 9:30 Album of Familiar Music (NBC)
- 9:45 Jimmy Fidler (Blue) Gossip
- 10:00 Revlon Revue (Blue) Variety
- 10:00 Take It Or Leave It (CBS) Quiz
- 10:00 Hour of Charm (NBC) Music
- 10:00 John B. Hughes (Mutual) News
- 10:30 The Thin Man (CBS) Drama
- 10:30 Bob Crosby & Company (NBC)
- 11:15 Cesar Szechinger (NBC) News

Monday's

HIGHLIGHTS

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

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

A. M.

- 9:00 The Breakfast Club [Blue] Variety
- * 10:00 Valiant Lady [CBS] Drama
- * 10:15 Kitty Foyle [CBS] Drama
- * 10:45 Bachelor's Children [CBS] Drama
- 11:00 Road of Life [NBC] Drama
- 11:00 Breakfast at Sardi's [Blue] Variety
- 11:30 Bright Horizon [CBS] Drama
- 11:45 Imogene Wolcott [Mutual] Ideas

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 Boote Carter [Mutual] News
- 12:00 The Open Door [NBC] Drama

P. M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 1:00 H. R. Bouthage [Blue] News
- 1:00 Sydney Massey [Mutual] News
- 1:30 Luncheon with Lopez [Mutual]
- 1:45 The Goldbergs [CBS] Drama
- 2:00 The Gulding Light [NBC] Drama
- 2:15 Lonely Women [NBC] Drama
- 2:15 The Mystery Chef [Blue]
- 2:30 Ladies Be Seated [Blue] Variety
- 3:00 Mary Martin [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- 3:15 My True Story [Blue] Drama
- 3:30 Peppé Young's Family [NBC]
- 4:00 Blue Fradics [Blue] Quiz
- 4:15 Stella Dallas [NBC] Drama
- 4:30 Westbrook Van Voorhis [Blue] News
- 4:45 Sea Hound [Blue] Drama
- 5:00 Hop Harrigan [Blue] Drama
- 5:00 When a Girl Marries [NBC] Drama
- 5:00 Dick Tracy [Blue] Drama
- 5:45 Superman [Mutual] Drama
- 5:45 Front Page Farrell [NBC] Drama
- 6:00 Quincy Howe [CBS] News
- 6:00 Lowell Thomas [Blue] News
- 6:45 Fred Waring's Orchestra [NBC]
- * 7:00 I Love A Mystery [CBS] Drama
- 7:15 John Vandercook [NBC] News
- 7:30 Lone Ranger [Blue] Drama
- 7:30 Army Air Forces [Mutual] Variety
- 7:45 H. V. Kaltenborn [NBC] News
- * 8:00 Cavalcade of America [NBC]
- 8:00 Yes Pop [CBS] Quiz
- * 8:15 Lum & Abner [Blue] Drama
- 8:30 Johnny Morgan Show [Blue] Variety
- 8:30 Sherlock Holmes [Mutual] Drama
- 8:30 Voice of Firestone [NBC] Music
- * 8:30 Guy Nixey's Revue [CBS] Variety
- 8:45 Captain Midnight [Blue] Drama
- 8:55 Bill Henry [CBS] News
- 9:00 Lux Radio Theatre [CBS] Drama
- 9:00 Counterspy [Blue] Drama
- 9:00 Gabriel Heatter [Mutual] News
- * 9:00 The Telephone Hour [NBC] Music
- 9:30 Nick Carter [Mutual] Drama
- 9:30 Spotlight Bands [Blue] Music
- * 9:30 "Doctor C." [NBC] Quiz
- 10:00 Raymond Gram Swing [Blue] News
- 10:00 Raymond Clapper [Mutual] News
- 10:00 Carnation Contented Program [NBC]
- 10:00 Screen Guild Players [CBS] Drama
- 10:30 Paul Schubert [Mutual] News
- 10:30 "Information Please" [NBC] Quiz
- 10:30 Three Ring Time [CBS] Music.
- 10:35 Rhythm Road [Blue] Music
- 11:00 Ned Calmer [CBS] News
- 11:15 Joan Brooks [CBS] Songs
- 11:30 Dance Orchestra [Blue]



SYLVIA MARLOWE DONS APPROPRIATE COSTUME TO PLAY THE MELLOW NOTES OF LONG AGO

SHE PROVES THAT HARPSICHOIDS AREN'T MERELY "MUSEUM PIECES"

SYLVIA MARLOWE PLAYS BOTH CLASSIC AND SWING TUNES

TUNE IN SUN. 8:05 A.M. E.W.J. (Blue)

THOUGH Sylvia Marlowe has gained fame through her revival of the old-fashioned harpsichord, she's far from being an old-fashioned girl. Proof of this is the fact that she has adapted modern swing numbers to the harpsichord and plays them as competently as she does the serious classical music originally written for the instrument.

She is a serious musician herself, however, having originally trained to be a concert pianist. Her skill was developed at the Ecole Normale de

Musique in Paris and the Juilliard and Dalcroze schools in New York. In addition to her radio performances, she has given recitals in Paris and London, as well as New York and other American cities, and also in night clubs.

