

# TUNE IN

NATIONAL RADIO MAGAZ



HARRY JAMES

AUGUST, 1943





## In ten more minutes what will you be doing?

**I**N TEN MORE MINUTES they'll be in action—American fighters risking life and limb to conquer one more bridgehead on the road to freedom.

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\* \* \*

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LETTERS  
TO THE EDITOR

LIKES SPIRITUALS

Gentlemen:  
Your little story, with pictures, of Wings Over Jordan, was very much appreciated by me, as I have always had a fondness for spirituals, and I only wish there were more of them on the air. You do a great and needed work in showing the world the fine and artistic side of the colored race, and I am sure that members of that race everywhere will thank you for it. I have been an admirer of the Rev. Glen T. Settle for a long time, and was really glad to see a couple of pictures of him.

Covington, Ky.

EPHRAIM MESTER

A KIND WORD FOR DOROTHY THOMPSON

Gentlemen:  
While I do not always agree politically with Dorothy Thompson, I think she is one of the most inspiring figures among the women of our day, and her article was read by me with keen interest. Her analysis of the different elements involved in talking to a radio audience is very clever, but then we expect that from Miss Thompson. I hope TUNE IN will give us more articles of this nature written by figures of national prominence.

New Haven, Conn.

MYRON TUCKERMAN

MORE ABOUT WOODEN SHOES

Gentlemen:  
Who says "don't take any wooden shoes?" (See TUNE IN, June, 1943). Wayne van Dyne, WGN vocalist with a good Dutch name who is heard on many MBS shows, is perhaps the proudest possessor of clomp boots in these



United States, and he challenges the slurring remarks made about them by WCKY's John Watkins. Wayne, who is putting them on the feet of pretty Virginia Thelen, was given the pair by the good citizens of Holland, Mich. for his efforts in helping their war bond campaign. He was also given the Dutch pipe which Virginia holds.

Chicago, Ill.

Station WGN

REACTION TO HUMPHREY BOGART

Gentlemen:  
The Phil Baker story in your July issue was a honey, and so is the Take It Or Leave It show, which I listen to every week as it is my favorite program. I liked all the pictures, too, but the one on page 25 showing Humphrey Bogart with his hand in his pocket gave me a laugh. It's about time someone took a picture of Bogart without his hand in his pocket as though he had a gun there. There must be times when Bogart walks around with his hands in full view, like ordinary people. But sometimes, I think, he manages to put over a pretty good piece of acting without a gun in his hand. This is not much of a kick, and I don't mean it to be, as your magazine is tops in its class.

Maryland

PFC. WILTON BRAGG

FROM THIS PACKAGE..



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(continued)

**A SOUTHERNER OBJECTS**

Gentlemen:

I wish to compliment you on your magazine, but have one complaint to make on the programs:

Why, oh, why do the radio artists who entertain us on the air constantly make the glaring mistake of trying to imitate the southern accent when they have never lived in the South and only make themselves ridiculous in the minds of real Southerners? I refer to the term "You-all". That is not and never has been used in the singular by a real Southerner.

Another favorite expression which we in the South think is rather ridiculous is, "Well, shut my mouth!" I have lived in the South many years, and have yet to hear that expression from either a white or colored real Southerner. Thanks for your patience in reading this, I feel better having gotten it off my chest.

WILSON GRAYBAR

New Orleans, La.

(Note: Has anybody from other sections of the country any comments to make on speech peculiar to their locality?)

**HE'S LITTLE, BUT OH MY!**

Gentlemen:

Lots of us were glad to have the opportunity to read the story about Johnny the Call Boy. He's a little fellow, but oh my! what an appeal he has. The people in my family (there are eighteen of us) are looking forward to more stories of that kind.

TONY MANGIONE

Rochester, N. Y.

**COMING SOON**

Gentlemen:

Your stories are excellent, but there's one that I've been waiting for ever since I started reading your magazine four or five issues ago (I think I started with the first, as a matter of fact). I mean, how about giving us a good story on Breakfast at Sardi's. I'm sure many of your readers would read it eagerly and with pleasure.

MISS MARY BRADY

Cincinnati, O.

(Note: You're right, we've received many requests, and we're going to satisfy them in our next issue with a story about this excellent program.)

**WE WOULDN'T KNOW ABOUT EUROPE AT THIS TIME**

Gentlemen:

Phil Spitalny may be right about having the first all-girl orchestra in America, but he's far from being the conductor of the first all-girl orchestra in the world, because there were lots of women orchestras in Europe right up to the time of the war. Of course, things are probably different there now, especially in the field of music, but I've listened to many an all-girl orchestra in the cafes of Paris, Budapest and Vienna. I'm not trying to criticize, because I listen to the Hour of Charm every time I get a chance, but I thought you might like the information.

MIKLAS SZEBENJE

Reading, Pa.

**FROM A BROOKLYN BASEBALL FAN**

Gentlemen:

I certainly enjoyed your article about Red Barber, the Old Redhead of Brooklyn. It was almost as good as hearing him give his running account of a game between Dem Bums and the St. Louis Cardinals, and if you've ever attended one of those games you know what I mean. To lots of us the Redhead is almost the same as a member of the team, and it is hard for us to imagine a game at Ebbets Field without him to tell us what's happening. I wish you'd give us a few stories and pictures of some of the commentators, as I am sure there are millions who would like to know what Raymond Gram Swing, Major George Fielding Elliot, H. V. Kaltenborn, and the rest of them look like. Your magazine satisfies a lot of our curiosity about the owners of those interesting voices we hear coming at us over the air every day.

RONALD PAKENHAM

Brooklyn, N. Y.

(Note: You'll find Lowell Thomas in the last issue. There soon will be articles on some of those you mention.)

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### ON THE COVER

Harry James, featured on TUNE IN's cover this month, has been sensationally successful with the young people this season (See Page 26). The attractive bandleader has broken all house records wherever he has made a personal appearance, and his popularity over the airwaves has never been higher than it is at present.

# NEXT MONTH

## WE THE PEOPLE

★ This perennial favorite continues to hold its millions of dyed-in-the-wool fans, and adds plenty more with each performance. For the inside story of WE THE PEOPLE, profusely illustrated with candid studio shots, don't miss the September issue of TUNE IN.

## KAY KYSER

★ Gather 'round chillun, if you want to see the 'professor' in action. There's going to be some delightfully daffy doin's between the covers of next month's issue, when Kay Kyser steps out and says "Hi Ya All?"

## I LOVE A MYSTERY

★ Most everyone does! But whether you do or don't, you'll certainly fall in love with the spine-tingling pictures put together for this story. Learn how a radio thriller is built and why I LOVE A MYSTERY has become so extremely popular.

## BREAKFAST AT SARDI'S

★ Emanating from Hollywood and flinging its fun and frolic clear across the nation, BREAKFAST AT SARDI'S affords a most interesting story. TUNE IN captures in word and picture the full flavor of this amazing broadcast.

## MUSICAL STEELMAKERS

★ This program is one of the most unique on the air. The group is made up entirely of personnel drawn from the sponsor's steel mills. How they rehearse, keep in trim and plan the program is explained in September's TUNE IN.

RESERVE YOUR COPY  
AT YOUR NEWSSTAND



Even the baby is amused by the newest Woody Herman joke. The three Hermans lounging in their Jackson Heights, L. I. apartment.



William M. Shirer's wife and children put him in the right frame of mind to work on his broadcast of the world situation.



Charles Correll's daughter, Dorothy Alyce, loves to play house with her adoring and famous papa in her Hollywood doll-palace.

# TUNE IN

INTRODUCES THE FAMILIES  
OF YOUR RADIO FAVORITES



Nancy Sinatra, two and a half years old, and her mother and namesake, Frank's wife. It looks like the beginning of a musical education for the singing star's daughter.



Sandra, 8, and Ronnje, 7, were adopted at infancy by the popular George Burns and Gracie Allen. Time and love have knit the group into a close family unit.

**W**HEN you become fond of radio personalities you begin to wonder what they look like, not only when they're in front of the microphone, but also in their hours of ease, relaxed and a bit off guard. We feel certain that our readers will enjoy meeting the families of those who seem almost a part of their daily lives.



It's a modest Hollywood home the Jack Carsons inhabit in Hollywood, no swimming pool and one maid, but the baby, John Elmer, Jr. keeps them contented.



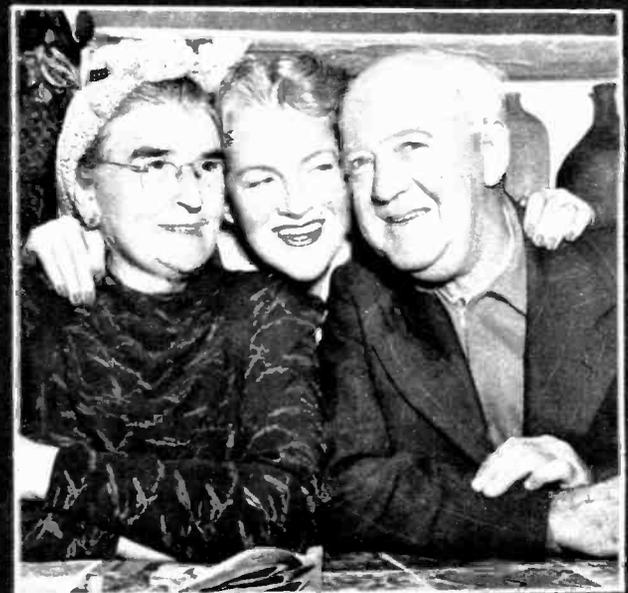
Walter Cassel's Metropolitan Opera vocal chords do him little good when he tries to get away with something in the family circle, composed of his wife and three children.



The Gabriel Heatters in their playroom. Gabe sits between his wife and daughter, while his brother Max lounges at the left.



The Jack Bennys, as they left for their Beverly Hills home after a trip East. Little Joan appears particularly pleased to be going home.



The whole Lancashire family of Gracie Fields lives with her in the Hollywood mansion. Here is Gracie with her parents.

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THE MOST  
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**TUNE IN**

IS  
DIFFERENT  
TIMELY  
INTIMATE  
UNBIASED  
PICTORIAL  
EXCITING



## OF MIKES AND MEN

By  
CAROL HUGHES

One of the most popular "behind-the-scenes" men in radio is CHARLES MARTIN, Director of the "Philip Morris Playhouse" Programs. Charlie is handsome, eligible, capable and a much-sought-after bachelor. He directs such stellar names as MARLENE DIETRICH, CLAUDETTE COLBERT and PAULETTE GODDARD. Charlie invited me to have supper with him at Lindy's between shows, and it took us twenty-five minutes to wade through the crowds that accumulate outside the stage door every time he makes an appearance. They follow him along the streets, hang on to his arm, tug at his sleeves and beseech him for autographs. Usually the stars are ignored. On the night I had supper with him, PAULETTE GODDARD was on the show (beautiful too with her red hair). She told me it was worth a trip from Hollywood to New York to have the advantage of Charlie's direction.



*I enjoyed visiting in the plushy riverside home of GEORGE SELDES in Connecticut and meeting the well-known radio writers, MATHILD and THEODORE FERRO. The Manhattan cliff-dwellers appear much more sophisticated than their earthy radio serials—but nice.*



LES DAMON, the "Thin Man" of radio came up to have a chat with me. Handsome, but not thin. Les is usually involved in the grim grimness of reality on his air program, but like many frustrated actors, he wants to do sophisticated comedy.



*I had the privilege of having dinner with fascinating NORMAN CORWIN between trains in Chicago. Norman was on his way to the coast for a badly needed rest, but he says he is happier now than at any time in his career. He should be, for his writing is gaining world recognition in an ever-increasing way. His sketches for OWI programs are little masterpieces. In person he's wriggly as a worm, always alert, always searching for a new idea in people and conversation, but never too busy to be kindly, thoughtful and good company.*



One of PAULA STONE'S first memories is that of WILL ROGERS lifting her out of a car and putting her in front of his horse to ride in a cowboy parade down Broadway. The little Stone girl

has suddenly switched her career from pictures to radio and is making it a very determined career. Recently, just before her broadcast, news came through that her bandleader husband, DUKE DALY, was missing in action in a raid over Berlin. Paula stood by tradition, went on the air, and gave such a spirited performance that columnists from coast to coast applauded. I spent a day photographing Paula and found her one of the most unspoiled girls I have ever met. She said simply. "Duke was a great Bombardier, and a specialist in his plane—I know he will come through somehow."



*The very beautiful K. T. STEVENS has turned in some of the best acting performances I have ever witnessed on "Manhattan at Midnight." Recently I had a talk with her, and she said she had always been frightened at the microphone—even though she has a long list of serials behind her. Columbia Pictures have signed her, and wisely. It is rumored they will really let her make a picture. K. T. will be a sensation.*



TINY HILL, America's biggest bandleader (weight 365 pounds), is gaining the recognition he deserves on the "Lucky Strike Hit Parade." I asked Tiny how his selection was made to the coveted spot on one of the top shows. "Well" said Tiny, "from all I can gather GEORGE WASHINGTON HILL was looking for a recording of an old number "Five Feet Two—Eyes of Blue" to refresh his memory. The program planners looked everywhere and finally found my old recording. G.W.H. listened, said: "Who's band is that?" Very apologetically the men said "why some band out in the West"—yes, but whose, said the persistent Hill. The result was I got a wire to hot foot it in to New York—and here I am, an all-time hit parader." Tiny has been a hit across the country, outside of New York for many years—it looks now as if his Cinderella band is here to stay. "It's pure corn," says Tiny. America seems to like his corn.



*Lunching with the ANDREW SISTERS at New York's famed TOOTS SHOR restaurant brought out some interesting news. The famous sisters are getting a large corner in the Music publishing field—they have earned a small fortune through records, pictures, radio and personal appearances. Now, for the first time in many years they are just beginning to enjoy the fruits of their work. All three are vivacious, frank, very talkative, and all at the same time. They call themselves, laughingly, in private, "Queens of the B's"—meaning they are Queens of the B-pictures.*



FROM TOP TO BOTTOM, VAN CLEVE, MUSICAL DIRECTOR, WILLIAM N. ROBSON, PROGRAM'S DIRECTOR, AND ACTOR FRANK LOVEJOY

## THE MAN BEHIND THE GUN

John Hutchens, of *The New York Times*, occupies a pre-eminent position among the radio editors of the country. We are pleased to present Mr. Hutchens' discussion of one of the Peabody prizewinners of the year.

by JOHN K. HUTCHENS

### HONEST WAR SHOW

TUNE IN SUN. 10:30 P.M. E.W.T. (CBS)

**W**HATEVER you may have thought of this year's Peabody Radio Awards—and the chances are you scarcely thought about them at all, because four of the six awards went to programs the average listener could not hear—no voice has

yet risen to protest the garland that crowned the Columbia Broadcasting System's "The Man Behind the Gun." And this is as it should be. In all the welter of wartime programs, some very good, some very bad, "The Man Behind the

CONTINUED ON NEXT PAGE 7

**THE MAN BEHIND THE GUN (continued)**

"Gun" is not only excellent but virtually unique. It is dramatic and hard-hitting. It is also honest and authoritative. To the ear harassed by phoney sentiment, heroics and opportunism on the radio, there is something definitely refreshing about this. Deserving, certainly, of a prize.

If you do not yet know, this is the Sunday night series which Ranald MacDougall writes and William N. Robson produces and directs; which a gifted and more or less permanent company acts with fine ensemble skill. Its title means precisely what it says. These are stories, part drama, part documentary, of our men on the far-flung battle lines, of how they talk and think and fight, of how they react in victory and defeat, and, yes, of how they die.

That, perhaps, is making "The Man Behind the Gun" sound rather more grim than it actually is. For here, along with the blood and mud and death, is the saving, healthy humor of the fighting

man. This is a people's war, Mr. MacDougall seems to be saying, and this is a people's army. The names are various—Magione, Scott, McCarthy—and so are the accents, and the laughter is real if often sardonic. They are the boys from down the street in a thousand cities and towns across the land, without illusions of glory, without nearly articulated theories. Wherever they are, they are there to fight a war, to win it, to go home.

We have heard a good deal, before and since Pearl Harbor, about improving morale by bringing soldiers and civilians closer together. A few programs have done this, and done it very well, by ushering the fighting forces to the microphone and thence into the American livingroom. "The Man Behind the Gun" reverses that procedure. In a manner of speaking it takes you, the civilian, into the field, around the world. Mr. MacDougall, as author, does this by (in part) the device of addressing the listener directly, in the second person

singular; Mr. Robson, as director-producer, by the faithful reproduction of the sounds and mechanics of war and the astute blending of them into a script whose tone is as realistic as a tommy-gun. And, together, they do something even more.

