

TUNE IN

NATIONAL RADIO MAGAZINE



**COMMAND
PERFORMANCE**

MARCH, 1943



ANC



Casualty—1,000 miles from the enemy

ALMOST as fatal as a bullet or a shell is the breakdown in the spirit of a sailor or a soldier.

Our men have the finest spirit in the world. But it must be maintained in the American way.

They must not be made to feel that they are mere automatons, fighting machines, as the armed forces of the dictators have been made to feel.

Life in our navy and army is hard. Discipline is tough. It must be. But there also must be moments

when the sailor or soldier is treated as Mr. Somebody-or-other.

That's where the USO comes in. For the USO is the banding together of six great agencies to serve one great purpose—to see that our boys in the camps and naval stations have a place to go, to turn to, a "home away from home."

The duties of the USO have more than doubled during the year. It must serve millions more men. Its field of operations has been enlarged to include many parts of the world.

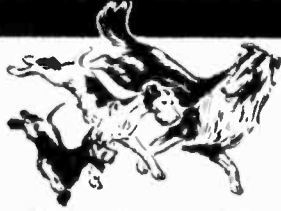
To carry on its important work, the USO must raise \$32,000,000. It needs your contribution. No matter how small you make that contribution, the USO needs it. And it needs it *now*.

You are beset by requests for help on all sides. By all means, try to meet those requests. But among them, don't neglect the USO.

Send your contribution to your local USO committee, or to USO, National Headquarters, Empire State Building, New York.

Give to the **USO**

Give 'em
kibblets...



...and Watch 'em **GO** for it!

kibblets

THE Complete DOG DIET

Easy to prepare—simply add equal amount warm water or liquid (warm milk for puppies) to required quantity of Kibblets, let stand for few minutes, serve.

Contains high grade dehydrated beef plus 12 other necessary ingredients, including Vitamins A, B₁, B₂(G), D & E.

"IN A DOG FOOD—IT'S THE VITAMINS THAT COUNT"



KIBBLETS, Inc., 17 State St., N. Y.



OF MIKES AND MEN

by

DON BRIODY

ED GARDNER, star of "Duffy's," recently visited the apartment of Bob (Believe It Or Not) Ripley. Mr. Ripley's home, it seems, is stuffed with one of the world's most priceless collections of Chinese antiques. Gardner sauntered through the apartment, then turned calmly to Mr. Ripley and asked: "How much does it cost you, furnished?"

★ ★ ★

TOMMY RIGGS, who possesses a second voice with which he portrays the part of his niece, Betty Lou, wanted to learn the cause of this extra voice. He visited the Cornell Medical College, in New York City, and had the doctors explain it to him. They told him that it was due to the unusual size and strength of his throat muscles. It seems he has the strongest any of them had ever seen, stronger even than those of Enrico Caruso.

★ ★ ★

DONALD WOODS is a man who pays his debts . . . with interest. The leading man of "Those We Love" promised to buy his co-star, Nan Grey, a cup of coffee after a recent broadcast. Then, finding he was pressed for time, had to retract the invitation. The next day Don presented Nan with a whole pound of coffee, the original promised cup plus interest.

★ ★ ★

EDDIE CANTOR, one of radio's first comedians, has just celebrated his eleventh anniversary as a network headliner. He got his start in radio like so many other stars, as a guest on Rudy Vallee's program. Eddie was the first to introduce the idea of a microphone stooge, a device copied from the straight-man technique of his vaudiville days. Cantor, in turn, has discovered many another radio star. Among those that can thank Eddie for their start are Burns and Allen, George Givot, Block and Sully, Deanna Durbin, Rubinoff, Bobby Breen, Bert Gordon and Dinah Shore.

★ ★ ★

GREETINGS AND FAREWELLS: Bing Crosby calls both strangers and friends "Jackson." . . . Phil Baker always signs off with "Bye-Bye, Buy Bonds." . . . Joan Edwards' famous greeting is still "What's new?" . . . Mary Margaret McBride's last remark on the air is "Bye, you all." . . . Jack Pearl departs by pinching your cheek and muttering "Give my love to the Governor." . . . Charles Martin makes an introduction as his closing remark to the studio audience, "Now, I want you to meet my boss—Johnny, the Call Boy!"

"TUNE IN"

for

COMPLETE
RADIO
ENJOYMENT



"Tune In" has been created for every member of your family. There are features for young and old alike.

Filled with human interest, back-scene stories and exclusive dramatic pictures, "Tune In" adds hours of extra enjoyment to your radio listening.

only \$1.50

FOR TWELVE
THRILLING ISSUES

Make "Tune In"
As Much a Habit
As Your Radio

FILL IN AND
MAIL THIS COUPON
NOW

TUNE IN
30 ROCKEFELLER PLAZA
RADIO CITY, N. Y.

Please enter my subscription for one year to "Tune In". My check for \$1.50 is attached.

NAME.....

ADDRESS.....

CITY..... STATE.....

HERE'S WHAT A

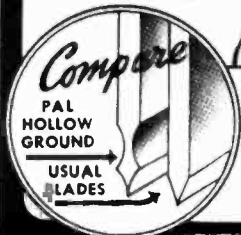
STEEL MAN

SAYS ABOUT RAZOR BLADES,

and a steel man should know

"I have analyzed the steel you use for Pal Blades. Little wonder, with the added advantage of hollow-grinding, your product is so excellent".

Bridgeport



PAL BLADES ARE HOLLOW GROUND for flexibility in the razor. No "bearing down"—shave with just a "Feather Touch."

PAL

"hollow-ground"
RAZOR BLADES



4 to 10¢

10 for 25¢

Double or Single edge

SAVE STEEL: Buy PAL Blades—They Last Longer

CONTINUED ON NEXT PAGE

TIMELY
UNBIASED
NOVEL
EXCITING



INTIMATE
NEWSY

NATIONAL
RADIO MAGAZINE

ILKA CHASE was on a recent nationwide lecture tour when she ran into difficulties. After a lecture to a group of women in Cincinnati, she hurried to the airport only to find that the plane that was to take her to her next stop, Knoxville, Tenn., had already departed. Club-women in Knoxville are still puzzling over the telegram Miss Chase sent them. "Trapped like a ratty in Cincinnati," it said.

★ ★ ★

HERE AND THERE: Jack Pearl will finally attain his lifetime ambition—he will do a serious drama for *Arthur Hopkins* instead of his usual comedy character. . . . *Diana Barrymore* recently starred in the CBS playhouse and received \$1,000 as her fee. Not bad for a girl who was only a debutante a little more than a year ago. . . . *Xavier Cugat* has lost eight of his sixteen men to the armed forces. . . . *Burns and Allen* have recorded OWI discs explaining gas rationing to the newly affected sections of the country. . . . *Lon Costello's* good luck charm, an under-sized derby, has accompanied him on twelve transcontinental trips and seventy-eight army camp appearances. . . . *Kay Kyser* and his gang recently played twenty-six shows at military posts in and around San Francisco in one day!

★ ★ ★

JIMMY DURANTE had Mrs. Ivy Litvinoff fascinated while she was in New York even though she had to constantly refer to an interpreter so she could understand the Durante English. Highlight of the conversation was when Durante spoke at length to Mrs. Litvinoff about a book, "Mission in Miscow."

★ ★ ★

AGNES MOOREHEAD and Joseph Cotton were recently cast opposite one another as sweethearts for the one-thousand and thirty-eighth time. These favorite stars of Orson Welles' Mercury Theatre have also appeared in both of Mr. Welles' film successes.

★ ★ ★

CAROL BRUCE is an ardent sports fan. On several occasions she has accompanied sports-announcer Bill Stern to broadcasts of football games and shivered for hours in the radio booth in order to see her favorite team play. Baseball, however, is her best liked sport. She'd rather cheer from the grandstand than sing any day.

★ ★ ★

IF DURWARD KIRBY sounds unusually happy these days as he gives the announcements for the "Lone Journey" program, there is a reason. He is the proud father of a new seven pound boy. Mrs. Kirby is Mary Paxton, radio commentator.

★ ★ ★

LOUELLA PARSONS was introduced solemnly to orchestra leader Raymond Paige when she guest starred on the "Stage Door Canteen" program. Listen-

ers with a good memory must have thought the whole thing a gag. Mr. Paige furnished the music for Miss Parsons' earliest radio program, "Hollywood Hotel."

★ ★ ★

MARY MARTIN is now minus the fur coat she wore when she sang her famous number, "My Heart Belongs to Daddy." Mary presented her coat to John Staniszewski, America's most torpedoed seaman. The War Emergency Board of the Fur Industry, which has supplied hundreds of seamen with fur garments, will make Mary's coat into a vest for the North Atlantic run.

★ ★ ★

GAG WRITERS in Hollywood aren't what they used to be. In the old days, the man who wrote a joke for Jack Benny put it in a vault until Sunday night to make sure Fred Allen didn't use it. Now the man who writes funny lines for Red Skelton calls the Hollywood Radio Idea Exchange and asks Bob Hope's writer if he can use a joke that will sell a bond. Under the direction of the Office of War Information, sixty of the best gag writers in Hollywood have pooled their ideas and are donating their time to better present the government's war needs to the public.

