

# Radio <sup>★</sup> & TELEVISION

## best

THE RADIO  
& TELEVISION  
PICTURE  
MAGAZINE

FEBRUARY 1949 • 25c

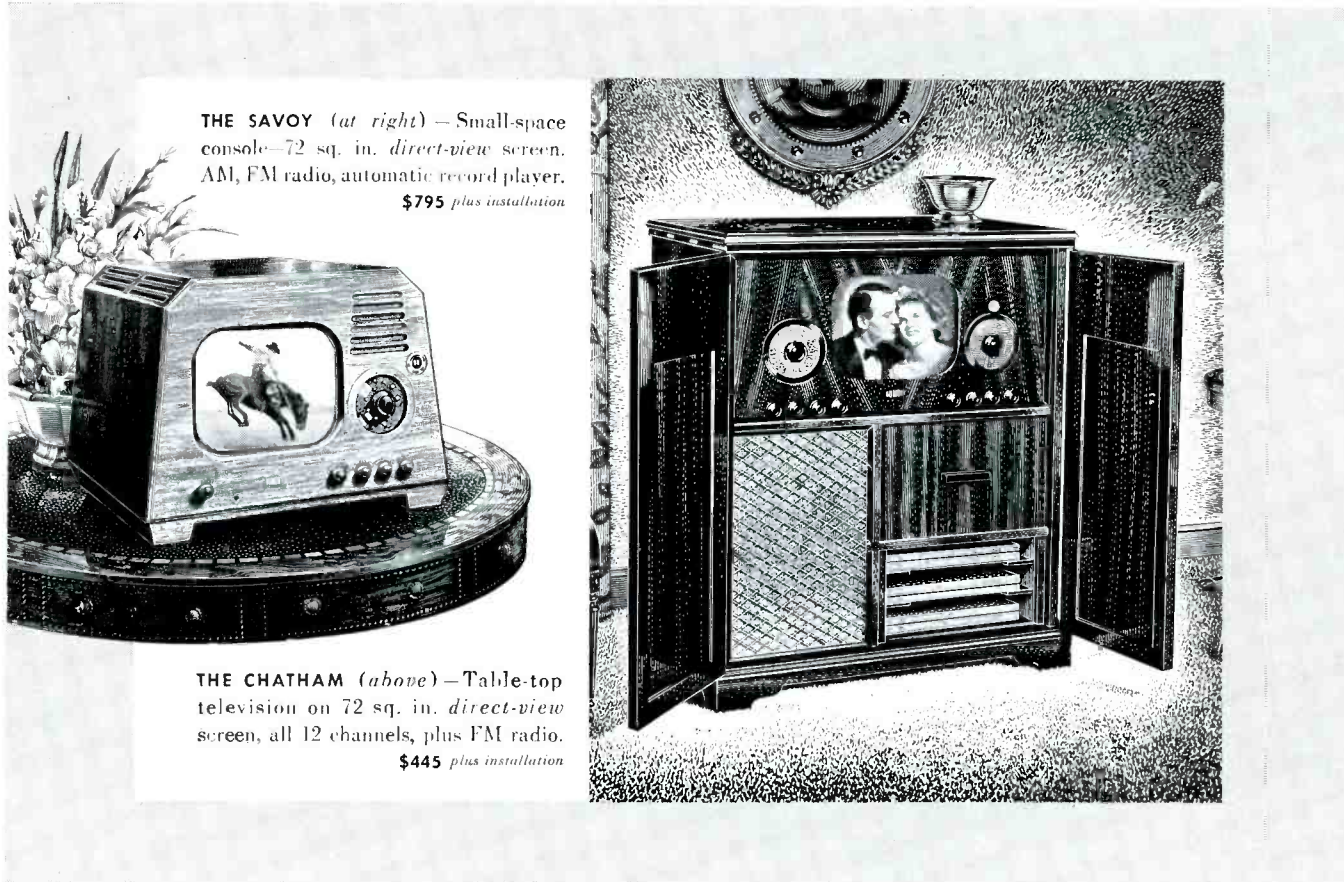


Family Portrait:  
Mr. and Mrs.  
Phil Harris  
& Daughters

IN THIS  
ISSUE

**Has Fred Allen "Stopped the Music"?**

*At the twist of your wrist...*



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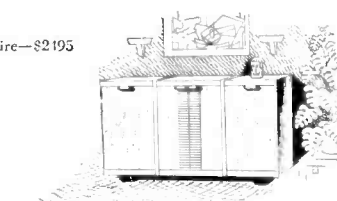
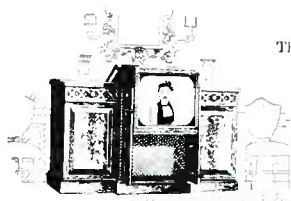
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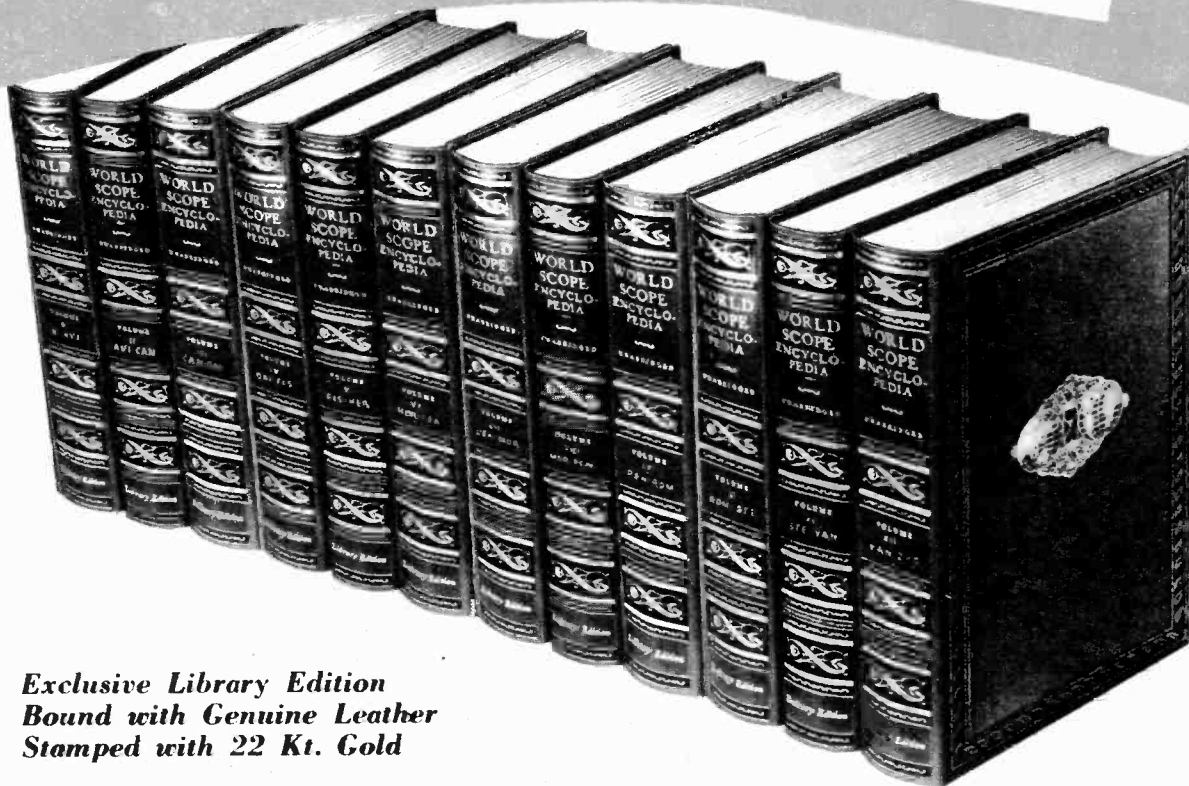
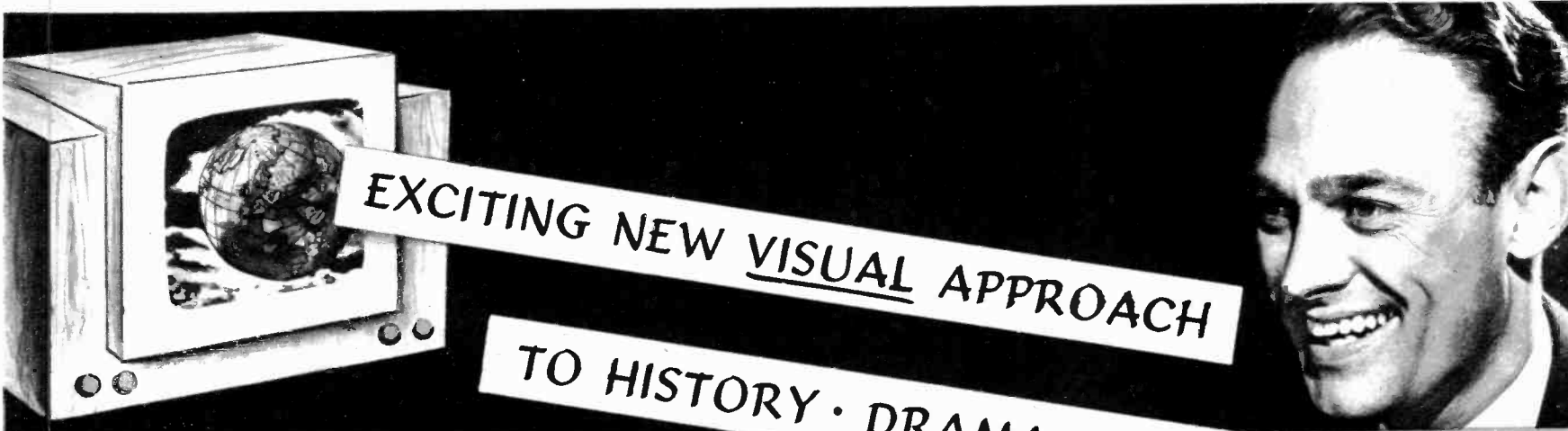
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# Radio & TELEVISION

## best

THE RADIO & TELEVISION PICTURE MAGAZINE



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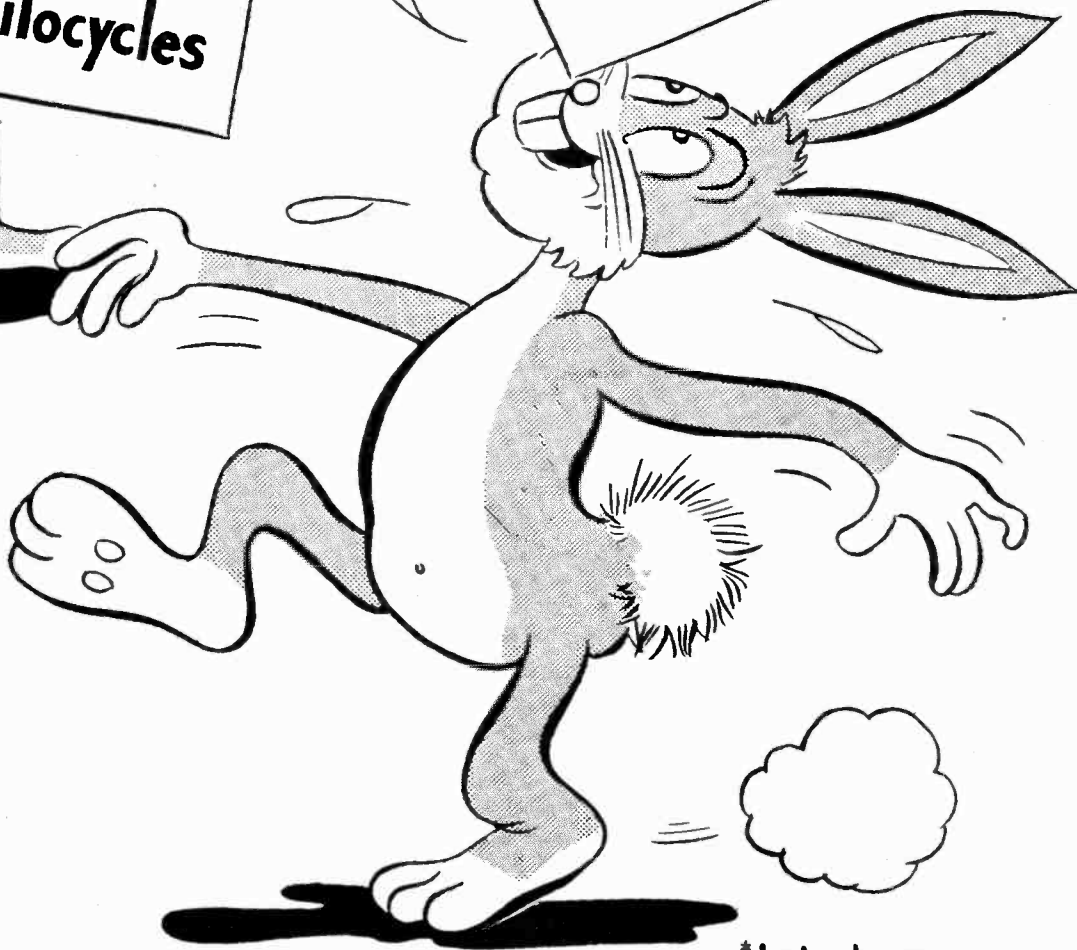
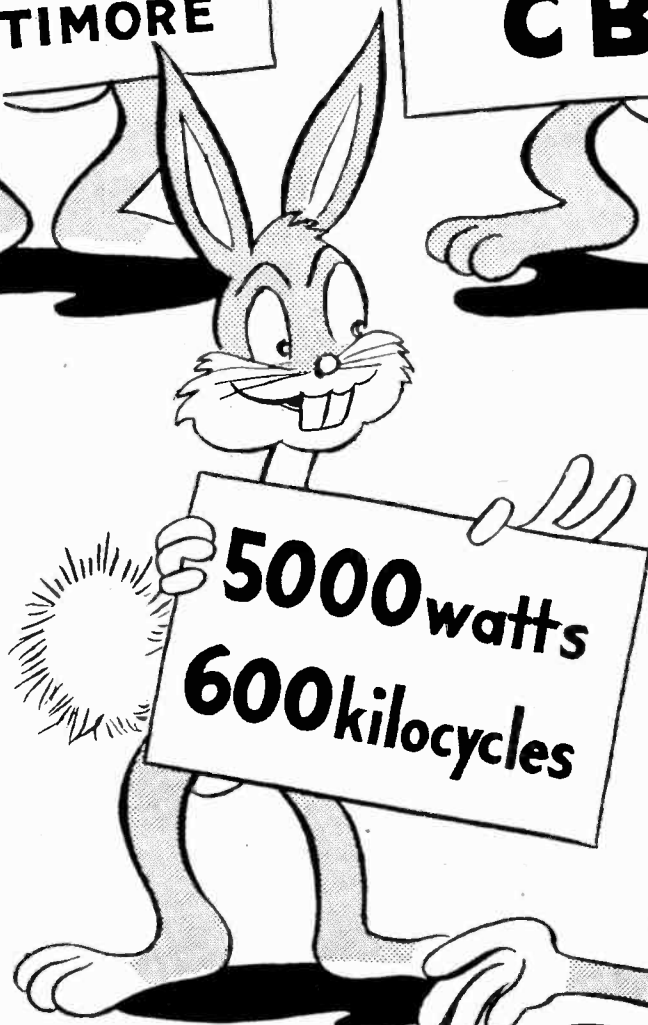
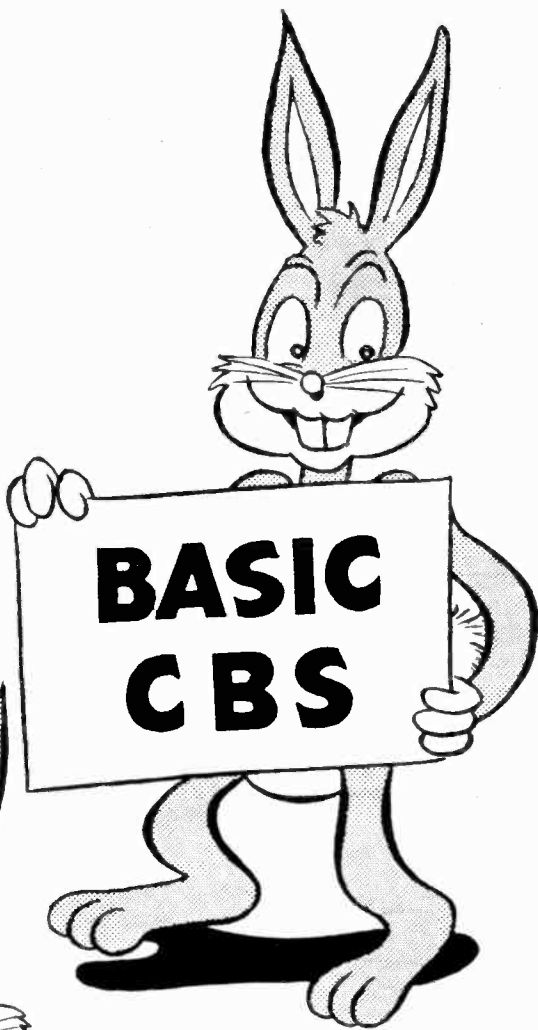
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RADIO & TELEVISION BEST is published monthly by Radio Best, Inc. Executive and Editorial offices, 452 Fifth Avenue, New York 18, N. Y. Advertising offices: New York: 452 Fifth Avenue (LIncoln 4-2028). Chicago: 737 N. Michigan Avenue (Delaware 1756); George J. Provel, Price 25c per copy. Subscription rate: one year \$3.00 in U.S.A., Canada, \$3.50. Changes in address should reach us five weeks in advance of the next issue date. Give both the old and new addresses. The cover and entire contents of RADIO & TELEVISION BEST are fully protected by copyrights in the United States and in foreign countries and must not be reproduced in any manner without written permission. Unsolicited manuscripts, cartoons, pictures, etc., accompanied by return postage and addresses will be given prompt consideration, but we cannot assume responsibility in the event of their loss. Printed in U.S.A. Copyright 1949, by Radio Best, Inc.



**\*Just ask your  
Raymer representative**

*Cover  
Profile*



Mr. and Mrs. Phil Harris in a sentimental mood.

*A*LICE FAYE'S career has been a typical Cinderella story, the story of a blue-eyed, baby-faced blonde, who spent her time practicing dance steps when she should have been studying high school English. Alice began her career as a dancer with the Chester Hale girls in vaudeville. She was a chorine in George White's Scandals when she met Rudy Vallee. He taught her to sing and she became the band vocalist. When the Vallee outfit went to Hollywood to film the "Scandals," Alice received her big break—a starring role. She clicked and stayed on as one of filmland's leading ladies and radio singing stars. In private life she's Mrs. Phil Harris and mother of two daughters, Alice, Jr., and Phyllis, which are, of course, the same roles she now portrays publicly on one of radio's bright Mr. and Mrs. comedy shows.

**PHIL HARRIS**, the other half of this husband and wife team, was one of the first to prove musicians could talk. Phil, born in Indiana, acquired his Southern drawl in Nashville, Tennessee, where he spent his boyhood. His musician father prepared him for his career, which started as a drummer. Phil soon found waving a baton was an easier way to make a living. His band was an instantaneous success. NBC network time brought him to New York where he took over Rudy Vallee's (that man's here again) slot at the Hotel Pennsylvania. Jack Benny signed him and the Phil Harris we know today gradually emerged. When he's not playing husband at home or on the air, Phil spends his time hunting on his California ranch. His favorite author is a kindred comic spirit, Noel Coward.



## LETTERS to the editor

### The Presidential Campaign

• I think that Drew Pearson made → a fool out of himself on election eve when he, even at a late hour, insisted that Mr. Dewey would be the next President. His prediction that Mr. Thurmond would carry that little Southern block and that Mr. Wallace wouldn't run again, was pretty asinine.

Mrs. Helen Brooks,  
Brooklyne, Mass.

• The campaign for President proved a number of things: Most important, it proved that some of our radio commentators who "predict" ought to stop insulting our intelligence.

George McCarthy,  
Brooklyn, New York.



DREW PEARSON

← The commentary of Fulton Lewis, Jr., throughout the recent campaign, has revealed him for what he is: a bigoted, silver-tongued, wise-guy. He doesn't belong in American radio.

B. Siddor,  
New York, N. Y.

• Poor, poor Fulton Lewis, Jr. Sarah Vaughn,  
Newark, N. J.

• For my money there are only two real news commentators on the air today. I refer to Edward Murrow and Elmer Davis. Davis picked Dewey, but his reports were wholesome and factual.

Sam Levin,  
Baltimore, Md.



FULTON LEWIS, JR.

### We Love You Too

**TO THE EDITOR:** I was your very first subscriber and every month RADIO BEST is like a birthday present to me. Lots of love and congratulations.

Norma Jean Nilsson,  
Los Angeles, Cal.

### What an Egoist!

**TO THE EDITOR:** It was flattering to you to be selected by the Lonesome Gal as "The nation's most glamorous editor." But I thought it was very vain of you to print her letter.

Mary Jane Hughes,  
Dayton, Ohio.

### Dear Frankie

**TO THE EDITOR:** I'd like to know where reader Mary Duncan has the nerve to criticize Frank Sinatra on the Hit Parade. Maybe reader Duncan doesn't know that the Hit Parade has the highest Hooper rating for a musical show and without Frank Sinatra on it there would be no "hit" on the Hit Parade. You've been very nice to fan clubs in your columns so I'd like to state now that I'm director of 'Frank Sinatra's Fan Club Guild' which is made up of presidents of every Sinatra club here and abroad. If any fans would like to join a fan club for Frankie I'd be glad to recommend some clubs to them. My address is 197 Collins Street, Hartford, Conn.

Elsie Lynn Ellovich,  
Hartford, Conn.

### Sinatra Critic

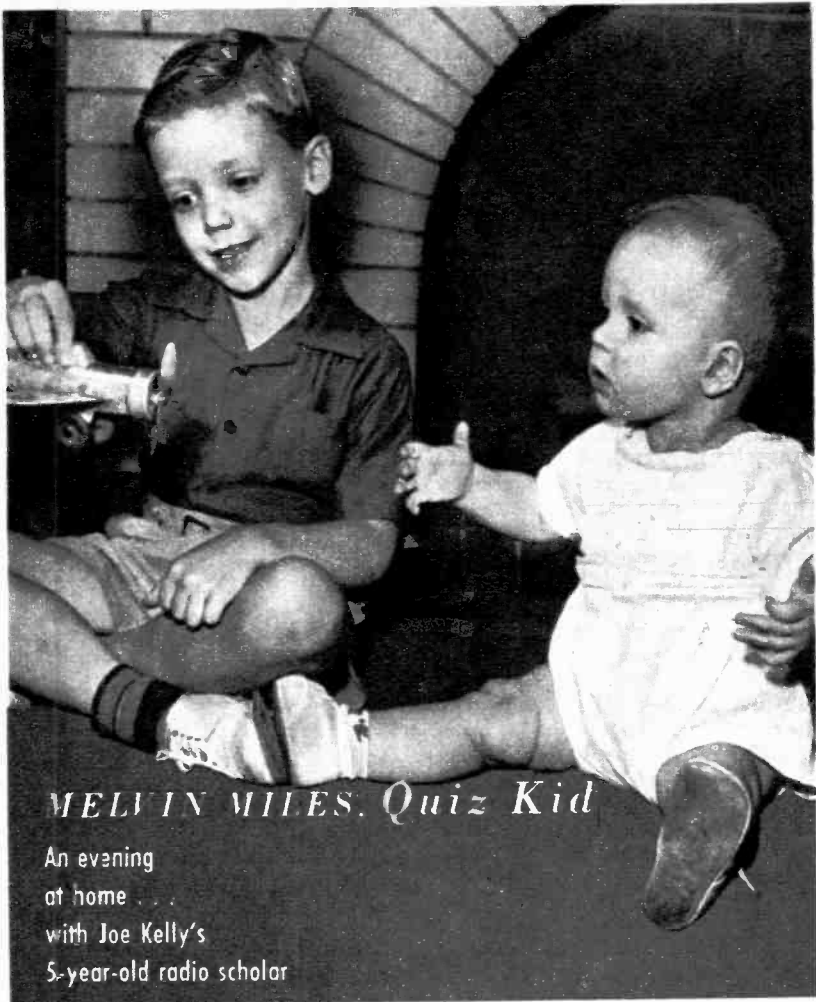
**TO THE EDITOR:** In the December issue of RADIO BEST, Miss Mary Duncan wrote saying she didn't like the criticism given to Phil Harris. If she must write those letters defending Phil Harris must she include insults to other entertainers like saying Frank Sinatra is awful. I think he is the best singer today and can out-sing any singer on the air, records, and the movies. He is my favorite and I'll give anyone an argument on that subject. I have many I don't especially like, but I don't write to a magazine and advertise it like Miss Duncan does. If I don't like a singer or actor I keep it to myself and wish she could do the same.

Miss Jo. Cortopassi,  
Calumet City, Illinois.