For it takes a good deal of courage, when you come to think about it, for a program to be as honest as "The Man Behind the Gun" is. Being a drama, and therefore in the field of entertainment, it could very easily have glossed over certain unpleasant aspects and still escaped the charge of cowardice. It could have done that—and have been just another war drama of the sort which employs a Hollywood star and an atmosphere smacking slightly of the Rover Boys, 1943. The Messrs. MacDougall and Robson chose, instead, to take a chance. Defying the Radio Row tradition that deems the public an ostrich, and not a very bright one at that, they said in effect to the entertainment-loving

**RANALD MacDOUGAL, AUTHOR OF THE MAN BEHIND THE GUN**

**THIS DRAMATIC PROGRAM OFTEN EMPLOYS FOUR SOUND TECHNICIANS**





L TO R: JACKSON BECK, NARRATOR, PAUL LUTHER, ACTOR, WILLIAM N. ROBSON, PRODUCER, CLEARING UP AN INVOLVED POINT

listener: "Here is the way it is." They set out to be simple, direct and adult, thus honoring not only the public but themselves. It is agreeable to report that virtue, which is not always its own reward among the kilocycles, paid off.

Without fanfare, "The Man Behind the Gun" opened on October 7, 1942 as a Wednesday night sustaining program, continuing as such until March, when it came under the sponsorship of the Elgin Company. Its first program brought to listeners who chanced upon it a sense of discovery too seldom experienced in the play-it-safe radio industry. Here was a war drama with a clean, straight story line, suspenseful but not melodramatic (indeed, more given to understatement than otherwise); with dialogue that crackled; with characters who lived as individuals. Just off-hand, it seemed too good to be true. But then, when the second and third and subsequent chapters measured up, the listeners knew they had really found something.

SINCE then, they (the listeners) have been on some mighty journeys to those outposts of the land and sea and sky to which our men have gone. For three programs they were aboard the aircraft carrier Yorktown (whose sinking was reported in an especially moving show called "The Death of Aunt Aggie").

Another trio of chapters took them to the jungles of Guadalcanal with the marines. They have flown over Indo-China, landed in Africa with the paratroopers, gone out over the sea with the Atlantic Patrol and lurked in submarines beneath the Pacific. They have traveled in destroyers, Flying Fortresses, tanks. They were aboard the Boise when she disposed of six Jap vessels in twenty-seven minutes.

Clearly, this is a show that takes some doing, as the saying goes. It may be argued that before a line is put to paper, "The Man Behind the Gun" is off to a headstart, since many of its situations have been suggested by incidents plucked out of the daily news: that story, for instance, of the appendectomy performed with a kitchen knife in a submarine by a pharmacist's mate who had never held a scalpel. The audience is emotionally prepared, receptive. By the same token, the program faces a stupendous challenge. Let it fail by ever so little in realism, taste or the dignity its theme deserves, and it were better not produced at all. But Mr. MacDougall and Mr. Robson see to it that it does not fail.

The first duty of a realistic artist being exactness of detail, they are research workers as well as creators. They have gone into the field to learn those pro-

fessional terms, so terse and colorful, that add immeasurably to the vitality of the writing. They have studied the sound effects—an idling motor, the sound of the swivels on a troop-carrying plane as the paratroopers jump—which in themselves are so intensely dramatic. The result is that a show broadcast from a studio is more nearly a documentary in tone than many an on-the-spot broadcast which trusts to luck and uncertain conditions. A documentary in which the material is personalized and the gadgets come to life.

They are quite a team, then, the Messrs. MacDougall and Robson. "The Twenty-second Letter," on which they collaborated last year, indicated as much. Mr. Robson has, of course, long been known as one of radio's ablest and most original craftsmen, trained in all the odd jobs a director learns when he comes up the hard way. Mr. MacDougall had been regarded as "promising," a term that frequently damns with faint praise when it means anything at all. Now he has, in a word, arrived: a storyteller with a style and an imagination at home in an exacting medium. To one listener, the meeting of their talents in "The Man Behind the Gun" is the most hopeful and most significant event of this radio season.



MAMELE AND PAPELE COHEN, IN THE PERSONS OF ANNA APPEL AND MENASHA SKULNICK, IN A GRAPHICALLY TENDER MOMENT

## ABIE'S IRISH ROSE

PROVES IF YOU TOUCH EMOTIONS  
YOU'LL NEVER NEED MONEY

**M**ORE than twenty million listeners, by an authentic estimate, dial NBC each Saturday night to listen to "Abie's Irish Rose." The phenomenal history of this show goes back more than twenty years, though it has just marked its first anniversary on the air.

"Abie's Irish Rose" really started many years ago on New York's East Side, with a vaudeville act written and starred in by Author Anne Nichols. From this beginning, it developed into a full-length play that shattered all theatrical records on Broadway. During its breath-taking run of nearly six years, "Abie's Irish Rose" rolled up a bankroll of

over three million dollars for clever Anne Nichols. Dozens of road companies toured the country. Countless amateur and stock companies presented the emotional story of the Murphys and the Levys.

Audience-wise Anne Nichols scripts and supervises the production and is the only radio-author who gambles with her sponsor, her income rising with audience-rise. Though "Abie's Irish Rose" hit Broadway twenty-three years ago, the years mean little to the active and vital author. She knew the show couldn't miss, for her friend, Astrologist Nella Webb, told her so.

The prosperous author lives in New York now but comes originally from Dale's Mill, Georgia, which was blown clean off the map in 1914 by a cyclone.

Dick Coogan plays Abie, and is allowed time off from his job as a defense worker in a Long Island factory. Dick has four brothers in the armed services, but was himself excused owing to a heart condition. He talked his way into a machinist's job, and his heart hasn't stopped him from piling up "premium hours" at the plant. Born in Short Hills, N. J., Dick has nine brothers and sisters. He has been interested in carpentry and drafting since high school, and that helps a lot in his precision work.

Red-headed Julie Stevens, of St. Louis, Mo. has just stepped into the role of Rosemary, succeeding Mercedes McCambridge. Pretty Julie is twenty-six years old, has been in radio for about two years, and is also being heard in the lead role of "Kitty Foyle" over CBS. She has appeared on the New York stage and says she has long been an 'Abie' fan.

Menasha Skulnick is Papele Cohen. Menasha is a famous star of the Jewish theatre in New York, and is at present appearing in a notable success, "Be Happy." Born 48 years ago in Warsaw, Poland, he has been in the

CONTINUED ON NEXT PAGE



Rosemary and Abie portrayed by Julie Stevens and Dick Coogan

The modern Montagu and Capulet, Allen Reed and Walter Kinsella



Dolores Gillen does a convincing job being the voice of the twins

**NOTE**

As this issue goes to press it has been announced that *Abie's Irish Rose* is to leave the air June 26th, resuming August 28th. Owing to the program's great popularity, however, and in order not to disappoint the many readers who have been looking forward to it, the editors have decided to publish the story this month.



JULIE STEVENS, THE NEW ROSEMARY SUCCEEDING MERCEDES McCAMBRIDGE, AND DOING VERY NICELY IN THE PART, THANK YOU  
(continued)

theatre all his life and in radio 14 years. He has played Shakespeare, Chekov and Ibsen in Yiddish, and is Uncle David in the Goldberg show, being the only actor, outside of the Goldbergs themselves, who have worked on the program continuously. Married, Menasha has two daughters, Rose, 18 and Hannah, 15.

This show is really a saga of entertainment history, for there was a lapse of years between the end of the run as stage entertainment and the beginning of what may be an even more astonishing life on the ether. When the Irish-American story was finally given to the public on the air, it broke all existing records for listening audience ratings on opening half-hour shows, and is now well up with the supreme twenty of all radio programs. Miss Nichols' show is one of the few that prevues itself for a studio audience, but space is unequal to the demand, and Abie is now two and a half months behind on fulfillment of ticket request.

'Abie's Irish Rose' calls forth some remarkable comments, but strangest was from Toni Jo Henry, 26-year-old condemned murderess, who told reporters that her only regret at leaving this life was that she wouldn't learn how the story turned out before she paid the penalty for her crime.

Anne Nichols absorbed in figuring out a new dramatic heart throb





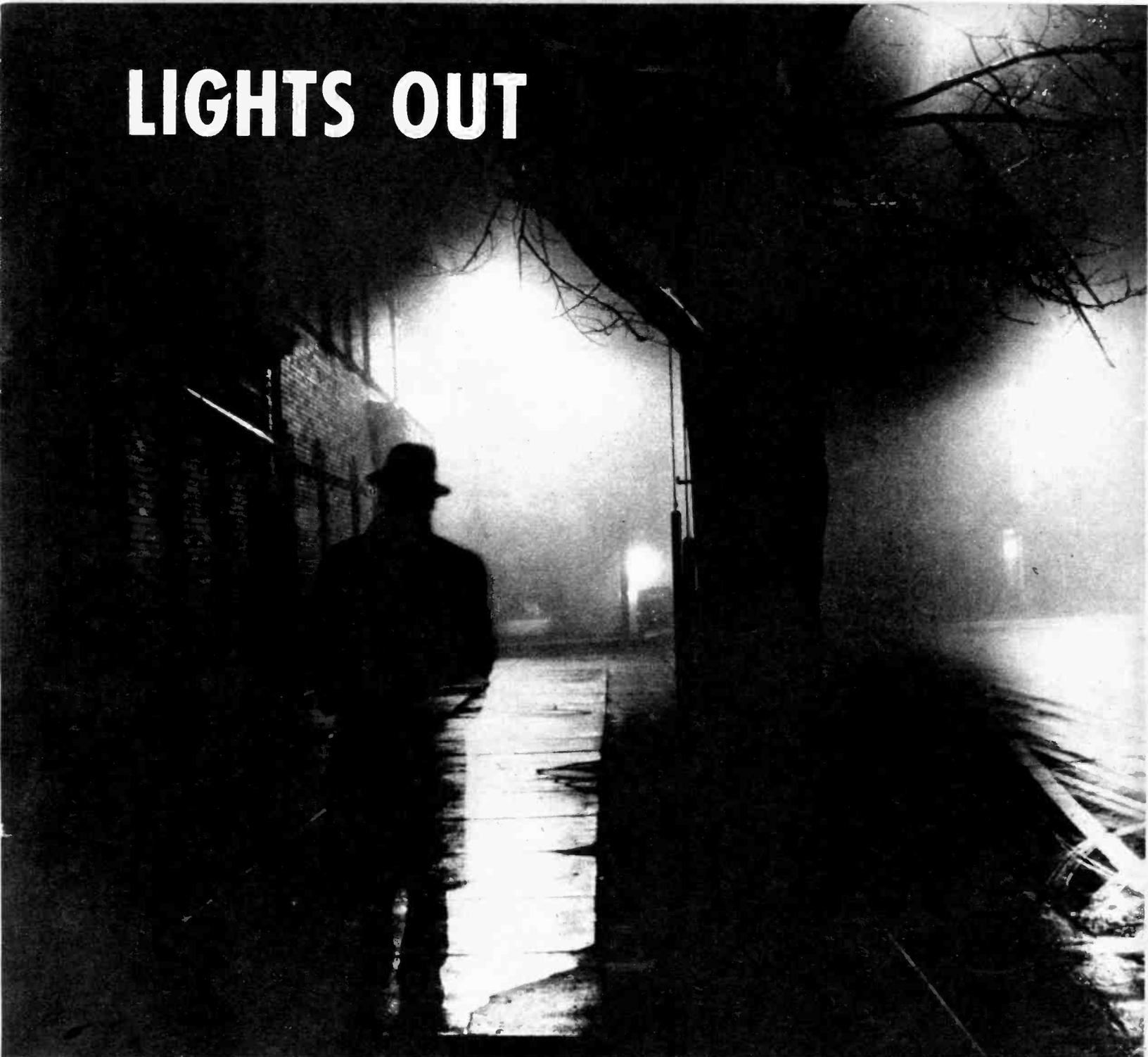
## TEN MAGIC FINGERS AND TWO MAGIC EARS

REMARKABLE ALEC TEMPLETON  
OVERCOMES ALL HANDICAPS

TUNE IN MON., WED., FRI. 10:30 P.M. E.W.T. (BLUE)

Do not pity Alec Templeton because he was born blind. Eyes or no eyes, there are few people in the world who can match him. He composed his first piece at the age of four, won the British Broadcasting Corporation prize for composition at the age of thirteen, and soon thereafter won a piano contest against eight thousand entrants from the entire United Kingdom. Templeton, who has established himself as an entertainer of the first rank both in his serious and his satiric rendition of the great classics, came to this country in 1936 and is now an American citizen. Born in Cardiff, Wales, July 4th, 1910, he lives with his wife, Julie, in Greenwich, Conn., and spends much of his time playing and singing his way into the hearts of soldiers and sailors at Army camps and Navy bases. "Radio," says Templeton, "is to me the greatest miracle of man's ingenuity. My ears are my eyes, and I tune in at every opportunity, listening to everything from *Vic and Sade* to Toscanini." His hobby is the collection of music boxes.

# LIGHTS OUT



THIS SOMBER PICTURE OF A GHOSTLY AND FORBIDDING FIGURE WALKING INTO DARKNESS IS IN THE SUPERNATURAL MOOD OF "LIGHTS OUT"

## ARCH OBOLER'S BLOOD CHILLING DRAMAS ARE FULL OF TECHNICAL INNOVATIONS

**TUNE IN TUES. 8 P.M. E.W.T. (CBS)**

**L**IGHTS OUT, among its many distinctions, has one rather unusual one. It is probably the only program on the air that invites the listeners to tune out before they ever get started listening. After the drama is introduced, a voice, in the accents of doom, says: "*It—is—later—than—you think!*" A moment later the same voice announces: "*Lights Out!*" brings you stories of the supernatural and the sub-normal—dramatizing the fantasies and the terrors of the unknown. We tell you this frankly so if you wish to avoid

the excitement and tension of these imaginative plays, we urge you, calmly but sincerely, to turn off your radio now."

After this unusually arresting opening, it is unlikely that anyone would so much as move out of earshot of the radio, much less turn it off. On the contrary, it is estimated that at least ten million listeners sit around their sets with tingling spines and tense nerves, straining intently for each word that Arch Oboler has written. These tales of suspense, imagination and mystery were written and directed by the

master hand of Arch Oboler as a personal relaxation. He hopes they also have brought public relaxation from war-headlines. They were first aired from Chicago in 1936 and quickly became one of the memorable series of the ether, bringing Oboler his first national recognition as radio's most sensational creative talent. These dramas continued for two years, until at last, Oboler required a vacation from the arduous task of writing, directing, and producing a new play each week.

Following a six month's vacation in Europe, Oboler returned to the United States and began the "Arch Oboler Plays" series which ran through the greater part of 1939. *Lights Out* moved to CBS in New York in 1942, and is now being broadcast from the Coast, on sixty-eight stations, and with eight additional stations on the repeat show.

The program has gained steadily in public favor, along with the other mystery and hair-raiser series which are proving so popular during this period of "escapism", and is now rated among the top shows of its kind on the air. For originality, imagination and mastery of the technique Oboler is hard to equal, the unusual inventiveness of his themes being in themselves startling. One grips you with its story of a spiteful woman who turned into a cat, another holds you enthralled with the tale of a newspaper columnist who

jumped out of a window to his death and later returned to haunt his publisher, another renders you spellbound with this question: "Is there a living monstrous thing in the world (besides Hitler) which turns men into beasts, or does the craze to kill come from within?" and still another takes the listener on a breathless ride along a mine-strewn road in Tunis in a U. S. Army jeep that can whizz through fire and brimstone, flood and forest, with the greatest of ease.

Oboler's imagination never flags or slows down, and his technical invention keeps pace with his plots, for many of the technical innovations in radio drama, now accepted as standard on many plays of this character, were first introduced by him in this series. But he never drags in a technical stunt, a new sound effect, a new treatment of music behind the drama, without a real reason. What Oboler invents must always be merely incidental to the story. For with this master of his form neither the technique nor the name-star takes precedence. The story is the thing, always the story.

And this insistence on story value is entirely justified, judging from the tense and motionless listeners who sit by their radios completely out of our everyday world, while the voice of Fate announces: "*It is later than you think!*" However, no "listening radio casualties" have been reported as yet.

ARCH OBOLER, RIGHT, DISCUSSING AN INVOLVED POINT IN ONE OF HIS DRAMAS WITH BETTE DAVIS AND LOU MERRILL, ACTOR





LULU BELLE AND HER HUSBAND, SKYLAND SCOTTY, RENDERING ONE OF THE MOUNTAIN FOLK BALLADS WHICH THEY HAVE MADE FAMOUS

## THERE'S PLENTY OF FUN IN CHICAGO'S HAYLOFT

NATIONAL BARN DANCE PROVIDES LAUGHS  
GALORE FOR EACH MEMBER OF THE FAMILY

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

THERE'S no high-handed smart stuff on the *National Barn Dance* program, and city slickers are conspicuous by their absence from the cast. There's a broad human basis of entertainment in these rural antics, and that's just what the producers have consistently given to a public that has been faithful for a decade.