★ ★ ★

HERE AND THERE: Jackie Kelk has been classified 4-F by the army and he'll continue to play the part of "Homer" on the "Aldrich Family." . . . *Lyn Murray*, who directs the "Hit Parade" choir, learned from *Gracie Fields* that his home town near Lanchashire has been about fifty percent bombed out by the Nazis. . . . *Frank Crumit* has been urged by his fans to sing more of his own compositions in his weekly song spot of the "Mr. and Mrs. Eve" quiz show. One of the favorites of his more than forty compositions is "There Is No One With Endurance Like The Man Who Sells Insurance." . . . *Mrs. William Shirer*, wife of the CBS news analyst, doesn't like publicity. When her husband completed the first draft of his best seller, "Berlin Diary," Mrs. Shirer went through the book and cut out most of the references to herself. . . . *Joan Edwards* and her brother have broken up their song-writing team for the duration. He's reporting for army service at Fort Dix, N. J. . . . *Bert Weeeler* and *Hank Ladd*, who go abroad soon to entertain our servicemen, have outfitted themselves with shorts and open-neck shirts. They hope to be booked into Tunis and Bizerte. . .

★ ★ ★

MERCEDES McCAMBRIDGE, who plays the title role in "Abie's Irish Rose," had a trunk shipped from Hollywood to New York. When she got around to sorting through the contents, she discovered she had forgotten something almost as precious as gold — eight pairs of good Nylon stockings.

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CONTENTS

| | |
|---|----|
| COMMAND PERFORMANCE | 7 |
| Army Short Waves Radio Show to Service Men Abroad | |
| TRUTH OR CONSEQUENCES | 14 |
| FROM DEEP WATER TO HIGH C'S by Carol Hughes | 17 |
| No Mere Accident Hurtled Miss Swarthout To Stardom | |
| CAPTAIN BLIGH IN BOND CAMPAIGN | 20 |
| Charles Laughton Spares No Rod in Selling Bonds | |
| STRATEGY OF TRUTH VS. STRATEGY OF LIES by Elizabeth Long | 21 |
| Elmer Davis Meets Paul Goebbels in Hair-Raising type of Warfare | |
| JOAN DAVIS SPARKS RUDY VALLEE SHOW | 24 |
| RADIO IN 1960 by Francis Chase, Jr. | 26 |
| PIONEER OF "SOAP OPERA" | 28 |
| The Goldbergs has made its writer rich | |
| COLLECTOR | 31 |
| Mary Margaret McBride Collects Awards, Listeners, Authors | |
| THE INCREDIBLE MAJOR | 32 |
| Major Bowes has Harnessed Our National Urge to Act | |
| STAGE DOOR CANTEEN | 34 |
| THE HOME OF THE WAVE | 39 |
| Tiny Smith College is Official Outlet of the Navy's WAVES | |
| NO IVORY TOWER by Fannie Hurst | 42 |
| SUPERMAN | 44 |
| THEY ALL CRIED | 45 |
| Glenn Miller—The Band Fans Lose, The Army Gains A Captain | |
| OF PIP-SQUEAK MEN AND WAR by Bryan Field | 48 |
| Nated Turf-caster tells what Racing Industry is doing to Win the War | |
| DINAH SHORE | 50 |
| "KOVO" COCKTAIL | 62 |
| Les Henrikson Typifies All Young, Ambitious Announcers | |

DEPARTMENTS

| | |
|---|----|
| OF MIKES AND MEN by Don Briody | 1 |
| RADIO QUIZ | 4 |
| KEEP A DATE WITH | 51 |
| WITH THE NATION'S STATIONS | 54 |
| ALPHABETICAL INDEX | 59 |
| RADIO FACTS | 62 |
| YOURS FOR THE ASKING | 60 |
| TUNE IN FOR CASH | 61 |
| FAVORITES OF RADIO CRITICS | 63 |
| SOUND AND FURY | 64 |

Picture Credits

Stage Door Canteen pictures by Larry Gordon. Gladys Swarthout and Fannie Hurst pictures by Alfredo Valente. Goldberg pictures by Harold Stein and Al Hauser.



ON THE COVER

Ginny Simms, rapidly becoming known as the 'Sweet-heart of the AEF,' is a constant repeat performer on "Command Performance," heard by members of the U. S. Armed Forces abroad. She is pictured here with Lt. Fred Bennett, U. S. Navy Chaplain, on a recent broadcast. She is heard each Tuesday night by soldiers and sailors — and others — within the United States in a Philip Morris show, "Johnny Presents Ginny Simms."

A LETTER FROM THE PUBLISHER

We present Volume 1, No. 1 of an effort to fill a longfelt need in the publishing world—for a supplement to radio listening, a guide to your dial-twisting and suggestions for your ether-wave explorations. Broadly speaking, we hope that, from month to month, it will provide the answers to those many questions—spoken or unspoken—which are on every listener's tongue: How are radio programs built? . . . How is script conceived and prepared? . . . How does the miracle of radio, itself, operate? . . . What are the interesting facts and figures of radio? . . . and the intimate profiles of important personalities of radio.

Getting the answers to these questions, and hundreds of others, involves a real job of research. It's our sincere hope that we've found the proper balance of the various aspects of radio. We hope, too, that such standing features as "Keep a Date With," "Radio Facts," "Alphabetical Index," "Favorites of the Radio Critics," "Yours For the Asking" and "Tune In For Cash" will prove informative as well as entertaining. We appreciate that the local newspapers supply all information regarding schedules so we are listing only the outstanding programs for your convenience. "With the Nation's Stations" is a regular feature that deals with the human side of the smaller local stations and points out the marvelous job they're doing for the public—and the war effort.

The next issue will contain many new departments that will give you still more information and facts about the industry called Radio — now an integral part of our daily life.

The magazine also deals with the broader and more important issues of radio and the staff will give their best efforts to establish a radio magazine of high standards—a true mirror of the things you want to know.

TUNE IN will have a completely independent editorial policy and it is our hope that it will become as much a part of your home as your radio. Thus it will justify our almost fanatical belief that this magazine fills a definite need.

We proudly present TUNE IN.

Richard Davis

RADIO QUIZ CONTEST

How Much Do You Know About Radio and Radio People? Here Are Some Stumpers and Head-Scratchers For All Quiz Kids

PRIZES

FIRST \$25 SECOND \$15
TEN PRIZES OF \$1 EACH

"TUNE IN" has conceived and presents a new type of radio quiz to tickle the palates of all those question-and-answer loving readers who know—or think they know—about radio. The idea of the quiz is simple. People prominent in the radio field, popular programs, gadgets in use in radio broadcasting are pictured and the reader attempts to identify or answer the questions below such pictures. In many cases, answers may be found or indicated elsewhere in this issue.

CONTEST RULES

1. For the best answers to the 14 questions asked on these pages, Tune In will award a first prize of \$25.00, a second prize of \$15.00 and ten additional prizes to the next ten contestants of one dollar each. It is not necessary to purchase Tune In to participate in this contest.
2. Each submission must be accompanied by a suggestion for a quiz question and picture, these suggestions becoming the property of Tune In.
3. Entries will be judged on the basis of accuracy of answers and the best suggestions for future quiz pictures and questions. In the event of ties, duplicate prizes will be awarded.
4. All entries must be received at Tune In's offices before midnight, February 19th, 1943, to be eligible for consideration. Answers to the current quiz will be published in the April issue of Tune In, winners' names will be announced in the May issue.
5. All entries must be mailed to Radio Quiz Editor, Tune In, National Radio Magazine, 30 Rockefeller Plaza, New York, N. Y.
6. The judges' decision will be final and the editors will not enter into correspondence about any of the entries.



1. The well-known radio star shown is (a) Fanny (Baby Snooks) Brice (b) Ilka Chase



5. You have seen them on the concert stage, heard them on radio. Who is the couple?



9. This scene is from (a) "Madam Butterfly" (b) Inner Sanctum (c) Truth or Consequences



10. There are approximately 75,000,000 radio sets in nation. Is this statement true or false?



11. Radio's first sports announcer. He is (a) Graham McNamee (b) Andrew White



2. The man above is using a (a) transit.
(b) anti-aircraft gun (c) radio microphone



3. This is the cast of (a) Maxwell House program or (b) Gene Autrey's Melody Ranch



4. He appears on (a) People are Funny (b) Truth or Consequences (c) Hobby Lobby show



6. He stars in (a) Only Angels Have Wings
(b) Texaco Star Theatre (c) Jell-O Show



7. State difference between (a) Soap Operas
(b) Metropolitan Operas (c) Horse Operas



8. The yachtsman above is one of the richest and best-known men in radio. Who is he?



12. Who are prominent musical stars cutting birthday cake in the photograph above



13. Prominent newscaster shown in picture is (a) John Vandercook, (b) Robert St. John



14. Prominent newscaster shown in picture is (a) John Vandercook, (b) Robert St. John

THE KID IN UPPER 4

It is 3:42 a. m. on a troop train.

Men wrapped in blankets are breathing heavily.

Two in every lower berth. One in every upper.

This is no ordinary trip. It may be their last in the U.S.A. till the end of the war. Tomorrow they will be on the high seas.

One is wide awake . . . listening . . . staring into the blackness.

It is the kid in Upper 4.

★ ★ ★
Tonight, he knows, he is leaving behind a lot of little things—and big ones.

The taste of hamburgers and pop . . . the feel of driving a roadster over a six-lane highway . . . a dog named Shucks, or Spot, or Barnacle Bill.

The pretty girl who writes so often . . . that gray-haired man, so proud and awkward at the station . . . the mother who knit the socks he'll wear soon.

