

THE RADIO & TELEVISION PICTURE MAGAZINE

Radio best

MAY
1949

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IN THIS ISSUE

MY FAVORITE WIFE LUCILLE BALL

by Desi Arnaz

REPORT TO THE LISTENERS

by Panel of 100,000



DOROTHY LAMOUR



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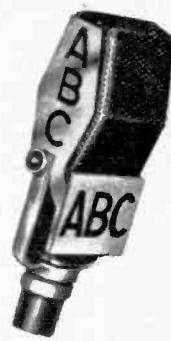
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SILVER MIKE AWARD

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OTHER FEATURES

Seat At The Dial
Hollywood On The Air
Memory Lane
Tele-News and Views

Radio best & TELEVISION

THE RADIO & TELEVISION PICTURE MAGAZINE

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Monday through Saturday
10:00 AM to 12 Noon
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Everything you need to know

TO GET AN ACTING JOB IN RADIO in This Practical Book by a Leader in Radio

- PREPARING FOR AUDITIONS
- RADIO LANGUAGE
- ACTUAL SCRIPTS

with foreword by
ARCH OBOLER



If you're trying to break into radio, or planning a career in radio acting, here's the book that can help you step up to the microphone with a better chance to succeed!

Here are the answers to your questions about how and where to look for a job, what to do . . . because ace radio executive and teacher Ted Cott knows beginners and their problems. He is Vice President and Director of Programs and Operations of WNEW, New York, and Instructor in Radio Script Writing and Dramatics at the College of the City of New York. He works with budding radio performers, knows what makes or breaks the newcomer.

Here in this book you'll get the helpful, step-by-step advice that gives you background, sureness, and understanding . . . the requisites for radio success! Mr. Cott takes you inside the studios,

How to Audition for

RADIO

BY TED COTT

A Handbook for Actors
\$2.50



RADIO ACTOR'S TOOLS

MEET THE MICROPHONE . . . How you use it!
LEVEL HEADS AND ZERO LEVEL . . . You
and the engineer!
BALANCE YOUR VOICE TO BALANCE
your voice!
YOUR BUDGET . . . How to do more with
the DIRECTOR . . . Meet your new boss!
VOCABULARY PANTOMIME . . . Watch the
glass booth!
MAKING YOUR MARK . . . How to improve your acting!
COFFEE AT COLBEE'S . . . Listen and learn!
A POINT OF VIEW . . . Where to get your
job!
THE MARKET PLACE . . . What do you need
to win?
SUMMING UP . . . 10 points that make or break
an audition!

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FOR THE MEN . . . What can your voice do?
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NOW! MEASURE YOUR RADIO "KNOW-HOW!"

CAN YOU:
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—Time your audition?
—List the 10 practical pointers?

WHAT IS:

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YOU MUST KNOW ALL THE ANSWERS!

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STUART-BUDD

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Send C.O.D. I will pay postman \$2.50 plus postage.

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Zone _____

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I am enclosing _____ check _____ money order for \$2.50, thus saving postage charges. Same refund privileges apply, of course. New York City residents add 2% Sales Tax. RB-10

S-DAY TRIAL OFFER!

SEND NO MONEY

ORDERS SHIPPED
SAME DAY RECEIVED!



LETTERS to the editor

Gal Disc Jockey Returns

To THE EDITOR: Thanks for the picture in the January issue, page 50, lower left hand corner. Although you didn't name the town, several people looked up the call letters in your book and wrote to me. I have been quite ill. Inflammation of the Optic Nerves. I was almost blind for two weeks, now my vision is returning to normal. It will be sometime before I can return to work but my station has said, "Sorry, but we can't hold a place for you." So—I'm out of a job and several hundred dollars in debt, but I have faith that when I am able to return to work there will be a place for me in radio or television somewhere. Most important of all—I am thankful to God that I can SEE!

Rebe Wren,
Crockett, Ky.

Rosamay,
Corpus Christi, Texas.

Approves Choice

To THE EDITOR: I think you made an excellent choice in nominating Peggy Corday, "Miss Television of 1949." She possesses the kind of American freshness and beauty so noticeably absent in many of our movie stars. I wish her success.

Mrs. Anna Somerfield,
St. Albans, N. Y.

I Like You, But

To THE EDITOR: Your "pussyfooting" award to Bert Parks and his "Stop the Music" emceeing served no purpose. If you don't like "money" shows come out and say so, but don't scurry around the bush with a Silver Mike in one hand and an atom bomb in the other.

Samson L. Wilkens, Jr.,
Homer, Illinois.

We Agree

To THE EDITOR: I think Monica Lewis is the most beautiful of girl singers on the radio, possessing as well, a beautiful voice. Why doesn't some smart sponsor star her in a show? I had the joy of meeting her backstage of the Oriental Theatre here in Chicago. She's wonderful! I took a picture of her then and I have yet to see one that is better. What do you think?

Dan Lindsay,
Chicago, Illinois.



MONICA LEWIS

Video Control

To THE EDITOR: I've always disagreed with network Veepes who blue-pencil scripts by such wonderful radio personalities as Fred Allen. But, really, something must be done to control the bad taste that has recently been projected over television. I refer specifically to Arthur Godfrey's use of a miniature toilet which he referred to as his "office." Also a new television show is now sponsored by a brassiere and corset firm. I think their "commercials," showing living models is the worst thing that can happen in this medium. After all a television set is viewed by all members of the family and bringing living models into my living room doing a "strip-tease" is something we housewives did not expect. I must beef also about a comedian who appeared on "Toast of the Town" recently and gave his impression of Lionel Barrymore in the most disgusting way. Television is wonderful, but let's do something to eliminate these vulgar and distasteful things.

Mrs. Alma Gretch,
Newark, N. J.

Think So?

To THE EDITOR: Dick Contino has certainly received a bad deal from his "friend" Horace Heidt.

Jo Petrolle,
Fresno, California.

(Continued on page 8)

Radio best & TELEVISION
Cover Profile



Dorothy Lamour and Henry Russell approve RADIO BEST Cover

DOROTHY LAMOUR started her career by climbing atop a soap box in her home town, New Orleans, during World War I and singing a song to sell thrift stamps.

By the time she had reached the age of five, Dorothy had graduated from soap box theatricals to amateur nights. Twice in her teens she entered beauty contests, hoping to find her way to Hollywood by that method. Both times she lost the major title. Wasn't tall enough, they said.

Later Dorothy went to Chicago and took a job as an elevator operator. It was while she was humming at her job one day that a press agent heard her and persuaded her to appear at a Celebrity Night affair in the Morrison Hotel. There Herbie Kay, the band leader, heard her, and signed her as featured vocalist with his orchestra.

In 1931, Miss Lamour left the Kay band to star in her own radio program over NBC. Four years later she moved to Hollywood with another radio program. Paramount Pictures saw Dorothy's photographs in a fan magazine, sent for her and put her in a sarong as star of "The Jungle Princess." She's been in 30 films since, 12 of them "sarong" pictures. Now she stars in her own radio show.

THE RECEPTION'S BEEN
A BIT FOGGY LATELY!



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DEPENDABLE
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SYLVANIA RADIO TUBES
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Questions & Answers

(Send all questions to Q. & A. Editor, RADIO BEST, 452 Fifth Avenue, New York 18, N. Y. All answers will be confined to this department, so please do not send stamped envelopes.)

Q. Is Dick Tracy's Wrist Radio available to the consumer?

John Harris, Wash., D. C.

A. We thought you were kidding but investigation shows that a Cleveland firm, which expects soon to receive FCC approval of a so-called citizens band, between 460 and 470 megacycles, is making a type of "wrist radio" similar to the cartoon sleuth's. The set assembled in Cleveland is 6 by 2½ by 1¼ inches and can easily fit a coat pocket.

Q. Who is the sponsor of the program "Winner Take All" on CBS?

G. G., New York City

A. Tuning in would give you answer in a jiffy: The sponsor is Rayve Shampoo and Home Permanent Kits.

Q. How many radio tubes are used yearly in the U. S.?

Miss Ann Whitmore, Mass.

A. A recent report showed that 200,000,000 radio tubes were sold here in 1948.

Q. What, in your opinion, is the average talent cost for a show like The Admiral Broadway Revue?

H. G., Ohio

A. Published reports indicate the average weekly talent cost at \$15,000.

Q. Can you furnish me with a list of four famous Bass Baritones?

H. J., Cal.

A. Italo Tajo, Paul Robeson, Lorenzo Alvary and Oscar Natzka.

Q. Please furnish me with some salient background material on Arthur Godfrey.

Ruth Cummins, Vt.

A. Born in New York City, Aug. 31, 1903 of Irish, Scotch and English descent. Father was a newspaperman and lecturer. Made radio debut in 1929 as amateur later became conventional announcer. Launched his early morning Washington show in 1933. Married to former Mary Bourke, has daughter Pat, two sons, Richard and Mike. Lives on 800 acre farm at Catoctin Ridge, Loudoun County, Virginia.

Q. Who were the players in "Expert Opinion" which was played on Television recently?

Grant Withers, Nev.

A. Boris Karloff, Dennis King and Vicki Cummings were starred.

Q. Is Monica Lewis married?

T. H., Maine

A. No. She was formerly married to an executive of Signature Records.

Q. I miss Louise Erickson since her show disappeared from the air. Is she expected to pop up on some other program?

Sal Petite, Conn.

A. Miss Erickson is now heard on the Jimmy Durante show, NBC, Friday



LETTERS to the editor

(Continued from page 6)

To THE EDITOR: I enjoy many of your features, but am particularly fond of your new one picturing people behind the scenes. Perhaps this is because I have ambitions along those lines and am curious about how the successful got to the top. However, I do think many listeners are curious about the people who make radio tick.

*Jack Harris,
Newark, N. J.*

O. K.

To THE EDITOR: Hey, that gal Loris Peterson is something!

*Ben P. Knott,
Morristown, Pa.*

No Place for Bigotry

To THE EDITOR: In the February issue of RADIO BEST, a Mrs. H. K. inquired as to the religion of Don McNeil. Before reading further, I sat down to write this letter hoping that somehow she will read it and suffer the consequences. The shame and disgust I feel for this woman cannot be described. It's people like her who make me feel that my brother (killed in action) and all the other boys like him, have given their lives in vain. If she has any decency, she will apologize somehow, for that disgusting letter she sent to your fine magazine. I don't know what religion Mr. McNeil is, and I don't care. Race and religion is unimportant in the entertainment world as it is anywhere else.

Mrs. H. K. wrote that she prays he is of one faith she thought him to be. Instead of praying for that, she should pray to God for forgiveness for asking such a stupid question. Please, Editor, for the sake of mankind, print this letter. One thing I feel most strongly about is trying to broaden the minds of narrow people.

*Miss Martha Brookoff,
Brooklyn, N. Y.*

In your February issue Mrs. H. K. of Kansas City wrote that she was worried about what Don McNeil's religion is. What does it matter what his religion is? It's what is in the heart that counts. It is not important whether he is Catholic, Protestant or Jew; he is good to his fellowman. He practices the Golden Rule and that is found in every religion. We are trying to stamp out racial and religious bigotry. How can we do that when people decide whether they like or dislike someone because of that person's religious beliefs. My suggestion to Mrs. H. K. is to stop being narrow-minded and let everyone (even those well known) practice their religion in peace and privacy.

*Miss Lynn Staehle,
Wallingford, Conn.*

Your answer, "He's An American," to Mrs. H. K.'s obnoxious question about Don McNeil's religion is the kind of answer Don himself would give. Why not air this sort of rot once and for all?

*John J. McNeil,
Pikesville, Md.*

Radio vs. Video

To THE EDITOR: For years my husband and I have enjoyed the radio programs—such as Fred Allen, Edgar Bergen, Jack Benny, etc.—but since we have had our Television set I am afraid we have abandoned all these. I long for the time we can see all these artists—for certainly it is a great pleasure to know just how they look. I never miss Arthur Godfrey or Milton Berle. They seem to be weekly visitors in our home and bring life right into it. Also Kyle MacDonnell is as sweet as her voice is beautiful. I hope we can have more artists like these on Television before long.

*Mrs. Benjamin A. Patch,
Beverly, Mass.*

Fans Did It

To THE EDITOR: How did you get the nerve to put Al Jolson in as a candidate in your "Vocalist Poll"? Ceila Breckenridge, Clarksburg, W. Va.

Final results of the poll show Jolson high in the running with Sinatra. So there! ED

We Go to School

To THE EDITOR: RADIO BEST magazine is being used as a textbook in a new course in "Current Broadcasting Developments" at Ithaca College. Seniors take the course one hour a week for a year.

*Harold Jansen, Ithaca College,
Ithaca, New York.*

May

**Radio
best**

*Silver Mike
Award
for
Outstanding
Performance
to*

Don McNeil



Don McNeill receives his Silver Mike from lovely Barbara Ann Scott of figure skating fame.

There may be those who have been around radio longer than Don McNeill, engaging impresario of ABC's Breakfast Club, but none can claim more appearances before the microphone as master of ceremonies. For on a very conservative estimate McNeill has spent over 5000 hours in this capacity since he took over the Breakfast Club in 1932. While this may be a distinction of a sort, it still does not explain the tremendous popularity of one of radio's most admired and imitated m.c.'s. Over the years McNeill has developed an informal, off-the-cuff style that is the wonder and despair of fledgling m.c.'s, for they appreciate the difficulty of mastering the utter simplicity of manner which is McNeill's forte. And the veterans never cease to be impressed by his ability to toss off adroit ad libs, sharp sallies and potent puns—without benefit of a single script writer at his elbow. Much of McNeill's success can be attributed to the fact that he has never grown calloused about his work. "Each program," he'll tell you, "is to me a premiere—including the broadcast tomorrow morning." And, amazingly enough, that's the way they sound. It's an honor, indeed, to present RADIO BEST's Silver Mike to Don McNeill for proving that a consistently high standard of entertainment can be maintained over so many years.

Silver Mike Awards honor the month's outstanding contribution to the advancement of radio and television. Every broadcasting craft is eligible for these honors: actors, writers, announcers, commentators, technicians, producers, directors, etc.

REPORT TO THE LISTENERS

The Truth

About

Television Sets

Made For

The Home

by Charles Grutzner

**All manufacturers, large and small,
use the same component parts; many TV
improvements originate in small plants;
it's how the vital parts are put together
that makes the big difference between rival
set makers.**

ONE of every four television sets bought by American families this year will be the product of a small manufacturer.

The entire industry has set as its 1949 production goal 2,000,000 T-V receivers. That is a lot of video. It looks now as if actual production for civilian use this year will be nearer 1,500,000 sets.

A dozen or so giant corporations will get 75 per cent of this \$600,000,000 business. This means that \$150,000,000 from American family budgets will be spent for sets made by the so-called little fellows, of whom there are about ninety in the United States and Canada.

What sort of sets will the \$150,000,000 bring? How do they compare in performance, in price, and in appearance with the products of the major manufacturers? There is no answer to these questions that is both general and exact. There is as much variation among the products of the smaller manufacturers as

Typical of careful assembling and wiring of television sets by the smaller TV manufacturers was found in this modern plant of the Remington Radio Corporation, White Plains, New York, maker of Rembrandt Television.



Admiral



there is among those advertised in the national magazines.

Actually there is far less variation in the vital parts of different sets than the public imagines. The "heart and guts" of a video receiver—tubes, guns, condensers, resistors—are made by the same few producers who supply the entire industry. You may find the imprint "RCA" on vital parts of an independent assembly plant's sets and you may find parts without the imprint on some sets built by the Radio Corporation of America.

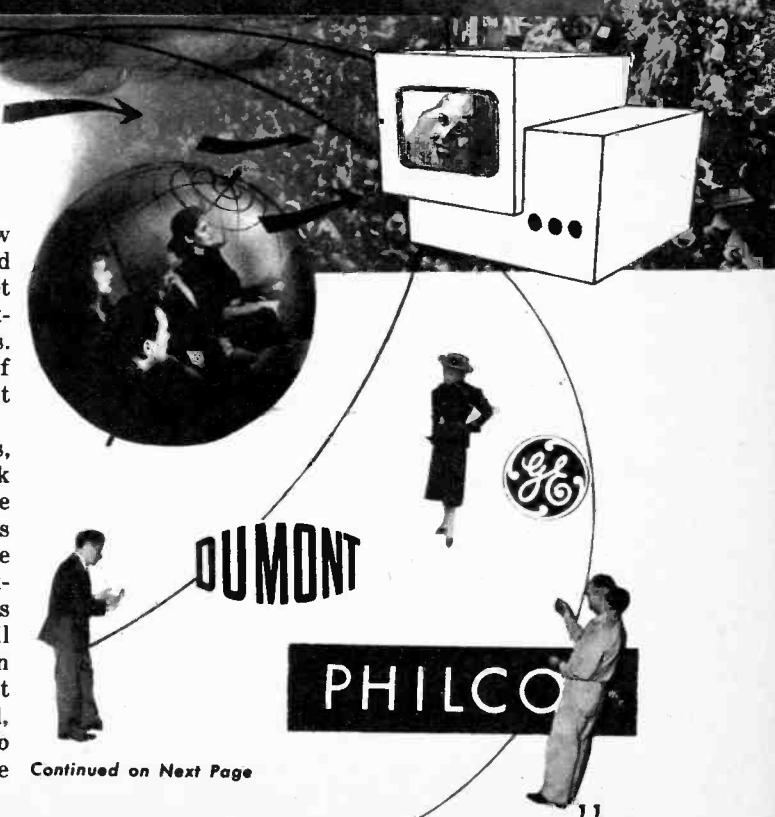
Nearly every plant, large or small, that turns out television receivers is merely an assembly line. It is how they are put together rather than what goes into them that makes the difference between the sets of rival manufacturers.

It is impossible at present to put more than \$500 worth of video into any set for home use. While there are advertised models up to

\$4,500 and custom built jobs have cost a few owners as much as \$8,000, everything beyond the first \$500 is in the form of special cabinet work, rare woods and carvings, built-in bookcase, liquor chest or other luxury touches. These have nothing to do with the sort of picture on the screen, unless the liquor chest happens to lead to double vision.

Television has had its marginal operators, like most other industries. The quick-buck boys have been fewer, though, and have done less damage to the video trade than in, let's say, the garment industry. That is due to the technical demands of television to some extent, but mostly because the dealer who lays out his money for units with an average retail cost of \$350 is a more critical investor than the specialty shop owner who takes a job lot of novelty aprons at \$1.49. On the other hand, the biggest and best-known makers of video turn out a "lemon" now and then, the same

Continued on Next Page



**It is how they are put together
rather than what goes into them that
makes the difference between tele-
vision sets of rival manufacturers.**

as in the automobile industry.

