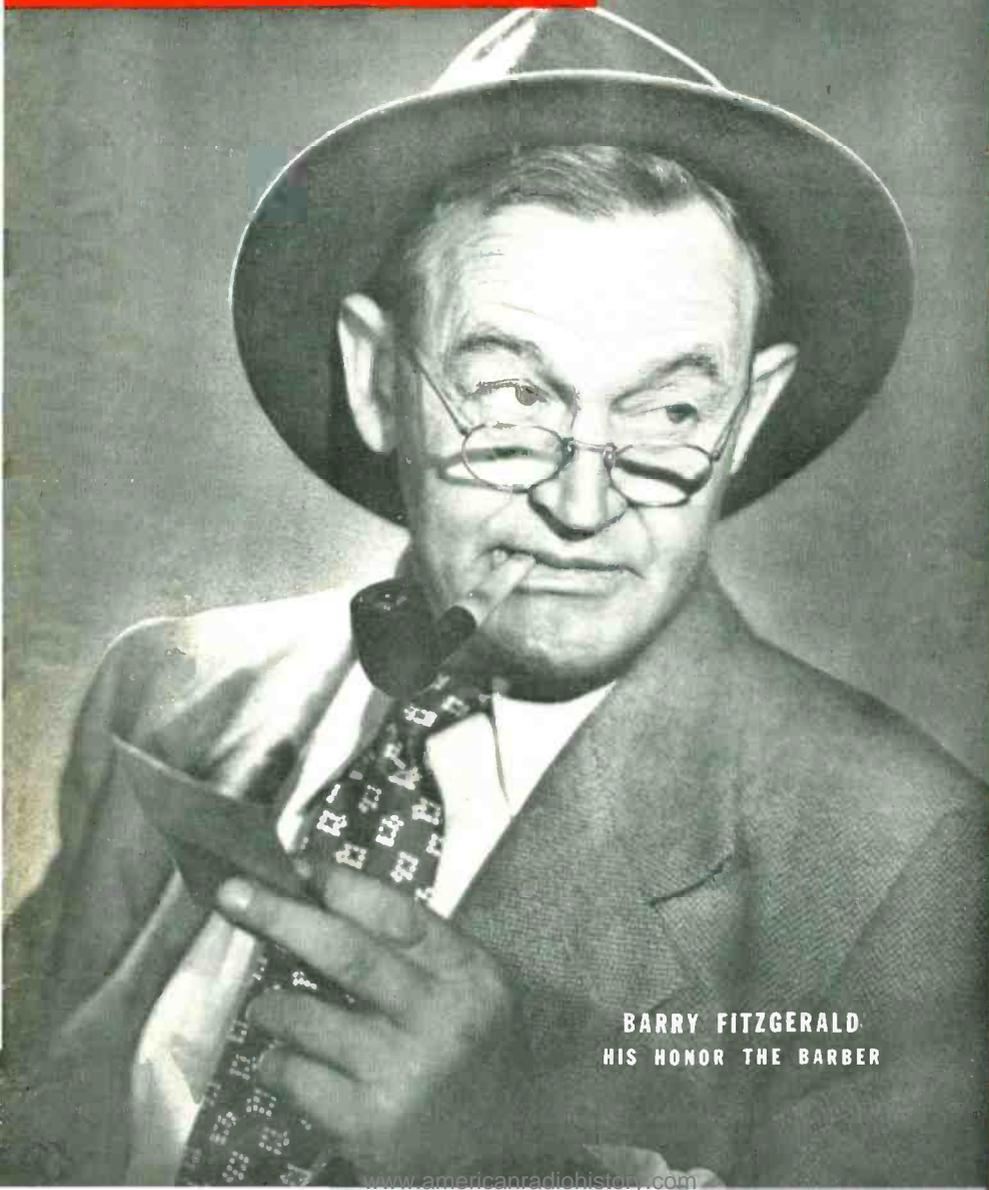


TUNE IN

MAY, 1946

FIFTEEN CENTS

20¢ IN CANADA

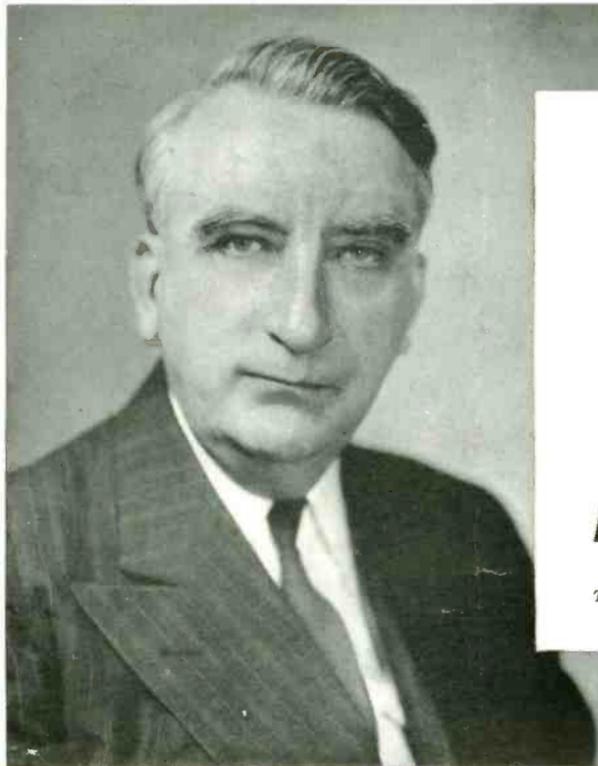


BARRY FITZGERALD
HIS HONOR THE BARBER

THE RADIO LISTENER'S MAGAZINE

REG. U. S. PAT. OFF.

A. N. C.



A Timely Message to Americans

from
The Secretary of the Treasury

America has much to be thankful for.

Abroad we have overcome enemies whose strength not long ago sent a shudder of fear throughout the world.

At home we have checked an enemy that would have impaired our economy and our American way of life. That enemy was inflation—runaway prices.

The credit for this achievement, like the credit for military victory, belongs to the people.

You—the individual American citizen—have kept our economy strong in the face of the greatest inflationary threat this nation ever faced.

You did it by simple, everyday acts of good citizenship.

You put, on the average, nearly one-fourth of your income into War Bonds and other savings. The 85,000,000 owners of War Bonds not only helped pay the costs of war, but also contributed

greatly to a stable, prosperous postwar nation.

You, the individual American citizen, also helped by cooperation with rationing, price and wage controls, by exercising restraint in your buying and by accepting high wartime taxes.

All those things relieved the pressure on prices.

THE TASK AHEAD

We now set our faces toward this future: a prosperous, stable postwar America—an America with jobs and an opportunity for all.

To achieve this we must steer a firm course between an inflationary price rise such as followed World War I and a deflation that might mean prolonged unemployment. Prices rose more sharply after the last war than they did during the conflict and paved the way for the depression that followed—a depression

which meant unemployment, business failures and farm foreclosures for many.

Today you can help steer our course toward a prosperous America:

—by buying all the Victory Bonds you can afford and by holding on to the War Bonds you now have

—by cooperating with such price, rationing and other controls as may be necessary for a while longer

—by continuing to exercise patience and good sense with high faith in our future.

The challenge to America of switching from war to peace with a minimum of clashing gears is a big one.

But it is a small one compared to the tasks this nation has accomplished since Sunday, December 7, 1941.

Andrew W. Mellon
Secretary of the Treasury

NBC

Fan Fare

WHAT DO YOU KNOW ABOUT THE BEST IN RADIO?

Here's a quiz about NBC personalities, radio stars who are constantly in the spotlight for their performances in the entertainment world. Chances are you won't know them all. However, the captions will supply the hints you need if you remember one thing: each headliner is a member of the great NBC Parade of Stars.



1) **I KNOW HIS FACE?** You've heard him narrate newsreels. Long one of the most famous commentators on the air, he's on your local NBC station Mondays through Fridays. Who is he?



2) **MORTIMER SNERD** spells laughter to millions as an Edgar Bergen headcheer on "The Charlie McCarthy Show." What night of the week is this popular program listed on your NBC schedule?



3) **ACADEMY AWARD WINNER** Barry Fitzgerald captivated movie audiences as Father Fitzgibbon in the 1944 hit "Going My Way." What popular role does he play Tuesdays over NBC?



4) **THE WORLD'S GREAT MUSIC**, played by the NBC "Symphony of the Air," gives pleasure to vast audiences every Sunday. Can you name the great conductor long associated with this program?



5) **"CHAMPION OF THE PEOPLE"** is the phrase associated with the leading character in an exciting crime-drama on your local NBC station every Wednesday. What's the title of this famous program?



6) **THIS VILLAGE STORE KEEPER**, perhaps the best known in the United States, gets into trouble with almost everyone except his NBC audience. He broadcasts every Thursday. The name?



7) **"DUFFY AIN'T HERE"** but Archie serves you beer, blue-prints and boffs at "Duffy's Tavern." NBC's well-known bi-tro, every Friday. What's the jern's slogan?



8) **A HUSKY, HAUNTING VOICE** that does exciting things to songs on the Wednesday night "Raleigh Room" is the special property of this attractive star. She uses only one name. What is it?

Turn page upside down
for the ANSWERS

1. Lowell Thomas 2. Sunday 3. The Honorable, The Barber
4. Arthur Tompkins 5. Mr. District Attorney 6. Jack Haley
7. "Where the Hell Meet To Eat" 8. Hildegarde

America's No. 1 Network



A Service of Radio
CORPORATION of America

... the National Broadcasting Company

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ON THE COVER

BARRY FITZGERALD, STAR OF "HIS HONOR THE BARBER," FOR STORY. TURN TO PAGE 23.

BETWEEN ISSUES . . .

Last minute notes before leaving the Hollywood scene--Bill Gargan looking very pleased about good notices on his crime series . . . Judy

Canova looking very un-hill-billy-ish in all white at a gala evening affair . . . Bill Goodwin, dining in The Derby with his lovely wife and Patti Andrews and spouse, seriously discussing plans for buying a private plane. Bill is one of the most enthusiastic aviators in Hollywood . . . Axel Stordahl (Frankie's constant companion and musical arranger) panicking everyone at a party with his description of the Sinatra clan's trials and tribulations on a recent trip when they ran out of the baby's



formula . . . Lunch with Dick Powell (garlic salad for everyone) to discuss future story on the changes in his radio personality . . . ABC hosting big party for "Pops" Whiteman upon his arrival in California. Lots of familiar N. Y. faces there . . . Cass Daley appearing very sheep-



ish when surrounded by autograph seekers in front of NBC . . . Nigel Bruce looking very much the part of "My Dear Watson" while walking along Vine Street . . . And so, armed with quantities of Hollywood material for future issues, it's back to the New York scene . . .

Home in time to attend a small luncheon at the Waldorf given by CBS for Yehudi Menuhin, the famed violinist . . . Color television finally being previewed in New York City and it's creating quite a stir. More about it next month . . . Ann



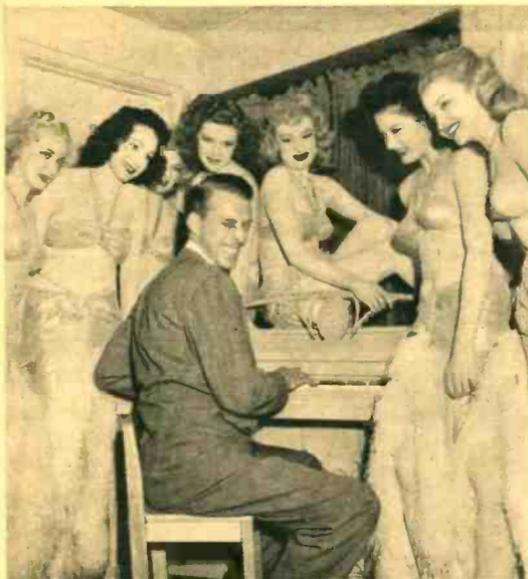
Sothorn and handsome husband Bob Sterling entertaining and being entertained while in New York. Maisie proves to be a much more serious person in real life, and a most charming hostess who remembers everyone's name . . . Guy Lombardo's

musical arranger writing a new song entitled "I Love You--That Is" dedicated to Kenny "Senator Claghorn" Delmar (March issue). Just one more indication of his ever-mounting popularity . . . James Melton augmenting his collection of 95 antique cars by winning a 1907 Reo sports road-



ster at a raffle . . . Lewis J. Valentine, "Gangbusters" commentator and ex-NYC police commissioner, accepting General MacArthur's invitation to set up a police force in Japan . . . Arthur Godfrey, the theatre's latest recruit from radio, getting good notices in a musical revue . . . June, our pretty switchboard girl, has forgotten Van and Frankie, for she expects Jerry home by Easter!

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HOME WAS NEVER LIKE THIS! Stan Kenyon, orchestra leader, formerly with the orchestra in Earl Carroll's Los Angeles night club, revisits some friends at his old stompin' ground and is given a royal welcome by the Carroll gals.

Along Radio Row

EAU-COUP DE MUSIC: Sergeant Warren Bryan and leadman Lieutenant Jean Laurent, staged a jazz program for the United States Army in Paris.



MIDDLEMAN CANOVA: What a spot for an honor guest to be in! Judy finds she can't hear a thing Peter Donald (left) and Henry Morgan are arguing about. The scene shown here is from a party at "21"—Hollywood's New York hangout.



SAY AH! Ed Wynn, the ole fire chief brushes up on high-C with Metropolitan opera star, Eleanor Steber, as his very critical and efficient singing coach.

ALONG RADIO ROW (continued)



REHEARSAL TIME for Cameron Prud'homme and Peggy Allenby. They have the leads David and Susan in "David Harum." This daily NBC serial has kept radio audiences interested eleven years.



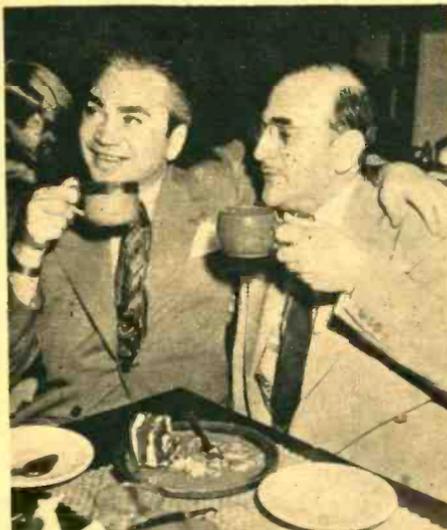
BEHIND THE SCENES in a broadcast of the ABC dramatization, "My True Story." Martin Andrews, the director, tells an actor to move a little closer to the mike while Pat Simpson, the engineer, mans the controls.



POPULAR YOUNG LADY is little actress Marlene Aames. Her male admirers are Nelson Eddy, on whose lap she perches, Donald Duck (C. Nash), left, and Walt Disney. She favors Donald.



KINDRED SPIRITS? Charlie McCarthy is hopeful his new simian friend can help him out in a financial way—a few pennies. The monkey, judging by his affectionate paw, thinks that Charlie is a "real" guy.



HOW HE'S PUNCHING A TYPEWRITER. Barney Ross, ex-Marine hero and ex-pugilist, has turned Hollywood columnist. Here, Barney and Syd Goldie, San Francisco columnist, are in a convivial mood.



PIN-DOWN GIRL. And it's not just a gag, she can roll a neat score. She's lively Lulu Belle, star of National Barn Dance Show, just elected "Pin-Down Girl" by Women's International Bowling Congress.

STILL SWITCHING: Seems' Jack Benny can't let well enough alone. He's got columnist Louella Parsons playing his fiddle while he's busy grinding out some last-minute "hot stuff" for her column.



SYRUPY-TONGUED MARTIN BLOCK, whose "Make Believe Ballroom Time" has long been a favorite, has a new show, "The Record Shop." He presents top tunes along with celebrity interviews.



POOR MIRIAM

HER REAL NAME IS TRUDY EWAN

IF YOU'VE WONDERED about Miriam, the girl who mouths the plaintive ballad about Miriam on the Bob Hope program, gaze at the toothsome morsel above. She is Trudy Ewan and from where we sit in the dentist's chair she looks like a great ad for a toothpaste commercial. She and three other guys sing the Miriam ditty and, occasionally, Trudy does a special with Frances Langford. Trudy's most exciting singing experience was the solo she did for the late President Roosevelt. Her singing is of exceptional merit and now they are beginning to give Trudy Ewan lines in the script from time to time. This is a rather unorthodox method of hitting the headlines in radio but Trudy may make it the unusual way. Then, it will not be alas, poor Miriam.