Outside of the studio, Sylvia leads the active life of an up-to-date athletic girl. She's fond of walking, skiing, tennis and mountain climbing. Indoors, she enjoys reading and cooking, and indulges her fondness for new clothes by collecting hats in all sizes and shapes.



BLUE-EYED AND BROWN-HAIRED, SYLVIA MARLOWE COLLECTS HATS AS WELL AS BARE MUSIC

Tuesday's HIGHLIGHTS

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

[*] Asterisked programs are rebroadcast
at various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club [Blue] Variety
- 9:00 Everything Goes [NBC] Variety
- *10:00 Valiant Lady [CBS] Drama
- *10:15 Kitty Foyle [CBS] Drama
- *10:45 Bachelor's Children [CBS] Drama
- 11:00 Breakfast at Sardi's [Blue] Comedy
- 11:15 Vic & Sade [NBC] Drama
- 11:30 Gilbert Martyn [Blue] News
- 11:45 Imogene Wolcott [Mutual] Ideas

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 The Open Door [NBC] Drama
- 12:00 Bodele Carter [Mutual] News

P. M.

- 12:30 Farm & Home Hour [Blue] Variety
- 1:00 Sydney Massey [Mutual] News
- 1:00 H. R. Boukloge [Blue] News
- 1:30 Luncheon with Lopez [Mutual] Music
- 1:30 Bernadine Flynn [CBS] News
- 1:45 The Goldbergs [CBS] Drama
- 2:00 Young Dr. Malone [CBS] Drama
- 2:10 Light Of The World [NBC] Drama
- 2:30 Ladies, Be Seated [Blue] Variety
- 3:00 Mary Martin [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- 3:15 Ma Perkins [NBC] Drama
- 3:45 Right To Happiness [NBC] Drama
- 4:00 Blue Fratics [Blue] Music
- 4:00 Backstage Wife [NBC] Drama
- 4:15 Stella Dallas [NBC] Drama
- 4:30 Westbrook Van Voorhis [Blue] News
- 4:45 Sea Hound [Blue] Drama
- 5:00 Hop Harrigan [Blue] Drama
- 5:15 Porcia Faces Life [NBC] Drama
- 5:45 Superman [Mutual] Drama
- 5:45 Front Page Farrell [NBC] Drama
- 6:00 Quincy Howe [CBS] News
- 6:15 Edwin C. Hill [CBS] News
- 6:30 Jari Sullivan [CBS] Songs
- 6:45 Lowell Thomas [Blue] News
- 7:00 "Cohen, The Detective" [Blue]
- *7:00 Fred Waring's Orchestra [NBC]
- *7:00 I Love A Mystery [CBS] Drama
- *7:15 Harry James' Orchestra [CBS] Music
- 7:15 John W. Vandercook [NBC] News
- 7:30 American Melody Hour [CBS] Music
- *7:30 Salute To Youth [NBC] Variety
- 7:30 Arthur Hale [Mutual] News
- 7:45 Pop Stuff [Blue] Music
- 7:45 H. V. Kaltenborn [NBC] News
- 8:00 Big Town [CBS] Drama
- *8:00 Johnny Prentiss [NBC] Variety
- *8:15 Lum & Abner [Blue] Drama
- *8:30 Duffy's [Blue] Variety
- 8:30 Horace Heidt's Orchestra [NBC]
- *8:30 Judy Canova [CBS] Variety
- 8:55 Bill Henry [CBS] News
- *9:00 Famous Jury Trials [Blue] Drama
- 9:00 Mystery Theatre [NBC] Drama
- 9:00 Burns & Allen [CBS] Variety
- 9:00 Gabriel Heatter [Mutual] News
- 9:15 Gracie Fields [Mutual] Variety
- 9:30 Fibber McGee & Molly [NBC]
- 9:30 Spotlight Bands [Blue] Music
- 10:00 Suspense [CBS] Drama
- 10:00 John B. Hughes [Mutual] News
- 10:00 Bob Hope [NBC] Variety
- 10:00 Raymond Gram Swing [Blue] News
- 10:30 Red Skelton [NBC] Variety
- 10:30 Paul Schubert [Mutual] News
- 11:15 Joan Brooks [CBS] Songs

Wednesday's

HIGHLIGHTS

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

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

A.M.

- 9:00 The Breakfast Club [Blue] Music
- 9:00 Everything Goes [NBC] Variety
- *10:00 Valiant Lady [CBS] Drama
- *10:15 Kitty Foyle [CBS] Drama
- *10:45 Bachelor's Children [CBS] Drama
- 11:00 Breakfast at Sardi's [Blue] Variety
- 11:30 Bright Horizon [CBS] Drama
- 11:30 Gillbert Murray [Blue] News
- 11:45 David Harum [NBC] Drama
- 11:45 Imogene Wolcott [Mutual] Ideas

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 Boobe Carter [Mutual] News
- 12:00 The Open Door [NBC] Drama

