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**RADIO**

MAY

# PARADE

*Radio's  
only Picture  
Magazine*

**10¢**



**HEAR YE! A PROCLAMATION—MARY MARGARET McBRIDE**

**•• COUNTRY (QUINTUPLETS) DOCTOR—JEAN HERSHOLT ••**

**ILLUSTRATED PRESS—EDWARD G. ROBINSON—EDITOR**



RADIO PARADE—"Hit Parade"—all go to make  
CBS songstress BEA WAIN

**\$1,000,000 Worth of Pleasure for \$1.00**

*The Greatest Minstrel Folio  
Ever Compiled and Published*

# GEORGIA MINSTREL AND ENTERTAINMENT FOLIO

## **An Invitation And a Controversy . . .**

Somehow or other, we are always involving ourselves in some form of controversy. This time, however, possessing an unselfish nature, we are extending an invitation to you, the reader, to join the "brawl."

It all started during the rehearsal of a radio program at one of the network playhouses. Present were several radio directors, advertising agency executives, performers, your humble person, and the world's most maligned creatures — the press agents. Now, mind you, we were just talking, concerning ourselves solely with broadcasting, about this program and that actor, when all of a sudden . . . a press agent started it!

He says, of all things, "How would you cast—who would you have do the script and who would you have direct 'FOR WHOM THE BELL TOLLS'—in a radio program?"

Well, now, you remember what happened when everybody started casting "Gone With The Wind." The producers went crazy, Hollywood went crazy, and finally the public went crazy . . . Pretty soon, this network playhouse was a "roaring furnace." Everybody was talking, everybody was arguing, and everybody wasn't getting any place at all. This one said that Arch Oboler should do the script—this one that Orson Welles could do a better job—this one that Jean Holloway, who does originals for Hollywood performers on the "Kate Smith Hour," should be allowed to do it. This one said that Irving (CBS Workshop) Reis should direct it, this one Roland Martini, this one Tony Stanford.

This one! That one! That one! This one! Come on, reader, get into this "brawl"—write us who for this, and who for that—and in our next issue, we will attempt to do the impossible for "For Whom The Bell Tolls."

THE EDITOR

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"GEORGIA MUSIC"

## GEORGIA LEE

(Novelty Song)

Words and Music by  
PAUL DENNIKER  
and  
JOE DAVIS

CHORUS

GEORGIA LEE,-- sweet-er than a peach on an-y Geor-gia tree;-- If you don't be-lieve me ask a hon-ey bee,-- 'Bout GEOR-GIA LEE;-- (So charm-in') She's di-vine,-- smart-est thing be-low the Ma-son Dix-on Line,-- Mis-ter Web-ster's dic-tion-a-ry cant de fine,-- Miss GEOR-GIA LEE;-- Let me tell you she's in;-- tox-i-cat-in', she has two-- lips on-ly de-signed to kiss;-- Stim-u-lat-is', as mint ju leps, this lit-tle south-ern miss, 1. Yes, you'll a-gree,-- ev-ry gal in town is filled with jeal-ous-y,-- 2. Yes, you'll a-gree,-- she's the ver-y "tops" in per-son al-i-ty,-- 'Cause the fel-lows flock a-round her when they see,-- Miss GEOR-GIA LEE,-- Geor-gia can be proud for all the world to see,-- Miss GEOR-GIA LEE,--

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*112 Pages of Hilarity*

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WITTY SAYINGS . . . RIDDLES**

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# RADIO Parade

RADIO'S ONLY PICTURE MAGAZINE

Arthur Kass  
 Publisher and Editor

Contents for May, 1941

Vol. I No. 4



## Personality of the Month in RADIO

When they climb over the fence and show results even as Ed Gardner does, then RADIO PARADE salutes them as Personality of the Month.

The fence is the dividing line between the advertising agency executives who produce the radio programs and the actors who perform in them. So Ed Gardner left an executive post on the producing end to become the new comedy sensation of the season, "Archie," on the Duffy's Tavern program, CBS Saturday, 8:30 p. m., E.S.T.

Gardner was born in Long Island, N. Y., 36 years ago, tried to be a business man, but soon after found himself in the theatre. His supreme effort as producer was "After Such Pleasures" by Dorothy Parker, which won rave notices. Some of the top notch air shows he produced included "The Rudy Vallee," "The Burns and Allen" and the "MGM Good News" programs.

It usually works the other way around—from actor to producer . . . So when a "Tent Avenoo" character was needed to act as mine host of "Duffy's Tavern," Ed Gardner couldn't resist the temptation and he climbed over the fence. From the looks of things Fred Allen, Jack Benny, Eddie Cantor and all the others had better start moving over.

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Cover Picture—Fred Allen and Portland Hoffa

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RADIO PARADE, published monthly by Radio Life Publishing Co., at Holyoke, Mass. Editorial and Executive offices, 1650 Broadway, New York City, N. Y. Entered as second-class matter October 24th, 1940, at the post office at Holyoke, Massachusetts, under the Act of March 3, 1879. Single copy, price 10c, in the U. S. A., subscription price \$1.00 per year. In Canada, 10c per copy, subscription \$1.50 per year. Copyright 1941, Radio Life Publishing Co. (Printed in U. S. A.) The publisher assumes no responsibility for unsolicited manuscripts or photographs. Nothing that appears in RADIO PARADE may be reprinted, either wholly or in part, without special permission.

# ILLUSTRATED PRESS



EVERY WEDNESDAY, 8 P. M., E.S.T., OVER A CBS NETWORK Jerry Hauser (Above) starts the program rolling with, "Extra! Extra! Read all about the..." It was in front of CBS Playhouse Number 4 that we found him hawking his papers. Ona Munson, as Lorelei Kilbourne (Below), "Sob Sister," ably assists America's number one newspaper editor, Edward G. Robinson (Right), in exposing the "rackets" in Big Town.



## Edward G. Robinson EDITOR

IT WAS LATE IN THE 1860's AND EARLY 1870's that something began happening to the "Gentlemen of the Press." Up to that time, a newspaper man was a person of *literary attainments* whose job was simply to report the news. But James Gordon Bennett, publisher of the New York Herald, ordained otherwise. He sent John Rowlands, better known as Sir Henry Morton Stanley, to search for David Livingstone, who was lost in Africa.

That started it—and from that point on, reporters became explorers, pioneers, detectives, and anything but *what they might have been taught in a school of journalism.*

Came the "Roaring Twenties," with reporters tough and unafraid—wisecracking news hounds—starting the *era* of Winchells, Sobols and Sullivans! It brought the tabloid with its *scandal and muck* and it brought on the courage of the PRESS to rip out and bring before the citizens the *rottenness and larceny* of politicians high in office.

Then, in 1937, CBS brought a new kind of newspaper to listeners from coast to coast: the ILLUSTRATED PRESS, with Edward G. Robinson as the two-fisted, *hard-hitting* editor.