TUNE IN'S LISTENING POST

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



Lynn Fontanne and Alfred Lunt in Theatre Guild of the Air

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

SUNDAY

8:30 a.m. **THE JUBALAIRES (C)** Highly recommended to early Sunday risers is this half-hour of spirituals and folk songs sung by what is probably the best Negro quartet around of the moment. ▼▼▼

9:30 a.m. **E. POWER BIGGS (C)** Music especially composed for the organ well-played by the organist of the Boston Symphony Orchestra. ▼

9:30 a.m. **COAST TO COAST ON A BUS (A)** Milton Cross emcees this children's variety show, one of the oldest programs on radio. Recommended only to those who like to hear children entertain. ▼

10:30 a.m. **THE SOUTHERNAIRES (A)** Old time negro spirituals sung by a familiar quartet that sometimes proves right pleasing to the ear of a Sunday morning. ▼

11:30 a.m. **INVITATION TO LEARNING (C)** For those who like to start off the week with some fancy book-learning; a bad spot for a good show, with guest speakers discussing the great literature of the world. ▼▼

1:15 p.m. **ORSON WELLES (A)** One of the liveliest, most spontaneous fifteen-minute commentaries to hit radio since the days of Alexander Woolcott. Highly recommended. ▼▼▼

1:30 p.m. **CHICAGO ROUND TABLE (N)** Another fine program that comes along too early in the day and interferes with the Sunday comics; stimulating discussions on the state of the world. ▼▼

2:00 p.m. **RADIO EDITION (C)** A program of dramatic vignettes based on stories and articles from a certain small magazine. One big name dramatic star is featured in a sketch. ▼▼

2:00 p.m. **HARVEST OF STARS (N)** Raymond Massey is the distinguished host and narrator on this showcase for guest stars. Howard Barlow's orchestra is featured. ▼▼

2:30 p.m. **JOHN CHARLES THOMAS (N)** The baritone makes an ingratiating M.C.; John Nesbitt spins some fancy toled; Victor Young conducts the orchestra. Ken Dorby Chorus. ▼▼▼

3:00 p.m. **NEW YORK PHILHARMONIC (C)** An hour and a half of symphony music played by one of the great U. S. orchestras with emphasis on serious contemporary music in addition to classics. ▼▼▼

3:00 p.m. **ALONG THE TRAIL (M)** A program of folk songs featuring Josef Morais who knows his folk music and has a story to go with each one he introduces. ▼

3:30 p.m. **ONE MAN'S FAMILY (N)** An old radio favorite; one of the first and best of radio's chronicles of American family life, featuring a cast of extremely capable actors. ▼▼

4:30 p.m. **NELSON EDDY (C)** Well produced musical show, with the baritone getting expert help from Robert Armbruster's Orchestra. ▼▼

4:30 p.m. **TRUE DETECTIVES (M)** Richard Keith portrays the magazine editor who keeps a sharp eye on the underworld. ▼

5:00 p.m. **SYMPHONY OF THE AIR (N)** The great master of them all, Arturo Toscanini conducts. The high point of the day for many music lovers. ▼▼▼

5:00 p.m. **FAMILY HOUR (C)** Pleasant half-hour of semi-classical music with teen-age diva Patricia Munsel as the star. ▼▼

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

5:00 p.m. **ADVENTURES OF OZZIE AND HARRIET (C)** Harriet Hilliard and Ozzie Nelson attempt to do a junior league Fibber McGee and Molly but never quite make it. ▼

6:00 p.m. **RADIO HALL OF FAME (A)** Paul Whiteman still puts his orchestra through some very nice paces. Guest spots are sometimes outstandingly good. ▼▼

6:30 p.m. **FANNIE BRICE (C)** The old favorite stars as Baby Snoots with Hanley Stafford as "Daddy." Usually funny. ▼▼

*6:30 p.m. **THE GREAT GILDERSLEEVE (N)** Uneven comedy series, with the humor ranging from the corny to the very entertaining; with Hal Peary as Throckmorton. ▼▼

7:00 p.m. **JACK BENNY (N)** A program that's as much a part of the average American family's Sunday as going to church and noon-time chicken dinner. ▼▼▼

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

7:30 p.m. **BANDWAGON (N)** Cass Doley is featured in some not so good comedy routines, with a different guest band around every week. ▼

*7:30 p.m. **QUIZ KIDS (A)** Joe Kelly presides over this motley collection of miniature geniuses; absolutely the last word in quiz shows. ▼▼

*7:30 p.m. **BLONDIE (C)** Each week Blondie and Dagwood get into a new scrape; routine Sunday evening entertainment. ▼

8:00 p.m. **BERGEN AND MCCARTHY (N)** One of the fastest moving, slickest variety shows on the air. Charlie makes love to a beautiful guest star each week. Roy Noble Orchestra. ▼▼▼

8:00 p.m. **MEDIATION BOARD (M)** At times the guest mediators who advise on problems discussed are rather inspiring, other times downright irritating. ▼

8:00 p.m. **FORD SYMPHONY (A)** A full hour of really nice music. ▼▼

8:00 p.m. **BEULAH (C)** The versatile Markin Hunt plays three character parts, including the peppery "Beulah," formerly of the Fibber McGee and Molly show. The result is a pleasant half-hour. ▼▼

8:30 p.m. **CRIME DOCTOR (C)** The usual smooth production with gangsters getting pretty rough at times and the Crime Doctor, himself, turning in a good performance. ▼▼

8:30 p.m. **FRED ALLEN (N)** Without a doubt the best comedy program on the air; fast-paced, well-produced, and blessed with the incomparable, astringent Allen humor. ▼▼▼

TUNE IN'S LISTENING POST (continued)

9:00 p.m. **EXPLORING THE UNKNOWN (M)** A show that compels interest because of its scientific nature. Deals with all sorts of fascinating facts of science and treats them thoroughly and well. ▼▼

9:00 p.m. **REQUEST PERFORMANCE (C)** At times the guest stars on this show turn out really amazing performances using unique material. Usually good fun. ▼▼

9:00 p.m. **WALTER WINCHELL (A)** Fast talk and saucy gossip from one of the first and best of the radio columnists. ▼▼

9:30 p.m. **AMERICAN ALBUM OF FAMILIAR MUSIC (N)** Frank Parker, Jean Dickenson, Margaret Daum, Evelyn MacGregor, and the Buckingham Choir sing, and the Hoasnschen Concert Orchestra plays old and new American songs. ▼▼

10:00 p.m. **OPERATIC REVUE (M)** A fresh approach to a familiar theme: opera in English, produced with an eye on entertainment rather than tradition. With Met stars Frances Greer and Hugh Thompson, and Sylvan Levin's well-conducted orchestra. ▼▼

10:00 p.m. **THEATER GUILD ON THE AIR (A)** An ambitious show that never seems to come off as it should. This series of condensations of outstanding Broadway hits should please the intelligentsia, however. ▼▼

10:00 p.m. **HOOR OF CHARM (N)** A little too coy for some listeners, but there is no doubt that Phil Spitolny's is the best all-girl orchestra around. ▼▼

10:00 p.m. **TAKE IT OR LEAVE IT (C)** Most people would rather take this quiz show starring Phil Baker. ▼▼

10:30 p.m. **WE THE PEOPLE (C)** One of the better radio programs, bringing into focus some of the delightful and ingenious of the 130,000,000 people who make up the population of the U.S.A. ▼▼



Peg Lynch and Alan Bunce are the carefree "Ethel and Albert." Peg writes the show

MONDAY

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

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

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

10:00 a.m. **ROBERT ST. JOHN (N)** Many housewives precede their frenetic sessions with the soap operas with this daily fifteen-minute news analysis by the well-known foreign correspondent. ▼▼

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

10:45 a.m. **ONE WOMAN'S OPINION (A)** Lisa Sergio analyzes the world news in her crisp, precise accent. ▼▼

10:45 a.m. **BACHELOR'S CHILDREN (C)** -Dr. Graham solves his personal problems, and those of his patients, five days a week. Very popular morning serial, better written than most. ▼▼

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

12:00 p.m. **KATE SMITH (C)** According to the Hooper polls, one of the top daytime programs in America. And there's a reason why. ▼▼

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

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

1:45 p.m. **YOUNG DR. MALONE (C)** The highly traveled young medico is the central character in this entertaining daily serial. ▼▼

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

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

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

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

5:00 p.m. **SCHOOL OF THE AIR (C)** Radio's leading educational program. Each day, five days a week, a different subject is taught: Mon., American History; Tues., Music Appreciation; Wed., Science; Thurs., Current Events; Fri., World Literature. ▼▼

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

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

6:30 p.m. **CLEM McCARTHY (N)** The latest sports news delivered in the rapid-fire manner that seems to go hand in hand with all sports broadcasting. ▼

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

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

8:00 p.m. **BULLDOG DRUMMOND (M)** Another of the many new mystery shows that have sprung a mushroom growth this season. This one batting about average as these shows go. ▼

8:00 p.m. **LUM 'N ABNER (A)** The old Pine Ridge pair are as rustic as ever. ▼

8:00 p.m. **CAVALCADE OF AMERICA (N)** Dramatizations based on the lives of great Americans, well-written and produced. ▼▼

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

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

8:30 p.m. **ADVENTURES OF SHERLOCK HOLMES (M)** Basil Rathbone and Nigel Bruce of the movies star in these entertaining adaptations for radio of the Arthur Conan Doyle detective stories. ▼▼

8:30 p.m. **VOICE OF FIRESTONE (N)** Howard Barlow conducts the symphony orchestra, and Gladys Swarthout appears each week. Tone of the show is a little stuffy, but the music is first-rate. ▼▼

8:30 p.m. **JOAN DAVIS (C)** The lively, uninhibited comedienne in a popular comedy series. Andy Russell provides the vocals. Harry von Zell is the dapper straight man. ▼▼

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

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

9:00 p.m. **I DEAL IN CRIME (A)** Another crime show with William Gargan as the super-sleuth. ▼

9:30 p.m. **INFORMATION PLEASE (N)** Some very eager people demonstrate how bright they are, and the result is a diverting half-hour, if you have nothing better to do. Two of the experts are John Kieran and Franklin P. Adams. Clifton Fadiman is the emcee. ▼▼

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

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

10:00 p.m. **JIMMIE GLEASON'S DINER (A)** Jimmy and Lucille Gleason entertain strange characters, including Hollywood celebs, at the diner. ▼▼

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

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

11:00 p.m. **NEWS AND NEWS ANALYSIS (C)** Two experts—John Daly and William L. Shirer—combine their talents to bring you the latest news and interpret it. ▼▼



The irrepressible Elsa interviews the famous team of Hayes and MacArthur

TUESDAY

9:15 a.m. **ARTHUR GODFREY (C)** Godfrey in his insouciant way, is as refreshing as can be as he bids his way through the morning news. ▼▼

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

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

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

11:45 a.m. **DAVID HARUM (N)** One of America's favorite characters acts as Cupid and Mr. Fix-it to a host of people. ▼

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

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

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

4:15 p.m. **THE FITZGERALDS (A)** Ed and Pegen in a half-hour of animated, lively chatter on this and that. ▼▼

4:30 p.m. **TIME FOR WOMEN (A)** A bright young lady, Shelley Mydans presents the news with the woman's slant and interviews some pretty interesting people. ▼▼

4:45 p.m. **STELLA DALLAS (N)** The hard-boiled gal with the heart of gold is the heroine of this afternoon serial. ▼

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

7:30 p.m. **BARRY FITZGERALD (N)** The beloved movie Academy Award winner in a dramatic series entitled "His Honor, the Barber." Written and produced by Carlton ("One Man's Family") Morse. ▼▼

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

8:00 p.m. **FOLLIES OF 1946 (N)** Singers Johnny Desmond, Margaret Whiting, humorist Herb Shriner. The "Follies" idea is represented by a chorus of 16 girl vocalists! ▼

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

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

8:30 p.m. **ADVENTURES OF THE FALCON (M)** James Meighan is the radio "Falcon," and it is almost as smooth and polished as George Sanders in the cinema version. ▼▼

9:00 p.m. **AMOS 'N ANDY (N)** The lovable comedy team, funny as ever after all these years. ▼▼

9:00 p.m. **GUY LOMBARDO (A)** Year in and year out America's favorite "sweet" band, although music experts often shake their heads and wonder why. ▼▼

9:00 p.m. **INNER SANCTUM (C)** For those who like bloody murders and lots of them, this is tops. ▼▼▼

9:30 p.m. **FIBBER MCGEE AND MOLLY (N)** The escapades of the couple from 79 Wistful Vista make one of the most popular of all radio shows. ▼▼▼

9:30 p.m. **DOCTORS TALK IT OVER (A)** Prominent physicians discuss today's medical problems. ▼

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

10:00 p.m. **BOB HOPE (N)** One of the top radio comics in a spry, lively half hour of both good and bad jokes. Frances Langford provides the sex appeal and the vocals. ▼▼▼

10:30 p.m. **RED SKELTON'S SCRAP BOOK (N)** The comic sticks to his "Junior" and Clem Kadiddlehopper routines assisted by GeGe Pearson, Wonderful Smith, and Pat McGeehan. Anita Ellis does the vocals. ▼▼



Perry Como and Subby Club fans listen to play-back

WEDNESDAY

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

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

12:15 p.m. **MORTON DOWNEY (M)** Songs and ballads by the perennially popular Irish tenor. ▼▼

1:30 p.m. **MEET MARGARET MacDONALD (C)** Mild chit-chat aimed at the feminine trade, with Margaret MacDonald keeping the gossip and the commercials rolling smoothly. ▼

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

2:30 p.m. **BRIDE AND GROOM (A)** It seems that people want to get married over the air now. That's what this one's all about. ▼

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

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

6:30 p.m. **EILEEN FARRELL (C)** The Columbia Concert Orchestra provides the background for one of the most pleasing soprano voices in radio. For fifteen minutes only. ▼▼

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

(CONTINUED ON NEXT PAGE) 9

TUNE IN'S LISTENING POST (continued)

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

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

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

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

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

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

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

8:30 p.m. **HILDEGARDE (N)** The singing personality gal gets awfully loud sometimes and is just too cute unless she sings her numbers straight. ▼

9:00 p.m. **FRANK SINATRA (C)** After all is said and done, the point remains that Sinatra is still pretty handy with a popular tune. ▼▼

9:00 p.m. **EDDIE CANTOR (N)** The new comedians have better material to work with and a fresher approach, but no one can match Cantor's vitality and energy. Still among the best for your listening time. ▼▼

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

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

9:30 p.m. **MAISIE (C)** The radio version of the popular movie series lacks a lot of the punch of the original, but Ann Southern is as vivacious and lively as ever in the title role. ▼▼

10:00 p.m. **KAY KYSER (N)** The personality boy from North Carolina works as hard as ever to put over this combination of musical and quiz shows. But, after five years, the format seems a little stale and a change might be a good thing. ▼

10:30 p.m. **ANDREWS SISTERS (C)** Masena, Patty and LaVerne in their own variety show, singing as off-key and as enthusiastically as ever. ▼▼



That Arkansas traveller, Bob Burns, blasting on bazooka

THURSDAY

9:30 a.m. **DAYTIME CLASSICS (N)** A fifteen-minute interlude between the soap operas featuring Ben Silverberg and the NBC Concert Orchestra in light classics. ▼▼

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

11:30 a.m. **A WOMAN'S LIFE (C)** Joan Alexander stars as Carol West in this daily morning series written by novelist Kathleen Norris. ▼▼

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

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

7:00 p.m. **JACK KIRKWOOD (C)** Fifteen-minute variety starring one of the best of the new comedians. ▼▼

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

7:30 p.m. **BOB BURNS (N)** The Van Buren bazooka player in a new winter show, with vocalist Shirley Ross. Ex-Dad End Kid Leo Gorcey heads the comedy cast. ▼▼

8:00 p.m. **BURNS AND ALLEN (N)** Admirers of zany comedy will rate screwball Gracie and her maligned spouse Georgie as tops. Meredith Wilson supplies the music. ▼▼

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

8:15 p.m. **EARL GODWIN (A)** The well-known news analyst presents his views. ▼▼

8:30 p.m. **DINAH SHORE (N)** The nation's top interpreter of a sentimental ballad in her own variety show. ▼▼

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

10:00 p.m. **MUSIC HALL (N)** Eddy Duchin doing smooth piano numbers backed competently by John Scott Trotter's orchestra. ▼▼

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

9:30 p.m. **JACK HALEY**. Wisecracking Eve Arden is featured in the over-the-counter fun at the village store. Pretty funny. ▼▼

10:00 p.m. **ABBOTT AND COSTELLO (N)** Lively comedy with a burlesque flavor that makes up in energy what it lacks in good taste and good jokes. ▼▼



Tom Breneman gets grease paint for filming *Breakfast in Hollywood*

FRIDAY

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

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

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

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

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

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

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

6:40 p.m. **BILL STERN, SPORT NEWS (N)** Excellent sports dramatization based on this stein of facts. ▼

7:30 p.m. **GINNY SIMMS (C)** Ginny still melts the air waves with that smooth voice. ▼▼

8:00 p.m. **HIGHWAYS IN MELODY (N)** Paul Lavalle and his orchestra in an excellent half hour of music; with Thomas L. Thomas. ▼▼

8:00 p.m. **THE ALDRICH FAMILY (C)** There is a tendency to let good old Henry's situations coast along on past credits. A little stoniness creeps in now and then. ▼

8:30 p.m. **KATE SMITH (C)** Kate returned to her old network with less drama and more of her songs. ▼▼

8:30 p.m. **SO YOU THINK YOU KNOW MUSIC (M)** Music lovers will be amused and interested to hear guest experts toss around some intricate questions. ▼

8:30 p.m. **DUFFY'S TAVERN (N)** Ed Gardner as Archie seems to bring out the very best in his guest stars. The material is uniformly good and time doesn't drag a second. ▼▼▼

9:00 p.m. **PEOPLE ARE FUNNY (N)** Unfortunately only sometimes are people really funny. ▼

9:00 p.m. **HOLIDAY AND COMPANY (C)** An oldtime vaudeville family who never quite made star billing, took over a gas station and have a hilarious time. You will too. Stars Frances Heflin, Ray Mayer, and Edith Evans. ▼▼▼