P.M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 12:30 Mirth & Madness [NBC] Variety
- 1:00 M. R. Bouthage [Blue] News
- 1:00 Sketches-In Melody [NBC] Music
- 1:00 Sydney Moseley [Mutual] News
- 1:15 Ma Perkins [CBS] Drama
- 1:30 Luncheon With Lopez [Mutual] Music
- 1:30 Bernadine Flynn [CBS] News
- 2:10 Ladies Be Seated [Blue] Variety
- 2:45 Pepper Young's Family [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- 3:00 Mary Marlin [CBS] Drama
- 3:00 Woman of America [NBC] Drama
- 3:15 Ma Perkins [NBC] Drama
- 4:00 Blue Fracas [Blue] Minstrel
- 4:00 Backstage Wife [NBC] Drama
- 4:30 Westbrook Van Voorhis [Blue] News
- 4:45 The Sea Hound [Blue] News
- 5:00 Hop Harrigan [Blue] Drama
- 5:45 Superman [Mutual] Drama
- 5:45 Front Page Farrell [NBC] Drama
- 6:00 Quincy Howe [CBS] News
- 6:05 U. S. Navy Band [NBC] Music
- 6:15 Captain Tim Healy [Blue] Stories
- 6:30 Jack Armstrong [Blue] Drama
- 6:45 Lowell Thomas [Blue] News
- 7:00 Fred Waring's Orch. [NBC] Music
- *7:15 Harry James' Orch. [CBS] Music
- 7:30 Caribbean Nights [NBC] Music
- 7:30 Easy Aces [CBS] Comedy
- 7:45 Mr. Keen [CBS] Drama
- 7:45 Mr. V. Kottenborn [NBC] News
- *8:00 Sammy Kaye's Orch. [CBS] Variety
- *8:00 Mr. & Mrs. North [NBC] Drama
- 8:15 Lum & Abner [Blue] Drama
- *8:30 Battle Of The Sexes [Blue] Quiz
- *8:30 Dr. Christian [CBS] Drama
- *8:30 Beat The Band [NBC] Quiz
- 8:30 Take A Card [Mutual] Quiz
- 8:55 Bill Henry [CBS] News
- 9:00 Eddie Cantor [NBC] Variety
- 9:00 Fitch Bandwagon [Blue] Music
- 9:00 Mayor of the Town [CBS] Drama
- 9:00 Gabriel Heatter [Mutual] News
- 9:30 District Attorney [NBC] Drama
- 9:30 Spotlight Bands [Blue] Drama
- 9:30 Jack Carson Show [CBS] Variety
- 10:00 Raymond Gram Swing [Blue] News
- 10:00 Great Moments in Music [CBS]
- 10:00 Kay Kyser's Orch. [NBC] Music
- 10:00 John B. Hughes [Mutual] News
- 10:15 Sunny Skylar [Mutual] Songs
- 10:15 Listen To Lulu [Blue] Songs
- 10:30 National Radio Forum [Blue]
- 10:30 Cresto Blanco Carnival [CBS]



"DEVY EDWARDS" LOOKS WIDE AWAKE, THOUGH SHE HAS TO RISE AT 3:00 A.M. FOR HER SHOW

MEET "DEVY EDWARDS"

SOLDIERS STILL HATE TO GET UP IN THE MORNING -- BUT, IN NEW ENGLAND, ANN MICHAELS' "SERVICE SALUTE" ADDS A CHEERY NOTE TO BUGLE CALL

THOUGH *Devy Edwards* still wears mufti and uses an alarm clock for her own reveille, she's practically been adopted into the U. S. armed forces. Her 6:00 A.M. "Service Salute," broadcast six days a week for New England's servicemen over Lawrence, Massachusetts's WLAW, has endeared her to those stalwart heroes in khaki and navy who are nonchalant about gunfire—but shudder about getting up.

Devy's real name is Ann Michaels. She took her radio alias to do honor to two of New England's big Army camps, Devens and Edwards. Not only the Army, but the Navy, Coast Guard and Marines bombard her with requests to sing their favorite tunes. The boys send her "grapevine" stories of their escapades to tell on her program, as well as toasts, poems—and proposals—for herself. They've even formed *Devy Edwards* fan clubs (with official Army and Navy sanction), in which each member gets a picture of *Devy* and a membership card. When *Devy* celebrated the program's first anniversary last Spring, the boys sent her a cake.

Devy not only sends pictures, but does her bit for morale by personal appearances at various camps and forts. Along with her *Devy Edwards* Caravan of fifteen comedians, dancers and singers, she has been touring constantly for the past year with a two-hour variety show. She doesn't forget her New England lads when they're sent overseas, either. She has also done shortwave broadcasts for them.



ANN CUTS HER FIRST ANNIVERSARY CAKE FOR STATION WLAW'S OWNER, IRVING E. ROGERS

SOLDIERS CLUSTER AROUND TO CATCH A GLIMPSE OF "DEVY" WHEN SHE TOURS ARMY CAMPS



Thursday's HIGHLIGHTS

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

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

A.M.