The purpose of this article is to throw light upon the "little fellows" who produce every fourth T-V set and to provide a forum for their claims of equal consideration with the industry's giants by the prospective buyer of a video set. It is not a critical study of large vs. small manufacturers nor is it intended even to draw a line between the products of the giants and the smaller fellows. As we have already indicated, there may be greater differences between the sets of two national "name" companies than between those of a large and a smaller manufacturer.

The case for the biggest makers of television sets has been presented often and ably, both on the advertising pages and in the news and feature columns of many publications. Without repetition of all that promotion we offer here the answer of the greater number of smaller manufacturers to what they regard as popular misconceptions.

Most unfair and untrue of the characterizations of smaller manufacturers is that made recently by the head of one large firm who said there was no longer any economic justification for "perhaps 100 'back-cellars'" manufacturers" of video sets. By the simple process of mathematics this would put every manufacturer of television, except for the 12 to 15 largest firms, into the "back-cellar" class.

Some of the so-called "back cellar" manufacturers are turning out sets with improvements that larger competitors have not yet made available to the public. Let the T-V shopper examine, for instance, the tuners on the various sets in the dealer's stock. The tuner, which roves the frequency band, selects the station. Most of the Big Name sets have a tuner which snaps from one channel directly to the next. Some others use a tuner with a continuous movement. Aside from its present advantage, this kind of tuner could locate a new intermediate station if the Federal Communications Commission were to authorize one at $2\frac{1}{2}$, whereas the more common type clicks from Channel 2 to No. 3 like an express whizzing past a local station. The newer tuners are available to all television manufacturers, but most companies, both large and small, have not incorporated them into their sets.

Another bit of detective work the prospective T-V purchaser may do is examine the cathode ray tubes in the sets on display. One major manufacturer plans to put 150,000 sets on the market this year with metallic-end tubes, and others may follow suit. That's high power, but how about the householder or

youngster who may monkey behind the 12-, 500-volt works of such a set?

"We'll stick to all-glass tubes as long as the metallic ones increase the hazard of a bad burn," declared one of the independents.

The reason most parts are the same in all sets is that nearly all patents are controlled by RCA. Manufacturers of parts who sell to the entire industry are licensed by that corporation. Differences among sets are due chiefly to the care with which they are put together, the arrangement and number of tubes (the best sets do not necessarily have the most tubes), screen size, and such individual improvements as increasing the strength of a condenser here or putting a couple of resistors there where original plans did not call for them.

Engineers in many of the smaller plants are working constantly on improvements of this sort. The smaller manufacturers claim that they put these improvements into their sets much sooner than the huge assembly line producers with big stocks on hand. It was a smaller manufacturer (Tele-tone) that put the first portable television set having a built-in antenna on the market, and another independent (Pilot) that offered the first portable for less than \$100.

Many of the so-called "little manufacturers" are small only by comparison to the industry's few giant corporations. Some smaller manufacturers of television are leading industrialists in their communities, own one or more plants, employ hundreds of workers, and build sets that purchasers wouldn't trade for those of other makes at any price.

The "back-cellar" characterization fails to stand up under an inspection of the plant of a typical small manufacturer of reputable television sets. The plant chosen for such an inspection was that of the Remington Radio Corporation in White Plains, N. Y., where Rembrandt television sets are made. Robert G. Kramer, president, is organizing the smaller T-V manufacturers into a national association for protection of their interests.

There is nothing fly-by-nighty about Remington's three-story plant, with 100 employees, or its history in the field of video. Remington was the fifth company in the United States to go into the building of T-V sets, and produced its first set in January, 1947, two months to the day after RCA came out with its first commercial job. Of the 875,000 home television sets in this country last Jan. 1, some three thousand were Rembrands. Production has just been stepped up to 1,000 a month.

One of the things that made this expansion possible was the acquisition of a second building, to be used for making cabinets.

"Every one of our cabinets is handcrafted in our own plant," boasted Mr. Kramer. "How many of the 'giants' can say that?"

Let's see how a television set is put together in a good small plant. In the second-story assembly room of the Remington plant, where the nimble fingers of girls move gracefully to a continuous flow of music, a bare chassis begins its progression through thirty pairs of hands. The chassis is a cadmium-plated steel box, 20 by 17 by 3 inches, with 166 holes of various sizes.

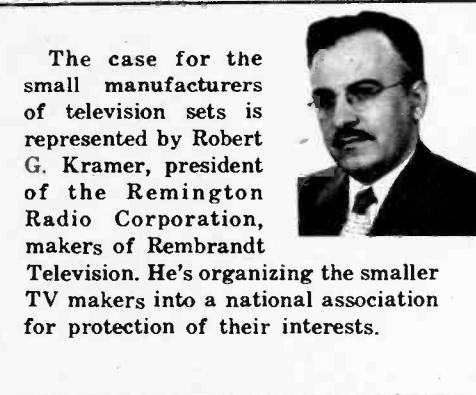
Before it is ready for its final picture-test the chassis has had affixed to it about 400 separate parts and one mile of wire, requiring almost 500 solder connections. Each girl performs several operations before sending the chassis along. Wires, coated in fourteen different colorings for ready identification and tracing, are woven into the growing pattern and dozens of tiny resistors and condensers are secured in exact placements, where they give the impression of a handful of firecrackers hurled with abandon into a box.

It is a 100 per cent hand assembly. There are no moving conveyor belts as in some of the larger plants. Mr. Kramer offers this comment: "Not everyone works at exactly the same speed. One girl may be a little slower one day and faster the next. She isn't paced by a moving belt and maybe hurried into doing a cold solder job which won't show up in the inspection but causes corrosion when the set's in the home. In the long run the rate of production is about the same, but I know that each day's work is done by each assembler at the rate needed for a perfect job. That's how we avoid lemon sets."

Like the guide of a Chinatown tour at the old Joss House, Mr. Kramer demands the full attention of an inspection party when a pause is made at the bench where the cathode ray tubes—most important thing in a receiver—are set into the chassis.

"Look at those tubes—twelve inches," glows the T-V manufacturer. "Before you buy a popular-priced Big Name set, see whether it's got ten or twelve inch tubes."

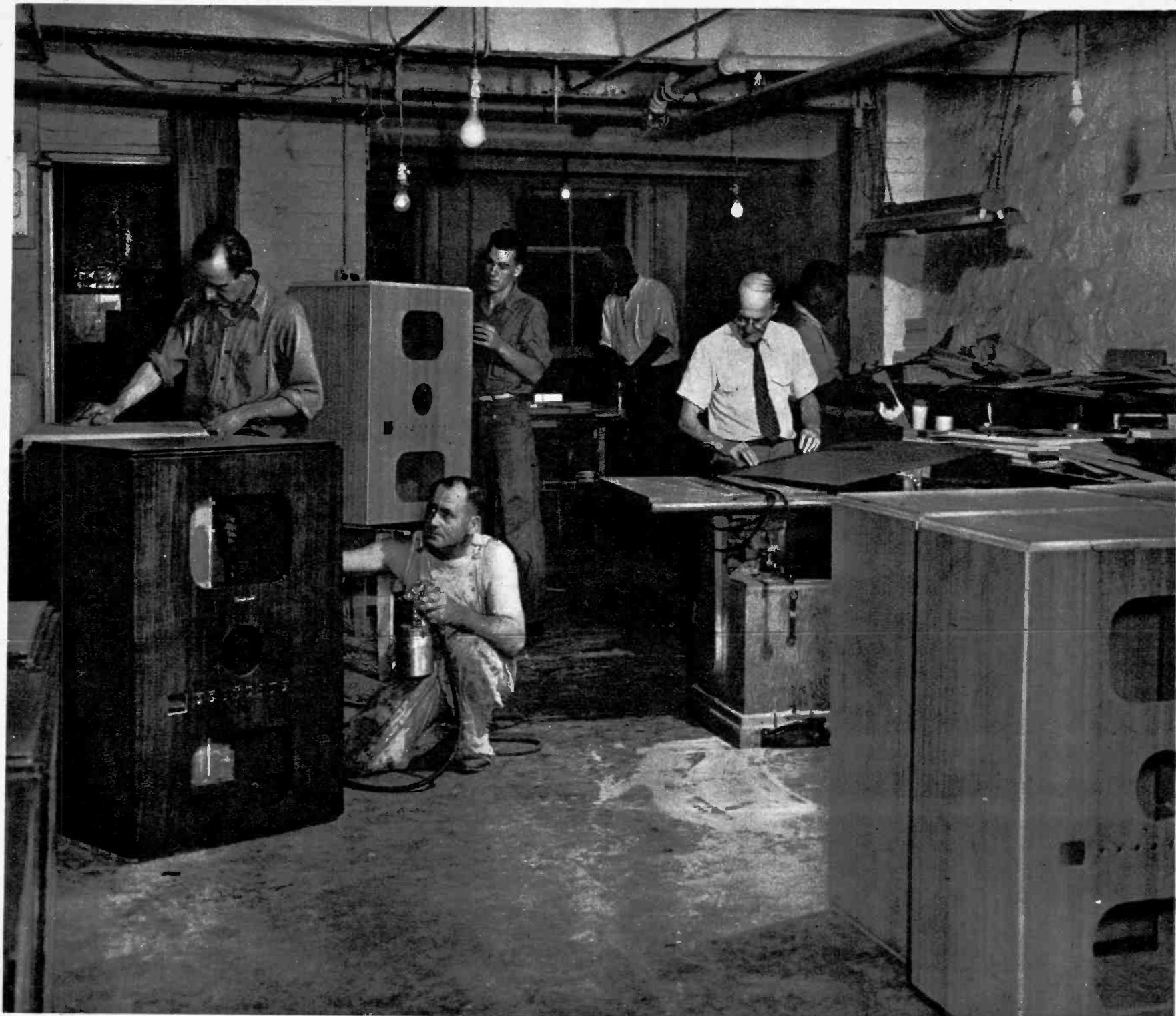
The tubes are counted out for the visitor. "... twenty-two, twenty-three, twenty-four!" It is Mr. Kramer's contention that television started with too many tubes, just as radio did a full generation earlier. Remember when some radio manufacturers loaded their sets with dummy tubes to give an awesome impression of power? While some buyers are still impressed by a large number of tubes, the path of progress is towards ever fewer tubes. Fewer tubes make for better performance, a cleaner job and less breakdown. The first commercial T-V sets were nearly all 30-tubers. But back in 1946, before the first Rembrandt set was sold, Mr. Kramer's engineers were working on 24-tubers and that is what has been coming off the assembly benches in White Plains. It wasn't until last



The case for the small manufacturers of television sets is represented by Robert G. Kramer, president of the Remington Radio Corporation, makers of Rembrandt Television. He's organizing the smaller TV makers into a national association for protection of their interests.



Trained technicians test component parts for many hours along special assembly line. Latest equipment, some developed in the Remington plant, re-tests parts for faultless reception.



Competing with the tremendous resources of nationally advertised products, the small manufacturer takes special pride and care in the almost lost art of cabinet making. Here Remington craftsmen put finishing touches to Rembrandt cabinets.

October that one of the biggest manufacturers began selling 24-tubers. That, according to Mr. Kramer, is another example of how a smaller plant can bring improvements from the research laboratory into the parlor or rumpus room with minimum delay.

"Eventually, we'll have it down to 12 or 13 tubes and reception will be even better," remarked Mr. Kramer.

Smaller manufacturers, as a group, believe that the T-V buyer does not gain any advantage by choosing the product of a big corporation which maintains its own installation and service division. They contend that the neighborhood service man, recommended by a local dealer, can do as good or better job than a service man wearing the livery of a particular manufacturer. With television production outstripping experienced personnel it is natural, the small manufacturers maintain, that a far-flung service organization must recruit beginners and train them. The defenders of

the local service man, who has had years of experience in radio and now a couple of years of television installations, say they'd rather string along with him.

This article has let the small-production segment of the television industry put its best foot forward and attempt to crush some of the unfair misconceptions that have been created. The reputable small manufacturers do not deny that there are some marginal opportunists who deserve the "back-cellar" appellation. Their number is small, and the new organization will seek to protect reputable small dealers from the marginal operators as well as from any monopolistic pressures from the industry's giants.

Not all sets made in small plants are better than those of the giant corporations; nor are all Big Name sets better than less widely advertised sets. The best way to select a T-V set is by intelligent inspection and comparison—without awe or prejudice.

Which television set to buy?

The advertising pages of newspapers and magazines are filled these days with able messages from the nation's biggest makers of TV sets. **RADIO BEST** now devotes a page to products of the smaller makers as a special service to its readers. Turn the page for pictures and descriptions of 12 sets available in all television markets.

**The Truth
About
Television Sets
Made For
The Home**
Continued

**12 Television sets made by
smaller firms—available to pub-
lic in all television areas—priced
and styled for all tastes**



C.
FADA—192 square inches, projection view, console mahogany. \$849.50



D.
PILOT—low priced portable. Small direct view. AC only. \$99.50

A.

AIR KING—52 square inch, direct view, veneered mahogany cabinet. \$369.50



E.
GAROD—Many features, remote control, record player, etc. from \$599.50

B.

VIDEO CORP.—135 square inch, direct view, inspired cabinet design. \$459.00



F.
SIGHTMASTER—15" direct view, all mirror "Pandora 15" model \$675.00



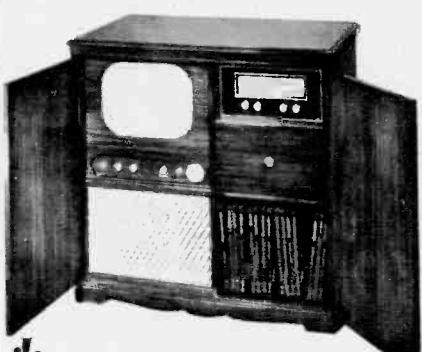
G.
STARRET—12" direct view, AM-FM, radio and phonograph. \$795.00



H.
TELETONE—Low priced portable. 7" direct view. Built-in aerial. \$149.95



I.
REMBRANDT—12" direct view. FM radio. Five cabinet styles. \$425.00



J.
U. S. TELEVISION—15" direct view, AM-FM, phono, console. \$895.00



K.
INDUSTRIAL—72 square inch, direct view, AM-FM, phono. \$695.00

**Information & Literature On TV Sets
Furnished Free . . . Use This Coupon!**

Before you buy your television set get all the facts about its construction, size of screen, AM and FM radio facilities, make and quality of cabinet, guarantee, etc. As a special service to its readers, **RADIO BEST** will send all pertinent facts and literature pertaining to any of the sets pictured on this page. Fill in this coupon, and check off the models and makes you are interested in. Mail it to the address listed below.

A	B	C	D	E	F	G	H	I	K	L
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Mark a check or a cross in the box bearing the name of the television set you are interested in.

Name.....

I am a home owner.

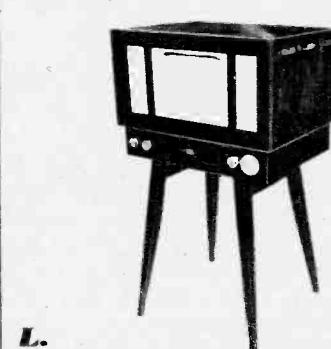
Address.....

I am a tenant.

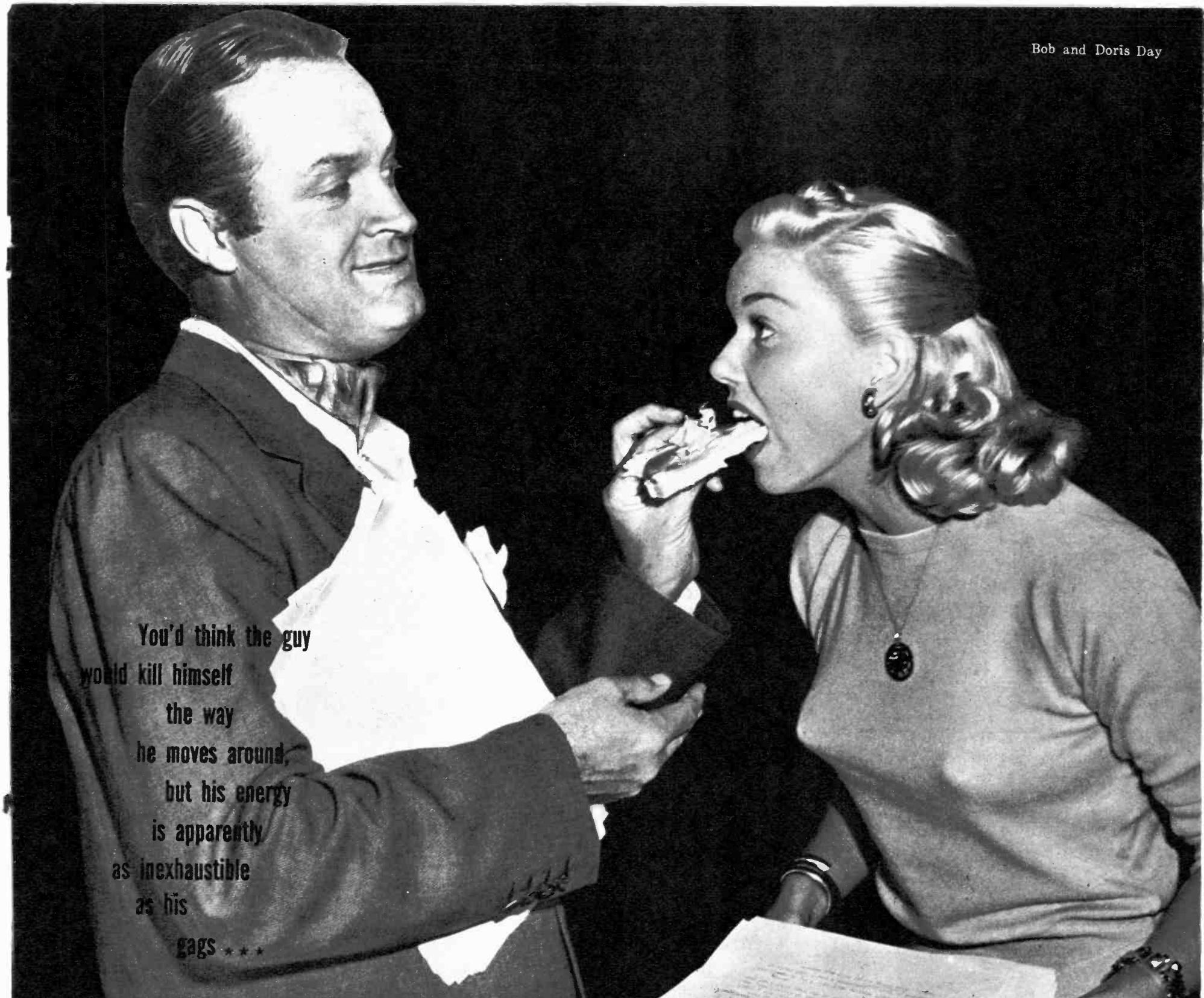
City.....