FRANK SINATRA

(Continued on Page 8)



**MELVIN MILES. Quiz Kid**

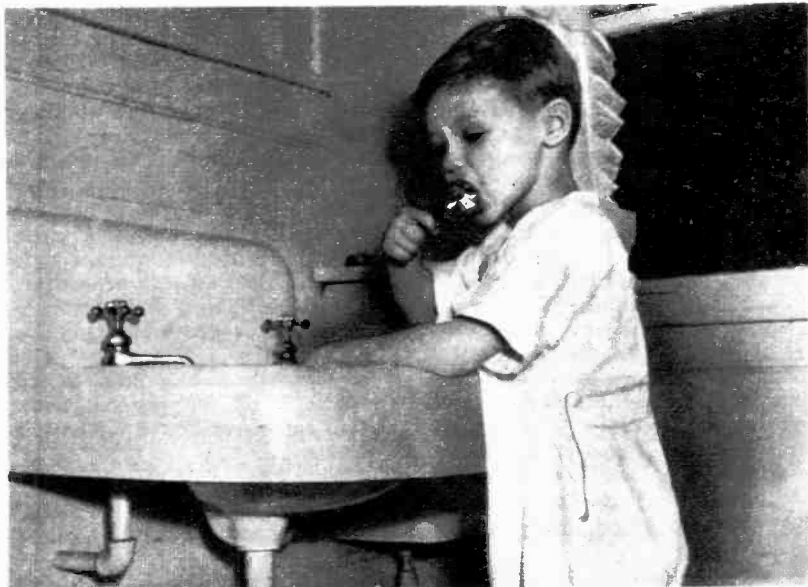
An evening  
at home  
with Joe Kelly's  
5-year-old radio scholar



Miles handles the dishes  
in an expert manner.



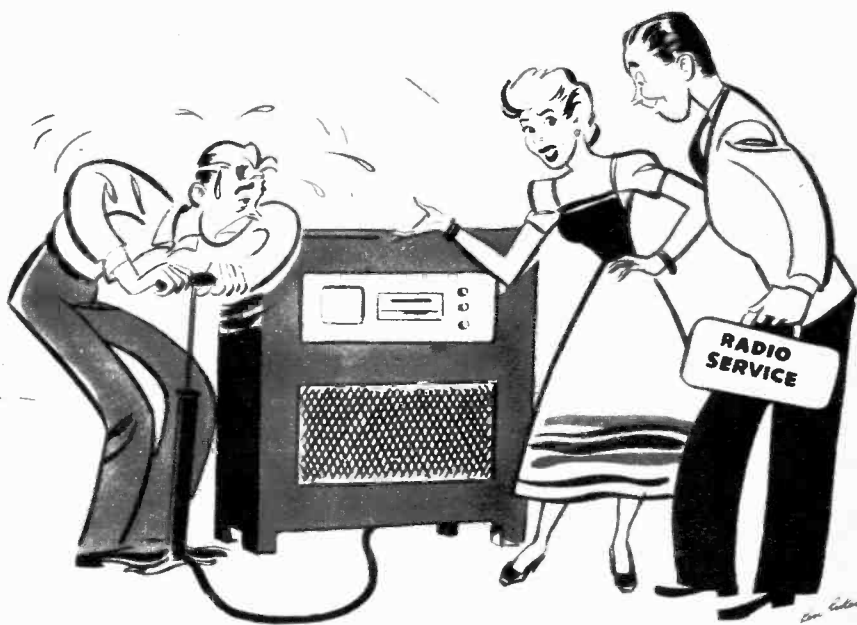
A little musical entertainment  
for ma and pa.



And so to bed — after the usual nightly scrubbing.

The Radio & Television Picture Magazine

**IT SOUNDED FLAT,  
SO HE'S BEEN TRYING  
TO PUMP UP THE TUBES!**



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# Questions & Answers

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

**Q.** What is the name of the announcer heard frequently on NBC-Television sports events? He has a charming and very clear delivery.

*Harold Pearl, Newark, N. J.*

**a.** Bob Stanton.

**Q.** Can you give me the name of the record label of Phil Brito's "Bella Bella Marie"?

*J. H. K., Tennessee.*

**a.** Musicraft.

**Q.** Please give me the name and address of the Program Director of station WABD in New York.

*R. K., Kansas.*

**a.** Mr. Tony Craber, 515 Madison Avenue, New York City.

**Q.** Which network, in your opinion, maintains the best news policy?

*Roslyn Hunt, Virginia.*

**a.** We agree with the policy adopted by CBS.

**Q.** I've heard that Lanny Ross can now be seen on Television. I don't have a set, but I'd love to see what he looks like after all these years. Will you please print his picture?

*Diane Mayhoff, New Jersey.*



**a.** Here's his latest picture. Mr. Ross now has his own radio show on MBS every Saturday evening at 8:15.

**Q.** Is Bert Gordon on the Eddie Cantor program as funny as he sounds?

*Tom Rosso, Oklahoma.*



**a.** That's Bert (Mad Russian) Gordon between Harry Von Zell and Eddie Cantor. He's no Robert Taylor.

**Q.** What's the name of the lad who plays with Bill Bendix in "The Life of Riley"?

*L. M. T., Rhode Island.*



**a.** Perhaps you refer to Tommy Clark, shown here with Mr. Bendix.

**Q.** Is it true that our long lost radio friend, John J. Anthony, is back on the air again? Please print the name of his network, also his picture.

*Matilda Rothenberg, Bronx, N. Y.*



**a.** Mr. Anthony is now heard locally alone on WMGM in New York. Mr. Anthony's countenance hasn't changed.

**Q.** Why haven't any of the great quiz programs in radio received a RADIO BEST Silver Mike Award?

*B. L., Wisconsin.*

**a.** No one has convinced us that any one quiz show has contributed to the listener's entertainment.

**Q.** Do you think that Television will completely destroy radio broadcasting?

*Student, Kansas.*

**a.** No. But that's a thesis by itself.



## LETTERS to the editor

(Continued from Page 6)

### Allen vs. Quiz Shows

TO THE EDITOR: I read RADIO BEST magazine from cover to cover and think it's wonderful. There has been something on my mind for about four Sundays now and I'm going to tell you about it. I think it would be a great idea if Fred Allen would pay more attention to improving his own program and leave the quiz programs alone. Then he would be doing something worth while. Last year I wouldn't miss his program for a million dollars, but this year I think it is awful. My favorites are: 1. Arthur Godfrey. 2. Jack Benny. 3. Garry Moore. 4. Twenty Questions. Please do not give up your Letters to the Editor column as I love to read and see what other people have to say. Best wishes for a happy birthday and may you have many, many more.

*Mrs. Ethel De Teso, Woburn, Mass.*

### He's an American

TO THE EDITOR: My brother and I have been arguing about Don McNeils' religion. He says Don is of one faith, I say (and pray) that he's of another. If he's what my brother claims he is, I'll be terribly disappointed.

*Mrs. H. K., Kansas City, Mo.*

### Dear Fan

TO THE EDITOR: This letter should be addressed to the fans, because they are the people who can benefit from it. At least, I hope they will.

There is entirely too much hot and bitter criticism of good entertainers, particularly singers. Of course, a person has a perfect right to his own opinion, IF that opinion is his HONEST one and he is fair in judging.

If you don't like a singer because you don't think he had a good voice, say so. But if you don't like him BECAUSE HE IS GIVING YOUR FAVORITE SINGER SOME COMPETITION, then DON'T say so. Fans seem to have the idea that when they join the followers of a certain singer, they must act as though they are members of a political party, criticizing all the star's competitors as they would another candidate for election. This isn't right.

Down deep within you, you know whether you really think a person has a bad voice or a good one. Sure, you can like one singer BETTER than another, but just because you like one, don't hate the others.

Personally, I think Vic Damone is one of the most promising singers of today. I think he has a great voice. In my opinion, so does Vaughn Monroe, Bing, Perry Como, and Gordon MacRae. I personally don't like Mel Torme and Sinatra as singers, but I think they're both swell guys. I'm sure our favorites



• Three cheers for Fred Allen and his one man fight against the stupid money-quiz shows. Frankly, I seldom listened to Allen before his "insurance" gimmick. Now I've got the whole family listening just for spite. And believe me, I'm finding this kind of "spite" most delightful.

*Harold Stoltz, New York City.*

• I'm probably Fred Allen's oldest and most devoted listener. I say "phooey" to the give-away-everything programs and a long prosperous life to Fred Allen. No comedian, no program approaches the good taste, wholesome fun and family entertainment that Fred Allen offers week after week.

*Mrs. Hilda Johnson, Okla City, Okla.*

• As Arnold Stang might ask, "What's not to like about Fred Allen? And by the same token, what's to like about quiz shows?" After all, radio is supposed to entertain, not to keep millions of listeners at the point of frustration. Mr. Editor, get behind Fred Allen.

*Morris Fishbein, Newark, New Jersey.*

### Video in Chicago

TO THE EDITOR: Just back from New York and am really disgusted with the Television setup here. Not one real decent program can be found on Chicago sets. I am sick of wrestling and corny amateur shows. Gad, but I miss the Milton Berle show, prizefights, etc. A comedian named Buddy Lester was on that Vallee show and I never before in all my life laughed so loud. What Chicago needs are programs like Berle, Vallee and Lester. Your magazine is great but may I suggest that you devote more space to Television and less to radio. Radio is on its way out with its dull commercials and Video is here to stay.

*Ivan Bunny, Chicago, Ill.*

Address letters and pictures to Editor of RADIO BEST, 452 Fifth Avenue, New York 18. Only signed comments will be considered for publication.



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



**Radio  
best**

February

# Silver Mike Award for Outstanding Performance

to **IRVING MANSFIELD**

His career in radio has been one of notable achievement since the day he entered the field close to 15 years ago. As the creator and producer of "Arthur Godfrey's Talent Scouts" and "The Morey Amsterdam Show," Mansfield has demonstrated his unusual talent for projecting entertainment on an adult level. The "Talent Scouts" show under his direction lifted this form of entertainment from the drab medium of exploitation to which it had fallen and provided tomorrow's stars with a legitimate opportunity to find their places in the radio constellation.

Mansfield has been closely identified with the top personalities in radio over the years, representing at one time or another Rudy Vallee, Milton Berle, Alexander Woolcott, Wil. Rogers, "Information Please," Noel Coward and Gertrude Lawrence. Before originating his Hooper high talent hunt, Mansfield acted in a publicity capacity for Fred Allen and later became producer of the Fred Allen show. He is married to a radio personality in her own right, the highly successful and talented actress and writer, Jacqueline Susann.

Irving Mansfield (right) receives Silver Mike from CBS Vice President Hubtell Robinson.



*He has gone ahead in his one-*

# *Has Fred Allen*

Fred Allen

"Something has to be done and I'm going to do it . . . the networks are infested with hustlers concerned only with gimmicks and a fast buck."

by Judith Cortada

Now that his campaign against the give-away programs has, in his opinion, accomplished its purpose and is rapidly becoming more of a nuisance than a novelty, Fred Allen would just as soon forget the whole thing. Listeners have begun to realize, he believes, that the odds are against their winning a prize via the telephone and are again turning to radio for entertainment, the purpose for which it was designed.

Allen's offer (which ended Nov. 28th)—to reimburse, up to \$5,000, any person who could prove that because he was listening to Allen's program on NBC had lost a chance to win an article of merchandise or a cash prize given by another program—has resulted in no legitimate claims.

The guarantee, however, has made him the target of scores of complainants—some crackpots, some with a grudge against the giveaway programs and some who merely enjoy a good laugh.

One claim was presented by a lawyer who said that he was listening to Allen when he was called by "Stop the Music." Investigation revealed that he was not only



*man battle against give-away craze . . . but*

# “Stopped the Music?”

Mark Goodson *co-producer*

“‘Stop the Music’ is the radio phenomenon of the entire decade. It has created a tremendous national interest, a giant unscratchable itch.”

listening to the latter program but had actually won one of the smaller prizes. To the woman who wrote that she had been listening to Allen so intently that she had forgotten the roast in the oven, Allen sent \$15 to cover the cost of the burned meat and pan. To the fellow who said that he had not answered the telephone while listening to Allen and had later learned the caller wished to invite him to dinner, the comedian sent \$3 and an offer to reimburse him for tips if necessary. Allen has not yet decided how to answer the Alabaman who wrote that he had lost everything, including his pants, in an election bet on Dewey and that the winter weather would make it difficult for him to listen to Allen “in the nude”; he suggested that the insurance should cover such losses also. In more serious vein was the letter from the university professor (what hope for the youth of America?) who had somehow received the impression that Allen was making good all losses and presented his claim for the \$150 he had lost in Europe last summer.

*(Continued on Next Page)*



**He has gone ahead in his one-man battle against give-away craze . . . but**

## **Has Fred Allen "Stopped the Music"?**

*Continued from Page 11*



**EMCEE BERT PARKS  
GETS A WRONG NUMBER**



Because of his uncompromising stand against the giveaway show, listeners who believe they have been treated unjustly by such a program pour their grievances into his undoubtedly sympathetic ear. An Ohio woman, for example, asserted that she had been called from New York and that while she was answering, correctly, the question put to her over the telephone, the emcee was expressing his sorrow that she did not know the answer; he finally hung up on her.

Although Allen takes the stand that he is against all giveaway shows, which had reduced radio to a "shoddy gambling device," it was undoubtedly "Stop the Music" (playing opposite him on ABC) and its success which needed him into launching his campaign.

The Hooper ratings tell a story. In March, when "Stop the Music" went on the air, Allen had a rating of 24.1. In May, his rating had slipped to 16.3 (his competitor did not yet have a sponsor and therefore was not rated) and in June, when he went off the air for the summer, it had slid to 7.7. At the same time, "Stop the Music," which had acquired a sponsor the beginning of the month, had an average rating of 13 for the two periods competing with Allen's program. Ratings released in November — Allen returned to the air and made public his listener guarantee on Oct. 3 — were 16.9 for Allen and an average of 16.6 for "Stop the Music." Allen had only a slight edge over his competitor. The December ratings showed Allen definitely in the lead with 17.7 against 16.9.

The average listener probably read into Allen's guarantee the belief, on the comedian's part, that the giveaway programs make their telephone calls long before they go on the air. Therefore, those who have not been called by the time Allen's program begins, might just as well relax and listen to the comedian. Except for a wisecrack, expressing his amazement that the people called by these shows are never in the bathroom or downstairs in the yard, Allen has not made such a charge or named his competitor. He bonded the American public en masse, he says, because there are no doubt some people, who would prefer to listen to him, who tune in to "Stop the Music" merely because they are fearful of losing a chance to win a valuable prize; the \$5,000 bond allays their fears.

Asserting that "something has to be done and I am going to do it," Allen pointed out that here are so many programs giving away things that "people have stopped tuning in comedians." His opinion is summed up in the statement that "the networks that once vied with each other to present the nation's outstanding acting and musical talent are now infested with swarms of hustlers who are concerned only with gimmicks and a fast buck." If the present trend continues, he says, the sponsor with the most money will have the best show, and if the public wants to gamble on the radio, "let's forget the entertainment and provide dice and a roulette wheel."

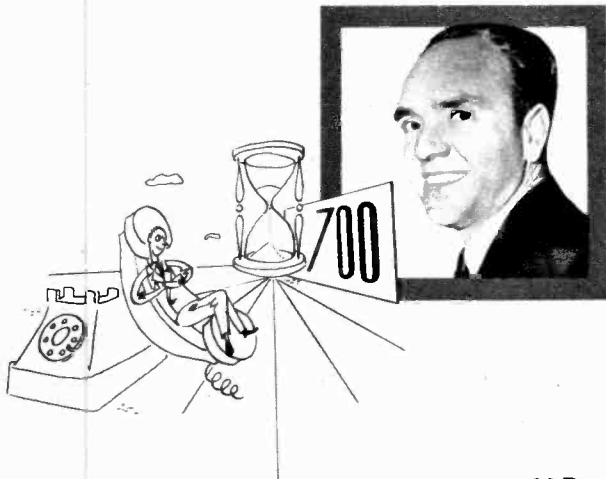
So far as the notifying of listeners in advance is concerned, those who work with Allen say that "we know only what we read in the papers." They refer to stories printed in local newspapers about giveaway program winners who invariably say that they were called in advance.

*(Continued on Page 47)*

# RADIO'S *Best People* Behind the Scenes



## NUMBER, PLEASE Wallace R. Magill



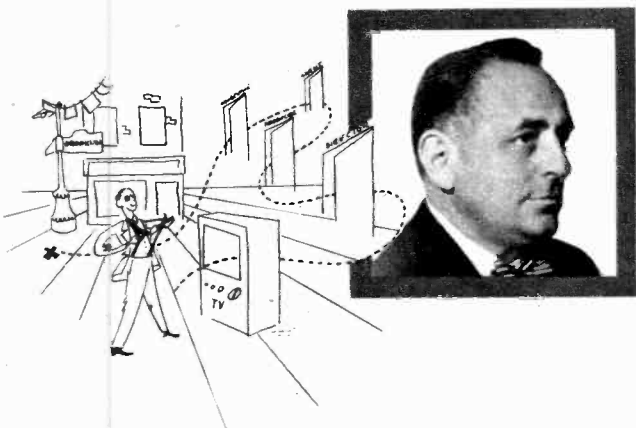
Ulcers are not necessarily an occupational disease for successful radio producers. Wallace R. Magill is our authority for this statement. Wallace has produced more than 700 "Telephone Hour" programs and there's nary a wrinkle on his forehead. His appearance belies his long career in radio which began in the early twenties when he sang over the air with a quartet in his native Cincinnati, Ohio. Magill enjoys recalling his inauspicious 1928 Broadway debut—as a spear carrier in the chorus of "White Lilacs." He joined NBC thereafter, an association lasting until now except for a two year interruption when Magill acted as personal representative for Jascha Heifetz. Some years later when the great violinist appeared on the Telephone Hour, he asked Magill whether he could get a pencil sharpener for him—a scarce war item. Magill asked his boss who said sure providing Heifetz would play "Mairzy Doats" with the orchestra. Heifetz did and Magill has a memorable recording of the rehearsal as proof.

## MR. & MRS. Gail and Harry Ingram



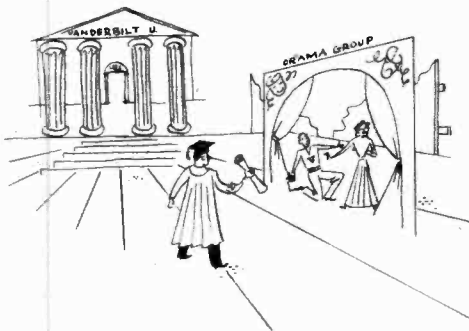
Although they've been wed but one short year, Gail and Harry Ingram are today probably the top writing, producing and directing team in radio. Currently Gail is writing "Big Story," while Harry is engaged in contributing scripts for "Casey, Crime Photographer." At one time or another Harry and Gail have written or directed for shows like "Duffy's Tavern," "Mystery Theatre," "Hit Parade," "Reader's Digest" and many other top-notchers. The Ingrams are trying to give sponsors tailor-made shows, programs requested specifically by the sponsor which is a reversal of the usual radio procedure. Ingram program number two is tentatively titled "Occupation: Women," dramas demonstrating the important part women have played in the lives of famous men.

## BROADWAY PRODUCT Edward Sobol



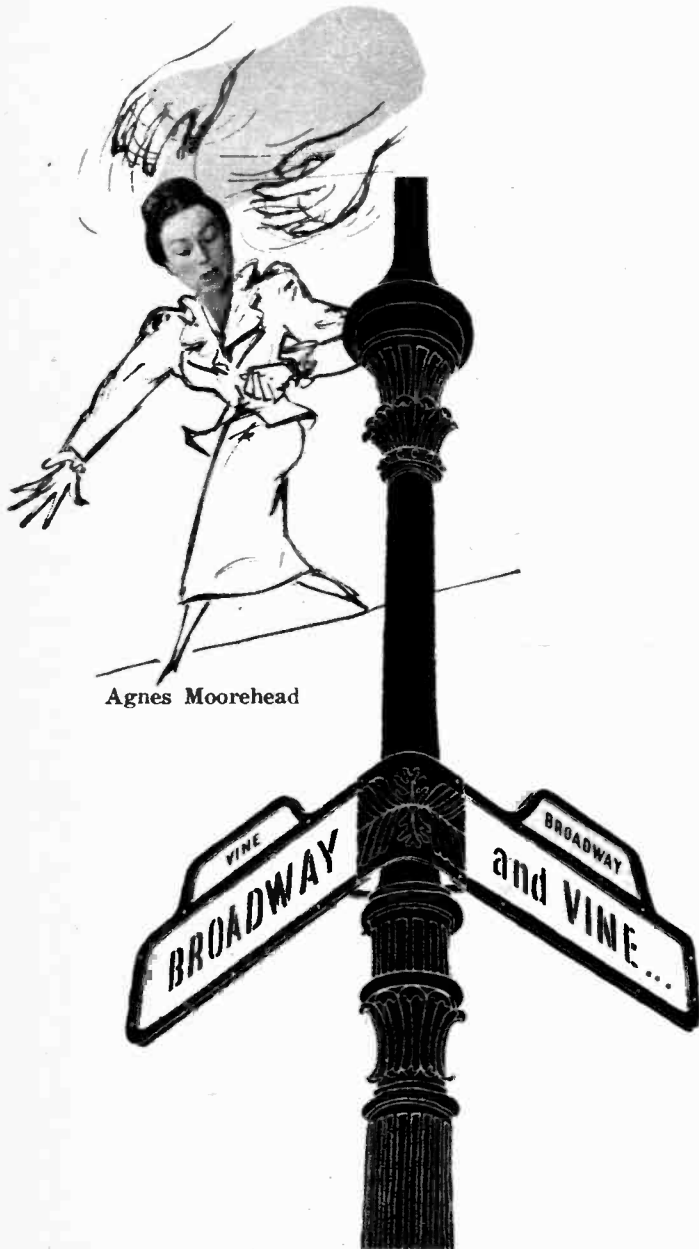
Broadway, like Hollywood, has reason to be worried about television. Their young rival in the entertainment world is proving a strong attraction to theater folk. One such person is Edward Sobol, NBC television producer, who brought with him a wealth of theatrical experience. Brooklyn born Sobol entered the theater via vaudeville when still a boy. From agent to producer of one act vaudeville sketches featuring film stars, Sobol next became associated with Max Gordon as stage manager and director. In London he directed the production of "Dodsworth." This success was followed by several years on Broadway during which he directed Francine Larrimore in "As We Forgive Our Debtors" and "Spring Thaw" with Roland Young. He joined NBC television in 1939. When the war curtailed the video art, he went back to Broadway. In 1944 he was back again at NBC as producer of "live" telecasts. One of his video hits has been his production of the Theater Guild's "The Late George Apley."

## REPEAT PERFORMANCE Frederick Coe



Frederick Coe is still another NBC television recruit from the legitimate stage. He joined the network's television department as producer in 1945 after a successful career as director for stage and radio. Video fans will remember him for his outstanding production of "Bedelia," adapted from the novel by Vera Casper. It was so good the public demanded and got a repeat performance. Other successes to his credit are the video production of that 1930 stage hit "Petticoat Fever," another Broadway play "Dark Hammock" and "The Magic Ribbon Series" which ran for three weeks on the NBC children's program. Coe also handled "Teletruth," the children's quiz program for quite a spell. A native of Nashville, Tennessee, Coe received his diploma from Vanderbilt University where he directed the drama group. He pursued his theater studies at Yale Dramatic School. Before joining NBC television he directed radio dramatic works at WSM. \*END

At bottom, left to right:  
 Walter Winchell  
 Bette Davis  
 Jay Jostyn  
 Helen Hayes



Agnes Moorehead



Radie Harris and Bette Davis  
 leaving CBS studio after interview.

by  
**Radie Harris**

WHEN WALTER Winchell switches from Jergens to Kaiser-Fraser, his first new sponsor in 16½ years, current reports indicate that Ben Grauer, who has been his announcer from the very inception of the "Jergens Journal," will not go along with him. It's no state secret along Radio Row that NBC has never been too happy over Ben's one *outside* affiliation on another network. Since the Winchell-Grauer association is the longest on record, it is interesting to reflect back from that first Sunday in December of 1932 until this New Year of '49 and see how much water has flowed under the bridge during this interlude.

W. W. has never varied his wardrobe—he still sports a grey hat and blue suit. Only the color of his hair has changed—it's now prematurely white, which makes his blue eyes bluer and gives him a Man of Distinction look. In those early days, any V.I.P. (Very Important People, to you) could drop into his studio and watch him at work. But those were the days when he was just a gossip columnist whose broadcasts served the primary purpose of being a circulation builder for his Daily Mirror and syndicated column. Now that he's graduated to an international editorial voice of world wide events "from border to border and coast to coast," no one is allowed in his sanctum sanctorum, except an occasional visit in the client's booth from Andrew Jergens. His comprehensive knowledge of world affairs can be matched with any top flight foreign correspondent's. Whether he is battling against the Dies Committee, Fritz Kuhn and Ilse Koch, or crusading for Eisenhower, the Damon Runyon Fund and "Hellzapoppin," he is immune to attack. Through the years, his energy has remained undiminished, because he's only exhausted it on two things, his column and his broadcasts. These are the two loves with whom he has a constant affair.

**BIG BEN**

As for Ben Grauer, where has he gone during these 16½ years? As far as you can go—to the top as the outstanding announcer in radio today. To Japan and an interview with General MacArthur... To the White House for the Correspondents Dinner... To Chicago and Philadelphia for the Republican-Democratic Conventions... To Abilene, Kansas, for Eisenhower's welcome home... To everywhere, where history is in the making. In these

years, he has broken three records. First: The 16½ years' association with Winchell. Second: The longest solo ad-lib. In 1944, during the Chicago Convention when the Democratic Committee was trying to decide whether to ballot or recess on the Vice-President issue, Ben talked extemporaneously for one hour and a half. Third: The longest single non-stop radio or television emcee job for what he considers the biggest story of his entire career—Truman's election—because, to him, it had the dramatic excitement of the Fall of Rome and a Frank Merriwell thriller. From 9 p.m. to 11:30 a.m. the following morning, with only 45 minutes out for scrambled eggs and coffee, he never left the microphone.