Tonight he's thinking them over.

There's a lump in his throat. And maybe—a tear fills his eye. *It doesn't matter, Kid. Nobody will see . . . it's too dark.*

★ ★ ★
A couple of thousand miles away, where he's going, they don't know him very well.

But people all over the world are waiting, praying for him to come.

And he will come, this kid in Upper 4. With new hope, peace and freedom for a tired, bleeding world.

★ ★ ★
Next time you are on the train, remember the kid in Upper 4.

If you have to stand enroute—it is so he may have a seat.

If there is no berth for you—it is so that he may sleep.

If you have to wait for a seat in the diner—it is so he . . . and thousands like him . . . may have a meal they won't forget in the days to come.

For to treat him as our most honored guest is the least we can do to pay a mighty debt of gratitude.



THE NEW HAVEN R.R.



LIEUT. COL. E. M. KIRBY, EXPERIENCED CHIEF OF THE ARMY'S RADIO BRANCH, WHO LAUNCHED "COMMAND PERFORMANCE" SHOWS

COMMAND PERFORMANCE

ARMY SHORT WAVES BIGGEST AMERICAN RADIO SHOW TO SERVICE MEN ABROAD

A few Sundays ago, a young and unknown radio producer sat down to a telephone in the War Department in Washington and called Leopold Stokowski, in New York. "Mr. Stokowski," he said, "I want you and your orchestra to appear on my radio program two weeks from today." Mr. Stokowski—who won't lift a baton for less than four thousand dollars—gasped. But before he could hang up, Glenn Wheaton, radio pro-

ducer for Uncle Sam, explained.

"We want you to appear on 'Command Performance.' 'Command Performance' isn't heard in the United States. It's Uncle Sam's show for men in the armed forces serving abroad. They ask for what they want. We give it to them. We've had a bunch of requests for classical music and we'd like you to answer those requests."

"Tell me where you want me to be—

and when. I'll be there." It was as simple as that. By V-mail, letters, cables, requests pour into Washington from American lads serving from Alaska to the Antipodes.

The letters, themselves, provide a magnificent collection of Americana, a cross-section of the soul of America, and a wistful study in nostalgia. Good, bad, or indifferent, these men on foreign soil ask only for the America they left behind.



Dinah Shore is a topflight favorite with soldiers, sailors and marines, is a close second to Ginny Simms in number of song requests received

World's Best Meets world's worst when Jascha Heifetz, Jack Benny meet in a duel of violinists. Request from Africa brought them together



THE WAR DEPARTMENT "COMMAND PERFORMANCE"



Most of the "Command Performance" broadcasts originate in Hollywood, where Groucho Marx and Barbara Stanwyck stand before the Army's

"Command Performance" is a remarkably well produced show. There are no corny pep talks. The Army feels that fellows out in Guadalcanal and Africa know why they're there. Neither are there commercial announcements on these shows. Nearest thing to a commercial runs about like this:

"Just tear off the top of a Stuka or Zero and write us what you want on the show. We'll give it to you." And the boys have done just that. One bomber squadron stationed in England has a working arrangement with Judy Garland. She'll sing a song for them in return for each Nazi plane they shoot down. To date, Judy owes

Hard Working Screen stars give everything they've got to this show, turn in top performances. Edgar Bergen, Don Ameche, Nelson Eddy relax here





studio marquee but occasionally, the shows are built elsewhere. Once Kay Kyser flew entire band east for broadcast at personal cost of \$8,000

the boys two songs. A request that the world's best and worst violinists do a program together found Jascha Heifetz and Jack Benny working as a team. Brenda and Cobina brought the rubber shortage on the home front close to the boys by describing how the girls are retreading their girdles. Perhaps the most unusual request was from a sailor at Pearl Harbor. "Would Carol Landis step up to the microphone and just sigh—that's all?" She would and did.

Command Performances were once the prerogative of royalty. Now every soldier's a king, his command an order of the day.

Last Minute Details of a Command Performance are ironed out by Col. Kirby, left, Glenn Wheaton, producer, center, and Bob Hope, emcee



The World's Greatest performers freely give time and talent in fulfilling requests. Barbara Stanwyck, Spencer Tracy recently shared mike

Kay Kyser's popularity on the home front has its counterpart abroad. Isnkabibble, Kay and Hedy Lamarr chat awaiting broadcast time



Engineer Company
A.P.O. , c/o Postmaster
New York, New York.
October 27, 1942.

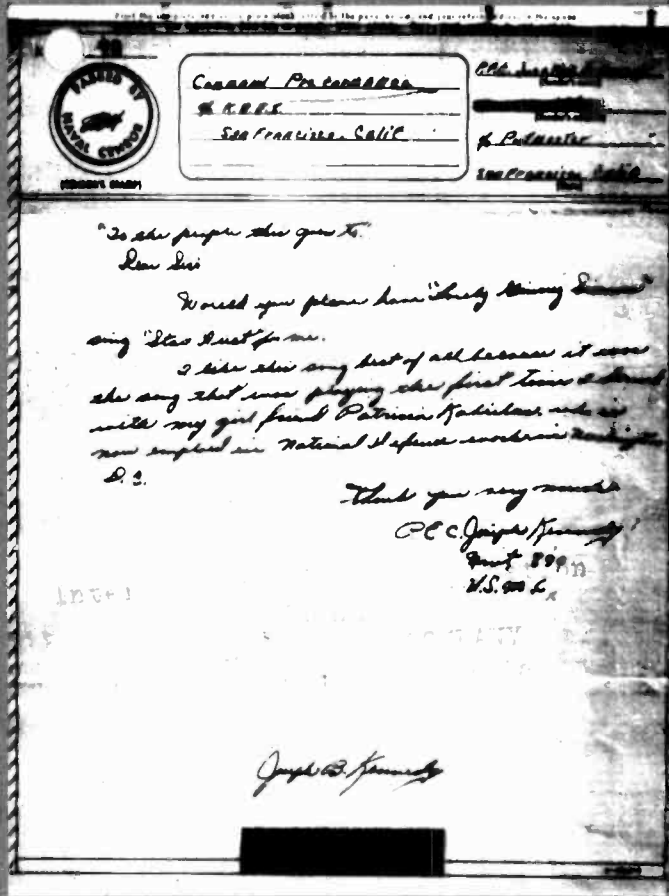
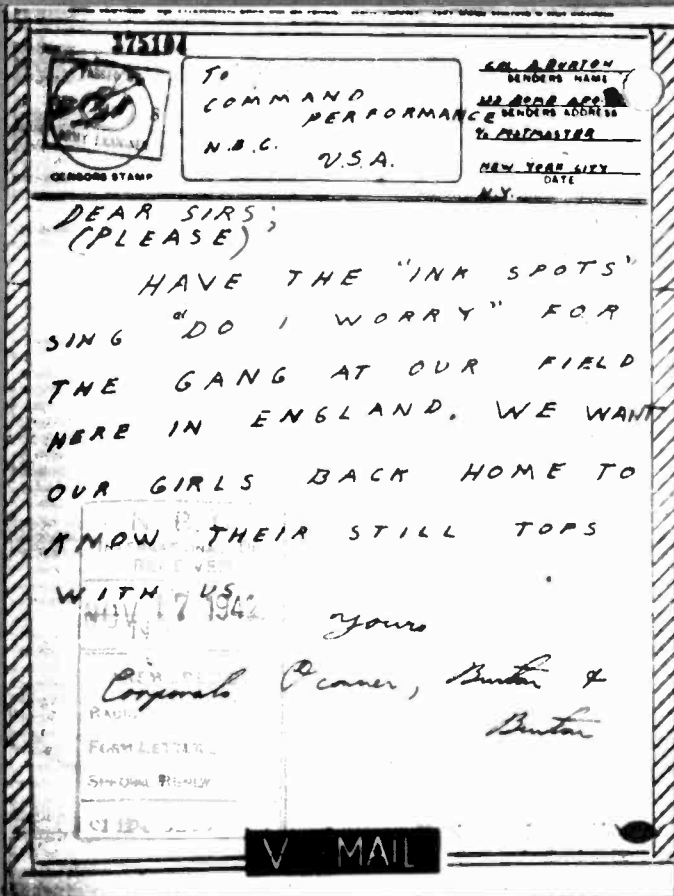
Command Performance
U.S.A.

Director Command Performance:

We would like to make a request of Command Performance.
Please ask Kay Kyser to play the new Engineer song, printed in the Military
Engineer for October. Its called "Essayons" (the Engineer motto) and its
a grand tune. We all want to hear it.