Zone.....State.....

MAIL COUPON AT ONCE TO: Reader's Service • **RADIO BEST MAGAZINE**
452 Fifth Avenue, New York 18, N. Y.



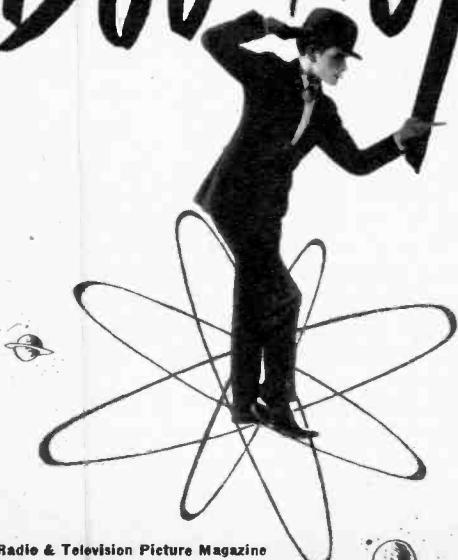
L.
MARS—80 square inch, direct view, FM, table model, legs extra. \$449.50



You'd think the guy
would kill himself
the way
he moves around,
but his energy
is apparently
as inexhaustible
as his
gags ***

Bob Hope Mr. Perpetual Motion

by Favius Friedman



EVEN Bob Hope's wife admits that she cannot keep up with him. He thrives on a work load that would crush an ordinary man. He is happiest when he has a million projects ahead of him. He seems to be Hollywood's answer to the age-old quest for perpetual motion. He doesn't walk; he bounces. He doesn't sit down to telephone; he paces back and forth, the distance being governed only by the length of the phone cord.

His vitality is regenerated rather than depleted by his activity. Bob flits from studio stage to broadcasting spots—the farther from Hollywood the better—and from playing benefits to visiting hospitals. When he wants to rest he plays 18 holes of golf. Once, when his entire radio troupe was down with the flu, he gave two four-hour shows, alone and unaided, for service men, then wanted to go "out to a night club to get some laughs."

Continued on Next Page



With Bob hopping off on one tour after another, it's not the easiest thing to get the Hopes together, but here they all are, the globe trotter, his wife, Dolores, and the two young Hopes, Tony and Linda.



He's in the air so often, they've even named an airliner after him.



Off again, this time to Germany to entertain our air lift crews.



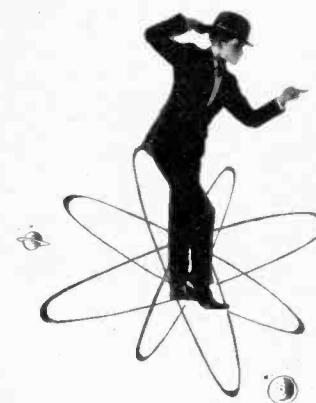
Barrage of autograph hounds tells Bob his tour was success.



George Jessel, Jack Benny and Bob get an earful of exclusives first hand from Walter Winchell.



Jinx Falkenburg and Bob drop out of skies with Vice President Barkley on return from overseas.



Bob Hope

Continued from Last Page

Just to follow him for a typical week is to wind up exhausted. To entertain the air lift crews in Germany, Bob, his wife, Dolores, and some of his troupe took off by plane from Hollywood the day before Christmas, landed in Europe and did an elaborate round of shows Christmas week, boarded another plane, breakfasted in the Azores, welcomed the New Year in New York, arrived in Hollywood the next morning, took in the Rose Bowl football game New Year's Day, planned, rehearsed and did his regular broadcast on Tuesday night, flew out at midnight for Dallas with his radio gang, arrived at 4 a.m., played golf at 8—and then started on a series of one night stands that was to take him to 30 different cities in a little more than 30 days.

You'd think the guy would kill himself.

But ask him how he stands it and he says, "I guess it's because I know how to relax and I keep myself in shape. If nothing pulls at your stomach, you're all right."

Even as a child Bob Hope could always turn on the charm and make people laugh. He was 7 years old when he was reciting a poem at a strawberry festival in Cleveland and got the words mixed up. The audience giggled. Instead of leaving the stage in tears, as other moppets might have done, young Master Hope thrilled to the excitement of a sea of open faces in front of him. Each mistake in his recitation brought another laugh, and he finally bowed off the stage to the one thing no comic ever gets enough of—applause.

That was the first turning point in his budding career. The second great turning point came a couple of years later when he discovered that he could collect money just by singing on corners and in street cars, by putting on a semi-tragic act for sympathetic customers while he was a delivery boy, or by outsmarting other youngsters, and even the officials, in picnic foot races. Bob couldn't run as speedily as his rivals, but his brain operated a lot faster. He sold newspapers to and caddied for the elder John D. Rockefeller in Cleveland, and used to ride out to the beach on a trolley—without money—and sing for his carfare. (He had a lovely soprano voice before it changed.) Later, he became mascot of a semi-professional baseball team, and on train trips with the group, young Bob would sing, while the players passed the hat.

Most of the time he came home with more money than any two members of the team.

But young Leslie Townes Hope (his name before he changed it) was a clever amateur with a definite talent who was paid because he gave pleasure, rather than because people were sorry for him. He always liked to win and made a career of it. His success is the old threadbare one of hard work, plus something like genius.

He labors indefatigably at being funny and, unlike other comics, derives a vast joy out of it. He is a great gagster, an incomparable ad libber, a man with a bright and brassy humor who is unhappy in repose. Luckily, he is kept

**He became
a comedian
when he found
he couldn't
make
hospital expenses
in the
fight ring.**

so busy that he has become a one-man industry—one of the biggest in America.

His net worth is around \$2,000,000. Besides being an extremely well-paid radio and picture performer, he's the head of many business enterprises including his own motion picture company, operates several real estate syndicates, is a heavy stockholder in various profitable athletic projects (the Cleveland Indians baseball team is one) and is the projected proprietor of one of the largest radio stations in the country.

Out of every extra dime Hope earns, the boys in the income tax bureau take 7¢ or 8¢, a process that still provides the comic with the occasion for a gag. Once, Bob was playing a charity golf match with Bing Crosby and an enterprising newspaper reporter was reporting the match by using a walkie-talkie radio.

Someone asked Hope what it was.

"That's my private line to the Treasury Department," Bob cracked. "I call in every 30 minutes and ask how much more I can't spend!"

Hope was born May 29, 1903 in Eltham, Kent, England. His father was a talented stone mason; his mother was a Welsh concert singer. He began life as Leslie Townes Hope, but by the time he started in grammar school, his family had already moved to Cleveland, and his school-mates, combining his two names, teased him by tagging him Hope-less. He quickly shifted over to Bob, a simpler, single-syllable handle. It carried out the youngster's conviction that it was the ideal name for being a pal of the public and "for snuggling up to 150,000,000 people."

With six older and younger brothers, Bob had a normal, Tom Sawyer-ish boyhood, wore his brothers' cut-down clothes (the family was not well-off), sold papers, won prizes for Charlie Chaplin imitations, collected pennies and nickels for singing on street corners. He squeezed through high school and a year of Western Reserve University, then turned to boxing under the nom-de-ring of "Pucky East." His pugilistic career was short-lived.

"I quit the manly art of self-defense," he says, "because I couldn't seem to make hospital expenses."

There was a try at giving dancing lessons in Sojack's Dancing Academy, and a short stretch as a mechanic at the old Chandler Motor Car Company. They kept him on only because of his budding wit which was already beginning to shine at company picnics and conventions. Then, when he was about 21, Bob went on the professional stage with a partner, George Byrne, hoofing and singing in black-face, as part of the act of a pair of Siamese Twins. Bob was rather surprised to learn from the theatre manager that he was much funnier without the burnt cork, and that he was a better monologist than a dancer.

Like so many other young men with theatrical ambitions, Bob starved for a while, living in a Southside Chicago theatrical boarding house where the maid came once a day "to change the rats."

Continued on Page 46



At 21 as a vaudeville hoofer with George Byrnes, his partner in act billed as the "Siamese Twins."



Bob enjoying a cozy moment with Betty Hutton, as a buck private in Paramount's "Let's Face It."



Sharing a doughnut with Colonna almost cost our hero his finger.



Ken Murray wants to know where they concealed his funny lines.



A solemn script moment with his 'Paleface' heroine, Jane Russell.



Even Der Bingle was shocked when Bob showed up in this version of today's smartly dressed man.



Gary Cooper takes a close look at Bob's clubs as Dorothy Lamour hands him his tee-off pill.

Bob sneaks a glance at the notes
Doris Day, RADIO BEST's gal
warbler queen, is warbling so prettily.



Radio
best

Seat at the Dial

Views & Reviews
of Current Shows

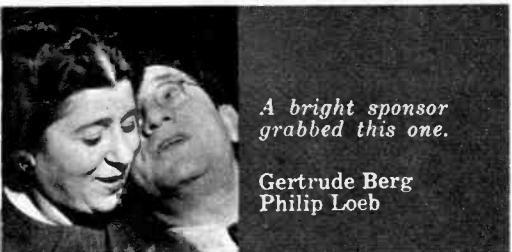


by Saul Carson

Seen On
CBS

Monday
9 p.m.

**THE GOLDBERG
FAMILY**



A bright sponsor
grabbed this one.

Gertrude Berg
Philip Loeb

Mrs. Gertrude Berg did her "Goldbergs" on radio for many, many years. I remember my mother weeping over the tribulations of this wonderful family presided over by that wonderful mater-familias, Molly. Now Molly, and her husband Jake, and the uncle, and Sammy and Rosalie are back on the air, on TV. They are delightful.

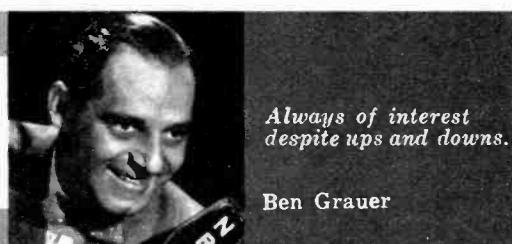
Mrs. Berg plays Molly as of old. Philip Loeb plays the husband, Jake. At first, Loeb's playing disturbed me—he lacked the thick Bronx accent of his wife Molly. But I got used to him. A consummate trouper, he knows enough not to over-act the part so that the greater glory would redound where it belongs—the creator-writer-star of the shows, Mrs. Berg herself.

This is another "Tony" Miner production, and outstanding. The action often comes close to the lushly sentimental—but so sure is Mrs. Berg's concept that it never quite goes over the brink.

A sponsor grabbed this one up after it was on the air only three or four weeks. Sometimes, sponsors show inordinate sense.

HEARD ON
NBC
Sunday
4:35 p.m.

LIVING: 1949



Always of interest
despite ups and downs.

Ben Grauer

NBC is to be congratulated for this program on a number of points. In the first place, under the sensible supervision of Wade Arnold, and in the writing of Lou Hazzam, it has a team which is sure to bring good radio material to the air week after week. Secondly, the thread of continuity is in the voicings of one of the smoothest narrators on the air, Ben Grauer. Third—and most important—here we have a documentary that is aired regularly, week-in, week-out, in the same time slot.

The trouble with all other documentaries on the networks is their irregularity. The listener never knows when they are likely to crop up, if at all. Then, once aired, they are—most of the time—deader than a gag resurrected by Leonard Lyons, cribbed by Danton Walker and finally put into boldface type by Ed Sullivan.

"Living" goes on every Sunday. It has had its ups and downs. The subject matter is of gripping nature only part of the time, but it is of interest always. It is fair, on the whole, in its handling of subjects labeled "controversial." And it is always well acted. It's a show decidedly worth listening to.

Speaking of documentaries, one must mention several that have been aired this season. ABC did one called "The Berlin Story." It was on for an hour and repeated for another hour a week later. It wasn't worth the time in the first place . . . Then ABC did one, for a half-hour, inaugurating "National Heart Week." This one, called "Take It Easy," was written by ABC staffer Ira Marion. Eddie Albert starred in it. Thirty minutes is little enough time to give to the subject under discussion—"hypertension." But within the time limitations, a sock

job was turned in by all concerned . . . Albert also starred in a CBS production, "Mind in the Shadow," broadcast for a full hour, devoted to a study of mental illness. Albert was good in that program—but not good enough; probably had an off night. But Arnold Perl had written a truly great program, and Werner Michel, head of the network's documentary unit, gave it outstanding production . . . Then there was a "one-shot" put on by CBS, "The Story of Phyllis Wheatley." Shirley Graham, known as a writer but not in radio, had done this show, based on the life of a Negro slave in the revolutionary era who had become a poetess of note in her day. Miss Graham's writing was warm, dignified, compassionate. Muriel Smith as the heroine of the play gave it distinguished reading.

There were dramatic pieces concerning the same subject, divorce, on three stations in New York—the flagships of the NBC and ABC networks and the non-network outlet, WMCA. The latter aired its show first, written and directed by Lawrence Menkin. Then came the others. Varying points of view were presented on all three shows—the Catholic Church's strict injunction against divorce for any reason (on NBC), the Jewish tolerance of divorce under certain circumstances (ABC), the flagrant disregard of moral concepts into which New York State forces people who must "stage" adultery in order to obtain a divorce (WMCA). My only point about all three of the programs is that—*taken together*—they offered a balance that's commendable. However, no one-station town—nor any town where radio stations are too frightened to handle a subject in all its roundness—could touch this type of broadcast. In this respect—as the song went—New York is still "a helluva" town.

I must mention one other New York phenomenon because it has national implications. There is a small station here, WLIB, which is reversing an unhealthy nationwide trend. Instead of silencing commentators who are outstanding in their liberal, unorthodox opinions, it encourages them. Recently, WLIB put William S. Gailmor back on the air—and in spades. He is on Sundays, twice within two hours. On the first round, he is sponsored by a bakery and a clothier. But the second time his sponsor is another silenced radio personality, Johannes Steel. A switcheroo if I ever heard one!

HEARD ON
CBS
Sunday
2:30 p.m.

YOU ARE THERE



Still one of best
shows on the air.

Robert Lewis Shayon

This program deserves re-review because it continues to be one of the outstanding weekly tributes to radio ingenuity. That re-evaluation was timely is due to the fact that I heard, for the second time in a year, one of the outstanding performances in radio history. The script in question was "Toussaint L'Ouverture," a truly inspired piece of radio writing done by Joseph Liss. To me, that show was a test for Robert Lewis Shayon, producer, director and frequently co-writer of the "You Are There" Series. Only a great director could have done justice to "Toussaint." Shayon more than measured up.

"You Are There," if you have forgotten, reconstructs history in terms of modern radio. CBS' microphones crop up in the unlikeliest places—at the trial and death of an ancient Greek philosopher, at the battle of Gettysburg, in Haiti where black men defeated Napoleon's military machine but couldn't lick the white man's perfidy, or in New Jersey where the "Jerusalem Apple" or "love apple" or plain tomato was proven hilariously to be edible and non-poisonous. This is "educational" radio at its maximum best. It informs—while it entertains. It is, after two seasons, still one of the best shows on the air. And I'd be the first to head a vociferous group of irate citizens if CBS—now that it's not only rich but also powerful in the Hooperating department—should dare even hint that it might cut "You Are There" off the air.

Seen On
CBS
Sunday
7:30-8:30 p.m.

**STUDIO ONE
(FORD THEATRE)**



A video best in
drama category.

Tony Miner

Under Worthington ("Tony") Miner, CBS is staying right up front in the video dramatic sweepstakes. "Studio One" (it becomes "Ford Theatre" once a month) is one of the consistently finest produc-

tions on the video screen. Some of the best writing in television—one of the plays was by the same man mentioned above in radio, Joseph Liss—has come on "Studio One." And Miner has given it excellent production. This is a must for television drama fans.

You will find here the second of the Sabbath evening productions on the must list. Marc Connally acts as emcee here, and the acting is done by most competent professionals. They are directed with meticulous care, and surrounded with meaningful sets. Unlike the majority of "Studio One" and "Philco Theatre" pieces (see below), this program depends upon original adaptations of many famous short stories, or on top one-act plays—rather than sticking to the tried and true Broadway (and occasionally Hollywood) repertory. In other words, the writing here is likely to be more original—except in cases, like the above-mentioned Liss script for CBS, when a play intended for Broadway had its preem on television.

This program, which is threatened with decapitation, is consistently outstanding. Bert Lytell as the emcee and as one of the brains behind the show has seen to it that top plays are brought to the video screen and are enacted by top talent. Fred Coe, who produces and directs, is by far one of the most expert in that end of television. He has virtually grown up in the field (which means about five years' experience) which means much more than most other people have.

I wish I could go into the problems of production involved in any one of these serious dramatic works on television. I have seen Coe's schedule. It reads like a general's plans for a battle. Productions are scheduled, *in detail*, two full months before air-time. On the map, a play starts at *T-minus-60-days*, the letter "T" here having the same meaning as the letter "H" had for military personnel planning the beginning of a battle at "H-hour." Every step, from signing up the stars and bit players to ordering sets, costumes and music cues, is performed on time. Rehearsal time is long and arduous. No wonder these network TV dramatic shows are successful. They are done—not with mirrors, but with brains.

Here is television's first two-network job, a full-hour musical revue done in Broadway style. This one opened disappointingly. A number of fine people had been lined up—Sid Caesar, Imogene Coca, Mary McCarty, Marge and Gower Champion, others. But they were put on stage and told to go ahead and do their best—entirely without regard for the television audience. The opening was staged in a theatre, where the studio audience was having a wonderful time. But the video viewers out yonder were being served badly.

As the show proceeded, it improved. More and more attention was paid to the visual aspects and needs of television—less to the traditional staging that Broadway's musicals require. By the third or fourth week, the production had shaken down and was much better to look at from the vantage point of a seat in the living room. Television is learning.