IF YOU'VE EVER BEEN in a newspaper plant, you know what we mean when we talk about the *smell* of the presses or the composing room. In listening to Big Town, you can hear and *smell* the plant and see Lorelei (Below) wending her way in *deep thought* through the composing room of the ILLUSTRATED PRESS.

REHEARSAL OF BIG TOWN in the well-worn Maxine Elliot Theatre in New York during the cast's *annual pilgrimage* east. The old lantern high above the heads of the cast is not a prop, but really a means of illumination in what is now CBS Playhouse Number 4. In the foreground about the mike with Mr. Robinson is Betty Jane Tyler, child actress, and Donald Briggs, feature Hollywood actor, whose arm is encircling Ona Munson.



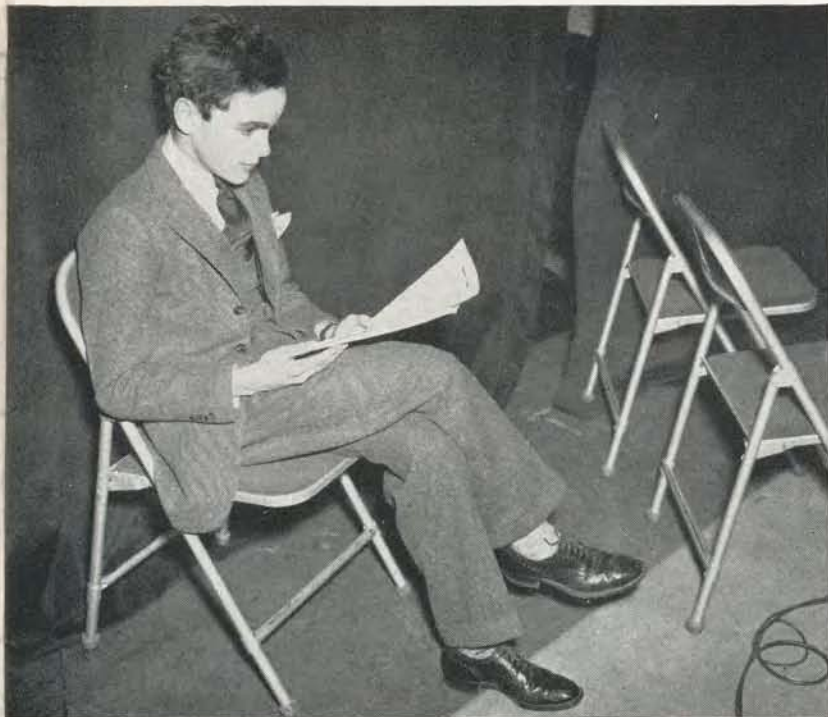
ONA MUNSON (ABOVE), TALKING to a fellow reporter, is a "new" name to radio.

SHE MADE HER IMPRESSION in vaudeville—in a Gus Edward production featured with Leon Errol . . . in musical comedy—starring in the title role of "Manhattan Mary" with Ed Wynn . . . in pictures—as Belle Watling in "Gone With the Wind". . . plays piano by ear . . . is a blonde—5 feet, 2 inches tall and weighs 110 pounds.

LORELEI GETS A "STORY" from Big Town Producer Crane Wilbur (Above), and if that is how she gets her story—no wonder the ILLUSTRATED PRESS is so hot. Robinson and Wilbur have engaged in an immense amount of research in quest of material for the dramas.

Scores of conferences have been held with newspapermen, FBI members in all parts of the country, government officials in Washington and law enforcement officers.

KINGSLEY COLTON, BOY CHARACTER ACTOR (Below) on the Big Town series, avidly studies his part before stepping up to the "inner circle" around the microphone. An "inner circle" it really is with the "master" (Robinson) and the supporting cast about the mike.



ROBINSON (BELOW) SITS ALL AFTERNOON on his stool and doesn't budge once during rehearsal. Characters move in and out of range of the microphone, but Robinson perches there, taking a drink now and then—and dropping ashes into the tray on the floor.



WHILE BIG TOWN IS PRODUCED by Crane Wilbur, not a script is selected, or a scene interpreted, or a line deleted, unless it carries E. G. R.'s stamp of approval. Hour after hour, he works patiently with the cast inside the "inner circle"—with no interruptions—and there better not be any, as some people have already sadly learned.

Big Town, according to Mr. Robinson, is purely entertainment, but if the listeners learn anything, then it has served a purpose. In no sense of the word does it set out to crusade or moralize.



THE PROGRAM BOASTS the only man and wife announcing team in radio. Ken and Nadia Niles' (Left) portrayal of home-life scenes for the sponsor has proved an innovation.

LISTEN CAREFULLY TO the musical themes of Big Town—and see how deftly they're woven into the sound of a prisoner's footsteps walking his last mile or the beat of a frightened child's heart. All due to Leith Stevens (Below), musical director of the program.



JUST BEFORE the "dress" rehearsal, the "inner circle" is cleared of all but three—Ona Munson, Wilbur and Robinson (Left).

THE ILLUSTRATED PRESS has the support of ministers, chiefs of police, politicians and citizens, among others. As long as this is so Edward G. Robinson is secure in his job as editor.





NEITHER RAIN, NOR SNOW,  
NOR GLOOM OF NIGHT

# THE O'Neills

SO IT IS CARVED IN THE STONE above New York's main post-office: "Neither rain, nor snow, nor gloom of night shall stay these couriers from their appointed course." How well it applies to the "O'Neills" and the people who go to make this program heard over a CBS network Monday through Friday, 5:15 p. m., E.S.T. Jane West (Left), the author, confined to her bed with the current grippe, carries on with a nurse at her side.



JANICE GILBERT CAN PAINT (Above), so Chester Stratton thinks, but the problem is getting Janice away from her art (Above-Right) as Jack Rubin beckons to sit down to a reading (Lower-Right).

CHESTER STRATTON (CENTER-LEFT), Monte Kayden of the "O'Neills," lets nothing deter him in making time for the broadcast. With a foot through the door, Janice Gilbert grabs his coat, Kate McComb (Mother O'Neill) his scarf, and Jack Rubin (Mr. Levy) hands him a script.



THE "O'NEILLS," NEE "THE MCGILLI-CUDDYS," originated as a broadcast over a local Brooklyn, New York, radio station, WFOX, in 1933. The wife of the present producer, Ed Wolfe, happened to catch it on the air and, impressing it upon her husband, he immediately signed it up. After a bad start on WOR, N. J., to where it was moved, it started as a commercially sponsored feature on the networks. It has remained so ever since.

To you who have heard the "O'Neills" — "I'll be giving you the back of me hand" is readily apparent (Top-Right) as Arline Blackburn, Chester Stratton, Kate McComb and Janice Gilbert give it to Jimmy Tansey (Danny O'Neill). Claire Niessen, (Peggy O'Neill Kayden) laughs with her radio husband Chester Stratton (Right) and (Below) spars with her radio brother, Jimmy Tansey. Auditions for new characters are a weekly ritual with the "O'Neills," with Jack Rubin, (Lower-Right) setting a number of radio performers through their paces.