- 9:00 Everything Goes [NBC] Variety
- 9:30 The Breakfast Club [Blue] Variety
- *10:00 Valiant Lady [CBS] Drama
- *10:15 Kitty Foyle [CBS] Drama
- *10:45 Bachelor's Children [CBS] Drama
- 11:00 Breakfast at Sardi's [Blue] Comedy
- 11:15 Second Husband [CBS] Drama
- 11:30 Gilbert Marlyn [Blue] News
- 11:30 Bright Horizon [CBS] Drama
- 11:45 Imogene Walcott [Mutual] Ideas

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 Boake Carter [Mutual] News
- 12:00 The Open Door [NBC] Drama

P.M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Mirth & Madness [NBC] Comedy
- 12:30 Romance of Helen Trent [CBS]
- 1:00 U.S. Air Force Band [NBC]
- 1:00 Sydney Moseley [Mutual] News
- 1:00 H. R. Baukhage [Blue] News
- 1:15 Ma Perkins [CBS] Drama
- 1:30 Luncheon with Lopez [Mutual] Music
- 1:30 Bernardino Fynn [CBS] News
- 1:45 The Goldbergs [CBS] Drama
- 2:15 Joyce Jordan, M., D. [CBS] Drama
- 2:30 Ladies, Be Seated [Blue] Variety
- 3:00 Morton Downey [Blue] Songs
- 3:00 Mary Martin [CBS] Drama
- 3:00 Woman of America [NBC] Drama
- 3:15 Ma Perkins [NBC] Drama
- 4:00 Backstage Wife [NBC] Drama
- 4:00 Blue Frolics [Blue] Music
- 4:15 Stella Dallas [NBC] Drama
- 4:45 The Sea Hound [Blue] Drama
- 5:00 Kapp Harrigan [Blue] Drama
- 5:15 Pina Foca: Life [NBC] Drama
- 5:20 Jose Bethencourt's Orchestra [Blue]
- 5:45 Superman [Mutual] Drama
- 5:45 Front Page Farrell [NBC] Drama
- 6:00 Ned Calmer [CBS] News
- 6:30 Jari Sullivan [CBS] Songs
- 6:45 Lowell Thomas [Blue] News
- *7:00 Fred Waring's Orchestra [NBC]
- 7:00 Wings To Victory [Blue] Variety
- *7:00 I Love A Mystery [CBS] Drama
- *7:15 Harry James' Orchestra [CBS]
- 7:15 John W. Vandercreek [NBC] News
- 7:30 Easy Aces [CBS] Comedy
- *7:30 Bob Burns [NBC] Variety
- 7:45 Mr. Keen [CBS] Drama
- *8:00 Maxwell House Coffee Time [NBC]
- 8:00 "This Is Our Enemy" [Mutual]
- *8:00 "The Roma Show" [CBS] Variety
- *8:15 Lum & Abner [Blue] Drama
- *8:30 Aldrich Family [NBC] Drama
- 8:30 America's Town Meeting [Blue]
- 8:55 Bill Henry [CBS] News
- 9:00 Gabriel Heatter [Mutual] News
- 9:00 Kraft Music Hall [NBC]
- 9:00 Major Bowd's Amateur Hour [CBS]
- 9:30 Joan Davis [NBC] Variety
- 9:30 Dinah Shore [CBS] Variety
- 9:30 Spotlight Bands [Blue] Music
- 10:00 Jimmy Durante [NBC] Variety
- 10:00 Raymond Clapper [Mutual] News
- 10:00 Raymond Gram Swing [Blue] News
- 10:30 March of Time [NBC] News
- 10:30 Paul Schubert [Mutual] News
- 10:00 Here's To Romance [CBS] Music

Friday's

HIGHLIGHTS

†Eastern War Time Indicated.
Deduct 1 hour for Central Time.
— 2 hours for Pacific Time.

[†] Authorized programs are retransmitted at various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club [Blue] Variety
- 9:00 Everything Goes [NBC] Variety
- *10:00 Valiant Lady [CBS] Drama
- *10:15 Kitty Foyle [CBS] Drama
- *10:45 Bachelor's Children [CBS] Drama
- 11:00 Breakfast at Sardi's [Blue] Comedy
- 11:00 Road of Life [NBC] Drama
- 11:15 Second Husband [CBS] Drama
- 11:30 Gilbert Worthy [Blue] News
- 11:45 Imogene Wolcott [Mutual] Ideas

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 The Open Door [NBC] Drama
- 12:00 Boots' Carter [Mutual] News