Television also has its memorable "one-shots." One of these was NBC-TV's production of the last act of the opera *La Bohème*. This time, opera was sung in English—as it must be if it is to succeed on television. But more than that—again, as it must for video success—it had people who looked their parts, and acted well, in addition to showing proficiency as singers. All in all, this was a successful event, and probably pointed the way for more like it.

Credit, for *La Bohème*'s success: Samuel Chotzinoff, NBC manager of the music division (the man responsible for bringing Toscanini to the air); Charles Polacheck, who staged the operatic excerpt; Dr. Herman Adler, conductor; and Roger Muir, who acted as television producer and director.

I hope that, before these lines are out, you will have seen NBC's full-scale, uncut, television version of "Julius Caesar" and CBS' one-hour condensation of the same Shakespeare classic. They should be worth while.

I wish I could say as much for many other television shows. From here on in, there is only one tone—and that is sour. Here goes:

Quincy Howe is one of the more balanced radio commentators on the air. But there is nothing exciting in seeing Howe with his mouth wide open on television while a pair of profound characters are arguing an issue just as profound. That's what happens often on this "television" show.

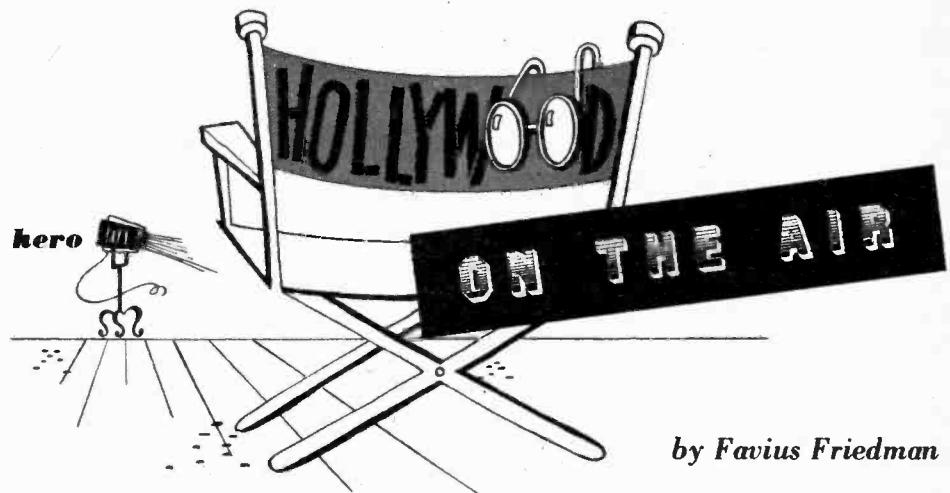
Once they had a good one. My colleague, Jack Gould, radio-television critic of the *New York Times*, argued the whys and wherefores of television with several other people, including videogenic and outspoken Sylvia Lyons, wife of columnist Leonard Lyons. This was by far the best of the "People's Platform" stanzas, because no punches were pulled, both Gould and Mrs. Lyons really contributing to sensible, constructive criticism. But they are not likely to be called back too often. So save your eyes until the producers have learned how to put on this program with video sense.

This, too, is a waste of television tubes. It is not a simulcast—since the radio version of this one is on Mutual, which is not yet in the video end of the business. So NBC has picked up the lemon—which it is on the screen. You'll see Martha Rountree, the producer who is a nice gal, looking uncomfortable, while the newspaper people quizzing the famous guest appear no more at home.

Nothing but chatter. This is a so-called "simulcast"—that is, the cameras are focused on a radio program. Whatever "Town Meeting" has been on radio, it is a bore to look at. The cameras—and your video tube—are wasted. If you want to catch this one, listen to it on the old-fashioned radio, same time, same net.

*END

- ★ Pollsters surprise million dollar comedians
- ★ Eisenhower outsells Kinsey, ★ Valentino now a TV hero
- ★ "Stop the Mujik" Stalin's favorite program
- ★ Trigger just a ham at heart
- ★ Red Skelton owns up his first name's "Richard"



by Favius Friedman

SUPPOSEDLY the last word on opinion polls was uttered last November, but now, it seems, another pollster is willing to stick his neck out. In a book recently published, a certain trend-pointer-outer reveals that "news programs are preferred by radio listeners to any other kind of program." Also that "76% of the listeners prefer news on their radio in the evenings."

Doubtless this will come as something of a surprise to the million-dollar night-time comedians; to the big drama shows and others which top the Hooper ratings, as well as to the sponsors of the countless day-time soap operas who have invested a buck or two in that type of program.

Just why the opinionists are so certain they're infallible is a minor mystery. But after reading some of their pronouncements, we're still inclined to go along with Fred Allen, who remarked that calling 1500 people and then multiplying that by 40,000 to arrive at a listening audience is "like taking a bite out of a roll and telling how many poppy seeds there are in the country."

In other words, poppycock.

SEEN AND HEARD

It seems that you just can't shake off a habit. When Larry Parks recently made a guest appearance on "Kraft Music Hall" with Al Jolson, Parks couldn't stop himself from going through the motions each time Jolson got up to sing.

* * * * *

"Queen for a Day" emcee Jack Bailey rushed over to Hollywood not long ago when he learned that the Pantages Building, housing his offices, was on fire. Luckily the blaze was in a suite some distance from

his, and there was no real damage. Now Bailey's friends swear that the fire was only to help Jack plug his new book, "What's Cookin'?"

* * * * *

Mutual's cowboy star, Roy Rogers, likes to boast about the amazing intelligence of his horse Trigger. "After ten years in front of the cameras," says Rogers, "Trigger has reached the point where, whenever he sees a lens pointing at him, his ears shoot up and he starts acting. Just a complete ham."

* * * * *

It happened on "Breakfast in Hollywood," while Jack McElroy was interviewing a 76-year-old orchid winner. "And what do you do in your spare time?" Jack asked.

"I do what I please," said the lady.

"Well, are you interested in getting a man?"

"Don't want a man—even if he has a million dollars." Then, turning to the audience, the lady asked, quite seriously, "Anybody here have a million?"

* * * * *

Garry Moore, the lad with the crew haircut, claims that he has a line on Uncle Joe Stalin's favorite radio program—the one that comes from station NKVD, Moscow. The program, says Garry, is "Stop the Mujik."

DIAL SPINS

There's no truth to the rumor that ABC's Anna Roosevelt has established a Hollywood residence as a prelude to running for public office. Says Anna, "I'm doing a radio program three times a week, editing a national magazine and my free time is spent with my

FIRST PHOTOGRAPH OF LARRY PARKS TOGETHER WITH AL JOLSON. LARRY WAS GUEST ON AL'S SHOW.



COMEDIAN DANNY KAYE IS A LITTLE PERPLEXED WITH INTERVIEW SCRIPT PREPARED BY BILL STEWARD OF "MEET THE STARS" SHOW.

JOAN FONTAINE SEARCHES FRANTICALLY FOR A PENCIL DURING REHEARSALS ON CBS' RADIO THEATRE.





DOTTIE LAMOUR (SEE COVER) AND DOUG FAIRBANKS FIX JUDY CANOVA'S PIGTAILS TO DELIGHT OF RED SKELTON.

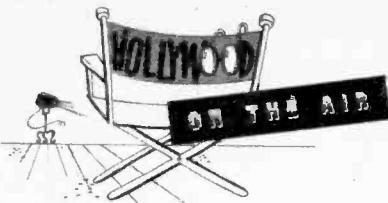
children. I have no time for anything else"... Keep your eyes and ears peeled for a new young thrush named Marian Morgan, who used to warble with Harry James and is now coming up fast in television and radio. The gal's slightly terrific... Lever Brothers, one of radio's heaviest spenders, has five out of the Top 10 shows on the air... Everybody on "Kraft Music Hall" has been wondering why announcer Ken Carpenter writes "hat" at the end of his script each week. Seems the answer is perfectly simple. He writes "hat" to remind himself to pick up his headpiece before leaving the studio... Maestro Meredith Willson is said to be grooming a new and sensational male singer to be featured on his Wednesday night air show... A cough is a dramatic performance, according to the actors' union. When announcers on a certain station had to cough as part of a drive on TB, their pay rates went up... Latest Washington, D. C. gag is that the reason President Truman was voted a pay raise was to keep him from jumping to CBS... Things I Never Knew Till Now: Largest musical group on a network program not entirely devoted to music is Dave Rose's 38-piece orchestra heard on the Red Skelton show. The smallest is the Hammond organ played by John Duffy on the Lassie program... When Fibber McGee's son, Jim Jordan, Jr., heard that Fibber and Molly were going to make a co-starring guest appearance on "Suspense," he said, incredulously, "You mean you're going to act—with inflections?"... Thrush Margaret Whiting goes into the Broadway stage production of "Gentlemen Prefer Blondes."

The way Harry Hershfield tells it, an employee, due at the shop at 9 a. m., arrived at 10, his arm in a cast and his face battered. "Listen," screamed his furious boss, "do you know it's 10 o'clock?" "But I fell out of a window," moaned the wage slave. "So... that took you an hour?"... Recommended Listening: The Sunday ABC musical stanzas headed by singer Curt Massey, who also plays trumpet, the violin and croons like Crosby... Dick Haymes still singing some of his romance-type songs to Mrs. Errol Flynn... When Edgar Bergen goes back to radio next Fall, he'll be getting a reputed \$25,000 a week, with an extra \$3500 for television... ABC's roving reporter-story-teller, Ted Malone, is now editor of "Best Years"... Herb Stein's good capsule description of Jimmy Durante: One percent nose; all the rest heart... Just in case any of you have wondered what became of composer-conductor Gordon Jenkins, he's got a hit musical on Broadway—"Along Fifth Avenue." Jenkins, incidentally, may not be heard on radio for some time. He's been made musical director of Decca Records... Ed "Archie" Gardner was telling his "Duffy's Tavern" crew about a spiritualistic seance he attended. "It was just 'Information Please' with sheets," said Ed.

* * * * *

Wonderful laugh line from CBS' "Amos 'n' Andy": "I don't see why de boss picked on me," complained the Kingfish. "All de other fellows in the factory was grabbin' cat-naps, too." "Yes, but Kingfish,"

Continued on Next Page



Continued



J. CARROL NAISH LOOKS
LIKE THIS ON LUIGI SHOW.

said Sapphire, "you was de only one dat showed up for work wid a pillow and blankets" . . . General Eisenhower's "Crusade in Europe" sold more copies last year than the famed Kinsey Report. Significant? . . . One-time Hit Parade song writer Lou Holzer—he cleffed "When They Play the Polka"—is producing ABC's colorful "California Caravan" series . . . Rumor going 'round Hollywood is that NBC's real answer to the CBS talent raids is a Sunday night powerhouse on television—opposite Jack Benny and Amos 'n' Andy . . . Mutual's "Twenty Questions" begins its fourth year on the air . . . One of the most recent "lives" dramatized on NBC's "This Is Your Life" was that of a man picked out from the passersby on Hollywood's Sunset and Vine . . . Rudy Vallee making something of a comeback on the New York night club circuit—not that he needs it. They say Vallee has wallets on his wallets . . . According to "It Pays To Be Ignorant," the Mason-Dixon line is merely a division between you-all and youse guys . . . Radio engineer Ben Doty got bopped on the head by a 60-year-old visitor to a certain folksy program just because the lady thought the emcee was unfair in not picking her as a participant. Doty was com-

pletely innocent . . . The way a recently-divorced actor sees it, that community property law is a little less than fair. He and his wife were to split their house fifty-fifty—she got the inside and he got the outside.

WHAT'S WITH THE SHOWS

Real reason Bing moved from ABC to CBS was not the money, but because he was unhappy over his mediocre Hooper. El Bingo likes to be on top in everything . . . Look for "What's the Name of That Song" to be back on Mutual before too long . . . It's just one move after another among the network programs, with "National Barn Dance" going to ABC and "Harvest of Stars," featuring James Melton, carrying the NBC banner . . . Three of Coca-Cola's four radio shows have been dropped, leaving only "Spotlight Revue." Cancelled are the Morton Downey quarter hours, the Jane Froman-Percy Faith stanzas and the "Claudia" show. The money is going into video . . . There's a new who-dun-it around called "Yours Truly, Johnny Dollar." It stars film actor Charles Russell and is heard on CBS . . . Two of radio's most difficult-to-cast comics—Abe Burrows and Henry Morgan—will soon be heard again on NBC. When Morgan was asked by friends about his absence from the air, he cracked, "Oh, I just dropped dead. So many requests, you know."

THE SEEING EYE

Talk is that if CBS cannot get the kind of film it wants for its tele programs, the network will start film production on its own . . . One Hollywood family reports that since it put in a television set, the two young daughters of the household are doing nothing but wrestle . . . Must be something significant in the fact that Rudolph Valentino's silent films, made back in the 20's, are setting audience-response records at ABC . . . Don't worry about so-called "television eyes." There just ain't no such animal, says Dr. Franklin M. Foote. Rays coming from a tele screen cannot possibly do the slightest injury to the viewer's eyes . . . "Suspense" is going on television, but the radio and TV shows will be separate productions . . . Just in case you didn't know, network video now reaches 25 percent of the U. S. population. That's what the man said . . . Somebody claims that small talents are ideal for small screen television.

PERSONALITY STUFF

Did you know that Red Skelton's first name is "Richard," that he's the son of a circus clown and that he won't answer a telephone? Claims he can't hear over the things, because "it always sounds like somebody is talking at the other end!" . . . The suave, sophisticated Basil Rathbone, the new star of CBS' "Tales of Fatima,"

GROUCHO MARX MET PERT CONNIE HAINES IN STUDIO CORRIDOR
AND FOUND IT PLEASANT TO POSE FOR CAMERAMAN.



INGRID BERGMAN REVIEWS "ANNA CHRISTIE"
SCRIPT WITH YOUNG CBS
ACTOR-DIRECTOR FLETCHER MARKLE.

was born in South Africa and as a child made playmates of neighboring Zulus . . . That famed Sportsmen Quartette—the boys who drive J. Benny crazy—are incorporated as a business under the name of Sportsmen Enterprises, Inc. . . . Two hundred eight pounds of beef, wrapped around a high squeaky voice, is what you might call George Rock, the zany poet of the Spike Jones' madhouse. Rock is also a great-great-great grand-nephew of Daniel Boone . . . Norris Goff, the Abner half of "Lum 'n' Abner," makes little stones out of big ones. He's a lapidary or "rock-hound," and his hobby is cutting, polishing and engraving semi-precious stones . . . The chap who plays Pasquale, on "Life With Luigi," is an actor named Alan Reed, who has been everything from champion wrestler to a

brass polisher on a transatlantic liner. He can handle 22 different dialects . . . A young lad named Richard LeGrand, who's in his 60's, is now beginning his 48th year in show business. He plays Mr. Peavey on "The Great Gildersleeve" show . . . One local girl who made good is Barbara Eiler, who's heard as Dennis Day's girl friend and also as Babs on "Life of Riley." Barbara was actually born and reared in Hollywood—and never left home . . . Should you ever get chosen Queen on "Queen for a Day," the man who'll lead you to the throne will be a Hampton, Iowa lad called John Wesley Bailey III. He's better known as Jack Bailey . . . When Mutual's Red Benson, of "Red Benson's Movie Matinee," first went to work, he got a job as a part-time canary salesman. One of those dowager-type ladies just wasn't convinced that the bird he was selling her would actually sing and demanded further assurance. "Madame," said Red, "if this canary won't sing, bring him back and I'll do a number for you myself." P. S.—He lost the job.

THAT'S HOLLYWOOD

Where the day Edward "Mr. President" Arnold was served with papers in the divorce suit filed by his Missus, he was facing the cameras in a new movie called—yes, "Dear Wife" . . . Where an actor who is something of a hobbyist admitted that his favorite "collectors items" were just a few things like money . . . Where it's Sam Goldwyn who insists that "any man who bothers with a psychiatrist should



BOB CROSBY FOUND A NEW ADMIRER DURING ONE OF HIS REHEARSALS. SHETLAND SHEEPDOG DIDN'T ASK FOR AUTOGRAPH.

have his head examined" . . . Where, according to Bob Thomas, the favorite farewell phrase of two acquaintances who bump into each other is, "Let's have lunch some day." Translated it means, "Probably won't be seeing you for a long time. So long" . . . Where they're saying a certain radio announcer is so slow he doesn't get 5 o'clock shadow until 7:15 . . . Where some of the Western stars wear ten gallon hats but are just boys with three gallon heads . . . Where, as Mitzi Green puts it, "One day you're practically an unknown and the next day—you're waiting on tables" . . . And where an unpopular singer sent her picture in to a lonesome hearts club and got it back quick. They said they weren't that lonesome. * END



Are you too conservative? Do you resent changes in manner and methods which younger women are adopting? Why not go along with these women and girls instead of resisting the new ideas? . . . Take the case of the Tampax "internal" method for monthly sanitary protection. This compact, efficient product is very popular in the leading women's colleges. Why should you hang back? Watch the college girls and learn! . . .

Tampax has so many good points it's hard to know where to begin. Invented by a doctor for "internal absorption," Tampax is only one-ninth the bulk of the external kind. Of course you can discard belts, pins and outside pads. No odor—no disposal problems. Tampax cannot cause a single bulge or wrinkle under a dress.

Made of pure surgical absorbent cotton, Tampax is daintily inserted by patented one-time-use applicators. You cannot even feel it when in place. Can be worn in tub or shower. Average month's supply slips into purse. Sold at drug and notion counters in 3 absorbencies: Regular, Super, Junior. Look for Tampax Vendor in restrooms throughout the United States. . . . Tampax Incorporated, Palmer, Mass.



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GENE KELLY SHOWS GORDON MACRAE HOW TO GET OFF ON THE RIGHT FOOT WHEN BREAKING INTO A DANCE.
The Radio & Television Picture Magazine



JACK SMITH AND DINAH SHORE GO OVER DUET NUMBER FOR PRODUCER BILL BRENNAN.

My Favorite Wife



Lucille Ball

*"That's the gal I call
Johnny who hangs
around the ranch in
an old pair
of dungarees and
paints fences."*

by Desi Arnaz

as told to Judith Cortada

MY FAVORITE WIFE? That's the gal I call Johnny. She hangs around the ranch in an old pair of blue dungarees. She paints fences, rakes the vegetable garden and feeds the chickens. She barbecues steaks and helps me build a bathhouse. That's my Johnny. Right now she's in the next room dressing to go out. We're in New York for a short visit.