Jane West recently celebrated her 50th birthday—and she scratched for forty years at SUCCESS. Now five times a grandmother, and safely esconced in a network vehicle, "Neither Rain, Nor Snow, etc." shall deter her or the "O'Neills" from an appointed course.



PROCLAMATION

Whereas, distinguished alumni of the MEXICO EVENING LEDGER, one of Missouri's outstanding newspapers, will gather in Mexico on Friday, November 22nd, for a reunion; and

Whereas, a former member of the Evening Ledger news staff, Miss Mary Margaret McBride, has brought credit upon this, her native state, by publicizing its natural attractions and hospitable people; and

Whereas, Miss McBride's success in radio is typical of the remarkable attainments of many other former Ledger employes;

Now, therefore, I, Lloyd C. Stark, Governor of the State of Missouri, do hereby proclaim Friday, November 22nd, as "Mary Margaret McBride Day".

IN WITNESS WHEREOF, I have hereunto subscribed my name and caused the great seal of the State of Missouri to be affixed at Jefferson City, this 31st day of October, in the year of our Lord One Thousand Nine Hundred and Forty.

*Lloyd C. Stark*

LLLOYD C. STARK  
Governor of the State of Missouri

AN APPRECIATION

Florida is characterized as the friendly state and Florida's friends are multitude. Among these multitudes are those whose special talent or endowment have been able to render our state a special service. In this modern age with modern communications the radio is outstanding. One of the greatest of Florida's friends is Mary Margaret McBride, columnist of the air and distinguished commentator whose listeners constitute a large part of America, and to her on this occasion, Florida Week at New York World's Fair of 1939 - this scroll is presented with the heartfelt appreciation of our Governor, our state officials and our citizens as a whole.

*Fred P. Lane*  
GOVERNOR OF FLORIDA  
*Leland Hall*  
FLORIDA NATIONAL EXHIBITS



# By Proclamation! By Acclamation!

## Mary Margaret McBride

SAID THE GOVERNOR OF NORTH CAROLINA to the Governor of South Carolina . . . "So far as Mary Margaret McBride is concerned, we'll leave it up to the Governors of Florida and Missouri." And the Governors of Florida and Missouri said it with acclamation and proclamation, as is so readily apparent by glancing to the left.

"The most popular woman on the air today, bar none." said the Women's National Radio Committee, representing a constituency of twenty million women in twenty-seven national organizations, in referring to Mary McBride, CBS, 3:00 p. m., E.S.T., Monday through Friday.



WHEN MARY MARGARET McBRIDE celebrated a birthday (broadcast birthday) in 1936, they had to hire Grand Central Palace in New York (Below) to accommodate the 25,000 women (some men) who turned out.





NOVEMBER 22ND, 1940—"MARY MARGARET McBRIDE DAY" in Missouri, and the parade which Mexico, Missouri (Above), staged in her honor, wound all around town. Here she is being greeted (Right) by her aide of honor, who was in complete charge of the honor guard for the parade.



IT WAS IN MEXICO, MISSOURI, that Mary Margaret started her career as a reporter on the Ledger. The desk she once used in the editorial offices (Right) was again assigned to her—but this time under *different circumstances*. She had returned to Mexico to take part in the festivities attending a day set aside in her honor by the Governor of Missouri—and Mary Margaret had been assigned to write that celebration.



THE GIRL WHO NOW HOLDS THE JOB (Left) Mary Margaret McBride once filled on the Mexico City, Mo., Ledger, shakes hands with her predecessor. That job was Mary Margaret's first stepping stone toward becoming one of the *highest salaried women in America*.

She left the Ledger as city editor for New York, where she set out to establish her worth both as a magazine writer and a newspaper woman. It was in 1932 that she first went on the air—setting a new precedent or style by broadcasting in an *informal and chatty manner*. She *ad libbed* in a friendly way, and to this day she has never used a prepared script for any broadcast.



THEY ATE DURING THAT MEMORABLE DAY of Nov. 22nd, when the Governor issued the proclamation—and (Above) Mary Margaret is seated at a luncheon table in Missouri with Governor Lloyd Stark, while L. W. Marvin looks on. There were after dinner speeches that night also (Above-Left), with Miss McBride standing between J. Harrison Brown, chairman of the day, and the Governor . . . but she insisted on finishing her dessert between sentences.

Immediately after the first of the year, the broadcast moves to Florida to participate in the citrus festivities. Baby alligators, all tied up in colored ribbon, are presented to the Columnist of the Air by the Mayor of Orlando, Florida (Left).

Mary Margaret McBride and the Orange Blossom Queen (Below-Left), who presided over the recent Orange Blossom Festival at Winter Haven, Fla., which she attended. The broadcast from this point emanates from a platform set in the middle of a lake (Below-Right).





LIFE WITHOUT A GOVERNOR would prove rather empty for Mary Margaret McBride and here she is being greeted (Above) by Governor Spessard Holland of Florida.

Honors for the honored—and in this respect Miss McBride is entitled to the first bite from the first ear of corn grown atop Rockefeller Center, New York (Top-Right).

Actors, authors and musicians all join the parade of guests heard on her broadcast, and Paul Whiteman (Right) seems to be enjoying this informal chat with Mary Margaret.

Besides the guests who appear on the broadcast, there are always a score of listeners invited to the New York studios. When the program ends, she plays hostess by asking them to sample the sponsor's grapefruit (Right).

A confirmed flier, she is one of the few who crossed the Atlantic by Zeppelin (Below-Left) and recently became a member of the "100,000-Mile Club" (Below-Center), receiving a scroll and miniature silver plane. Pierrot (Lower-Right) was a goat that tried to crash the customs with her, but he never passed through. Mary Margaret passed through, was accepted—and is still being accepted by the women of America.





# Triple Threat Man OF RADIO



THIS IS NOT THE STORY OF A BACKFIELD STAR on a football eleven, despite the suggestion of the title of this feature. Rather, it brings before you —*Listening America*—the "Behind the Scene Story" of one of Radio's few triple threat men—writing, producing and directing another triple threat: "Betty and Bob," "Tom Mix Straight Shooters" and "Saturday Night Serenade."

Roland Martini is his name, and in everyday life he is vice-president and radio director for one of America's top advertising agencies, Gardner Advertising Company. He is in charge of the New York office, located in Radio City, where he rates a luxurious private office, secretary and all the trimmings that go with an aggressive young advertising executive.

Watching him work—knowing his accomplishments—there is only one way to typify him—and that is, "The Darryl Zanuck of Radio."