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

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

10:00 p.m. **DURANTE AND MOORE (C)** One of the slickest comedy teams that has turned up in radio in years. Very funny, and highly recommended. ▼▼▼

10:30 p.m. **DANNY KAYE (C)** Last season this was one of the most expensive and least entertaining of the big radio shows. Now, with Goodman Ace of the "Easy Aces" writing the scripts, things may take a turn for the better. ▼▼

10:30 p.m. **YOUR AMERICAN SPORTS PAGE (A)** Joe Hasel gives out the latest tips on sports with an occasional personality from the sports world putting in an appearance. ▼

*11:30 p.m. **WORLD'S GREAT NOVELS (N)** Carl Van Doren is the commentator; dramatizations of some of the world's classics. ▼▼▼

11:30 p.m. **VIVA AMERICA (C)** A Latin American musical review that's very nicely done. ▼▼

SATURDAY

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

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

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

11:30 a.m. **SMILIN' ED MCCONNELL (N)** Although many people consider this genial gentleman long on personality and short on talent, he has a devoted following among Saturday morning extraverts. ▼

11:30 a.m. **LAND OF THE LOST (M)** One of the best and most original of children's shows on the air. ▼▼▼

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

12:30 p.m. **ATLANTIC SPOTLIGHT (N)** A forerunner of what will probably be a post-war commonplace: International variety shows. This one is jointly presented by NBC and BBC, is usually very good. ▼▼▼

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

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

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



Arctic artists — Parker Fennelly and Arthur Allen of Snow Village Sketches

2:30 p.m. **COLUMBIA WORKSHOP (C)** A return of the very original dramatic productions that gave radio a new lift. New material, techniques and formats come out of this excellently produced series. ▼▼▼

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

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

5:00 p.m. **DUKE ELLINGTON (A)** A great American composer and conductor in a full hour of excellent jazz. ▼▼▼

6:00 p.m. **QUINCY HOWE (C)** One of the better news analysts discusses the state of the world. ▼▼

6:15 p.m. **PEOPLE'S PLATFORM (C)** Forums on some of the topical problems of the day; guest speakers; usually very good. ▼▼▼

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

7:00 p.m. **HELEN HAYES (C)** The polish of Miss Hayes' acting often takes the edge off some not very good radio plays. ▼▼

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

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

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

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

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

9:00 p.m. **YOUR HIT PARADE (C)** The rations top ten tunes, well played by Mort Warshaw and his band and sung by Joan Edwards and Dick Todd. ▼▼

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

9:30 p.m. **BOSTON SYMPHONY ORCHESTRA (A)** A distinguished orchestra conducted by Serge Koussevitzky under the best of broadcasting conditions and playing the cream of the classics. ▼▼▼

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

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

10:00 p.m. **JUDY CANOVA (N)** Judy's comedy is too corny to please a lot of radio listeners, but she has vitality and keeps the show going by the force of her personality. ▼

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

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

"I READ IT IN TUNE IN"

MORE and more, people are turning to TUNE IN for information about their favorite radio stars and programs. And why not? Every issue is chock-full of interesting anecdotes and sidelights on radio's foremost personalities. If it's in radio—it's in TUNE IN. Join that delighted group who have added this magazine to their regular monthly reading list. Then you, too, will be telling your friends "I read it in TUNE IN."

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OF MIKES AND MEN

By
TERRY WALSH

IT was in a singular mood of contentment that we watched the passing of an old familiar landmark in our radio listening. Time was when the tinkling of a far-off cowbell and the particularly obstreperous moo of a self-engrossed heifer made it pretty obvious that you were going to hear a program having something to do with cows and their products. A verse or two of that dreamy ballad, "Won't You Wait Till The Cows Come Home?" was thrown in to heighten the effect and waft in NBC's "Contented Hour." There followed a sort of cream sauce arrangement, thick and goeey, of semi-classical music not really intended to put listeners to sleep but probably having that effect. But now in its 15th year of broadcasting the "Contented Hour" has got a sudden injection of spirit presumably from its Canadian-born jazz Faith who is featuring new jazz arrangements and light classics in the modern mood. No more cow bell, no more moo!

★ ★ ★

Here's what it means to be serious about your work, maybe. When Dinah Shore was singing over a New York station seven years ago for \$17.50 per week, her food budget was 35 cents a day. Every day she would keep out a nickel of it to put in a juke box so that she could study other popular singers while she ate.

★ ★ ★

The "Typatune" which is described as an amazing little gadget, has been introduced on a couple of programs this year, specifically on Henry Morgan's and Cal Tinney's. We heard it twice described as having a standard musical keyboard which types out music instead of letters. We bent our eyes very carefully to the explanation (given by its inventor, a very casual but amusing man) and to the actual performance of the machine. But we still can't figure out just how it does it and how it will revolutionize the musical world. The inventor says he got the idea from a column by Walter Winchell entitled "Portrait Of A Man Playing A Typewriter" and said to himself, "Why Not?" We're planning to go into seclusion, possibly with Winchell, and figure out "Why?"

Ted Malone who sounds like the gentlest man in the world on his ABC broadcasts, once defended the male viewpoint on MBS' "Leave It To The Girls." The girls were chorusing their belief that in affairs of the heart a man is more likely to "carry the torch" than a woman. Malone let them continue in this vein for several minutes, then let go with this eyebrow raiser: "We men carry the torch," he quipped, "But it's only to light our way to the next girl friend!"

★ ★ ★

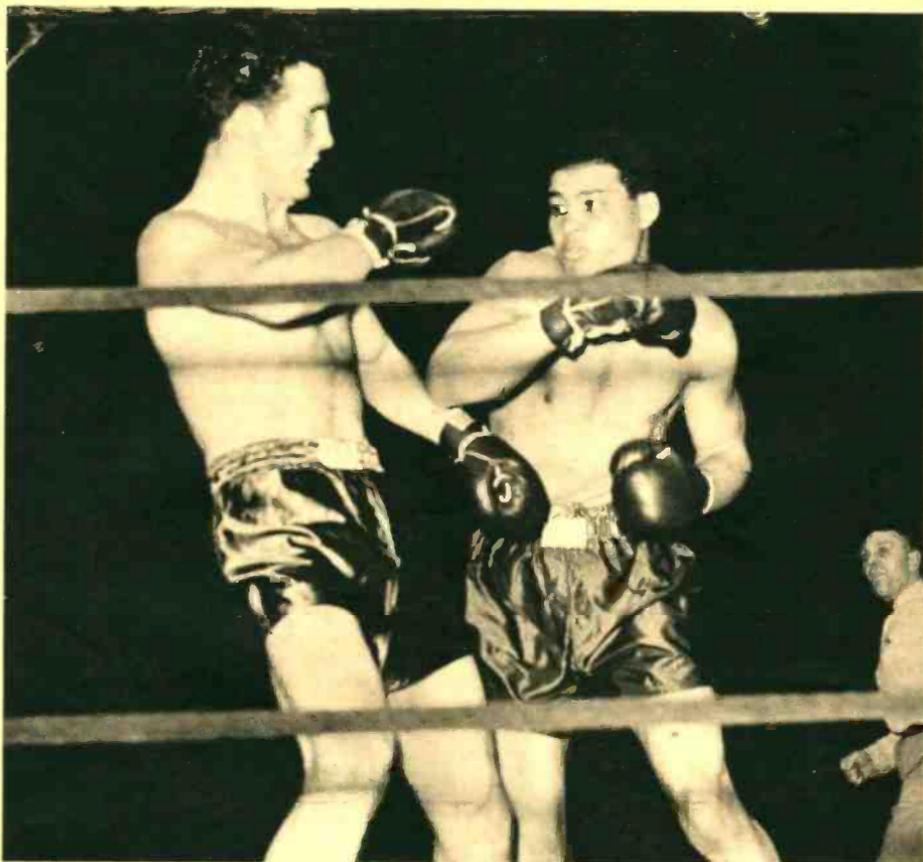
Though the name of Florenz Ziegfeld is only of historical interest to the younger generation, many of the favorite stars of today became famous because of his interest in them. When Ann Sothern of the CBS "Maizie" series came to Hollywood, she played a few minor parts in the pictures and was forgotten. Ziegfeld had happened to see one of her flickers and offered her a part in "Smiles" with Marilyn Miller. Broadway liked her and the role led to others, sent her back into films and finally into radio.

★ ★ ★

THAT'S TELLING 'EM DEPT.: New York's active little ex-mayor, Mr. Fiorello H. LaGuardia, on the first broadcast of his new commentary series over ABC, teed off with the following to his sponsor: "If they announce that the sponsor is not responsible for their commentator's sentiments, I'll announce that the sponsor's product is not necessarily endorsed by the commentator."

★ ★ ★

Want to know how to catch elephants? Colonel Stoopnagle, radio comedian and all around mad man, submitted an easy method to the "Fishing and Hunting Club of the Air." Says the Colonel: "You simply set up a blackboard in a clearing, take a piece of chalk and write 'two plus two equals five' on the blackboard. Soon an elephant wanders by, reads what you've written and starts to laugh. Other elephants hear him, and they all gather around the blackboard. Meanwhile, you're up in a tree, looking down on them. Then, you take your opera glasses, reverse them so the elephants look small, pick 'em up with a pair of tweezers and pop 'em into a jar."



SCENES LIKE THIS WILL BE REPEATED WHEN LOUIS AND CONN MEET A SECOND TIME. MILLIONS WILL TUNE IN THE BATTLE

HEAVYWEIGHTS RING THE BELL

WHEN LOUIS AND CONN CLASH IN JUNE THE CROSSLEY WILL SOAR

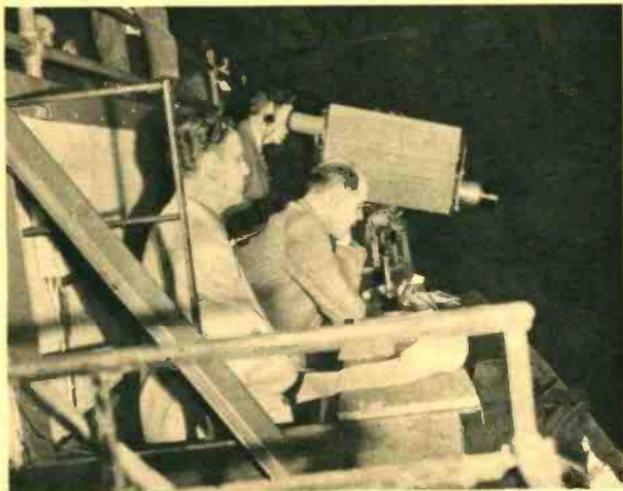
NOBODY knows just why it will happen, but, gauged by past performances, the greatest all-time Crossley rating for a commercially-sponsored program should result with the broadcast of the second Joe Louis-Billy Conn fight at the Yankee Stadium in June.

Two reasons are immediately appar-

By **PAUL GARDNER**

ent: First, there hasn't been a big fight since before the war. That means fans are fight-hungry. Second, Conn almost won his first fight with Louis. That means people will be anxious to see if Billy can punch out a victory this time.

In addition to these reasons, there is another factor that radio pulse-feelers like Crossley have noted through the years. When a heavyweight championship battle occurs, folks change their listening habits. Intellectuals who would tune in only to America's Town Meeting or a symphony concert; lovers of the



TELEVISION will have its first look-in on a heavyweight championship fight at the Louis-Conn encore. The camera set-up will be similar to the one (above) used at Madison Square Garden.

quiz and the mystery; advocates of Fred Allen, Fibber McGee and Molly, Bob Hope, Bing Crosby and other outstanding entertainers—all become concerned with the heavyweight championship of the world.

As a consequence, the Crossley measure of the battle's popular appeal exceeds the reaction to anything heard on the U. S. airwaves, save an important Presidential broadcast. Whereas a splendid Crossley rating is one that hits 20 or better, heavyweight championship broadcasts double and triple that mark.

The second Louis-Schmeling bout reached a Crossley of 63.6—which means that nearly 64 out of every 100 persons listening to radios at that time were following the ring drama. Even the women—who are not considered sports-minded—were intent on hearing what went on as Louis belted out the man who had stopped him their first meeting.

Joe's bout with Conn, held in June, five years ago, registered a Crossley of 58.1. The initial Louis-Schmeling bout and the Louis-Braddock affair hit 57.6. Louis faced the Welshman, Tommy Farr, and the Crossley soared to 56.9. Louis-Pastor was good for 47.6 and Louis-Baer for 43.5.

It is interesting to note that no other sports event approaches a heavyweight title fight in listener appeal. And, curiously, the public is not too wildly excited over lighter fighters. But give them a big guy, a somber-faced Louis, a danc-

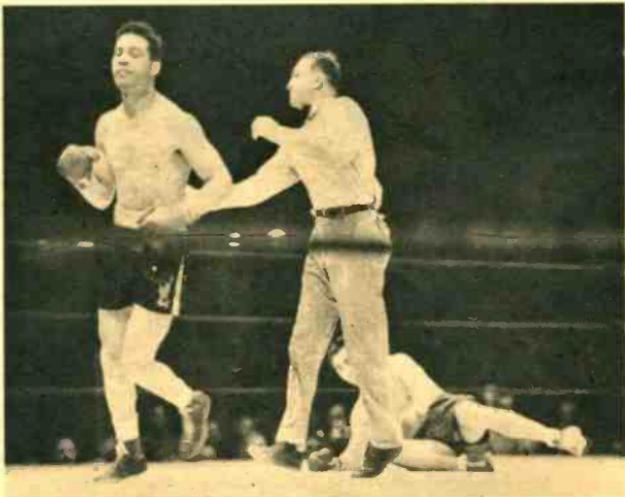
ing, boxing master like Conn, and they become tremendously concerned with the duel which transpires.

Some bearers of the heavyweight totem believe that the second Louis-Conn Crossley could easily approach a 70 because the fight has been enjoying a build-up in the five years the public has been fight-starved. Fans are also wrought

up by the possibility that Conn may reverse the score this time, that he will not forget himself and mix with Louis, with the fight nearly won. It will be recalled that Conn was leading going into the thirteenth round of the first struggle and then he became too bold. With a Joe Louis that is like walking into a tank, Conn was mowed down, but he won for himself a wide microphone following. They will be tuned in to the second fight for possible unforeseen complications.

Another interesting radio angle to the Louis-Conn meeting in June is the fact that it will be the first heavyweight championship fight ever televised. Television will add considerably to Promoter Mike Jacobs' gross on the sale of radio rights. That a heavyweight championship fray is at last going to be broadcast for home television consumption is significant. Before the war it looked as though televised fights were going to be viewed only in theatres. RCA gave a demonstration of theatre television five years ago when it screened a fight in the New Yorker Theatre while the contest was going on at Madison Square Garden. But nothing commercially practical has yet come of the experiment.

With television entering the boxing scene, it is doubtful that the average person recalls how far along the radio industry has come in the past 25 years in regard to this particular sport. The first fight ever broadcast was the bout between Johnny Dundee and Johnny Ray



TOP CROSSLEY rating for sports was 63.6 chalked up by the second Louis-Schmeling bout (above), though it lasted little over 10 minutes. The second Louis-Conn fight may set a new high.

in Motor Square Garden, Pittsburgh, on April 11, 1921. It was carried by Pittsburgh's KDKA.

At the time, KDKA was the only commercially-sponsored station in the United States. So, when David Sarnoff, present head of RCA, decided to broadcast the Dempsey-Carpentier world's heavyweight title fight, he had to build a station for the job. The fight was staged in Jersey City; KDKA was too far away and besides it wasn't affiliated with RCA.

Sarnoff called in Major J. Andrew White, then editor of *Wireless Age*, and asked him to work out the broadcasting details of the fight. White, nothing daunted, enlisted the aid of radio technicians Harry Walker and J. O. Smith.

The three borrowed an unused transmitter of the General Electric Company. Major White and his merry men suspended an aerial between two experimental train wireless towers of the Lackawanna Railroad in Hoboken. Radio equipment was installed in a galvanized iron shack used by Pullman porters. This improvised station was called WJY.

With such makeshift facilities, the inaugural broadcast of a world's heavyweight championship battle a quarter of a century ago was completely unlike today's smooth performances which are heard not only in the United States but throughout the world via shortwave. White, for instance, gave the blow-by-blow description from ringside over a private telephone wire to Smith at the transmitter and it was Smith's voice that was heard by 300,000 listeners, many as far away as Florida—a distance that was some pumpkins in those days. As Smith relayed White's description, the transmitter began to smoke and resolve itself into a molten mass. But he stuck to his post and burned his hands so badly that he had to go to the hospital for repairs at the end of the broadcast.

Following in the tradition of White and Smith there have been many great fight announcers, all of them more famous than the pioneer pair. Among the earliest to make a name for himself was the late Graham McNamee. Bill Stern and Sam Taub became outstanding as a team. Now Taub is teamed with Joe Commiskey, sports editor of the New York tabloid PM.

The combination that will be at ringside for the Louis-Conn encore, however, will be the team that broadcasts the major prizefights these days—announcer Don Dunphy and New York Journal-American sports columnist Bill Corum. They are considered the top men in the



AT RINGSIDE to give the blow-by-blow account of the fight will be the announcing team of Don Dunphy (second from right) and Bill Corum (third from right), and a battery of technicians.

business of calling the punches and work conscientiously to give a 'blow-by-blow picture calculated to be not readily forgotten by the millions of Americans who listen in.