Johnny? Oh, that's *my* name for her. It came to me one day while we were working on the ranch. She was wearing the dungarees and an old straw hat like the farmers wear in Cuba—where I was born, you know. Without thinking, I called her Johnny. I guess it was because she looked like a tomboy.

Johnny and I live on a ranch in Northridge, a little town about 25 miles away from Hollywood, California. When we first saw it in 1941, a year after we were married, we knew it was the kind of home we both wanted—a comfortable place with plenty of room on the grounds for chickens, horses and dogs. Johnny did the inside of the house—it's a one-story building—and I took care of the grounds.

I don't know exactly what style of furniture we have. Maybe it's Early American. I'll have to ask Johnny. There she is—red hair, blue eyes and all. Sure, she's pretty, but pretty girls are a dime a dozen. It's what goes on inside a girl that counts. And I don't suppose it hurts if she's pretty, too.

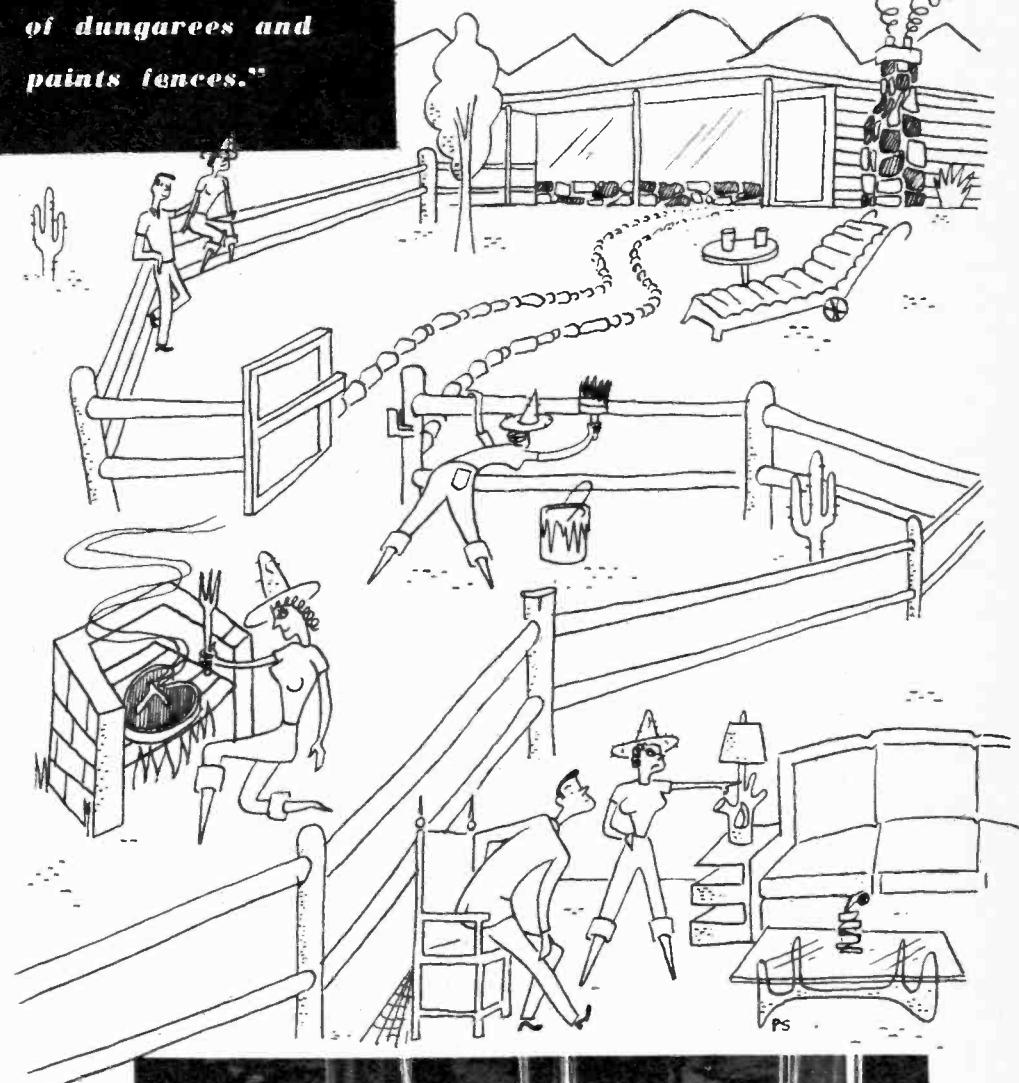
Anyway, the furniture is a "mixture of antique and modern pieces." She says, "Call it Northridge style." Everything is easy and comfortable. You can put your feet on the tables and curl up in the chairs. That's the way I like it. I hate to go into a house where you have to be careful with the furniture. You know what I mean. You're just about to sit down when the hostess comes up to you. She flutters her hands and looks anxious. "Oh, please don't sit in that chair," she says. "It's 150 years old." None of that in our house.

Not so long ago, Johnny made the garage over into a utility room (she calls it "every housewife's dream") where she stores things and keeps the washing machine and sewing machine and her beauty parlor equipment. Oh no, we don't run a beauty parlor, but you might think so if you could see that room on a Sunday. Johnny loves to do hair—it's her hobby—and almost every Sunday you'll find her in there washing and setting her friends' hair and giving them home permanents.

She'll even cut hair—if you'll let her. She tried to cut mine once, but that's when I put my foot down. I love her very much but she gets too enthusiastic with a pair of scissors in her hand and a man has to think of his looks too, don't you think?

What have I got in that room? My out-of-season clothes and costumes and—oh yes, that's where I store my tails for inaugurations. After all, how often do you use tails? Soup and fish, you know. Well, it was this way. President Truman was in Hollywood during his campaign and he invited a lot of movie actors to have dinner with him. Some of them didn't accept. I guess they'd been reading the polls. But Johnny and I went and then he invited us to the inauguration.

Continued on Next Page



Lucille and Desi on a brief vacation in New York chattered eagerly about their ranch 25 miles outside of Hollywood, a big roomy place with lots of room for chickens and where you can curl up in a chair and take it easy.

Lucille Ball

My favorite wife

"She loves
dungarees and
straw hats
like the
farmers wear
in Cuba
and looks
like a tomboy."

Continued



Lucille stands back to admire her sign writing technique as she humorously decorates dressing room door on movie set.

Three principals in movieland's humorous saga of "Sorrowful Jones" based on late Damon Runyon's story about Broadway.



This glamorous Lucille is a far cry from the tomboy wife Desi describes.



Lucille joining her favorite husband in New York for a brief whirl about the metropolis dine out at the "Twenty One" club.

With Producer Gordon Hughes (left) and leading man Richard Denning as they go over script for CBS comedy stanza.



TO GET back to the ranch, I'm very proud of the bathhouse I built. I designed it—and the pool, too—and a builder wanted \$1,500 to do the job. So the gardener and I put it up for \$500. And Johnny, too. She worked like a peon—a day laborer—hammering nails and sand papering and painting. That's what she really likes, working around the ranch and cooking. She's a real home-type girl.

Sure, she's a good cook. There's only one thing wrong with Johnny when she cooks. She worries too much about whether everything's going to be ready at the same time. I always say to her, "Now take it easy. Don't worry." And everything goes fine at first. Johnny is cool and calm—up to the last ten minutes, that is. Then, all hell breaks loose! Will the fried potatoes be done when the chicken is ready? Maybe the biscuits will burn! And, oh golly, the gravy's too thick! In that kitchen it's like a madhouse. I cook, too, but I don't go through that all the time.

There was a lot of excitement once when I cooked the dinner but it wasn't my fault. I made spaghetti with meat balls and I had it in a casserole, one of those big dishes that they use in Cuba. You can put it right on the fire. I carried it into the dining room and

just when I was going to put it on the table, everybody started to holler at once. I just stood there, wondering why the casserole felt so light all of a sudden. Then, when all of them made a dive for the floor, I saw what had happened. The bottom had dropped out of the casserole. I guess it was cracked.

DID you ever see seventeen pounds of spaghetti and meat balls drop to the floor? The spaghetti spread like little snakes and the meat balls bounced all over. It was all over me, too. And everybody scrambled around trying to pick something up. A real mess. But believe it or not, we ate most of it. Once in a while, we'd hear a loud k-r-o-n-k. Just somebody biting on a piece of the casserole.

But that was an accident. I make very good rice with chicken Spanish style, bouillabaisse and spaghetti with clam sauce. Johnny likes my ginger beef with white rice. She and I usually dig up the clams for the spaghetti sauce.

Fishing is my favorite sport, anyway, and I've taught Johnny how to run our motor boat. She's a good sailor and a good fisherman and we clean the boat and keep the motors in trim ourselves. No, we wouldn't want a crew. It's no fun, just to sit there and fish.



Lucille as "Liz" and Desi as "George Cugat" take off on another hilarious episode in "My Favorite Husband."

"Pretty girls are a dime a dozen. It's what's inside that counts. That's why Lucille

is my favorite wife

We catch the fish and clean it and cook it and eat it, right on the boat. That's the only way to eat it—out of the water and into the frying pan. Then when we get back to shore, we go over the boat with mops and brushes, so she'll be nice and clean for the next trip.

Another thing that Johnny and I enjoy together is a disease. I call it telephonitis. If she must visit New York while I'm making a picture, we sometimes call each other twice a day. We often swear that we'll call only once a week but the littlest excuse makes us think we just have to get on the telephone.

MAYBE somebody is thinking about writing a picture and there might be a part for Johnny in it. The picture isn't written yet but I have to call her. I must own half the telephone company by now.

Of course, she's the most wonderful wife that ever happened to a man. She has a wonderful sense of humor and life with her is easy and pleasant. She's quick-tempered—both of us are—but quick over it, too. And she doesn't brood about things. She comes right out with it if she's mad about something.

Well, for example, I like to sleep late and it's hard to get me

up: I sleep 'til the last possible minute, and then some. Then I go like a house on fire. Johnny is always bawling me out because she's afraid I'll be late. But I usually get there on time anyway.

Sure, she gets my goat sometimes, too. It's this way. Maybe I've just been doing eight shows a day and I'm tired. It's evening and we're in our living room. I'm just sitting there, looking at nothing. Then here's what happens.

"What are you thinking about?" Johnny asks me.

I say, "What?" trying to wake myself up.

"You heard me," she says. "What are you thinking about?" There's a little edge to her voice now.

I really try to find any little thought that might have been in my head but I can't, so I have to say, "Nothing."

JHONNY bangs her book down on the table. She is very annoyed. "You must have been thinkin' about something," she says. "You can't just sit there and think about nothing."

It's hard to explain. But by the time I hear her and start to think

Another studio scene in the merry adventures of radio's "Mr. and Mrs. Cugat."

what I've been thinking about, I can't remember any more. Maybe I'm not thinking about anything. If I'm tired, I just let my mind go blank and I relax that way. But Johnny can't understand that because she doesn't know how to relax. Sometimes I make something up and that keeps her quiet for a while. Why do all women want to know what a man is thinking about all the time anyway?



Johnny just called me from the next room. Just listen to that!

"Did you tell about how you're always losing things? Like your cuff links, for example?" she asks me.

Because I lost one lousy pair of cuff links, they say I lose everything. There they are now—Johnny, on her way out, and her maid, Harriet. Johnny keeps right on talking as if she hadn't heard me and Harriet nods her head. They stick together, these women.

"And the three lighters, and the tuxedo you left in the studio, and the overcoat in the radio station? And the tennis racquets, and the swimming trunks and the glasses?"

Did you hear that? Right here in my pockets I have my glasses and my lighter (it's engraved, "Dear Desi, My love for you will last much longer than this lighter, I betcha, Lucy"). So I tell her that she left a mink coat on a plane once and that's worse.

"I never had a mink coat," says Johnny, and she sweeps out of the room.

You see what I mean? She comes right out with it. Sure she looks nice. But you should see her on the ranch. That's my Johnny, the gal in the blue dungarees.

First early report from nationwide study names Walter Winchell favorite commentator,



Walter Winchell

Listeners Panel rates him way out front



Jack Benny

His comedy program is nation's favorite

Milton Berle

Veteran actor is radio's favorite "new" personality



Listeners Panel Rates Nations Radio Programs

FIRST early returns from the RADIO BEST nationwide Listeners Panel rated Walter Winchell, favorite news commentator; Jack Benny, favorite comedy program; Club 15, favorite daily musical program; Lux Radio Theatre, favorite dramatic program; Stop the Music, favorite quiz program; Burns and Allen, favorite husband and wife program; Telephone Hour, favorite light classical program and Milton Berle, favorite new radio personality.

With a top 27.2 rating, Winchell's closest competitors were Lowell Thomas and Gabriel Heatter, who rated 18.0 and 14.8 respectively. All other commentators were completely out of the running. Example: H. V. Kaltenborn, dean of American radio commentators, rated only .8. Winchell was most popular in New York City where he came up with a rating of 34.9. Lowell Thomas was first in Cleveland with 28.8 and Gabriel Heatter was second in New York City with a 17. rating.

The Panel also rated Burns & Allen as the favorite husband-wife team and Milton Berle and Arthur Godfrey as the favorite new radio personalities. Note: Godfrey has been in radio for fifteen years, Berle has been on and off the air over a period of years. Both have recently scored nationally via radio and television.

Program	Network	Rating	Program	Network	Rating
Favorite News Commentator					
WALTER WINCHELL	ABC	27.2	STOP THE MUSIC	ABC	27.2
LOWELL THOMAS	CBS	18.0	BREAK THE BANK	ABC	18.2
GABRIEL HEATTER	MBS	14.7	DOUBLE OR NOTHING	NBC	9.1
EDWARD R. MURROW	CBS	5.6	DR. I. Q.	NBC	9.0
DREW PEARSON	ABC	4.8	QUIZ KIDS	NBC	8.8
Favorite Comedy Program					
JACK BENNY	CBS	26.6	TELEPHONE HOUR	NBC	25.8
BLONDIE	NBC	19.0	ALBUM OF FAMILIAR MUSIC	NBC	25.0
MY FRIEND IRMA	CBS	13.3	RCA VICTOR SHOW	NBC	19.2
FIBBER McGEE & MOLLY	NBC	6.7	VOICE OF FIRESTONE	NBC	9.6
RED SKELTON	NBC	6.7	METROPOLITAN AUDITIONS	ABC	9.5
Favorite Dramatic Program					
LUX RADIO THEATRE	CBS	33.3	BURNS & ALLEN	NBC	20.9
THEATRE GUILD	ABC	11.4	OZZIE & HARRIET	CBS	20.0
SCREEN GUILD PLAYERS	NBC	11.0	FIBBER McGEE & MOLLY	NBC	10.8
HOLLYWOOD STAR THEATRE	NBC	5.5	JACK BENNY & MARY LIVINGSTON	CBS	10.7
DR. CHRISTIAN	CBS	5.4	PHIL HARRIS & ALICE FAYE	NBC	10.0
Favorite Daily Musical Program					
CLUB 15	CBS	13.4	MILTON BERLE	ABC	11.4
FRED WARING	NBC	13.3	ARTHUR GODFREY	CBS	10.0
SUPPER CLUB	NBC	6.6	LUIGI	CBS	8.6
JACK SMITH	CBS	6.5	HERB SHRINER	CBS	5.7
BREAKFAST CLUB	ABC	5.9	JOHNNY DESMOND	MBS	2.9
Favorite Husband and Wife Programs					
Favorite New Radio Personality					

Jack Benny top comedian and Milton Berle leading new radio personality.



Stars like Van Heflin and Greer Garson, shown with producer William Keighley, make Lux Theatre No. 1 favorite.



Maestro Donald Voorhees proudly leads the Telephone Hour, rated first in light classical program category.



Chance to win big money like Mrs. Mary Farber who recently won \$20,000 least, makes "Stop the Music" top quiz show.



The Andrew sisters and Bob Crosby are popular stars of Club 15, daily musical show chosen first in its class.



Helen Hayes represents calibre of stars on Theatre Guild on the Air, rated No. 2.



Over eighteen years on the air, Album of Familiar Music rated No. 2 spot.



Emcee Bert Parks, top quizmaster, also heads Break the Bank, No. 2 quiz



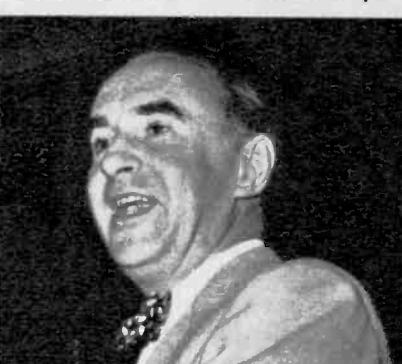
The Fred Waring Show, starring the maestro himself, came in second.



Bing Crosby was star of this one on Screen Guild Players, rated No. 3.



Robert Merrill, star of third place classical program, RCA Victor Show.



Walter O'Keefe sets a brisk pace on Double or Nothing, third on quiz list.



Perry Como and Jo Stafford, popular singers of third place Supper Club.



Comedy Show — placed second. Blondie with Singleton and Lake.



Comedy Show — placed third. Marie Wilson, Joan Banks, writer Cy Howard.



Commentator — placed second. Mellow voiced traveler Lowell Thomas.



Commentator — placed third. Optimistic news reporter Gabriel Heatter.



Top Husband-Wife Team — Burns & Allen nation's favorite radio couple.



Husband-Wife Team — No. 2. Ozzie and Harriet Nelson tangled in second.



Husband-Wife Team — No. 3. Fibber McGee and Mollie placed third in race.

Television Box Score

Turn to page 36 for Listener's Panel report on nation's favorite family and children's video programs.

Radio's Memory Lane

Some will find this game a little more difficult than others, but young and old will enjoy these trips down memory lane. It has taken a lot of exploring through dusty files to come up with these old familiar portraits—that is, familiar to us . . . and, if our guess is right, familiar to many of you despite passing time. If their names escape you, see answers below.

1. They made their radio debut back in 1921. You knew them as the Happiness Boys or Heel and Toe. Their singing and comedy endeared them to millions of radio fans, including your mom and pop.



2. This team made a fortune in radio by convulsing millions of listeners with their "household hinters." The chap on the right is still a frequent radio player and recently made his television debut.

Answers: 1) Billy Jones and Ernest Haro 2) Sisters of the Skillet, Eddie East and Ralph Dunn



"Oh come now, Geraldine, you simply must play us a piece on the piano.