THE COMMERCIAL PLUG for the sponsor is not to be taken too lightly and that is exactly what Martini is pondering in his agency office (Above). After eight years of selling merchandise for an advertiser over the air, it shouldn't take too long—and in due course of time, Marie C. Power, secretary (Right), is summoned—notebook and all. It is here that the triple threat commercials are created—not all at once—but created.



"BETTY AND BOB" ARE ABOUT to get under way at NBC studios with Martini cueing Milton Cross, announcer (Above-Left), through the control-room window.



FIVE YEARS AGO, MARTINI CONCEIVED and brought to life the second of the *triple threat* programs "Tom Mix Straight Shooters." Although the show is broadcast out of the NBC studios in Chicago (Above), 5:45 p. m., E.S.T., Blue, he is personally concerned with every detail—from the writing of the script to casting.

This is as far as Jackie Spearman (Left), boy character actor in "Straight Shooters," gets to riding a horse in the studios.

THIS MAN MARTINI MAKES things grow out of his typewriter in the New York offices, and (Above) he's in the process of making the late Tom Mix.

GUS HAENSCHEN HAS ONE OF THE MOST EXTENSIVE music libraries and staff of arrangers (Lower-Left) of any band leader. In directing a musical program under the conditions existing, where ASCAP is at odds with the broadcasters, extreme caution must be exercised in the selection of a musical number and its ultimate arrangement so no infringement of copyright takes place.



THE DETAILS FOR THE LAST of the *triple threat* shows, "Saturday Night Serenade," broadcast over a CBS network from New York, 9:45 p. m., E.S.T., start pretty early in the week. At the New York Madison Avenue offices of the program's musical director, Gus Haenschen, gather the principals that go to make this show. Off go the coats (Left-Below) as Haenschen and Martini sit down to create a *threat*. Then they move to the piano (Below), where Bill Perry, vocalist (wearing a vest), gives something the librarian dug up.



SATURDAY AFTERNOON, AT CBS PLAYHOUSE Number 2 in New York, the final *threat* goes into rehearsal. String instruments (Upper-Left) play an important—or we might say *exclusive*, inasmuch as there is no brass—part in the orchestra. With Bob Trout (Above) on the scene, Rollo Martini, or “Chick,” as he is known in the studio, imparts some final instructions to the announcer for the sponsor’s commercial plugs. Details—with “Chick” on the scene—for this show begin *early afternoon* and carry right through to the *actual broadcast*. No golf this p. m.



HAENSCHEN (LEFT) IS ONE OF THE MORE popular conductors of semi-classic and popular musical numbers in radio. Every Tuesday he *planes* to the mid-west to conduct the orchestra for a broadcast over one of the local stations. For an advertiser to spend that kind of money for a *localized broadcast*, there must be some justification, and you can find it in the fact that over four thousand people crowd into the auditorium to listen and see that program. He isn’t concerned with merely *standing on the dais* and swinging a stick—but goes down into the control room (Lower-Left) with “Chick” to hear *what it sounds like* when it goes over the air.

TWO LATIN WORDS TYPIFY BILL PERRY’S presence on the “Serenade” (Lower-Left), *ad infinitum*. In school, they told us that meant to “go on, and on, and on”—which is exactly what Perry does with this program. Years come and years go, tenors come and tenors go—but Bill Perry and “Saturday Night Serenade” go straight down the road *that has no ending*. Despite that, however, there are still some people who have their pet superstitions. In this respect the man with the hat and the bass fiddle, John Helleberg (Below), put it on (the hat, we mean) *five years ago*—and has kept it on ever since. If you still have any doubts that strings are an integral part of the orchestra, see Below-Right.







SATURDAY NIGHT, 9:45 p. m., E.S.T., and the "Serenade" goes over seven CBS stations on a cue from "Chick" in the control room (Above). Gus Haenschen, and the orchestra (Above-Right), resplendent in evening clothes, take up the cue. The choir (Right)—men, black ties—girls, white evening gowns—fills in, with Emil Cote directing. Practically the whole country can "listen"—except New York—and for a definite reason. Not because of the city slickers, but that the sponsor's product is not on sale there. If you want to hear this show, you'll have to move to Boston, Baltimore or some such city—and there are plenty over which it is broadcast.



WHILE BILL PERRY IS A DEFINITE LINK in the program set-up of the "Serenade," the feminine vocalist lead changes with the weeks. When these pictures were taken, Genevieve Rowe (Left) was invited to share her singing abilities with Perry.

This is one show that rates a bow, as Gus Haenschen is rightfully taking (Below). *Listeningally* (Winchell coins words—why can't we?), it is very pleasing, what with Haenschen, the strings, Perry, the choir and Rowe. People don't talk about this program—even as they talk about Jack Benny or Fred Allen—but they listen to it, and that we can safely assume, inasmuch as it has been on the air for five years . . . and that is why we call it a threat show.

EDITORIALLY, WE ONCE SAID THAT "Radio makes 'em—Hollywood takes 'em." Triple threat man Martini, we're going out on the limb for you—for here and now we predict that Hollywood will take you. Granted that you're an advertising executive—granted that you're radio director for the agency—yet you write, produce and direct—Hollywood will take you.





DEDUCT ONE HOUR FOR CENTRAL STANDARD—THREE HOURS FOR PACIFIC STANDARD

HERE WE GO AGAIN  
—out on a limb with a new form (pictorially) of radio program listings. We hope that we've struck the right note this time.

Radio Listing Editor says, "You say (according to letters received) that RADIO PARADE'S compact program guide is a fairly practical record of indicating how and where to dial your favorite programs, no matter where you may be in the United States."

Too, our picture illustrations seem to please. As a matter of fact, RADIO PARADE appears to be responsible for that fascinating new parlor game, "GUESS WHO"—or what's your score identifying the photographs of stars appearing with the program listings.

### Sunday

- 8:00 NBC-Red: News of Europe  
NBC-Blue: News of Europe  
9:00 CBS: News From Europe  
10:00 CBS: Church of the Air  
NBC-Red: Nat'l. Radio Pulpit
- 11:00 CBS: News  
NBC-Red: News  
NBC-Blue: News  
11:30 NBC-Blue: Land of Liberty —Choir  
11:45 NBC-Blue: Ahead of Headlines  
12:30 NBC-Blue: Radio City Music Hall  
CBS: Salt Lake City Tabernacle
- 2:30 NBC-Red: Univ. of Chicago Roundtable  
3:00 NBC-Blue: Great Plays  
CBS: N. Y. Philharmonic Symphony  
4:30 CBS: Andre Kostelanetz, Orchestra  
5:00 NBC-Red: Metropolitan Opera Auditions  
CBS: Woman's Symphony Orchestra  
5:30 NBC-Red: Your Dream Come True  
CBS: Col. Stoopnagle, Quiz  
6:00 CBS: Silver Theatre, Drama  
6:30 NBC-Red: What's Your Idea  
CBS: Gene Autry  
7:00 NBC-Red: Jack Benny  
7:30 CBS: Screen Guild Theatre  
NBC-Blue: Pearson & Allen —News  
8:00 NBC-Red: Charlie McCarthy, Variety  
CBS: Helen Hayes Theatre  
8:30 NBC-Blue: Sherlock Holmes  
9:00 CBS: Sun. Eve. Symphony  
NBC-Blue: Walter Winchell  
10:00 NBC-Red: Spitalny All-Girl Orch.  
CBS: Take It or Leave It, Quiz  
10:30 CBS: Workshop, Drama  
11:00 NBC-Red: News  
NBC-Blue: News  
CBS: News