P.F.C. A. Zawada
Pvt. C.B. Holloway
Sgt. George B. Couper
Pfc. John Paigah.
Pvt. Roy J. Snyder
Pvt. Edward Palm 51
Pvt. John Mc Cabe
Pvt. Max Starnell
Pvt. Salvatore Caldarelli
Cpl. Brochu Paul
Cpl. G. Harold Lamb
Pfc. J. Kubert
Cpl. H.W. Bennett
Cpl. H.R. Johnson
Pvt. Louis W. Passerine
Regis J. Keefe
Vernon T. Mabry
Pfc. George Lewis
Pvt. Lyman
S/Sgt. C. Bogert

"The Engineers of A.P.O. "
Sgt. Beauford C. Crowe
P.F.C. George J. Wright
Cpl. John J. Redding
S/Sgt. Damon N. Herrell
1st Sgt. Cullton
Cpl. Steve Pajak
Sgt. Emil E. Schanzbach.
Pvt. Lester W. Phipps
Pvt. Harry F. Soutman
Sgt. John A. Kethal
Sgt. Frank D. Wilworth
Sgt. Gordon E. Ida
Cpl. G. A. Triggibson
P.F.C. James J. Wright
Cpl. Clifton P. Byrum
Pvt. John Katchur
P.F.C. Stephen Brumback
Sgt. James L. Bayler
Cpl. Reginald Boynton
Cpl. James Coll
Pfc. George Benzovich
Pfc. Frank P. Pace
Sgt. James F. Flynn
Sgt. Thomas O. Beare



A.P.O. [redacted]
SOMEWHERE IN AFRICA

TO COMMAND PERFORMANCE:

WE THE BOYS OF THE [redacted] COMM. SQD. DOWN HERE WOULD LIKE TO MAKE A REQUEST. AFTER HEARING YOUR PERFORMANCE THE PAST FEW SUNDAYS WE WOULD LIKE TO HAVE YOU PLAY A NUMBER FOR US. THE SELECTION IS, QUOTE: YVONNE KING SING "NIGHTY NIGHT" OR MARION HUTTON SING "I HAVE A GAL IN KALAMAZOO", UNQUOTE.

AND IF WE DON'T HEAR IT BY THE 8TH OR 15TH OF NOV. JUST SEND MARION HUTTON, YEA MAN! LETS HAVE IT, OR?????

SIGNED
[redacted]
THE SAD SACKS OF AFRICA
Sgt. [redacted] Sgt. [redacted]
Sgt. [redacted] T/ Sgt. [redacted]
Sgt. Jimmy [redacted] Cpt. John U. Campbell
Sgt. [redacted] Sgt. [redacted]
Sgt. [redacted] Sgt. [redacted]

RCA
RADIOGRAM
RCA COMMUNICATIONS INC

RECEIVED AT [redacted] NEW YORK, NY [redacted] STANDARD TIME

RX12 XF 68V1740

WITHOUT ORIGIN 24 15

NLT TALLULAH BANKHEAD COMMAND PERFORMANCE NEWYORK

(C/O NATIONAL BROADCASTING CO 30 ROCKEFELLER PLAZA)

DT WAS LOVELY TO HEAR YOUR VOICE AGAIN AND YOU DID A FIRST RATE JOB LOVE

FANDOLPH CHURCHILL

JUN 19 1942
E 350

Bulbor, Canal Zone
November 18, 1942

Command Performance U.S.A.

We have heard very much about a song entitled "White Christmas". We will not have a white christmas down here but would like to hear Ginny Simms rendition of the song.

C. P. [redacted]
Ens. C. P. [redacted]
Ens. R. E. van Sieten

September 20, 1942
[redacted] in India

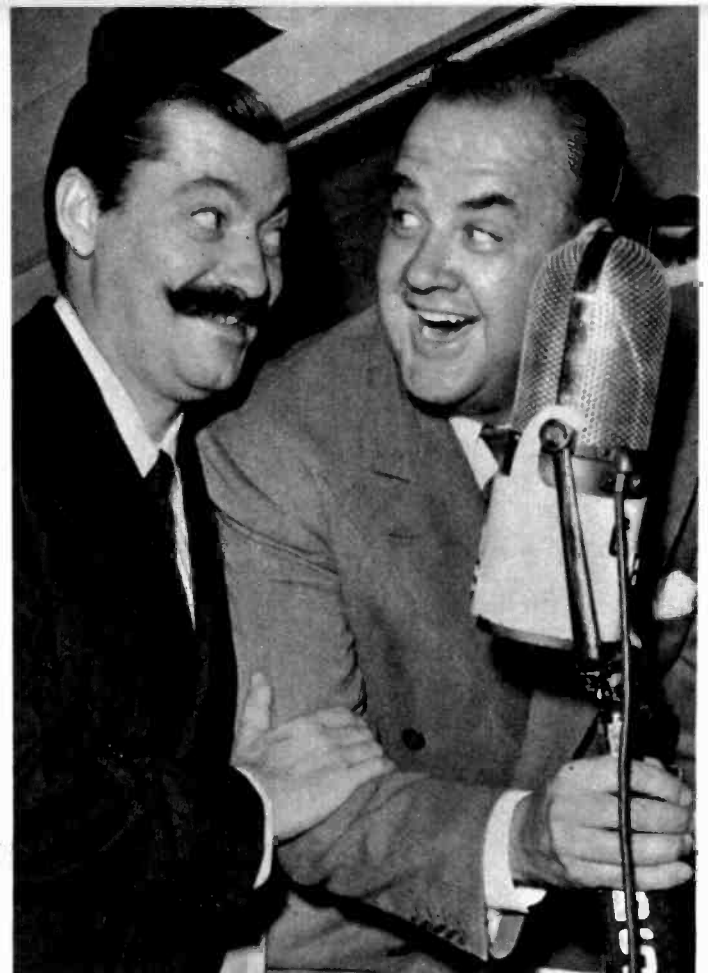
Dear Command Performance,
I like to request having, "Dear Mom", played by [redacted] for my mother in Brownsville, Penn. and the rest of this outfit. [redacted] It's her program every Sunday and I like it very much.

Thank's a lot,
[redacted]

ACTUAL LETTERS FROM AMERICAN SOLDIERS IN FOREIGN FIELDS TO "COMMAND PERFORMANCE" ARE REPRODUCED ON THESE PAGES



Master of Ceremonies for the very first broadcast was Eddie Cantor, seen here with Danny Kay. Service men are frequent studio guests



Variety is the Word for "Command Performance"—and Jerry Colonna and Don Wilson are living proof that what the boys want, the boys get

Just Before air time, the studio buzzes with excitement. Harriet Hilliard skims lines, Ozzie Nelson studies arrangement he will soon play



The Radio Branch originated "Command Performance" nearly a year ago. The shows are broadcast thirty-six times weekly by short wave beamed at different parts of the world and at different hours so that wherever American soldiers are on duty overseas, it will reach them during their waking hours. Having proved its power as a morale builder, on December 15, it was transferred to the Army's Special Service Division, in charge of welfare and entertainment of U. S. Troops—with Glenn Wheaton remaining as its guiding genius.

Chief of the Radio Branch is chocky, active, sandy-haired Lt. Col. E. M. Kirby. Kirby operates from a half-finished office cluttered with uncovered telephone cables in the Army's new and fantastic Pentagon Building, in Arlington. He is a red-tape-cutter; and few men know their way around in radio better than he. For years, he directed the National Association of Broadcasters, knows problems of broadcasting and programming intimately. Before Pearl Harbor—when only ostriches and those who were blind and would not hear failed to perceive the war clouds then brewing—Kirby went to the army as a civilian dollar-a-year man to direct the then-new Radio Branch. After Pearl Harbor, he was commissioned and has been doing a terrific job.

"Command Performance" was born of a sports broadcast the Radio Branch cooked up. Boys in the field wanted to know how the baseball games were going, and Col. Kirby arranged to broadcast the games by short wave.

But the boys in far places then began to write in and ask why—if they could have the sports broadcasts—couldn't they have the good entertainment shows being broadcast in America. Col. Kirby knew that the entertainers of America were more than willing to do their part. So were the radio stations. The result was "Command Performance." Presented by a commercial sponsor, "Command Performance" would have a weekly talent cost of not less than \$50,000. For Uncle Sam, there are no charges.



Good, Bad or Indifferent, "Command Performance" is a cross-section of America built so that—wherever Americans serve—some little part of their native land will be closely at hand. No cross section of America could pass over its lovely negro music as played by the Southernaires

Clark Gable and Bette Davis appeared together on an earlier program, enjoyed a snack together. Shortly after, Gable went into the Army Air Corps



The Greatest Number of song requests are received by Ginny Simms, who promises to become a second Elsie Janis, Sweetheart of the AEF





Ralph Edwards, the one time radio announcer, who made a paying and profitable business out of a trick idea for a new quiz program.

Millions listen in Saturday nights to hear contestants get caught with wild and unusual consequences to perform all in the spirit of good fun.

CRAZIEST PROGRAM ON THE AIR

"Truth or Consequences" Is Ralph Edwards' Baby—a Long Way From Normal but Doing Nicely, Thanks

TUNE IN SAT 8:30 P.M. E.W.T. (NBC)

Back in 1940 an imaginative redhead named Ralph Edwards, who was an announcer on several quiz programs, decided that contestants would have more fun if they could engage in some sort of physical activity. Rather than just answer questions, he wanted them to actually perform. At a houseparty one weekend, Edwards and his friends were playing one of the favorite games of their childhood, Truth Or Consequences. Ralph was suddenly struck with an idea. Why not adapt this traditional game for radio!

He took the standard radio quiz format and added a new twist. If a contestant failed to answer a question he would have to pay a forfeit and act out some humorous feat. Ralph made sure that the questions were sufficiently tough so that many of the contestants would be stumped. The Consequences have consisted of everything from walking a tight-rope to being dunked in a tank of water. As a consequence a New Jersey house-

wife, though she was a complete stranger to the violin, actually played before a thousand unsuspecting music-lovers.

Ralph Edwards, the director and master-of-ceremonies on the show, is largely responsible for the success of this strange radio program. An unusual person, Ralph came up the hard way. He was born on Friday, the 13th of June, 1913 at 13 minutes past nine. His luck didn't change until 24 years later.