Dunphy's story is one of the most interesting in radio. For he was made as an announcer, catapulted into fame almost overnight following the first Louis-Conn fight. Here's what happened. Don, a Manhattan College graduate, worked on small station WINS in New York. When auditions were set up for announcers to the Louis-Conn fight in 1941, Dunphy entered. He won out against America's top-ranking men, hit the jackpot in the battle, and has been on top ever since.

Corum, for years, has been an outstanding sports authority. He is especially conversant with boxing and does the rapid-fire in between rounds com-

mentating, alternating with Dunphy's blow-by-blow.

They've got to be good, of course, because behind the announcers is the sponsor who has to dig deeply for the privilege of giving the nation and the world its message about razor blades along with the Louis-Conn action. It is estimated that the cost of the broadcast rights will run to several hundred thousand dollars.

But it's all worth it. For a heavyweight championship fight transcends the realm of sports, becomes unadulterated drama of universal appeal. The excitement that stirs the 80,000 spectators at ringside will communicate itself via radio to millions of men, women and children tuning in. And Crossley should chalk up a heavyweight rating as Joe Louis and Billy Conn-mix punches for the heavyweight title.



LIZABETH SCOTT, DIRECTOR KEIGHLEY AND VAN JOHNSON ON STAGE AT RADIO THEATRE. VAN IS ONE OF THE MOST FREQUENT GUESTS

TWELVE YEARS A HIT

RADIO THEATRE OWES ITS LONG RUN TO BEHIND-SCENES PERFECTION

YOU can lead a movie star to a microphone but, ordinarily, you will only make him shrink. How's that, you ask? Don't a few thousand quid speed up the responses of any human being? Sure, but remember that a sloppy performance on the radio, induced by insufficient rehearsing and poor direction, can cause a movie star to slough, to puff and to fluff.

Then public no like, studio no like,

By WARNER GRAINGER

star no like—horrible complications ensue. Some movie companies frown upon radio acting by their stars for this very reason.

So what? So we come to the exception—the Lux Radio Theatre, now blithely in its twelfth year and a dramatic show so popular that it actually challenges

comedy programs for the lead in the Hooperatings. Brian Aherne, as if drawn by a magnet, has been on the program sixteen times. So has Barbara Stanwyck. Appearing on the program a baker's dozen times (and we don't mean Phil Baker) have been Claudette Colbert, Otto Kruger, Irene Dunne, Cary Grant, Ginger Rogers, Herbert Marshall, Loretta Young, Fred MacMurray and Wil-

liam Powell. A movie star is never out of Lux—and the Lux Radio Theatre is never out of movie stars.

What's the reason? Why has this one-hour dramatic show employed every leading star of stage and screen, overcome their antipathies to radio pitfalls, and inveigled them to race back for more appearances? Why has Radio Theatre become a sort of Moscow Art Theatre of the air, inducing 30,000,000 Americans to listen in each Monday evening and thereby actually affected the movie attendance?

Well, the answer is that Radio Theatre is completely unlike a roulette game—nothing is left to chance. Those smooth, workman-like productions which are turned out each week are the result of an organization which overlooks nothing, which pays nice attention to detail, and which gets the best out of the best. The show is a standing example of

what radio can do technically when it properly translates will into action. Too many shows on the air flop because of behind-the-scenes weaknesses. Radio Theatre, never. Let's see just what makes Lux clean up on the air.

First of all, no expense is spared. The show costs about fifteen thousand dollars a week. That sort of money can iron out a lot of wrinkles. But it is surprising how often money is frittered away in radio and promising shows go aglimmering. With Lux, though, every penny, every dollar, every grand counts.

Before a program hits the air—long before—an office staff of twenty-five people out in Hollywood arranges for every feature in connection with given programs. And, boy, there are a lot of features. You have to deal with actors, agencies, agents, movie studios, the network, script writers, fit stars in, plan ahead. Yet you cannot plan

too far ahead because the movie stars are always flitting out on location somewhere or other.

Production reins are now in the able hands of William J. Keighley, who spent twenty-two years in the theatre, twelve as an actor, ten as director. He has inherited the mantle of Cecil B. De Mille, who handled the directorship from the show's inception until early in 1945. Keighley's voice and radio manner are so uncannily like De Mille's, that the switch-over might not have been noticed had there not been an intervening period during which famous film directors and actors did one-night stands as guest directors.

Three rehearsals are demanded to iron out production kinks as against one for most radio shows featuring movie stars. The Radio Theatre has its own reputation to protect as well as the star's.

Keighley and his predecessors suffer-



ACTRESS ANNE BAXTER LEARNS SOME SOUND EFFECTS SECRETS FROM CHARLEY FORSYTH, RADIO THEATRE'S MASTER OF THE SOUND



HIDDEN AWAY, out of sight of the audience, is Radio Theatre's orchestra. Actor Don De Fore can be seen through glass panel which conductor Lou Silvers uses to watch cues.

ed their aggravations for stars are unpredictable. When Bob Hope is on the program everybody holds their breaths. When he fluffs, he "ad libs" on his own and that is always a daring procedure. Once Hope disappeared from the stage and was found delerating lines from his script.

"I am a simple guy and I can write, but I can't read," he said. However, that was no soap for a Lux production, so Mr. Hope had to put the lines back in the script.

Bing Crosby is also a radio playboy. When he appeared with James Dunn and Joan Caulfield in "Sing You Sinners," he reached through the window, behind which the orchestra operates, and led the musicians with his pipe as a baton. Louis Silvers, the Lux musical conductor, wondered why his men were roaring and it was not until he turned that he discovered the culprit. The audience laughed, too.

But there are moments to gratify a director, too — like the debut of wee, winsome Margaret O'Brien in "Pied Piper." The director and studio audience literally held their breaths. Margaret was too young to read a script and the big question was whether she could remember her lines and proper inflections with only a short rehearsal. After all, this was not a movie where you can retake scenes until you achieve perfection. A slip-up by Margaret would have garbled the entire production, which starred also Frank Morgan and Signe

With that sort of memory she will be a natural for television.

Stars other than Margaret, of course, perform in the accepted fashion with script grasped firmly in hand. And yet Radio Theatre's production is contrived so that it manages to give the large studio audience the illusion of actually watching a stage play. This in turn conveys to the radio listener the feeling of sitting in a darkened theatre, when he hears applause, laughter, oh's and ah's ripple spontaneously through the spectators in the studio.

Important to building this illusion is the fact that the stars are really on a stage as they read their parts into the microphone. Nor is the stage cluttered, like many another air drama, with radio personnel and accessories, which might distract the spectators from the principals. Only the stars, supporting characters and director are seen by the audience during a performance. The sound effects, musicians and technicians are all out of sight.

The orchestra, for example, is offstage behind a curtain; Maestro Lou Silvers can watch the players and get his cues from Keighley through a small glass window. Silvers' musicians, however, can see neither the actors nor the audience — and vice versa.

Charley Forsyth, the sound effects



SOUND EQUIPMENT used by Charley Forsyth is among the most elaborate to be found in any radio studio. He operates a battery of three turntables to obtain special recorded sounds.

man, is hidden away on a lofty perch above the stage, a vantage point from which he can follow the actors as they read and come in with the appropriate noises called for by the script. Charley, who has been with Radio Theatre since its premiere, is a real artist, the kind of fellow who will lose nights of sleep trying to dream up a way to improve the sound of auto motors and exhausts. He once spent an entire vacation to get the effect of a man walking on gravel. He found that crunching his knuckles on gravel did it. But it was hard on his knuckles. So Charley chisled his knuckles out of stone.

Director Keighley himself cooperates in Radio Theatre's scheme to spotlight the stars, not the regulars on the program. He guides the orchestra, cues the sound effects man, directs the actors, listens with earphones to how things are progressing — all while making himself as inconspicuous as possible, so that the stars hold the center of the stage.

Another of the slick touches that make the program such a finished production is the handling of supporting and atmospheric characters, who are counterparts of extras in the movies. This department, under the direction of Charles Seel, supplies the small vocal backgrounds — the babble in a hotel lobby or railroad station, the excitement

of a crowd at a fire. It's not easy the way Radio Theatre does it. The background actors and actresses must shriek, shout, gurgle, gasp, and laugh as though they mean it. That's where Charles Seel comes in. He takes pains directing these seemingly small parts, signals for their entrances and exits, makes them live and breathe yet keep their proper perspective behind the stars in the spotlight.

As a consequence of all these preparations and the remarkable shows which are produced, Radio Theatre receives thousands of letters every week. Some of them are really unbelievable. One New Jersey woman asked the show's advertising agency for a sign reading "Do Not Disturb" which she could hang out on Monday evenings to keep her friends away.

This particular lady wrote that her friends were in the habit of barging in during the program. She explained that she could put up a sign herself but one from the company with the proper trimmings would sound more official.

Not only has Radio Theatre brought movie stars to the microphone but it has actually helped bring movie stars back to the movies.

One Summer, a few years ago, a contest was run throughout the country's grocery stores, asking the public which stars they would like to have on the

opening program of the Radio Theatre season. Well, Jeannette McDonald and Nelson Eddy won, although they were not top box office figures at the time.

A word of explanation may be interspersed here to the effect that the Radio Theatre takes its shows from movies which are tops in the box office ratings. In this particular case, Jeannette McDonald and Nelson Eddy were not high up.

But the air production was excellent, the duo was excellent, and the upshot was that Jeannette and Nelson came back to pictures.

As may be realized, one of the key jobs of a director like Bill Keighley is to keep in good with eccentric Hollywood stars. They do not need radio for the money—their taxes are huge enough as it is—and often it is the personal relationship with the director which persuades them to play a part. But the big inducement, as we have tried to point out, is the attention Radio Theatre lavishes on the details of production.

Obviously, Radio Theatre is not just a simple routine of putting movie stars in front of a microphone. It has developed a style and technique of its own, combining effectively elements of stage, film and radio. And this, more than anything, explains why it is the only hour-long dramatic program to enjoy twelve long years of success.



A HANDY MAN as well as an artist, Charley has built many of his sound gadgets himself. Here he contrives a new dramatic noisemaker.



REAL HIGH SPOT of Radio Theatre is the sound effects booth over the stage. This is how Charley Forsyth's roost looks to the stars below.



FEMINE HALF OF THE DOROTHY AND DICK BREAKFAST DUO IS DOROTHY KILGALLEN KOLLMAR, "THE VOICE OF BROADWAY" COLUMNIST

THE BUSY KOLLMARS

DOROTHY AND DICK'S BREAKFAST IS THE START OF A HECTIC DAY

WHAT the Kollmars do with their spare time has never been satisfactorily established. But if there are any more versatile folks around than the "Breakfast With Dorothy and Dick" combination you will have to go a long way to meet them.

Let us take Dorothy Kilgallen Kollmar first. (Who wouldn't?) Dorothy is up betimes for that breakfast on Station

WOR and her witty replies and informative comments on the effervescent Broadway scene lend greatly to the enjoyment of the program. Then she does guest commentating spots on *Leave It To The Girls*, heard Sundays over the Mutual Broadcasting System. In between times she is a Broadway columnist for the *New York Journal-American* and her words are held in high esteem by the

denizens who inhabit that wild street.

Besides these activities, Dorothy has the duties of motherhood, for Richard, Jr., four, and Jill Ellen, two, are as lively a duo as any parents would want to manage. But, somehow, Dorothy takes these duties in stride also.

Dorothy trained for these multitudinous tasks by being a newspaperwoman most of her adult life. Her father, Jim

Kilgallen, a famed reporter, gave her an unconscious incentive but she was on her own from the start. One Summer she took a temporary job with the Journal and liked it so much that she never returned to college after that first year.

In startling order she drew some of the most exciting assignments of modern times. She covered the Hauptmann trial, had a fling at reviewing the Hollywood scene, engaged in a 'round-the-world airplane race, reported the coronation of George VI and consummated her journalistic career by becoming the "Voice of Broadway" in a syndicated column by that name. Later, she broadcast a weekly radio version of "Voice of Broadway" for an extended period.

While all of this was going on in the

world of Dorothy Kilgallen the complementary aspect of her existence—brilliant Richard Kollmar—was starting out in Ridgewood, N. J.

Kollmar attended Tusculum College in Tennessee and at that time nobody could foresee how far he would develop as an outstanding stage and radio actor as well as a stage producer of note. At Tusculum, though, the pangs of acting were already apparent in Kollmar. He sang in the glee club, he acted in the dramatic society's plays and then he organized and directed a ten-piece band. Even today, folks down at Tusculum speak with a certain awe of "Moby Dick and His Ten Whalers."

When Dick graduated from Tusculum he wasn't sure about what he wanted to

do. Nobody came running down with any offers so Kollmar proceeded to Yale University to take his master's degree in fine arts.

Kollmar was rapidly becoming an old blue at Yale when somebody offered him a running role in the radio serial "Bill Bachelor." It meant a regular radio job so Dick Kollmar took the air.

However, he did not stop with radio. He filled the juvenile leads in "Knickerbocker Holiday," "Too Many Girls" and "Crazy With The Heat." Then he branched out into production and had a hand in "By Jupiter" and "Early To Bed."

This year, though, he really hit the producing jackpot when he staged "Are You With It?" Thus far thousands of



THROUGHOUT BREAKFAST DICK KOLLMAR KEEPS HIS EYE ON HIS WATCH — FOR HIS OWN BUSY SCHEDULE AS WELL AS FOR LISTENERS

THE BUSY KOLLMARS (continued)

folks have been with it and the motion picture and road company plums are yet to be fully plucked.

But this was not all for the redoubtable Richard Kollmar, husband of Dorothy Kilgallen. For besides producing his hit and enjoying "Breakfast With Dorothy and Dick" each morning the energetic Kollmar still had his eyes on other radio performing. And so he became Boston Blackie, a Robin Hoodish crime sleuth, who is heard over the American Broadcasting Company.

As might well be imagined the days of the Kollmars are full and varied. When they sleep is also a matter of conjecture, for Dorothy covers the night spots rather adequately and Dick is her constant companion once he is through with his radio chores and his supervising stint at "Are You With It?" Besides, there is the matter of dealing with agents and making financial arrangements for past, present and future deals. You have to be an expert accountant to oversee all of the Kollmar-Kilgallen ventures. They have no dull moments.

How does the average day of the most versatile couple in radio go? Well, they are up every morning at 7:30 except on Sunday when they can sleep until 10:30.

Week-days the Kollmars' breakfast is broadcast at 8:15, EWT, and Sundays they give an insight into their lives at 11:30. Anyway, shortly after arising they broadcast for forty-five minutes without a script. This is one of the most difficult things to do in radio but the Kollmars, able citizens both, carry it off. A measure of how well they carry it off is that they need a couple of fan mail secretaries to handle the thousands of letters which come in weekly.

Besides, Dorothy has her own secretary. For that, you can't blame her. After their widely-heard breakfast, Mrs. Kollmar settles down to the writing of her column which takes from two to four hours.

In the afternoon she has sponsors' meetings or interviews or does special stories for magazines. Sometimes she is out on special assignments like writing scripts for the March of Dimes or appearing for special charities or campaigns. While she is out on such matters her husband Dick is rehearsing for his own weekly radio script, Boston Blackie, or he is visiting his play or he is working on his new production of "Windy City" or businesses of that nature.

Dorothy and Dick usually have dinner

at their sixteen-room apartment on Park Avenue. After that they race out to openings, screenings of new pictures, take in a few night clubs, meet important people and frequently dream up new ideas which some day will be converted into cash. When they are at the latest show, for example, one or the other may point out something to be discussed on the breakfast program the next day.

Dorothy and Dick are also what might be called public parents. The affairs of three-year-old Jill Ellen, and five-year-old Dicky are discussed for all to hear. Occasionally, the children sing for the listeners but often they are plumb ornery and won't do a thing. Both are musical, big-eyed, and favor Dorothy in features.

So tempestuous and hurried is life in the Park Avenue flat that the Kilgallens require a governess, a butler, a secretary and three telephones (it used to be five but now they want to slow down a bit). They are so immersed in work that the lone vacation they have had in their six years of marriage was a two-week trip to California. People like Dorothy and Dick just can't get away by themselves—not even for breakfast.



ARE YOU WITH IT? musical produced by Kollmar, hit it rich on Broadway. Here he is with June Richmond and Marie Bryant of the cast.



VOICE OF BROADWAY, Dorothy's air column, featured interviews with celebrities like Shirley Temple, who is pictured here with Dorothy.



LITTLE DAWN BENDER AND BARBARA FULLER GO OVER SCRIPT WITH BARRY FITZGERALD, WHO WEARS BEARD FOR MOVIE ROLE

ROGUE WITH A BROGUE

HIS HONOR FITZGERALD HAS REPEATED HIS FILM SUCCESS IN RADIO

FOR the one reason that nobody has ever been able to fathom — possession of the indefinable spark of genius —Irish-born Barry Fitzgerald has catapulted himself into the forefront of character acting, both in American movies and radio. His performances in NBC's "His Honor the Barber" have established Barry's fame on the ether.

Fitzgerald is a lovable rogue with a brogue but those qualities usually do not gain the wide public appeal which gained Barry the Academy Award as Father Fitzgibbon in "Going My Way." Barry was accorded the prize as "best supporting actor" but he was actually nominated as "best actor," too, although he did not play the lead. Bing Crosby did, and, of course, got the Oscar. Fitzgerald, thereafter, went into radio to interpret the role of a wise old judge who was a barber, too. Well, the Irish-born Fitzgerald put over an Amer-

ican as though he were born on U.S. soil.