**SCOOPING AROUND**

When Agnes Moorehead broadcast her 5th etherizer of Lucille Fletcher's "Sorry, Wrong Number" on *SUSPENSE*, she used the same well-worn script she has used in all past performances. Incidentally, Anatole Litvak, who directed the screen adaptation of this radio thriller, tells me that George Gallup had advised both him and producer Hal Wallis against using the title in the film version. Fortunately, both "Tola" and Hal had less confidence in polls than the Republican party and they are now sending Mr. Gallup the figures on the box office receipts of "Sorry, Wrong Number"!... Mercedes McCambridge is suffering from an embarrassment of riches. First, she had to choose between giving up all radio to take over one of the leading roles in Vinton Freedley and Richard Krakeur's production of "The Young and Fair," She had no sooner made up her mind about choosing the latter, when she received an offer from Columbia Pictures to make her screen debut in "All the King's Men." So she opened in the play with a two weeks cancellation clause and is now in Hollywood where she is still being torn two ways—her current heart throb, radio producer Fletcher (Ford Theatre) Markle is 3,000 miles away!... Bill Bruckmeyer, sound man on the Aldrich Family, has come up with a new toy for the young fry in the way of a sound effects kit. It reproduces all the most familiar sounds in radio. Sounds like something to drive parents even more crazy, but I think they'll forgive the racket when they learn that all profits go to the New York Association of the Blind.



## DOWN MEMORY LANE

The premier of "Theatre U.S.A.," the new ANTA-Army variety show, had all the trimmings of a Hollywood gala, with traffic blocked off on 48th St., arc lights in the middle of the street, clawtograph fans blocking the entrance to the ABC Playhouse, televised speeches from the lobby and an audience of Army brass mingling with such snow folk as Paul Muni (making one of his rare public appearances), Peggy Wood, Walter Abel, Myron McCormick, Judith Evelyn, Oscar Serlin and John C. Wilson.

Quentin Reynolds, who was supposed to introduce the program on behalf of ANTA, was called out of town unexpectedly and Vinton Freedley, President of ANTA, and therefore a much more logical choice than Reynolds, was pressed into service at the last moment. Too bad that Howard Teichman, who had written the script, didn't know in advance what drama there was in Mr. Freedley's standing at the mike, listening to the strains of "My Heart Belongs to Daddy," as he introduced the first guest, Mary Martin.

It was this same Mr. Freedley who, 9 years ago, gave an obscure little girl from Weatherford, Texas, her first chance on Broadway in his musical, "Leave It to Me." Facing the toughest audience in the world—blase first nighters—she stepped on the stage of the Imperial Theatre and sang "My Heart Belongs to Daddy." The rest is theatrical history. And so, Vinton Freedley, in introducing Mary Martin in "Theatre, U.S.A.," wasn't seeing a famous star in a gown by Mainbocher, but a timid little girl who on the night she took Broadway by storm, shyly approached Mr. Freedley afterward and asked, "Mr. Winthrop Rockefeller and Mr. Jules Glaenger want to take me to El Morocco for a supper party. Is it alright for me to go?"

## COMMISSARY COMPLEX

Bernard Silvers, genial owner of Colbee's, favorite eatery of CB "essers," says he's never floored by unusual requests by his patrons. He's rushed a gold fish bowl up to Arthur Godfrey to use as a gag on his program—once supplied a ten pound loaf of bread for Dave Ellman's "Hobby Lobby"—allowed Jay Jostyn of "Mr. District Attorney" fame to bring his own luncheon of goat cheese, raisins and nuts when he was on a diet—and

when Robert Q. Lewis complained during a broadcast that he longed for an ice cream soda, the obliging Mr. Silvers sent up four!

## HELEN OF ENGLAND

At Helen Hayes' Stork Club party following the premiere of her new Helen Hayes Show, she confided to me that during her recent stay in London where she scored a personal triumph in "The Glass Menagerie," she was so impressed with some of the plays she heard on the air over there, that she is negotiating for several of the scripts for her own series. "The reason they are so good is because they run for as long as two hours," she explained. "Over here, in streamlining a play like 'Victoria Regina,' for example, from its ordinary length to half an hour, it *must* be emasculated. People in England listen to these broadcasts without any signs of boredom, and I feel sure that anyone in this country interested in the dramatic value of a play would do the same. After all, they listen to broadcasts of concerts for a couple of hours, and there's no reason why a well-written and acted play shouldn't absorb the same attention for an equal length of time."

Helen also told me that she still gets nightmares thinking of her courage in making her first appearance on the London stage looking the way she did. As "Amanda" in "The Glass Menagerie," she powdered her hair completely white and wore an old smock that made her look like a potato sack. "But it was worth sacrificing any glamour, because in return I was given the greatest tribute ever paid me as an actress. The morning after opening night, I received four scripts, and in each of them I was asked to play a woman in her seventies!"

On my "Broadway and Vine" series (CBS, Monday through Friday) I was delighted to enjoy the honor of featuring three exclusive interviews—Bette Davis' only air appearance on any program. Ditto Dore Schary's. And Tallulah Bankhead's first interview since she helped put Harry "Superman" Truman in the White House.

When I was in Hollywood last summer, Bette was unable to broadcast with me from the Lanai Room of the Beverly Hills Hotel because she was shooting "June Bride," and as soon as she wound up the picture she left immediately for a prolonged holiday at "Butternut," her New Hampshire farm. "But I'll be in New York in the fall, and we'll do it then," she promised.

Came the fall, and at ten o'clock one morning my phone rang. "This is Bette," the unmistakable oft-imitated voice announced minus any build-up of maid, secretary, butler or Warner Bros. publicity department, "You're on the air Monday through Friday, aren't you? Good! How will Thursday be? Wonderful? Why don't you come to the Hampshire House tomorrow afternoon and we'll discuss the copy, and you can see Barbara and Sherry at the same time."

On the day of the broadcast, Bette, escorted only by her lifelong chum, Robin Byram, appeared promptly at the appointed hour. She looked cute as a button in a tan tailleur and brown velvet hat with a jockey-like visor. Her corsage of roses had been presented to her by the President of the Bette Davis Fan Club. She looked slimmer, better and happier than I have ever seen her in all the years I've known her.

In our interview she confided that being back in New York for the first time in 10 years made her realize that after living in Laguna and "Butternut," big cities floored her now. "The crowds, the tempo, the electric excitement in the air give me nervous palpitations!" Bette exclaimed. "I like lots of open space and quiet. When I had homes in Holly-

wood, I always wanted to leave and go somewhere else, and since I always wanted a home in the East to come back to, I bought 'Butternut' in Franconia. And when I married Sherry, he loves living near an ocean, so we bought our beach house at Laguna. In both Laguna and Franconia, we're just home folks—the shop people know me as Mrs. Sherry and Barbara's mother—not Bette Davis, the picture star, and it's a very happy, normal existence. When I'm working on a picture, I live in my dressing room bungalow right on the Warner lot, and Sherry and Barbara come up from Laguna and stay with me. Barbara can adjust herself anywhere—she's heaven!"

And so is Bette, for always being such a loyal wonderful friend to me!

Like Bette Davis, when I saw Dore Schary on the coast last summer, he also promised me that the next time he came to New York, he would be my guest on "Broadway and Vine." He, too, kept his word, although only here for four days on a very important business visit and turning down every other request for radio appearances.

A few months ago, when Dore was appointed production chief of M-G-M under L. B. Mayer, I don't know of any other appointment in Hollywood that met with such unanimous approval. In a competitive industry where jealousies and petty politics are bound to creep in, there is no one who is more sincerely beloved all the way down the line, from the top executives to the working crew. So you can imagine with what great pride and pleasure it was that I introduced him on his first coast to coast interview.

"Knowing Hollywood as you do, you know that it isn't a community of screwball, hard-drinking, spoiled glamour kings and queens, but a hard-working industry filled with decent, disciplined craftsmen culled from the best all over the world," he told me. "We have our percentage of bad citizens, but every community bears that responsibility. Naturally, with some 400 correspondents filing copy about the film capital every day, the concentration is on the more garish, colorful aspects of Hollywood life. 'Who is table-for-twoing with whom at Mocambo?' and 'Will Cary Grant marry Betsy Drake?' is of more interest to the average movie fan than the fact that Ronald Colman has been a star for 25 years without ever hitting the front pages in a notorious fashion." And speaking of hitting the front pages, Tallulah Bankhead not only made Page One news all over the world when she was the first actress ever to introduce a President of the United States on the night of his final campaign speech, but her name is synonymous with news whenever she opens her mouth. During our interview, Tallulah revealed that in all the years that her father, William Bankhead, was Speaker of the House, she had never met Harry Truman until she introduced him at Madison Square Garden. "Once, when he was Vice-President, he was supposed to have escorted me to a charity function given at the home of the late Evelyn Walsh McLean, but he came down with a bad cold and Chief Justice Frank Murphy called for me instead. But I visited the White House during Roosevelt's regime," she told me, "and that was always an enormous thrill for me because next to my own revered Daddy, the late President was my other God. I'm sure both of them were standing close in some celestial wing when I wired Truman, 'Congratulations, Mister President. The American people have put you in your place.' Do you know, darling, after the election, congratulations came pouring in to me from all over the world! Most of all, I adore Bea Lillie's priceless remark, 'Truman didn't win because the people didn't want Dewey. It was just because they were terrified of Tallulah!'" ★ END



# Hollywood



## On The Air

by Favius Friedman



*Fibber McGee explains to Molly he lost his tie somewhere in the closet.*

*Dinah Shore and Jane Powell thank their host baritone Gordon MacRae on "The Railroad Hour."*







Dorothy Lamour (note the new short haircut) rehearses with Bud Abbott and Lou Costello.



William Paul and Mrs. Pat Garner face Groucho Marx on "You Bet Your Life" quiz.

## MIKE SIDE

Varied indeed is the network affection which cloaks a star, depending so much on the team on which he plays. If he strings out his witticisms on Network "A," for instance, then to the brass on Network "B," his opposition, he is but a low fellow, scraping his bon mots from the bottom of the Joe Miller barrel, mulcting laughs by various corny and sordid devices.

But let him just shift his saddle-bag full of yuks to the opposite net and he is instantly adorned with a halo. (They keep their halos in the stockroom alongside old Red Ryder scripts.) He becomes "radio's most beloved character," full of fire and enchantment. His every sally is a smash, and the same audience which was tabbed knotheads for listening to him before is now on the side of the angels.

A strange business, this radio. But probably no stranger than human nature.

★ ★ ★

At long last CBS and NBC have discovered that show which listens good in the winter should also make good listening in the summer. So now, instead of letting the Big Names go off the air during the warm weather, these shows will be kept on a 52-week a year basis, via a system of re-broadcasts which will reprise the best programs of their stars, from both the current and previous seasons.

All in all, it's not a bad idea. You don't stop lovin' your favorites just because the thermometer is climbing—or, at least, you shouldn't. Therefore, while the stars are basking in the sunshine on their summer vacations you'll probably continue hearing them via—shhh!—transcriptions—a really awful word up till now on CBS and NBC, but one that is finally about to become legitimate.

That's progress, kids—or television.

## SEEN AND HEARD

Saturday night sight: Frank Sinatra whizzing into the NBC parking lot, leaping from his car and sprinting into the studio with a bevy of dismayed bobby-soxers wailing at his heels, "Oh-h-h, Frankie!"

At a movie premiere not long ago Ed "Archie" Gardner noticed a rather snooty gal parade by, her nose held high to avoid the "common people." Observing her for a moment, Gardner quipped, "She's got something beauty can't buy—money."

Few professional entertainers sell the tricks of their trade to the public. Edgar Bergen, however, is not only able but willing to tell his secrets. Bergen is manufacturing an animated hand puppet of Mortimer Snerd, and to accompany each doll he has prepared a booklet containing advice and instructions to neophyte ventriloquists, plus many choice "Mortimer" jokes.

When emcee Jack Bailey asked one of his "Queen for a Day" contestants what she would like most if she were chosen Queen, the elderly lady answered, "I'd like some tight-fitting teeth so I can resume my cornet playing."

Despite the current giveaway craze, Meredith Willson refuses to have any part of it. He just turned thumbs down on someone's suggestion that he give a free airplane to the person finding the lost chord.

During a recent rehearsal of "The Adventures of Ozzie and Harriet," Harriet was fidgeting around the stage clapping her hands.

Husband Ozzie stopped the proceedings and asked his frau what she thought she was doing. "Oh," answered Harriet, "I'm chasing a moth on account of this is a new silk dressing I'm wearing."

## DIAL SPINS

MBS commentator Erskine Johnson recalls the time Al Jolson was showing Larry Parks some of his singing mannerisms during the shooting of "The Jolson Story." Al took off his coat, ripped open his shirt and went into "April Showers" with all the famous Jolson gestures. By the time he was finished he was dripping with perspiration and he slumped exhausted into a chair. "See," puffed Al to Larry, "I take it easy when I'm singing. I didn't move a muscle"... Mutual's Jimmy Scribner has a simple secret of success. "The best place to look for a helping hand," says Jimmy, "is right at the end of your arm"... The C. E. Hooper organization—one of radio's rating bureaus—wants to raise no false hopes among radio listeners. It starts all telephone interviews by saying, "This is not a radio quiz contest; this is the Hooper poll"... It's CBS' Lucille Ball who maintains that even the dumbest gal understands mathematics. Give her a ten dollar bill and a twenty dollar bill and the answer is—a new hat!... Daily Diversion: Tourists lined up back of the rope at the Hollywood Brown Derby hopeful of getting a luncheon seat close to some star and waiting until 1:30—when all the celebrities have departed and the visitors are left only to stare at each other... Do you remember when one of the most popular phrases on the air was "Buzz me, Miss Blue," from the early Amos 'n' Andy stanzas? Actress Elinor Harriot, who helped make the phrase popular, now plays the role of a Pine Ridge matron on CBS' "Lum and Abner" show.

(Continued on Next Page)



How old are you in your daughter's eyes?

Suppose a younger woman comes to you again and again full of enthusiasm for discoveries she has made. And you show that you are indifferent to almost all of her new ideas. Then don't be surprised if she thinks you "set in your ways"—and "old"... You are probably also missing some excellent suggestions.

To many girls, Tampax is an important discovery indeed—a sensible, practical way to provide for monthly sanitary protection. Tampax discards belts, pins and external pads. It is worn internally and cannot be felt when in place. No hampering bulk or chafing. No odor—because odor cannot form. No need to remove before taking bath.

Tampax was invented by a doctor and is now used by millions. Made of compressed absorbent cotton, each Tampax is firmly stitched and enclosed in an efficient applicator. Changing is quick. Disposal easy (only 1/9 the size of external pad). Average month's supply slips into your purse. Buy at drug store or notion counter and have ready when needed. Three absorbencies: Regular, Super, Junior. Look for Tampax Vendor in restrooms throughout the United States. Tampax Incorporated, Palmer, Massachusetts.



Accepted for Advertising by the Journal of the American Medical Association

TAMPAX INCORPORATED RB-29-A  
Palmer, Mass.

Please send me in plain wrapper a trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below.

( ) REGULAR ( ) SUPER ( ) JUNIOR

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



Alan Nixon admires the hat his pretty wife Marie Wilson is wearing at Brown Derby.

# Hollywood

On The Air

Continued

They're telling about the pair of big shot New York radio men who were making their first train trip to the Coast. They'd hardly pulled out of Chicago — perhaps half an hour out of the city — when one of the men looked out the window, rubbed his hands and said, "Well, well, so this is what Kansas looks like!"... NBC's "Manhattan Merry-Go-Round," one of the oldest musical programs on the air, is now in its 17th year... Life-Is-Tough Dept.: Jack Carson rates only \$40 a week spending money and no more... Newest resort area getting a big play from the Hollywood crowd is historic Apple Valley in the Mojave Desert, which was once used as the Shangri-La location in "Lost Horizon"... Must be a tough job Don Ameche has when he calls one of his six youngsters. The moppets are named Ronnie, Connie, Donnie, Bonnie, Lonnie, and for variety, Tommie... Advice to budding authors: When Fred Allen asked Dale Carnegie how he happened to write "How to Stop Worrying and Start Living," Carnegie replied frankly, "I wrote 'How to Stop Worrying —' so I wouldn't have to stop eating"... Although Dick Haymes still has no radio program — not at this writing, anyway — he's managing to get along. His record royalties for last year were \$215,000... Kudos to Columbia Radio Players, CBS' workshop for youngsters with radio ambitions. Its graduates are on many of Hollywood's top shows... The town is glowing because Lionel Barrymore is now able to leave his wheel chair and negotiate short distances... When Ed Gardner announced that he was writing an opera titled "The Barber of Seville," he was told that it had already been written. "So what," cracked Ed, "with a city that size, do you think they only got one barber?"... Sponsor-less Abe Burrows claims that everywhere in show business the show must go on, except in radio, where the show must go off... Most unusual of the many fan clubs of Alan Dale, baritone featured on CBS' "Sing It Again," is the Amazon Division. It's made up exclusively of girls at least six feet tall.

Barry Fitzgerald and Mona Freeman go over script with director Bill Lawrence.



Producer Cy Howard (left) with Alan Reeds, jr. and sr., of "Life with Luigi."



Bill Gargan, Bill Morrow and Bing Crosby bring home the venison.

That new author Billy Rose, sometime night club impresario, confesses that he went into the night club business because he wanted to wear a black hat and meet some girls. Rose, incidentally, wrote the first singing commercial... Look for Ralph Edwards to leave "Truth or Consequences" if his new show, "This Is Your Life," is a click... After being made honorary chief of the Squamish Indian tribe for his benefit radio show in Vancouver, B. C. not so long ago, Bing Crosby — dubbed "Chief Thundervoices" — was gifted with a genuine giant totem pole carved by the head man of the tribe... Margaret Whiting plans to quit the "Club 15" series and move to New York, where she is to marry a CBS vee-pee... Just in case you didn't know, Sunday night programming, on both radio and television, costs sponsors a fat \$275,000 for the evening... Still lots of big names looking for bankrollers, despite their offering themselves at so-called "bargain prices." Disinterest is colossal... There's a big behind-the-scenes battle brewing between a long-time mystery show and a new rival, which is almost identical with the original except for the title... What Price Fame: Edward Arnold took some visiting friends on a sight-seeing bus tour as the easiest way to show them the town. The bus driver recognized ABC's "Mr. President" and introduced him to the other passengers. They were unimpressed. "He's a phoney," one of them said audibly. "No star would travel on a bus"... It's Morey Amsterdam's nifty: "Her hair does wonders for her face — it covers it".

★ ★ ★

## WHAT'S WITH THE SHOWS

CBS is all but doing handsprings trying to coax some NBC's long-time Sunday comedy shows over to its network. They already have Amos 'n' Andy and now they want Jack Benny, Edgar Bergen and Phil Harris and Alice Faye, no less... That Ol' Arkansaw Farmer Boy, Bob Burns, looks set for revival on both radio and television... Plans for Cecil B. DeMille to star on Mutual have reached the deep freeze stage. Cooled off, that is... New addition to the Mutual line-up is the detective-adventure series, "The Adventures of the Thin Man"... Another new

Humphrey Bogart, Betty Lou Gerson, Truman Bradley, Jack Johnstone and conductor Carmen Dragon (l-r) gathered for CBS "Family Hour of Stars."





Jack Carson asks sound-man Billy Gould for special noise in script.

Mutual entry is "Joe McDoakes," starring George O'Hanlon... Newest luminary to give a "star's-eye view" of Hollywood is Pat O'Brien, who is set to be featured in a five-day-a-week strip called "Pat O'Brien — From Inside Hollywood"... A New Year casualty may be CBS' "mr. ace and JANE," which is not likely to be renewed... Another CBS entry is a conversation-interview series under the overall title of "You and —" which will deal with a different subject of wide and immediate public interest each week from Monday through Friday... ABC is going all out in plugging its mother-and-daughter act, namely, Eleanor and Anna Roosevelt.

★ ★ ★  
**PERSONALITY STUFF**

That husky-voiced ABC songstress you know as Kay Starr was born on an Oklahoma Indian reservation, the daughter of Anne and Harry Starkes. She began singing on the air in Dallas, when she was but 11 years old... One of the few civilians privileged to wear Navy wings is CBS' Arthur Godfrey. He's both a civilian pilot and a lieutenant commander in the U. S. Naval Reserve, but not in aviation... Harold (Gildersleeve) Peary started his radio career in San Francisco by playing eight different characters in one dramatic program... When 18-year-old Paulena Carter isn't performing on the piano on "The Meredith Willson Show" she's dreaming of going after a certain elusive salmon trout in Southern Oregon's Rogue River. Paulena is a fresh water fishing enthusiast — and that's not a fish story... Throat trouble proved a blessing in disguise for Frances Langford, who used to be a sweet-voiced soprano until her tonsils began kicking up. After she had them yanked, she sang in a totally different style, and a more suc-

cessful one... Most radio announcers start out with high hopes of graduating to acting roles. But Carlton KaDeil, heard on NBC's Dorothy Lamour show, began as an actor — and then decided that announcing would be more fun... Radio's "tough guy," Howard Duff, is a sucker for a fast game of chess and despite being one of the most popular bachelors in Hollywood, hasn't yet learned how to dance... Squeaky-voiced Jackie Kelk, the "Homer" of NBC's "Aldrich Family," still plays the role of "Jimmie" on "Superman," a part that he originated... Classic tale they tell about Cy Howard, the wonder-boy producer and creator of "My Friend Irma," concerns a story conference — one of the few he ever attended. He turned to an associate and said, "You know, I've spilled soup on my pants. I could get up and go home and change but I'm gonna stay right here. It's cheaper for me to buy a set of shorts and a new pair of slacks than to leave this table and let you find out, even for a minute, that I'm not indispensable!"



**THAT'S HOLLYWOOD**

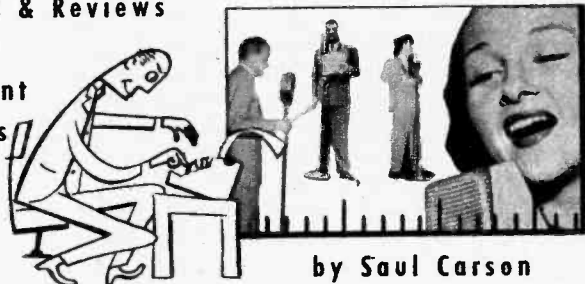
Where youthful autograph-seekers have a new gizmo. They say to a star, "Autograph?" and when the personality reaches for the notebook, they scribble their names, hand the slips to the star and high-tail it away... Where an actor who was discussing the importance of money philosophized, "I wouldn't take a million dollars to be broke"... Where things have been sort of rugged for a certain singing combo. They're still working at their trade, though it's not exactly show business. They signed a year's contract to sing at funerals for a local mortuary... Where one of the big strip-tease emporiums is advertising for patrons with the slogan, "Keep abreast with burlesque"... Where an executive is defined as a man who must make swift decisions — like whether to take two or three hours for lunch... Where a thespian, asked in court for his occupation, gave it as "actor and cattleman" though he has but one bull calf on his ranch... Where all the studios are digging into the archives for old tunes for their musicals, since the oldies are so much cheaper than new scores... Where, according to Jackie Green, it's better to have loved and lost than to pay for the rest of your life... And where a certain visiting preacher was dazed by the news that Our Town consists principally of decent, hard-working people. "First they say there's no Hell," sighed the preacher, "and now they say there's not even a Hollywood!"

Cantor Quartet: (l-r) Bert "Mad Russian" Gordon, Harry Von Zell, Billie Burke and Eddie.



# Seat on the Dial

RADIO BEST  
Views & Reviews  
of  
Current  
Shows



by Saul Carson

HEARD ON  
ABC  
Mon.-Wed.-Fri.  
10:45 am

**ELEANOR AND ANNA ROOSEVELT**

Mother and daughter hold interesting chats.

Anna Roosevelt

Another program that gives the listener credit for intelligence is on the air now. Mrs. Eleanor Roosevelt carries the heavy load on this one, while her daughter Anna (Mrs. Boettiger) helps Mom out dutifully. It's a stanza that helps clear the morning network air, full of so much foggy gab. They are on ABC, as of this writing without sponsor. They deserve one. Certainly, they deserve your listening.

Mrs. Roosevelt is one of the great women of our generation. Like her illustrious husband when he lived, she has often found many people disagreeing with ideas projected on the air or in writing or in an active political career. But never has Mrs. Roosevelt earned the disrespect of any critic who is motivated by fairness. Your respect for her will probably increase if you heard this three-a-week broadcast.

Mrs. Roosevelt has the job of handling the "heavy stuff" on the show, while her daughter, currently in Hollywood, touches on matters of lesser importance—personal items, so-called "glamor" material, home-hearth-and-hokum department. That's o.k. too—as long as her mother continues to talk about politics, about the UN, about the broad, sweeping issues which are of importance to the entire world and in which she still participates. Don't miss this mother-daughter team, if you can get to a radio at the appointed hour.

HEARD ON  
NBC  
Tuesday  
8 pm

**THIS IS YOUR LIFE**

Ordinary people reflect American scene.

Ralph Edwards

Hush, Ralph Edwards—and double-hush; you've got a show that's really lush. The program is "This Is Your Life," and Edwards gives it a worthwhile whirl Tuesday nights at eight over NBC.