Peter Lund, who has assisted in writing and producing the program since its inception on the network September 30, 1933, comes close to the fundamental appeal of the show when he says it's designed to be enjoyed by every member of the family.

"The Barn Dance gang is composed of a lot of mighty friendly people, and that's the very spirit we try to convey

HEZZIE TRIETSCH, KEN TRIETSCH, FRANK KETTERING AND GABE WARD, THE HOOSIER HOT SHOTS, FEATURING HEZZIE AND HIS WASHBOARD



to the listeners," declares Lund. "The humor is of the home-spun variety, and we strive for an amiable chuckle from the listener rather than a hearty, side-splitting laugh."

While dating its network history since 1933, the Barn Dance is actually much older than that. Back in 1924 an old-time fiddler and a square-dance caller gained an audition on Station WLS in Chicago. The manager decided to give their program a trial, and the audience response for that type of music was so overwhelming that the program stayed on the air, adding members to the cast and gaining momentum until it reached its present imposing status. After ten years in Chicago's Eighth Street Theatre the gang moved the hayloft to the Civic Theatre, where it bids fair to become a permanent attraction. Among its many unique features, *National Barn Dance* is unusual in that it is one of the few broadcasts staged regularly in a theatre where the audience is charged an admission fee. It is estimated that more than a million fans have paid to see the program.

A roll call of current stars of the Barn Dance shows that eight of them were on hand to take their cues for the first network broadcast. They include Joe Kelly, emcee; the Hoosier Hot Shots, instrumental and singing novelty quartet; Lulu Belle, the mountain balladeer who later became the wife of another Barn Dance performer, Skyland Scotty; Arkie, the square-dance caller, and Jack Holden, announcer. And moving behind the scenes of each broadcast are three other charter members, Producers Pete Lund, Jack Frost and Walter Wade. Others who have joined the Barn Dance family in later years include Glenn Welty, who has directed the orchestra since 1935, the Dinning Sisters, Comedian Pat Buttram, and Eddie Peabody, well-known banjoist, now a Lieutenant Commander at the Great Lakes, Illinois, Naval Training Station, where he is musical director.

When Joe Kelly, the glib-tongued master of ceremonies of *National Barn Dance* had attained the ripe old age of sixteen he was leading a dance band known as the *Kelly Klowns*. After that he played for a time in a comedy skit on local radio stations near Crawfordsville, Indiana, where

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Master of Ceremonies Joe Kelly, who keeps things moving.



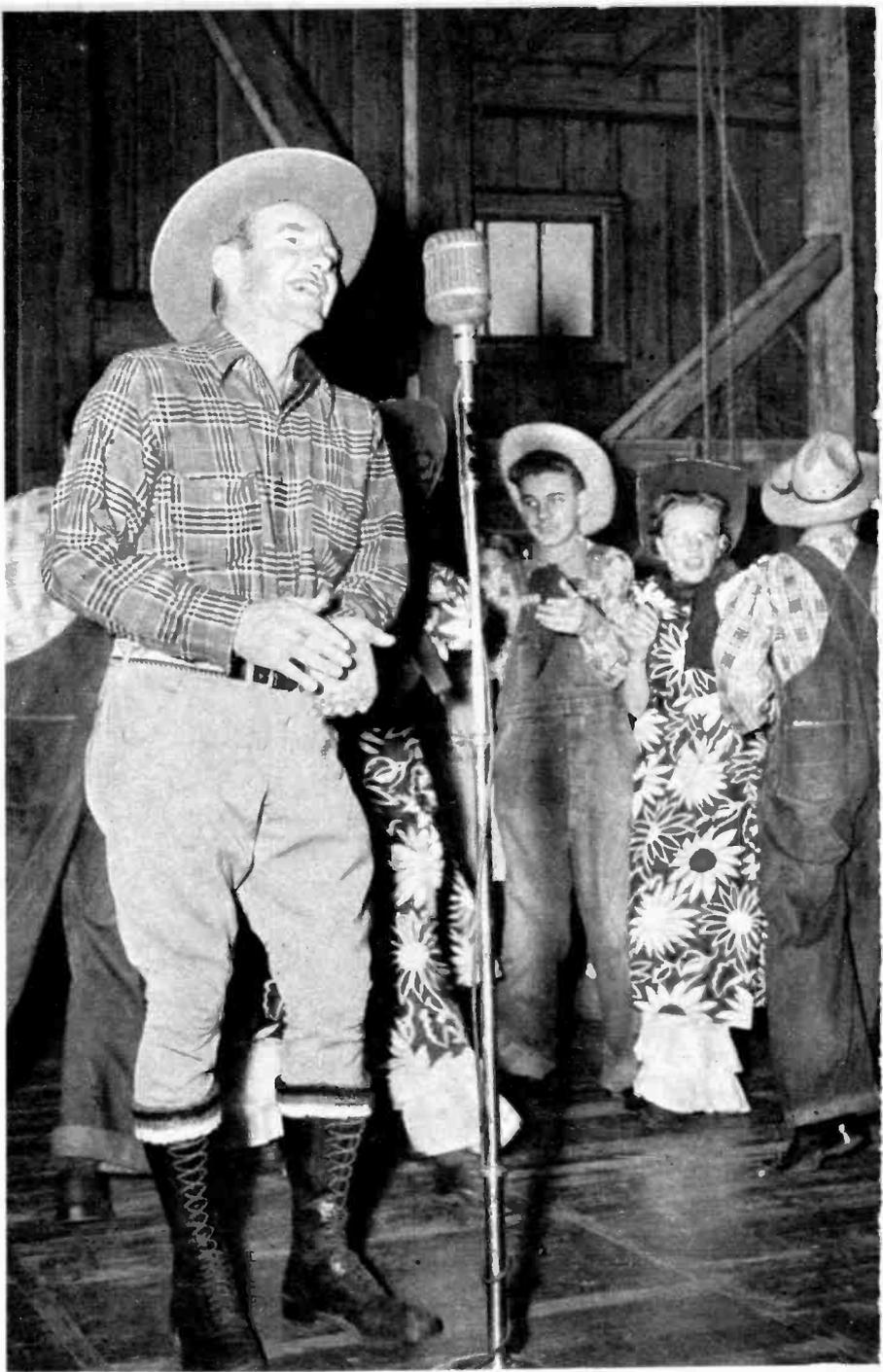
PAT AND PATTI, THE LAST NAMES BEING BUTTRAM AND CLAYTON



Lt. Comdr. Eddie Peabody, the gang's banjo star.



Lou, one-third of the popular Dinning Sisters.



ARKIE THE ARKANSAS WOODCHOPPER, WHO CALLS ALL THE SQUARE DANCES



THESE, FOLKS, ARE ANN, PAT AND JUDY, AND CAN THEY SING!

(continued)

he was born, and when the Barn Dance was being organized, Joe was signed as a comedy act. The producers, however, decided to utilize his good nature and his sense of humor all through the program, so moved him into the m.c. spot. Joe's married, with an eighteen year-old son in the army. The call of the farm is strong in the lively comedian, and he hopes some day to retire to one.

Lulu Belle, the Queen of the Hillbilly Singers, never had any musical training except what she learned from her mother, but that has carried her far. When she and Skyland Scotty decided to get married, her husband-to-be dared her to tell it to the minister. Lulu Belle got nervous and fluffed her lines, which is something she never does before the mike. She said to the minister, "Me and Scotty wants to git hitched." They got hitched. She and her husband, Skyland Scotty Wiseman, have over three hundred unpublished folk ballads in their repertoire, which they sing to the accompaniment of Scotty's guitar.

The old-time Ozark numbers have always been popular



BARN DANCE BLOW-OUT, WITH ARKIE, JACK HOLDEN AND THE THREE DINNING SISTERS



Joe Parsons, basso, hitting a particularly low one



Jane Kaye amuses herself and her audience.

on the gang's program, and Arkie, the Arkansas Wood-chopper, has rendered them, along with calling the square dances, from the time the show first moved into its hayloft. Arkie, whose real name is Luther Ossenbrinck, comes from Missouri and made his first money trapping skunks, otherwise known as "wood pussies", but decided there was no future in skunks, and it's a good thing for the gang that the blonde, blue-eyed caller of square dances decided that, because you couldn't conceive of the Barn Dance without him. Arkie is enormously popular with his public and with the cast.

The program has millions of fans, including an estimated listening audience of over twelve and a half million, but no fan is more faithful than a certain lady who lives at Evergreen Park, Illinois, named Mrs. Alvina Petschinsky. Aside from six unavoidable absences, she has attended every audience broadcast throughout the period of ten years. Through good weather and bad she makes her weekly pilgrimage to the Hayloft, accompanied each time by one of her nine children, every one of whom loves the program.



PART OF THE CROWD THAT COMES TO LISTEN TO THE BARN DANCE GANG

# IN THIS CORNER . . . **VICKI VOLA**

THIS BATTLE HAS BEEN GOING ON FOR MANY MONTHS



**VICKI VOLA** . . . TUNE IN WED. 9:30 P.M. E.W.T. (NBC)

If Vicki Vola was your real name, and someone else in the same profession with a similar name was getting your fan mail, what would you do about it? You couldn't be expected to change your own name, could you? So you ask

your rival to change hers. Which did not get the talented Vicki Vola anywhere at all. The irritated lady, who has the leading feminine role in the popular *Mr. District Attorney*, and several other important programs, is in reality an exceedingly gay person when you get her off the subject of the feud with her near-namesake, who refuses to be at all obliging.

# AND IN THIS ONE . . . **VICKY VICKEE**

AND NEITHER ONE OF THESE LOVELIES WILL CHANGE HER NAME



**VICKY VICKEE** . . . TUNE IN FRI. 12:15 P.M. E.W.T. (Blue)

If Vicky Vickee was not your name, but you had just begun to make a reputation with it, would you be obliging enough to take another name and start your career all over just because somebody asked you to? Vicky Vickee, who

absolutely refuses to tell her actual name, turned down the idea, and the battle over fan mail and requests for pictures goes merrily on. Vicky is one of radio's conscientious workers, personally answers all mail, recently became sweetheart of a bomber squadron. She has a quarter-hour of her own on the Blue and likes her present name. Definitely intends to keep it.



EVER YOUNG JOE HOWARD, EMCEE, WHO HAS WRITTEN MORE THAN SIX HUNDRED SONGS IN HIS LENGTHY AND ACTIVE CAREER

## THE GAY NINETIES

A SHOW THAT BRINGS BACK THE OLD SMILES AND THE OLD THRILLS

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

**W**HEN Ma was young and pretty, and Pa was handsome, with his handlebar mustache and violently checked suit, the songs heard on the *Gay Nineties Revue* were very popular. The passage of the years has done nothing to make these songs less popular, as this ether-reproduction of the horse-and-buggy days demonstrates.

The *Gay Nineties Revue* was originally produced in July, 1939, and was one of the first of the costumed-cast shows of the air. Something new, and yet old, had come to the

airways, and audiences clamored for tickets. Fan letters poured in at the rate of over six thousand a week. The show's popularity induced the producers to attempt a personal appearance tour, but the first stop, which was Buffalo, proved too much for the cast, for three hours after the scheduled final curtain the show was still on. The singers were all so hoarse they were actually suffering, and yet the fans continued to demand one old favorite after another.

The program was first produced by Al Brinker, who, with



HERE'S THE WHOLE CAST. NOTE ANNOUNCER JOHN REED KING AT THE MICROPHONE, DRESSED IN THE AUTHENTIC CLOTHES OF THE PERIOD.

NEXT TO HIM IS CONDUCTOR RAY BLOCK, AND FURTHER ALONG ARE DANNY DONOVAN AND JOE HOWARD WITH JENNY LYNN AND LILLIAN LEONARD

Jenny Lynn, soprano, singer of both popular and classical songs.

Announcer John Reed King gets into the spirit of things with a timely mauve decade costume,

Danny Donovan recreates the famous songs of the minstrel king, the late Bert Williams.

(continued)

Lillian comes by her talent honestly enough, since she is a distant relative of the never-to-be-forgotten Lillian Russell, some of whose most popular successes she now sings.

No program of this kind would be complete without someone to sing the tunes of the great minstrel man, Bert Williams, and when Danny Donovan gives out with *I May be Crazy But I Ain't no Fool*, or *Nobody!* the eyes of old-timers in the audience grow misty with their memories. Danny's radio history goes back a good way. He was on the first Winchell broadcast, the first Edwin C. Hill show, and he was Baby Snooks' daddy when that show went on the air from New York.

The producers of this popular show go to a great deal of pains to insure its authenticity. An advisory board, composed of stage stars famous a generation ago, keeps the program true to the style and spirit of the nineties. This board of experts consists of Mrs. George Primrose, brilliant actress of a generation ago, Art Green, who wrote the music for the Irene and Vernon Castle dances, Maude Nugent, who was Tony Pastor's great attraction, and Joe Howard. Warmly humorous, full of memories of by-gone days, the show remains a perpetual delight, always increasing in popularity.

Joe Howard, with Arthur M. Green, Mrs. Maude Nugent and Mrs. Kay Primrose, act as the show's expert Advisory Board.





THE SWEET AND HOT MAESTRO HIMSELF WITH ONE OF HIS SPECIALLY MADE INSTRUMENTS, WHICH HE HOLDS WITH MUSICAL AFFECTION

# HARRY JAMES

HE MAKES THEM CALL  
OUT THE RIOT SQUAD

TUNE IN TUES., WED., THURS. 7:15 P.M.  
E.W.T. (CBS)

TALKING about Harry James reminds us of the time an irate performer rose in his seat and demanded: "Who called the trumpet player a so-and-so?" and the band leader looked at him sternly and asked: "Who called the so-and-so a trumpet player?" They call trumpeters by all kinds of names, but Harry Haag James, considered the Number One trumpeter of the nation, is probably the only one ever named after a circus, the Haag in his name being the *Haag Circus*, in which Harry's parents were working when he was born. That was a little

more than twenty-six years ago in Albany, Ga., where the tent show happened to be stopping.

The man who was destined to be the Trumpet King of his day started out, when he was only four, as a contortionist, graduated to playing particularly hot drums in his father's band and, at ten, was already conducting the Number 2 band for Christy Brothers Circus, in which his dad led Number 1. But the musical urge was strong in the young James and he longed for something beyond the limited repertoire of the tanbark



THE ELM CITY FOUR AND THE FLORADORA GIRLS LEND A COLORFUL TOUCH WITH THEIR RENDITIONS OF OLD-TIME FAVORITES

Ray Block, the orchestra conductor, did a research job that covered a period of over forty years. With very few exceptions the cast remains the same. Beatrice Kaye was followed by Lillian Leonard, and one week after the start of the program Comedian Jack Norworth was succeeded by Joe Howard, the seventy-three year old troubadour and songwriter who was called in to emcee the show and to sing the songs he had himself composed and made popular forty and more years ago.

The listeners who cluster around sixteen million sets get into the warm, reminiscent mood conjured up by the mauve decade costumes and the old-time gestures and antics of the performers, even though they cannot see them. Just to hear eternally young Joe Howard sing his most famous song, *I Wonder Who's Kissing Her Now*, is almost enough to bring back the leisurely, pleasant days of the turn of the century.

Silvery-haired Joe Howard, born two years after the Civil War ended, wrote that song in 1906. Over three million copies were sold, and the pathetic lover's lament became one of the leading barbershop ballads of America. That same year four of Joe's musical comedies were playing in Chicago simultaneously, and the young man earned five thousand dollars a week. Joe ran his bankroll up to a million and a half before losing it all. Years later, at sixty-three, he was vigorous and hearty, but with less than a hundred dollars in his pocket. Not discouraged, he went into vaudeville and staged a successful comeback.

Jenny Lynn, whose coloratura voice renders the songs of an older day, was born Genevieve Rowe. She grew up in a music conservatory, for her father was Dean of Music at Wooster College, Ohio, and her mother taught piano there. She is endowed with a voice of extraordinary range and has won three scholarships at Juilliard Graduate School, a national Atwater Kent contest, and a six thousand dollar cash prize.

Three months were spent by Producer-Director McMahon in an attempt to find a singer who could render the ballads of the gay nineties to his satisfaction. At last he found Lillian Leonard, whose voice and style won her the part.

CONTINUED ON NEXT PAGE

Lillian Leonard is a distant relative of Lillian Russell, the queen of the nineties, and impersonates her often in song and costume.