Frankly, the 56-year old Fitzgerald's name isn't Fitzgerald, either. He was born William Joseph Shields in Dublin,



HIS HONOR THE BARBER RAPS HIS GAVEL

Ireland and for a goodly part of his adult life he was a junior administrative officer of the Dublin Board of Trade. He had no intentions of being an actor until he met a friend in the Abbey Theatre Company. The friend invited him backstage and Barry, figuratively, never left it thereafter.

Star of the Abbey Theatre, Fitzgerald — that was the name he took — was invited over here when he was 48 to play Fluther Good in the screen portrayal of "The Plough and the Stars." He never got out of Hollywood but he never really let Hollywood get into him.

That's why this veteran without sex appeal, who started late in life, who came here from abroad, makes acting gold of anything he touches. By all odds, his acting in "His Honor The Barber," scripted by Carleton E. Morse of "One Man's Family" fame, makes the show tops for this type program.



NOT IN THE SCRIPT WAS THIS GREETING EDDIE CANTOR GAVE HILDEGARDE WHEN HE ARRIVED TO BE HER GUEST AT HER RAWLEIGH ROOM

HOW CLEVER ARE THE STARS?

THE QUESTION IS ANSWERED BY A DIRECTOR WHO SHOULD KNOW

Herb Moss is one of Radio's busiest and hard-working directors, handling the directorial responsibilities of Hildegard's "Rawleigh Room," "Ed Sullivan Entertains," "Truth or Consequences" on its New York visits, as well as other shows past and present.

By **HERB MOSS**

I was nervous with her. But at rehearsal she asked the orchestra what key the song was written in. She was told B flat.

"B flat!" She winced. "What a perfectly miserable key! You just keep it in B, boys, and leave the rest to me. I'll flatten it good and proper."

From that moment, I stopped worrying about Tallulah. It was obvious she was going to be a sensation.

Miss Bankhead does not like working before the mike but she keeps coming back to the Hildegard show, because she is a long-time friend of the chanteuse. Another reason is that she enjoys the opportunity of exchanging barbed wit not in the script with Hildegard and her guests. These exchanges are just one more thing to make a director's hair stand on end, turn grey or fall out. But, I must confess, they are also what make a show sparkling and alive.

I recall the night Clifton Webb, star of the movie "Laura," was paired with

Miss Bankhead on a "Rawleigh Room" broadcast. This in my book, rates as one of the best ad-libs in radio.

Webb had arranged for a page boy to rush down the center studio aisle with a bouquet of onions and radishes just as Tallulah finished her important dramatic spot. The actress glared at her hostess but murmured sweetly, "From you, dearest Hildegard?"

The singer shook her head, indicating onions would be the last thing she would offer Tallulah.

In the manner of Catherine of Russia, the actress turned to Webb and curled her lip. "Thank you, Clifton dear. I'll have these planted in the morning — on your grave!"

The audience roared, and I roared with them, forgetting the few shaky moments I had as the unrehearsed bit of business started. But by now, after two years with the program, I'm somewhat accustomed to sudden turns and dangerous curves — a little resigned, too, particularly when I introduce stars to the

MAYBE you think anybody who can read can be a radio star — that all you need is a fistful of script to be able to stand in front of a mike and knock the Hoopers for a row. But if you do, you're wrong. Dead wrong.

Stardom isn't something that can be written into a script. I guess nobody knows that better than a director. For a director, worrying his show through from rehearsal until sign-off, is in a good position to see what percentage of the show's success should be credited to the script and what percentage should be credited to the stars.

I've had the good fortune to have been a lot of radio shows from this behind-the-scenes vantage point — Hildegard's "Rawleigh Room," "Ed Sullivan Entertains," "Truth or Consequences" when it is in the East, and others. And my experience has taught me that, though a bad script can make a flop of a good performer, a good script cannot make a star out of a bad performer. In fact, it has become my belief that a real measure of a star's ability is how well he or she can do without a script — for example, when something unforeseen happens that throws the cast off the script and only some quick ad-libbing can save the show and keep the director from jumping right through the glass panel of the control room.

This rule-of-thumb gauge of just how good a star is, is a handy thing for a director, especially on a show like Hildegard's "Rawleigh Room" where different stars are always coming and going, and anything is likely to happen. It saves a lot of wear and tear on a director's nerve endings.

A good example is the time Tallulah Bankhead made her radio song debut on "Rawleigh Room." It was the first time she had ever sung in public, so she had every right to be nervous. And



THE SCRIPT TAKES A BEATING, starting at the rehearsal. Clockwise from Hildegard (back to camera) are Ned Sparks, Les Tremayne, Maestro Harry Sosnick, Hank Greenberg, Director Herb Moss, co-writer Joe Stein, Rose Gray, Claudia Morgan and Jackie Kell



COMIC HENNY YOUNGMAN (VIOLIN) JOINS HILDEGARDE AND BOYS IN IMPROMPTU CONCERT



HILDEGARDE CLICKS THE SHUTTER AT BERT LAHR WHO CLICKED ON HER RADIO PROGRAM



GUESTS AT HILDEGARDE'S TABLE: PATSY KELLY, CLIFTON WEBB AND MÀRCIA DAVENPORT

fans seated at the night club tables on the "Rawleigh Room" stage.

One evening I introduced Hildegard and Oscar Levant to a middle-aged woman who seemed to be having the time of her life.

"You know Mr. Levant, of course?" I asked.

"Oh, certainly," replied the woman. "I always listen to the Quiz Kids."

Expert Levant was stumped by that one, so Hildegard rushed in to fill the breach by asking the visitor: "What brings you to the Rawleigh Room tonight?"

The woman had a quickie for that one too: "Why, Hildegard, we just tried and tried but we couldn't get into Radio City Music Hall no-how."

Greer Garson was in somewhat the same predicament when she appeared on "Ed Sullivan Entertains" broadcast from a Manhattan restaurant. Hollywood's famous redhead was waiting to go on when a big Helen-Hokinsonish woman ambled over and greeted her.

"Miss Garson, I bet you don't remember me, do you?"

Greer was positive she had never seen the woman before but, ever the charming hostess, said: "Why, certainly I do, madame. You're the stout woman with glasses, aren't you?"

One ad-lib that rang the bell was Bert Lahr's on the "Rawleigh Room." Hildegard delivered a dramatic, pulsating introduction of Lahr but the comedian didn't utter a word in response. He was in misery — he had lost his place in the script. He shuffled the papers and then blurted: "How do you like that, Hildegard. I didn't even open my mouth and I lost my place already!"

Hildegard, who is never at a loss and ad-libs her way out of rough spots week after week, found the place for Bert and repeated the entire extravagant introduction. This time Lahr answered with the original line which by now sounded twice as funny.

Later, when one of the gags laid what is called "a polite omelet" Lahr chirped: "Hildegard, I'm seeing too good now. This is where I should have lost my place."

I used to worry when a member of a cast lost his place. But now I get a kick out of it. It never fails to be interesting to see how a performer will meet the challenge to stand on his or her own feet and be clever. It's the acid test. And only such situations answer the question: How clever are the stars?

They're plenty clever—or they wouldn't be up there where they are.

RELIGION ON THE AIRWAVES

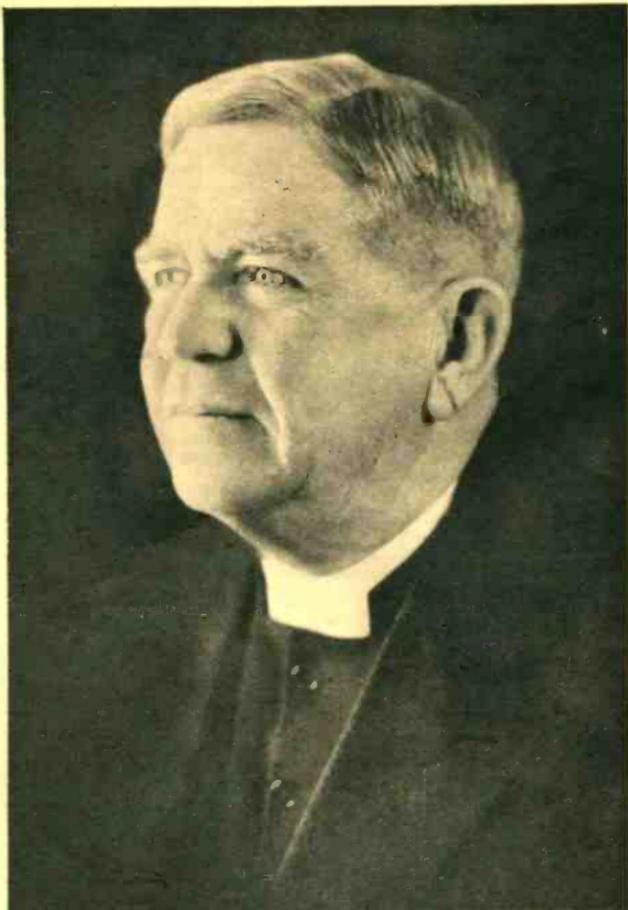
IN 1923 THEY SAID IT
MIGHT NOT CLICK BUT
NOW 10,000,000 LISTEN

TEN MILLION Americans tune in to religious programs each week. Religion has become a standard feature in contemporary radio programming, and sermons, hymns, church services and theological discussions are popular listening fare, despite the competition of high-priced commercial radio entertainment.

In retrospect, it would appear that radio should always have been considered a natural vehicle for dissemination of religious truths. Yet, in the early days of broadcasting, it required far-sighted imagination to point the way. For when religious broadcasting was instituted on May 3, 1923, with a program by the late Rev. Dr. S. Parkes Cadman, the airways' pioneer preacher, radio was young, crystal-eyed and crystal sets, somewhat wobbly and uncertain of its future.

The big men of the industry thought of listening audiences mainly in terms of amusement and entertainment. When Dr. Cadman approached an executive of the National Broadcasting Company's WEAF in New York with a suggestion for a National Radio Pulpit, there was a moment of hesitation. The executive pointed out that radio was a new business, that such a program as Dr. Cadman proposed had never been attempted, on the air.

Dr. Cadman stated simply that if radio were to serve its true function it would have to be a public service as well as a means of entertainment. The radio executive agreed and thus the National Radio Pulpit came into being.



REV. DR. S. PARKES CADMAN BECAME RADIO'S PIONEER PREACHER IN MAY, 1923

Dr. Cadman's first words on the first broadcast of an interdenominational program are something to be remembered. He said:

"Today I speak in the spiritual interest of the people of every race and creed from the forests of Maine to the orange groves of California and from the reaches of the Northwest to the Everglades. I will not talk to you of sectarian things. Rather I will try to bring to you the great central truths of religious life. This is my constant message to you . . ."

Now the popularity of the National Radio Pulpit has reached a height where 4,000 letters a week come in to the office of Dr. Ralph W. Sockman who has succeeded Dr. Cadman to the National Radio Pulpit. Each Sunday, in

simple, understandable terms Dr. Sockman preaches a sermon which is near to the listener.

No less outstanding on the air is the Catholic Hour which was broadcast nationally for the first time on March 2, 1930. This inaugural program went out over a network of 22 stations, located in 17 states and the District of Columbia. By its tenth anniversary it was carried by 95 stations, in 42 states, the District of Columbia, and Hawaii. There were regular listeners all the way from Baker Lake, 1,000 miles north of Montreal and from Australia, 8,000 miles away from San Francisco, to Turkey and South America, a distance of 7,000 miles from New York. For the listeners at Baker Lake—Oblate missionaries—this has

(CONTINUED ON NEXT PAGE) 29



DR. RALPH W. SOCKMAN SUCCEEDED LATE DR. CADMAN TO NATIONAL RADIO PULPIT

been practically the sole contact with the outside Catholic world, because mail reaches there only about once a year.

Audience or "fan mail" for this program has been extraordinarily large. By its tenth year, 251,239 pieces were received or more than twenty times that which came in the first year. Msgr. Fulton J. Sheen, attracts from 3,000 to 6,000 letters each Sunday, although he is on the air only four months a year.

All major faiths and creeds are represented in radio religion. Over the American Broadcasting Company, for instance, National Vespers is conducted under the auspices of the Federal Council of Churches. The Message of Israel is presented in cooperation with the United Jewish Laymen's Committee. The Hour of Faith is offered in cooperation with the National Council of Catholic Men. Each of these programs is presented weekly in half-hour form, combining religious music with a message from a nationally-known clergyman.

Daily messages of inspiration and counsel also are offered. There are fourteen religious broadcasts each week over ABC. Among the National Broadcasting Company's foremost religious programs, in addition to National Radio Pulpit, are the Catholic Hour and Eternal Light, presented by the Jewish Theological Seminary of America. Columbia Broadcasting System offers Church of the Air,

featuring talks by clergymen of all denominations, and such religious programs as Salt Lake City Tabernacle Choir and Organ, and Wings Over Jordan. Mutual's Faith in Our Time and the religious songs of Richard Maxwell, gospel singer, are heard from Mondays through Friday. MBS, like the other networks, has a number of outstanding

Sunday religious programs featured also.

Typical of the outlook of the broadcasting companies in regard to radio religion is the viewpoint taken by ABC, as follows:

Time is not sold to church or religious organizations for broadcasts of a religious nature; the network has no wish to make a profit from the religious service it provides. Instead, the religious programs are offered on a sustaining basis, without payment for the use of the network's facilities.

The network does not attempt to serve the interests or to give representation to individual organizations or denominational groups; with more than 200 recognized religious groups in the United States, it would obviously not be possible to provide radio time for each separate group. Instead, the American Broadcasting Company presents its religious programs in cooperation with recognized central agencies representing the three major religious faiths in America, Protestant, Catholic and Jewish.

In each instance, the clergymen who present the religious messages are selected by the agency in cooperation with which the program is presented; the form and structure of the program are worked out cooperatively between the agency and the representatives of the network, with the network placing its facilities at the disposal of the religious group.

While the speakers who appear on religious programs represent many shades of religious belief, the messages presented lay major stress upon broad re-



THE CATHOLIC HOUR, WITH MSGR. FULTON J. SHEEN, COMMANDS A HUGE AUDIENCE

ligious truths, rather than upon the tenets of any individual denomination or creed.

Public service, in brief, is the credo upon which radio religion is based.

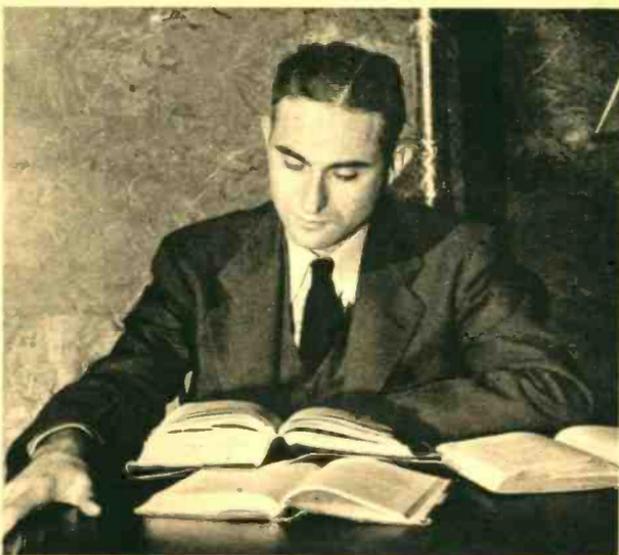
How widely radio religion carries its message was never better demonstrated than during the recent war when an overseas poll conducted by Variety revealed that Roy Acuff's religious songs were twice given first place over the renditions of Bing Crosby.

Roy Acuff has been a hymn singer on Grand Ole Opry for most of the twenty years of the program's existence. He sings with such feeling that he is often in tears during the performance. As a consequence of his excellent efforts, some of his biggest hits are hymns that have achieved amazing peaks of popularity.

It is believed that the Ford Sunday Evening Hour was the first program ever to utilize a hymn as a vital part of the program. The audience is always asked to participate—not only the studio audience but the vast unseen audience throughout the country.

The singing of hymns on radio programs has helped with their popularity in many ways. Approximately 700,000 copies of a single record, Rock of Ages, frequently sung on the Hour of Charm program by the All-Girl Choir, have been sold. Columbia's recording of Phil Spitalny's first album of hymns have sold over one half million copies thus far.

Twelve years ago General Mills decided to sponsor a religious program,



MORTON WISHEGRAD PREPARING "ETERNAL LIGHT" AT JEWISH THEOLOGICAL SEMINARY

Hymns of All Churches, over station W.L.W. The response of this non-sectarian program was so astounding that it was produced not over one station, but two hundred, within a dozen years. People simply swamp their nearest station or the network with requests.

In 1940 General Mills went a step further, dramatizing the Bible in the

program Light of the World. This program won tremendous acclaim. Clergymen relate that the dramatizations have widely stimulated the reading of the Bible among men and women of every faith. Since its inception, Light of the World has been supervised by a board of clergy, consisting of one member of each of the three major faiths in the United States.

One of the most popular programs in the country is the Lutheran Hour. It requires fifty-five girls to open the mail of the Lutheran Hour's Rev. Walter A. Maier of St. Louis, who has an estimated listening audience of over 15,000,000 over 700 stations in the United States, Canada, and twenty-six foreign lands.

Radio, in its treatment of religious programs, has earned its franchise. Radio religion, as Dr. Sockman and other religious leaders point out, is no substitute for church-going. But in these exciting post-war days it helps serve the laudable purpose of making all Americans, and not only the minorities, realize the necessity for greater religious and racial tolerance.