When his family moved to Oakland, California, Ralph distinguished himself by becoming president of his class at the city High School. At the early age of sixteen, he became a newscaster on a local radio station, attended the University of California from which he graduated.

Spurning a career as a teacher, Ralph left his home in California with only 25 dollars in his pocket and hitch-hiked all the way to New York City. His first job as a part-time announcer came just as Ralph was sadly contemplating his last

dime. That particular dime is today framed in Ralph's apartment. For four years, he was the announcer on Major Bowes' Amateur Hour.

It was a great occasion when Ralph first put on his own show instead of helping on other people's programs. The first network broadcast of Truth Or Consequences was celebrated in grand style by Mr. Edwards. It not only marked the beginning of a slightly wacky career, but coincided with his first wedding anniversary.

Ralph's unusual quiz show has a marvelous record in money raising for the government. On a recent Saturday night broadcast, a one-minute appeal brought in over a hundred and fifty thousand in actual War Bond sales.

Different from other shows of this type, Truth or Consequences is a quiz show which actually pays you more prize money for failing to answer a question correctly than for knowing the correct answer!



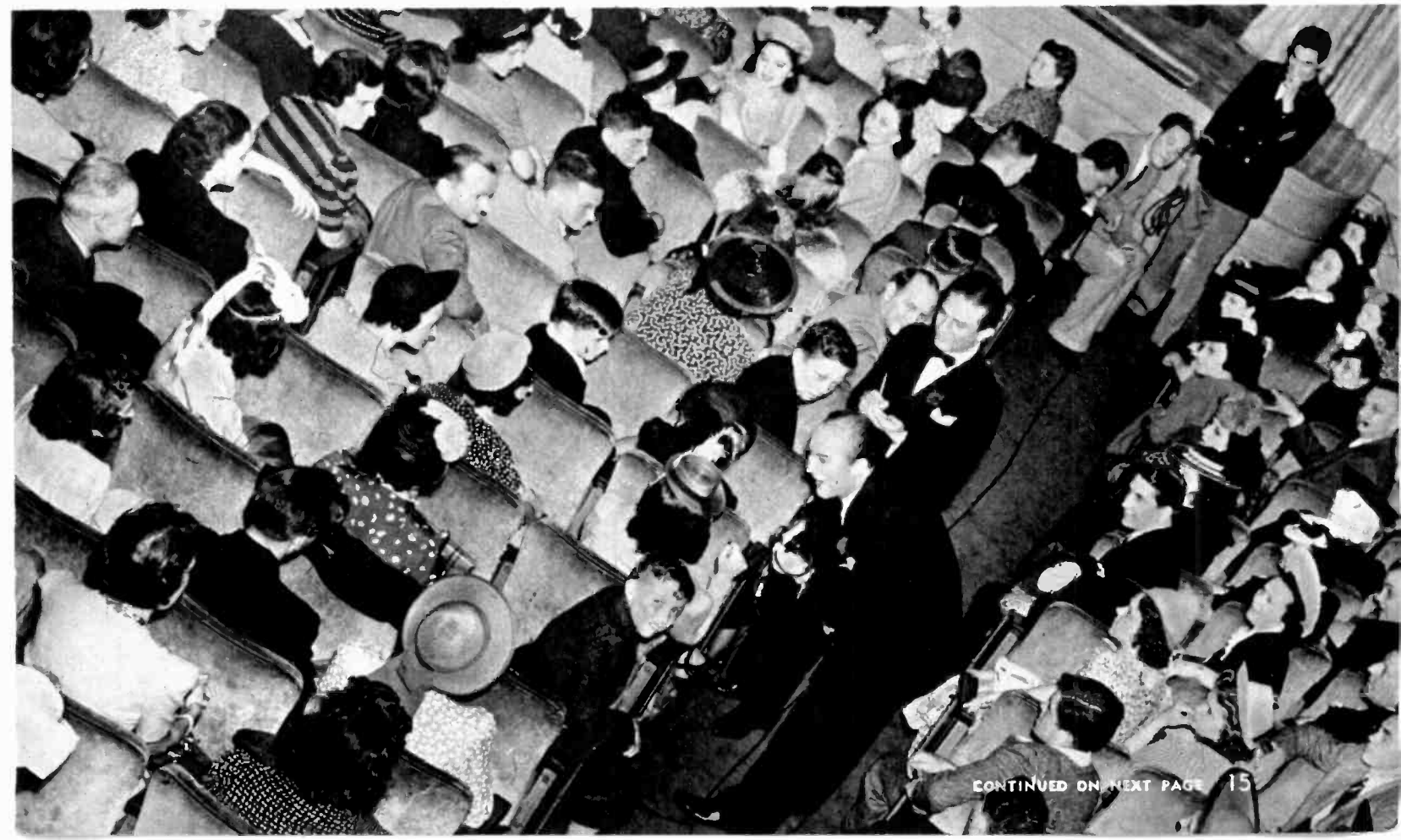
A good ducking is given a contestant in a huge water tank brought in for the occasion. Props sometimes run into money, but it's all for a laugh.



Slight variation of the kid's game is the trick of walking a blindfolded person across the floor and convincing them they are in air.

Down into the audience goes Ralph Edwards and his cohorts. A Hellzapoppin atmosphere is created and almost anything can — usually does

happen. They are rarely disappointed. Even the ushers and attendants like the show and stand around wondering what is to come next.



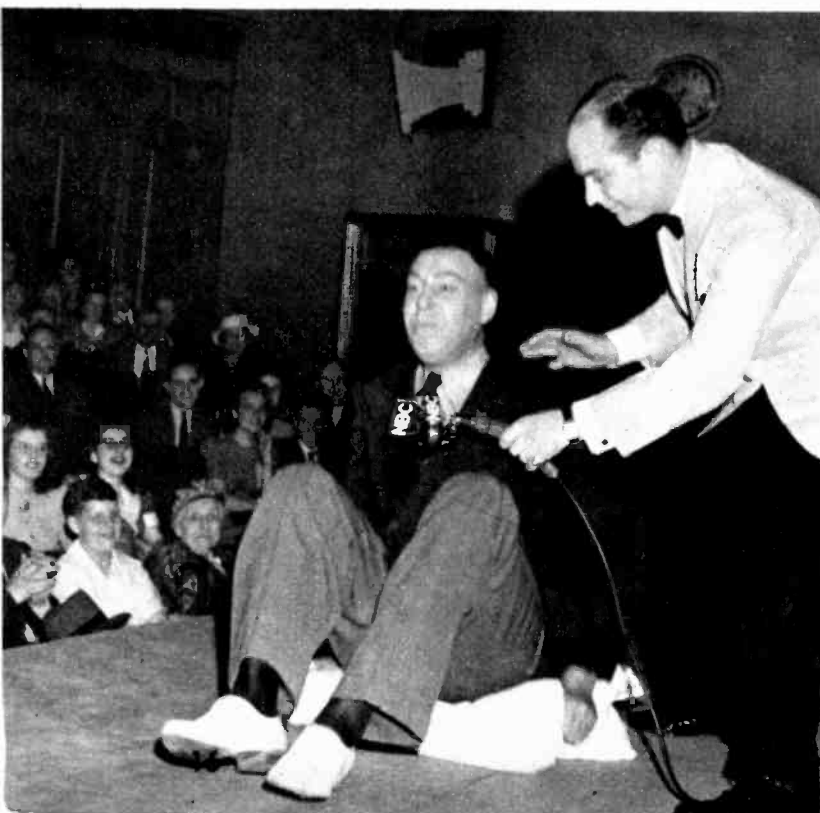


Instructions to the audience before the show goes on the air, gets everyone in the right mood. Man with a club acts as bouncer.



A pet skunk is handed to a sheepish man who probably never dreamed he would come away from the show the proud owner of such a pet.

Ralph follows contestants around with a microphone so the listening audience won't miss any of the grunts and groans of the performers.



Into the doghouse goes a young man who may not deserve to be there. With his engaging personality, Ralph makes anyone enjoy performing.





GLADYS SWARTHOUT, GLAMOROUS AND LOVELY RADIO STAR, FINDS RADIO "MOST FRIGHTENING" . . . THERE SHE IS ONLY A VOICE.

FROM DEEP WATER TO HIGH C's

No Mere Accident Hurtled Chic Miss Swarthout From Hometown Choir to Stardom on "The Family Hour"

TUNE IN SUN. 5 P.M. E.W.T. (CBS)

by CAROL HUGHES

When Gladys Swarthout was thirteen years old, she made what amounted to an official concert debut in a Kansas City church. For the occasion she let down her skirts, put up her hair, sat determinedly on the stage waiting. For years she had sat in the family pew, annoyed by the way the soloist stood — the way she sang. This was her chance at the coveted throne.

Her singing teacher made a prolonged speech, upholding Gladys as the model child to all parents with precocious children. The build-up was terrific. Gladys was sweet, shy, easy to handle. On hand were family, friends, neighbors — the

town's leading citizens. The moment came, finally, and an exuberant Gladys stood like an actress, poised and at ease, until she reached for a high note and went flat, flatly. There was a deadly silence, then a pronounced audience giggle.