P. M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 12:30 Mirth & Madness [NBC] Variety
- 1:00 Sydney Moseley [Mutual] News
- 1:00 M. R. Boughage [Blue] News
- 1:00 U. S. Marine Band [NBC] Music
- 1:10 Bernardine Flynn [CBS] News
- 1:30 Luncheon with Lopez [Mutual] Music
- 1:45 The Goldbergs [CBS] Drama
- 2:00 The Guiding Light [NBC] Drama
- 2:30 We Love and Learn [CBS] Drama
- 2:45 Pepper Young's Family [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- 3:00 Mary Martin [CBS] Drama
- 3:00 Woman of America [NBC] Drama
- 3:15 Ma Perkins [NBC] Drama
- 4:00 Blue Frivolous [Blue] Comedy
- 4:00 Backstage Wife [NBC] Drama
- 4:30 Westbound Van Voorhis [Blue] News
- 4:45 The Sea Hound [Blue] Drama
- 5:00 Hop Harrigan [Blue] Drama
- 5:15 Parita Facas Lila [NBC] Drama
- 5:45 Superman [Mutual] Drama
- 6:00 Quincy Howe [CBS] News
- 6:45 Lowell Thomas [Blue] News
- *7:00 I Love A Mystery [CBS] Drama
- *7:00 Fried Waring's Orchestra [NBC]
- 7:15 John Vandercook [NBC] News
- 7:30 Easy Aces [CBS] Comedy
- 7:30 The Lone Ranger [Blue] Drama
- 7:45 M. V. Kallanborn [NBC] News
- 8:00 Kate Smith Hour [CBS] Variety
- 8:00 Cities Service Concert [NBC] Music
- *8:15 The Parker Family [Blue] Drama
- *8:30 Meet Your Navy [Blue] Variety
- 8:30 Cicco Kid [Mutual] Drama
- 8:30 Hit Parade [NBC] Music
- 8:55 Bill Henry [CBS] News
- 9:00 Gongbusters [Blue] Drama
- 9:00 Gabriel Heatter [Mutual] News
- *9:00 Philip Morris Playhouse [CBS]
- 9:00 Waltz Time [NBC] Music
- 9:15 Groczie Fields [Mutual] Variety
- 9:30 That Brewster Boy [CBS] Drama
- 9:30 People Are Funny [NBC] Com
- 9:30 Spotlight Bonds [Blue] Music
- 9:30 Double or Nothing [Mutual] Com
- 10:00 John Vandercook [Blue] News
- 10:00 Cedric Foster [Mutual] News
- 10:00 Duranta Moore Show [CBS] Variety
- 10:00 Amas & Andy [NBC] Drama
- 10:15 Sunny Skylar [Mutual] Songs
- 10:30 Stage Door Canteen [CBS] Variety
- 10:30 Paul Schubert [Mutual] News
- 11:15 Joan Brooks [CBS] Songs
- 11:30 Eileen Farrell [CBS] Songs

CHRISTMAS GIFTS-BY RADIO

AIRWAY STARS SHOW HOW THEY MAKE THEIR OWN

THIS year it's going to take real ingenuity to keep up the gift-giving spirit of Christmas, and still put every extra dollar into war bonds. As shown in the pictures below, four radio stars have found an answer to the problem by making their own presents at home.

Betty Winkler, star of "Joyce Jordan, M.D.," builds a cardboard house for a battered alarm clock. Next, blue gingham is cut to fit, allowing material for turning under, then embroidered in a Tyrolean design. The gingham is then pasted to the card-



Betty Winkler starts out by making a frame for the face of an old but precious alarm clock.



A tickle clock for a pigtail neighbor's room is the final result of Betty's gay handiwork.

Virginia Kay begins her Xmas gift with a cardboard oval and pastel quilted shelf-lining.



Slipper-stuffs with soft quilted soles, topped with bows, take only a short time to make.



board. A bird from an old hat, two bows to fasten the sides and back of the house — and the gift is finished.

Bright Horizons' Lesley Woods makes a bed jacket by cutting 39-inch squares from a lace tablecloth and colored lining, folding them in triangles and slitting them for the neck and front openings. Lining and lace are then sewed together and ribbon fastenings attached at the sides and front.

Slipper-scuffs are easy to make, according to Virginia Kay, who plays Lary in "Joyce Jordan, M.D." Cut two

cardboard ovals about four inches wide and ten long. Then cut one oval in half for the top of the slipper. Using these as patterns, cut out the quilted material, and finish by binding the sole to the upper part with bright ribbon.

Chubby Jeannie Elkins of "We Love and Learn" really enjoys making presents for her friends. She uses the brush or mirror as a pattern for these slipcovers, allowing an inch all around for a hem to hold the ribbon drawstrings.

The pictures below speak for themselves for those who "make their own."



Lesley Woods holds a torn lace tablecloth up to the light to look for "whole" sections.



A filmy bedjacket, made from the old tablecloth, is soon ready for Christmas packing.



Jeannie Elkins draws careful patterns before she starts to cut her blue cotton fabric.



Applied slipcovers for inexpensive brush, comb and mirrors are made from the fabric.

Saturday's

HIGHLIGHTS

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

(*) Admitted programs are rebroadcast of various times; check local newspapers.

A. M.

- 8:45 Adelaide Hasley [CBS]
- 9:00 The Breakfast Club [Blue] Variety
- 9:00 Everything Goes [NBC] Variety
- 10:00 Nellie Revell [NBC] Chatter
- 10:15 Andrián Continentales [Blue] Music
- 10:45 Berkin's Pet Parade [NBC]
- 11:00 "Dubonnat Time" [Blue] Music
- 11:30 Little Blue Playhouse [Blue]
- 11:30 Fashions in Rotation [CBS]
- 11:30 "Hello Mom" [Mutual] Variety
- 11:30 U. S. Coast Guard on Parade [NBC]

NOON

- 12:00 Music Room [NBC] Music
- 12:00 Game Parade [Blue] Quiz
- 12:00 Army-Navy House Party [Mutual]
- 12:00 Theatre of Today [CBS]