In this respect, radio religion is of paramount importance to our modern world. That it is maintaining such a healthy vigor via a primarily entertainment medium like radio augurs well for the spiritual future of the country.



LONG POPULAR WITH CATHOLIC LISTENERS HAVE BEEN THE PAULIST CHOIRISTERS

RADIO'S FAIRY GODMOTHER

NILA MACK'S MAGIC WAND HAS CHANGED MANY YOUNGSTERS INTO STARS

NILA MACK is a woman who knows her show business. And she knows children. She knows how to make them act, knows what they want to hear on radio. Proof of it lies in her show, "Let's Pretend," a CBS feature of 15 years' standing. It is a dramatization of favorite fairy tales, produced with finesse and ingenuity by a woman who hasn't forgotten her own childhood delight in the very same stories and has become a perfectionist in adapting them to radio.

When Nila joined CBS 15 years ago to take over direction of juvenile programs, her greatest asset was long years

of experience in the theatre. A widow and childless, she had never before worked with children. But like one of the fairy godmothers right out of her stories, she found she could turn inexperienced children into fine actresses and actors for "Let's Pretend" by casting them carefully and directing them with the patient firmness of a mother hen. Slightly plump and retaining distinct traces of a fine stage manner, herself, Nila has set more young talent on the way to success than all the theatrical agents in the country lumped together.

In a tattered notebook she has kept

a record of the children she has auditioned since the inception of her show. We find many youngsters listed have walked right out of that magic little volume into adult radio, stage and screen work.

To quote a few notes—Joan Tetzl of "I Remember Mama" fame, at 15 years rated the following comments: "Very good, soft voice quality, quite distinctive, remember and use." Billy Halop, later a "Dead End Kid," received "excellent, heavies and toughs, use." Peter Donald, Jr. was "excellent, number of dialects, all of them good." Of Roddy McDowall, the screen star who auditioned for her when he was 12, she wrote, "English kid, terrific, try to place immediately." Skippy Homeier, who made good in his amazing performance as the Nazi brat in "Tomorrow The World," impressed Nila as a "good kid who should be used." The Aldrich Family's Homer, Jackie Kelk, rated a "very good, acts, plays ukelele. Use," from her.

Leafing through the audition book herself, Nila's proud smile over her more successful discoveries is apt to give way to an explosion of giggles when she comes to certain items. There was an ambitious mama who brought in her 16 month old baby, claiming that even though the child couldn't talk, its personality would wow the radio audience. Extremely fair in her judgment, Nila allows nothing to influence the opinion she gets from a child's audition. A radio executive of some importance once sent a child to her and Nila's personal judgment was short and to the point. "Stinks!" she wrote. A year later the child tried out again. This time Nila wrote a two word verdict: "Still stinks!" Of the eight-year-old Mauch twins she noted: "Handsome kids, terrific personality, acting not too hot." They went into movies, made one picture, and then faded from view.

What Nila looks for in these auditions is a child's responsiveness to direction. Training and experience in acting or singing are secondary. A short reading of a part under her direction or one verse of a song are enough to show her whether there's hope. In fact, Nila has hired children so young that they are not yet able to read.



YOUNG VETERANS: Ronald List, Robert Lee, Sybil Trent and Jack Grimes are among the lucky youngsters who dramatize fairy tales over "Let's Pretend"—CBS show Nila Mack started.

She auditions new talent several times a year—hearing from twenty to twenty-five at each session. When she finds one worth developing (and 7 out of the 25 is a good average), she sees to it that he does bit parts for a while and learns to be at ease with the other children. If there is no immediate need for new talent on the show, she finds other jobs for the young hopefuls to add to their experience. Nila is really a one-woman talent agency—referring the children to directors on other shows and placing them in benefit performances to increase their poise before a live audience.

Her calendar for the week is extremely crowded. On Monday, there is usually a heavy volume of mail, an average of about 3,500 letters per week, requests from her young listeners to dramatize their special favorite stories. She answers personally all mail from children who are ill, crippled or blind. Suggestions from Parent-Teacher groups, librarians or school teachers are heeded.

On Tuesday, she listens to a recording of last week's show, checking flaws in timing and delivery so that they can be avoided in the next broadcast. The casting for the Saturday show is completed. Musical background and special sound effects are taken care of on Wednesday. She writes all the songs for the show.

Thursday, her cast is assembled and the script is read for timing. No mikes are used and the object at this reading is to get the cast acquainted and clarify the relationship of their roles. On Friday, she takes care of any drastic revisions that must be made to the script.

At 8:00 a.m., Saturday, the dress



REGULAR PRETENDERS: Nila Mack, producer-director-author and one-woman talent agency with cast of "Let's Pretend." Many big-name young actors and actresses were scouted by Nila.

rehearsal is held. It lasts about an hour and three-quarters and is not even then, an especially intense one. Tedious drilling and "re-taking" have no place in Nila Mack's technique. She understands the limitations of a child's power of concentration, so she tries to impress them with the importance of a direction just once saying: "Get this now. We're not going back over it again."

When she first auditioned 11-year-old Michael Dreyfuss who has since been

featured in "Life With Father," she found him to be "smart-alecky, told him to learn to behave and write for another audition." In 1940, she notes: "Auditioned again, said he'd learned his lesson. He has, use!"

Even her Sundays are sometimes occupied with planning for new shows. It's certainly not a 9 to 5 job. But Nila, giving her auburn hair a quick pat and settling her spectacles on her nose, will tell you it's been a most rewarding one.



JOAN TETZEL, once a pretty protégée of Nila's, now an actress in "I Remember Mama."



JACKIE KELK, alias Homer Brown of The Aldrich Family, rated "very good" from Nila.



PATRICIA RYAN, who grew up in radio, got one of her first parts on "Let's Pretend."

YOU CAN'T HEAR EVERYTHING!

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

"LET'S GET ACQUAINTED"



And now for the information on the Swoon King. Well, to start with, Sinatra has the half-moon profile. His chin makes him vary somewhat

from the typical half-moon profile, because it's the chin of an aggressive person. But even with the chin, his features can be made to follow the half-moon pretty closely. And don't ever get the idea that Sinatra is, simply a singer. With almost no acting experience, he showed the ability to star in full-length pictures and do a good job of it. With the tremendous publicity buildup he had, it would have been quite possible for the young man to go completely Hollywood, which he definitely has not done. He uses his head all the time, and he looks at himself from an impersonal viewpoint. He has always been a fast thinker, and the kind of chap who followed his thinking with action. In high school, do you know what his nickname was?

"Angles." And why? Because he was always saying, "Look, kids, I've got a new angle." His interest in singing made him active in the high school glee club, and his ability to think made him book the bands to play for high school dances. Most youngsters would have been content with the monetary profit on the band booking, but Frank Sinatra said to the band leaders, "I'll sing with you." And he did sing with them, getting quick experience before he was even out of high school.

—*"Let's Get Acquainted"* (WGN, Chicago)

WINGS FOR ALL

THE practical ownership of a personal aircraft depends almost entirely on the extent and form of its use. There is no cheaper form of powered transportation than a flying airplane. The great difficulty is, that the owner who uses his plane solely for recreation is in the air

only a small portion of the time. His costs in terms of use run high. But the salesman who flies three thousand miles a month in a two thousand dollar light plane at an overall monthly cost of about one hundred dollars can enlarge his business scope and turn this expense into an asset.

The farmer will be in an ideal position for aircraft ownership and surveys indicate that on account of great utility, adjacent landing facilities and minimum shelter costs, over 50% of America's light planes will be sold in rural areas.

With the greater availability of landing and hangaring facilities, standardized servicing by manufacturers and lowered insurance costs — ownership of a personal aircraft will become increasingly easier. The hopes of the future are pinned on the New Air World. Mankind has waited a long time for it and science will expand it beyond his wildest dreams. Great question mark of the future would seem to be whether or not we will have the spiritual and moral ability to use this great gift as it should be used and the stamina to keep pace with its development.

—*Camfield Cook on "Distinguished Guest Hour"* (WGN, Chicago)

HE COULDN'T SELL HIS SONG



Dick Haymes, Columbia's romantic singer, only became a big-time star through a lucky accident. Not so many years ago, he was struggling along in

Hollywood doing bits in Westerns and acting as a stand-in but his ambitions were quite different as his agent soon found out.

He wanted to write songs and he told his agent, "I know you think I'm crazy but I've just got to go to New York. Harry James is there with his orchestra. I used to know him a long time ago and I figure maybe he'll plug one of my songs. Maybe I can break into Tin Pan

Alley." Dick got to New York and got to play his song "Lovingly Yours" for Harry James. And James said, "It's not bad but it's not good enough. I can't buy your songs but after hearing you sing them, I'll buy your voice! My band needs a vocalist and I think you'd be swell. What do you say?"

"Mr. James, I'm Lovingly Yours," Dick gasped.

Only in two of his pictures has Dick realized his secret ambition. In "Irish Eyes Are Smiling" and "Kitten On The Keys," he is cast in the part of a song writer.

—*"Behind the Scenes at CBS"*

THE OOH-ING COLONEL

ONE-OF-A-KIND — Colonel Voronin, O is a Russian who knew only one word of English and used it once!

I was in China, traveling with a group of correspondents and military observers. We were on our way to the part of China called the front—three dozen assorted nationalities, temperaments. Along the way I teamed up with the Colonel and his shadow, a Russian correspondent who basked in the name Vadim Sinelnikoff.

At night, as we were pushing up the swift-flowing Chinese rivers, we would sit and sing. The Russian colonel rarely even hummed. He just smiled, revealing a nice display of gold teeth. His uniform was always pressed—something nobody ever figured out.

He could sleep on a deck—or curled up on one of the shelves they call bunks on a Chinese river boat—but next morning, his gray and mulberry uniform would look as though it had just come from a valet. It was some minor Russian miracle we couldn't explain.

As the dark water slipped by, we sang old songs. Vadim spoke English, with a strong Russian accent. One song he learned, and still sings at every chance he gets—"Lat A Smile Be Your Ham-brella." The Colonel would beam and nod as Vadim learned that old American ditty.

In the battered town of Changsha, I went shopping with Vadim and the Colonel who spoke no English—or any Chinese either, for that matter. Yet, we understood each other perfectly—reverting to the grunts that the Indians supposedly used for conversation.

I could tell from the inflection just what the Colonel thought. Sort of: Ooh.

A shopping trip was an experience. That great-gold-toothed man in his

fancy uniform stopped all crowds on any Chinese street. Flocks of children would follow the colonel.

When he went into a shop, the Colonel would pick up an item and say ooh? And Vadim would chatter in Russian with him. Then the Colonel would put down the knickknack and say "ooh." That ended a prospective sale.

The Colonel loved horses—and those little Chinese ponies filled him with ooh. That's what he said when he pointed to his horse.

I had become thoroughly accustomed to talking in a series of Ooh's, when we went through the silk shops of Changsha. The Colonel wanted to buy some Chinese silk. We would enter a shop, leaving a great crowd outside, peering through the open doors. The proprietor would produce tea and watermelon seeds and we would indicate that the Colonel was interested in silk.

Suddenly, the Colonel looked into one corner of the shop. He looked for a moment, then turned to us and smiled. Then he looked back again. I walked over to see what it was. There was a cardboard figure, with a length of silk draped over it.

Voronin smiled at me, pointed back at the figure, and then said the only English word I ever heard him utter. Clearly, and with enthusiasm, he pointed and said . . . "Women."

That Russian colonel . . . truly, one-of-a-kind.

—George Grim on
"I Can't Forget" (WHOM, New York)

DENMARK TODAY

I THINK I know now how Cinderella felt being transformed from a pauper to a princess at the wave of a wand. I took a trip from Germany to Denmark, and I'm sure there's no contrast on earth that can equal it. It's a moot question as to whether Germany or Japan is the most miserable land on earth, anyhow they're down at the bottom together. And anybody who's ever been to Denmark before the war, or after it, can testify that no people on earth have so successfully adjusted themselves to their environment, conquered the machine age, and made peace with national ambitions, so thoroughly as the three million citizens of Denmark.

Their standard of living is just about as high as America's, which is the highest in the world, but it's better because it's more evenly distributed. And the Danes just seem to know how to make better use of the time and energy that a high standard of living leaves them.

The ride up through Germany was a

journey through Inferno frozen-over. Frost and snow had settled on the endless ruins. The roads were still lined with the rusty wrecks of German tanks, and burned out automobiles, turned belly to the sky. We had to make a long detour around cities where the trees are loosening at the sides of broken houses, and causing them to topple down in the street, when you least expect it. The people were bent, sallow, red-eyed little animals, hurrying between their cold, unheated cellars, bitter, beaten . . .

Crossing the border was like crossing the threshold into a warm house after being locked out in the snow all night. The sharp clean lines of bright little houses in villages, without so much as a roof tile out of place. Lights shining through the windows of every room, and the windows all had window panes, which were frosted and made the rooms look cozy and comfortable inside.

We had saved our appetites 18 hours until we got across the border into the first Danish village, then we ate in an ordinary little inn.

There's plenty to eat in Denmark, because the main industry of the country is producing things to eat. The Danes produced more food than the Nazis could take away in the allotted time.

—Howard K. Smith, "Feature Story" (CBS)

JUST LIKE A SCRIPT



We reached Calcutta for Christmas, and went to entertain at a B-29 base. At the American hospital I picked up a copy of the overseas edition of New Yorker Magazine and read a review of the show, "Winged Victory." The reviewer objected that the show was too melodramatic because of a scene which showed enemy bombs falling as American troops sang "Silent Night." But "Silent Night" was on our program that evening and we learned later that while the boys were listening to it, the Japanese bombers came!

—André Kostelanetz, on
Elsa Maxwell's "Party Line" (Mutual)

NOW THEY KNOW

WE received some table bombs that looked like big fire-crackers . . . and went off like them, as I found out when I tried one out in secrecy before springing it on the German commandant. When they exploded they shot out dozens of paper hats and little American flags. When I asked permission to use

them the German officer asked to hear how much noise they made . . . but he stayed on the outside to listen and never saw the flags. On Christmas Day the boys hid the little American flags and when the day of liberation came, we marched out of camp wearing those little flags. The Germans never knew where they came from.

—Lt. Col. Ralph H. Saltzman, former P.O.W. on "Headline Edition" (ABC)

THE STORY OF COPPER

SOMETIMES it's the crudely-drawn map of a bearded old prospector . . . sometimes scientific calculations prepared by highly-trained geologists . . . and sometimes it's pure luck that leads men to discover the riches of the earth; —the mines of gold and silver and other metals . . . the oil wells and coal pits. But here is the story of the strangest of all guides to one of nature's richest treasure-troves.

In South America, early explorers found many crude and ancient implements—fashioned of bronze—high in the Andes in Peru. As bronze is an alloy of tin and copper, they knew that somewhere in the great South American mountain range there must be rich deposits of the two metals. But how to find them? It is a long and difficult journey through the jungles and up the steep slopes to the jagged peaks and deserted valleys of the upper Andes. And, too, through the centuries, earthquakes, landslides and avalanches have altered the mountains so that the mineral deposits may now lie miles away from where the implements were found.

And so, the tin and copper mines of South America remained a lost secret for several centuries.

But let's go back a few years . . . A small band of 20th century engineers pushed through the wilderness to the foothills of the mighty Andes . . . their goal—copper!

Up the hillsides they trudge . . . and on up the mountains to the crest of the range. And wherever they find exposed rocks streaked with color, they set to work feverishly with shovel and pickaxe, seeking the precious ore. But month after month goes by . . . and always, they are doomed to disappointment. All they find is worthless rock and hard-packed earth. Their food supply is running short . . . their hands are calloused, and their spirits low as they come at last to a narrow valley between two lofty, snow-capped peaks. The leader of the expedition squints upwards at the mountainside . . . and notices with interest a vast expanse of reddish rock, mottled

YOU CAN'T HEAR EVERYTHING (Continued)

and streaked with vivid blue and green. Turning to the others, he says, "Well, boys, let's pitch camp here for tonight. We'll have a look at that rock up there . . . and then, tomorrow, we'll start back."

Leaving the others to make camp, he tramps off toward the colored rock. Slowly, he climbs toward it . . . but just before reaching it, he suddenly stumbles upon something jutting up from the earth. Curiously, he looks down . . . and then stops in his tracks! For sticking out of the earth is a man's foot, encased in a rope-soled sandal!

He gives it a second startled look . . . and then goes running down the mountain . . .

When he reaches the others, he calls out . . . "Hey, I just stumbled across something mighty peculiar! A man's foot! Somebody's buried up there! C'mon get the shovels . . . we better dig the poor devil out!"

The group hurries up the mountain-side, and with shovels and pickaxes they clear away the earth and rocks to disclose the body of a man clad in a scanty breech-cloth . . . but such a man as they have never seen before! Still gripped in his dead hand is the wooden handle of a heavy stone hammer . . . and lying beside him is a sack half-filled with rich copper ore!

Excitedly, the leader cries, "We've found it! Look! Why, it's plain as the nose on your face! This poor fellow was an Indian miner . . . killed by a cavein! Crushed while he was in the mine! See . . . his sack is only half-filled with ore! So there must be copper close by!"

Digging furiously, the engineers uncover in the space of less than five minutes a rich vein of the metal they seek . . . the vein of copper revealed by the body of that ancient Indian miner that leads to one of the richest copper mines ever found . . . the fabulous South American Copper Mountains!