Come right down to it, it's a steal—from Ralph Edwards. He has done it many times on his "Truth or Consequences." If you're addicted to that one, you have probably heard it—in capsule. Ralph would bring some "sucker" to the microphone; then, out would march the "victim's" mother and father, uncles, aunts, and cousins-by-marriage, to recreate pieces of life right there before all those people (meaning the studio audience, of course—and forgetting the millions who listen). Well, that's what Edwards does now. Only the canvass is larger—the entire half-hour is given over to this one idea, minus either Mr. Hush or Mrs. Hush. And it's done for the radio audience—i.e., not playing solely to the few hundred people in the studio.

Here is how it works. On one program, Edwards had as his principal an old codger, a mere 79-year-old ex-Kansan, who hibernates now in California. The man had been young once. He had been young enough, one day in 1893, to mount a Texas pony and race like hell across the border of the newly-opened Territory of Oklahoma and stake a claim of 160 acres.

The Kansan was in Edwards' studio in Hollywood. His life was being recreated for him. As an old Kansas friend was mentioned, the friend walked in. As the old man's church back home was mentioned, the choir practice being held that very moment back in the Kansas church was brought in via NBC's long-distance lines. The subject had not seen some of his brothers and sister for years—they walked into the studio, in the flesh.

The week before, Edwards had as his subject a thrice-wounded ex-GI. This time, the man's battle experiences were recreated.

Both times, Edwards kept the subjects interested in what was coming next (although they must have had an inkling). But the best part of the show is that he keeps the listening audience (which also starts expecting things) interested too. Edwards does not choose the "big-shots" of America for his subjects. He picks ordinary people. And, in one way or another, their lives do reflect the lives of ordinary Americans. That's the secret of this show's success—simple, but not easy to do.

HEARD ON  
ABC  
Thursday  
8:30 pm

**JO STAFFORD SHOW**

Easy-to-listen-to musical melange.

Jo Stafford

Jo Stafford does a weekly chore on NBC's "Supper Club." Now she works also on a rival network, ABC, surrounded by her own cast for a full, 25-minute program all her own. Surprisingly enough, she holds up for the period.

I am not one to cavil about whether tenor Clark Dennis does or does not reach the high notes as well as any other tenor (I happen to be one who believes in live and let tenors live). Dennis is on the show as an aide to Miss Stafford. She also has the Star Lighters, plus Paul Weston's orchestra. Among all of these assistants, Miss Stafford trips lightly, singing with a certain amount of easy charm, singing at fast tempo, singing straight—but always singing pleasantly. When I heard her doing *Begin the Beguine*—she had me; but maybe I'm just a sucker for that particular number.

Miss Stafford also uses a bit of a "gimmick"—that is a device which is supposed to give the show what some producers call "idea content." This has something to do with picking out bits of news-items which are told, or recited, or chanted with an amusing twist. I could do without that part of the program. But the singing—Miss Stafford can come to my parties any time—and she can bring the rest of her gang along too.

HEARD ON  
CBS  
Sunday  
9 pm

**"ELECTRIC THEATRE"**

Welcome home to radio's leading lady.

Helen Hayes

By courtesy of America's "business-managed, tax-paying electric light and power companies" (that's a gentle hint, kiddies, that publicly-owned firms in the same game don't pay taxes, and maybe are not quite as efficient as those that are "business-managed") CBS now brings us radio's greatest dramatic actress. Helen Hayes is back on the air, and doing as well as ever—which is superb.

The program opened earlier in the season. I had returned from a trip to Europe, where I was beyond the range of CBS, and had looked forward to hearing Miss Hayes. I was disappointed. It seems she had some business over in London, where she went over quite enthusiastically on the stage. Finally, she came back, and with her return our radio was the gainer.

A few years ago, when Miss Hayes was in a half-hour CBS program, under the name of "Textron Theatre," she showed herself to be the air's most serious of accomplished actresses. There are many actresses who are very good, and who go to the radio studios on occasion. Most of the time, they are patronizing. They behave—and act—as if they were doing radio a great favor by appearing. Of course they show little concern for the sensibilities, or the intelligence, of the radio listener. That's their business. But they can't expect us to cheer them for such work.

Miss Hayes is different. She knows that the microphone requires an approach that's different from the techniques of the stage. She knows that all of her skill must be projected in one way only—only through the voice. And she has trained herself to do that very thing.

On the opening of "Electric Theatre" with Miss Hayes, the play happened to be "Victoria Regina." Now Miss Hayes had played that role on Broadway, and had played it very well indeed. She knew every line of the role, understood every nuance. A lesser artist than she



Eve Arden (left), star of "Our Miss Brooks," CBS comedy series, rehearses with Dick Crenna and Jane Morgan.

would have brought the stage performance into the broadcasting studio—thereby lessening the effect of the radio performance. She didn't. The radio play itself handled only the highlights of the original, full-length drama. That's all it could do, when it had to condense a full version into the half-hour format, with time off for the necessary commercials. But the star's personality and ability made every one of the peaks seem taller. "Victoria Regina" was Miss Hayes' triumph on the air.

At the end of "Regina," the old queen is being cheered by the populace. An Englishman comes closer to the royal carriage than he should, by official sanction, and yells in anything but regal tones: "Go it, old girl, you've done it well." The line is supposed to represent the contemporary Britisher's pride in Victoria's achievements. It happens to sum up what one listener felt like saying to the intelligent but not so old actress portraying the queen.

comer to our network programming, one named Harry W. Junkin whom NBC brought down from Canada. Junkin's program, "Radio City Playhouse," is back on the air. It is still worth paying attention to.

Junkin often writes his own show, in addition to directing the stanza. On the last one I heard, "The Promise," he indulged in what seems to be his strong point—highly dramatic, almost melodramatic, development of a theme for one or, at most, two voices. Here, two people carried the heavy burden. The story concerned a man who was brutal to his wife, and her fear to commit that homicide which her conscience told her the case justified. In the end, when she is about to kill the rat, he tricks her into letting him live by promising on the Bible to reform. As he is about to break his promise, he is stricken dead by natural means.

All this, while on the trite side as far as story telling is concerned, was done with such consummate skill that one could only admire the director for his ability to squeeze the last bit of drama out of situations which, in less able hands, would have brought forth only exaggerated imitations of agony. There is no doubt that the show is, primarily, Junkin's—even on evenings when he is not the writer. I have the feeling that Junkin will yet go much farther—if NBC keeps giving him the opportunity to do so.

**HEARD ON**  
**MBS**  
 Tuesday  
 8 pm

**GEORGE O'HANLON SHOW**



Engaging comedy despite old hat routine.

George O'Hanlon

Here is a program which is not original. It is poured out of a mould taken from any number of borrowed models—and yet it is so pleasantly done that you don't mind the familiarity.

George O'Hanlon is one of those young men who is always behind the eight-ball. Ever hear of that situation on the radio before? He has a pal who is always, in one way or another, getting him into trouble, and he is the fall-guy. He has a wife who tries to keep him from taking the bait for his pal, but she's the dear sweet little woman—while he, of course, is the perpetual push-over. His boss is a pompous ass, but his heart is purest gold if you can ever get down to it. It seems to me there are other characters—but I think you've had enough samplings to give you the assurance that you have heard them all before, in one situation comedy or another.

Despite these handicaps, I repeat, O'Hanlon comes through with solid laughs, an ability to time his remarks to the split second, and a lot of business that makes for amusing listening. It's not heavyweight stuff. But I could name a half-dozen shows with older reputations and higher Hooper ratings that aren't a whit funnier—if as funny as this one.

**HEARD ON**  
**ABC**  
 Thursday  
 7:30 pm

**THEATRE, U.S.A.**



Top talent adds up to top drawer variety.

John Houseman

Here is a program which simply picks top talent, and lets them be themselves. "Theatre, U.S.A." is a product of the American National Theatre and Academy (ANTA). The object of the show is only incidentally to help the U. S. Army Air Force push recruitment. Its main purpose is to help the treasury of ANTA which gets something like \$2,500 a week out of the venture. And that's probably the principal reason the top talent recruited for the program comes over to the studios to do the job.

John Houseman, one of the ablest directors who knows as much about films and the stage as he does about radio (a four-letter man, in fact, since he is now in television too) puts the people on the program through their paces. He had Alfred Drake as his master of ceremonies on the opening, and Drake is just full of a natural warmth which he manages to send through to the listener. There were also Mary Martin, doing a beautiful, vocal take-off with pianist Alec Templeton; Donald Cook and Tallulah Bankhead did a scene from Noel Coward's "Private Lives"; and Willie Howard gave his old French-lesson routine. In addition, Nathan Kroll's orchestra performed with solid competence, and what lines were needed had been written by Howard Teichman, a man who understands that end of the business.

All in all it was a half-hour of very good radio work. Here is a case—and it applies only to the "variety" type of radio show, usually—in which it is best simply to let the people on the program be themselves. Houseman is competent enough to permit them to do just that—and the show was made. \*END

**HEARD ON**  
**NBC**  
 Monday  
 10:30 pm

**RADIO CITY PLAYHOUSE**



Radio drama of a very high calibre.

Harry W. Junkin

Those of you who have followed this reviewer's enthusiasms with any care at all may recall that, last summer, I went all-out for a new-

RADIO  
ACTORS  
ARE  
READY  
FOR  
TELEVISION



**SHIRLEY MITCHELL**  
as *Nan Apthorp*

Billed as the ravishing vamp, Nan Apthorp, Shirley looks every bit as devastating as the part she portrays on the air. When she talks to a man (any man) in the script, Nan's face takes on the winning, beguiling expression that characterizes her voice on the air.



**KING CALDER**  
as *Paul Drake*

Calder, who plays the part of private detective Paul Drake, photographs equally well in his part. King is well cast—both on the air and photogenically—as the thorough operative who leaves no stone unturned to ferret out information his client Perry Mason requests.

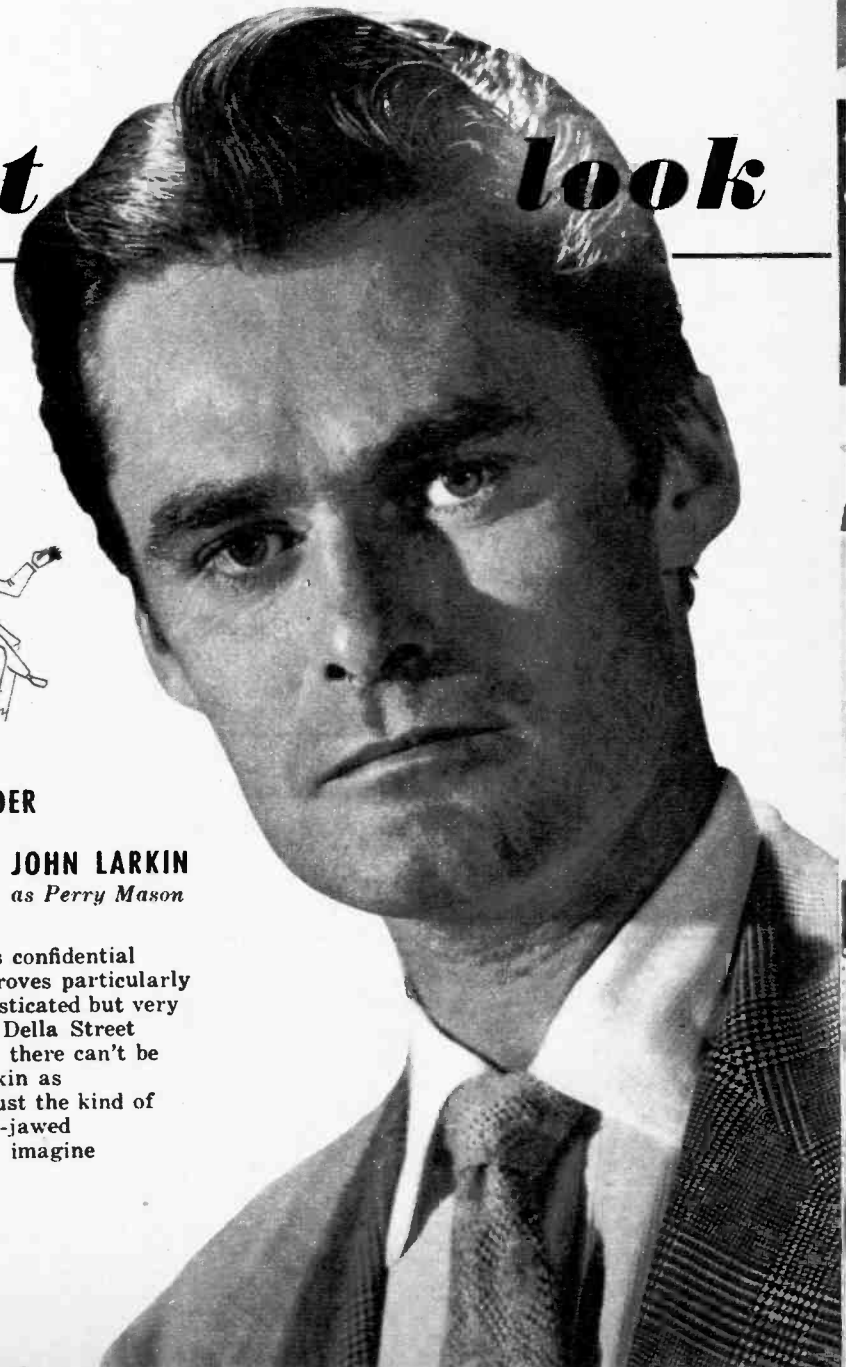
***Perry Mason cast*** **look**

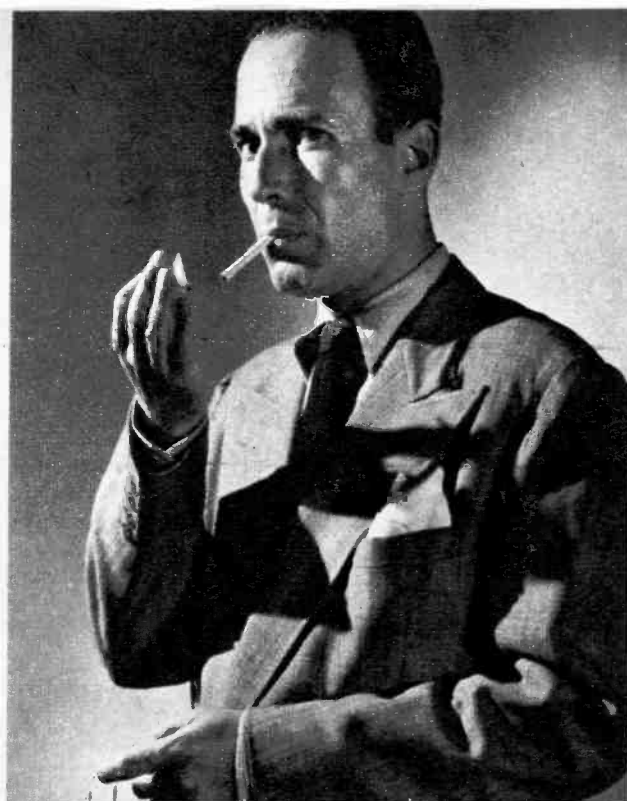


**JOAN ALEXANDER**  
as *Della Street*

**JOHN LARKIN**  
as *Perry Mason*

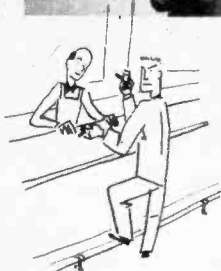
As Perry Mason's confidential secretary, Joan proves particularly adept at the sophisticated but very human type that Della Street represents. While there can't be a doubt that Larkin as Perry Mason is just the kind of handsome, square-jawed hero his listeners imagine him to be.





**INGE ADAMS**  
as *Liz Wrenn*

Inge Adams may appear too charming for her role as Liz Wrenn, the "Sinister Sister" in the Perry Mason plot. Inge, however, is such a thorough actress that those watching the broadcast are startled by the evil expression that distorts her features as she reads the part.



**PETER CAPELL**  
as *Sid Cimmarino*

This sinister gentleman certainly looks the part of Sid Cimmarino, a smart man with lots of ambition who runs a dance hall and manages to operate at the edge of the law while keeping himself clear of serious difficulty with the police for the sake of his business.



**FRANCES LAFFERTY**  
as *Nora Tragg*

Fran fits her part photogenically right down to the fact that she looks nineteen—an interesting point, considering that she is married and has a 2½-year-old daughter. As Lt. Tragg's daughter, she shows her resentment toward her family by taking job in Cimmarino's dance hall.

## *the parts they play*

Although the appearance of a radio actor has nothing to do with whether he gets the job, it is sometimes amazing how closely pictures of the actor will resemble the character he portrays. Actually, this is no mere coincidence. The principal reason behind this resemblance lies in the fact that radio actors are so often drawn from stage or screen, where they have developed a proficiency in portraying a certain type of character. Thus a man like Jim Goss, who has played many detective parts in Hollywood, is hired for "Perry Mason" not because he looks like a detective, but because he sounds like one. And the reason he sounds like a detective is that he has trained himself in detective parts for the movies, and later for radio. When a radio actor is needed for a part on "Perry Mason," Irving Vendig, who dramatizes the show for radio, sends a description of the character he needs to George Jansson, agency casting director. George calls a conference with Leslie Harris, director and producer of "Perry Mason," and they go over the list of character actors available. Selecting a few, they then call the actors in for an audition. The audition is conducted with drawn blinds, so that all the directors know of the actor is his voice and acting ability. They are often surprised, on meeting the actor afterwards, to find that his face fits the part as well as his voice.



**JIM GOSS**  
as *Lt. Tragg*

For years Jim Goss played various police and detective roles in Hollywood and his heavy, authoritative voice is a natural for his part as Lt. Tragg. And as can be seen Jim could undoubtedly cause a stampede merely by walking into an underground hangout.

EVERYBODY  
 BUT  
 EVERYBODY  
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**Radio best**  
& TELEVISION  
 Every single  
 Month!



Have **Radio best** & TELEVISION sent  
 to your home or office  
 every single month...

MAIL  
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 COUPON  
 TODAY

only **1.50** for 6 months  
**3.00** for a full year

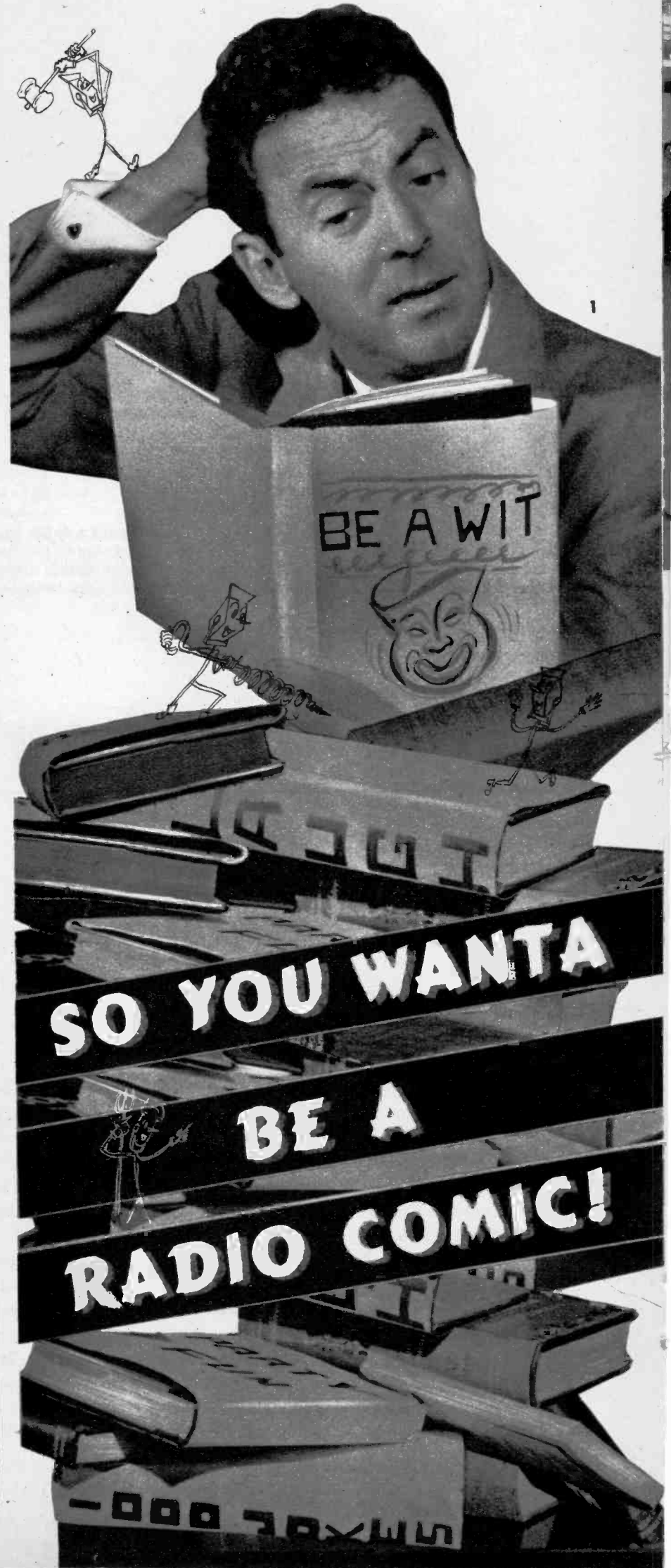
START **Radio best** & TELEVISION COMING AT ONCE!

- 6 MONTHS (6 ISSUES) \$1.50
- ONE YEAR (12 ISSUES) \$3.00
- REMITTANCE ENCLOSED     PLEASE BILL ME

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City & Zone \_\_\_\_\_ State \_\_\_\_\_

Mail this coupon to RADIO BEST • 452 5th Ave., New York 18, N. Y.

After Hollywood—radio ought to be duck soup tho





ought George O'Hanlon... Mutual's newest comedy star.

But, brother was he wrong!

1. "Be A Wit," George reads, but he only learns half the lesson. George invests a small fortune in joke books to prepare his radio scripts, then finds it's a total loss. It's all situation comedy this year; George can use his library to roast wienies. "Ah well, I'll just turn up at the studio to handle the acting," says George. But usher Bob Roberts (2) has strict orders to keep bums out.



3. When director Don Bernard orders script cuts, nobody has trouble but George who can't even find page five, let alone the line that starts "I know I'm late." (4) "Whoa," yells director Bernard, "don't drop it—for the luvva mike give it here! Think you're Rudy Vallee or something.

That thing costs \$107 and it won't bounce." (5) George's squeekie shoes present a problem that's easily answered with help of an oil can. Soundman Norm Smith holds George while Tom Hanley and Art Surrence operate.

6. Everybody's at the mike but George. Laurene Tuttle, Ruby Dandridge, Willard Waterman and Joe Kearns have no trouble being heard. What about George? To him it looks like bargain day at the nylon counter.



7. Long time out for coffee—because the waiter knew everybody except George. They're all finished and back at the studio before George gets service—and now there's no time to drink his coffee.



8. Air time at last and George is ready and waiting to deliver his final punch line when conductor Harry Zimmerman drowns him out with the final downbeat.

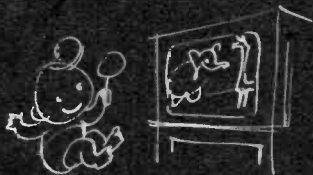
9. "Suffering bluebells. I've sat on the transcription and broken it—after going through all that!" Relax, George, lucky for you the "George O'Hanlon Show" was put on tape. The disc was somebody else's.

10. Now you've done it, George. That's not a motion picture film—that's your show on tape! You don't see it—you listen to it. Remember, this is radio, man! So you wanted to be a radio comedian, eh? ★END



# Television Best

Baseball moguls are blaming television for last season's meager attendance in many ball parks despite statistical proof that the medium has developed thousands of new fans... John Forsythe is emerging as video's first matinee idol... Tip to Jackie Cooper: You were great in pictures... Dumont's daytime sked reveals what-not-to-do when other networks go full time... Best of the lot is "Easy Sitter" show, a big break for mama.



You'll be seeing Mickey McDougall, known as the "Card Detective," on a Telefilm series, "Gamblers Don't Gamble," designed to expose crooked gambling methods... Canadian TV is at least a few years off... Saddest face of the year belonged to George Gallup on election eve... "Adventurer's Club" starring Jack (Munchausen) Pearl scheduled for an early TV showing... Networks vying for "Seat on the Dial," a new round-table idea with a refreshing twist... Philadelphia area now has 125,000 TV sets... Longhair music fans get a break with Milton Cross' forthcoming tele show originating from a "longhair" restaurant frequented by opera celebrities.



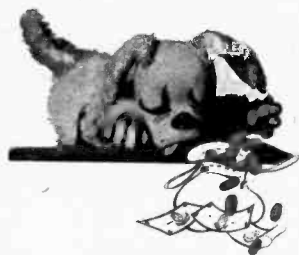
Texaco's pitch-man, Sid Stone, may soon be pitched off the screen for a new commercial-gimmick... Now that the video screen has brought boxing into the living room, authorities are receiving a slow but steady stream of protests against the bloody sport... The number of Tele sets in Milwaukee has tripled in the last five months according to latest reports from that area.

Dumont taking action against price-cutting dealers... Don Nathanson, Toni TV director, cooking up new video show for early showing... Lenny Ross is the most improved telepersonality of the year... Don Geisy, Dumont press-chief, is the discoverer of Peggy Corday, soon-to-be-named "Miss Television of 1949."