### Monday

- 8:00 CBS: News of Europe  
NBC-Red: News  
NBC-Blue: News  
8:30 NBC-Blue: Ray Perkins  
9:15 CBS: School of the Air  
9:30 NBC-Blue: Breakfast Club (W)  
9:45 CBS: Bachelor's Children (W)  
NBC-Red: Edward MacHugh (W)  
10:00 CBS: By Kathleen Norris (W)  
10:15 NBC-Blue: Vic and Sade (W)  
CBS: Myrt and Marge (W)  
10:30 NBC-Blue: Mary Marlin (W)  
NBC-Red: Ellen Randolph (W)  
CBS: Stepmother (W)  
11:00 NBC-Red: Man I Married (W)  
NBC-Blue: Linda Dale (W)  
CBS: Charlie and Jessie (W)  
11:30 NBC-Blue: Wife Saver (W)  
NBC-Red: Road of Life (W)  
CBS: Big Sister (W)  
12:00 CBS: Kate Smith Speaks (W)  
12:30 NBC-Blue: National Farm Hour (W)  
CBS: Romance of Helen Trent (W)  
1:00 CBS: Life Can Be Beautiful (W)  
1:15 NBC-Blue: Between Book Ends (W)  
CBS: Women in White (W)  
2:30 NBC-Red: Valiant Lady (W)  
CBS: Fletcher Wiley (W)  
3:00 CBS: Mary Margaret McBride (W)  
NBC-Blue: Orphans of Divorce (W)  
5:00 CBS: The Goldbergs (W)  
NBC-Blue: Children's Hour (W)  
7:00 NBC-Red: Fred Waring, Orchestra  
CBS: Amos 'N' Andy (W)  
7:30 CBS: Blondie  
NBC-Red: George Burns-Gracie Allen  
8:00 NBC-Red: Don Voorhees, Orchestra  
8:30 NBC-Blue: True or False  
CBS: Gay Nineties, Revue  
9:00 CBS: Lux Radio Theatre  
9:30 NBC-Red: Showboat  
10:00 CBS: Guy Lombardo, Orch.

### Tuesday

- 8:15 NBC-Red: Gene and Glenn  
NBC-Red: Do You Remember? Orch  
8:30 NBC-Red: Gene and Glenn  
10:15 NBC-Red: Quartet  
11:45 CBS: Aunt Jenny's Stories (W)  
NBC-Red: David Harum (W)  
6:00 NBC-Red: Charlie Spivak's Orchestra  
6:30 CBS: Paul Sullivan, News  
NBC-Red: Salon Orchestra  
7:15 CBS: Lanny Ross, songs  
NBC-Blue: Mr. Keen, Tracer of Lost Persons  
7:30 CBS: Helen Menken, Second Husband  
8:00 NBC-Blue: Ben Bernie, Quiz  
NBC-Red: Ray Block's Orch., Drama  
8:30 CBS: Court of Missing Heirs  
NBC-Blue: First Nighter, Drama  
NBC-Red: Uncle Jim, Quiz  
NBC-Blue: Horace Heidt, Orchestra  
9:00 CBS: We The People  
NBC-Blue: Grand Central Station  
NBC-Red: Battle of the Sexes, Quiz  
9:30 CBS: Professor Quiz  
NBC-Red: Fibber McGee and Molly  
9:35 NBC-Blue: Mystery Drama  
10:00 NBC-Red: Bob Hope, Var.  
CBS: Glenn Miller, Orch.  
NBC-Blue: Story Dramas  
10:15 CBS: Invitation to Learning  
10:30 NBC-Red: Uncle Walter's Dog House  
NBC-Blue: Dance Music  
11:00 CBS: Sport's Time  
NBC-Blue: News  
NBC-Red: News  
12:00 NBC-Red: War News  
NBC-Blue: War News  
12:55 CBS: News

**Wednesday**

9:00 CBS: Press News  
 9:05 NBC-Red: Happy Jack, Songs  
 9:15 NBC-Red: Irving Miller Orch.  
 12:30 NBC-Red: Interviews  
 Nellie Revell  
 1:45 NBC-Red: News Summary  
 NBC-Blue: News Summary  
 6:05 CBS: Edwin C. Hill, News  
 6:45 NBC-Red: Gasoline Alley  
 NBC-Blue: Lowell Thomas  
 7:00 NBC-Red: Fred Waring, Orchestra  
 7:30 NBC-Red: Cavalcade of America  
 CBS: Meet Mr. Meek  
 CBS: Edward G. Robinson, Big Town  
 NBC-Blue: Quiz Kids  
 NBC-Red: Tony Martin Orch.  
 8:30 CBS: Dr. Christian, Jean Hersholt  
 NBC-Red: Plantation Party  
 NBC-Blue: Manhattan at Midnight, Drama  
 9:00 NBC-Red: Eddie Cantor, Variety  
 NBC-Blue: Roy Shield's Revue  
 CBS: Fred Allen, Variety  
 9:30 NBC-Red: Mr. District Attorney  
 NBC-Blue: John B. Kennedy, News  
 9:35 NBC-Blue: Spin and Win, Quiz  
 10:00 CBS: Glenn Miller Orch.  
 NBC-Red: Kay Kyser, Orch., Quiz  
 NBC-Blue: Drama  
 10:30 NBC-Blue: Doctors at Work  
 CBS: Quartet  
 12:57 NBC-Red: Associated Press News  
 NBC-Blue: Associated Press News

**Thursday**

8:15 NBC-Blue: Al and Lee Reiser  
 12:30 NBC-Red: Armchair Quartet  
 NBC-Blue: National Farm Hour  
 1:15 NBC-Red: Tony Wons  
 6:00 CBS: Sports News  
 NBC-Blue: News  
 6:30 NBC-Red: Oyanguren—Guitarist  
 7:15 NBC-Red: Newsroom of the Air  
 7:30 CBS: Vox Pop, Quiz  
 NBC-Red: Xavier Cugat  
 8:00 CBS: Ask It Basket, Quiz  
 NBC-Red: Fanny Brice, Variety  
 NBC-Blue: Pot O' Gold  
 8:30 CBS: City Desk  
 NBC-Red: Aldrich Family  
 NBC-Blue: Tommy Dorsey, Orchestra  
 9:00 CBS: Major Bowes, Amateurs  
 NBC-Red: Bing Crosby, Variety  
 NBC-Blue: Symphonic Band  
 9:35 NBC-Blue: America's Town Meeting  
 10:00 CBS: Glenn Miller, Orch.  
 NBC-Red: Rudy Vallee Program  
 10:15 CBS: Sports Quiz  
 10:30 NBC-Red: Listener's Playhouse  
 NBC-Blue: Ahead of Headlines  
 11:00 NBC-Red: News  
 NBC-Blue: News  
 CBS: Sports Stuff  
 11:05 NBC-Blue: Hawaiian Music