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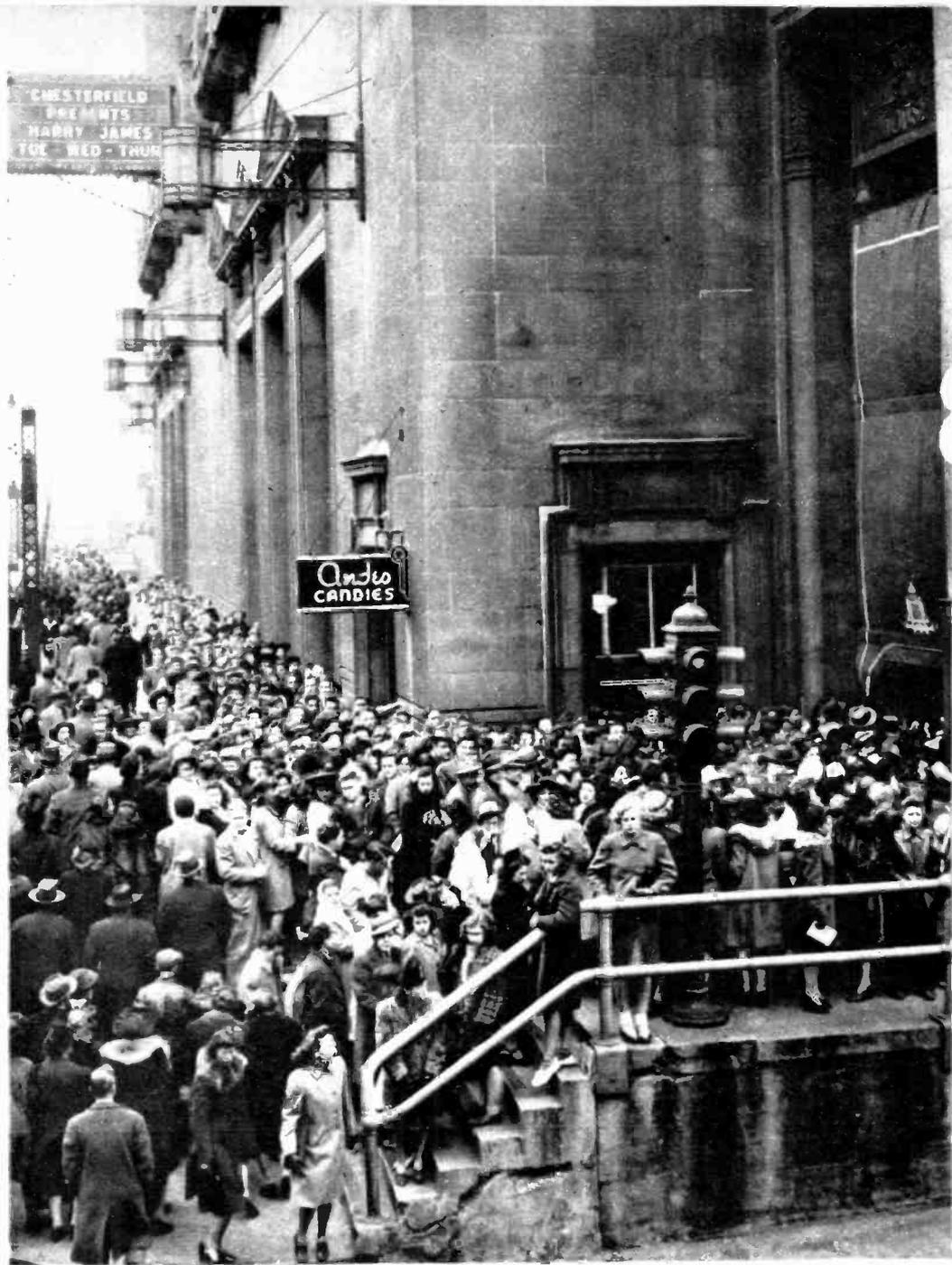


musicmakers. He began sitting in with dance orchestras around the Southwest, and after graduation got himself a job with one of them. Finally he landed with his first "name" boss, Ben Pollack, and during this period he wrote a song called *Peckin'* which started a dance-craze among the jazz-mad kids. Benny Goodman sent for Harry, telling him to bring his trumpet and get ready to work. This was in 1937, and two years later Trumpeter James left Benny to his devices and started his own band.

Excellent musician as Harry is, not every grown-up would be able to tell you just what quality his "sending" has that seems to drive the swing addicts into an almost holy frenzy. But if you ask the youngsters, they look at you as though the thing were so obvious that it hardly needs discussion. "He just gets you," they say. And they would add, if they weren't so polite, "If he doesn't get you it's only because old age is creeping up on you."

Whatever the secret is, Harry has certainly been getting them from coast to coast, and when he makes a personal appearance they often have to call out the police reserves to handle the crowd of jive-jumpers who assemble before dawn at the closed doors of the theatre, dance in the aisles when the magnetic trumpeter plays, and when he gives out with his *Two O'Clock Jump*, have to be prevented from leaping up on the stage and continuing their rhythmic calisthenics amid the brasses and strings of the band itself. This is music, and very significant music, as all will attest, including the cop who had a couple of ribs cracked by the surging crowd outside of New York's Paramount, where all house

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CIVIC OPERA HOUSE, CHICAGO. A TYPICAL SCENE DURING A HARRY JAMES ENGAGEMENT

THE POPULAR HARRY JAMES CONDUCTS A JAM-AND-JIVE SESSION FOR A SOLDIERS' CAMP ON A SPOTLIGHT BAND PROGRAM





HELEN FORREST, BAND'S VOCALIST WHO RIDES THE CREST OF POPULARITY WITH JAMES

**HARRY JAMES (continued)**

records were broken in addition to the ribs of the policeman. This kind of reaction is not to be dismissed lightly. It is a very important development in the music of our time.

Tall, slender Harry James has wavy dark hair, blue eyes, and a smoothly genial personality that comes through with every puff on his mouthpiece. He plays football and tennis well, and has organized his band into a couple of baseball teams. When they travel he has difficulty resisting the temptation, when passing a vacant lot, to stop and play a scrub game between the strings and the winds in his orchestra. He likes to play the drums, and to listen to other bands.

But this superlative trumpeter is also a very serious musician, and he is doing a great deal to wean the hep-cats from the aimless musical jitters, and making them like it. He hired a string quartet to play with his organization, and has orchestrated such classics as Debussy's *Afternoon of a Faun*, which he feeds them along with *Flatbush Flanagan*. Thus, without realizing it, many of the younger generation have become acquainted with a classic line in music.

Good looking Harry James is married to Louise Tobin, former vocalist

THE WORLD'S NUMBER 1 TRUMPETER STEPS FROM THE CENTER OF THE STAGE TO THE BRASS SECTION TO DO HIS SENSATIONAL STUFF



with Benny Goodman and they have two children, Timothy, one year old, and Jeffrey, four. They live in a charming ten-room house in Beverly Hills, and one of the features of his establishment is an illuminated nursery with figures that light up automatically to entertain the kids. There's also a swimming pool and, they say, a set of the Harvard Classics.

Harry James feels his responsibilities in music. "Just because the kids want good music played outside of a concert hall, where they can dance and react," he says, "don't dismiss their tastes as cheap. It means something very important to the appreciation of good music in America. It seems that the hep-cats have grown up."

If they have, they've done it along with the ever-increasing stature of Harry Haag James, who grew up in a circus and is now heard on three ether programs weekly. This is a success story in the highest degree, a type of story dear to the heart of every American, and America rewards its successes with the utmost generosity. An authentically estimated aggregate audience of thirty-five million listen to him each week, and that certainly puts him away up at the top.



HARRY JAMES ASSISTS(?) BUDDY MARINO IN AN OFF-THE-RECORD TAILORING INTERLUDE

OFF TO THE HINTERLAND FOR A SPOTLIGHT BAND PROGRAM. EVERYONE HAS TO LEND A HAND ON THESE VERY POPULAR TOURS





HERE ARE FOUR OF THE YOUTHFUL "REGULARS" ON WCAU'S INSTITUTIONAL "CHILDREN'S HOUR" AT ONE OF THE INFORMAL REHEARSALS

## THE CHILDREN'S HOUR—A PHILADELPHIA INSTITUTION

IT IS 11:30 Sunday morning—any Sunday morning—and an overwhelming percentage of Philadelphia's listeners are tuned to station W C A U.

For "The Children's Hour" is on the air, and it is a Philadelphia Institution as indigenous as scrapple, pepper-pot and Rittenhouse Square. And as Christopher Morley's Kitty Foyle might have said: "There's nothing quite as institutional as a Philadelphia institution."

For fifteen years, "The Children's Hour" has been broadcast over W C A U. In the history of radio, few programs have enjoyed such long-enduring popularity. And in the history of radio few programs can be more valuable to both community and station, for "The Children's Hour" has developed talent that has sustained the local station over long periods of time and later gone out to larger fields through network programs, earning more money for themselves and being trained to meet a greater opportunity. Stations throughout the country can find a partial answer to their program difficulties through the story of "The Children's Hour."

The idea was conceived by Stan Lee Broza, the station's Program Director, fifteen years ago and he has been its Master of Ceremonies on every performance since. He and

his wife, Esther Broza, have routined and scripted every show in the series, with Mrs. Broza conducting all rehearsals.

With consummate tact and endless patience they drill the youngsters, who range in age from two to sixteen, placate inmmas (there are radio mmmas as well as stage ones) who believe that Junior should star on every program. It is the Brozas too, who gently tell the children whose auditions did not quite come up to standard that they must go home and work a little harder, but that they may return later for another chance.

For the program holds a very high standard. It doesn't look for, nor want, professionals, in fact, it tries to avoid definite precocity—but it does try to direct and guide fresh, spontaneous ability. Its long endurance testifies to its success.

The first "Children's Hour" broadcast was held in the 69th Street section of Philadelphia as a W C A U remote control broadcast. While it drew its talent from all over the city, it was tabbed as a "neighborhood" project and parents were invited to bring their youngsters to witness the show. About a year later it moved into the WCAU studio and thirteen years ago acquired the same sponsor it holds today, which is almost a record. (Horn and Hardart Restaurants).



**DYNAMO** Song and dance star on the "Children's Hour" is pert and attractive 14-year-old Margie Duncan.



**VETERAN** Bobby Dukes began fifteen years ago, in absolute infancy, and is still a performer on the same show.

CONTINUED ON NEXT PAGE



**WRITERS** Stan Lee Broza, and gifted wife Esther, train, direct routine and script the entire Philadelphia show.

There is a more or less permanent cast of 100 children retained by the studios. Some of the boys and girls remain on the program, however, for years. The present company is typical of what can be done with such a program. In its hundred we find three-year-old Gary Goldschneider, who won the last "New Faces" award. Master Goldschneider has an amazing repertory of poetry . . . long poetry. A four year old prodigy is Peter Francis, who has a repertory of 35 operatic arias in their original languages. Ten year old Jerry Donahue specializes in Irish songs. Five year old Harriet Jane Garber does nobly by the songs of George M. Cohan and is a tap-dancer as well. Two years ago the "Children's Hour" introduced a clever child ventriloquist, Billy Eckhart, age 12. The Furman Family Five, ranging in ages from seven to fifteen, present negro spirituals. Fourteen year old Marianna Carnelia is a young coloratura who is being groomed for an audition at the Metropolitan Opera.

There have been many graduates from "The Children's Hour" into big time radio. One of the most prominent is Ezra Stone, who became "Henry Aldrich" on the networks. George Breakstone left the program to become a Hollywood child star. Al Bernie, now a night club mimic, got his start with the Brozas. When young Roddy MacDowell arrived in America he headed straight for the program. Made only one appearance when Hollywood signed him. The program has also developed at least a half-dozen radio announcers, and dance bands all over the country are peopled by "Children's Hour" graduates.

And many other of its graduates are now in the biggest show of all—the Air Corp, the Bluejackets, Uncle Sam's Army, and the fighting Marines. Such is the record—and an excellent record it is too—of a Philadelphia Institution.



**ON THE AIR** A typical scene from the program when youngsters make their trial debut. There is no feeling of jealousy, such as you might perhaps expect, only a wholesome, enjoyable amusement on the part of each participant for a new performer.



**CAST** Here is a large group of regular performers on the "Children's Hour" heard each Sunday morning over Philadelphia station WCAU. They range in age from two to fifteen, and the Permanent Cast numbers over one hundred children. Writers are in back.



**STUDIO AUDIENCE** This is a typical audience that appears at every broadcast to applaud and lend encouragement to youngsters who have come from every walk of life to get their initial start in Radio. The Philadelphia program is a high goal.



# PHIL BRITO

## HIS ROMANTIC BALLADS HAVE APPEAL FOR EVENING AUDIENCES

TUNE IN MON. 11:15 P.M. E.W.T. (BLUE)

**P**HIL BRITO, the young baritone who returned to the networks in March, won his first audition in 1930, when only fourteen, and less than twelve months later the pleasant, brown-eyed youngster was on the air as a professional. By this time Newark, New Jersey, was the family home, which is a good distance from the farm in Boomer, West Virginia, where Phil was born.

As a boy, he manifested a pronounced gift for the violin, but when teachers later insisted that his fine-timbered baritone voice would readily find a place in radio Phil decided on singing as a career. That was thirteen years ago, and he has been at it ever since.

When it was learned that late evening audiences were even larger than had been thought, it became worthwhile to build programs for after ten. CBS had Frank Sinatra, NBC had that overwhelming favorite, Bing Crosby, and at this point the Blue wired Phil Brito, who was singing in Cincinnati on WLW, to come in. Arriving in New York on a Tuesday afternoon, the singer went on the air the same night and right after the broadcast was signed for a program of his own.

There has long been a friendly rivalry between Frank Sinatra and Phil Brito, dating back to the time when they both got their starts on local Newark, New Jersey, stations. After that they frequently competed for jobs with name bands, and now, to top it all off, they've taken their singing feud to staid, musical Fifty-Seventh Street, New York, where they are featured at rival night clubs just a few blocks apart. Phil, with a smile as infectious as his baritone voice, gets a keen thrill out of the competition that accompanies the climb to the top peaks of radio, and never forgets a friend who has helped him. On his very first WJZ program he sang a new number written and composed by a couple of songwriters who had been kind to him in the past.

Listeners after eleven find a strong romantic appeal in Phil's free and easy masculine baritone, and his smooth, rich voice is especially soothing at that late hour. The youthful vocalist takes his success calmly enough, living quietly with his wife, little daughter and parents in a cottage just outside of Newark, where the women of the family tend the Victory Garden and Papa Brito lays claim to producing the best spaghetti sauce this side of Santa Lucia.



# LA COELHO

## BRAZILIAN ARTIST IS THE STAR OF HER WEEKLY PROGRAM

TUNE IN SUN., 11:15 P.M. E.W.T. (CBS)

WHEN Olga Coelho was only sixteen she sang at a garden party in Rio for the Prince of Wales. She says it was the thrill of her life. Not that her young life has not been full of thrills. Since 1936 the Brazilian soprano, who does her own accompaniment on the guitar, has toured the world three times, promoting the interests of Brazilian music in all countries, and being received with enthusiasm wherever she has appeared. In Paris she sang at the last celebration of Bastille Day, and is looking forward to singing there at the first celebration after the Victory. La Coelho's sustaining program is on the entire CBS network with the exception of the west coast, in addition to which she has a short wave broadcast beamed to all of Latin America. In New York she lives opposite Central Park with her husband, who is her business manager. She likes to cook Brazilian dinners for her American friends, and says that she fell in love with America at first sight and plans to remain here permanently.

## Sunday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs  
are rebroadcast at various times;  
for these, check local newspapers.

### NEWS, COMMENTATORS, FORUMS

- P.M.
- 1:00 Rupert Hughes (NBC)
  - 2:00 Chicago Round Table (NBC)
  - 3:00 Ernest K. Lindley (NBC)
  - 5:45 William L. Shirer (CBS)
  - 6:00 Edward R. Murrow (CBS)
  - \*7:00 Drew Pearson (Blue)
  - \*8:00 Roy Porter (Blue)
  - 8:45 Gabriel Heatter (Mutual)
  - 9:00 Walter Winchell (Blue)
  - \*9:30 Jimmie Fidler (Blue)
  - 9:45 Dorothy Thompson (Blue)

### VARIETY, COMEDY AND QUIZ

- P.M.
- 1:45 Col. Stoopnagle's Staaparos (CBS)
  - 6:30 Gere Autry (CBS)
  - \*6:30 Great Gildersleeve (NBC)
  - \*7:30 Quiz Kids (Blue)
  - 8:00 Paul Whiteman presents Dinah Shore (NBC)
  - 10:00 Take It or Leave It (CBS)  
Phil Baker
  - 10:30 What's My Name (NBC)  
Arlene Francis, Budd Hulick

### DRAMA

- P.M.
- 6:00 Murder Clinic (Mutual)
  - 6:15 Irene Rich (CBS)
  - 7:00 Those We Love (NBC)
  - 8:30 One Man's Family (NBC)
  - \*8:30 Crime Doctor (CBS)
  - \*8:30 Inner Sanctum Mystery (Blue)
  - 9:00 Radio Reader's Digest (CBS)

### POPULAR MUSIC

- P.M.
- 4:30 Pause That Refreshes (CBS)  
Albert Spalding and  
Andre Kostelanetz
  - 5:00 The Family Hour (CBS)  
Deems Taylor and  
Gladys Swarthout
  - 7:30 Fitch Bondwagon (NBC)
  - 9:00 Manhattan Merry Go-Round (NBC)
  - 9:30 American Album of Familiar Music  
(NBC) Frank Munn, Jean Dickenson,  
Vivian Della Chiesa
  - 10:00 Hour of Charm (NBC)

### CLASSICAL MUSIC

- P.M.
- 12:00 Salt Lake City Tabernacle (CBS)  
Organ and Choir  
Frank Asper, organist
  - 2:30 Westinghouse Program (NBC)
  - 3:00 New York Philharmonic Symphony  
(CBS)

# Monday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs  
are rebroadcast at various times;  
for these, check local newspapers.