The model child turned on her teacher, stamped her foot, shouted: "Now you just begin that all over, *I will not flat!*"

Backdrop for all her starring performances today is that childhood determination to sing well — in a church choir or a bath tub. It was no mere accident that

hurtled chic, slim, Miss Swarthout from her home-town choir in Deepwater, Missouri to Metropolitan Opera star and top-ranking classical radio star . . . by all recent polls. Her technique is simple — continual study, hard work.

A versatile artist, a beautiful woman, charming in her simplicity, Miss Swarthout could write her own ticket in almost any field of entertainment by her beauty and personality alone, with the one exception — radio! It was Gladys herself who voiced that unusual truth in an interview with TUNE IN magazine. "Radio is the most demanding and most frighten-



Lunch in her Manhattan apartment with husband, Captain Frank Chapman of the U. S. Marines. Chapman is well known to radio audiences.

The Chapman's have, in the past, given many joint recitals together. They form a team more or less unique in the radio and art world.

Lovely Miss Swarthout, versatile and competent artist is as much at home at the piano keyboard as she is in front of a microphone

American peasant. Born in Deepwater, Missouri (pop. 1093) Gladys Swarthout, at peak success, is today as American as corn-pone.



ing of all my various performances," she said. "In Hollywood, with lights and camera they can bring out most of your beauty, hide all of your flaws. In opera you play your part, warmed by a friendly audience. But one mistake over the air goes into the ears of millions of people and can never be taken back."

A conscientious, intelligent worker, Miss Swarthout has proven her mettle in popular and light opera selections over all national and short-wave networks.

Gladys Swarthout is no lofty, supercilious prima donna. Her simple American beginnings are as evident now as they were back in Deepwater (pop. 1093). Her musical education was paid for by "backers." Gladys paid them back, each dollar in full by her own voice. She did it by accepting any and all engagements — even those which paid sixty-six dollars and sixty-six cents.

Uncamouflaged truths are Swarthout naturals. She will tell you, frankly: "I did not go to private schools, thank God." Likes and dislikes are equally pronounced. She has never been disciplined by a press agent, and is still the best source for her own story. Privately she is Mrs. Frank Chapman, wife of a Captain of the United States Marines. The Chapman's live in an apartment in Manhattan

overlooking the East River . . . go rustic in the Catskills when schedules permit . . . love skiing, hard tennis, strong golf and eating. Turnips are a Swarthout specialty.

Miss Swarthout is a brilliant conversationalist—knows what time it is in any subject. Yet with all her beauty, wealth, versatility and charm is as American as corn-pone . . . rates high as one of America's best-dressed women — is always beautifully and simply dressed, and the most photographed woman in radio. The small-town model child made good by being the only woman who ever sang before the assembled Congress, Diplomatic Corps, Supreme Court and the President. This occurred in the Senate at the 150th Anniversary exercises. She had the unusual distinction of being one of the chosen immortals to sing at Lady's Ludlow's famous Bath House for assembled royalty while on her first concert tour. In pre-war days such an invitation abroad was tantamount to a command performance at the Royal Palace.

Recently, while singing "Bless This House" for the Marines at Quantico, Virginia, she discovered half way through her song there were fourteen hundred Marines and two generals with genuine tears in their eyes . . . she joined them.



Rated one of America's ten best-dressed women, radio audiences must wait for television.

Opera, movie, and radio star, Miss Swarthout is in great demand by the armed forces who enjoy her classical singing. Polls rate her tops.

The Marines go even further. They have adopted her, and Miss Swarthout says: "A General has made it official." She is their favorite.





WORKING AROUND THE CLOCK, LAUGHTON TOOK HIS REST PERIODS BY LYING DOWN WITH AN ATTACHED MICROPHONE INTO WHICH HE TALKED

CAPTAIN BLIGH IN BOND CAMPAIGN

CHARLES LAUGHTON SPARES NO ROD IN SELLING BONDS

Over New York's radio station WEA, the indomitable Captain Bligh played a return engagement, this time not as the brutal skipper of the "Bounty," but as a brutally frank skipper of a one-man bond-selling team which, in the course of a single day, chalked up telephone sales of more than \$300,000 in war bonds.

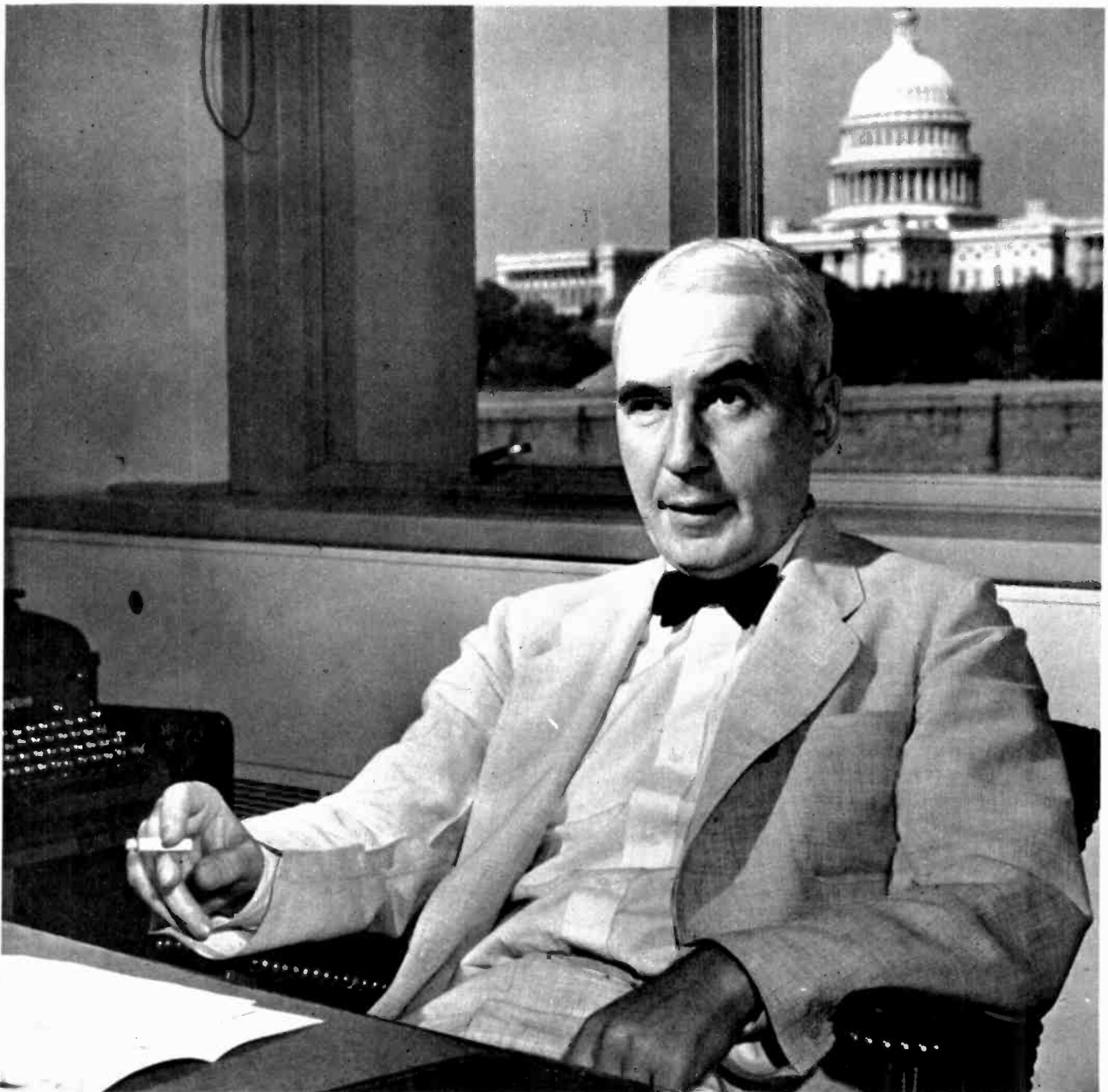
As Captain Bligh in the memorable motion picture, "Mutiny on the Bounty," Laughton played a vividly brutal naval

officer of 'wooden ship, iron men' days. As Charles Laughton—who dearly loves both his native England and his adopted United States—he knows what brutality at sea can mean in the present era.

As a result, he lambasted apathetic stay-at-homes who neglected to buy bonds, compared them with our daring seamen—naval and merchant—who face sudden and terrible death at the hands of the modern Captain Blighs—Adolph Hitler's ruthless U-Boat Commanders.

AT THE OUTSET, LAUGHTON ANNOUNCED HE WOULD TAKE ALL TELEPHONE CALLS HIMSELF, SOON HAD TO CALL IN A BATTERY OF ORDER TAKERS





DIRECTOR OF THE OFFICE OF WAR INFORMATION, ELMER DAVIS IS NOTED FOR HIS STRICT OBJECTIVITY AND ADHERENCE TO FACT

STRATEGY OF TRUTH VS. STRATEGY OF LIES

Elmer Davis, News-Chief of the Nation, Meets Paul Goebbels in a New and Hair-Raising Type of Warfare

Because there are few physical limitations to its reach and because it recognizes no battle lines, radio is the most powerful propaganda weapon ever devised by man. For this, most Americans would be inclined to condemn it. Americans have a common conception that all propaganda is bad when, as a matter of fact, propaganda—like other things—is both good and bad depending upon the propagandist, and what he has to sell.

by ELIZABETH LONG

"To propagandize" means simply to disseminate ideas and principles. Radio has made such dissemination remarkably simple; and today, the propaganda or psychological war is being waged on a global scale along with the war of tanks and guns and planes. More, it has become an integral and vital part of modern warfare, and in each warring country, a com-

mander-in-chief to direct this new phase of war-making has been appointed. In Germany, it is Paul Goebbels, Propaganda Minister of the Reich. In the United States, it is Elmer Davis, chief of the Office of War Information.