**Friday**

8:10 NBC-Blue: News from Washington  
 9:15 NBC-Red: Hillbilly Songs  
 2:00 NBC-Blue: Music Appreciation—Dr. Walter Damrosch  
 NBC-Red: Betty Crocker  
 5:30 CBS: Concert Orchestra  
 7:15 NBC-Blue: Radio Magic  
 7:30 CBS: Al Pearce and Gang  
 NBC-Red: Alec Templeton Time  
 8:00 CBS: Kate Smith Hour  
 NBC-Red: Lucille Manners, Frank Black's Orchestra  
 NBC-Blue: Friday Night Army Show  
 8:30 NBC-Red: Information Please  
 NBC-Blue: Death Valley Days  
 9:00 CBS: Perfect Crime, Drama  
 NBC-Blue: Gangbusters  
 NBC-Red: Abe Lyman's Orch., Chorus  
 9:30 CBS: Playhouse — Drama  
 NBC-Red: Arch Oboler Play, Guest  
 9:35 NBC-Blue: Your Happy Birthday  
 10:00 NBC-Blue: Boxing Bout, Bill Stern  
 NBC-Red: Wings of Destiny, Drama  
 CBS: Public Affairs  
 10:30 CBS: Golden Gate Quartet  
 NBC-Red: Dance Orchestra  
 11:15 NBC-Red: Story Behind Headlines

**Saturday**

10:00 CBS: Welcome Lewis Singing Bee  
 NBC-Blue: Al and Lee Reiser  
 NBC-Red: Lincoln Highway  
 10:30 CBS: The Old Dirt-Dobber  
 10:45 NBC-Red: Bright Idea Club, Children  
 11:00 CBS: News  
 NBC-Red: Concert Music  
 11:05 CBS: Philharmonic Concert  
 11:30 NBC-Blue: Our Barn, Children's Program  
 12:00 NBC-Blue: American Education Forum  
 12:30 NBC-Red: Call to Youth  
 NBC-Blue: U. S. Army Band  
 1:00 CBS: Of Men and Books, Book Reviews  
 CBS: Nila Mack's Let's Pretend  
 1:30 NBC-Blue: Luncheon at Waldorf  
 NBC-Red: Dance Music  
 2:00 NBC-Blue: Metropolitan Opera  
 5:00 NBC-Red: World Is Yours  
 6:00 CBS: Report to the Nation, News  
 6:30 NBC-Blue: Vass Family, Songs  
 NBC-Red: Religion in News  
 CBS: Elmer Davis, News  
 7:00 CBS: People's Platform  
 NBC-Blue: Message of Israel  
 7:30 CBS: Wayne King, Orch.  
 NBC-Blue: Little Ol' Hollywood  
 8:00 CBS: Your Marriage Club  
 NBC-Red: Knickerbocker Playhouse, Drama  
 8:30 CBS: Duffy's Tavern  
 NBC-Blue: Mystery Drama  
 9:00 NBC-Red: National Barn Dance  
 CBS: Hit Parade, Mark Warnow's Orch.  
 9:45 CBS: Saturday Night Serenade  
 NBC-Blue: Song of Your Life  
 10:00 NBC-Red: Station E-Z-R-A



# WOMAN OF COURAGE



IT TOOK COURAGE FOR A WOMAN with a long string of accredited stage roles to desert the footlights for a Soap Opera, "Woman of Courage"—and that woman of courage (Above) is Selena Royle.



"WOMAN OF COURAGE" (CBS 10:45 a. m., E.S.T.) is the story of the Jackson family, who live in a typical American home in a typical American city, Farmington, U. S. A., in a typical American manner—peace, joy and sorrow.

What is so rare (especially with the Jacksons) as a quiet evening at home seated about the fireplace (Above)? Martha Jackson (Selena Royle), on the couch, is trying to braid her daughter Lucy's hair. Lucy (Joan Tetzl) spends her spare moments knitting for Britain. Jim Jackson (Albert Hecht) is Martha's architect husband, who, through an unfortunate accident a few years back, has been relegated to a wheel chair. Cora Jackson (Tess Sheehan), Jim's sister, has dropped in to finish up her sewing and bring the Jacksons up-to-date on town gossip.

Farmington knows Martha Jackson (Right) as one of the best cooks in town, and no wonder, for the "Woman of Courage" displays a rare skill with a roast.





LUCY JACKSON (LEFT), THOUGH STILL in her 'teens, is one of the belles of Farmington. She never shirks when it comes to lending a hand with the dishes, for she is mighty proud of the Jacksons' new shiny kitchen. The new equipment came with the new house into which the family moved when their old one burned down last fall. Get a shiny kitchen and you'll get daughter to help with the dishes—a moral.

IN FARMINGTON, THE WOMAN of the house is just that. No maids to do the housework while madame lolls in bed. So the first thing every morning comes housecleaning for Martha Jackson (Right), with a few firm whacks for the sofa cushions.

While housework is a drudgery to many women, when handled properly, even as Martha Jackson does, there is always time for relaxation before lunch. Martha (Below) does a little mending while she talks over with husband Jim the new plans for the garden club and beautification of Farmington.

There is an unlimited telephone service in Farmington, fortunate for the Jacksons and fortunate for Cora (Lower-Right). Every morning she can be depended upon to drop in to make her couple of dozen phone calls and check up on what's doing in the town.





"WOMAN OF COURAGE," WHILE TYPICAL of the daytime broadcasts with its joys and sorrows, can safely be called the story of a female "Babbitt." No other program brings you a clearer picture of a small American city (Farmington), with real American people, than this feature. So truly do these performers enact their parts that any one of these characters might be your next door neighbor.

IT WAS OUR THOUGHT in bringing the characters of a Soap Opera to life that they might look as real and human as they sound on the air. "Enough is enough," says program director Ken MacGregor (Above), "for there is still a matter of a daily broadcast to attend to." Here he is breaking the illusion with a package of seeds offered the listeners who wish to join the "Woman of Courage" cast in making the Farmingtons of America *pleasanter places* in which to live.

Back in the studio, Selena Royle does a scene with little Larry Robinson (Right), who plays Tommy Jackson, Martha's adopted son. In real life, Larry is so busy attending classes at school that he makes only infrequent appearances on "Woman of Courage." After having played mother to Tommy in these broadcasts, Selena really can't help displaying a maternal affection for the youngster.