## NEWS, COMMENTATORS, FORUMS

P.M.

- 12:00 Boake Carter (Mutual)
- 6:45 Lowell Thomas (Blue)
- 7:00 Fulton Lewis, Jr. (Mutual)
- 7:15 John Vandercook (NBC)
- 7:45 H. V. Kaltenborn (NBC)
- \*8:00 Earl Godwin (Blue)
- 8:00 Cal Tinney (Mutual)
- 9:00 Gabriel Heatter (Mutual)
- 10:00 Paul Sullivan (Mutual)
- 10:00 George Fielding Eliot (Blue)
- 11:55 War News (Blue)

## VARIETY, COMEDY AND QUIZ

P.M.

- \*7:30 Blondie (CBS)
- 8:00 Vox Pop (CBS)
- \*8:30 Gay Nineties Revue (CBS)
- 9:30 Dr. I. Q. (NBC)

## DAYTIME SERIALS

A.M.

- \*10:00 Valiant Lady (CBS)
- 11:00 Road of Life (NBC)

P.M.

- 12:15 Big Sister (CBS)
- 1:00 Life Can Be Beautiful (CBS)
- 1:45 The Goldbergs (CBS)
- 2:15 Lonely Women (NBC)
- 4:15 Stella Dallas (NBC)
- 5:00 When a Girl Marries (NBC)

## DRAMA

P.M.

- \*7:15 Ceiling Unlimited (CBS)
- \*7:30 The Lone Ranger (Blue)
- \*8:00 Cavalcade of America (NBC)
- \*8:30 Nero Wolfe (Blue)
- 9:00 Counter Spy (Blue)
- 9:00 Lux Radio Theater (CBS)
- 10:00 Screen Guild Players (CBS)
- 11:30 Hot Copy (NBC)

## POPULAR MUSIC

P.M.

- 6:30 Jeri Sullivan, Songs (CBS)
- \*7:00 Fred Waring's Orchestra (NBC)
- 9:30 Victory Parade of Spotlight Bands (Blue)
- 10:00 Contented Hour (NBC)
- 10:15 Gracie Fields (Blue)
- 10:30 Three Ring Time (CBS)  
Guy Lombardo's Orchestra

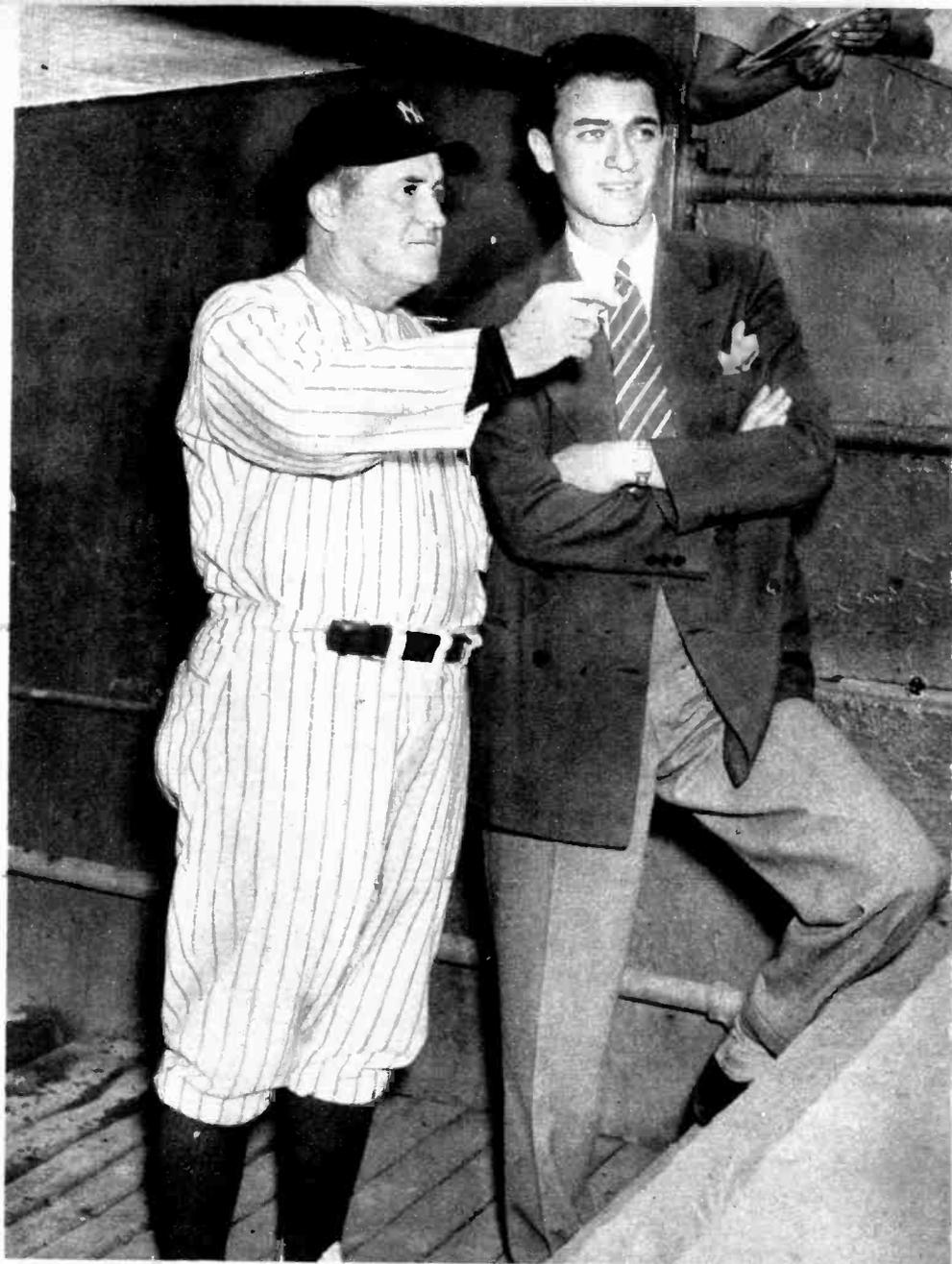
A.M.

- 12:30 Russ Morgan's Orchestra (Blue)

## CLASSICAL MUSIC

P.M.

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



Manager Joe McCarthy gives Mel Allen some inside information before the game.

# MEL ALLEN COVERS THE GIANTS and YANKS

## POPULAR SPORTS ANNOUNCER HAS THE NATION'S NUMBER ONE JOB OF BASEBALL ANNOUNCING

TUNE IN MON. THRU FRI. 8:00 A.M. E.W.T. (CBS)

**W**HEN the Yankee's go in for hits and runs and the Giants "run home" to glory, it is usually the experienced voice of Mel Allen who tells the millions of radio listeners what the mighty hurlers are up to.

Mel, known to millions of baseball fans throughout the country as the "Colonel", has been an active participant in the national game since he was old enough to hold a bat and toss a ball. Born in Birmingham, Alabama, he went from the "One-a-cat" baseball of his short-pants days through high school and college sports into the sandlot leagues. The sports tour in Alabama finally ended with Allen playing semi-professional. He was a three-letter man at the University of Alabama, proficient in baseball, football and basketball. His appointment in 1940 to announce that immortal combat between the New York Giants and the New York Yankee's to determine the championship of the world was just another mile.

stone in his microphonic career, highlighted by previous performances at the nation's leading sports events.

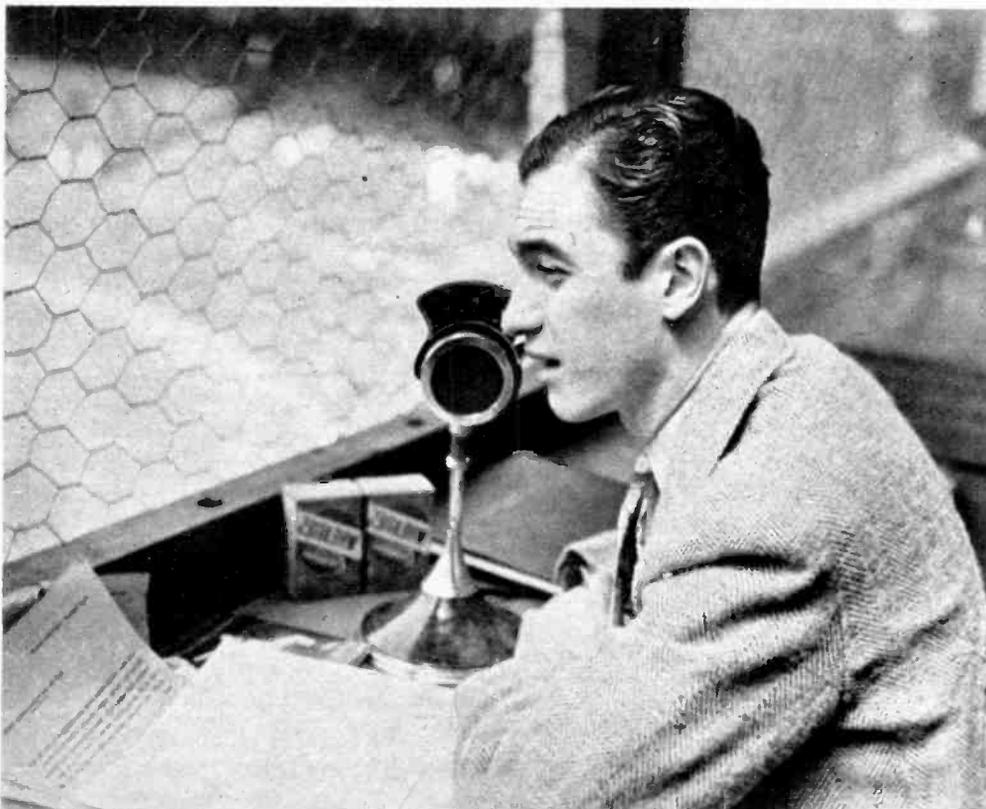
It was Mel at the microphone in 1937 announcing the Vanderbilt Cup Yacht Races; again he assisted in the broadcast of the World Series in 1938 and covered the Dartmouth Winter Carnival ski jumping meet, along with the Kentucky Derby.

All of which makes the twenty-nine year old sports announcer a veteran "Colonel" to radio listeners. Mel came into the top-announcing position just prior to the Jap sneak raid on Pearl Harbor . . . at a time when all the color of "Goofy" Gomez, the dynamic magic of Joe DiMaggio, of Moore, and Bill Dickey were sending the sports fans into a hysteria of baseball enthusiasm. He remained to see them, one by one, enter into the greatest game of all time—Uncle Sam's fighting forces. But there is still baseball about as usual, and Mel is still announcing. Even though the men who played so brilliantly upon the friendly fields of strife in other days are sowing the seeds of Victory on another battlefield today. The "Colonel" makes you see this, and feel it keenly in his weekly behind the scenes program—"Mel Allen's Sports Round-up."

Mel is a tall, handsome, rather gangling young man who has a zest for living seldom paralleled. He lives with his mother and father, Mr. and Mrs. Julius Allen, in a large apartment in Riverdale, New York. The family sees very little of the popular announcer. His assignments take him to all work camps during training season and out for the exhibition tours with both Yanks and Giants, then back to New York for his steady grind of announcing, interviewing and writing his several radio shows each week. For Mel has another type of announcer's job, far removed from the sports arena. He is an avid swing fan, knows his music—proves it by Meecing the Harry James program three times, weekly.

This year the fate of baseball has been uncertain from its starting day, will remain so throughout its season, due to transportation difficulties and the call to arms of its greatest stars. The size of the big-game crowd will be as hard to guess as the score, but anyone observing the tigerish pacings, the gnawing of lips, the contortions of brow and the fierce melancholy which characterizes a typical American baseball audience will know that the game cannot be stopped nor the fans dismayed, no matter what the score, nor what the difficulties may be—and for those who cannot go there will always be the Mel Allens to describe the titanic struggles. Radio sports announcers love the game, must make the listener feel it. The "Colonel" recognizes his great responsibility. When the groundkeepers leave the field—when the senior umpire dusts off the plate—, when the voice of the crowds explodes with one ear-splitting burst at the sound of "PLAY BALL" there is a very tall, leather-skinned, silent and intent young man hanging over the rail of the box with hands clasped about the tiny hub of a microphone—Mel Allen is on the job.

The intent young man at the microphone is Mel Allen, one of the nation's leading sports announcers.



## Tuesday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs are rebroadcast at various times; for these, check local newspapers.

### NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
  - 1:00 H. R. Baukhage (Blue)
  - 2:00 Cedric Foster (Mutual)
  - \*6:00 Quincy Howe (CBS)
  - 6:15 Edwin C. Hill (CBS)
  - 6:45 Lowell Thomas (Blue)
  - 7:00 Fulton Lewis, Jr. (Mutual)
  - 7:15 John Vandercook (NBC)
  - 7:45 H. V. Kaltenborn (NBC)
  - \*8:00 Earl Godwin (Blue)
  - 8:55 Cecil Brown (CBS)
  - 10:00 John B. Hughes (Mutual)
  - 10:30 George Fielding Eliot (Blue)

### VARIETY, COMEDY AND QUIZ

- A.M.
- 11:00 Breakfast at Sardi's (Blue)
- P.M.
- 4:00 Club Matinee (Blue)
  - \*8:00 Johnny Presents (NBC)
  - \*8:15 Lum and Abner (Blue)
  - \*8:30 Judy Canova Show (CBS)
  - 9:00 Battle of the Sexes (NBC)
  - 9:30 The Passing Parade, John Nesbitt, Carmen Dragon's Orchestra (NBC)
  - 10:00 Music Shop Variety Show (NBC)
  - 10:30 Beat The Band, Hildegard, Bob Grant (NBC)

### DAYTIME SERIALS

- A.M.
- \*10:00 Valiant Lady (CBS)
  - 10:15 The O'Neills (NBC)
  - 11:15 Second Husband (CBS)
- P.M.
- 1:45 The Goldbergs (CBS)
  - 2:00 Young Dr. Malone (CBS)
  - 4:00 Backstage Wife (NBC)

### DRAMA

- P.M.
- \*9:00 Famous Jury Trials (Blue)
  - 9:30 Suspense (CBS)

### POPULAR MUSIC

- P.M.
- \*7:00 Fred Waring's Orchestra (NBC)
  - 7:05 Ella Fitzgerald (Blue)
  - \*7:15 Harry James Orchestra (CBS)
  - 8:30 Horace Heidt (NBC)
  - 10:15 Gracie Fields (Blue)
- A.M.
- 12:00 Charlie Spivak's Orchestra (Blue)
  - 12:30 Jerry Wald's Orchestra (CBS)

### CLASSICAL MUSIC

- 7:30 American Melody Hour (CBS)

# Wednesday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs  
are rebroadcast at various times;  
for these, check local newspapers.

## NEWS, COMMENTATORS, FORUMS

P.M.

- 12:00 Boake Carter (Mutual)
- 1:00 H. R. Baukhage (Blue)
- 6:00 Quincy Howe (CBS)
- 6:45 Lowell Thomas (Blue)
- 7:00 Fulton Lewis, Jr. (Mutual)
- 7:45 H. V. Kaltenborn (NBC)
- \*8:00 Earl Godwin (Blue)
- 10:00 John B. Hughes (Mutual)
- 10:00 George Fielding Eliot (Blue)
- 10:30 Paul Schubert (Mutual)

## VARIETY, COMEDY AND QUIZ

A.M.

- 11:00 Breakfast at Sardi's (Blue)
- 11:30 Smile Awhile (Blue)

P.M.

- 4:00 Club Matinee (Blue)
- 7:30 Easy Aces (CBS)
- 8:30 Take a Card (Mutual)
- 9:00 A Date with Judy (NBC)
- 9:00 The Mayor of the Town (CBS)
- 10:00 Kay Kyser's Program (NBC)

## DAYTIME SERIALS

A.M.

- \*10:45 Bachelor's Children (CBS)
- 11:30 Bright Horizon (CBS)

P.M.

- 1:15 Ma Perkins (CBS)
- 3:00 Story of Mary Marlin (NBC)
- 5:15 Portia Faces Life (NBC)

## DRAMA

P.M.

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

## POPULAR MUSIC

P.M.