Long before Davis took over our badly muddled and sadly disorganized efforts to wage war of this type, the battle-lines were clearly drawn. The fact that so many Americans despise the word propaganda

is largely due to Herr Goebbels' propaganda practises, built upon the clay feet of monstrous and deliberate falsehood. It was clear, then, that Americans would never stand for a strategy they so despised, and from the beginning, the propaganda war developed well-established battle-lines in strange contrast to the illy-defined and constantly shifting battle-lines of blitz warfare. Emphatically, war in the ether waves became one in which the strategy of truth opposed the strategy of lies.

Strategist of truth is Elmer Davis, Indiana-born cosmopolite who is so innately honest that few listeners to his five-minute broadcasts of the past three years have failed to catch the Hoosier honesty, the almost cold impartiality they exuded.

Whatever you read or hear about the war is the responsibility of Elmer Davis. Until he came to Washington, there were few in that Baghdad-along-the-Potomac able to recognize the dividing line between essential news, and information of value to the enemy. But the line had to be drawn. Surveying candidates for the post of News Chief for the Nation, the President remarked to one of his associates one day that he had heard a commentator broadcasting the news who seemed shrewd and capable. His name? The President couldn't remember it.

Then, after several possibilities had been mentioned, someone suggested the obvious—the one-time star reporter and editorial writer of *The New York Times*. Promptly the President offered him the thankless task. It was no small sacrifice that Davis made when he accepted the job. As Columbia's news chief, he was earning fifty thousand dollars annually; as news chief for the country, his earnings run to about twelve thousand dollars.

Propaganda holds no fear for him. Like other Americans, he has a deep seated loathing and detestation for the Goebbels' technique. But he is no ostrich, content to bury his head in the sands at the approach of danger while his equally vulnerable posterior sticks up for the Axis to shoot at.

"Propaganda," he says, "is an instrument. It may just as well employ truth in its operation. He is confident that America has no need to resort to dishonesty in her propaganda efforts.

There is no reason for Americans to look down their noses at either the word propaganda or its practises. Mr. Davis points to historic precedents for its use by the United States, as when Benjamin Franklin, in Paris, propagandized for

French aid for the Colonies in their fight for freedom; and to Woodrow Wilson's use of propaganda in driving a wedge between the militarists and the people of Germany during the last war.

Counter-propaganda is another important function of the OWI. To smash divisionist campaigns started by Nazi agents here, to expose and block defeatist rumors.

But always the great distinguishing factor between Davis and Herr Goebbels lies not in the posts they occupy—they are almost identical — in that they both seek to spur victory for their respective nations and ideologies. The distinguishing factor is method and their respective use and misuse of the truth.

"This is a people's war," is the way Mr. Davis puts it, "and to win it, the people should know as much about it as they can." So, his is the lance of truth.

Herr Goebbels, on the other hand, maintains "that a lie may only be recognized as such when one's opponent has the opportunity to expound the truth." Because Naziism is built upon a foundation of lies, because no people would except the principles of Naziism until they had been cloaked in such a Jacob's coat of falsehood as to be unrecognizable for what they really are, the expedient is simple. Do not permit the opponent to speak. One of the most difficult tasks facing Davis is to make himself heard in Germany where the most important media for his messages—radio—has been largely negated by Goebbels' death decrees for listening to foreign broadcasts.

But that American broadcasts to the Reich are getting through, are being heard, are being whispered about in the blacked-out streets of Berlin and Hamburg and Frankfurt is evidenced in the new type of German propaganda being broadcast by Herr Goebbels to his people. More and more Herr Goebbels seeks to impress upon the *herrenvolk* that, unless they produce more, sacrifice more, fight better, Germany may lose the war and, being hated by all the world, dire consequences will follow such a defeat.

What makes an honest—or dishonest — propagandist? What are the backgrounds of these men who discharge such similar offices in such a dissimilar way?

Elmer Davis is as American as the name Elmer, as American as the fruitful soil of the Wabash Valley where, as a barefooted lad in the nineties, he played cowboys and Indians. He was educated at Franklin College in his native Indiana, studied at Oxford as a Rhodes scholar. Following Oxford, he went to work on *The New York Times* but spent his sum-

mers in Greece, Italy and other seats of classic learning where the firmly-set roots of his American personality were watered with sympathy for the problems of other peoples of the earth.

Supplementing his travel and residence abroad with a wide and thoughtful reading of history, he was admirably fitted for commentary upon world affairs. Perhaps the most important day in his life was that dark day in the history of the world when war clouds hovered over Danzig and Paul White, special events chief at CBS, frantically phoned him at his home in Mystic, Connecticut. Kaltenborn was in Europe and the sudden German-Polish eruption left the newsroom at CBS woefully shorthanded. Mr. White wanted Mr. Davis to substitute for Kaltenborn and somewhat reluctantly — he was in the middle of a serial for the Saturday Evening Post — Davis accepted. The serial has never been finished and, until he went down to Washington, Mr. Davis faced a CBS microphone daily.

He entered the Washington scene unobtrusively, the only approach to fanfare and publicity being the matter of the Davis cat. After a long search, Mrs. Davis found an apartment she liked, only to learn at the last moment that the apartment did not allow pets. The one Davis pet is a cat. They turned down the apartment and remained in the Washington hotel where they are still quartered.

Shortly after nine each morning, he arrives at his office in the new and not-yet-finished Social Security Building. He wears a dark suit, the inevitable bow tie. Always calm and unruffled, his judgment inspires the same confidence among his associates. He does not like administrative work and he has succeeded in showing most of it off on Milton F. Eisenhower, his associate director. He is readily accessible to those with legitimate missions, hard to reach by those who would consume valuable time with trivia. His relations with radio, the press, motion pictures are excellent; he understands their problems; interferes with their operations as little as possible.

As completely false as Davis is innately honest, Paul Goebbels' twisted roots emerge from a different sort of soil. On June 30, 1933, Hitler issued a decree erecting a Ministry of Public Enlightenment and Propaganda under Dr. Goebbels. It was the first such ministry to have legal recognition in the world. One does not know Herr Goebbels' politics of the moment; one dare never predict what they might be tomorrow.

Goebbels has been perhaps closer to

Hitler than any of the other disciples and his chameleon-like ability to change colors at will seem to in no way embarrass him or the leader for whom he speaks.

Goebbels' whole personification is a lie as monstrous and gargantuan as any he has mouthed. He is small, ugly and deformed; dark and obviously not the Aryan type, he daily preaches the principle of the 'blonde' handsome Aryan lordly race.' For this—as well as for other reasons—he loves the radio. Speaking to a microphone, his disembodied voice gives the impression that he too, is handsome, straight and blue-eyed.

In the matter of religion, he has again shown a marked ability to change his spots whenever he deemed it advantageous.

Like Davis, Goebbels was a newspaperman for a while in Berlin and wrote many plays and novels of a political and sardonic nature; and his early carelessness with the truth became exaggerated after his association with Hitler. In other directions, Goebbels strives to imitate the master, too. He neither smokes nor drinks. He imitates Hitler in his speeches.

But if he toadies to Hitler, he is frequently brutal to his subordinates. The accusation that he is really a Jew is unfounded although it is true that his wife, Magda, was the adopted daughter of a Jewish family named Friedlander.

In one respect, Goebbels' imitation of Hitler is banned by his own craven appetite. This is in affairs of the heart. It is also a fact that one of the prime reasons for his occupation of a niche so close to the Fuehrer's heart is the Fuehrer's fondness for Frau Goebbels. On occasions when Goebbels was slated for discard and disaster, his wife's intervention with Hitler saved him.

Like Davis, his life is bound up with the public. But, unlike Davis, Goebbels must mold public opinion with his ideas and thoughts, his falsehoods and coercions. He must control every marketplace of thought for the German people lest they discover the truth.

Davis, on the other hand, is faced with the problem of forcing truth through the veil of lies and the great outer silence in which Goebbels has enveloped the Reich.

Nothing would be more apt to bring home to the German people a sense of utter hopelessness than that the radio-winged truths of Elmer Davis find their mark. To this end, it is both fitting and prophetic that the best technical brains of broadcasting have been dedicated.



Easily Accessible to newsmen, he knows their problems, is a favorite of capital reporters who feel that Davis is a member of their own clique graduated to a post of importance.

An Old Newsmen, Davis (shown presiding at a press conference) was an ideal choice for job of directing the OWI, where so many of his contacts are with newspapers and newspapermen.





Joan Davis of the Rudy Vallee Radio Program enacts a house-cleaning drama for Tune In Magazine—begins with great good humor.



One hour later she sits wistfully surveying the exterior of the house weighing the knotty problem of "Where do I start" And How?

JOAN DAVIS SPARKS RUDY VALLEE'S SHOW

New Example of Rudy's Ability to Pick and Make Stars is This Bright Mistress of Muscle-and-Custard-Pie Art

TUNE IN THURS. 9:30 P.M. E.W.T. (N.B.C.)

Dusting off the garden cushions convinces Joan that cushions made of feathers are not as light as the ambitious salesman asserted.