TO THOSE WHO like their bread *battered thick*, we recommend "Woman of Courage," but whether or not you do, if you listen to Soap Operas you'll like this show.



FOR A FAMILY scene on the mike, all the cast gather around to await their cues from director MacGregor (Left).



# TRUTH *or* CONSEQUENCES

EVERY SATURDAY, 8:30 p. m., E.S.T. over an NBC-Red network, a young man makes people (literally) dive into a gold fish bowl—and they like it. The young man, *Ralph Edwards*—the program, *Truth or Consequences*. The idea, very simple: Mr. Edwards asks a volunteer contestant from the audience a question submitted by a listener. If the contestant fails to answer the question, he or she must pay the consequences—and then the fun begins. Fun that started when the young man, Edwards, decided to bring an old parlor game to the air.



*YOU HAVEN'T TOLD THE TRUTH . . . so you must pay the consequences. By hook or crook and mostly hook (Above), you must cast this into the audience and hook a sucker . . . er . . . a man! Two other contestants (Below) pay the penalty . . . looks silly, whatever they are doing.*





THIS IS ONE of the tougher ones—(Above)—playing musical horns with one hand, blowing into something using the other, and trying to say something—all at the same time. Pretty good if she can do it.

"TRUTH OR CONSEQUENCES" IS A FINE EXAMPLE of what an idea for a radio program can do for you. Less than a year ago, Ralph Edwards was just an *announcer*—today, he has eight office girls to handle his fan mail. At the age of sixteen Edwards was a news caster on a local station while attending the University of California. He made his New York debut in 1936 on the "Stoopnagle and Budd" show.



THINK WE WERE "kidding" when we said something about "jumping into a gold-fish bowl"? Here Edwards (Right) induced a contestant to don a pair of heavy undergarments and threw in an umbrella to boot.



BLINDFOLDED (Above), this contestant tries to trip the light fantastic guided by Ralph Edwards. Surprisingly, the participants are all sports about it—never backing down.



WONDER WHAT THEIR WIVES THINK (Right) when a full grown man puts on a straw skirt, takes a frying pan and tries to show the audience "how they do it in Hawaii."







"AND HE BLUSHED (ABOVE-LEFT) AS SHE SANK to one knee and offered herself humbly in marriage." What happened to mankind—or is knight-hood no longer in flower?

Hearken, wives! The next time you ask your husband to go shopping—and he squawks—show him this picture (Above) of these two calmly selecting, of all things, "foundation garments," and trying them on!

Day is turned into night—black is white—it seems anything can happen on this program. Here (Left) a young lady who has led a peaceful and quiet existence, never meddling in public affairs, suddenly becomes a fiery "soap-box" orator.

Where they think of these consequences is beyond our comprehension. For example (Lower-Left), take this man with the boxing gloves, wearing a baseball catcher's mask, punching a bag, with bells tied around his ankles—and this is not "For Whom the Bell Tolls."

Somebody always winds up in the dog-house (Below) on every quiz program, and in this case it has to be Fido.

Do you remember the "parlor games" your folks used to play? After all, if Edwards dug this one up, perhaps you, too, may bring one to the air-waves—and rate a suite of offices and eight secretaries . . . but it better be the right one or you might have to pay the consequences.



# Regimental COIFFURES



IN KEEPING WITH THE TIMES—what with war on all fronts, conscription on the home front . . . everybody marching—Josef, of Mona Manet, designed for RADIO PARADE and "Listening America" the new "Regimental Coiffures."

First to start the march is Dorothy Lowell, NBC dramatic actress (Upper-Left), and here is Josef, fastening a black velvet bow to complete the effect of a George Washington (he was a soldier—remember?) hair-do. Right side view of the George Washington coiffure (Left) shows the satin smooth crown of the head and shallow part for the waved pompadour. Here's our redhead (Left-Below), with a front pompadour parted on the left side and soft curls at the back. When the back hair fills in the neckline this coiffure is casual, youthful and softens the jawline.

For those under sweet sixteen who want to join the parade, Gloria Mann (Center-Below), gifted young CBS actress, sets the pace. Perky little velvet bows help keep the school girl appearance, and the curls pulled up over the ears make the coiffure nice and cool on warm days.

When out with the same escort on successive nights, just to be different, Gloria Mann (Below-Right) clasps two harmonizing shades of blue bows into the curls framing the back of her head. The velvet ribbons may be worn either diagonally or crosswise—or high across the forehead if you're in a daring mood.





THE MIGHTY FRENCH MAY HAVE FALLEN—but Josef and NBC's lovely songstress Yvette (Above) combined to perpetuate their spirit in this individual style, termed "La Petite Enfant Francaise." The back of the head and the crown are straight and smooth with loose ringlets at the back. Her hair was brushed until it shone like spun gold, then that soft little-girl curl on the side (Above-Right) was arranged to make it look like the hair-do of French children.

Still in line with the French spirit, Erin O'Brien Moore, NBC radio actress (Right), suggests the French empire when ladies wore evening gowns of Grecian design. A few small curls on top, a mere detail in this era of pompadours, the hair is swept back to be massed low and gracefully. This coiffure for Miss O'Brien Moore (Below-Right) suggests the Psyche knot of the Grecian goddesses. The general outline of this hair-do makes for formality and grace.



Back to the Americas, Muriel Angelus, NBC soprano (Below), brings us something different called "American Beauty Bangs." The massed bangs on the forehead are latest news originated by Josef, who used lacquer on the back to prevent straggly hairs. Add a black velvet bow and the effect is perky and young. Miss Angelus' ash blond hair is dressed with a soft mass of curls on the top of her head (Below-Center). This coiffure lends itself to those new cute sailor hats and toques.

As a matter of fact, all of these coiffures lend themselves to the spirit modern—regimentation.





# Country Doctor... JEAN HERSHOLT



IN 1937, A DOCTOR, WHO MADE MORE USE of *Philosophy* than *Pills* in curing sick folk, made his appearance over a coast to coast CBS network. Today that doctor is still on the air as "Dr. Christian," heard every Wednesday at 8:30 p. m., E.S.T., using the well known formula, "that you can catch more flies with honey, etc." And today that doctor is as much alive as the *tamed quintuplets' medicine man*, Dr. Allan Roy Dafoe, through the able life and human qualities that Jean Hersholt poured into Dr. Christian.



IN LENDING AN EAR to this gentle yet humorous series, no one could visualize the sophisticated setting of this broadcast (Top-Right). Third from left, resplendent in dinner jacket and black tie, is the quaint country Doctor Christian (Jean Hersholt). At the far right in a very feminine evening gown is the *distressed country girl*, Rosemary DeCamp.