Foodini, Lucky Pup and Jolo get their dues from Morey Bunin, Doris Brown and Hope Bunin (above).

## Puppets Master Television Art



Television seems a world made to order for Pinocchio's precocious offspring. First it was Howdy-Doody. Now it's "Lucky Pup" who has captivated the attention of both young and old with his capricious goings-on over CBS-TV nightly. The latest chip off the old block is engaged in a fabulous circus tale involving a 5 million inheritance from a circus queen. His utterly delightful assistants are Pinhead, his dimwitted and likeable stooge; Foodini, the wicked magician; and Jolo, the clown. Hope and Morey Bunin, creators of "Lucky Pup," also operate the strings and provide the puppets' voices. Young and pleasant Doris Brown acts as narrator and mistress of ceremonies.



CHILDREN'S PROGRAM  
COMBINES STORY  
TELLING AND  
DRAWING LESSONS.

# CARTOON TELETALES

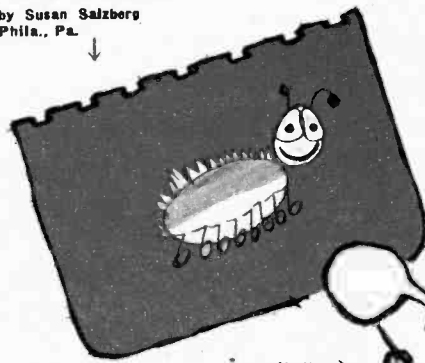
Teamed together in television's first brother act children's show, Chuck and Jack Luchsinger's Cartoon Teletales is televised Sundays at 6:00 to 6:30 p.m. over the ABC Eastern TV Network. The network includes WJZ-TV New York, WFIL-TV Philadelphia, WNAC-TV Boston, and WMAL-TV Washington, D. C. The cartooning ability of Chuck, and the narration of his brother, Jack, has caused "Cartoon Teletales" to be received enthusiastically by children and grown-ups alike. As the stories are read by Jack, Chuck draws the cartoon illustrations which average about fifteen drawings per story. All stories are original and are written especially for television presentation by Chuck. Past programs have presented stories of "Cletus, the Caterpillar," "Stick in the Mud, the Duck," "Hey You, the Lion," "Rick and Rack, the Runaway Roller Skates," "Yackety-yak, the Pelican," "Boogolly, the Ghost," and "Usta, the Rooster." At the end of the story, viewers are invited to draw a cartoon of the central story character, and as Chuck draws it step by step, Jack describes it.

Viewers are requested to send their drawings in to Cartoon Teletales, and sixteen of them are selected for exhibit on "Chuck and Jack's Art Gallery" the following week. The viewer who's drawing cartoonist Chuck thinks is the best submitted that week, is selected as "the artist of the week," and the viewer receives a gift of a Cartoon Teletales drawing kit, and of course also has his drawing exhibited on the program. Exhibitors on the "Art Gallery" also receive a gift. The response to the stories and drawing lessons has been extremely gratifying, and the brothers have received as many as 1500 drawings of a single drawing lesson. Many parents and teachers have written in plauditing not only the entertainment values of Cartoon Teletales, but also its educational merits. This, coupled with its wide range of appeal, has made Cartoon Teletales one of the most popular kid shows in television.

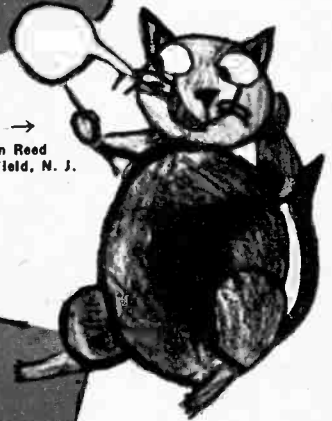


Kit Kafferty enjoys close-up as Chuck illustrates as brother Jack reads another "Cartoon Teletale."

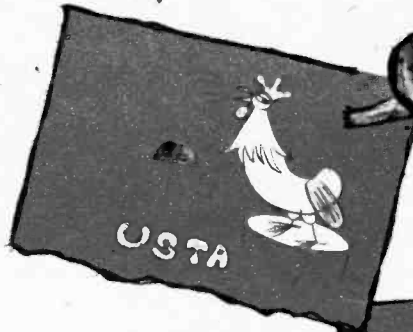
"Cletus, the Caterpillar"  
by Susan Salzberg  
Phila., Pa.



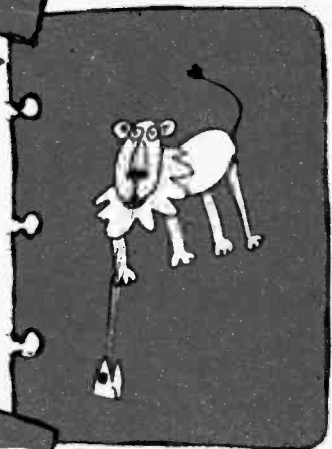
"Lucifer"  
by Marilyn Reed  
Haddon Field, N. J.



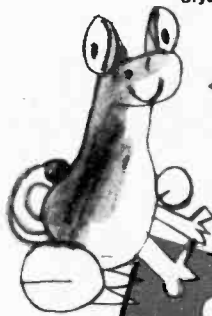
"Usta, the Rooster"  
by Robert Tore, 14  
New York City



"Hey You, the Lion"  
by Carol-Ann Eastwood, 8  
Bryam, Conn.



"Flip, the Frog"  
by Susie Avery, 7  
Alexandria, Va.



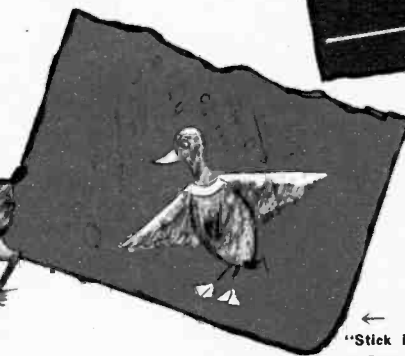
"Feebly, the Flying Fish"  
by Patricia Burnside, 13  
Alexandria, Va.



Children find  
homework can be  
fun as they  
submit their  
drawing  
lessons to their  
video teachers.

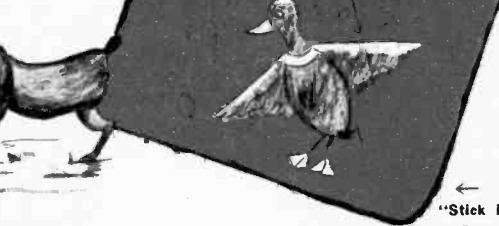
RADIO BEST  
TELEVISION  
BEST

"Yackety-Yak, the Pelican"  
by Lois Emerick  
Ambler, Pa.



"Stick in the Mud, the Duck"  
by Barbara Taraborelli, 5  
Phila., Pa.

"Madcap, the Mountain Goat"  
by Barbara Williams, 8  
Larchmont, N. Y.



Advertisement

**RADIO BEST**  
**Television**  
**Best**

# VISITS A Midwest Television Show

by Joe Cook

Photos by LaSalle Studios, Inc., Minneapolis



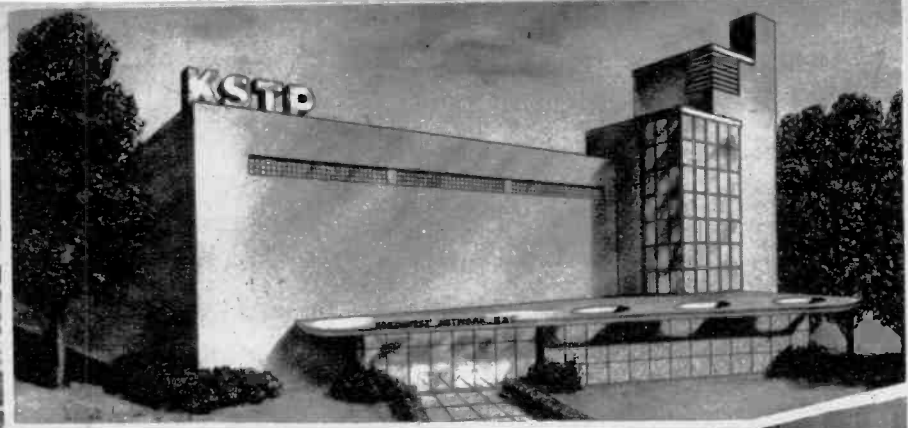
Marjorie Edelstien, Judith Atkinson (KSTP-TV commentator), and E. W. Samsel (set designer) check vital points with cameraman Johnny Csizmadia on Set No. 2.



KSTP-TV's Studio H is given a quick scanning by producers, cameramen and directors just before air-time. Hidden behind screen at right are another dozen models bedecked in their fashionable best awaiting last minute make-up tests.



PRODUCER DEL FRANKLIN gives last minute script instructions to Models Kay Prettyman, Rita Rotering and Suzanne Fait.



Style-minded television viewers in the Minneapolis-Saint Paul area got their first look at video fashions this month when KSTP-TV unleashed its first full fashioned style show. Sponsored by the Minneapolis' toney Young-Quinlan department store, the television feature lasted 30 minutes and consumed better than two days of production preparation.

KSTP-TV has been touted nationally for expert camerawork and production standards on Minneapolis baseball games and University of Minnesota football, but this was the station's first comprehensive study of what appeals to area womenfolk. Sponsor Young-Quinlan, under the adroit supervision of manager Marvin Oreck, took its first video experiment seriously enough to insist that the ingredients be only the best. For example, standard settings were not enough. In place of regulation theatre-type flats, wooden sets were designed and created by Y-Q's E. W. Samsel. Fake furniture was taboo, and drapes were the real, expensive McCoy. A crew of carpenters spent 48 hours changing KSTP-TV's television studio H into an arena of tea-rooms, Park Avenue offices, and formal areaways. The Midwest's finest models were obtained to fashion the clothes. KSTP's director of television Del Franklin was given the production chore. Three cameras and a half dozen engineers were used.

The old adage proved true: "If a thing's worth doing . . . it's worth doing well." The show also afforded Radio and Television Best the opportunity of viewing the new KSTP-TV Radio and Television City . . . the nation's only radio-tele operation which operates in two major cities while holding residence on one site. KSTP's new building is right on the line between Minneapolis and Saint Paul.

**THE SHOW IS ON!** Simulated tea-room scene shows Young-Quinlan models displaying the latest in formal attire. Question: Who had the bigger thrill . . . the models, new to video . . . or the viewers, new to television style shows?

Advertisement



# RADIO'S MEMORY LANE

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



CAN YOU NAME HIM? ↑

1. This is not Rudy Vallee and his curly hair is still apparent. He used to answer to the name "bottle" and he is yet to lose his veddy British accent. He's the zaniest "quiz" expert on the air.



CAN YOU NAME HER? ↑

2. Time has not changed her thinking prowess which still exasperates her patient husband. Hers is one of the great radio success stories having been around for 15 years and more. You hear her once a week.



CAN YOU NAME THEM? ↑

3. The chap in this picture is still pretty, but sans hair. The gal, as shown, is fresh from a department store career but she has never regretted the experience. She has a giggling laugh.

Answers: 1) Harry McNaughton 2) Gracie Allen 3) Mary Livingston and Jack Benny

## DURANTE'S PROBLEM

Jimmy Durante: The English cab-driver looked at the meter and said, "You owe me three bob, a half penny, six shillings, a half crown, eight quid, three pounds, two guineas, a sovereign and a tuppence." So I said, "You mean for that short ride I got to pay three bob, a half penny, six shillings, a half crown, eight quid, three pounds, two guineas, a sovereign and a tuppence?" And he said, "That's right, Nosey, you owe me three bob, a half penny, six shillings, a half crown, eight quid, three pounds, two guineas, a sovereign and a tuppence." So what happens? I give him the three bob, a half penny, six shillings, a half crown, eight quid, three pounds, two guineas, a sovereign and a tuppence.

Alan Young: Why not?

Durante: How could I? I left my tup in my other pence.  
—NBC's

"Jimmy Durante Show"



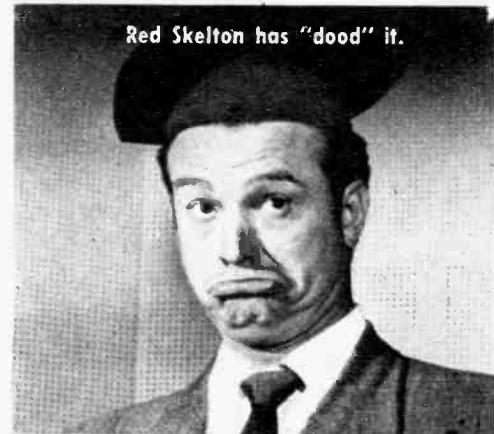
## SCRIPT QUIPS

Carson: Now listen, Dennis, you've got to help me. Don't forget I once helped you. Don't you remember when you and I first got to California? We were sitting in a hobo camp, just outside the freight yards . . . we were broke . . . didn't have a dime

. . . we were cold and hungry . . . our clothes were in shreds . . . we didn't have any shoes . . . we were flat on our backs — and then came the depression!

—CBS' "Jack Carson Show"

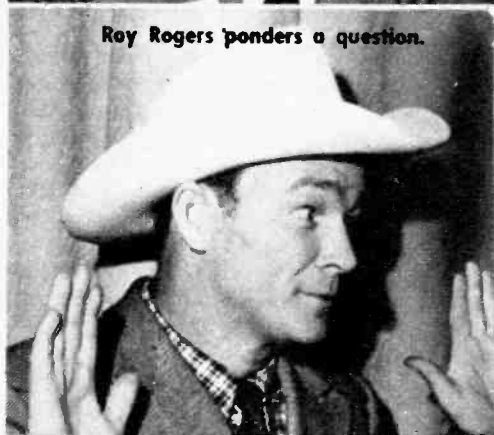
# Radio Stars



Red Skelton has "dood" it.



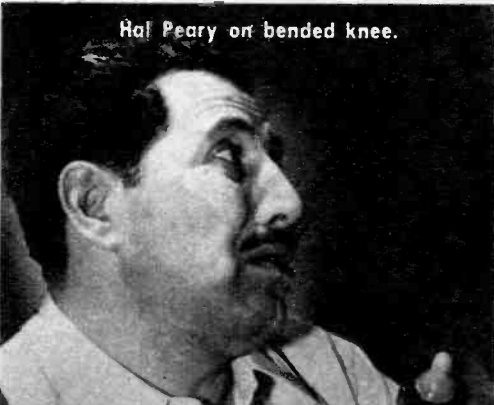
Ed Gardner hears a "beaut."



Roy Rogers ponders a question.



Bill Bendit anticipates trouble.



Hal Peary on bended knee.

have such  
interesting  
faces

Verna Felton awestruck again.



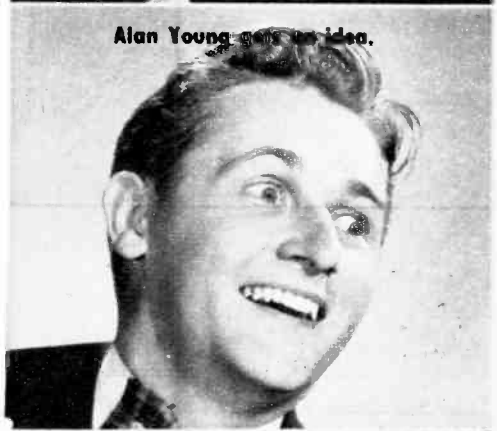
Gordon MacRae becomes indignant.



Dorothy Kirsten reads a score.



Alan Young gets an idea.



Rosalind Russell forcefully happy.



## SO YOU WANT TO GET INTO RADIO

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



**Meredith Willson** is one of the busiest men on radio today, for, in addition to appearing on his own ABC "The Meredith Willson Show" every Wednesday night, Willson and the "Talking People" also intone on NBC's "The Aldrich Family" Thursday nights and "Mr. Ace & Jane" Friday on the CBS network.



From the age of nine, when he first took up the flute, Willson has made an uninterrupted study of serious music. Born May 18, 1902 in Mason City, Iowa, he pranced on the piano until his mother decided there were too many keyboard virtuosi in town and insisted upon a change.

As he was the town's only flutist, Willson and his willowy instrument were whisked into the Mason City High School Band, where he tooted until graduation when he headed for New York and studied at the Damrosch Institute of Musical Art. While there, he became a member of John Philip Sousa's band, playing and studying under the famed musician for three years before joining Dr. Hugo Reisenfeld at New York's Rialto Theatre. During his two years of intensive study

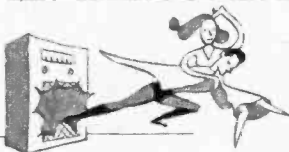
with the doctor, Meredith composed his first serious effort, "Parade Fantastique," which Reisenfeld premiered in 1924.

That same year, Willson joined the New York Philharmonic and gained invaluable experience and knowledge performing under the batons of Toscanini, Furtwaengler, Mengelberg and Stravinsky. He filled the first flutist's chair for five years before resigning to become musical director of a new radio network on the West Coast. Later, he became a musical director with NBC.

In 1939, he resigned the post to devote all his time and talent to one network show and serious composing.

With the advent of World War II, Meredith donned khaki and was one of the higher echelon responsible for the famed "Command Performance" ainer, beamed to servicemen everywhere.

When he again took up his radio baton, Willson found himself back at the top of radio's musical men and conducted "Sparkle Time" and other programs prior to his current "The Meredith Willson Show." He encountered many obstacles with his new idea but, now that it's caught on, radio's critics have ceased fire, at least in Willson's direction.



## Climb in, Folks,—Lotsa Room by Gilbert R. Uhrig

Did you ever climb in the radio with your kids? I have four sons and that's a favorite pastime of mine. They get to listenin' intently, and I come along and say, "What do you want for supper, Ronny?"

He says, "Superman just saved Lois," and looks off with a glassy stare.

"What's next?" I ask.

"Jack Armstrong."

He mutters this in total unconsciousness, wrapped up completely in the show. He doesn't even know I'm there. I nudge Jerry. Ronny's oldest, he's next.

I whisper, "What do you want for supper, Jerry? Mama wants to know."

"Listen," he cries in hushed tones, "I'll bet

Jack'll get him, too. He always does."

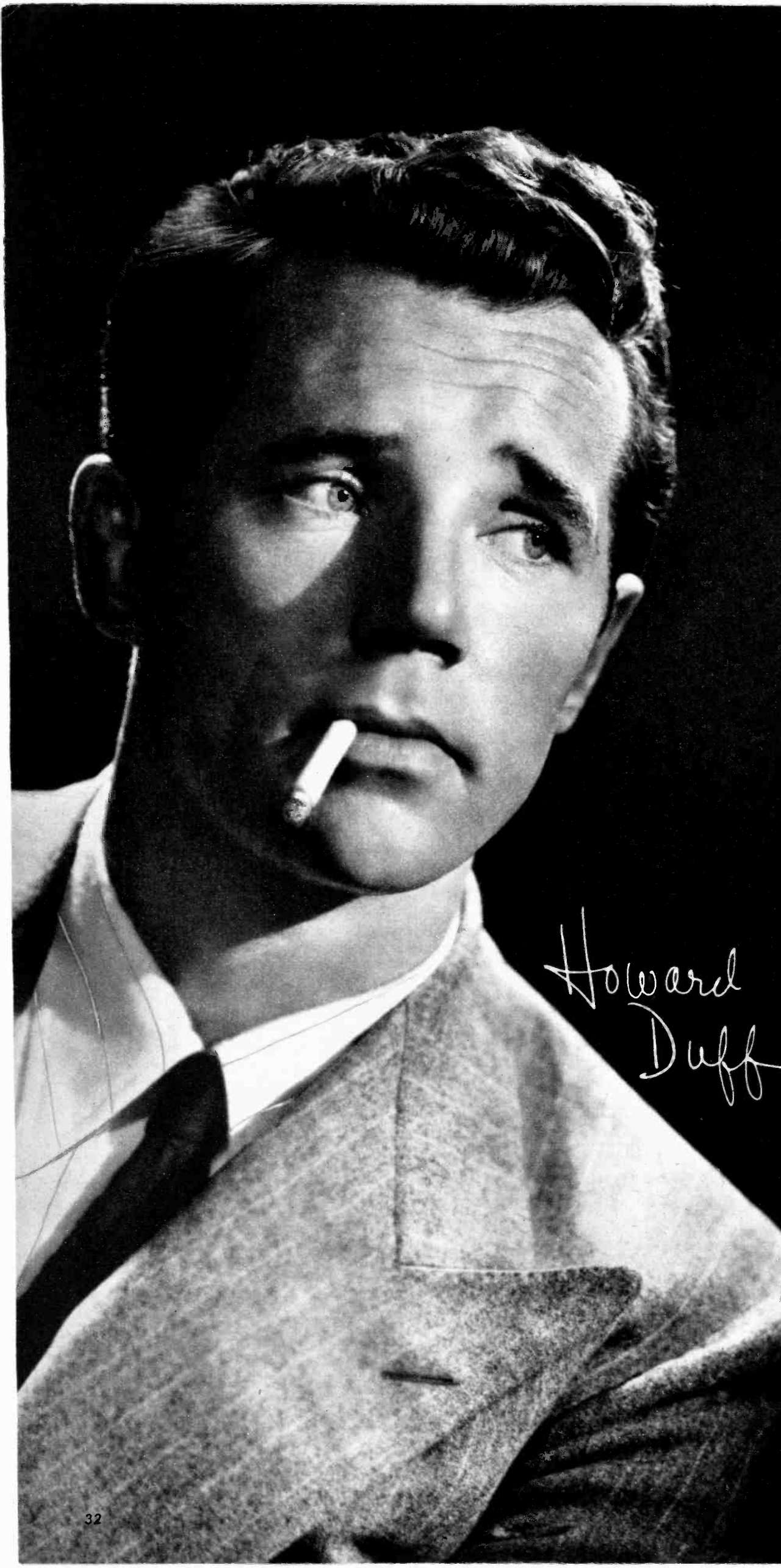
I say to Bill (he's third), "What do you want for supper, Bill?"

"Uh—" he begins, then puts his ear to the radio.

I get to thinkin'. What is this great American privilege these kids have? Does it make them delinquent, or does it keep them in off the streets and thus protect them from delinquency? I get to listenin'. How the heck can you help? It's darned exciting. So—I climb in the radio with my boys.

Then Betty comes along. She's my wife. She says, "What do you want for supper, Daddy?"

I cry, "Jack just knocked out those two crooks with a rabbit punch."

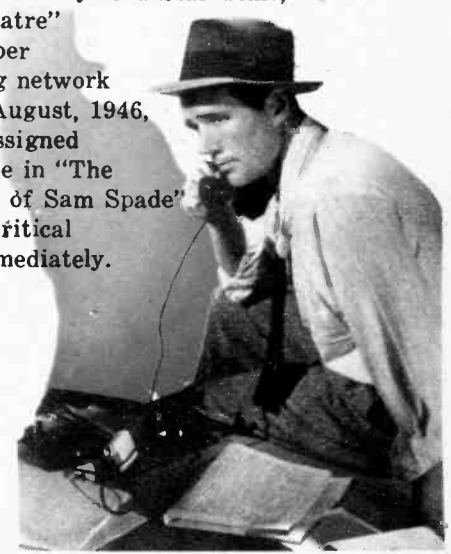


Howard  
Duff

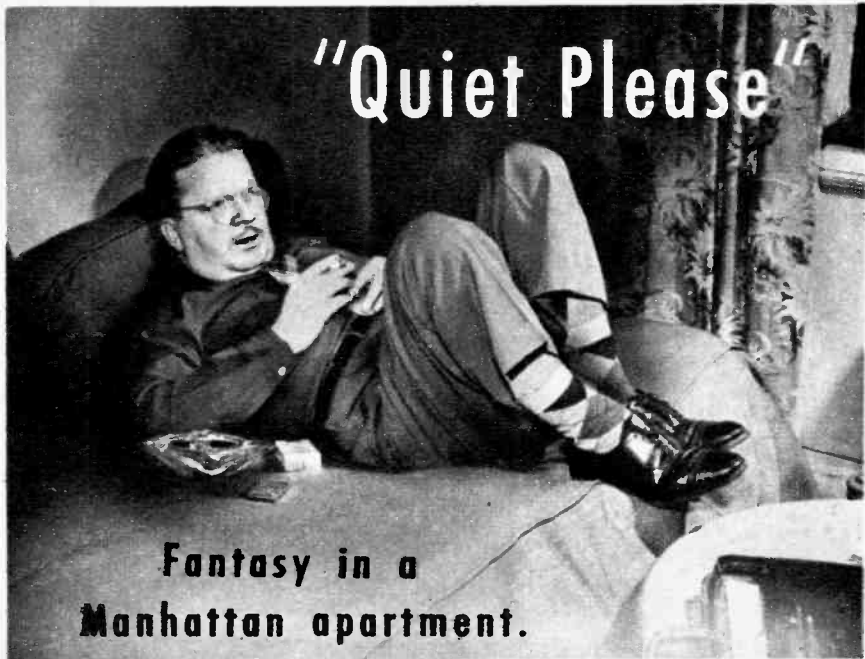
## Portrait of A Star.