Maestros

Tex Beneke hears a sour note



Spike Jones gets a compliment



Blue Barron looking handsome



Frankie Carle enjoys own piano recital



Paul Weston over celte



30

**have such
interesting
faces**

Harry Salter stops the music



Lionel Hampton with perpetual expression



Benny Goodman getting fatter



Stan Kenton poses for bobby-soxers



Eddie Duchin with professional look



SO YOU WANT TO GET INTO RADIO

The gateways to stardom are high, wide and varied in this greatest of all talent fields. There are no set rules for admission. Follow this series of those who travelled the road to radio fame.



a TV producer-director and author of the book, "Television Primer."

Began in Radio in 1938

During most of his Jersey City boyhood, Dennis had his sights focused on a career in medicine, but by the time he had tucked his B.S. sheepskin under his arm in 1938, he had decided to head for a radio studio instead of a hospital. Since college graduation, James has been heard on the air and tele waves on such shows as "The Thin Man," "The Jack Smith Show," "The Bob Hawk Show," "Lawyer Q," "Joyce Jordan-M.D.," "Vandevanter and the News," "Road of Life," "The Second Mrs. Burton," "Famous Jury Trials" and "Make Believe Ballroom."

Even during his three year stint in Army Special Services, Dennis managed to work with the local radio stations wherever his outfit was located. Several of his own Army Shows toured the country and were heard on the air.

James comes by his sportscasting naturally. Although never a professional wrestler, he was a 155-pound-class boxing champ in college and fought in the Diamond Belt amateur bouts. For a year following graduation, he played semi-pro basketball and baseball.

BEST GAGS OF THIS MONTH

George: My parents were sure I was going to be a musician.
Harry: Really? What made them think so?

George: They discovered I had drums in my ears.
—“It Pays to Be Ignorant”

Stewart: Before I made “Rope” for Warners, I made one for MGM, one for RKO, one for 20th Century-Fox and one for Paramount.

Benny: What's the matter, can't you keep a steady job?
—“Jack Benny Program”

Ace: Jane, do you realize I haven't had a full night's sleep since your mother got here?

Jane: Oh, that's just mental.

Ace: All right, then, I think I haven't had a full night's sleep since your mother got here.

—“Mr. Ace & Jane”

Lum: You shorely know what a subdivision is?

Abner: Oh, shore. A subdivision is a cow pasture with utilities in the middle and a mortgage on top.

—“Lum 'n' Abner”

Van Porter: My wife Clara went to de masquerade ball as Frankenstein. An' you know, Kingfish, she won de first prize.

Kingfish: First prize as Frankenstein, huh? You musta been proud of her.

Van Porter: Oh, yes! Clara never looked lovelier.

—“Amos 'n' Andy”

Lewis: Howard, before you became a conductor for CBS, how did you start your musical career?

Smith: I used to give concerts in the park, but I had to quit.

Lewis: Why?

Smith: My monkey died.
—“Robert Q. Lewis Show”

Rx FOR QUIZ SHOW CANDIDATES!



by BOB HAWK

a famous quizmaster's
home quiz
tests your ability
to win a quiz
show. See if you fit
his prescription
for a quiz show
contestant.

Two housewives, Mrs. Virginia Genz of Waco, Texas, and Mrs. George Goodwin of Livingston, N. J., shared a \$1750 "Lemac" prize, with Hawk handing out the checks.

I'VE BEEN asked to give the readers of RADIO BEST the low-down on what makes a good quiz show contestant. After interviewing thousands of contestants in my thirteen years as a quiz master, I can tell you a lot of the characteristics of good contestants, but I cannot give you a picture of the ideal contestant. I cannot tell you whether it is a he or a she, whether he is young or old, has a college degree or a grammar school diploma, whether he is tall and impressive or small and sympathetic.

I can tell you that the first ten people I meet as I leave my office at 58th Street and Madison Avenue are better contestants than a group of ten people carefully screened by psychological experts.

Let me give you an example. Not too long ago my staff persuaded me to let them try an experiment to unearth top-notch contestants. I agreed to their plan to send interviewers around the city to look and listen to a cross section of people in shops, restaurants, buses, theatres and to select those who were "good material" and bring them to the show. I, of course, was not to see them in advance. I met them first in front of the mike. Naturally they were just average people, not professional actors, or professional quiz show attenders. They were not paid. But they had been "screened." One girl had kept all of the customers at a counter in Woolworth's in stitches with her wry

comments; a bus driver had been famous on his route for years for keeping the patrons amused; another woman was supposed to be so quick-witted that she could answer almost any question before it was posed.

Well, maybe I was at fault. Maybe I was ill-at-ease on the nights when I knew that some of these prize contestants were going to match wits with me before the mike. Right or wrong, the "screened" contestants did not make as good a showing as the contestants whom we picked in the usual manner right from the studio audience before the show. You, you and you would undoubtedly have been better contestants.

What is my explanation for the failure of these experiments in testing quiz contestants? Simply, that it is almost impossible to predict the behavior of any individual in front of the mike. The most brilliant parlor conversationalist may be a flop as a quiz contestant.

I am going to give you a list of questions which you can ask yourself, to test your potentialities as a quiz contestant... and the interesting thing is that if I asked you these questions, your answers would probably be of little value; if you ask yourself and answer them to the best of your ability, you probably will have a fairly good idea of your "score"...



**TEST YOURSELF
AS A QUIZ SHOW
CONTESTANT**

1. Do you think well on your feet?
2. Can you be yourself in front of an audience?
3. Can you concentrate to the exclusion of extraneous noises and thoughts?
4. Can you say the first thing that comes into your head?
5. Are you a good sport?
6. Are you generally cheerful?
7. Are you a storehouse of useless bits of information?
8. Are you anxious to get on the show or do you have to be coaxed by your friends, when you are approached by the announcer?

The answer to all of these questions should be "yes." Read why below.



RICHARD ELLIS, Jacksonville, Fla., designs ladies' hats, so ideas come readily to him.



MRS. T. H. SHIELDS, Gold Star mother of Greenville, Miss., is at ease before mike.



SGT. ROGER BEDELL, West Palm Beach, Fla., has relaxed attitude of best mike-type.

I You should be able to think well on your feet because it is not what you know, but what you think of in front of the mike that counts. The person who knows little but can express it fully is better off than a well-informed person who can't get his information across to the quiz master and the audience.

2 The person who can be himself in front of the mike has by all odds the best quality as a quiz show contestant. He will win the immediate sympathy of the quiz master and the audience. If you are a literal-minded person, be so in front of the mike. The audience will laugh with you, not at you. If you have a tongue-in-cheek attitude toward serious subjects, take this attitude. If you are prone to take a serious approach even to silly subjects, do so. Everyone will realize that you are being natural.

3 I hope that you can concentrate on the questions given to you. If you are easily upset and put off the track by noise and a sea of faces, you will undoubtedly have difficulty as a quiz show contestant.

4 If you are uninhibited and can say whatever comes into your head, then you can "ad lib," which is one of the greatest talents you can have before a mike. No one can be taught to "ad lib." Some professionals have never been able to acquire this gift. As you know, famous debates are not necessarily won by those who present the finest arguments but by those who present

**THEY KNEW THE ANSWERS TO THE "LEMAC"
QUESTION BECAUSE IN ONE WAY
OR ANOTHER THEY FIT THE PATTERN OF
THE IDEAL QUIZ CONTESTANT**



MRS. FRIEDA D'AMATO, Orange N. J., as a devotee of mountain climbing, thinks quickly.



ROBERT THOMPSON, El Paso, Texas, is the kind of "good sport" contestant.



MRS. DANIEL FRANTZ, Hastings-on-Hudson, N. Y., faculty for useful information.



ALAN KUENY, Kenosha, Wisc., took it easy and enjoyed every minute of broadcast.

the finest rebuttals which, of course, like our shows, are developed as they go along.

5 If you are a good sport, then you are like most contestants whom I have quizzed. It is always astonishing to me that most people are such good sports, when they find themselves in a spot in which they have never been before and most likely will never be again. I guess they realize that the quiz master is 100% sympathetic, is not there to exploit them, nor to give a banker's question to a research chemist.

6 The cheerful contestant is the welcome contestant. When a contestant exudes good nature, all sorts of amusing by-play is apt to take place between the quiz master and the "quizee" and results in a successful show.

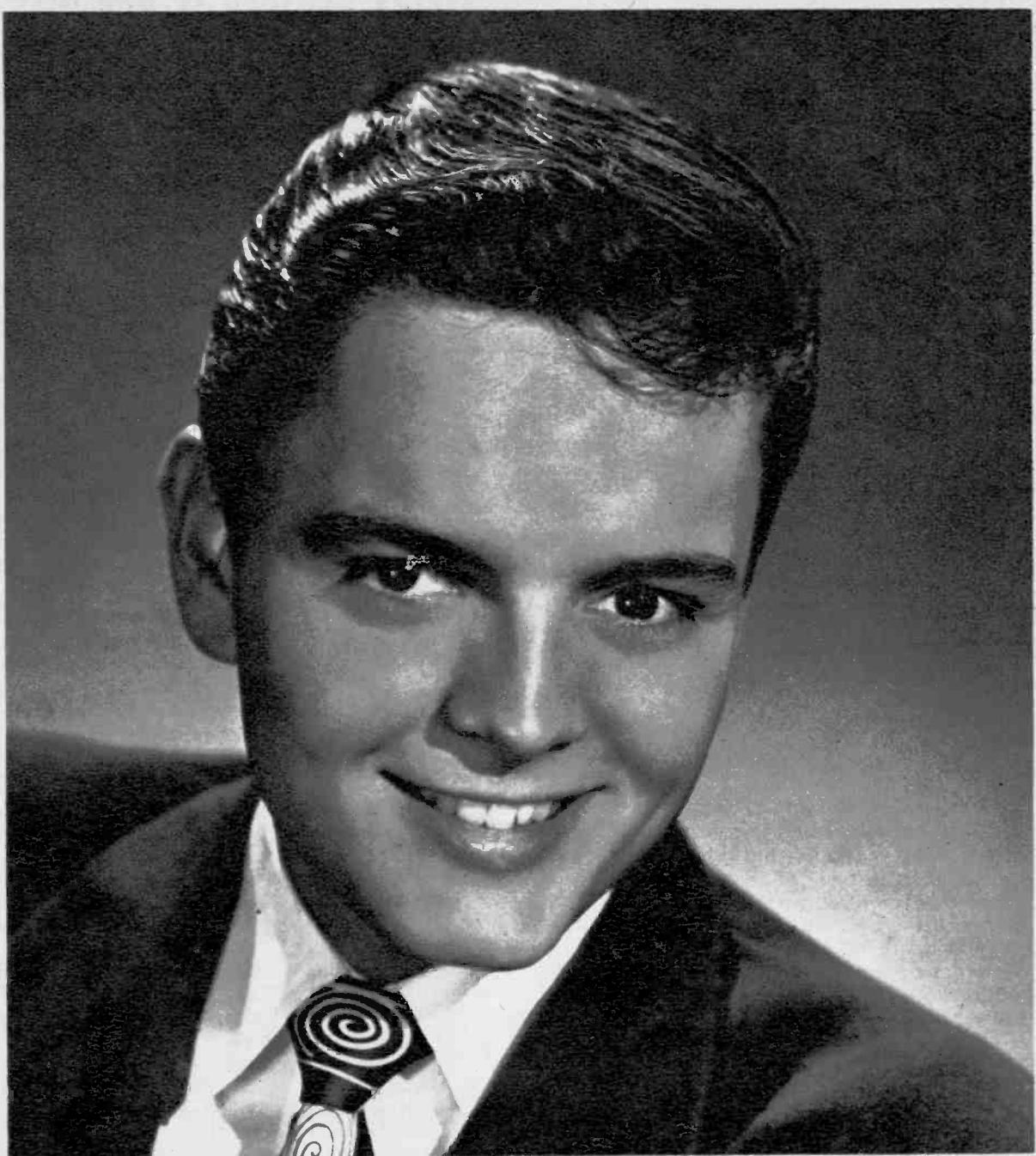
7 If you are a storehouse of what I call useless bits of information, that's good. The more incidental information you can acquire the better. I have been asked if this information can often be picked up by listening to a great variety of quiz shows. My answer is "no." Listening to quiz shows should be done for sheer pleasure. You'll pick up your information by reading, by listening and by retaining what you read and hear.

8 This question should be asked first, if this quiz were to be arranged chronologically. Obviously, if you do not really want to get on the show, you'll probably not be much good when you do. I personally have no objection whatsoever to those contestants who want to get on the show mainly to win the jackpot. If I had just come to New York and wanted to visit my favorite quiz show, you can bet that I would be happy to pick up a little or a lot of money while spending a very pleasant evening. It's fine if you want to win. If you really want to win, more power to you.

**And now for a composite picture of
a quizmaster's "dream" contestant**

Although I have stated that there is no prototype for the perfect quiz contestant, I can give you a delightful composite person that almost any quiz master likes to encounter. She's a woman (often women try harder to please the male quiz master than does a man). She's not just any woman, she's a woman with a soft winning accent, self-confidence, poise and a good sense of humor. She is completely relaxed and she has a high I.Q., for when you can combine relaxation with a storehouse of knowledge and the ability to express it, you really have something. She may even be pretty, but that doesn't really matter, for she can be absolutely any age, a housewife or a working girl.

Is there such a lady in the house? ★ END



Nominated for Stardom **Bill Lawrence**

THAPPENED just once before, in March, 1948, when RADIO BEST looked into its crystal ball and nominated for stardom a new young singer called Gordon MacRae. Today, he is one of the brightest stars in the radio firmament. Now the crystal ball reflects another youngster destined for stardom. He is Bill Lawrence, sensational young baritone who ran a winning performance on "Arthur Godfrey's Talent Scouts." We think Bill is endowed with all of the attributes for real success. He has the appearance, personality, voice, ability and all-over showmanship and RADIO BEST goes all out to nominate him for stardom. Bill was born in East St. Louis, Illinois, on December 28, 1926. When he was only four he copped first prize in an amateur singing contest with his clear soprano rendition of "My Reverie." His first

formal singing training came in the tenth grade at East Side High School. At 18, with three years in the school's music classes and a diploma under his belt, young Bill set out for the West Coast and his luck resulted only in an usher's job at \$25 a week. Meanwhile, a friend, Ritchie Lisella, had sent a record of Bill's singing to band leader Jimmy Dorsey and it produced a seven month vocalist assignment. From that point, with his shining schoolboy face and mellow baritone, he couldn't miss. In 1948, Bill tried for and copped first honors on "Hollywood Showcase." With an established knack for contest winning, he appeared on "Arthur Godfrey's Talent Scouts" and breezed into first place on a deafening wave of studio audience applause. Now he's Godfrey's featured vocalist, and from now on watch him climb to quick national fame.

Tele-Views & News about Faces & Folks on the video scene.



Helen Ryan, featured singer on WNBT's "Musical Miniatures," has a legitimate claim to the title of "Musical Queen." Miss Ryan not only reigned as Queen of the Marine Corps' 173rd birthday, but assumed same role in New York's 1949 March of Dimes.



Actress Virginia Gilmore and her husband Yul Brynner team up for TV's first daily "Mr. and Mrs." program. Their show is called "We're On," and they still were on at this writing.



Vaudeville's famous team of Smith and Dale tried this bit of horseplay with Milton Berle during rehearsal of Texaco Star Theatre program.



Crooner Perry Como has successfully brought his famous "Supper Club" show to the video screen. Perry's easy, informal style is a TV click.



Principals in "These Are My Children," video's first daily network drama, are Jane Brooksmith, George Kluge, Alma Platts and Eloise Kummer. They play Patricia, John and Mother Henahan and Katherine Carter.

RADIO BEST

Television Best

Tele Views & News

Mr. and Mrs. Charles Vallee, parents of the rejuvenated crooner, journeyed to Boston recently to get their first view of son Rudy on television... they hurried right back to Maine... Martin Block, the millionaire disc jockey, is another guy who proves that not all radio personalities be on TV... Is Arthur Godfrey's video mugging becoming a bit t resome?... New make-up technique has greatly improved the appearance of Perry Como... The tube bottleneck has been broken... Best bet for television: Marilyn Cantor, youngest daughter of the famous five... Average cost of a half-hour film made for television runs about \$10,000.

IDEA DEPT.

All Larry Parks needs to click big on TV is some burnt-cork and the ertine



Jolson record a bum. Any law against imitating the mammy singer?... A Chicago actor is being groomed by a Hollywood producer for a new series of half-hour cowboy films.

Plans to create a TV version of Faye Rogers... Norman Thomas, the perennial Presidential candidate, best of the TV public personalities.

THINGS TO COME: Jack Benny is definitely sold on TV and will revamp his present format suitable for the new medium. Debut is tentatively scheduled for Fall, 1950...

FEEVES: Sid Caesar's mouth-controlled dial toning... Absence of educational kid shows... Big Brother Emery... French crooners... Those musical film stars with short skirts... Two-gal cowboy films with blood and thunder... Brassiere commercials.



PETS: Johnny Desmond's crooning and acting, one of video's best bets... Conrad Nagel's smooth as silk emceeing... The wholesome beauty and intelligence of Ben Grae's blonde student... Benny Rubin's story-telling... Adelaide Hawley's voice, Kyle McDonnell's face... Mel Allen's reporting.



★ TEXACO STAR THEATRE

Vaudeville-variety show starring Milton Berle



★ PHILCO PLAYHOUSE

Drama program featuring nation's top stars



★ PHIL SILVERS SHOW

Intimate variety starring comic Phil Silvers



★ THE SWIFT SHOW

Variety with singer Lanny Ross and guests



★ ARTHUR GODFREY'S FRIENDS

Godfrey again, and his singing "finds."



★ ORIGINAL AMATEUR HOUR

Amateur-variety with Ted Mack, (Major Bowes' successor)

"TV" Fans Name Ten Favorite



TV VIEWERS in major television cities prefer comedy-variety, followed by drama and sports shows according to early returns from RADIO BEST's Listeners Panel. Favorite personalities are Milton Berle, Arthur Godfrey, Lanny Ross and Morey Amsterdam. Others well liked are Paul Winchell, Phil Silvers, Bob Smith, Sid Caesar, Bert Lytell, and Gertrude Berg who plays Molly Goldberg.