P. M.

- 12:15 Consumer's Time [NBC] Advice
- 12:30 Farm & Home Hour [Blue] Variety
- 12:30 Mirth and Madness [NBC] Music
- 1:00 Campana Serenade [CBS] Music
- 1:15 Rollini Trio [Blue] Music
- 1:30 Sylvia Marlow [Blue] Music
- 1:30 Luncheon with Lopez [Mutual]
- 1:30 That They Might Live [NBC] Drama
- 1:45 Singo [Blue] Music
- 2:00 Roy Shield [NBC] Music
- 2:30 Tommy Tucker Topics [Blue] Music
- 2:30 Mutual Goes Calling [Mutual]
- 2:30 Football Game [CBS]
- 2:45 Football Game [NBC]
- 4:00 Saturday Concert [Blue] Music
- 5:00 It's Morning! [CBS] Music
- 5:00 Saturday Afternoon Review [Blue]
- 6:00 Navy Bulletin Board [Mutual]
- 6:00 I Sustain The Wings [NBC]
- 6:00 Quincy Howe [CBS] News
- 6:15 Peoples Platform [CBS] Forum
- 6:30 "Hawaii Calls" [Mutual] Variety
- 6:30 Ella Fitzgerald [Blue] Songs
- 6:45 The World Today [CBS]
- 6:45 Musicana [NBC] Music
- 6:45 Leon Henderson [Blue] News
- 6:55 Bob Trout [CBS] News
- *7:00 Man Behind The Gun [CBS] Drama
- 7:00 What's New [Blue] Variety
- *7:30 Grand Ole Opry [NBC] Variety
- *7:30 Thanks To The Yanks [CBS] Quiz
- *8:00 Blue Ribbon Town [CBS] Variety
- 8:00 Abba's Irish Rose [NBC] Drama
- 8:00 "California Melodies" [Mutual]
- 8:10 Inner Sanctum [CBS] Drama
- *8:30 Truth or Consequences [NBC] Quiz
- 8:30 Foreign Assignment [Mutual] Drama
- 8:55 Ned Calmer [CBS] News
- *9:00 Hit Parade [CBS] Music
- 9:00 Theatre of the Air [Mutual] Music
- 9:00 National Barn Dance [NBC] Variety
- 9:30 Spotlight Bands [Blue] Music
- 9:30 Can You Top This [NBC] Quiz
- 9:45 Jessica Dragonetta [CBS] Music
- 10:00 John B. Hughes [Mutual] News
- 10:00 John Vandercook [Blue] News
- 10:00 Million Dollar Band [NBC] Music
- 10:15 Correction Please [CBS] Quiz
- 10:15 Army Service Forces [Blue]
- 10:15 Band Wagon [Mutual] Variety
- 11:00 Major George Fielding Eliot [CBS]
- 11:15 Dance Orchestra [CBS]
- 11:30 "Halls of Montezuma" [Mutual]
- 11:30 Mr. Smith Goes To Town [NBC] Music

RADIO HUMOR

● **W. C. Fields:** Charlie McCarthy? I'll kill that half-pint!

Charlie McCarthy: Well, it wouldn't be the first half pint you killed.

—*Chase & Sanborn (NBC)*

● **Hatry Hershfield:** A Nazi was bragging about what his ancestors had done for civilization. Little Sammy was bragging about what his ancestors had done for civilization. They argued hot and heavy. Finally, Sammy couldn't stand it any longer. "Listen, Nazi, he said, "when your people were still living in the woods and eating acorns, we already had diabetes."

—*Can You Top This (NBC)*

● **Aunt Sally:** These are very lovely offices you've set up for yourself, Jack.

Jack Carson: Yes, I thought they looked nice.

Aunt Sally: You have some beautiful pictures decorating the wall. But you know what would be nice for a novelty?

Jack Carson: What?

Aunt Sally: Put up somebody else's picture, too.

—*Jack Carson Show (CBS)*

● **Bob:** What's the definition of maritime union?

Clyde: When a sailor gets hitched to a Wave, it's a maritime union.

—*Definition (WEAF)*

● **Parks Johnson:** Do you live in barracks like the soldiers do?

'WAC: We live in barracks, but not like the soldiers do. We have window shades.

—*Vox Pop (CBS)*

● **Lulu McConnell:** You'd like me. I'm just like a watermelon... cool and refreshing.

Tom Howard: And just as seedy.

—*It Pays To Be Ignorant (W'OR)*

● **Garry Moore:** I'm thinking of marrying myself.

Jimmy Durante: You're what?

Garry Moore: I'm thinking of marrying myself.

Jimmy Durante: Junior, don't you think you ought to get a woman?

—*Durante-Moore Show (CBS)*



LISA SERGIO STRIKES BACK

ONCE MUSSOLINI'S OFFICIAL SHORT-WAVE BROADCASTER, THIS ITALIAN GIRL NOW FIGHTS FASCISM AS A NEWS COMMENTATOR

LISA SERGIO can put her heart into the anti-Axis news broadcasts she does every weekday at 7:00 P.M. over New York's WQXR. She really knows about fascism—from the inside.

Her background is truly Italian, for her father was the Baron Agostino Sergio and she herself was born and educated in Florence, Italy. Her mother, however, was an American—the former Margaret Fitzgerald of Baltimore.

Her fluency in English gave her a start in radio. With the help of Count Guglielmo Marconi, she obtained the position of English translator of Mussolini's speeches in 1933. In the next

few years, she made history as Europe's first woman commentator and was widely recognized in fascist circles.

Nevertheless, her contacts with American and British newspapermen made her uneasy, and she gradually lost confidence in Mussolini's regime. By 1937 she had been dismissed from the government-controlled radio, and, with Count Marconi's help, escaped from Italy on the day an order was issued for her arrest.