Howard Duff is a virile and un-pretty actor who has achieved an overnight success playing both ends against the middle. A man on the wrong side of the law in pictures like "Brute Force" and "The Naked City," this 30-year-old thespian regularly takes to the air on CBS' "Adventures of Sam Spade" as a private eye who earns a fast buck tracking down the kind of characters he portrays on the screen. Such flip-flops, for Duff, are all part of the day's work. He's been doing it for years, in one play after another, but it wasn't until his air debut as "Sam Spade" and his role of the convict in "Brute Force" that he was actually, in Hollywood's eyes, "discovered." Today Duff is rated real star material, producers besiege him with offers, he has a press agent and several fan clubs, and hardly a day goes by but what the Hollywood columnists print a fat item about his latest romance. But if Duff is affected by his lightning-like success, he doesn't show it.

The 6-foot, 185-pound character actor came into radio via an announcer's job at station KOMO. Duff was born in Bremerton, Washington on November 24, 1917, was brought to Seattle by his parents at the age of two and became interested in dramatics while attending Roosevelt High School. From roles in kid serials on the air Howard moved up, following a four-year hitch in the Army, into parts on "Suspense," "Hollywood Star Time," "Radio Theatre" and a number of other big network shows. In August, 1946, Duff was assigned the title role in "The Adventures of Sam Spade" and rated critical acclaim immediately.







**Fantasy in a Manhattan apartment.**

① **WYLLIS COOPER**, writer-director of "Quiet Please" eerie fantasies, slumps comfortably in his downtown Manhattan apartment-office as he begins thinking of plot-line for next week's show.



② **GETTING AN IDEA**, Cooper roughs it out on his typewriter. Later, he'll read it through, make additions and corrections, then bat out finished script.

③ **THE INEVITABLE "CHARACTER,"** who has a terrific story for "Quiet Please," gives Cooper the old routine. Cooper is interrupted considerably by well-meaning friends eager to supply plot-lines.



④ **INTRUDER DISPOSED OF**, Cooper reads script to his severest critic — his wife, who also checks timing. He takes considerable liberties with his listeners, many times leaving them suspended in air, trying to figure out the program ending.

⑤ **SCRIPT COMPLETED**, Cooper calls Radio Registry to obtain the character actors he wants. Cooper hates "acting," always tells his thespians to "play it straight." \*END

# STARS

IN YOUR

# EARS

The Great Network Shows from **CBS**

**LOCAL NEWS** in cooperation with **2 UTICA** Newspapers

Daily 5-7 a. m. **FARM SHOW** from **UTICA REGIONAL MARKET**

**PROGRAMS** from **5 AREA COLLEGES** ... local night spots ... studio players

When the "Voice of the Mohawk Valley" beams its signal to the Valley folk, they beam a big, broad smile right back. For they like WIBX. They like its network, CBS. They like its showmanship, its wide-awake awareness. And its local programs are right up the Valley's alley!

Whether you're listening with an ear for quality ... or selling with an eye for profits ... follow the crowd to 950 on your dial. That's WIBX — Utica's most powerful, most popular station!

# WIBX

**Dial 950-5000 Watts Full Time**

Affiliated With

**WIBX-FM 96.9 on your FM DIAL**

**UTICA, NEW YORK**





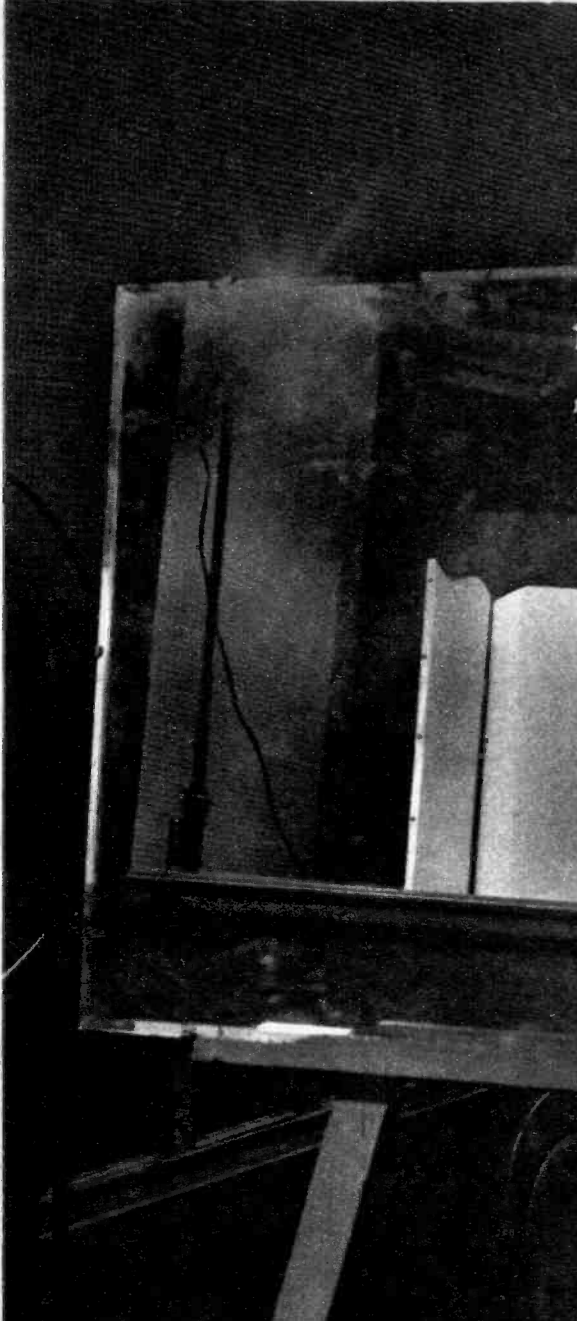
# DISC JOCKEYS OF TOMORROW

by Albert H. Herbold

*Dave Garroway points way  
to a new era of  
turntable entertainment*

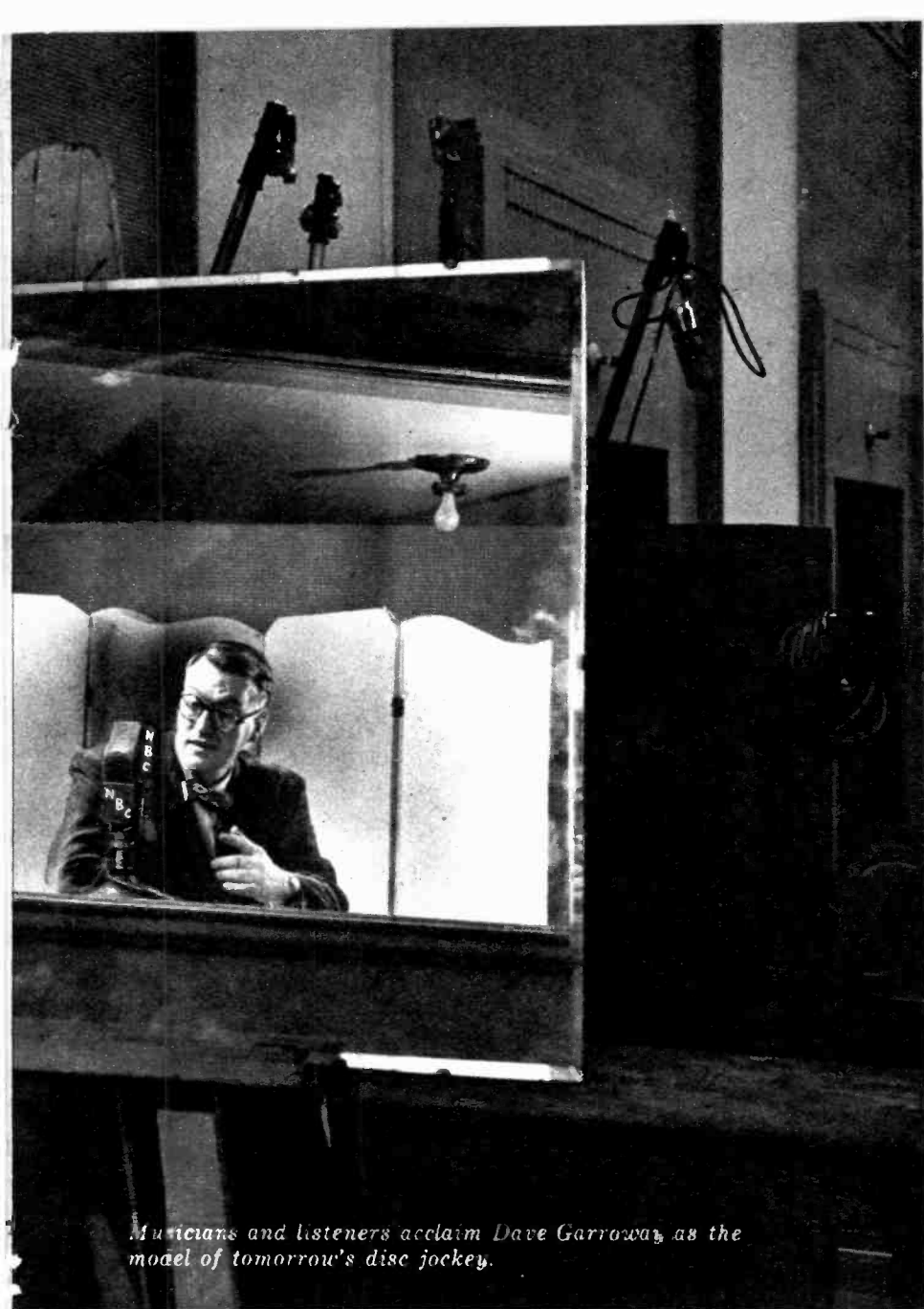


The new trend will make  
everyone happy including the  
more talented disc jockeys  
who can now scrap the gags  
and idle chatter cluttering  
the dawn to dawn patrol.



**T**O VOCATIONAL counsellors and career psychologists, 1948 will go down in history as the year the occupation of disc-jockey almost replaced that of movie star as the National Ambition. This switcheroo had an immense vogue with people both in and out of show business. From high school students up to Duke Ellington, Tommy Dorsey and Paul Whiteman, a wave of interest in the new job ideal washed thousands of hopefuls into radio audition studios, with a certain amount of overflow flooding the job guidance clinics.

There was an unsinkable sort of surface logic helping to buoy up the hopefuls. For the first time in history, requirements for rapid realization of a career dream were at an encouraging minimum. Hollywood yearnings were for ninety-nine per cent of the people a forsaken fancy. Small as histrionic ability for film work was known to be, the hard fact of good looks needed for the job could not be thought away. Besides, even with plenty of eye appeal, it took time, contacts, agents and train fare to swing the deal. But here was a job that speedily brought fame and fortune to a most unprepossessing species of the genus *homo*. What, if anything, was a jockey, if not a glorified reader of that American



Musicians and listeners acclaim Dave Garroway as the model of tomorrow's disc jockey.

Nuisance, the radio commercial?

Examples of some successful jockeys were cited. This one, just signed to a new contract, spoke as though he suffered a cleft palate; that one, now riding for a new and bigger sponsor, had a cleft palate; another one, buying his third Cadillac of the year, had no knowledge of records not contained on the labels of the records he played; and most of them had the speech and diction of a parrot. All of them were working at jobs so new and undefined that no standards had been set for the work.

Work! Why, you sat near a microphone, a stack of records and a turntable at your left hand and a sheaf of press agency about musicians in the right. In front of you was a pile of sponsors' messages; you read these, interrupting the exciting news about soap, beer, used-car bargains and clothing stores with a record now and then. Before playing the record you read from the flack in your right hand a little about the number coming up. "This, Benny Goodman's latest side for Capitol, is a new number by Goodman for the Capitol label and has just been released, and features Benny on the clarinet," or something equally innocuous. You kept this sort of thing up for fifteen minutes, an

hour or all night. With a little experience, you could talk about the records without actually having the publicity blurb in your hand. This, it developed, was one of those advantages that multiplied into even greater and more important advantages. With your hand free, you could use it to signal an assistant, *who would put the record on for you!* The only exercise in the job came when you signed large checks presented each week by the station or the sponsor. Occasionally you interviewed famous singers or musicians who were only too glad to drop up to your studio for a chat with the folks. What could be easier? Big pay, simple duties, you meet nice people and you don't have to know much. And some of the commercials are already recorded for you by somebody else with a more or less trained voice. What's so difficult about playing records? And I hear those jockeys make fortunes, positively fortunes. Me for that . . . where's the nearest radio station?

There was just enough truth in the idea of the dream job to add torture to yearnings already bittersweet, and the bit of truth was used to back up the argument that a jockey's job was a cinch. The most evident truth, though it was

surrounded by a lot of not so obvious but important factors, was that dee-jays were not very entertaining in their own right. You couldn't fail to notice how ordinary and untalented they were, and there was plenty of opportunity to notice. Jockey shows were everywhere on the dial, morning till night and throughout the small dark hours till dawn again. To hear them was to know them for the inane shows they were. You could dial them out of course, but if you liked music you couldn't hear much of it that wasn't forced to you with an overdose of sickening-sweet commercials and cloying record-comment.

To good disc men, this kind of stuff is deplorable, even more outrageous than to the audience. They see how these stupidities are bringing closer the day when the public will lump all jocks as bores and nuisances. And when that time comes, what then? Will people stop listening to recorded shows? Far from it; Mr. and Mrs. Everybody want to hear music, and record shows are a most convenient way of getting it. But it was never necessary to pay a man a thousand dollars a week to push a turntable switch . . . some people just thought it was, and the Everybodies went along with the gag. The music is the important thing to most people, and jocks who can help increase the pleasure they get will find a welcome place in the Everybody's parlor. He may be labeled "disc-jockey" today or something else tomorrow, or he may have no label. Such a one won't need it, if he has talent. Whatever he's called, he's sure to be chosen.

There are few today who have demonstrated much ability. Dave Garroway of WMAQ-NBC Chicago will probably be the model of tomorrow's disc-jockey, just as he has been a most legitimate personification of the dream object of today's career hopefuls. His intuitive grasp of his proper function in the music world has been his greatest advantage, and he has consistently fulfilled that function. No musician, he has been enormously successful in bringing recorded music to the public in a way that has won him the honest acclaim of musicians, a most faithful listenership, and that most precious blessing, an intelligent sponsor who doesn't interfere in his highly personalized way of discussing — or failing to discuss — the products they sell. On his "11:60" Club show for Hudson-Ross record stores in Chicago he states his taste in popular music, plays records exemplary to that taste, and invites listeners to develop their own by using his merely as a point of reference and departure. This conception of disc-jockey duty has attracted and held a most commercially responsive

audience. They accept his premise as fair, enjoy his way of discussing music and many other matters and are therefore, from an advertiser's viewpoint the most easily converted kind of potential customers. Note that Mr. Everybody's pleasure and Garroway's ability to increase that pleasure are the basis of the commercial success. The profits seem to roll in rather naturally when you make the show listenable rather than try to make the audience listen.

Dave is typical of today's jockey in that his fame and fortune came fast, and in that he is envied his job by lots of career hopefuls. He is unconforming to the type in that he knows what he is talking about, doesn't patronize the audience, and puts something into his work. Work it certainly is. Far from being a dream-job, his sometimes seems like a nightmare. He sleeps — not works — about forty hours a week, is on the air eight and a half hours weekly, and spends most of his waking hours auditioning records, planning the programs, doing research and rehearsing for one significant Sunday network show. It's significant because it's a live show, featuring a big orchestra and prominent guest stars like Louis Armstrong, Mildred Bailey and Mel Torme, and probably indicates where the good jock of today is going — into big programs where his own talent is expected to measure up to the high marks made by great names in show business.

And what of the run of the mill jockey of today, so many of whom are bankrupt of talent, critical ability and entertainment potential? Some are inquiring into the business of merchandising by radio, studying the listening public with new respect and humility that put Mr. Everybody in the light of a man who will buy your stuff if you give him what he wants — entertainment. Some jocks are riding the label for all it's worth paying little intelligent attention to the public. They'll be spun out of the musical whirlpool that originally caught them up.

Maybe all these figures of speech are as limping and confused as most jockey-shows. Maybe when the public gets sick and tired of something, whether gods or bores or both at once, it just forgets about 'em, showing no sign of disaffection. Could be it just stops looking, listening, reading . . . and buying. Disc-jockeys, and that part of the public still dreaming of a d-j career may find those words omen enough. And the remainder of that public may find cheer in them . . . something may soon be ending. It may be the phenomenon of the turntable god, who knows? And this article is ending right now, before Mr. Everybody gets sick and tired of listening. Enough is enough. ★END



Betty Garrett and George Murphy are heard in musical hits from MGM's movie "The Big City."

## Putting Hollywood on Wax

Putting Hollywood on wax was apparently a job for those whose business was movie business. The emergence of MGM as a record label is a case in point.

In a brief two years this enterprising newcomer to the wax works has managed to capture on records more movie talent than any other company in the platter business.

Hollywood personalities have appeared on many record labels, but it was left to the movie-wise organization to grab a real corner on the celluloid market. Representing the label on the vocal side is movieland's most recent box office attraction, the incomparable Lena Horne. Others in MGM's formidable galaxy of stars are Jimmy Durante, whose boisterous humor always makes good listening, Danny Thomas, Keenan Wynn, Betty Garrett, Gene Kelly and Lauritz Melchior.

Lena Horne wins new honors on wax.



Bright galaxy  
of movieland stars  
emerge into spotlight  
on MGM record label



← Lauritz Melchior fulfills role as Hollywood's opera celebrity.



Gene Kelly and baby are hit song and dance team.



The maestro and the mermaid.

Rose and Esther Williams.



"Good News."

June Allyson and Peter Lawford.



The incomparable clown.

Jimmy Durante tunes in on himself.



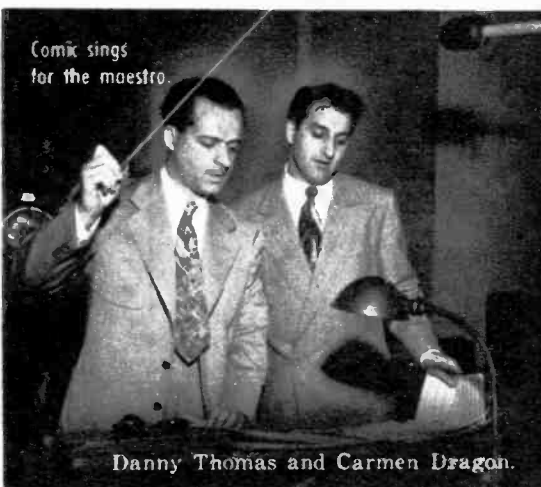
"A Christmas Carol."

Lionel Barrymore.



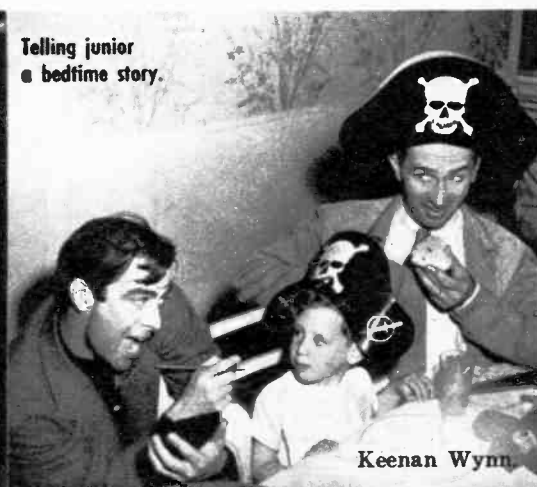
Mr. and Mrs. Duet.

Johnnie Johnson and Kathryn Grayson.



Comic sings for the maestro.

Danny Thomas and Carmen Dragon.



Telling junior a bedtime story.

Keenan Wynn.

MGM capped a series of major record triumphs when they prevailed on Lionel Barrymore to record his immortal version of Charles Dickens' "A Christmas Carol." This was a case of succeeding where others had so persistently failed. Mr. Barrymore was so happy over his adventure in wax that he agreed to continue making records, one of which is the "Halloween Story" for which he wrote the music himself. ★END

# Who's Your Favorite



RADIO BEST's 1949 polls are now open! The nation's listeners again go to the ballot box to name their favorite male and female vocalists. The big questions will now be answered. Will Dinah Shore and Bing Crosby retain the crowns they won in the RADIO BEST 1948 poll? Or will they have to surrender their thrones to a new king and queen?

Pictured are some contenders in race



Frances Langford



Georgia Gibbs



Evelyn Knight



Jo Stafford



Monica Lewis



Doris Day



Dorothy Lamour



Ginny Simms



Marilyn Maxwell



Kyle MacDonnell



Peggy Lee



Dinah Shore



Helen Forrest



Martha Tilton



Lena Horne



Joan Edwards

# Vocalist ?

It's a wide open race in which the names of many new contenders will likely appear for the first time, while last year's unsuccessful challengers again rally their forces for another try at the coveted crowns. The forecast calls for a record-breaking turnout at the polls. Your ballot appears on this page. Vote now! This is your one and only chance to vote.

to help you choose your favorites.

*1948 King AND Queen*




Dinah has reigned over the gal vocalist field with a graceful hand as winner of 1948 crown. Will she retain her throne this year?

The great crooner was an easy winner in '48, but it looks like a warmer race this year with a possible upset in making.



Dick Haymes



Andy Russell



Bing Crosby



Eddie Cantor



Buddy Clark



Al Jolson



Frank Sinatra



Vic Damone



Hoagy Carmichael



Gordon MacRae



Morton Downey



Jack Smith



Tony Martin



Johnny Johnson

MAIL THIS BALLOT TO "Favorite Vocalist Poll"  
RADIO BEST • 452 FIFTH AVE., N. Y. 18, N. Y.



My Favorite  
Female Vocalist

is

My Favorite  
Male Vocalist

is



My Name

Occupation

Age

Address

City

Zone

State

*Announcing . . .*

**Radio** & TELEVISION  
**best**

# OPINION PANEL of 100,000

Radio and Television Listeners

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In cooperation with the Universal Educational Guild, the editors of Radio Best magazine have set into motion the establishment of a permanent LISTENERS' OPINION PANEL OF 100,000.\*

The panel — the first of its scope in broadcasting history — will be strategically drawn from listeners across the nation. The purpose of the panel will be to assess and evaluate the nation's listening habits and convey the public's point of view to the nation's broadcasters, thereby enabling the people at large to share a responsible place in the important function of formulating broadcasting policy and programming.

*\*The Panel now consists of 17,000 members.*

*Additional members are being added at the estimated rate of 5000 per month.*



# At the "Quack" of Dawn

FRED BENNETT'S SINGING DUCKS  
SERENADE WPEN EARLY RISERS



Bennett's  
Barbed wire recorder

WHEN THE latest addition to WPEN's brood, FRED BENNETT, starts his morning show each day, it isn't a case of getting up with the chickens, but with ducks—SINGING DUCKS, that is! But they're only the beginning . . . !

Fred's humor is the kind that sneaks up on you—fast, smooth, and right over the plate—but with a curve that always leaves you chuckling just as he fades into music. Master of the "throw away" line, Fred writes his 7:05 to 9:00 A.M. script with a pacing that weaves music and short skits in and out faster than a jet plane wing-over—a natural maneuver for a duck expert, of course.

When Fred came up no'th to Philadelphia, he brought with him a ten-year collection of impersonations and characterizations, including such eminent personages as H. Kalt von

Borem, famous news commentator; Frederique Bennett, the poor man's Jean Sablon; Quilton J. Moss, critic and reviewer of music, and Sudsy Waters, a satiric composite of all that is soap opera. Then, of course, Fred has his barbed-wire recorder, an ingenious machine which captures great events in history almost as if they had happened.

But all these skits and satires are wrapped into a tight package that is a veritable bombshell of wit to start the day off happily—all of it mixed with music chosen for easy, morning listening, with the added attraction of Fred's famed duck chorus under the direction of Professor Mischa Muchmore.

Fred's not a zany—he's a blend of Will Rogers and drawing-room wit—the kind of guy who prefers home-cooked meals, but cuts a fancy caper at a smorgasbord spread. It's his subtle humor and gentle philosophy that have greatest appeal, but his sincerity is the kind of attribute always at a premium.



## Lesson in Technique



Paulina Carter, beautiful piano virtuoso, rehearses number for maestro Meredith Willson.



No need to keep both hands on notes during rehearsal, admonishes the sly band leader.



Now, that's better! And happy Meredith demonstrates how he feels about the whole thing.

## Radio best Records of the Month

by Les Mormon

By the time this column appears the Petrillo ban on recording may be over and the quality of recorded popular music will inevitably improve. Whether or not this takes place it is apparent that the record and music business as a whole needs a new and dominant personality to lead it out of the wilderness of mediocrity.

Oldtimers recall similar slumps and how it took a brilliant new attraction to bring back a prosperous era. In 1915 it was the Original Dixieland Jazz Band that made jazz a by-word; the second recovery in 1922 was due to Paul Whiteman who made a symphonic lady out of jazz; and the third was the 1936 revival with Benny Goodman piping the way to a new era called swing. We enjoyed a flourishing period when popular taste shifted from bands to romantic baritones like Sinatra then Como and Haymes but that flush of enthusiasm has about subsided. Watch out and make way for a new and desperately sought Messiah of Music, whoever he or she may turn out to be.



PAUL WHITEMAN



BENNY GOODMAN



FRANK SINATRA

Duets are pleasing when done by experts and this month Columbia tandemed DORIS DAY and BUDDY CLARK for a lilting presentation of "My Darling, My Darling" (38353) . . . And Capitol obliged with JO STAFFORD and GORDON MACRAE for some fine teamwork on "Girls Were Made To Take Care of Boys" (15270) backed by the "Darling" hit . . .

Frank Loesser has another happy tune in "Down The Stairs and Out The Door" and BERYL DAVIS keeps improving, so RCA-Victor has a listenable disk (20-3036) . . .