The first ten family favorites, exclusive of children's programs (not listed in order of popularity), are: Texaco Star Theatre, Talent

Scouts, Toast of the Town, The Goldbergs, The Swift Show, Broadway Revue, Philco Playhouse, Amateur Hour, The Phil Silvers Arrow Show and Arthur Godfrey's Friends. Sports, particularly boxing and basketball, was another favorite.

In the children's category, the study revealed a high identification of Howdy Doody, but apparently the little darlings liked all types of kiddie shows. Again, not listed in order of popularity, the kids listed these five programs: Howdy Doody, Lucky Pup, Kukla,



★ THE GOLDBERGS

Comedy-drama stars Gertrude Berg and Philip Loeb



★ TOAST OF THE TOWN

Vaudeville-variety originated by Ed Sullivan



★ TALENT SCOUTS

Professional-variety emceed by Arthur Godfrey



★ ADMIRAL BROADWAY REVUE

Musical-comedy stars Sid Caesar—and stock company



★ LUCKY PUP — two chief characters, Pinhead (left) and Jolo (right) open bank account.



★ KUKLA, FRAN & OLLIE — Burr Tillstrom is puppeteer, Fran Allison, emcee.



★ HOWDY DOODY — starring Bob Smith and his little friend "Howdy Doody."



★ WESTERNS — Straight-shooting cowboy pictures are kids' favorite. Here's Gabby Hayes.



★ SMALL FRY CLUB — Pirro, another puppet, is puzzled by telephone. Bob Emery emcees.

Fran & Ollie, Small Fry and Western Films.

In subsequent issues RADIO BEST will publish additional findings of television habits and trends drawn from its panel study which is being organized into a continuous Listeners Panel of 100,000. Before the 100,000 nationwide goal is reached, early reports from the constantly growing body will be published as they are received. Upon completion of the listener's organization, full and complete reports, drawn from all television areas, will be published in a special section.

★ END

of Discs & Jockeys



Indian's Gift To Radio

She's Kay Starr who left an Oklahoma Reservation for a Hollywood career.



The cameraman gave out with an Indian war cry to bring out Kay's dimpled beauty inherited from Iroquois parents.

Sultry-voiced Kay Starr goes over score with orchestra leader Buzz Adlam, whose playing has helped Kay rise to stardom.



Kay's attempt at plunking doesn't register with bass slapper Eddie McKimmy, but she did this to please cameraman.



The old Reservation was never like this, but the former squaw is a natural clown and she lets herself go during rehearsals.

*Music editor Harry Link is on vacation. His column, "Musical Links" will be resumed in the next issue.



Records of the Month

by Les Merman



ROSE MURPHY

ROSE MURPHY, whom RCA-VICTOR is ever so careful to point out on their label is The Chee-Chee girl, chee-chees gaily on "Girls Were Made to Take Care of Boys" (20-3341) in her typical style ... Mark us down as a Rose Murphy fan.

Samba fans have another band to buzz about... JOSE MORAND, who is new on the RCA-Victor label, has an authentic and melodic offering in "Brazilian Rhapsody" which has the good beat and the passionate pianistics this type of disc requires.

You must, by now, if you have read this far down in the column, be one of the vast army of popular record fans who will buy any and all versions of the rapturous Rodgers and Hart opus, "Slaughter on Tenth Avenue"... If so, you won't go wrong buying CAPITOL's version by, of all people, DIANA LYNN of the films... Surprisingly enough she is a piano player of some skill and she isn't that bad that she can harm-



Bea Wain &





JOSE MORAND



DIANA LYNN

fully affect the wonders of this melody from "On Your Toes".... Neat backing is given by the Paul Weston band (15354).

Experiments in Be-bop

The experiments of be-bop singing so nobly initiated by that eminent lady professor, Ella Fitzgerald, are carried just one step further by a young lady known as JACKIE CAIN, who chants with Charlie Ventura's unit on the RCA-VICTOR label. Miss Cain's research involves singing as an instrument in solo and ensemble and it is a most interesting trick if she can do it—and she can. Not so notable as her best effort, "I'm Forever Blowing Bubbles," but still quite good is her "Lullaby in Rhythm" (20-3346) with the fantastic Mr. Ventura lending worthy instrumental assistance.

Cute is the word for the new combo of Andy Russell and his frau, the former Della Norell, as they sing "Is It Yes" (5343) on CAPITOL, backed by "Rosita and Joe".... Reports have it they're a wow in personal appearances and it's quite understandable since both are as pleasant on the ears as they are on the eyes.

Andre Baruch

SHE was born and raised in New York City. He was born in Paris, came to the U. S. at the age of 12 and also settled in New York City.

She launched her debut at the tender age of six on a WJZ kiddie show presided over by Milton Cross and landed her first big break at 17 as the feature vocalist with Larry Clinton's orchestra. He launched his radio career as studio pianist on a local Brooklyn station. This led to a CBS audition where studio executives vetoed his piano talents, but quickly signed him as a staff announcer.

Their paths crossed for the first time when she was cast as a novice choir singer and he as the emcee on the Fred Waring Show. Friendship ripened into romance when they worked together on the Kate Smith Show. On May 1, 1938, they became Mr. and Mrs.

They were already established as two of radio's top-flight names when they embarked on a brand new project, making their debut as radio's "Mr. and Mrs." in December, 1946, over New York's WMCA. Today they rate as one of the top jockey shows in radio's fabulous platter land. In addition to interviewing the greats of show business, they dispense witty chatter and spice their sessions with "live" songs by the Mrs.

In the trade she is looked upon as an accurate picker of hits and is a favorite song plugger of tunesmiths like Cole Porter, Johnny Mercer, Harold Arlen and Harry Warren.

He, aside from radio, is the voice of Pathé Newsreel and RKO shorts. His voice is heard in over 3000 movies weekly. Away from the mike he spends his infrequent spare moments on the golf course. She is also an expert on the greens. They share another mutual hobby, amateur photography. But, when all's said and done, their greatest mutual pride and joy is their very handsome son, Wayne Edward, who will be three this June.

Another boy-and-girl duo makes its debut this month as MARGARET WHITING, who'll turn out a hit at the drop of a needle, and JACK SMITH, who's pretty fair on the radio circuit, team up to do a honey of a number, "Make a Miracle" (CAPITOL 3584) by Frank Loesser from the musical "Where's Charley?".... They sing the lyrics for all they're worth and since Mr. Loesser is no slouch in his specialty this record is one of the best in months.

Durante Takes a Partner

The third pairing is JIMMY DURANTE and BETTY GARRETT, of the MGM film and record factories.... Personally we like The Schnozz all by himself but his vis-a-vis is talented, too, so we recommend their pairing of "Any State in the Forty-Eight Is Great" and "The Pussy Cat Song" (30176).

"Once in Love With Amy" (20-3324) is one of those goodies that deserves kindly musical treatment and FREDDY MARTIN and his band don't let you down as they devote vocals by Merv Griffin and the Martin Men to good effect on this RCA-VICTOR etching.

LES BROWN, no Johnny-come-lately in the band business, seems to have hit the top.... Following his hit "I've Got My Love to Keep Me Warm" he offers "Just One of Those Things" (38381) and it has Hit Parade potentialities, no end.... He could be a factor in returning popular instrumentals to their former eminence in the days of Goodman, then Shaw, then Miller.

WOODY HERMAN is consistently good and his switch to CAPITOL hasn't affected his reliability.... His version of "I Ain't Gonna Wait Too Long" (3830) blends the good-humored Woody Herman voice with some torrid blowing by the vaulting trumpet section.

More Top Singles

There's a long list of vocals by good people this month, so here goes, down the line, for our appraisal of the better offerings:... FRANK SINATRA offers an appealing interpretation of

the hit "Once in Love With Amy" (38391) on COLUMBIA.... DENNY DENNIS, always big time on the foreign London label, is just as good on RCA-VICTOR's domestic recordings as his rich baritone voice paces the Tommy Dorsey orchestra on "So In Love" (20-3331).... BUDDY CLARK and DORIS DAY can really do no wrong with their cozy vocal duets and their



FRANK SINATRA

offering on COLUMBIA of "I'll String Along With You" and "Powder Your Face With Sunshine" (38394) is intimately beguiling.

Other recommended vocals: PERRY COMO singing "With a Song in My Heart" (20-3939) on RCA-VICTOR; FRAN WARREN, the new RCA-VICTOR discovery, chanting "Why Can't You Behave?" (20-3330); GORDON MacRAE's version of "The Melancholy Minstrel" (3656) on CAPITOL; TONY MARTIN doing "Tenement Symphony" (20-3274) in two parts for RCA-VICTOR... and "Careless Hands" (3870) by MEL TORME for CAPITOL.

Albums of Interest

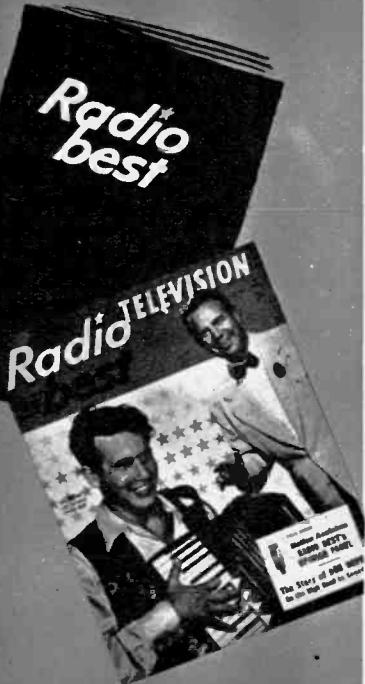
Recommended Popular Albums: "Red Norvo at the Xylophone," "Mark Warnow's Sound Off," "Stan Kenton's Encores," "Keyboard Sketches by Skitch Henderson and Orchestra," "King Cole at the Piano," all on the CAPITOL label; "New Dixieland Jazz" by Zip Meissner's Dixieland All-Stars, "Songs of the Emerald Isle" sung by Joseph McNally, on MGM; "Songs to Remember" played by Peter Yorke and Orchestra, on Columbia; "Supper Club Favorites" sung by Perry Como, on RCA-VICTOR.



Chosen Air Favorite

Pretty Kitty Kallen, who first met fame with the Jimmy Dorsey band when her recording of "Besame Mucho" topped the million mark, coped the title of "Queen of the Airwaves," in a New York disc contest. Here's the triumphant songstress glamorized in mink created and furnished by Ben Tucker (inset), who heads the Hudson Bay Fur Company. The fur firm will now sponsor a local disc show featuring Miss Kallen.

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Mental Television

More unique voice-impression sketches of the nation's jockeys,



Words and musing
by Mel Graff

After last month's issue of **RADIO BEST**, I thought I'd have to join the Foreign Legion or take a slow boat. But the mail has been pleasantly filled with enthusiastic comment. Some jockeys are even sending recordings of their shows, for inclusion in this feature. So, with pen in hand and clean white paper on the board, let's tour the dial and ink in some impressions of the sessions. Nurse, my t-square . . . steady . . . dial . . . volume . . . ether waves . . . more ether waves . . . Well, look who's first on the operating turntable! It's:



Bob Rhodes . . . WHOO, Orlando, Fla.

Central Florida's gift to the gates. Kids jam instead of cram for that exam when Rhodes is riding the dunes with tunes. Pleasing voice, here, with just a smidgin of the solid south. I'd say Bob was sort of Gregory Peckish, hair carefully tousled, tortoise specs and a real reet dresser. Not even going to look at the photo. I know I'm right.



Jack Eigen . . . WINS, New York City

After years in radio, Eigen Jack-potted as the nation's first lounge wizard. Once a gossip dispenser, his famous "Remembah . . . you heard it here" still sticks in the ears. I have never met him at The Copacabana, but I'll eat Waring's "Nutcracker Suite" (on Vinolite) if Jack doesn't look like my sketch . . . Okay, Fred, with maple syrup, please.



Garry Stevens . . . WROW, Albany, N. Y.

This former Beneke vocalist is rocking up-state New York with his sharp "Song Shop." An able and ingratiating performer in or out of the wax tracks. Stevens fans will probably build a better louse trap at my door, but I picture Garry as red-headed, crew hair-do, turned up nose and generous, grinning mouth. GARRY! Put down that mike!





"Lonesome Gal" . . . WING, Dayton, Ohio

Jean King's lonesome? C'mere an' I'll smudder yuh wit' boinin' kisses. I'd even listen to Stan Kenton for you. When Jean removed her mask, recently, the mike drooled . . . records melted in the rack. Here's how my ears picture her: Soft, golden blond hair, dreamy eyes, rose-petal lips . . . Huh? Brunette? Ah, soft, raven tresses, dreamy eyes . . .



Barry Gray . . . WKAT, Miami Beach, Fla.

Jockeydom's Westbrook Pegler. Barry is rough on guests and usually tops them in sharp repartee. A cocky jockey, he does capture the ear. Sounds like an ex-actor, good-looking in a Spencer Tracy way and husky enough to settle arguments away from the mike. Now, let's look at his picture. Is THAT Barry Gray? . . . Oh, well, maybe he totes a gun.



Bruce Roberts . . . WKBW, Buffalo, N. Y.

This disicateer warms the pre-dawn airlanes with his bright banter. Does a phone deal and interviews transient big names. Sounds like a former fullback and I get the impression of a dazzling toothpaste grin, dark hair and natty attire. Blue eyes, maybe, or gray . . . Hey! I came pretty close on this one. This mental television thing is getting eerie.



Howie Lund . . . WJMO-WSRS, Cleveland, Ohio

My fellow home-towner makes you glad radio's here to stay. His bright tune intros make the needle woo the wax with added fervor. Howie wins pop polls that don't embarrass when the results are in. I figure him to look like a cross between Ty Power and Jack Smith. I can just see Mrs. Lund, sneering, and pointing to the photo at right.



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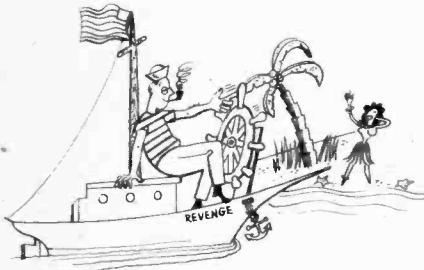
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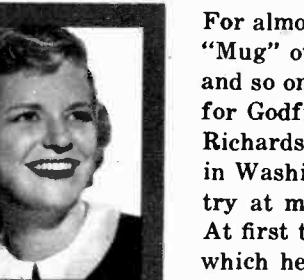


DREAMS OF TAHITI Blair A. Walliser



He was all of 12 years of age when he began his career in radio. This was with NBC as a juvenile on numerous programs including "Memory Lane." Three years later, in 1932, he set his course for Manila in the Philippines where he joined the staff of KZEG as actor and announcer. Five years later he joined the staff of Far Eastern Broadcasting's sister stations, KZRF and KZRM where his duties were expanded to include singing, emceeing and writing. In 1940 he was back with NBC with their Manila outlet, KZRH. He wrote and produced the Philippine version of Lux Theater of the Air, plus a series of original serials. One year later he was back in the United States to enlist in Naval Intelligence and ship out again, this time to South America. While there he wrote, produced and sang on his own Brazilian program over station PRA-8, Recife, Brazil. On leaving the Navy, which has apparently cured his wanderlust, he joined the radio department of the Kudner advertising agency where he now enjoys the title of Production Manager.

GODFREY'S "MUG" Margaret Richardson



For almost four years now CBS listeners have heard Arthur Godfrey mention "Mug" over the air. Lots of them have written, "Who is she, what's she look like" and so on. Well, she's beautiful, blonde, blue-eyed, smart—and Chief of Production for Godfrey's far-flung radio enterprises. Mug is a nickname for Margaret Richardson. In 1934 when she was named "Miss North Carolina," she stopped off in Washington and met her future boss, Arthur Godfrey, at a broadcast. After a try at modeling in New York she returned to Washington to work for Godfrey. At first the job was secretarial, but soon she was preparing all the material from which he worked. During his morning show, Mug feeds Godfrey items from a folder containing countless jottings, gags and letters, an unorthodox way of preparing a broadcast but one that has paid off in making Godfrey one of the air's most likable personalities.

RADIO TRAVELLER William B. Templeton



To hear him tell it, his present activities are calculated to interest no one except insurance salesmen. But he stands up pretty well under the load of producing the Irene Wicker—Singing Lady show over ABC-TV, directing Front Page Farrell over NBC, writing a daily syndicated comic strip, working on a Ph.D. thesis for the Sorbonne in Paris, and writing a novel. Prior to the war he owned and skippered the racing yacht "Revenge" winning many yachting titles and setting a number of records. Served in the United States Coast Guard and concluded his war exploits with the rank of Commander. While not attending to his duties as director for what seems to be scores of soap operas and adventure serials, he was writing articles for National Geographic, This Week, Yachting and so on. Has worked in TV since 1932 and is currently producing animations as well as live video shows. If he had to live his life all over, it would be on Tahiti.

LET'S PRETEND Nila Mack



After attending school at Ferry Hall, Lake Forest, Ill., and at Arkansas City, Kan. (her birthplace), she went on the stage and became leading lady in a western stock company. After coming to New York, she appeared with Nazimova in pictures, on the stage and in vaudeville. She was seen on Broadway in "Fair and Warmer" and in "The Doll's House." She also wrote song lyrics, movie "shorts" and vaudeville skits. Interested in radio, she persuaded CBS program division to allow her to organize a children's stock company to enact children's programs on the air. "Let's Pretend" and "Sunday Morning at Aunt Susan's" were the result. The complete production of "Let's Pretend" is in her hands, from writing to directing and producing. Yet, busy as she is, her multitude of grateful young proteges always find her available for advice and counsel at all times.

This Month's Beauty on the Air



Rosemary De Camp

Although Rosemary DeCamp, screen and radio actress, had a childhood ambition to become a doctor, the closest she has come to this early dream is her weekly appearance as "Judy Price," the very lovely secretary to radio's "Dr. Christian." While still in college, she had taken a student tour of the European continent, which aided her in mastering the many dialects she has used in her varied radio and movie roles. Off the screen and radio, she has three children—seven year old Margaret, three year old Martha and year old Valerie Dorothy. She is married to lawyer-judge John A. Shidler. They live in the Hollywood Riviera section of Torrance, in a white Spanish-type home on a hilltop overlooking the Pacific.