- 1:00 Sketches in Melody (NBC)
- 3:00 Morton Downey (Blue)
- \*7:00 Fred Waring's Orchestra (NBC)
- 7:30 Caribbean Nights (NBC)
- \*8:00 Sammy Kaye's Orchestra (CBS)
- \*8:30 Tommy Dorsey's Orchestra (NBC)
- 10:15 Gracie Fields (Blue)

A.M.

- 12:30 Russ Morgan's Orchestra (Blue)
- 12:30 Woody Herman's Orch. (CBS)

## CLASSICAL MUSIC

- 10:00 Great Moments in Music (CBS)



ALBERT MITCHELL, CHICAGO SECTION OF THE ANSWER MAN, CHECKING UP ON A TOUGH ONE.

# THE ANSWER MAN

## AN UNUSUAL PROGRAM THAT ANSWERS OVER

**T**HE APPEAL that *The Answer Man* has on the public cannot be explained solely by the universal desire for accurate answers. A large part of its countrywide popularity is due to the sympathetic and understanding manner in which the thousands of inquiries are answered, and to the warm personality of the men whose directing minds give the program life and vividness. The questions to be answered on the air are selected from among the five thousand that come pouring in each week, and so humanly and accurately are the responses given, that the attention of the listener is held even if he has no personal interest in the question itself. Of course, not every question can be answered on the radio, but everybody gets a carefully documented reply by mail. Certain questions come in over and over again, and for these *The Answer Man* has prepared a series of form letters. The extraordinary interest in the program is attested to by the fact that there are three fifteen-minute programs originating each week from WOR, New York, and two from WGN, Chicago.

Credit for the idea behind all this goes to Albert Mitchell, a former orchestra leader who used to take reference works with him on his tours, to read for his own pleasure. His fellow musicians were both amused and amazed, and would ask him many questions, sometimes through simple curiosity and sometimes to settle wagers. This led Mitchell to believe there might be a demand for a program providing answers to questions. Bruce Chapman, a radio producer,



BRUCE CHAPMAN, THE NEW YORK END OF THE PROGRAM, DICTATING A FEW SWIFT ANSWERS.

# IS REALLY TWO PEOPLE

## FIVE THOUSAND QUESTIONS EACH WEEK

agreed that the idea might have merit, and together they worked up such a program and tried it out over WICC, Connecticut. Public interest was immediately reflected, and in 1937 they shifted to WOR. In order to provide coverage for both the east and the middle west, there are two offices, one in Chicago and the other in New York. Chapman, who runs things in New York, prepares the general form of the scripts, which he sends to Mitchell at the Chicago headquarters. Both offices answer questions, which is the reason *The Answer Man* is actually two men, and they exchange certain types of questions in which members of one of their two staffs specialize.

Although Chapman and Mitchell each have a staff of research specialists, they find that they can dictate the answers to two-thirds of the questions to their secretaries. Those that cannot be answered in this way are dropped into file boxes to be handled by the staff. Mitchell, having been an orchestra leader, keeps all musical questions for himself. Chapman, with an engineering background, takes the mathematical and statistical problems, and the like. Truman Harper, Director of Research, falls heir to all questions about photography, and current news.

So carefully is the research conducted that it is exceedingly rare for a mistake to be made, and this painstaking care is obviously understood and appreciated by the public, for many thousands are now in the habit of ending a dispute by saying: "All right, we'll ask *The Answer Man* about this." They do, and he settles it

## Thursday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs  
are rebroadcast at various times;  
for these, check local newspapers.

### NEWS, COMMENTATORS, FORUMS

- A.M.  
11:45 Carlton Fredericks (Blue)  
P.M.  
12:00 Boake Carter (Mutual)  
1:00 H. R. Baukhage (Blue)  
6:45 Lowell Thomas (Blue)  
7:00 Fulton Lewis, Jr. (Mutual)  
7:45 H. V. Kaltenborn (NBC)  
\*8:00 Earl Godwin (Blue)  
\*8:30 America's Town Meeting (Blue)  
10:00 George Fielding Eliot (Blue)  
10:30 March of Time (NBC)  
10:30 Paul Schubert (Mutual)

### VARIETY, COMEDY AND QUIZ

- A.M.  
9:00 Breakfast Club (Blue)  
P.M.  
\*7:30 That's Life, with Fred Brady (NBC)  
9:00 Major Bowes Amateur Hour (CBS)  
9:00 Kraft Music Hall (NBC)  
Bing Crosby  
9:30 Stage Door Canteen (CBS)  
9:30 Rudy Vallee Show (NBC)  
10:00 Garry Moore Show (NBC)

### DAYTIME SERIALS

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

### DRAMA

- P.M.  
4:45 The Sea Hound (Blue)  
\*7:00 I Love a Mystery (CBS)  
7:45 Mr. Keen (CBS)  
8:15 Night Editor (NBC)  
8:15 Lum and Abner (Blue)  
\*8:30 Death Valley Days (CBS)  
10:30 Wings to Victory (Blue)

### POPULAR MUSIC

- P.M.  
1:45 Vincent Lopez's Orchestra (Blue)  
5:30 Jose Bethancourt's Orchestra (Blue)  
6:30 Indiana Indigo (NBC)  
A.M.  
12:30 Freddie Martin Orchestra (Blue)

### CLASSICAL MUSIC

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

# Friday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs  
are rebroadcast at various times;  
for these, check local newspapers.

## NEWS, COMMENTATORS, FORUMS

- P.M.  
12:00 Boake Carter (Mutual)  
1:00 H. R. Baukhage (Blue)  
6:00 Quincy Howe (CBS)  
6:30 Overseas Reports (Mutual)  
6:45 Lowell Thomas (Blue)  
7:00 Fulton Lewis, Jr. (Mutual)  
7:15 John Vandercook (NBC)  
\*8:00 Earl Godwin (Blue)  
9:00 Gabriel Heatter (Mutual)  
10:00 John Gunther (Blue)  
A.M.

## VARIETY, COMEDY AND QUIZ

- 9:00 Everything Goes (NBC)  
P.M.  
4:00 Club Matinee (Blue)  
7:30 Easy Aces (CBS)  
\*8:30 Meet Your Navy (Blue)  
\*9:00 Philip Morris Playhouse (CBS)  
9:30 Double or Nothing (Mutual)  
9:30 People Are Funny (NBC)  
10:00 Camel Caravan (CBS)  
10:00 Tommy Riggs (NBC)

## DAYTIME SERIALS

- P.M.  
12:30 Romance of Helen Trent (CBS)  
2:15 Joyce Jordan (CBS)  
3:30 Pepper Young's Family (NBC)  
4:45 Young Widder Brown (NBC)  
5:00 Hop Harrigan (Blue)

## DRAMA

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

## POPULAR MUSIC

- P.M.  
\*7:00 Fred Waring's Orchestra (NBC)  
\*8:30 All Time Hit Parade (NBC)  
9:00 Waltz Time (NBC)  
Frank Munn  
9:30 Spotlight Bands (Blue)  
10:15 Gracie Fields (Blue)  
11:30 Jimmy Darsey (CBS)  
A.M.  
12:35 Tommy Tucker's Orch. (Mutual)

## CLASSICAL MUSIC

- P.M.  
1:45 Palmer House Concert (Mutual)  
7:30 Navy Band (Mutual)  
8:00 Cities Service Concert (NBC)

# WITH THE NATION'S STATIONS



Jersey City, N. J.—Station WVAAT—Editors of two hundred high school papers were gathered together by this live Jersey City station. They came to interview Frank Sinatra for the Victory Press Conference and to get a good look at him. With Frank is Paul Brenner, of the station's staff.



Detroit, Mich.—Station WJRR—They took their round table broadcast to the hospital, and Station WJRR says this is the first broadcast of the kind. It is the Percy Jones General Hospital at Battle Creek, Mich. The wounded men who took part had just returned from Guadalcanal.



Los Angeles, Calif.—Station KFI—The *Scouting Trail* program, which is an important feature of this Southern California station, attracts distinguished personalities. Bob Hope, who has just been given the title of Scoutmaster, fried an egg at the station and is feeding it to a Scout.



Worcester, Mass.—Station WTAG—This Massachusetts station was one of the principal factors in boosting Worcester over the top in the Second War Loan drive. Judy Canova bought her bond from a modern Paul Revere, and WTAG's Bob Dixon was on hand to broadcast it.

## Saturday's HIGHLIGHTS

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

Exceptions: Asterisked (\*) programs  
are rebroadcast at various times;  
for these, check local newspapers.

### NEWS, COMMENTATORS, FORUMS

- P.M.
- 5:45 Alex Dreier (NBC)
  - \*6:00 Frazier Hunt (CBS)
  - 6:15 The People's Platform (CBS)
  - 7:45 Arthur Hale (Mutual)
  - \*8:00 Roy Porter (Blue)
  - 10:00 John B. Hughes (Mutual)
  - 10:00 John Gunther (Blue)
  - 11:10 Major Eliot (CBS)

### VARIETY, COMEDY AND QUIZ

- A.M.
- 9:00 Everything Goes (NBC)
  - 11:00 Game Parade (Blue)
- P.M.
- 12:00 Army, Navy House Party (Mutual)
  - 12:00 Mirth and Madness (NBC)
  - 6:00 Korn Kobblers (Blue)
  - 7:30 Danny Thomas Show (Blue)
  - \*7:30 Thanks to the Yanks, Bob Hawk, M.C. (CBS)
  - 8:00 Crumit and Sanderson (CBS)
  - \*8:30 Hobby Lobby (CBS)
  - 9:30 Can You Top This? (NBC)
  - 10:15 Blue Ribbon Town, Groucho Marx (CBS)

### DRAMA

- A.M.
- 11:30 Little Blue Playhouse (Blue)
- P.M.
- 12:00 Theatre of Today (CBS)
  - 12:30 Stars Over Hollywood (CBS)
  - 1:30 Adventures in Science (CBS)
  - 1:30 Spirit of '43
  - 7:30 Ellery Queen (NBC)
  - \*8:00 Abie's Irish Rose (NBC)

### POPULAR MUSIC

- P.M.
- 1:00 Vincent Lopez' Orchestra (Blue)
  - 4:00 Matinee in Rhythm (NBC)
  - 6:00 Music by Shrednik (NBC)
  - 6:15 Mary Small (CBS)
  - \*9:00 Your Hit Parade (CBS)
  - 9:00 National Barn Dance (NBC)
  - 9:30 Spotlight Bands (Blue)
  - 9:45 Saturday Night Serenade (CBS)  
Jessica Dragonette, Bill Perry
  - 10:15 Bond Wagon (Mutual)
  - 11:15 Les Brown's Orchestra (Blue)
- A.M.
- 12:35 Tommy Tucker's Orch. (Mutual)

### CLASSICAL MUSIC

- A.M.
- 11:30 U.S. Army Band, Capt. Thomas D'Arcy, Director (Mutual)
- P.M.
- 8:15 Boston Symphony Orchestra (Blue)
  - 9:00 Chicago Theatre of the Air (Mutual)

## Yours For the Asking

**RAND-McNALLY ATLAS** and 24 Clark Candy Bars Program: "Where Do We Stand," Sunday 5:00 P.M. (Blue) Requirements: Send in a news question. If answered by Vandercook & Gunther, gifts are yours. Address: Clark Candy Bar, Box 33, Pittsburgh, Pa.

**BEST SELLER BOOK** by Dorothy Thompson. Program: "What's Your War Job?" Wednesday 7:05 P.M. (Blue) Requirements: Send in example of Best War Effort. Ten books awarded to best suggestions. Address: What's Your War Job, Blue Network, New York City, N. Y.

**CHRYSANTHEMUM PLANT.** Program: "David Harum," Mon. thru Fri. 11:45 A.M. (NBC) Requirements: Ten cents and one Bab-O- label. Address: c/o station.

**RECIPE BOOK** Drink and Dessert Recipes. Program: "Carnation Contented Program," Monday 10:00 P.M. (NBC) Requirements: None. Address: Carnation Company, Milwaukee, Wisc.

**PANCAKE RECIPE** Program: "Aldrich Family," Thursday 8:30 P.M. (NBC) Requirements: None. Address: Log Cabin, Battle Creek, Michigan.

**RECIPE BOOK** By the famous Betty Crocker. Program: "Light of the World," Mon. thru Fri. 2:00 P.M. (NBC) Requirements: 25 cents in coin. Address: Light of the World, Minneapolis, Minn.

**CURRENT BEST SELLER** Program: "Soldiers of Production," Sunday 11:00 A.M. (Blue) Requirements: Send in slogan on "Help Speed War Production." Submit slogans to Blue Network, Radio City, N. Y. C.

**WAR ATLAS**, new edition. Edited by H. V. Kaltenborn. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: 10 cents. Address: At all Pure Oil Dealers.

**CAR LIFE FORECASTER** Care of automobiles in war time. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: None. Address: At all Pure Oil Dealers.

**RALEIGH PREMIUM CATALOGUE** Program: "Red Skelton Show," Tuesday 10:30 P.M. (NBC) Requirements: None. Address: c/o station.

**BABY BOOK** and Victory Box Lunch Recipes. Program: "Mary Lee Taylor," Tues. and Thurs. 11:00 A.M. (CBS) Requirements: One label from Pet Milk Can. Address: c/o station.

**FIRESTONE** booklet "Helpful Hints for Growing War Gardens." Program: "Voice of Firestone," Monday 8:30 P.M. (NBC). Booklet can be obtained free from the local Firestone dealer.

**GENERAL ELECTRIC** booklet "How Light Can Help You Speed Victory." Program: "Hour of Charm," Sunday 10:00 P.M. (NBC) Booklet free. Address General Electric, Nela Park, Cleveland, Ohio.



Washington, D. C.—Station WTOP—Here is another instance of the important assistance the Treasury Department received from the nation's local stations. In WTOP's clever "Blot out the Axis" drive. Program Director Martin D. Wickett watches Grace Mydland blot 'em out.



Washington, D. C.—Station WINX—This station is using the visit of the captured Jap sub to raise the total of bond sales. Toshio Shimabakuro is the only Japanese sailor in the U.S. Coast Guard. The girls, of Japanese descent, are all loyal Americans and all government workers.



# PAY-OFF NEWS

## FULTON OURSLER HEADS A NEW AND UNIQUE TYPE OF PROGRAM

TUNE IN MON. THROUGH FRI. 9:15 P.M. E.W.T. (WOR, N. Y.)

**P**AY-OFF NEWS is a question-and-answer program, it is true, but it is one with a new and vitally interesting angle to it. That angle is contained in the personality of Fulton Oursler, the man who gives the program life. The form of the broadcast is simple: you send in a question. If it's used, you get three dollars. That is not a great deal of money, when you consider that some programs send fifty-seven dollars and a set of the Encyclopedia. However, it is apparently not alone the money that interests people, for Fulton Oursler, on a local station, and with a new program, is already getting twenty-five hundred letters a week.

The answer is simple enough. The listeners' questions are answered in such a remarkably interesting and enlightening way that the program has a compelling quality. Fulton Oursler, who is responsible for this interest, is a many-sided character who has won national distinction as commentator, editor, novelist, playwright and lecturer.

His dynamic, versatile personality and his clever way of connecting up the answers to even the most ordinary questions with current world events gives his broadcast an additional exciting element, and it is to be hoped that Oursler and his illuminating views on important affairs will be heard nationally before too long.

## Tune in for Cash

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

**CRUMIT AND SANDERSON** Saturday 8:00 P.M. (CBS) Prize Money: by participating, each member of the winning team receives a \$25 War Bond and each member of the losing team receives \$10 in War Stamps. Write to CBS for tickets.

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

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

**DR. L. Q.** Monday 9:30 P.M. (NBC) Prize Money: Send in a biographical sketch, if used you receive \$250. By participating you can share in \$325.

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

**NOAH WEBSTER SAYS** Saturday 7:30 P.M. (NBC) Prize Money: Submit a list of five difficult words. \$2 paid for each list used on the program. By participating, \$2 for answering the questions correctly. Write NBC, Hollywood.

**QUIZ KIDS** Sunday 7:30 P.M. (Blue) Prize Money: If question you submit is used, you receive a Zenith portable all-wave radio. Write Quiz Kids, Chicago, Ill.

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

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

**INFORMATION PLEASE** Monday 10:30 P.M. (NBC) Prize Money: \$10 in War Stamps and a 12-volume Junior Encyclopedia if you submit a question and it is used. \$57 in War Bonds and stamps and the Encyclopedia Britannica if your question stumps the experts. Send the questions to Information Please, 570 Lexington Avenue, N. Y. C.

**SOLDIERS OF PRODUCTION** Sunday 11:00 A.M. (Blue) Prize Money: \$10 in war stamps for slogan on "Help Speed War Production." Submit slogans to Glen Gray, Radio City, New York.

## RADIO FACTS

◆ Radio serials are so popular that almost four-fifths of all daytime broadcasting is devoted to them. However, they draw only fifty percent of the daytime listening audience. The average listener spends slightly over three hours per day on them, following twelve or more stories simultaneously.