PERRY COMO weaves a dreamy spell in a revival of "For You" (20-3099) that gets a gentle and tasteful assist from Russ Case's ensemble. RCA-Victor . . . And Columbia rates a nod for coming up with a new talent in DAN GRISSOM, a youngster with a powerful set of tonsils who sings with great sensitivity. His version of "Why Must I Adore You" (38351) should be a juke box nickel magnet. Dan was cheated a little on the accompaniment which is out of character with what Dan is vocalizing . . .

Columbia's PEARL BAILEY is a great artist but songs like "Tired" aren't written every day and on her latest disk she labors a little with two numbers that aren't exactly up the Bailey alley. However, her floating way with a song makes the combination of "I'm Lazy, That's All" and "Say It Simple" (38328) worth the money . . .



JO STAFFORD



PERRY COMO

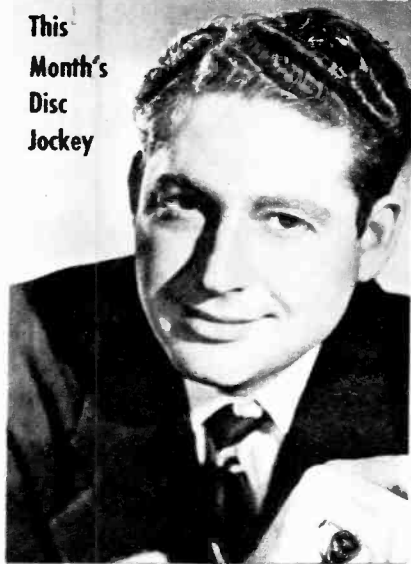


PEARL BAILEY

Paced by the fiery BENNY GOODMAN clarinet, Capitol has a small-band winner in "The Varsity Drag," the oldie from "Good News" with such stalwarts as Mel Powell, Red Norvo and others lending inspired assistance . . .

We never heard of RENE TOUZET but we'll buy him . . . This boy plays Afro-Cuban rhythms comparable to Noro's but in addition seems to know what jazz and bop are all about. A flashy pianist, too. Hear him on Capitol's disk numbered 15252 . . . You'll like "Impia" and "Who Knows?" **MORE →**

This  
Month's  
Disc  
Jockey



## MBS's "Red" Norman Benson

One of the country's outstanding disc jockeys, he's also one of the country's rising young comedians-singers-producers-and-writers. He now conducts "Red Benson's Movie Show" (MBS). Red was born in Columbus, Ohio on February 21, 1917. He was married on April 6, 1941 to Fleurette (Flippy) and they have one daughter, Susan Merle who was born on January 11, 1943. He attended Ohio State University where he majored in Psychology and where he won "letters" in boxing and track. He started on the radio via Horn and Hardart Children's Hour in Philadelphia. He is an expert pianist and drummer. In the Navy he appeared in a show called "Down the Hatch" and has also appeared in such dramatic shows as "The Bat," "It Pays to Advertise," "Minstrel Days." He loves to eat, which accounts for the fact that he now weighs 20 pounds over his normal weight. His favorite colors are blue and grays and his favorite animal is the horse. His luckiest day of the year is Christmas Day. He was with the Armed Forces Radio Navy Branch in Hollywood, was Navy Liaison in New York and toured the world doing shows for servicemen. If he wasn't a radio personality he would most likely be a prizefighter. He wishes that he could invent an apparatus to remove jealousy, greed and racial bigotry. His favorite radio comic is Jimmy Durante; conductor, Toscanini; script act, Fibber McGee and Molly; announcer, Von Zell; band, Stan Kenton. He would like to some day own his own radio station. Among his friends who have achieved success along with him are Kitty Kallen, Elliot Lawrence, Ezra Stone and the Nicholas Brothers. The date of his first radio program was June, 1931 in Philadelphia. He is often mistaken for movie actor Dick Foran. Among other things, Red has been a band leader, a television producer and he has appeared in vaudeville and nightclubs as well:

## Radio Records of the Month

Continued



Old timers will recall brilliant Sinclair Minstrels of yesteryear.

Best vocal group of the month is the DEEP RIVER BOYS who get something called "It's Too Soon To Know" (20-3203) off to a fine rhythmic tempo and keep it right in the groove all the way. On RCA-Victor . . .

Fantastically brilliant is the work of DIZZY GILLESPIE and his bop artist in an RCA-Victor pairing of "Minor Walk" (20-3186) and "Algo Bueno." This new music requires a lot of thoughtful listening. You might dig it better after spinning these sides around for a number of times. The kids and the musicians eat this kind of music up and that sort of enthusiasm is usually the forerunner of future success in popular music . . .

"Blue Champagne" is one of those lush arrangements where a string section is happily paired with the conventional brass-and-reed combination and the TEX BENEKE band delivers nicely on RCA-Victor with "Blue Champagne" (20-3131) . . .

"It's Whatcha Do With Watcha Got" (20-3130) is a peppy little tune inoffensively played by FREDDY MARTIN and band on the RCA-Victor label . . .

A new label, Discovery, is turning out some very listenable, if pretentious jazz, and it will please most. PHIL MOORE and his orchestra, including twenty-two strings, execute an interesting 10-incher labelled "Cornucopia" (100) that is most pleasing when HARRY SCHUCHMAN plays an English Horn in a modern manner on a most difficult instrument. A 12-inch waxing by the same band (26 strings this time, no less) of "Trombone Concerto," (1200) features MURRAY MCEACHERN, a trombonist with good ideas and a set of rubber lips . . .

FREDDIE SLACK, whose boogie style is somewhat debilitated, tries to revive it by combining it with bop in "Be-Bop Boogie" (15289) for Capitol but nothing very interesting develops . . .



TEX BENEKE



FREDDY MARTIN



DOROTHY SHAY

### Best Albums

The DOROTHY SHAY fans will love her new Columbia album (C-171) and if you aren't a Shay fan by now you're nowhere. Crammed with a lot of good special material and charmingly sung by the sophisticated hillbilly, this album packs much entertainment . . . MACKLIN MORROW conducts on an MGM album labelled "Tchaikovsky" (32) offering the sombre pieces of the great Russian composer. Among the familiar songs are "Humoresque," "Barcarolle," "None But The Lonely Heart" . . . Capitol keeps grinding out polka records so there must be a market for this type of melody. Anyway they have a new album out called "Polka 'Round The World" . . .

★ END

## BMI Pick-up Sheet

### Radio's Best Hit-Tunes

#### BOUQUET OF ROSES (Hill & Range)

Dick Haymes . . . Decca  
Rex Turner . . . Varsity  
Eddy Arnold . . . Victor

#### COOL WATER (American)

Vaughn Monroe . . . Victor  
Nellie Lutcher . . . Capitol  
Sons of the Pioneers . . . Victor-Decca  
Kate Smith . . . MGM  
Tex Ritter-Dinning Sisters . . . Capitol  
Foy Willing . . . Mercury  
Denver Darling . . . DeLuxe

#### CORNBELT SYMPHONY (Mellin)

Jack Smith . . . Capitol  
Jack Lathrop . . . Victor  
Fred Gray . . . Apollo  
Nev Simons . . . MGM  
Cyril Stapleton . . . London  
Bob Stewart . . . Mero

#### CUANTO LE GUSTA (Peer)

Andrews Sisters-Carmen Miranda . . . Decca  
Xavier Cugat . . . Columbia  
Eve Young . . . Victor  
Jack Smith . . . Capitol  
Barbara Brown . . . Varsity

#### I LOVE YOU SO MUCH IT HURTS

(Melody Lane)

Floyd Tillman . . . Columbia  
Jimmy Wakely . . . Capitol  
Shorty Long . . . Decca  
Frontiersmen . . . Victor  
Reggie Goff . . . London

#### IN MY DREAMS (Wizell)

Vaughn Monroe . . . Victor  
Ella Fitzgerald . . . Decca  
Bob Merrill . . . Metrotone

#### RECESS IN HEAVEN (Lutz)

Deep River Boys . . . Victor  
Dan Grissom . . . Columbia  
Ronnie Deauville . . . Mercury  
Ink Spots . . . Decca  
Willis Threats . . . Miltone

#### SUNDAY IN OLD SANTA FE (Pemora)

Xavier Cugat . . . Columbia  
Andy Russell . . . Capitol  
Jose Morand . . . Victor  
Jack Carroll . . . Vitaphone

#### WALKIN' WITH MY SHADOW

(Johnstone-Montei)

Four Knights . . . Decca  
Monica Lewis . . . Signature  
Jack McLean-Wayne Gregg . . . Coast  
Jimmie Valentine Quartet . . . Varsity

#### WITH A TWIST OF THE WRIST

(Patmar)

Tony Pastor . . . Victor  
Kay Kyser . . . Columbia

#### YOU STARTED SOMETHING (BMI)

Tony Pastor . . . Columbia  
Mildred Bailey . . . Majestic  
Jack Edwards . . . MGM  
Peggy Mann-Russ Case . . . Victor  
Korn Kobblers . . . MGM

#### YOU WERE ONLY FOOLIN'

(Barran & Shapiro-Bernstein)

Blue Barran . . . MGM  
Ink Spots . . . Decca  
Kay Starr . . . Capitol  
Eric Whitley-Green Sisters . . . Columbia

#### YOU, YOU, YOU ARE THE ONE

(Campbell-Colonial)

Johnny Eager . . . Grand  
Ames Brothers . . . Coral

## BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19, N. Y.  
New York • Chicago • Hollywood



### Guide to DAYTIME PROGRAMS

#### ★SERIALS



#### MONDAY thru FRIDAY

- 10:00 ABC—My True Story★
- 10:30 NBC—Read of Life★
- 10:45 NBC—The Brighter Day★
- 11:00 NBC—Nora Drake★
- 11:15 NBC—We Love & Learn★
- 11:45 NBC—Lora Lawton★
- CBS—Rosemary★
- 12:15 CBS—Aunt Jenny★
- 12:30 CBS—Helen Trent★
- 12:45 CBS—Our Gal Sunday★
- 1:00 CBS—Big Sister★
- 1:15 CBS—Ma Perkins★
- 1:30 CBS—Young Dr. Malone★
- 1:45 CBS—Guiding Light★
- 2:00 CBS—Second Mrs. Burton★
- 2:15 CBS—Perry Mason★
- 2:30 CBS—This Is Nora Drake★
- NBC—Today's Children
- 2:45 NBC—Light of the World★
- 3:00 NBC—Life Can Be Beautiful★
- CBS—David Harum★
- 3:15 NBC—Ma Perkins★
- CBS—Hilltop House★
- 3:30 NBC—Pepper Young★
- 3:45 NBC—Right to Happiness★
- 4:00 NBC—Backstage Wife★
- ABC—Second Honeymoon★
- 4:15 NBC—Stella Dallas★
- MBS—Johnson Family★
- 4:30 NBC—Lorena Jones★
- ABC—Ethel & Albert★
- 4:45 NBC—Young Widder Brown★
- 5:00 NBC—When a Girl Marries★
- 5:15 NBC—Partia Famosa Life★
- 5:30 NBC—Just Plain Bill★
- 5:45 NBC—Front Page Farrell★



Julie Bennett is heard in "Sherlock Holmes" dramas on WGN-MBS.

#### ★CHILDREN'S



#### SUNDAY

- 9:15 NBC—Story to Order
- 3:30 MBS—Juvenile Jury
- 4:00 NBC—Quiz Kids
- MBS—House of Mystery
- 4:30 MBS—True Detective
- 5:00 MBS—The Shadow

#### MONDAY

- 5:00 MBS—Adventure Parade★
- ABC—Challenge of the Yukon★
- 5:15 MBS—Superman★
- 5:30 ABC—Jack Armstrong, Sky King★
- MBS—Captain Midnight
- 5:45 MBS—Tom Mix★

### Guide to DAYTIME PROGRAMS

#### ★NEWS COMMENTARY



#### SUNDAY

- 9:00 NBC—World News Roundup
- CBS—News
- 11:00 CBS—Warren Sweeney
- 11:05 CBS—Howard K. Smith
- 11:15 CBS—Newsmakers
- 11:30 NBC—News Highlights
- 12:00 ABC—News
- 12:15 ABC—U.N. Reporter
- 1:00 MBS—Wm. L. Shirer
- CBS—Joe. C. Harsch
- 1:15 ABC—Editor at Home
- MBS—J. B. Kennedy
- CBS—Elmo Roper
- 2:00 ABC—This Week Around the World
- 2:30 CBS—You Are There
- MBS—Bill Cunningham
- 4:30 NBC—Robert Trout

#### MONDAY

- 9:00 MBS—Editor's Diary★
- CBS—News of America★
- 9:30 CBS—Bob Garrod★
- 10:00 MBS—Caell Brown★
- 10:15 CBS—Dove Vaile
- 11:15 MBS—Victor H. Lindlahr★
- 11:30 ABC—Ted Malone★
- 12:00 CBS—Wendy Warren★
- NBC—Charles McCarthy★
- 1:00 MBS—Cedric Fobbs★
- ABC—Bill Baukhage★
- 1:30 NBC—Robert McCormick★
- 4:45 ABC—Neilson Glimsted

#### ★RELIGION

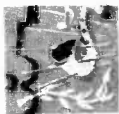
#### SUNDAY

- 9:45 CBS—Trinity Choir
- 10:00 NBC—Radio Pulpit
- MBS—Bible Class
- ABC—Message of Israel
- CBS—Church of the Air
- 10:30 MBS—Voice of Prophecy
- 11:00 MBS—Back to God
- 11:30 ABC—Hour of Faith
- CBS—Salt Lake Tabernacle
- 12:30 NBC—Eternal Light
- MBS—Lutheran Hour
- 1:30 ABC—National Vespers

#### MONDAY

- 10:15 MBS—Faith in Our Times★

#### ★MUSIC



#### SUNDAY

- 9:00 ABC—Morning Music Time
- 9:30 MBS—Chamber Music
- NBC—Cameos of Music
- 9:45 NBC—Words & Music
- 10:30 ABC—Southernaires
- 11:00 ABC—Fine Arts Quartet
- NBC—Circle Arrow Show
- 12:00 MBS—Allan Lomax
- ABC—Jim Robertson
- 1:30 MBS—American Warblers
- 1:45 MBS—Music Box
- 2:00 CBS—Festival of Song
- MBS—Air Force Hour
- NBC—First Piano Quartet
- CBS—Symphony Orchestra
- MBS—Ernie Lee
- 3:30 ABC—Treasury Band Show
- 4:15 ABC—Johnny Thompson
- 4:30 ABC—Met. Auditions of the Air
- 5:00 NBC—Jane Pickens
- 5:30 NBC—RCA Victor Show

### Guide to DAYTIME PROGRAMS

#### MONDAY

- 9:15 CBS—Barnyard Follies★
- 9:30 NBC—Cleopatra★
- 10:00 NBC—Fred Waring★
- CBS—Music for You★
- 10:30 MBS—Say It With Music★
- 11:00 ABC—Kay Kyser★
- 11:30 NBC—Jack Benny★
- 11:45 MBS—Lanny Ross★
- 12:15 MBS—Kate Smith Sings★
- NBC—Echoes From the Tropics
- 12:30 NBC—Words & Music★
- 1:00 NBC—Boston Symphony
- 1:15 MBS—Happy Gang★
- 1:45 MBS—Checkerboard Jamboree★
- NBC—Here's Jack Kilby★
- 3:30 MBS—Ozark Valley Follies★
- 4:45 MBS—Two Ten Baker★

#### ★QUIZ VARIETY



#### SUNDAY

- 12:00 NBC—Who Said That?
- 1:30 MBS—Alibi
- NBC—University Theatre
- ABC—Mr. President
- 3:30 NBC—One Man's Family
- 5:00 CBS—Robert Q. Lewis
- ABC—Quiet Please
- 5:30 MBS—Quick as a Flash
- CBS—Strike It Rich
- ABC—Counter Spy

#### MONDAY

- 9:00 ABC—Breakfast Club★
- NBC—Honeymoon in New York★
- 10:25 ABC—Betty Crocker★
- 10:30 CBS—Jack Starling★
- 10:45 ABC—Roosevelt★
- 11:00 MBS—Passing Parade★
- MBS—Gabriel Heatter★
- CBS—Grand Slam★
- 12:00 MBS—Kate Smith Speaks★
- ABC—Welcome Travelers★
- 12:15 MBS—Kate Smith Sings★
- 12:30 MBS—Luncheon at Sardi's★
- 1:15 ABC—Nancy Craig★
- 2:00 NBC—Double or Nothing★
- MBS—Queen for a Day★
- ABC—Breakfast in Hollywood★
- ABC—Bride & Groom★
- MBS—Golden Hope Chest★
- ABC—Ladies Be Seated★
- 3:00 ABC—Galen Drake★
- MBS—Red Deacons★
- 3:30 CBS—House Party
- 3:55 CBS—Radio Harris★
- 4:00 CBS—Hint Hunt★
- 4:30 CBS—Winner Take All★
- 5:00 CBS—Hint Hunt★

#### ★FORUMS



#### SUNDAY

- 11:30 MBS—Northwestern University
- 12:00 CBS—Invitation to Learning
- 12:30 CBS—People's Platform
- 1:00 NBC—America United
- ABC—American Almanac
- 1:30 NBC—Chicago Round Table
- 2:45 MBS—Veteran Wants to Know



Dave Garroway jockeys Sunday night show from NBC Chicago studios.

### Guide to EVENING PROGRAMS

#### ★COMEDY VARIETY



#### SUNDAY

- 6:00 MBS—Roy Rogers
- 6:30 NBC—Ozzie and Harriet
- 7:00 CBS—Jack Benny
- 7:30 NBC—Phil Harris
- CBS—Amos & Andy
- 8:00 NBC—Edgar Bergen
- 8:30 NBC—Fred Allen
- MBS—It's a Living
- 9:30 CBS—Our Miss Brooks
- 10:00 CBS—Lum 'n' Abner
- 11:30 NBC—Dave Garroway Show

#### MONDAY

- 7:00 CBS—Boulton★
- 8:30 CBS—Talent Scouts
- 10:00 CBS—My Friend Irma

#### TUESDAY

- 8:00 NBC—This Is Your Life
- MBS—George O'Hanlon Show
- 8:30 NBC—A Date with Judy
- 9:00 NBC—Bob Hope
- CBS—We the People
- 9:30 NBC—Fibber McGee & Molly
- CBS—Life with Luigi
- 10:30 CBS—Mersey Amsterdam

#### WEDNESDAY

- 8:00 NBC—Blondie
- MBS—Can You Top This
- ABC—Original Amateur Hour
- 8:30 NBC—Gildersleeve
- 9:00 ABC—Milton Berle
- NBC—Duffy's Tavern
- 10:00 ABC—Bing Crosby
- 10:30 ABC—Meredith Willson

#### THURSDAY

- 8:00 NBC—Aldrich Family
- ABC—Abbott & Costello
- 8:30 NBC—Burns & Allen
- MBS—Talent Jackpot
- 9:00 NBC—Al Jolson
- NBC—Dorothy Lamour

#### FRIDAY

- 8:00 CBS—Jack Carson
- 8:30 MBS—Leave It to the Girls
- NBC—Jimmy Durante
- 9:00 NBC—Edna Center
- 9:30 NBC—Red Skelton
- 10:00 NBC—Life of Riley

#### SATURDAY

- 7:00 CBS—My Favorite Husband
- 8:00 ABC—Johnny Fletcher
- 9:30 NBC—American Forum of the Air
- CBS—It Pays to Be Ignorant
- 10:00 NBC—Dennis Day
- 10:30 NBC—Grand Ole Opry

#### ★FORUMS



#### MONDAY

- 6:15 CBS—You and Marriage★
- 10:30 ABC—On Trial

#### TUESDAY

- 8:00 ABC—Youth Asks Govt.
- 8:30 ABC—Town Meeting
- 10:00 MBS—American Forum of the Air
- 10:30 ABC—What Do People Think

#### THURSDAY

- 10:00 ABC—Child's World

#### FRIDAY

- 10:00 MBS—Meet the Press
- 10:45 NBC—Pre & Con

# to EVENING PROGRAMS

Consult the daily program listings in your favorite newspapers for complete program logs. All times listed here are Eastern Standard Time. If you live in the Central Standard Time zone, subtract ONE HOUR. If you live in the Mountain Standard Time zone, subtract TWO HOURS. If you live in the Pacific Standard Time zone, subtract THREE HOURS.

\* Program Heard Mon. thru Fri.

## Guide to EVENING PROGRAMS

### ★ MUSIC

(P) Popular (S) Serious (L) Light

#### SUNDAY

- 6:30 CBS—Pause Refreshes (P)
- 7:30 ABC—Carnegie Hall (S)
- 9:00 NBC—Marry-Go-Round (P)
- 9:30 NBC—American Album of Familiar Music (P)
- 10:00 MBS—Voices of Strings (L)
- 10:30 NBC—Horace Heidt (P)
- MBS—Starlight Moods (P)
- 11:00 ALL NETS—Name Bands (Sun. thru Sat.)
- 11:30 CBS—Music (P)



Marie Wilson of "My Friend Irma" is adept with thread and needle.

#### MONDAY

- 7:00 NBC—Supper Club (P)★
- 7:15 CBS—Jack Smith (P)★
- MBS—Dinner Date (P)★
- 7:30 CBS—Club 15 (P)★
- NBC—Patterns in Melody (L)
- 8:00 ABC—Railroad Hour (L)
- 8:30 NBC—Voice of Firestone (L)
- 9:00 NBC—Telephone Hour (L)
- ABC—Music (P)
- 9:30 ABC—Stars in the Night (P)
- 10:00 NBC—Contented Prog. (P)
- 10:30 MBS—Dance Orchestra (P)★
- NBC—Appointment With Music (P)

#### TUESDAY

- 9:45 ABC—Detroit Symphony (S)
- 10:45 ABC—Serenade (L)
- 11:15 NBC—Merton Downey (P)

#### WEDNESDAY

- 9:30 CBS—Your Song and Mine (P)
- 9:30 CBS—James Melton (L)

#### THURSDAY

- 8:30 ABC—Jo Stafford (P)
- 9:30 ABC—Personal Autographs (P)
- 10:30 NBC—Fred Waring (P)
- 11:15 NBC—Merton Downey (P)

#### FRIDAY

- 8:00 NBC—Band of America (P)
- 9:30 MBS—Yours for a Song (P)
- 10:30 CBS—Spotlight Revue (P)

#### SATURDAY

- 6:30 NBC—Symphony Orchestra (S)
- 7:00 MBS—Hawaii Calls (L)
- ABC—Modern Music (P)
- 7:30 NBC—Saturday Serenade (P)
- CBS—Vaughn Monroe (P)
- 9:00 NBC—Your Hit Parade (P)
- 9:15 MBS—Lanny Ross (P)
- 9:30 MBS—Guy Lombardo (P)
- 10:00 MBS—Chicago Theater (L)
- 10:30 ABC—Hayloft Hoedown (P)
- 11:15 NBC—Merton Downey (P)

## Guide to EVENING PROGRAMS

### ★ SPORTS

#### MONDAY

- 6:15 NBC—Clem McCarthy★
- 7:45 MBS—Inside of Sports★
- 10:00 MBS—Fishing & Hunting
- 10:45 MBS—Inside of Sports★
- 11:15 ABC—Joe Hazelt★

#### FRIDAY

- 10:00 ABC—Cavalcade of Sports
- 10:30 ABC—American Sports Page
- NBC—Bill Stern

#### SATURDAY

- 6:00 MBS—Sports Parade
- 6:30 ABC—Harry Wismer
- CBS—Sports Review
- 7:45 MBS—Mel Allen

### ★ MYSTERY

#### SUNDAY

- 6:30 MBS—Nick Carter
- 7:00 MBS—Sherlock Holmes
- 8:00 CBS—Sam Spade
- 8:30 CBS—Philip Marlowe
- MBS—Under Arrest
- 9:00 MBS—Secret Mission
- 10:30 CBS—Cabin B-13

#### MONDAY

- 8:00 MBS—The Falcon
- CBS—Inner Sanctum
- 8:30 MBS—Gregory Hood

#### TUESDAY

- 8:30 CBS—Mystery Theatre
- MBS—Official Detective
- CBS—Mr. & Mrs. North
- 9:30 MBS—Lone Wolf

#### WEDNESDAY

- 8:00 CBS—Mr. Chameleon
- 8:30 MBS—High Adventure
- 9:30 NBC—Mr. D. A.