TELEVISION
best Radio PIX QUIZ



1. Know these sisters? One's a song bird, the other stars in radio's "Junior Miss."



2. The dog's name is Asta which ought to help identify this team of radio sleuths.



3. Two members of a famous trio of jokesmiths who are hard to top. Name them.



4. When he's not helping care for his five youngsters, he's running quiz programs.

ANSWERS

1. Margaret and Barbara Whiting (l-r). 2. Nick and Nora Charles played by Claudia Morgan and Les Tremayne. 3. Joe Laurie, Jr. and Harry Hershfield light up in Senator Ford's absence. 4. Art Linkletter.

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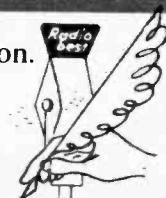
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Marie Wilson who plays Irma Peterson in "My Friend Irma," and ailing Cathy Lewis who originated role of Jane Stacey and Cy Howard, creator of "My Friend Irma."



Blonde, beautiful and properly curved, Marie Wilson landed her first dumb-but-beautiful role at age of 16. Here's Marie in dressing room sewing a rag doll in between movie takes.



Further evidence that Marie's dumbness is make-believe, she's the wife of handsome Alan Nixon, Hollywood star.

The Radio & Television Picture Magazine

It pays to be dumb

Baby-voiced Marie Wilson proves it—by getting rich.

THE pixilated star of Cy Howard's "My Friend Irma," scatter-brained curvaceous, blonde Marie Wilson, has set a new national trend among the nation's glamour gals. When she came to Hollywood about 16 years ago, she quickly realized that movieland was filled with blonde beauties. So she changed to Hollywood's dumbest blonde and soon became the screen's classic lame-brained ingenue.

Ever since, she's been cashing in on her dumb beauty. She's made some 25 pictures, starred in Ken Murray's "Blackouts" for nearly eight years and now, as Irma Peterson, she's emerged as one of the nation's favorite radio personalities. Proving, certainly to her own satisfaction, that it pays to be beautiful—but dumb.

Bob Hope

Continued from Page 17

Eventually Hope formed his own troupe, which included a couple of fellows named Edgar Bergen and Charlie McCarthy. Bob managed to wheedle his way into vaudeville, then latched on to a small part in *The Sidewalks of New York*, and, in 1928, a larger role in *Smiles*. His first major stage break came in the *Ballyhoo* of 1932 and was followed in 1933 by *Roberta*, in which he played Huckelberry Haines, a fast-talking, piano-playing, singing, dancing part that finally established him as a top comedian. In 1936 Bob was with Fanny Brice in the *Ziegfeld Follies*, then went on to star with Ethel Merman and Jimmy Durante in *Red, Hot and Blue*.

Oddly enough, though radio beckoned him, he declined the offer. He thought the new medium didn't have any future. Because of his skepticism, he lost about five years of the ether bonanza. Bob recalls the first time he auditioned for a radio spot. It was somewhere around 1932 and he really laid an egg. "I auditioned for Hines Honey and Almond Cream," he says, "and when it was over, someone handed me a couple of bottles of the product and told me to go home and forget about it."

But just about ten years ago he did make another try at radio—and almost met disaster. He was broadcasting from Hollywood and his act was to be piped to New York by telephone. Unfortunately, no one in Hollywood knew him, and they didn't bother to collect a studio audience. For Hope, the thought of working without a responsive audience was a fate worse than death. The prospect of those empty seats paralyzed him.

Bob met the crisis in typical Hope fashion. The Charlie McCarthy program, in a studio across the hall, ended 15 minutes before his show began. Bob persuaded a couple of ushers to set up a series of stands and plush ropes which herded The Splinter's departing audience right into the empty studio. "Right this way, folks; right this way," said the cooperative ushers.

"Sit down, folks," Hope said cheerily from the stage. "The show starts in just a few minutes now."

Most of the shanghaied citizens stayed around, Bob's program was wired to New York backgrounded by riotous studio applause, and Hope was in. After that he had no trouble luring the public in to see him broadcast, nor has he any difficulty now.

Time was when Hope's writers (they totaled just enough to play *Notre Dame*) had to submit around 200 jokes a week. With the changeover to Bob's new for-

mat his scripters have it a little easier. They have to dream up no more than 199. The renovated show is not as frenzied as it used to be; it's built around situations instead of strung loosely on a daisy chain of unrelated gags, but it's still pure Bob Hope. Vera Vague and Jerry Colonna are gone; now Bob has Doris Day, Billy Farrell, Les Brown and his orchestra, announcer Hy Auerbach and Irene Ryan.

Hope is still a lad with whom television should have a million dollar romance. His mobile face, his miraculous wit, his gestures, his mugging, his completely extroverted approach to his audiences make him far more irresistible to those who can see him than to those who can't. He is first and foremost a gag man, the epitome of the vaudeville training school. His confidence in his personal ability to make people laugh is virtually unpuncturable. No matter how flat a gag may fall, his aplomb seems never to desert him.

Once, a certain gag yielded only a weak chuckle from the studio audience. Hope paused, looked at his listeners, stared at the script again, then announced solemnly as he ripped out the page, "You'll never hear that joke again!"

Guest stars who appear on his program—Crosby excepted—find it a somewhat memorable experience. On one occasion Herbert Marshall was guesting with Hope and had a line way at the end of the script. Unfortunately, the show was running overtime, they had to get off the air, and there was nothing Hope could do or say. So, when Marshall started his

from the sound stages, in his pirate outfit, beard and all. Bing Crosby was rehearsing right across the corridor. In the midst of Hope's repartee with Mercer, *The Groaner* came out of the wings dressed in a white barber's jacket with a pair of scissors in his hand. He chased Bob around the stage for a full minute while Mercer collapsed with laughter and the listeners wondered what was going on!

Hope, at home, is very much like Hope on the screen or the radio. He and his wife, the former Dolores Reade, who was on the stage herself, have been married 13 years. It is one of Hollywood's ideal matings, although Hope's family life is virtually non-existent. There are four Hope youngsters, all adopted: Linda, 9; Tony, 8, and Norah and Kelly, each 2½ years old. In person Hope is a genial, brawny six-footer, with gimlet-like brown eyes and chin and nose profiled like ski-slides. Bob loves playing golf, at which he is excellent, enjoys driving fast, the funny papers, detective stories and billiards. He rarely misses a boxing match. He has a weakness for ice cream and will eat it at any hour of the day or night. He collects bad notices, carefully frames them and hangs them in his bar. He is fairly superstitious and believes in hunches. His favorite occupation is being a comedian and you can depend on him for a Hope-ism any time.

Other comedians envy him his fabulous picture income, but many of them turn greener with envy at his ad libbing prowess and his

"You do? I send mine out!"

Yet there was one time that Hope's lightning wit failed him completely. It was on one of Bob's countless hospital tours, when he was chatting at the bedside of a badly wounded G.I. "Look," said the boy, "you make a lot of money, don't you?"

Hope was nonplussed. "Well, I guess so," he smiled.

"Well, then," went on the soldier, "why don't you get yourself a haircut?"

Bob could find no answer.

It may be surprising to learn that no one in Hope's family thought he would grow up to be a comedian. They thought he would develop into a business man. And as a one-man industry, with more than 200 people personally dependent on him, Hope is Big Business.

With Bob is his brother Jack, who still calls him Les. Jack is assistant producer on the Hope air show, Bob's road manager, helper and a key man in the Bob Hope set-up. There is also Miss Hughes, his long-time personal secretary, and Charlie Cooley, a friend of Bob's boyhood. Cooley and Hope have been kindred spirits since the knickerbockers, black stockings and button shoes period. Cooley is an old vaudeville colleague and Bob hasn't forgotten that Charlie once helped feed him back in the Chicago days when he was all but starving. Cooley is now Bob's closest companion; he travels with him on all his trips, goes hunting with him, is his personal buffer, along with brother Jack, and knows exactly how to help him in all his manifold activities.

Because of what he is, Hope loves to have people around him who are light, joyous, pleasurable—people he can swap laughs with. He doesn't lean toward the colorless person. His cronies must have a spark, because to him laughter is all-important.

Even his youngsters know that. Since Bob is away so long and so often on his tours, he is kidded good-naturedly by Tony and Linda, who call him by the formal "Mr. Hope." Once, on a family vacation, Tony tried to pull the same gag on Bob at breakfast in the hotel dining room. Hope gently admonished the child, saying it was all right to keep the joke among themselves at home but not in public.

His daughter Linda looked at him, then grinned. "We know, Daddy," she said, "when we're out, we're to let you get all the laughs."

But, to a great many people—the average people who listen to him—Hope's ability to get the laughs is something they wouldn't readily forego. Hope knows that. As he himself has said, to the readers of his autobiography, *They've Got Me Covered*. "I'll never consider anything I do in show business work, as long as you laugh. But, Boy!... When you stop laughing—then it will be work!"

*END

In The June Issue (at your newsstand May 6th)

VIDEO EASES THE HOLLYWOOD TALENT JAM. The movie stars scramble for Television roles.

line, Bob just reached over and grabbed him by the throat.

Later, Bob learned that Marshall went around for weeks muttering about his experience. "On the Bob Hope show, they don't give you a signal or a word when you go off the air," Marshall told his friends. "They choke you off!"

If Hope as a radio performer has a weakness, it is that his gags are too frequently "visual" rather than "aural." Even Hope himself realizes that there are times when the home set listeners get slightly bewildered.

Like the evening Hope was appearing as a guest on Johnny Mercer's show. Bob was then working in *The Princess and the Pirate*, a flicker of several seasons ago. He came over to NBC right

facility in producing gags. Hope doesn't write all his own material, but he is admittedly the best radio gag editor in the business. He is constantly scrabbling with Bing Crosby, and vice versa, to see who can come up with the topper. They spent considerable time arranging elaborate double-cross gags. On one broadcast they were to talk about how long each took for his morning ablutions.

"How long does it take you to get dressed?" Hope was to ask.

"Ten minutes," would be Bing's answer.

Bob was to chide him with, "I can get dressed in five minutes."

"Yes," would be Bing's toppler, "but I wash."

So when the time really came, Hope topped the toppler with:



1



2



3



4



5



6

Few band leaders fail to say hello to Brant's midnight audience when passing through Pittsburgh: (4) Skitch Henderson dropped by just before embarking for home. (5) Joe Westry. (6) Frankie Lane helps Brant in charity campaign.

Disc Jockey with an idea . . .

Bill Brant's Midnight Club

IN AUGUST, 1946, a young man with an idea, Bill Brant by name, convinced Pittsburgh's KDKA that the right kind of a disc jockey show was needed for the city's nighttime audience. With a professional background of music and an intimate of the nation's top orchestra leaders, Bill launched his "Midnighter's Club." The mythical club, mixed and spiced with the best recordings for almost every musical taste, sharp, wholesome comment and exciting personal interviews, the program has emerged as one of the most popular in these parts.

KDKA's BMB nighttime coverage extends into 194 counties in 11 states, but Brant receives mail from all but two of the 48 states

and many foreign countries. He receives telephone requests from distant states, most unusual of which was from an air pilot who wanted his favorite tunes featured.

Brant is a veteran of radio and music. He became a professional musician at the age of twelve, when he organized a high school dance band. Discovering that he had an excellent radio voice, he obtained his first announcing job with WJPA, Washington, Pa., at the age of 17. From there he went to WWSW, Pittsburgh, where his friendly manner and extensive knowledge of music quickly earned him the reputation of being one of the city's most popular disc jockeys and announcers. He orig-

inated a popular program of recorded music called the "Musical Bus." Another well-known program that he handled was "Mystery Melodies," a three-a-week-program. In addition, his duties brought him into many other phases of radio work. He handled the announcing for the broadcasts of the Pittsburgh Symphony Orchestra; he broadcast a weekly program of classical music from the Stephen Foster Memorial; he handled a regional network war bond show from the city's largest theater, and he was active on many other programs. He's also one of the most sought-after free lance radio actors in the city. So the young man with an idea has little time for new ones.



Bill Brant and Gene Autry at local record store.



The Arthur Peterson family — Art, Paul, Kris and actress-wife Norma Ransom. Art is heard on NBC Curtain Time Drama.

Meet the Family

Want to meet the families of the stars? RADIO BEST will continue to publish family pictures of radio and television stars requested by readers and fans. Write your choice on a penny post card and mail to: Family Pix, RADIO BEST Magazine, 452 Fifth Ave., New York 18, N. Y.



Jack Berch at play with kids — Jon, 3, on horse, Shirley, 15, and Carol, 11, on fence. Nice farm, too.

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8. If married, how long have you been married?

Less than 6 months _____ 2 years-5 years _____
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9. If married, do you have any children? Yes _____ No _____

10. What is your position in your family?

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11. How many persons are there in your family, including yourself?

12. How many children under 18 are there in your family?

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23. a. Do you own a record player?

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b. If so, does it have an automatic changer?

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24. Approximately how many hours a day is your radio on?

25. a. Do you live in a television area?

Yes _____ No _____

If yes, please answer the following questions:

b. Do you own a television set?

Yes _____ No _____

Make?, if yes _____

c. How many hours a day do you watch it?

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If yes, what price range?

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e. Do you ever watch television in a friend's home?

Yes _____ No _____

If yes, how often?

26. If no, to 25a

When television comes to your area, will you buy a set?

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\$200 to \$400 _____ \$400 or over _____

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PERSONALITIES ...ON THE NATION'S STATIONS...



→ **Bob McLaughlin**, radio host and father of KLAC's "570 Club" holds bronze statue awarded to Dinah Shore, winner of female vocalist title in program's popularity poll. Frank Sinatra, Harry James, the Starlighters and Spike Jones were other title winners.



← **Tommy Faile** is guitarist and vocalist on the "WIS Hired Hands," heard regularly over the South Carolina station for over 12 years. His most recent bid for fame was on the "Horace Heidt Show" broadcast from Miami.



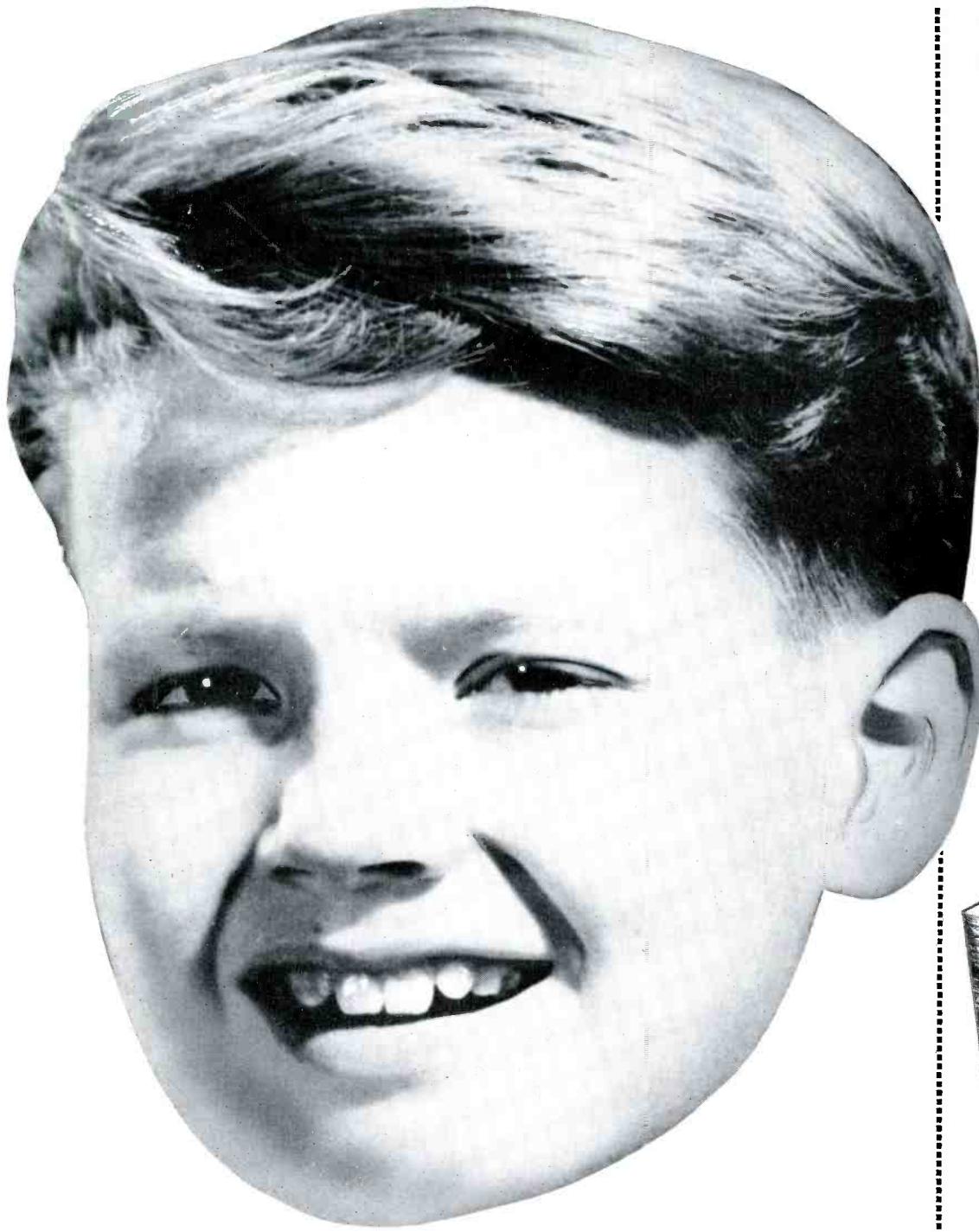
Upstate New York listeners hear a complete summary of up to the minute local news over WSYR, Syracuse, as broadcast by Rod Swift, genial early morning newsman. Rod is up at 7 each morning to check his beat for hot news and goes on the air at 7:50 a.m. →



← **WMAQ's "Destination Freedom"** program is honored for its contribution toward the advance of democracy by the South Central Association of Chicago. Left to right are John M. Ragland, executive director of the Asosciation; Harris Gaines, Jr., and Janice Kingslow, actors on broadcast; Homer Heck, director of show; Fred Pinkard, actor, and Richard Durham, script writer for the dramas.



→ **Gene Norman**, popular KRWB disc jockey gets a few pointers from the mighty Duke Ellington, himself a record rotator, during the latter's engagement at the Hollywood Empire night club.



"My Pop is the smartest man in the world!"

Don't be too hasty to argue the point, because in a way Junior is quite right.

True, Johnny's father never won a Nobel Prize, and he isn't one of the learned few who can expound authoritatively on Einstein's Theory of Relativity.

But Johnny doesn't measure smartness that way. He has a more realistic gauge. Living in his own little world of awe-

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"How does television work?"

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