And So the Story Goes . . . this story of an ancient Indian miner who led a group of modern engineers to one of the world's richest deposits of copper . . . a metal that is one of nature's most valuable gifts to man-kind. No one has ever found a substitute for it . . . and there are no indications that anyone ever will!

Besides its hundreds of uses in peacetime, in wartime it is indispensable. Two-hundred-twenty-five tons of copper go into every destroyer . . . a half-ton into every fighter plane . . . and two and a half tons into every Flying Fortress! And copper wiring is used in nearly every weapon of war. And thousands of tons of copper have been taken from

the mine stumbled upon so accidentally that day a few years ago . . . the same mine in which that ancient Indian miner lost his life countless centuries ago! And, curiously enough, that miner himself is almost as priceless as the rich deposits . . . for he is one of the strangest oddities ever found! Though the weight of stone that caved in on him crushed his head and body . . . otherwise, his corpse is in perfect condition! . . . perfect, because it is petrified! And yet, not petrified in the ordinary manner . . . not turned to stone! No, the centuries within the mountain transformed that ancient miner into a solid mass of metal! . . . so that today, what was once a living man is now a statue of pure, gleaming copper!

—Johnnie Neblett on
"So The Story Goes" (WBMM, Chicago)

"WHEN HE COMES HOME"

I'D SAY to parents: Don't try to push your son into a job that you arrange for him. Let him make his own decision and find his own place. Don't let kind friends give him sympathy or gratitude jobs that ignore his own natural interests and abilities. If he's undecided about his occupation, urge him to talk it over with competent personnel experts in the government or in private industry, and suggest that he take aptitude and interest tests whenever it's possible. They tell a great deal about a man, things even he might not know about himself. Tell him that he not only has a right to a job, but he has a duty to find the right job.

Remember that your boy has to make a new and often difficult adjustment in changing from military to civilian habits. The more you encourage him to use his own intelligence, the better he'll make this change. Let him talk over his problems openly and frankly, but don't try to probe too deeply into the springs of emotion. If you don't see any fundamental changes in his personality, that's all to the good. In all likelihood he'll go back to his job in better shape than when he left it.

—Dr. Robert Goldenson, Department of Psychology at Hunter College on "When He Comes Home" (W.M.C.A. New York)

HELP WANTED

I WAS amused by a classified advertisement which appeared in a British newspaper. It read: "Wanted: Young lady of six, recently returned to England from U.S.A. with all the answers, needs

an English governess who is willing to learn."

—Bernadine Flynn (CBS)

GIFT OF THE WISEMEN



THIS afternoon the mayors of 42 of America's largest cities received an impressive package. It contains a picture and a bit of sand. But the sand is fused, burned into a solid piece of matter. For this is a little of the sand which received the incredible heat of the first atomic bomb, dropped near Los Alamos, New Mexico last July. The picture is of a devastated city — Nagasaki, Japan, upon which man's third atomic bomb fell.

This fused sand and picture were sent to the mayors by the men largely responsible for creating man's most frightful weapon. They are the Los Alamos scientists who have formed an association advocating control of atomic weapons by a world organization.

And they also sent these impressive words: "This sample and this picture should remind the people of your city that in another war their city would be probably destroyed in the first few hours of the conflict by atomic explosives, dropping from the air in guided rockets or previously hidden in some cellar by enemy agents."

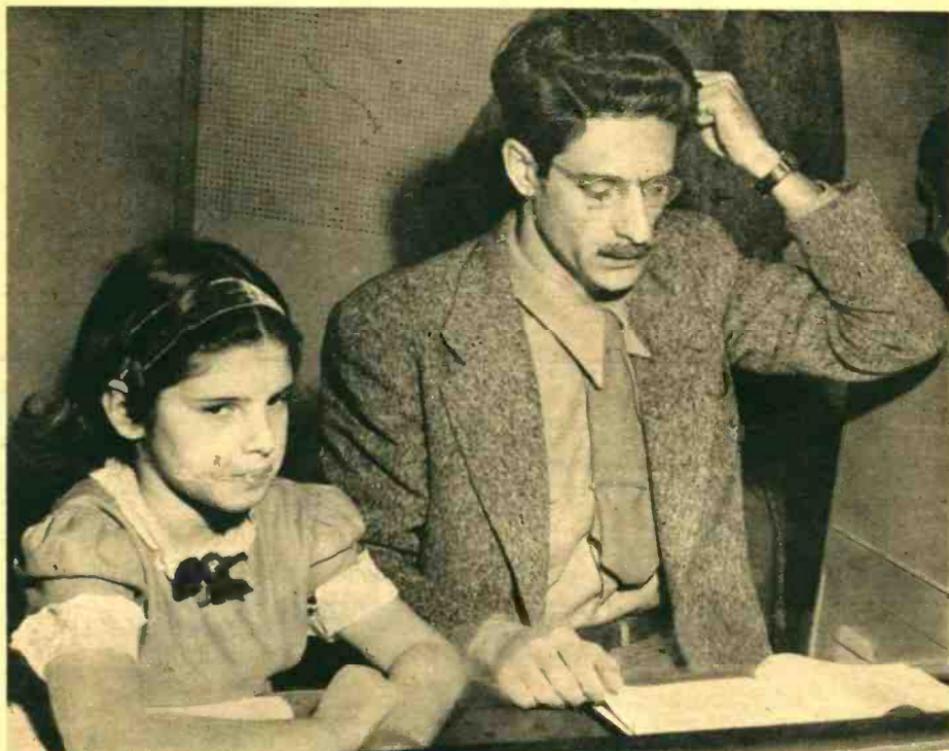
This, it seems to me, may prove an effective piece of pamphleteering. And it is just one more indication that scientists are not necessarily people who bury themselves in their laboratories, away from the world, but are men highly conscious of the responsibilities placed upon them by their creations.

—Shelley Mydans,
"Time for Women" (ABC)

INTRODUCTORY OFFER

THERE'S always a crowd of autograph hunters waiting for singer Dick Todd after his broadcast. One little girl, discouraged because she couldn't seem to push through the crowd, went up to the doorman. "My daddy works for the Brooklyn Dodgers," she said, "and if you get me an autograph from Dick Todd, I'll do something in return for you." The doorman got her the autograph, but so far, he hasn't taken advantage of her offer — to personally introduce him to any member of the Brooklyn Dodgers.

—"Behind The Scenes" (CBS)



SITTING IN THE DIRECTOR'S BOOTH BESIDE HER FATHER, RICHARD SANVILLE, JOAN FROWNS DISAPPROVAL AT PART OF THE SHOW

A LITTLE CHILD SHALL LEAD YOU

MANY directors have talked about children being their severest critics but only one has done anything about it. Richard Sanville, of CBS, director of "The Sparrow and the Hawk" and other children's programs, has his eight-year-old daughter, Joan, sit in as critic when he directs.

When Joan signifies disapproval—and her standards are high—Papa pays attention and changes the line. So far they've achieved unusual success as a team. Joan has never been on the radio herself and her daddy doesn't want her to—but who knows?



JOAN TELLS RADIO ACTOR DONALD BUKA HOW TO GET KID-APPEAL INTO HIS LINES



FOUNDER AND MODERATOR GEORGE DENNY GOES OVER TOWN MEETING SCRIPT WITH WIFE BEFORE BROADCAST. THEY MET ON THE PROGRAM

DEMOCRACY AT WORK

AMERICA'S TOWN MEETING IS AN ADULT SHOW UNAFRAID OF CONTROVERSIES

TUNE IN: THURSDAY 8:30 PM EST (ABC)

WHEN the town crier swings his bell and calls "Town Meeting Tonight," the Thursday evening radio listener knows he's being invited to sit down and listen to democracy at work. For America's Town Meeting for over twelve years has offered every man and woman in the land in the historic precedent of America's founders, a chance to hear controversial issues discussed pro and con—by experts and by the man of the street challenging the experts on any point he chooses.

George V. Denny, Jr., president of Town Hall, from which the broadcast usually emanates over American Broadcasting Company facilities, is the originator and moderator of the series. His idea of the importance of learning two sides of a question is best conveyed by a gadget on his desk. It is a small globe

which seems to be solid black as you sit before it. He will insist that it is white and when he turns it you will see that the side he has had facing him is pure white. So, he says: "We could never agree on the color unless you knew it from my point of view and I realized you were looking at it from the other point of view. Many of our difficulties could be settled if people would only look at both sides of the ball."

Well, "looking at both sides of the ball," to Denny means putting on discussions of political creed, loans to foreign countries, the plight of the returning veteran, the influence of movies on the public—any controversy of current interest. To get the best out of speakers and audiences in such discussions requires an almost superhuman expenditure of tact, imagination and showmanship.

Booking programs for the year is a far greater task than most people realize. The National Radio Advisory Committee which is composed of more than a hundred members from all over the country and represents a wide range of views and interests, is sent a questionnaire once or twice yearly. The results of this questionnaire are tabulated and studied by a program committee consisting of representatives of Town Hall and the American Broadcasting Company. The selection of subjects to be aired is roughly based on the results of this study.

No subject for debate, however, is finally set for production more than two weeks before the broadcast usually. The reason for this is obvious. Controversies can die overnight when something new comes up of public interest. This policy

of last minute, almost break-neck production makes it possible for Town Meeting to air the latest important issues. Six days after the President of the United States advanced certain proposals concerning the Supreme Court, a debate on the subject was arranged and carried on over open microphones with the speakers picked up in three different cities. It was the first time that radio had been so used for the discussion of a great national issue.

The greatest problem of all is finding speakers for the program. Mrs. Marion Carter, head of Town Hall's Radio Forum Division, with her staff of assistants, is responsible for securing speakers who are known to be authorities in their respective fields.

A committee of three passes on prospective speakers for qualifications as authorities as well as for speaking ability. Mrs. Carter lays plans with them in advance to achieve a balanced argument and attends also, to the distribution of tickets so that a representative audience is present each Thursday evening.

Her staff can foresee the perfect spot

in which such men as Leon Henderson, Philip Reed or Henry Morgenthau can be used only to find that these busy men will be otherwise engaged for that particular evening's discussion. As many as twenty-four persons have been contacted to fill one spot on a show. When Town Meeting is on tour, which is generally twenty-six broadcasts out of fifty-two, the problem is further complicated by the difficulty of procuring the right speaker at the right time in different cities all over America.

In spite of the difficulty of securing their services, the names of those who have appeared in the debates present an awe-inspiring roster of fame and brilliance. In the field of government, Senators Taft, Pepper, LaFollette, Danaher, Brooks, Moore and many others have taken their places at the Town Meeting mike. No one created more excitement though, in two appearances at the Hall than the late Wendell Willkie. He was heard for the first time in a now-famous debate with Justice Jackson concerning cooperation between business and the government, and a second time as a very

active member of the audience in 1941. The occasion was during a debate on lend lease. Norman Thomas, one of the speakers, made some charges about Willkie's 1940 campaign for the presidency. During the forum period the moderator invited Mr. Willkie to reply to these charges and the discussion which followed contributed to a highly exciting evening.

There was a heated debate the evening that Harold Ickes, Secretary of the Interior, and Frank E. Gannett, publisher of the third largest newspaper chain in the country, crossed swords on "Freedom of the Press." Ickes' speech contained remarks which constituted a direct personal attack on Mr. Gannett's business practices. It was a ticklish situation for the moderator. Few people would care to attempt to rebuke a cabinet member publicly. Instead of trying to smooth the situation over, the moderator assured Gannett that he was free to depart from his prepared address and reply directly to the charges if he liked and the program came off very well.

While Denny is dealing with our



THIS IS HOW AMERICA'S TOWN MEETING LOOKS FROM THE STAGE OF TOWN HALL. ON TRIPOD AT LEFT IS PARABOLIC MICROPHONE

standing people in every field as speakers, he is at the same time working with those who are, for the most part, amateurs in radio. It's his job to see that their speeches are accurately timed, that the two persons representing one view do not repeat the same arguments in their speeches, that words unfamiliar and ambiguous to most listeners are weeded out. He tries to settle all this in a preliminary get-together a' day or so before the broadcast. This meeting however, does not lessen the freshness of the discussion at the broadcast. Speakers can and do change their scripts at the last minute and ad lib as they please.

Apart from his various problems with speakers which includes making them conscious of their invisible as well as visible audience, he must maintain a detached attitude toward the discussion itself and deal with the studio audience when the speeches have been given. Each speaker is allotted five minutes, affirmative and negative sides are alternated.

The live audience must be stimulated to debate before air time and made aware of any confusing items that may come up. When the speakers have con-

cluded, Denny's air of detachment vanishes and he chooses people from the audience, careful to avoid those he has spotted in the warm-up as cranks or hecklers.

In an early program, Mr. Denny was almost thrown for a loss by a slightly intoxicated gentleman in the audience who rose to his feet near the end of a question period and announced loudly:

"I'm the nephew of the redheaded woman!"

"Yes, what is your question," said Denny.

"The question is . . . er . . . 'Should America Stay At Home?'"

"Yes," said the moderator, seeing all his hopes for Town Meeting, dying a painful death, "but what is your question?"

"The question is . . . what would have happened to America . . . 1776 . . . if France had stayed at home?"

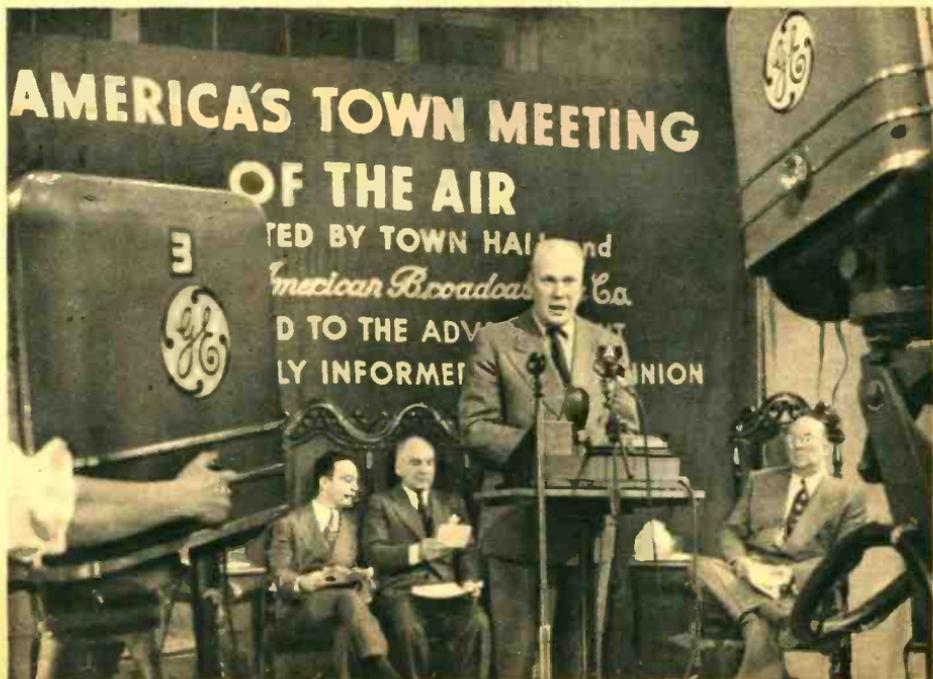
With fifteen seconds to go, Ambassador Gerard, to whom the question was addressed, stepped up to the mike slowly and asked, "Just what was that question?" The situation was saved by the loud peal of the bell marking the end

of the program and they went off the air.

Fortunately for Mr. Denny's nervous system, those incidents are extremely rare. Referee and timekeeper, at once, he is alert and wary. Seldom does a touchy situation get out of his control nowadays.

Town Meeting is good theatre. Denny tries to avoid the old-fashioned debate technique. The individual who rises in meeting to ask a question is part of the program. Denny, in spite of his care in spotting people, has often made the heckler good-entertainment. Nobody knows when something exciting is going to happen and ten million listeners who tune in Thursday nights feel the dramatic import of the stern controversial issues being thrashed out. Personalities as such are barred; issues alone must be considered.

From the opening to the closing peal of the Town Crier's symbolic bell, Denny's hope for the success of Town Meeting is uppermost in his actions. His aims are to get true facts from the experts, stop one-sided thinking among people, create an interchange of ideas and keep people thinking not en masse but as individuals.



SPECIAL TELEVISION BROADCAST permitted video audiences to see as well as hear Town Meeting's discussion of our China policy. Speaking is

writer Vincent Sheean. Behind him are China correspondent Theodor H. White, moderator Denny and (right) ex-WPB chief Donald Nelson.



AUDIENCE BOMBARDS SPEAKERS with questions, following the period of formal discussion. Speakers are numbered in the order they

ask and questioners indicate the one they want to quiz with numbered cards. In pre-air warm-up, Denny tries to spot cranks



QUESTIONERS in Tacoma audience wave for recognition so they can cross-examine speakers.



LORETTA YOUNG and Jackie Cougan were in audience when Town Meeting visited Coast.



EARNEST is bridge expert Ely Culbertson's expression as he shoots a query at rostrum.

LONG HAIR AND SHORT

MEREDITH WILLSON, RESPECTED AS A SERIOUS MUSICIAN,
PROVES HIMSELF A WOW AS A SHORT-HAIR COMEDIAN, TOO

● A man was passing a neighborhood store and hearing a terrific argument, stepped inside to see what it was all about. He found only the proprietor there. "Whom were you arguing with in here?" he asked. "You're all alone!" The proprietor said, "I get bored when I'm alone so I talk to myself." "Well, if you are talking to yourself, why do you have to argue?" pursued the passerby. "I can't stand a liar," the owner replied. (One of Harry Hershfield's topnotch offerings on "Can You Top This?")