◆ When Information Please began five years ago, only four hundred dollars was allotted to a program. Now each program costs from five to ten thousand dollars.

◆ American radio stations contributed 8,000 programs of fifteen minutes or more to the Second War Bond Drive, in addition to 118,000 spot announcements. This is a total of seven million dollars worth of program time.

◆ Play-by-play descriptions of baseball games and other athletic events are now broadcast to American soldiers around the world, using newly developed radio facilities.

◆ American radio programs—Bob Hope, the Hit Parade, the Kate Smith Hour, Elmer Davis, and others—have surpassed local program in popularity in Australia. The programs were originally intended for U. S. troops only, but the Australians have decided that American entertainment was preferable to their own.

◆ Radio listeners are due for a dose of squeaks and groans along with their favorite programs in the next few months. The United States Naval Observatory has discovered the approach of a new cycle of sunspots which will affect radio and telegraph transmission. The peak of the last cycle occurred in 1937.

◆ A manual of foreign dialects—Chinese, British, German, Greek, etc.—has just been published for the use of radio comedians and villains. The book took fifteen years of research.



THIS NIGHT SCENE TAKEN OF WMBD'S SECOND WAR LOAN RALLY, WITH THE TRACTOR BAND

## PEORIA, ILLINOIS and WMBD

PEORIA'S WMBD fired the first shot in its Second War Loan campaign by presenting a nine-hour show of continuous entertainment. From a huge platform located in the Court House Square the entire staff kept 1500 people entertained from 12 o'clock in the morning until Nine in the evening . . . and also kept them buying bonds.

The Government set a quota of \$7,190,000 for Peoria County. Due, in a great measure, to the hard-working staff of WMBD, the clearing houses of Peoria sold a half million dollars in war bonds in one day. Berne Enterline, Wayne West and

STREET CARS CARRIED BANNERS THROUGHOUT THE CITY OF PEORIA. THE SIGN WAS 16 FEET HIGH





FURNISHING THE ENTERTAINMENT, SHOWS ENTHUSIASTIC PEORIANS TURNING OUT TO CONTRIBUTE

## PUT ON A SMASH BOND DRIVE

Farmers, Bill, staff announcers, emceed the show. The entertainment consisted of local school bands, most of the civic choral groups, and the leading town orchestras. The promotion carried the theme "They give their lives . . . you lend your money." Street cars carried banners all day long that stretched sixteen feet wide and four feet high across the main body of the car. Farmers came in wagons, housewives remained through the day and evening. Peoria, with the co-operation of WMBD, set an example for all other local stations and thriving towns. The drive set a mark for others to shoot at.

IRENE WICKER, THE SINGING LADY AND WAYME WEST, M.C. HELPED MAKE THE DRIVE A SUCCESS.



## RADIO HUMOR

● Betty: I hope I don't grow up to have a spare tire around my middle like Uncle Tommy.

Mac: Your Uncle Tommy doesn't have a spare tire around his middle.

Betty: Oh yeah? Yesterday a man from the OPA tried to have him arrested for hoarding rubber.

—Tommy Riggs Show (NBC)

● Why have you got that bandage on your hand?

I was picking walnuts.

How could you hurt your hand picking up walnuts?

Well, this year the squirrels are using commando tactics.

—Fibber McGee and Molly (NBC)

● There's the sad tale of the dentist who wanted to get away from it all. So he enlisted in the Engineering Corps. Now all the poor guy does is drill and repair bridges. When he complained, they gave him K. P. and he spent the weekend cleaning plates.

—Henny Youngman (CBS)

● The Army's done a lot of good for you, you look wonderful.

Do I feel good. You know, I lost six pounds on my basic.

Yeah, and your stomach got thinner too.

—Bob Hope Show (NBC)

● My niece, Geraldine, is marrying a man in 4F. Now she doesn't know which to take out first—a marriage license or a first-aid certificate . . . Help is so scarce in Hollywood that a cafeteria hired a midget cashier. But they had to fire him—he was short-changing everybody.

—Groucho Marx (CBS)

● I was invited to a dinner party last night and everybody brought their own potatoes. I brought my girl.

What did she bring?

Well, she didn't bring any potatoes, but she was wearing the bag they came in.

—Eddie Cantor (CBS)

● I told my cousin he ought to join the Parachute Corps. He's been dropped by practically everyone else . . . But I think this same cousin of mine is a wonder. The government abolished cuffs, but he still manages to live on one.

—Herb Shriner (CBS)



## ANNE S. HUMMERT

### ONE-HALF OF A GREAT TEAM

**A**NNE S. HUMMERT is the radio wonder-worker who in collaboration with her husband, Frank Hummert, achieves the amazing feat of conceiving and producing, and in several instances writing, more than twenty commercial daytime serials and musical programs. These programs are heard by an estimated aggregate weekly audience of some half a billion listeners.

Among her shows are *Stella Dallas*, *Romance of Helen Trent*, *Lorenzo Jones* and many others. She and her husband outline the complicated plots of their stories. The dialogue is then filled in by a staff of expert writers and the finished product, totaling some sixty playlets weekly, is then scanned and checked, running close to a thousand pages.

Baltimore-born, Anne Hummert began her professional career conducting an "Advice to the Lovelorn" column in the *Baltimore News*. After working in Paris as a reporter, she came back to the United States looking for a job. Her next boss was Frank Hummert. That was the beginning of a successful marital and writing collaboration.

Rated close to the top among American's ten most successful business woman in many outstanding surveys and polls, Anne Hummert's vivid writing and keen gift of characterization gives her work an interesting and exciting quality that accounts for the prodigious popularity of her numerous programs.

## ALPHABETICAL INDEX TO POPULAR PROGRAMS

TUNE IN has listed in alphabetical order the most popular programs. They are arranged as most commonly known either by the headliner or the name of the program. For example you will find "A date With Judy" under (A) rather than under (G) for Judy Garland.

NBC is listed (N); CBS (C); Blue Network (B); MBS (M). Time is EWT  
Deduct 1 hour for CWT—3 hours for PWT

- A**
- Aces, Easy . . . . . Wed. to Fri. 7:30 P.M. (C)
  - A Date with Judy . . . . . Wed. 9:00 P.M. (N)
  - \*Adventure of the Thin Man . . . . . Fri. 8:30 P.M. (C)
  - \*All Time Hit Parade . . . . . Fri. 8:30 P.M. (N)
  - Allen, Fred . . . . . Sun. 9:30 P.M. (C)
  - Amanda Honeymoon Hill M. to F. 10:30 A.M. (C)
  - Ameche, Jim . . . . . Wed. 8:30 P.M. (B)
  - American Melody Hour . . . . . Tues. 7:30 P.M. (C)
  - Are You A Genius? . . . . . Mon. to Fri. 5:30 P.M. (C)
  - Army Hour . . . . . Sun. 3:30 P.M. (N)
  - Authors Playhouse . . . . . Wed. 11:30 P.M. (N)
  - Autry, Gene . . . . . Sun. 6:30 P.M. (C)
- B**
- \*Bachelor's Children . . . . . Mon. to Fri. 10:45 A.M. (C)
  - Baker, Phil . . . . . Sun. 10:00 P.M. (C)
  - Barrymore, Lionel . . . . . Wed. 9:00 P.M. (C)
  - Basin Street Chamber Music . . . . . Sun. 9:15 P.M. (B)
  - Battle of the Sexes . . . . . Tues. 9:00 P.M. (N)
  - Baukhage, H. R. . . . . Mon. to Fri. 1:00 P.M. (B)
  - Beat The Band . . . . . Tues. 10:30 P.M. (N)
  - Between the Bookends . . . . . Mon. to Fri. 3:45 P.M. (B)
  - Big Sister . . . . . Mon. to Fri. 12:15 P.M. (C)
  - \*Blondie . . . . . Mon. 7:30 P.M. (C)
  - \*Borge, Victor . . . . . Mon. to Fri. 7:00 P.M. (B)
  - Bowes, Major . . . . . Thurs. 9:00 P.M. (C)
  - Brady, Fred . . . . . Thurs. 7:30 P.M. (N)
  - Breakfast Club . . . . . Mon. to Fri. 9:00 A.M. (B)
  - Breakfast at Sardi's . . . . . Mon. to Fri. 11:00 A.M. (B)
  - Brown, Cecil . . . . . Mon. to Fri. 8:55 P.M. (C)
- C**
- Calling Pan America . . . . . Sat. 4:30 P.M. (C)
  - Calmer, Ned . . . . . Mon. to Sat. 11:00 P.M. (C)
  - Camel Caravan . . . . . Fri. 10:00 P.M. (C)
  - Canova, Judy . . . . . Tues. 8:30 P.M. (C)
  - Can You Top This? . . . . . Sat. 9:30 P.M. (N)
  - \*Captain Midnight . . . . . Mon. to Fri. 5:45 P.M. (B)
  - Carnation Contented Hour . . . . . Mon. 10:00 P.M. (N)
  - Carroll, Madeleine . . . . . Mon. to Fri. 5:00 P.M. (C)
  - Catholic Hour . . . . . Sun. 6:00 P.M. (N)
  - \*Cavalcade of America . . . . . Mon. 8:00 P.M. (N)
  - \*Calling Unlimited . . . . . Mon. 7:15 P.M. (C)
  - Chicago Round Table . . . . . Sun. 2:00 P.M. (N)
  - \*Christlan, Dr. . . . . . Wed. 8:30 P.M. (C)
  - Cities Service Concert . . . . . Fri. 8:00 P.M. (N)
  - Cleveland Symphony . . . . . Sat. 5:00 P.M. (C)
  - Club Matinee . . . . . Mon. to Fri. 4:00 P.M. (B)
  - Colonna, Jerry . . . . . Tues. 10:00 P.M. (N)
  - Como, Perry . . . . . Mon. to Fri. 4:30 P.M. (C)
  - Counter-Spy . . . . . Mon. 9:00 P.M. (B)
  - \*Crime Doctor . . . . . Sun. 8:30 P.M. (C)
  - Crosby, Bing . . . . . Thurs. 9:00 P.M. (N)
  - Crumlt, Frank . . . . . Sat. 8:00 P.M. (C)
- D**
- Dallas, Stella . . . . . Mon. to Fri. 4:15 P.M. (N)
  - Danny Thomas Show . . . . . Sat. 7:30 P.M. (B)
  - Davis, Joan . . . . . Thurs. 9:30 P.M. (N)
  - \*Death Valley Days . . . . . Thurs. 8:30 P.M. (C)
  - DeMille, Cecil . . . . . Mon. 9:00 P.M. (C)
  - Dickenson, Jean . . . . . Sun. 9:30 P.M. (N)
  - Dining Sisters . . . . . Mon. 7:30 P.M. (N)
  - Doctors at War . . . . . Sat. 5:00 P.M. (N)
  - \*Dorsey, Thomas . . . . . Wed. 8:30 P.M. (N)
  - Double or Nothing . . . . . Fri. 9:30 P.M. (M)
  - Downey, Morton . . . . . Mon. to Fri. 3:00 P.M. (B)
  - Dr. I. Q. . . . . Mon. 9:30 P.M. (N)
  - Dragonette, Jessica . . . . . Sat. 9:45 P.M. (C)
- E**
- \*Edwards, Joan . . . . . Sat. 9:00 P.M. (C)
  - Ellery Queen . . . . . Sat. 7:30 P.M. (N)
  - Ellot, Major . . . . . Mon. to Thurs. 10:00 P.M. (M)
  - Evans, Wilbur . . . . . Sun. 12:30 P.M. (B)
- F**
- Family Hour . . . . . Sun. 5:00 P.M. (C)
  - \*Famous Jury Trials . . . . . Tues. 9:00 P.M. (B)
  - Fibber McGee and Molly . . . . . Tues. 9:30 P.M. (N)
  - \*Fidler, Jimmy . . . . . Sun. 9:30 P.M. (B)
  - Fields, Grace . . . . . Mon. to Fri. 10:15 P.M. (B)
  - Fitch Bandwagon . . . . . Sun. 7:30 P.M. (N)
  - Front Page Farrell . . . . . Mon. to Fri. 5:45 P.M. (N)
- G**
- \*Gang Busters . . . . . Fri. 9:00 P.M. (B)
  - \*Gay Nineties Revue . . . . . Mon. 8:30 P.M. (C)
  - Gibbs, Georgia . . . . . Thurs. 10:00 P.M. (N)
  - Graham, Ross . . . . . Fri. 8:00 P.M. (N)
  - \*Great Gildersleeve . . . . . Sun. 6:30 P.M. (N)
  - Godfrey, Arthur . . . . . Mon. to Fri. 6:30 A.M. (C)
  - \*Godwin, Earl . . . . . Mon. to Fri. 8:00 P.M. (B)
  - Goldbergs, The . . . . . Mon. to Fri. 1:45 P.M. (C)
  - Good Will Hour . . . . . Sun. 10:00 P.M. (B)
  - Goodman, Al . . . . . Sun. 9:30 P.M. (C)
  - Grant, Bob . . . . . Thurs. 10:30 P.M. (N)
  - Great Moments in Music . . . . . Wed. 10:00 P.M. (C)
  - Green Hornet, The . . . . . Sun. 4:30 P.M. (B)
  - \*Grand Ole' Opry . . . . . Sat. 7:30 P.M. (N)
  - Gunther, John . . . . . Fri. 10:00 P.M. (B)
- H**
- Hawley, Adelaide . . . . . Mon. to Sat. 8:45 A.M. (C)
  - Heatter, Gabriel . . . . . Mon. to Fri. 9:00 P.M. (M)
  - Hildegarde . . . . . Thurs. 10:30 P.M. (N)
  - Hill, Edwin C. . . . . Tues. 6:15 P.M. (C)
  - Heldt, Horace . . . . . Tues. 8:30 P.M. (N)
  - \*Hit Parade . . . . . Sat. 9:00 P.M. (C)
  - \*Hobby Lobby . . . . . Sat. 8:30 P.M. (C)
  - Hot Copy . . . . . Mon. 11:30 P.M. (N)
  - Houston, Josephine . . . . . Sun. 12:30 P.M. (B)
  - Howe, Quincy . . . . . Wed. 6:00 P.M. (C)
  - Hughes, John B. Tues., Wed., Fri. 10:00 P.M. (M)
  - \*Hunt, Frazier . . . . . Tues. and Thurs. 6:00 P.M. (C)
- I**
- \*I Love a Mystery . . . . . Mon. to Fri. 7:00 P.M. (C)
  - \*Inner Sanctum Mystery . . . . . Sun. 8:30 P.M. (B)
  - Invitation to Learning . . . . . Sun. 11:30 A.M. (C)
- J**
- \*Jack Armstrong . . . . . Mon. to Fri. 5:30 P.M. (B)
  - \*James, Harry . . . . . Tues. to Thurs. 7:15 P.M. (C)
  - January, Lois . . . . . Mon. to Fri. 5:30 A.M. (C)
  - Jergen's Journal . . . . . Sun. 9:00 P.M. (B)
  - Joe & Ethel Turp . . . . . Mon. to Fri. 3:15 P.M. (C)
  - \*Johnny Presents . . . . . Tues. 8:00 P.M. (N)
  - Joyce Jordan, M.D. . . . . Mon. to Fri. 2:15 P.M. (C)
- K**
- Kaltenborn, H. V. . . . . Mon. to Fri. 7:45 P.M. (N)
  - \*Kaye, Sammy . . . . . Wed. 8:00 P.M. (C)
  - Keep Working, America . . . . . Mon. 6:30 P.M. (C)
  - \*Kennedy, John B. . . . . Mon. 12:00 A.M. (C)
  - \*Kitty Foyle . . . . . Mon. to Fri. 10:15 A.M. (C)
  - Kraft Music Hall . . . . . Thurs. 9:00 P.M. (N)
  - Kostelanetz, Andre . . . . . Sun. 4:30 P.M. (C)
  - Kyser, Kay . . . . . Wed. 10:00 P.M. (N)

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

M

Ma Perkins . . Mon. to Fri. 1:15 P.M. (C)  
 Malone, Ted . . Mon. to Fri. 3:45 P.M. (B)  
 Manners, Lucille . . Fri. 8:00 P.M. (N)  
 Manhattan Merry Go Round . Sun. 9:00 P.M. (N)  
 \*Manhattan at Midnight . Wed. 8:30 P.M. (B)  
 Marine Band . . Wed. 1:45 P.M. (B)  
 March of Time . . Thurs. 10:30 P.M. (N)  
 Mary Marlin . . Mon. to Fri. 3:00 P.M. (N)  
 Mayor of the Town . . Wed. 9:00 P.M. (C)  
 \*Meet Your Navy . . Fri. 8:30 P.M. (B)  
 Metropolitan Opera . . Thurs. 7:30 P.M. (B)  
 McCarthy, Charlie . . Sun. 8:00 P.M. (N)  
 Moore, Gary . . Thurs. 10:00 P.M. (N)  
 Moylan Sisters . . Sun. 3:00 P.M. (B)  
 Mr. District Attorney . . Wed. 9:30 P.M. (N)  
 Mr. Keen . . Wed. to Fri. 7:45 P.M. (C)  
 \*Mr. & Mrs. North . . Wed. 8:00 P.M. (N)  
 Munn, Frank . . Fri. 9:00 P.M. (N)  
 Murder Clinic . . Sun. 6:00 P.M. (M)  
 Murrow, Edward . . Sun. 6:00 P.M. (C)  
 Musical Steelmakers . . Sun. 5:30 P.M. (B)  
 Music Shop . . Tues. 10:00 P.M. (N)