Upon her arrival in this country, she devoted herself to fighting against the principles she once spoke for. It was she who coined the term "Axis"—a word she hopes won't be needed long.

WITH THE NATION'S STATIONS



ST. LOUIS, MISSOURI—Station KWK—Not even the back injury which kept him in bed prevented Ed Wilson from carrying on as master of ceremonies on his two daily "M. J. B. Shows." His voice was heard through lines from the hospital, while the music came from the studio.



WORCESTER, MASSACHUSETTS—Station WTAG—This picture of Eunice Bylund, Katherine Norsten, Virginia Hanson and Virginia Gaskell was sent in to prove that WTAG girls are as pretty as those Chicago's WBBM boasted of (in September TUNE IN) as loveliest in the country.

RADIO FACTS

◆ Ted Collins, producer of Kate Smith's programs, has been her manager for thirteen years and has never had a written contract for the job.

◆ The average urban family uses its home radio five hours and four minutes daily. The average rural family uses its home radio five hours and eighteen minutes daily.

◆ The war's impact on radio has boomed demand for actors who are expert in dialects. A current radio artists' directory lists fifty-nine dialects, among which are Russian, Japanese, German, Spanish, Mexican, Danish, Czech, Greek, Icelandic, Swahili, Malay, Welsh, Bronx and Texas.

◆ Ted Fio Rito has his eight fingers and two thumbs insured for \$3,000 apiece.

◆ During 52 weeks on the air, the "Spotlight Bands" program has been presented in 46 of the 48 states and has traveled more than 400,000 miles. It is estimated that nearly 3,000,000 service men have seen the show. Three crews of engineers, producers, announcers and advance men, constantly on the move and carrying more than a ton of equipment, are required to put this show on the air.

◆ On July 4th, the OWI set up and put into operation the American Forces Network in England. Similar networks will be set up in the parts of Europe occupied by American troops. Through this network the best American network programs, special news broadcasts and popular recordings are carried to our fighting men.

◆ You can turn on a radio, any time, any station, and hear a war message within the hour. Every twenty-four hours untold millions of Americans hear one or more war messages. Each radio listener in the country hears at least four messages a week.



HIMAN BROWN

ACE PRODUCER OF THRILLERS

NOBODY dares to make an enemy of Himan Brown. As producer and director of such marrow-chilling thrillers as "Inner Sanctum," "Bulldog Drummond" and "The Thin Man," he makes the old machine-gun and pineapple mobs look like pikers. Knives, guns, fake auto accidents and poison are his daily diet. And this Brooklyn boy is tough enough to thrive on it.

He started out gently enough, back in 1927, as a 17-year-old reader of poems over a New York station no longer in existence. After that, he did dialect parts for a while.

It wasn't until 1932, when he put "Marie, the Little French Princess," on the air that he became interested in hair-raising adventures. This program was one of the first daytime serials, and ran for three and a half years, folding only when there wasn't any conceivable scrape the princess hadn't managed to get into.

Hi directs shows for feminine and family appeal in addition to his quota of murders. In "Joyce Jordan, M.D.," the characters are permitted to live out their normal span of years. And "Green Valley, U.S.A.," a story of home-town folks at war and their problems, is his unpaid contribution to the war effort.

Though Hi is one of the busiest men in radio, he has never had an office outside of his own home, and trusts to his memory rather than a file cabinet for casting. In contrast to his exciting job he leads a quiet private life with his wife and children, Barry and Hilda.



WASHINGTON, D.C.—Station WOL—Psychologist Ralph Slater watches Edith Sarnette, Washington correspondent, doggedly trying to pull her hands apart after he has hypnotized her by remote control. Critic John Maynard demonstrates open-mouthed amazement from the sidelines.



SCHENECTADY, NEW YORK—Television Station WGBS—Dr. John Reichel, Director of the Reichel Laboratories of Kimberton, Pa., describes how blood is made into plasma on a program presented in cooperation with the local Red Cross—with actual television demonstrations.



CINCINNATI, OHIO—Station WCKY—Eighteen-year-old Joan Hydoff, star of the ice revue at Cincinnati's Netherland-Plaza Hotel and winner of Station WCKY's "Miss Cincinnati" contest, was the first ice skater ever to compete in the Atlantic City "Miss America" pageant.



SAN FRANCISCO, CALIFORNIA—Station KOW—Technical Supervisor Ken Owen is shown on the job, and glad to be back in the United States after more than a year working on radio installations for airlines abroad, in such far-off places as Africa, Egypt, and Dutch Guiana.



OGDEN NASH

AUTHOR OF NONSENSE RHYMES

WHEN Ogden Nash starts to read his verse, listeners who have always thought of poets as long-haired dreamers, drawing their misty inspirations from the clouds, are in for quite a shock. Just as likely as not, Ogden has been inspired by wet feet.

The rhymes he reads on "Three Ring Time," heard every Monday over CBS at 10:30 P.M., E.W.T., are right in line with those he has been publishing in the slick-paper magazines for years. His plaintive lines make immortal, not the sweet mystery of love, but the more homely mystery of why the neighbor's child always chooses Ogden's best pants to smear ice-cream on.