● It happened in a Los Angeles court room, according to CBS star Dick Haymes. The magistrate eyed a prisoner sharply and asked, "Why did you beat your wife?" "It was a sudden impulse," explained the prisoner. "Very well," said the judge. "On a sudden impulse I'm going to put you in jail for 30 days." "Okay, Judge," sighed the prisoner, "but you're sure putting a crimp in our honeymoon."

● "We have a very large circulation," a newspaper editor was explaining to Jimmy Durante, "but we appeal mostly to women, theatrical women. Our paper is read by Earl Carroll girls, Powers models and all the beautiful actresses. Are you interested in buying the paper?" "No," replied The Schnozz, "but I'll deliver it!"

● CBS's Beulah, the maid, explaining away a bit of confusion in the culinary department: "Well, you see, I was sorta sub-dividing that dish of Louisiana curry left over from dinner and I was in a hurry with the curry when everything went blurry."

● Before an RCA Victor show, a woman in the audience found herself seated next to a bespectacled man who spent five minutes muttering about "That ham — Kenny Delmar." When she took up the cudgels in Delmar's defense, her neighbor became even more vehement in his criticisms and finally left in indignation. Ten minutes later, the woman saw the same fellow take a place on the stage and heard the announcer introduce him to the audience. It was Kenny Delmar indulging in a favorite prank.

WHEN a long-haired gets a hair cut what does that make him? In the case of Meredith Willson, it's a slight case of dual personality. He is now both musician and comedian.

For years one of the country's leading composers and conductors of classical music, at present he is comedian and orchestra leader for the Burns and Allen show. And his arrangements of popular tunes are among the most haunting.

Meredith himself doesn't think this is so unusual. If you mention it to him he'll only smile a "So what?"

So it's still a good story, in our opinion. And it started eight years ago when the writers on the old "Good News" broadcast (featuring Ed Gardner, Archie of Duffy's Tavern) ran short of actors and asked Willson to fill in during rehearsal. He surprised them with his knowledge of timing and pacing and the comedy quality of his voice.

Ed insisted that he start giving his comedian side a break. Meredith up to this time hadn't been aware of having a split personality. Before he had a chance to ponder this phenomena they had hustled him out to join AFRA and

he went on the air that night with Frank Morgan, Robert Taylor and Clark Gable doing George Kaufman's skit, "If Men Played Bridge As Women Do."

From that time on writers have found it easy to work Willson into scripts; at present he doubles as a participant in Gracie's numerous schemes to heckle George and as conductor of the Willson chiffton music arrangements.

Willson claims he owes it all to the fact that at an early age he settled two of the problems that usually give us trouble. At five he knew he was going to have a musical career; at nine he knew he was going to marry. Seventeen years of age proved him right. By then he was a solo flutist with John Philip Sousa and was married to the only sweetheart he ever had, Peggy Wilson.

"Peggy," says Meredith, "just had to add one letter to her name but it made an 'I' of a difference."

Once Peggy and Meredith had tied the knot they headed straight for New York. There Peggy enrolled in Columbia University while Meredith went on tour with Sousa and his band.

The next few years he rose steadily

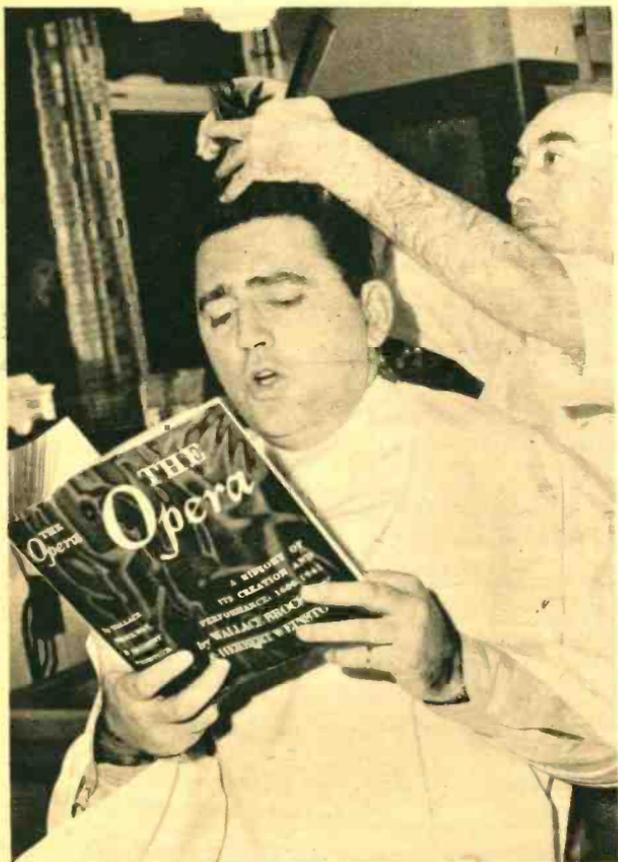


BEFORE: Willson presented a pretty arry appearance as composer-conductor around 1936. Note the hair-in-eye arrangement shown here.



AFTER: No longer strictly long-hair, Meredith holds his own as a comic, exchanging banter with veteran comics Burns and Allen.

RADIO ODDITIES



MEREDITH PERUSES A LONG-HAIR TOME WHILE HIS BARBER SNIPS AWAY AT HIS LOCKS

in the musical world, playing in the Philharmonic with Toscanini and Mengelberg. Then came his first conducting job with the American Broadcasting System of the Northwest. Next stop was Hollywood where he wrote the musical scores of a number of films, then San Francisco where he became general musical director of NBC's western division. And finally back to Hollywood in 1936 to be musical director of Maxwell House's "Show Boat." His next move was to the "Good News" program where his career took a sharp turn to the left to nearest barber shop.

At that time Meredith had just completed his first symphony "San Francisco." Other later compositions include "The Missions of California," a tone poem, "The Jervis Bay" in honor of the

jill-fated ship, and "The O. O. McIntyre Suite."

His popular compositions, "Two In Love," "Whose Dream Are You" and "You and I" were written for the girl he proposed to at the age of nine, married at seventeen and with whom he has just marked a twenty-fifth anniversary.

During the war Meredith did more than his share. Though in his forties he enlisted and got an 8 a.m. till-he-got-through job organizing the music division which provided entertainment for our forces overseas.

His latest opus is a new tone poem called "Gracie," based on the comedienne's well-known voice inflections. The score will be in the hands of a publisher soon. What next? No one knows how Meredith will part his hair tomorrow.

◆ Because she was at home one March evening in 1941 and answered her telephone promptly, Mrs. Pauline Washburn of Manhattan became the happy recipient of \$900 from the now defunct Pot O' Gold program. She spent the money on remodeling her home and thought no more of it. But in 1944, she received a sharp note from the Bureau of Internal Revenue which stated in effect: "That prize of \$900 adds up to \$180 in taxes . . ."

But, Mrs. Washburn argued she didn't like radio, rarely listened to it, had not been participating in the Pot O' Gold show at all on the occasion in question. Her telephone number had been chosen by a complicated spinning of wheels at the broadcast and there was no regulation that she be listening in order to merit the money.

A court ruled that what Mrs. Washburn got was not a prize but a tax-exempt gift. So the lady is \$180 to the good, because she never liked radio.

◆ Actor Luis van Rooten received a really odd compliment for his performance in a recent "Exploring the Unknown" dramatization about hypnosis. In the story, van Rooten took the part of a psychiatrist who was treating an amnesia victim with the aid of hypnotism. So effective was he that a woman telephoned him after the broadcast to ask him how to break a hypnotic spell. Her husband, she claimed, had been listening so intently to van Rooten that he had fallen into a trance!

◆ One of Milo Boulton's greatest headaches as emcee of "We, the People" is his need for having a repertoire of remarks and stories in case a remote pickup fails to come through. Milo says that he has so many stored up after three years and a half on the show that he could do an entire broadcast by himself without a guest if necessary—a prospect that sometimes gives him nightmares.

◆ "Fluffing" or making a mistake in reading lines on the air, is a costly mistake on the CBS show "Vox Pop." Parks Johnson and Warren Hull of the show, have a "fluff fund kitty" to which each donates when a fluff is made. It goes to the Red Cross.

THINGS YOU CAN'T HEAR ON RADIO

YOU CAN READ IN

TUNE IN

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TUNE IN TOTAL III

the RECORDS

GLENN MILLER fans have demonstrated that they're loyal to the outfit which made such a success under the guidance of the late maestro. With Tex Beneke heading the 35 man combination, the Miller band has been hitting the high road since returning from Europe and being mustered out of Uncle Sam's Army. They've been riding high since the middle of March, the release date for the band's first discs—and record fans the country over are expected to set new sales records in snapping up the platters. On the road, playing presentation houses, the band chalked up amazing grosses. Much of the success was due to the magic name of Miller—but the band sells itself when the customers settle back to listen. Guest spotings on the air will undoubtedly help the Miller aggregation to hit the top. TUNE IN nominates the Glenn Miller band with tenorman Tex Beneke as the band of the month!

CHECKING THE POPS ... George Paxton (Majestic) discs "I'm Glad I Waited For You" and "Oh, What It Seemed To Be." Latter is on the way to hit status. Band plays pleasantly and turns out listenable and danceable sides ... Charlie Spivak (Victor) respectfully toys with "The Bells of St. Mary's." Organ chords under trumpet prelude a straight dance version of the oldie. Spivak, of course, rides high and clear on his horn: "You Can Cry on Somebody Else's Shoulder" is taken at a fast tempo, with band playing cleanly. Jimmy Saunders is acceptable on the vocals. Tune is no great shakes as a novelty ... Harry James (Columbia) tries "Baby What

You Do To Me" and "I'm Always Chasing Rainbows." This is a big band that blows loudly and honestly. Kitty Kallen, the little girl who's come a long way from her early days with Jack Teagarden, delivers a fine vocal on the topside. Second is fullbodied and mellow—just like your favorite coffee ... Charlie Barnet (Decca) doesn't come out well in his battle with "Xango" and "Tell It To A Star." It's not Barnet at his best and fans will be disappointed in this pairing ... The Three Suns (Majestic) are another to fall short of the mark this month. "Twilight Time" is pretty enough, but "It's Dawn Again" emerges as practically the same thing. No contrast on either side of the disc. "Dawn," incidentally, lists five composers on the label—that's almost one for every eight bars! The Suns have done better ... Duke Ellington (Victor) parlays "The Wonder of You" and "I'm Just A Lucky So and So" into another Ellington hit disc. Joya Sherrill handles the vocal on the first, with Al Hibbler heard on the reverse. Typical Ellington, which means exciting record fare no matter what kind of tunes ... Skip Farrell (Capital) is a highly satisfactory singer of the "I'll let you understand the lyrics" school. With Frank De Vol backing instrumentally, Farrell big-league baritones his way through "I Wish I Could Tell You" and "You Can Cry On Somebody Else's Shoulder." Good for the collectors and for dancing at the local swing joint ... Big Maceo (Bluebird) deserves a hearing from the "eight to the bar" disciples. "Chicago Breakdown" is exciting boogie-woogie.



IT GOES LIKE THIS. Tex Beneke, leader of Glenn Miller band and Johnny Desmond, vocalist, run over score with Benny Bloom.



THEY'RE ALL ACES. Members of the Glenn Miller band have a friendly little game between their appearances on Broadway.



THE MARINERS, FORMERLY THE COAST GUARD QUARTET, PICTURED WITH EDDIE CANTOR WHEN THEY APPEARED AS GUESTS ON HIS SHOW

SAILORS' QUARTET IS NOW SINGING IN CIVVIES

FOUR singers who were formerly all at sea — they were the vocal prides of the United States Coast Guard—have made a remarkable transition to land and air. The quarter, known as the Mariners, hit the air via the Fred Allen show to establish themselves as a fine civilian singing combination.

But those who knew Homer Smith, Thomas Lockard, James O. Lewis and Martin Boughan when they were the Coast Guard foursome, were not in the least bit surprised. They had heard this remarkable group entertain G.I.'s in the Pacific, in hospitals, in canteens, in theatres, in service men's organizations. They had listened to them sing each Sunday over New York's station WOR on "The Navy Goes To Church" program.

Professional singers before the war, the Mariners definitely figure to be professional singers for a long time after it.



IN THE PACIFIC the singing foursome sweated out off-duty hours playing cards. Fifth man, Frank Boyie (left), was their accompanist.



RADIO RENDITION of hymns and rollicking nautical songs established the Coast Guard Quartet as headliners before going to Pacific.

TELEVISION



I CHALLENGE YOU, Dumont's WABD television feature emceed by Pat Murray (standing), provided visual fun in this pie-eating contest.



IT'S A GIFT is a CBS audience show on WCBW. It's conducted "by John Reed King, shown before the Video camera with a contestant.

SEE YOU IN VIDEO!

TELEVISION IS FOCUSING ON AUDIENCES

THE old gag farewell, "See you in the funny papers!" has been brought up to date. Today's parting shot is "See you in television!" And it's not such a gag, at that. For video, emulating its big brother, standard broadcasting, has gone in strongly for audience participation shows since the turn of the year. The trend to programs featuring studio ticket-holders and other non-professionals was to be expected. Television in its present state cannot afford big outlays for expensive radio talent. But television's audience shows (of which a representative sampling is shown in the pictures on this page) is more than just an adequate substitute for talent. Many critics of audience shows admit it's more fun to see than hear them. So we'll probably see more of these shows.



TOPSY TURVY is a delightfully upside-down ABC quiz show, written and run by Frances Scott. Its outlet is Station WRGB, Schenectady.



THERE OUGHT TO BE A LAW revolves around a "House of Representatives" composed of New York schools students. It's on CBS' WCBW.



THANKS FOR LOOKING is skipped by John Reed King over Dumont's WABD. Pulchritude, apparently, is one qualification for contestants.

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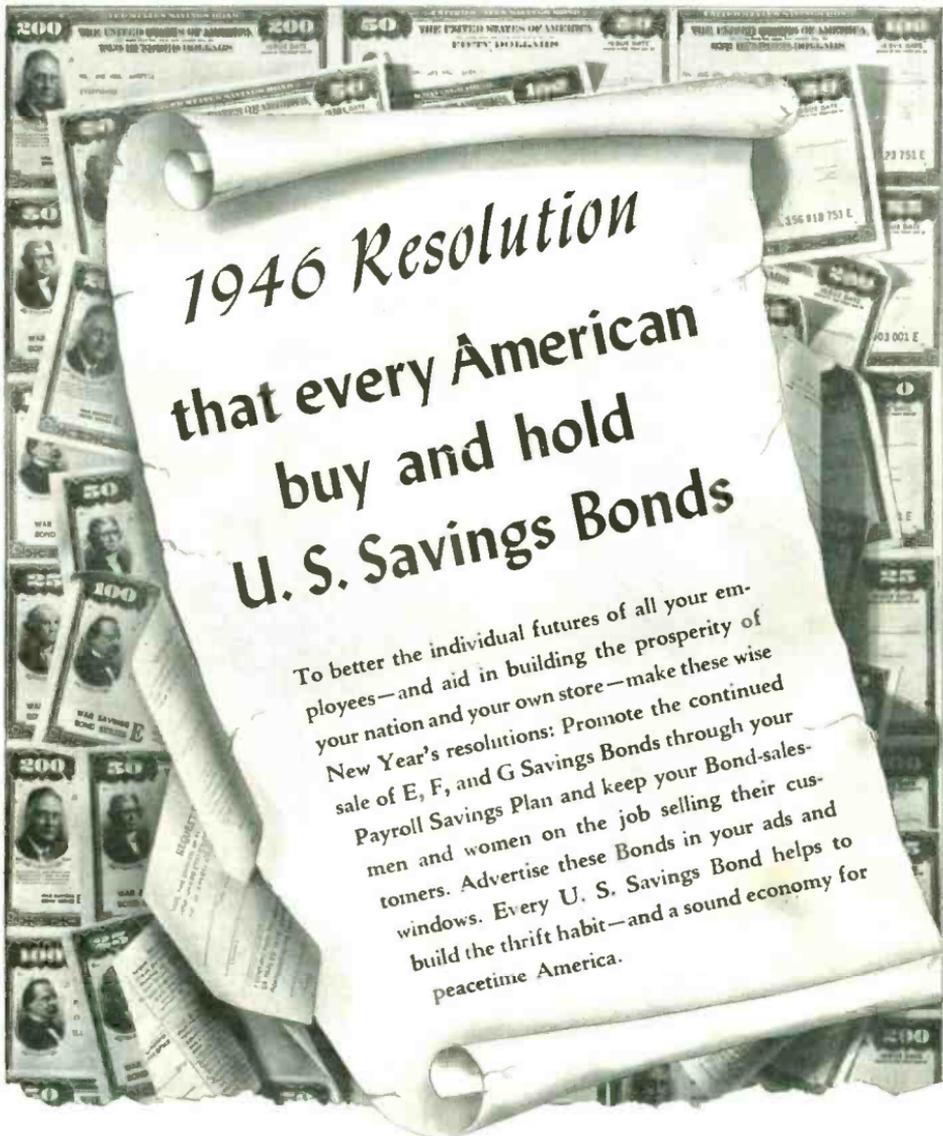
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