SO POPULAR DID THIS CHARACTER become that RKO made several pictures based on the personality created . . . and so popular did this character become that Jean Hersholt thinks of himself as a *country doctor*. Who wouldn't—for what with depicting Dr. Christian on the air and on the screen—Hersholt has also been concerned with the *interpretation* of Canada's man of science, Dr. Dafoe.

IN REAL LIFE, JEAN HERSHOLT SPENDS quite a bit of his time *administering* to the ailing—but only with his *Philosophy*. Here (Above and Right) he takes time out with some unfortunate youngsters who respond to his creed.

Perhaps Hersholt missed his calling, but then, if he really had become a *country doctor*, we doubt very much whether he would have been *lost* to this world in some obscure community.

Kindness and Dr. Christian are synonymous—and that is probably the reason that children take to him as they do. For you can't play a kindly part unless it is a definite characteristic of your make-up, and we are pretty certain that that applies to Jean Hersholt.





IT TOOK A CUTAWAY COAT, SPATS, DERBY and a cane to secure a job for Jean Hersholt as a movie actor when he was nearly broke. In 1912, as an established stage and screen star in Denmark, he was invited to this country by fellow Danes to appear in Danish plays. It was at the close of the Panama Pacific Exposition in San Francisco that he decided to dress as an actor in looking for a part in the movies. He was hired—or *his clothes were*—at \$15.00 per week. Thereafter, he climbed the *success ladder* slowly, but surely.

Physically (thinking as a doctor does): brown hair, dark blue eyes, weighs 180 pounds, five feet, eight inches tall and born July 12th, 1886.

HERSHOLT IS AN ARDENT COLLECTOR of first editions (Above) . . . and don't for one moment think that you can sell him a *bill of goods*—he has published several magazine articles on literary subjects. This is not something that was acquired with success on the screen—for back in Denmark, Hersholt at first wanted to become a painter, but finally decided to concentrate on *the stage*.



WHEN DR. DAFOE gets to Hollywood, he goes a-visiting with his counterpart, Jean Hersholt. This time, Lily Pons joined the two country doctors (Above) at a children's institution.



WHO COULD ADVISE THESE CHILDREN (Left) better on their artistic attainments than Jean Hersholt? As we previously pointed out about his literary leanings, his home also holds many rare paintings. So they couldn't turn to a better criterion on water-colors.

It might be gathered that because of close association with these medical parts that Hersholt is solely concerned with children, both in the entertainment world and in real life. His humanitarian efforts, however, go further. About three years ago, together with Mary Pickford, he conceived the idea of forming the Screen Actor's Guild to provide a home for members of the profession who had met with reverses.

It took them some time to put the project over, but ever since 1938, any Sunday evening over a CBS network, they can listen to a reward of their efforts.





OVER TWENTY YEARS AGO JEAN HERSHOLT built a home for his family in Hollywood and he still lives in this self-same home to this day. The walls (Left) are covered with drawings of Hollywood personalities, all sketched by Hersholt. There is one of Greta Garbo, which is an accomplishment to boast about. Mosaics (Below) also adorn the walls (and make splendid backgrounds for photos). In no sense of the word does the home take on the aspects of an art gallery with all these colorful surroundings.

THAT NORWEGIAN MARBLE BUST (Below) of Jean Hersholt really does him justice. It was molded by a Danish friend, Thyra Boldsen—who presents Hersholt as he really looks. If you've forgotten—all this came about because of a broadcast, Dr. Christian (Lower-Left), heard over a CBS network.



WITH ALL THESE accomplishments don't forget one that is particularly outstanding—that of singing (Below) to a personage no less than Lauritz Melchior of the Metropolitan.



# Lucille Manners

...IN...

## THE OLDEST COMMERCIAL PROGRAM IN RADIO

IN STUDIO 8H AT NBC IN RADIO CITY, New York, every Friday, 8 p. m., E.S.T., broadcast over a Red network, the oldest commercial program on the air, starring Lucille Manners and Frank Black and his orchestra, continues to establish a record that will be unbreakable for some time.

Several sopranos have graced this feature since its inception, but none with the charm and appeal of the present vocalist. Huge radio audiences require artists to look their prettiest during broadcasts, and Lucille (Left-Below) is no exception as she applies some last minute make-up in her dressing room.



WHEN OUT-OF-TOWNERS VISIT the program at Radio City, a good majority comprise Lucille Manners' fans. Pictured with Lucille Manners (Left) is Mrs. Edith Day of Waterville, Maine, the oldest fan—never having missed a program. In the group is Carol Kindy, Lucille's youngest fan.

There is also a *Lucille Manners Fan Club*, two leading representatives (Right) of which, Shirley Grapper and Mali Phillips, dropped in to greet their leader.





LUCILLE MANNERS ONCE OFFERED some advice to *aspiring young vocalists*, in which she said, "First, be sure your talent is great enough to set you apart from the majority of singers—second, consult your teachers before taking advantage of any opportunity; it is better to let a chance slip by than to audition for a job and create a bad impression because you were not ready for it."

Her mansion in Manhasset (pictured on this page) is testimony that Miss Manners' advice is worth following.







BROADCASTING first heard Lucille Manners on a local station in New Jersey. From there, after an NBC audition, she appeared as a guest artist on several programs. It was during one of these broadcasts that her present sponsor heard her—leading to her present starring role.



ATHLETICALLY INCLINED, all her sport activities (pictured herewith) are part of a fixed routine on her \$30,000 Long Island estate. She was a prima donna at the age of three—humming nursery rhymes—a stenographer at the age of sixteen, and the star of Radio's oldest commercial program at twenty-eight—this is Lucille Manners.



# The Royal Family SALUTES...



ONLY RECENTLY, THE NATIONAL BROADCASTING COMPANY cleared a network from New York to California to pay tribute to the *Woman of the Royal Family*—Ethel Barrymore. The occasion was to celebrate the *Fortieth Anniversary* of Miss Barrymore's appearance behind the footlights.

Taking part, and lending an avid ear on the New York end, were Helen Hayes and Herman Shumlin (Left), both life-long friends of Miss Barrymore. Also flanking Ethel Barrymore during the broadcast (Below) were Arthur Hopkins, stage producer, and Niles Trammell, president of the National Broadcasting Company.

Flowers, tears and laughter were the order of the day in the heaping of well-earned plaudits upon the head of the *First Woman of the Stage*—Miss Ethel Barrymore.



ON THE CALIFORNIA END (Left and Below) were the readily recognizable brothers of the *Royal Family*—John and Lionel Barrymore.

For this once John dropped all clowning and rolling of the "r's" in paying tribute to sister Ethel.

Lionel, the oldest and presumably the head of the Barrymore clan, spoke with sincerity and was probably instrumental in holding brother John in check.

Clear all wires! It's the Royal Family! The Barrymores! The salute—to Ethel—and to greater glory!





For a face you can't see but for a voice you can hear—ELEANOR KILGALLEN, NBC dramatic ingenue

★ ★ ★

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