He first started exercising his glib tongue as a bond salesman, the high-pressure type who waits around until he sees his prospect leave for an afternoon's golf and then boldly approaches the secretary. At great loss to Wall Street, he dropped his bonds after a year to write copy for street-car advertising cards. In time he worked up to publishing jobs with Doubleday, Doran & Company, "The New Yorker," and Farrar and Rinehart.

By 1934, he was selling enough verse to support himself and moved to Baltimore to give all his time to freelancing. Since then he has written for the movies and the theater, and now enjoys the extra fun of doing his own complaining personally over the radio.

He still lives in Baltimore with his wife, Frances, daughters Linell and Isabella, and a terrier named Spangle.



Letter to a P.O.W.

WILL YOU WRITE a letter to a Prisoner of War . . . tonight?

Perhaps he was left behind when Bataan fell. Perhaps he had to bail out over Germany. Anyway, he's an American, and he hasn't had a letter in a long, long time.

And when you sit down to write, tell *him* why you didn't buy your share of War Bonds last pay day—if you didn't.

"Dear Joe," you might say, "the old topcoat was getting kind of thread-bare, so I . . ."

No, cross it out. Joe might not understand about the topcoat, especially if he's shivering in a damp Japanese cell.

Let's try again. "Dear Joe, I've been working pretty hard and haven't had a vacation in over a year, so . . ."

Better cross that out, too. They don't ever get vacations where Joe's staying.

Well, what are you waiting for? Go ahead, write the letter to Joe. Try to write it, anyhow.

But, if somehow you find you can't finish that letter, will you do this for Joe? Will you up the amount of money you're putting into your Payroll Savings Plan—so that you'll be buying your share of War Bonds from here on in? And will you—for Joe's sake—start doing it right away?

TUNE IN

NATIONAL RADIO MAGAZINE

This advertisement prepared under the auspices of the War Advertising Council and the U. S. Treasury Department

www.americanradiohistory.com

A Six-Hour Concert Every Night . . . That Nobody Hears

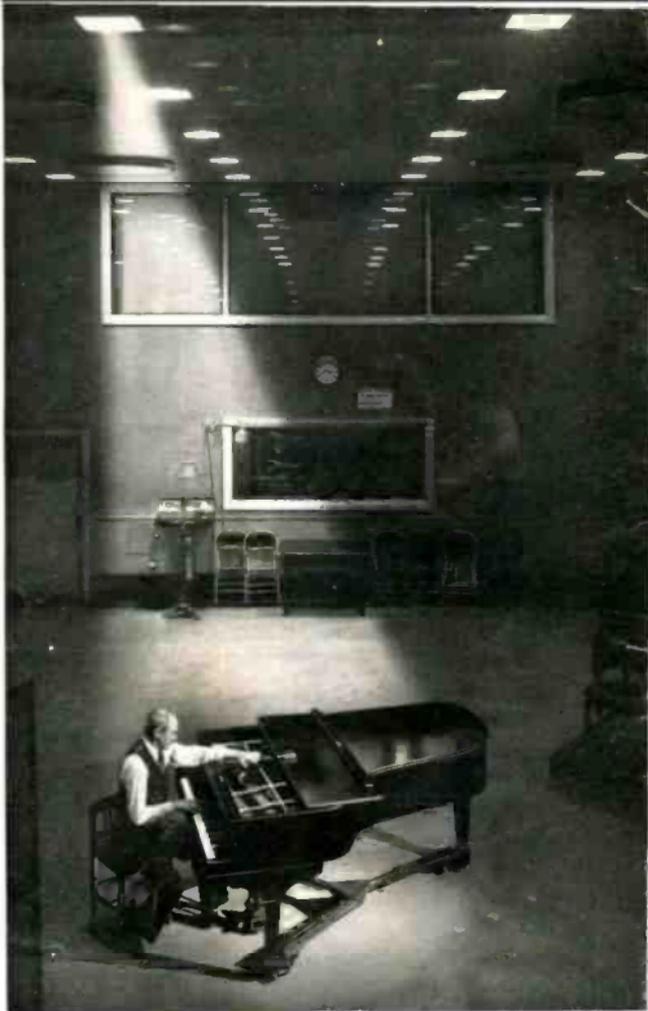
This is the story of a man who plays the piano—in an empty broadcasting studio.

Triumphant chords, nimble arpeggios, brilliant melodies flow from the instrument in startling succession—but nobody ever listens to him.

His job is to tune the pianos at NBC—all thirty-three of them. Every night, he tours the empty studios on a carefully planned schedule. Under his expert fingers, each piano is made to respond until it is at precise concert pitch—ready for a symphony performance or for a boogie-woogie virtuoso.

Every piano at NBC is tuned by him once a week. Every piano you hear played from Radio City is always pitch perfect.

It's part of NBC's routine attention to detail . . . to the very smallest of details that make for better broad-



casting. Not of world-shaking importance, perhaps. Yet—if it weren't done?

It is precisely this meticulousness, this almost automatic insistence on having every detail and feature of every program on NBC as perfect as possible, that enables listeners to

depend on NBC for the best in broadcasting.

Perfectionism, insistence on quality, care—even for details that no listener is directly aware of—these are some of the things that make NBC "The Network Most People Listen to Most."



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

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

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