#### THURSDAY

- 8:00 CBS—FBI in Peace & War
- 9:00 CBS—Suspense
- 9:30 CBS—Crime Photographer
- MBS—Mysterious Traveler
- 10:00 MBS—Thin Man

#### FRIDAY

- 8:00 ABC—The Fat Man
- 8:30 ABC—This Is Your F.B.I.
- 9:30 ABC—The Sheriff

#### SATURDAY

- 8:30 ABC—Amazing Mr. Malone
- 9:00 ABC—Gangbusters

### ★ DRAMA

#### SUNDAY

- 6:00 CBS—Family Hour
- 6:30 ABC—Greatest Story Ever Told
- 9:00 CBS—Helen Hayes
- 9:30 ABC—Theatre Guild

## Guide to EVENING PROGRAMS

#### MONDAY

- 6:00 MBS—Adventure Parade★
- 6:30 MBS—Captain Midnight★
- 7:30 ABC—Lone Ranger
- 8:00 NBC—Cavalcade of America
- 9:00 CBS—Lux Theatre
- 9:30 MBS—Hollywood Story
- 10:30 NBC—Radio City Playhouse

#### TUESDAY

- 10:00 NBC—Big Town

#### WEDNESDAY

- 7:30 ABC—Lone Ranger
- 8:30 CBS—Dr. Christian
- 9:30 MBS—Family Theatre
- 10:00 NBC—The Big Story
- MBS—Manhattan Playhouse
- 10:30 NBC—Curtain Time

#### THURSDAY

- 7:30 ABC—Theatre U.S.A.
- 10:00 CBS—Hallmark Playhouse
- NBC—Screen Guild
- 10:30 CBS—First Nighter

#### FRIDAY

- 7:30 ABC—Lone Ranger
- 8:00 MBS—Great Scenes
- 9:00 CBS—Ford Theatre
- 10:00 CBS—Philip Morris Playhouse

#### SATURDAY

- 8:00 NBC—Star Theatre
- CBS—Hometown Reunion
- ABC—Famous Jury Trials

### ★ NEWS COMMENTARY

#### SUNDAY

- 6:00 ABC—Drew Pearson
- 6:15 ABC—Don Gardner
- 9:00 ABC—Walter Winchell
- 9:45 MBS—Views of News
- ABC—George E. Sokolky
- 11:00 MBS—William Hillman
- CBS—News Analysis★
- 11:10 CBS—Washington Report
- 11:15 NBC—Cesar Saerchinger

#### MONDAY

- 6:00 CBS—Eric Sevareid★
- NBC—News★
- ABC—Esso News Report★
- NBC—Three Star Extra★
- CBS—Lowell Thomas★
- 7:00 ABC—Headline Edition★
- MBS—Fulton Lewis Jr.★
- 7:15 ABC—Elmer Davis★
- NBC—Morgan Beatty★
- 7:30 MBS—Henry J. Taylor★
- 7:45 NBC—H. V. Kaltenborn
- CBS—Edward R. Murrow★
- 8:55 MBS—Hy Gardner
- 9:00 MBS—Gabriel Heatter★
- 9:15 MBS—Rudie Newsreel★
- 9:55 MBS—Bill Henry★
- 10:00 ABC—Arthur Gaehe
- 10:15 ABC—Earl Godwin
- 10:30 MBS—H. J. Taylor★
- 11:15 NBC—Morgan Beatty★

#### TUESDAY

- 7:30 MBS—Newscope
- 7:45 NBC—Richard Harkness
- 8:15 ABC—Earl Godwin
- 9:30 ABC—Erwin D. Canham

#### WEDNESDAY

- 7:45 NBC—H. V. Kaltenborn

#### THURSDAY

- 7:30 MBS—Newscope
- 10:45 ABC—Harrison Wood

## Guide to EVENING PROGRAMS

#### FRIDAY

- 7:30 MBS—Robert Hurligh
- 7:45 NBC—H. V. Kaltenborn
- 10:45 NBC—Pro & Con

#### SATURDAY

- 6:00 CBS—Griffn Bancroft
- 6:15 CBS—Memo from Lake Success
- 6:45 ABC—Communism
- CBS—Larry Lesueur
- 7:30 MBS—Robert Hurligh
- 11:10 CBS—Quincy Howe

### ★ QUIZ

#### SUNDAY

- 7:00 ABC—Go for the House
- 8:00 ABC—Stop the Music
- 10:00 NBC—Take It or Leave It
- 10:30 CBS—Strike It Rich

#### MONDAY

- 9:30 NBC—Dr. I. Q.
- 10:30 CBS—Bob Hawk

#### TUESDAY

- 10:00 CBS—Hit the Jackpot
- 10:30 NBC—People Are Funny

#### WEDNESDAY

- 9:30 ABC—Groucho Marx
- 10:00 CBS—Time's A-wastin'

#### THURSDAY

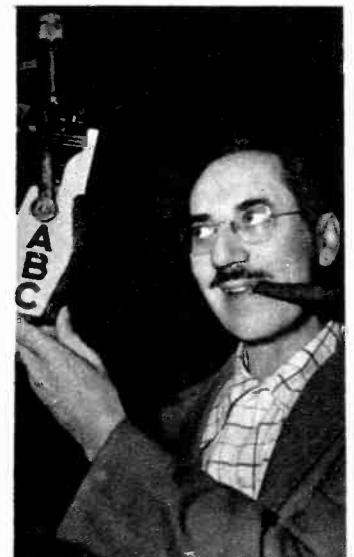
- 8:00 MBS—What's Name of Song
- 8:30 MBS—Better Half

#### FRIDAY

- 9:00 ABC—Break the Bank
- 10:00 CBS—Everybody Wins

#### SATURDAY

- 8:00 MBS—Twenty Questions
- CBS—Sing It Again
- 8:30 NBC—Truth or Consequence
- MBS—Life Begins at 80
- 9:30 CBS—Winner Take All
- 10:00 ABC—Whiz Quiz



Groucho Marx gives "mike" "jitters" on You Bet Your Life.

Weather Chief Henry Adams checks rain gauge (left). Associate Frank Ahern gets readings atop Custom Building, Philadelphia (right).



Ahern and Adams then check wind velocity on same roof top.

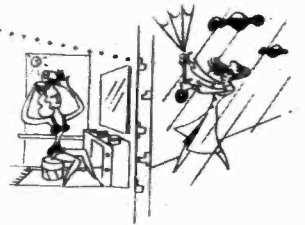


G. Dorrance Wickham dictates map readings (above) while Adams prepares his broadcast (right).



The first weather report goes on at 6:20 a.m. with weatherman Warren M. Miller at mike.

## Weather Man Offers Beauty Hints



LADIES LISTEN TO "KYW" FORECAST

BEFORE DOING UP THEIR COIFFURES

IN PHILADELPHIA there is a small group of radio personalities people seldom hear of. They're not destined for stardom on the air waves, nor do they receive fan mail from adoring listeners, in fact they are frequently the butt of much criticism.

The meteorologists of the Philadelphia office of the United States Weather Bureau probably fit adage: "I'd rather be right than President," more than any other professional group.

They know their business, these five staff weather men, for they represent a total of 154 years experience in weather forecasting. Their job is a painstaking one, and often a thankless one, but their big thrill comes three times daily when a KYW announcer says: "We take you now to the weather bureau!"

Typical of the radio forecasters is G. Dorrance Wickham, assistant meteorologist who often broadcasts the 6:50 a.m. report on Westinghouse-KYW. Wickham has been working with weather for 21 years and never fails to get a thrill at going on the air. Recently he has added a new feature to the early morning stint. Heard during the popular "Musical Clock" program with Stuart Wayne, Wickham

received a request through Wayne that he give some tips to the ladies. It seems a lot of hairdos were being ruined by bad weather coming later in the day.

Now Wickham tells the gals when to put their hair up or leave it down.

"Old Weatherman himself," as he readily admits, is Frank Ahern, associate meteorologist, who has been forecasting weather for 42 years. "Techniques have changed quite a bit since I started," Ahern says. "Shucks, we didn't have any of this modern equipment in the early days."

Ahern is the man most frequently consulted because he has weather records on the tips of his fingers. As the real prophet on the staff Ahern is pretty proud of Philadelphia's climate.

"Why, the lowest temperature we've had in the past 100 years was 11 below zero, and it's only hit zero or below in these parts but 28 times since 1873. As for heat, we've had 100 degrees only 24 times since 1873."

Bad weather or not, the weatherman's job is an exacting one. Local instrument readings, coupled with reports teletyped to Philadelphia

from all over the country give the bureau a complete, concise picture which they broadcast to a potential KYW audience of six and one-half million in a 44-county area.

Senior meteorologist Henry P. Adams is particularly fond of radio as a media for dispensing weather information. "It's a quick, accurate method of covering a large population with little inconvenience," he says. Successful results in radio broadcasts of weather, Adams relates, has led the Department of Commerce to urge wider use of the airwaves.

Beaming their noontime weather broadcast directly toward rural audiences, the weather bureau emphasizes agricultural aspects of weather in the 12:50 p.m. report. At 6:20 in the evening, during the Harry Robert show, listeners receive information on evening weather with tips for those who are going out for entertainment.

Integrating the weather schedule is a carefully prepared plan outlined by Program Manager Jim Begley and Bureau Chief Henry Adams whereby the weathermen have prompt access to the KYW facilities in the event of a severe storm or weather disaster.

## Has Fred Allen "Stopped the Music"?

Continued from Page 12

To all of Allen's charges, implied and otherwise, the producers of "Stop the Music" cry "False!" and imply, on their part, that he is merely trying to run down his competitors. Mark Goodson, who produces several other quiz programs, claims that most people listen because they enjoy the music, the guessing of song titles, the competition, the fast pace and the suspense that stems from the hope of being called.

"'Stop the Music' is the radio phenomenon of the entire decade. It has created a tremendous national interest, a giant unscratchable itch."

Winners become famous in their home cities, he points out, and the jackpot prize that "permits a winner to be a giver" — to donate a dental clinic, or provide a famous band for a charitable fund-raising event — gives him a chance to be a really "big man."

During the first four or five weeks that the program was on the air, Goodson says, calls were made in advance of the show but the operator merely asked, "Do you plan to be home tonight?" The program was not mentioned but, as he points out, many of those called might have "put two and two together" and assumed that "Stop the Music" was calling. This was in the "diaper days" of the telephone shows when producers did not realize it was comparatively easy to contact numerous people.

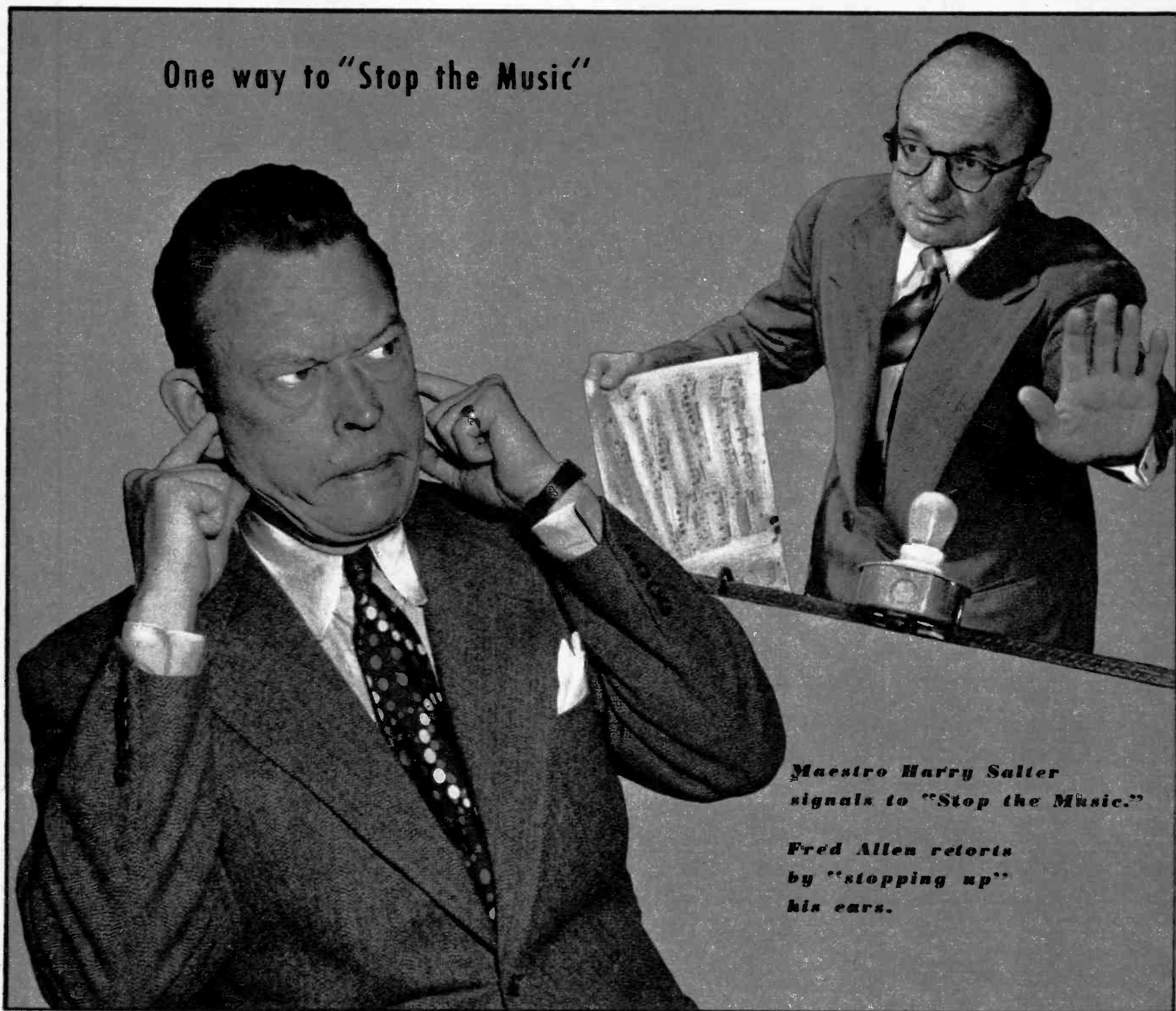
Since that time, however, all calls are made on the program up to five minutes before it closes, with the exception of the first call. If the person to be called is in a distant city, the operator might begin to put the call through a

few minutes before the show opens and if she finds someone at home, she holds him on the telephone until the show begins.

Of course, no one has said that there is no possibility of being called by a telephone show while it is on the air. It is pointed out that the National Surety Corporation, like any other insurance company, would not have underwritten Allen's reimbursement if it were absolutely impossible for him to be required to pay.

To the charge that his program has lost at least some of its punch and appeal or he would not have had to take such strenuous measures to win back his audience, Allen would undoubtedly say that a program that is slipping would not have had its choice of sponsors, as he had when he returned to the air in October. As for Hooper ratings, his opinion is well known.

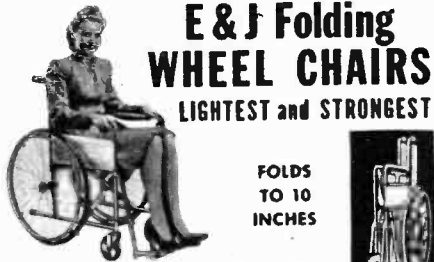
"If I ever see their telephone bills," he says, "I'll believe them." \* END



One way to "Stop the Music"

Maestro Harry Salter  
signals to "Stop the Music."

Fred Allen retorts  
by "stopping up"  
his ears.



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FOLDS TO 10 INCHES



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 AN above \$2.95 ea.  
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**SEND NO MONEY!**  
State mask wanted and mail order today. On arrival pay Postman plus C. O. D. postage. Sanitary laws prohibit return of worn masks. We guarantee all masks perfect. Write now.  
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Beauty  
On  
The  
Air

## Laura Leslie

20 year old vocalist with Sammy Kaye's orchestra, was one of Baltimore's most attractive stenographers—until Sammy Kaye appeared in one of the local theatres. The band had just lost its featured singer and beautiful Laura lost no time getting an audition. 299 citizens in Finksburg, Maryland, are rooting for her continued success.  
Note: latest Finksburg census:—300 residents.







# Companionship

VIA

## Clear Channel

Strong with full 50,000 watts of power . . .

Clear reception assured by clear channel . . .

Yes, strong and clear, the friendly voice of WHO surges out from a tall tower 20 miles east of Des Moines and brings the daily companionship of radio to lonely ranch house and city home alike.

Because WHO is a 1-A Clear Channel station, WHO is a "home town" station for millions of farm and small-town families as distant as the western ranges of Wyoming and Montana. Far-away listeners can hear the same top-notch programs enjoyed by Des Moines listeners . . . Jack Benny, Fibber McGee, "One Man's Family," Jack Shelley, M. L. Nelsen, Ozzie and Harriet, Judy and Jane, Quiz Kids, Telephone Hour, "Truth or Consequences," "Mr. District Attorney," Fred Waring, "Your Hit Parade," Fred Allen, "The Iowa Barn Dance Frolic," Bob Hope, The Great Gildersleeve . . .

Folks in far places, especially, depend on radio for companionship. And all over the Middle West and beyond, millions of them depend on WHO for *clear channel* reception of radio's best — 1-A reception on radio's A-1 programs.

# WHO

50,000 WATTS • DES MOINES  
1-A CLEAR CHANNEL

Also  
**WHO-FM**  
100.3 M.C.

**Radio  
best**

**PERSONALITIES**

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



**MOVIE STARS** Charlie Ruggles and Edgar Buchanan, on their recent visit at the Veterans' Hospital, Columbia, S. C., took time out from their busy day to visit—across the microphone—with WIS WIS-fm announcer Sam Zurich. The two cinema celebrities were on a tour of veterans' establishments.



**IT'S CURTAIN TIME**, every Monday through Friday night at 7:45 over WSYR, Syracuse, N. Y. Ed Donaldson, emcee, reviews a hit Broadway musical and plays best loved tunes from the score. The Savings Banks of the State of New York sponsor the program Monday, Wednesday and Friday, while C. A. Durr Packing Company sponsors it Tuesdays and Thursdays. Donaldson, one of WSYR's most versatile announcers, is also heard as emcee of Cavalcade of Music (Sundays, 1:30 P.M.).



**EACH ONE A WINNER**—Winners from last fourteen programs of Morris B. Sachs Amateur Hour appeared on "all-winner" show for grand prize of a Kaiser automobile. The program was heard over WENR. (L-R, Back row) Norman Heyne, producer of the Amateur Hour; L. D. Schwartz, regional manager of the Kaiser-Frazer Sales Corp., and Morris B. Sachs followed by amateurs Thomas Hunneman, "The Gleemen" (Leonard Polk, Chester Wonak, Frank Baker and Paul Potempa); Laird Shirwo, John Ritzke, and Richard Blanchard. (Center row) "The Plantationers" (Mike Chapman, Tony Gliatto, Ray Pierson, Claude Morgan, Bob Consiglio and John Big); Greta Galope, and Tony Mostardo. (Front row) Rita Joyce Stern, John D'Allesandro, Emil and Richard Flaim, Edward O'Donnell, Rosemary Diccico, Chester Cwierthia, and Ralph Votaped, Jr.



**DR. MARY McLEOD BETHUNE**, president of Bethune-Cookman College on WMAQ's "Destination Freedom" program. Listening are Homer Heck, director of the show, and Janice Kingslow, who portrayed Dr. Bethune on the air.

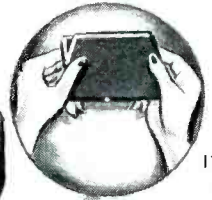


**THROUGH THE CO-OPERATION** of Bud Walker of the CBC Dominion Network, CHML, Hamilton, has produced two Network features, using name bands. Russ Eastcott, CHML Program Director, discusses show with Stan Kenton (above).

# WALES *Hollywood*\* PINCH PURSES

**FOR THE WOMEN IN YOUR LIFE**

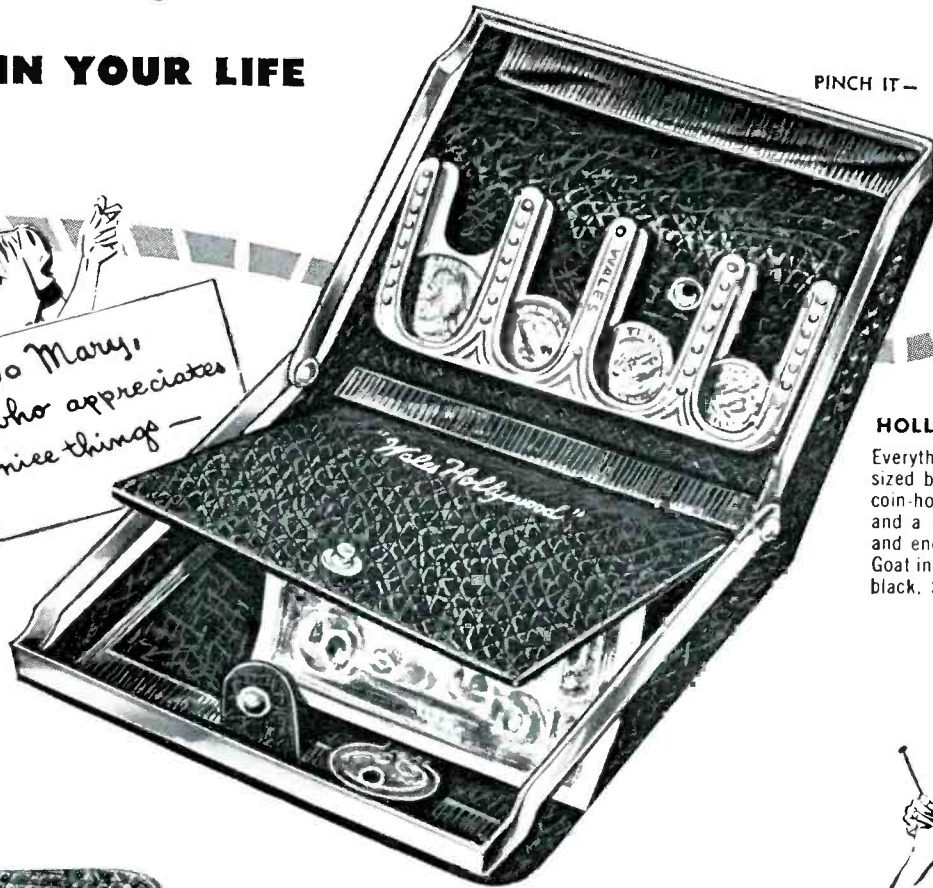
PINCH IT—



IT POPS OPEN!



*To Mary,  
who appreciates  
nice things—*

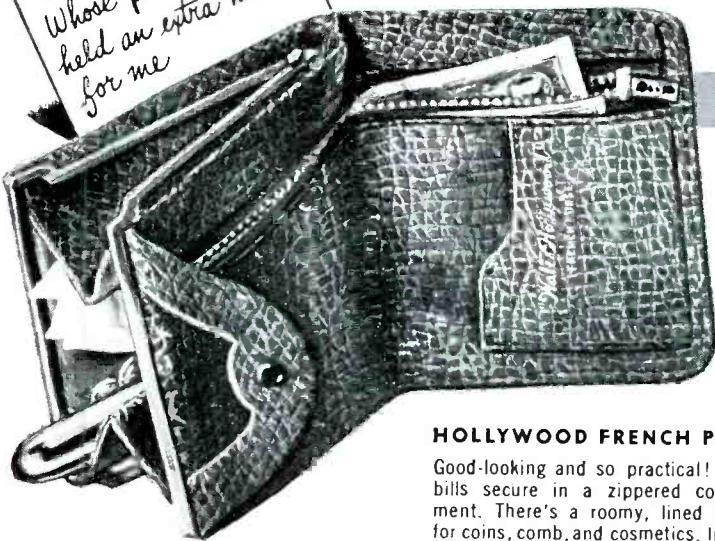


**HOLLYWOOD PINCH PURSES**

Everything for her convenience: full-sized billfold with Kant-Spill plastic coin-holder, key case, photo frame, and a button-down purse for odds and ends. Imported Pig or Morocco Goat in exciting red, green, brown, or black. \$5.00 plus 20% Federal tax.



*To Grandma,  
Whose purse always  
held an extra nickel  
for me*

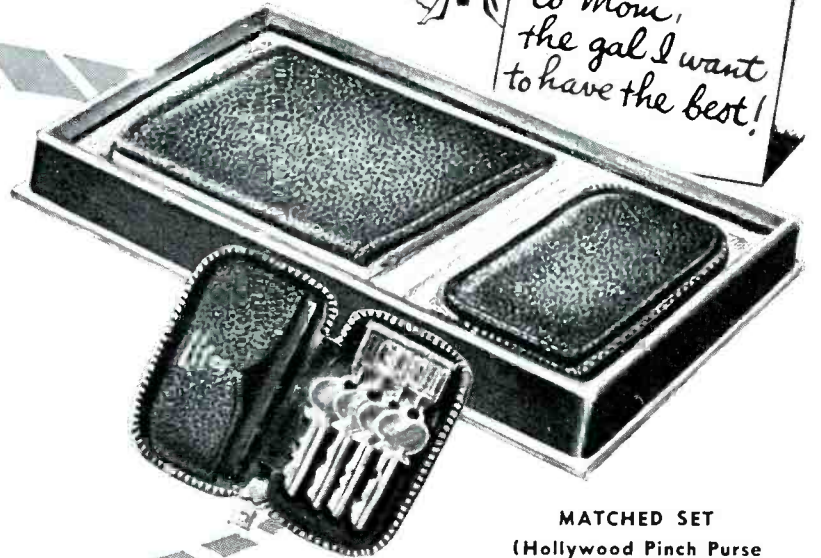


**HOLLYWOOD FRENCH PURSE**

Good-looking and so practical! Keeps bills secure in a zippered compartment. There's a roomy, lined pocket for coins, comb, and cosmetics. Imported Pig or Morocco Goat in exciting red, green, brown, or black. \$5.00 plus 20% Federal tax.



*To Mom,  
the gal I want  
to have the best!*



**MATCHED SET  
(Hollywood Pinch Purse  
and Tel-A-Key Case)**

The complete gift! Pinch Purse keeps bills, coins, photos, lipstick in readiness; fumble-free Tel-A-Key's color index gives the right key right away. Crafted in supple leathers in exciting red, green, brown, or black. \$7.50 plus 20% Federal tax.



*To Sis—  
who's always  
practical and  
so right!*



Everything she wants in a purse! Wales pinch-purses are beautifully styled, so you can be proud . . . cleverly convenient, so she can be glad!

No matter which you choose, she'll be happy with a Wales pinch purse. And that's what counts!



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