N

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

O

Of Men & Books . . Sat. 3:00 P.M. (C)  
 O'Keefe, Walter . . Tues. 9:00 P.M. (N)  
 One Man's Family . . Sun. 8:30 P.M. (N)  
 O'Neills . . Mon. to Fri. 10:15 A.M. (N)

P

Parker Family . . Sun. 10:45 P.M. (N)  
 Pause That Refreshes . . Sun. 4:30 P.M. (C)  
 \*Pearson, Drew . . Sun. 7:00 P.M. (B)  
 Peerce, Jan . . Wed. 10:00 P.M. (C)  
 People Are Funny . . Fri. 9:30 P.M. (N)  
 Pepper Young's Family . Mon. to Fri. 2:45 P.M. (C)  
 \*Phillip Morris Playhouse . Fri. 9:00 P.M. (C)  
 \*Porter, Ray . . Sat. 8:00 P.M. (B)  
 Portia Faces Life . . Mon. to Fri. 5:15 P.M. (N)

Q

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

R

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

Saerchinger, Cesar . . Sun. 11:15 P.M. (N)  
 Salt Lake Tabernacle . . Sun. 12:00 P.M. (C)  
 Sanderson, Julia . . Sat. 8:00 P.M. (C)  
 Screen Guild Players . . Mon. 10:00 P.M. (C)  
 Second Husband . . Mon. to Fri. 11:15 A.M. (C)  
 \*Secret Weapon . . Fri. 7:15 P.M. (C)  
 Sevard, Eric . . Sun. 8:55 P.M. (C)  
 Shirer, William L. . . Sun. 5:45 P.M. (C)  
 Shriner, Herb . . Fri. 10:00 P.M. (C)  
 \*Shore, Dinah . . Sun. 8:00 P.M. (N)  
 Shubert, Paul . . Mon. to Fri. 10:30 P.M. (M)  
 \*Simms, Ginny . . Tues. 8:00 P.M. (N)  
 Soldiers of Production . . Sun. 11:00 A.M. (B)  
 Southernares . . Sun. 10:30 A.M. (B)  
 Spotlight Bands . . Mon. to Fri. 9:30 P.M. (B)  
 Stage Door Canteen . . Thurs. 9:30 P.M. (C)  
 Stars From the Blue . . Sun. 12:30 P.M. (B)  
 Stern, Bill . . Wed. 6:45 P.M. (N)  
 Strictly Personal . . Mon. to Fri. 1:35 P.M. (M)  
 Sullivan, Jeri . . Mon., Wed. 6:30 P.M. (C)  
 Sullivan, Paul . . Mon., Thurs. 10:00 P.M. (M)  
 Superman . . Mon. to Fri. 5:45 P.M. (M)  
 Suspense . . Tues. 9:30 P.M. (C)  
 Swarthout, Gladys . . Sun. 5:00 P.M. (C)

T

Take It or Leave It . . Sun. 10:00 P.M. (C)  
 \*Telephone Hour . . Mon. 9:00 P.M. (N)  
 Templeton, Alec . . Mon. 10:30 P.M. (B)  
 Texaco Star Theatre . . Sun. 9:30 P.M. (C)  
 \*Thanks to the Yanks . . Sat. 7:30 P.M. (C)  
 That's Life . . Thurs. 7:30 P.M. (N)  
 That They Might Live . . Sun. 12:30 P.M. (N)  
 The Breakfast Club . . Mon. to Sat. 9:00 A.M. (B)  
 The Good Old Days . . Thurs. 7:05 P.M. (B)  
 Thibault, Conrad . . Sun. 9:00 P.M. (N)  
 This Is Fort Dix . . Sun. 3:00 P.M. (M)  
 This Nation at War . . Tues. 10:30 P.M. (B)  
 Thomas, John Charles . . Sun. 2:30 P.M. (N)  
 \*Thomas, Lowell . . Mon. to Fri. 6:45 P.M. (B)  
 Thompson, Dorothy . . Sun. 9:45 P.M. (B)  
 Those We Love . . Sun. 7:30 P.M. (C)  
 \*Tibbett, Lawrence . . Thurs. 7:30 P.M. (B)  
 Time to Smile . . Wed. 9:00 P.M. (N)  
 Tomlinson, Edward . . Sun. 7:15 P.M. (B)  
 \*Town Meeting of the Air . Thurs. 8:30 P.M. (B)  
 Tums Treasure Chest . . Tues. 8:30 P.M. (N)

V

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

W

Wake Up America . . Sun. 3:15 P.M. (B)  
 Waltz Time . . Fri. 9:00 P.M. (N)  
 \*Waring, Fred . . Mon. to Fri. 7:00 P.M. (N)  
 Weekly War Journal . . Sun. 12 Noon (B)  
 We The People . . Sun. 7:30 P.M. (C)  
 Westinghouse Program . . Sun. 2:30 P.M. (N)  
 What's My Name . . Sun. 10:30 P.M. (N)  
 When A Girl Marries . . Mon. to Fri. 5:00 P.M. (N)  
 Whiteman, Paul . . Sun. 8:00 P.M. (N)  
 Winchell, Walter . . Sun. 9:00 P.M. (B)  
 Wings to Victory . . Thurs. 10:30 P.M. (B)  
 Wismer, Harry . . Mon. to Fri. 9:55 P.M. (B)

Asterisked (\*) programs are rebroadcast at various times; for these, check local newspapers.



## FRANK HUMMERT

### THE OTHER HALF OF THE TEAM

**B**RONZED, square-jawed Frank Hummert, the producing, writing and directing tycoon, is a human dynamo. He and his wife, the pretty Anne Hummert whose picture is on the opposite page, are responsible for a yearly output of six-and-a-half million words. The yearly fan mail average of their serials is seventy-five million letters, and each year Frank Hummert's agency spends about twelve million dollars for buying radio time.

These are imposing figures, but six-foot Frank Hummert is an imposing person who, having achieved national reputation in the advertising business, decided to try the radio industry when it was in its infancy, and joined the New York advertising firm of Blackett and Semple in 1927. He became a pioneer in the daytime serial field and soon mastered the technique.

In addition to collaborating on the serials mentioned in connection with Anne Hummert, Frank is responsible for those perennial musical favorites, *Waltz Time*, *American Melody Hour*, *American Album of Familiar Music*, and *Manhattan Merry-Go-Round*. These shows go on and on, based on Frank's simple strategy of selecting only those tunes which listeners can whistle after hearing once or twice.

The Hummert script formula, by the way, is also simple. They themselves describe it as: "Success stories of the unsuccessful."

# Behind This Issue

## A New Marching Song is Born (See Pg. 30)

WHEN we saw Joe Howard at a rehearsal of *The Gay Nineties*, he was all pepped up. His usually effervescent spirits, which the passing years do not seem to dampen, were even higher than they generally are. He told us that as he was coming in to rehearsal on the 7:15 train from Baldwin, Long Island, it suddenly occurred to him that our soldiers could use a new marching song. Joe, being a man of action, pulled an envelope out of his pocket, began to jot down notes, and by the time the train came in to the Long Island station he had already written the words and music of a new song, *We Never, Never Lost A War, and We Never, Never Will*. When we arrived at the rehearsal, Art Green, coach and member of the advisory committee of the show, had already taken it down in manuscript and played it over for Joe. After the cast had finished running through their program, Joe asked us whether we wanted to hear the new song, and in the basement of the theatre, on a battered old upright, Art played the stirring melody while Joe's smooth voice sang the words. That day the song was copyrighted, and a noted publisher went ahead with the details that accompany the issuance of a new song.

There is a curious parallel in all this, Art Green related. George M. Cohan wrote *Over There* on his cuff, coming on from Great Neck, Long Island, on that same 7:15 train. When Cohan got into the city Art Green took it down in manuscript form.

"When I played Joe's song over for him the first time," Art told us, "he said, 'No, that is not the tempo I want.' It's funny," continued Art, "but that is exactly the same thing George M. Cohan said to me when I first played back *Over There*." Art assured us that Joe Howard's new song has all the earmarks of a great hit.

## La Coelho Nearly Gets Into Trouble (See Pg. 55)

WE SAW Olga Coelho at her lovely New York apartment and were

charmed by the cosmopolitan accent with which she flavored her fluent English. "I collect everything," she said. "I love things." Once she bought about everything that was loose in Singapore, spending hundreds of dollars, and you could get a pretty big lot of knick-knacks, cabinets, antiques, and what-nots in Singapore at that time for so much money. When she got the loot to the Customs they refused to let the stuff enter, not believing that anyone would want that collection for private use. She had a difficult time getting by, but finally managed to convince the authorities that she was just an incurable collector who did not know when to stop buying.

## Questions that Stump the Answer Man (See Pg. 56)

IF YOU ask the Answer Man—or perhaps we should say the Answer Men—how they know the answers to so many questions, either one of them will tell you: "After six years of answering questions, you manage to pick up quite a bit of information." For some questions that come in repeatedly there are form letters, containing answers to questions like "How to get rid of roaches," "Does a horse push or pull a wagon?" "Which came first, the chicken or the egg?" and the like, but occasionally a question comes in that has no answer that anyone knows, and in such cases the Answer Man admits it. For example: "What was the name of Paul Revere's horse?" The Answer Man replies that Revere probably did not know it himself, as it was a borrowed horse. "How many muscles in an elephant's trunk?" No one has ever counted them. However, a chicken has more feathers than a duck, both having been checked up on. Another sticker is, "Please tell me what is love? Will I notice it if it does come to me?"

Sometimes a question looks hard, but isn't. One listener wanted to know: "What was Christopher Columbus' favorite flower?" The Answer Man discovered it was the rose. A really hard one was: "What is the oldest business concern in the world?" After eight months of research, the Answer

Man found it was Stora Kopparbergs Bergslags Akstibolag, a Swedish mining firm. The staff's favorite question read, rather illiterately, "I was diggin in the groun last night. I heard a whisperin aroun' my leggs. What could it be?" The Answer Man replied, "Possibly it was a snake."

## An Aloof Idol (See Pg. 24)

ONE OF the most interesting things, at a Harry James show, is to observe the contrast between the maestro and his adoring audience, who are mostly between the ages of six and twenty. While hundreds of teen-age youngsters wait around the theatre doors, and while the tension in his audience mounts in anticipation of his coming, the sensational trumpeter remains aloof, secluded behind closed doors. He walks on to the stage twenty seconds before air time, unsmiling, as removed from the scene around him as a human being could well be. When it is over the curtain comes thudding down, and James never speaks a word to the shouting, hysterical audience in front of him. Helen Forrest, his vocalist, is equally unsmiling and aloof, never even taking a bow. When introduced to the audience, she just sits down and is seemingly unaware of the presence of a soul in front of her. As a matter of fact, none of the James' outfit take a final curtain bow. All this seems to add to the adoring enthusiasm of the audience.

## A Little Piece of Pie (See Pg. 16)

ARCH OBOILER was having lunch in his three room suite at the New Weston Hotel in New York when we were ushered in. There was an egg on top of a mountain of hash, a large glass of milk, and an enormous hunk of apple pie. Arch was dressed in his usual bizarre Hollywood clothing, shapeless green sweater, baggy light trousers, open-necked red sport shirt. He began talking and continued for three hours. Punctuated by bites of the egg or mouthfuls of hash, he would get up excitedly, stride across the room, stand up on the window sill and gesture in the spectacular fashion peculiar to Oboler. He proved most of his wildest statements by his pie: "I swear by God and this little piece of pie, that such is the truth!" A colorful character, he is only five feet six inches in height, but overcomes this by standing on a table when directing.

# Suppose this was your house, your pooch, your Baby!



What's to prevent that dreadful-ness from happening here?

*Men* can't prevent it, unless those men have ships and guns and planes and shoes and chow. All these supplies and machinery of war cost *money*. Because in this country, there aren't any labor slaves; everybody gets *paid* in defense factories here.

So it takes money to fight a war. To keep ships going, and guns shooting, and soldiers eating. So that *they can* keep little houses standing, pups playing, kids like yours **SAFE**.

## How to buy a share in Victory

Where's the money coming from?

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

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

How can you chip in?

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

INSTALLMENT payments?

Yes! If you can't spare \$18.75

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

What IS a BOND?

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

Can you CASH a Bond?

Yes, any time 60 days after

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

WHERE can you buy War Savings Bonds and Stamps?

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

WHEN?

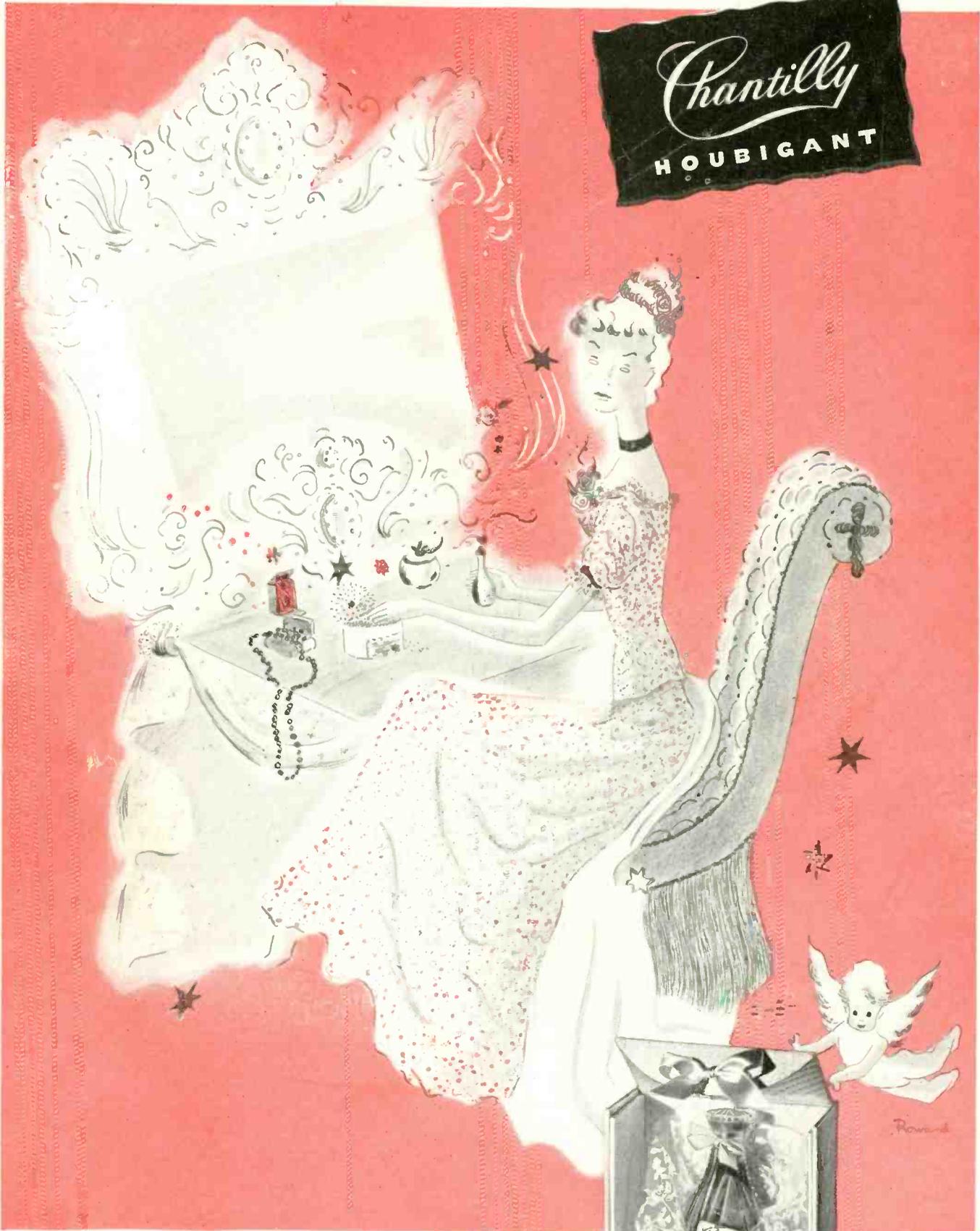
Our enemies have been getting ready for the past 7 or 8 years. Are you going to wait till they get *neurer* our kids?



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

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

Chantilly  
HOUBIGANT



Essence of Enchantment

a new perfume called Chantilly, by Houbigant. Feminine...gracious...a perfume to make you linger in masculine minds!