No man has been responsible for the birth of more radio stars than Rudy Vallee. Among those he led to the microphone for their first radio appearance are Beatrice Lillie, Ezra Stone (Henry Aldrich), Edgar Bergen, Tommy Riggs, Carmen Miranda, Eddie Cantor, Milton Berle, Phil Baker and others whose names here listed would fill the page. He has also been responsible for the origination of ideas which have led to the creation of such programs as "We The People," and that perennial favorite, "Henry Aldrich."

The tragedy of Mr. Vallee's position has been that, despite his ability to discover new talent, he has been unable to keep such talent with him for long. Actually, he is a hard man to work for. He is a painstaking, exacting producer, and when their performances at rehearsals don't suit him, he hits the ceiling. So do such recognized geniuses and perfectionists as Sir Henry

All is Peaceful and serene as the kitchen looms next. But the china closet would have a better chance with the proverbial bull in it.





Climax of Act One. Joan tumbles into her work. With brushes, brooms, dust cloths and correct attire — she lacks only necessary co-ordination.

Beacham, conductor of the London Symphony Orchestra, for whom it is almost impossible to hire musicians. One outstanding quality in the Vallee make-up, however, is that even when a new-found star is under contract to him, he never forces that performer to remain with him against his or her will, has released stars like Alice Faye to the tune of thousands of lost dollars.

Newest discovery of the trail-blazing Vallee is the farcical comedienne, Joan Davis. To many who have seen her in films, Miss Davis may not seem a new discovery. But it was Vallee who lifted her out of a medium in which she was but little known, a minor success, and built her into the radio's outstanding find of the season.

A year ago, upon the death of John Barrymore, co-star of the show, the Rudy Vallee gag-and-melody broadcast began to

If there are a few things left over after a thorough sweeping, Joan has solved the problem of where to put them until next cleaning day.



Act two. Scene one — outside being nearest, the system of beginning has been properly settled. Now she puts her foot into her work.

slip. Joan Davis accepted a two-show guest invitation to help Rudy out, has been one of the most important members of the cast ever since. Of late, the show has practically been built around her antics. She is the target of every verbal quip and gag that has ever been used on or off the air and a few new ones thought up for her especial benefit.

But if Joan has been forced to swallow the sarcasm of other, allegedly more brilliant members of the cast, the pay check she commands should more than make up for it. Prior to the \$67,000 limit upon stars' earnings, Joan's "take" from radio and screen ran to better than a hundred thousand dollars per year. In the series of photographs taken exclusively for "TUNE IN" and published on these pages, she demonstrates her technique in house-cleaning lessons in general for the ladies, and she does it in eight easy lessons that are well worth studying.

Windows are washed — floors are swept, the pantry is intact — even the pillows are in place — but who is going to clean up Joan?



RADIO IN 1960

by FRANCIS CHASE, JR.

On November 2, 1920, Dr. Frank Conrad — a researcher of the Westinghouse Company, in Pittsburgh — stood before a microphone in a small, equipment-littered room of a meter factory and read election returns which told a handful of listeners-in with earphones and crystal receiving sets that Warren G. Harding had been elected President of the United States.

Inauspiciously, with no one aware of the wide and sweeping vistas across which the road whose beginnings were here would someday wind, radio had its opening night. Reception, even within a radius of fifty miles, was spotty and static-filled, and the crude transmitter emitted squeals and whines with each high note of the phonograph records played between bulletins which arrived periodically from a Pittsburgh newspaper office.

Twenty years later, NBC was presenting a sponsored television broadcast of Lowell Thomas' news commentaries, of a spelling bee, of the time signals. The smaller Don Lee Network, on the Pacific Coast, also had a regularly scheduled television broadcasting program. And where a handful of amateurs, cranks and friends of Westinghouse officials heard, with ears glued to earphones, the results of that 1920 election, thousands in the New York area alone SAW AND HEARD by television broadcasts the nomination of Wendell Willkie as Republican candidate for the Presidency in Philadelphia, a hundred miles away.

If I were a broker in Wall Street, interested in investments to bring the maximum of safe revenue for my clients' capital, I should make a thorough study of radio's past two decades. If I were a broker with motion picture investments, I should study radio's achievements in connection with the motion picture industry which the television arm of radio might well supplant in the future if the seven-league boots in which it has thus far stridden are not suddenly cast aside. I would study, too, its achievements in facsimile broadcasting—where a whole newspaper or magazine, complete with text and photographs — are transmitted through the ether waves to every home possessing a facsimile receiver. I would study both facsimile and televised broadcasting in connection with the whole field of advertising, for some day they will elbow aside the clumsier and slower methods of advertising in use today.

If I were such a broker and had undertaken such a task of research, it would not have been undertaken without purpose. It would have been undertaken as an object lesson in investment, an object lesson in achievement, but — most important — as a guide for the future. If ever there was a child of the future, radio is that child.

There is an arrested development in radio only so far as public broadcasting is concerned. Actually, the war has spurred every single new facet — visual and sound — of radio, for radio has become an important weapon of war. Without going into details which might give comfort to the enemy, television and facsimile broadcasting are being widely used in the actual fighting of battles, and for the first time in the history of warfare reconnaissance naps drawn at the front — or photographs taken from the air — may be sent thousands of miles to headquarters in a matter of minutes. The maturity of the new radio equipment developed to meet battle requirements will become obvious to the public in the better and more complete broadcasting they will know.

I do not happen to be a broker. I am an editor. But the mutuality of my interests with those of the investment broker are amazing. I did not just haphazardly choose radio as the field for my efforts — nor would I have chosen the field of radio if I thought that tomorrow would find it circumscribed by the same narrow limitations of today. I am thoroughly familiar with radio's past, and I know that in its short life span, its development and growth is comparable to centuries of growth and development in other industries. But most of all, I know what the future holds for radio. And so, in a large way, this is something of a credo or outline of our publishing aims. We, too, expect to grow, and our growth must be hand-in-hand with radio.

It is simple enough to look back a decade and write a description of what radio has done. From a handful of scattered radio sets in 1920, we have grown to a nation with more than fifty million radio sets in our homes, offices, public places. By actual survey, we know that upwards of sixty millions of ears were glued to radio loudspeakers on that eve-

ning when President Roosevelt reported to the nation on the damage done at Pearl Harbor. The social importance of radio has more than kept step with its economic development. Its contributions to a better American life in all its phases go without saying in its ability to reach into every home and without regard for the education or background of that home, keep its residents informed.

It is not so simple to look into the future. Nor is it our purpose here to promiscuously don the prophet's mantle and wildly predict what the future holds for radio and the radio listener. It is our purpose to view the past — and the present, which is so little-known to those outside the industry — and from accomplished facts draw our conclusions for the future. So it is not wild guessing which prompts us to depict radio in 1960, a decade ahead, but fancy with feet upon the ground.

The National Resources Board last year predicted that between 1945 and 1960, there will be a great decline in the population of large cities with the people — spurred by cheap motor cars and super-highways — moving into suburban areas as far as sixty miles distant from their places of work. It is easy, then, to foresee a population which again centers its interests in the home, a people living in individual small houses which they own.

For such a people, television and facsimile hold a real promise. The combination of sight-and-sound broadcasting could become their principal source of education, entertainment and enlightenment, linking together widely separated suburban families in mind and spirit.

Already, the sound phases of broadcasting have been graphically improved so that, by 1960, sound reception should be as well-nigh perfect as is possible. F-M broadcasting (Frequency Modulation broadcasting) has accomplished that. F-M broadcasting is the least startling of all the radio improvements of the future in that it has only to do with sound. This new method of broadcasting in frequencies which have never been used before gives perfect reproduction to sound and a wide tonal range that radio never before had. The highest and the lowest notes are clearly and accurately heard, and the whole tonal effect is one of reality in contrast to the canned or instrumental quality of today's radio.

Yet, while this is a product of the future — so far as general radio broadcasting is concerned — it is in use today on many stations and networks, particularly the Yankee Network, which largely sponsored F-M. As early as the year 1940, radio set manufacturers made factory alterations to permit the manufacture of additional F-M units to their standard sets. The war put an end to these plans. But already so many F-M receivers had been sold and the quality of that reception was so much finer than ordinary radio that, upon insistence of these F-M set owners, radio stations have had to continue these broadcasts although they are only heard by a few. In 1960—and earlier—all sound broadcasting will be of F-M quality or better.

But the important fact about radio in 1960 will be that sound is only a portion of the picture. Radio — like the screen, the theater, the short story — aims at the reproduction on the ether waves of reality. By 1960, radio will have made many long strides toward this objective, and all of the radio that we know today will be but a small portion of the radio we shall know then. Television in full color will be the least that the listener of that day will expect in his living room, and he will get it.

He will get it because already — not perfectly but approaching perfection — color television is a fact. Television of today, such television as that which brought to New York tuners-in the Willkie nomination, is already on a par with the 16 millimeter home motion pictures which are shown in so many private homes today. The technician has scored marvelously, and in the radio of the future, it will not be the technician and inventor who will be at fault if television is not the success it has every potentiality of becoming.

It will be the fault of those who manage it and produce television's shows. For a grave economic problem is involved in the presentation of television programs. It is no chance that the televised broadcasts which have thus far been aired were all of a 'news' or 'current events' nature. The economics of dramatic shows on television have thus far baffled the broadcaster. In order to make presentations of equal merit with motion pictures — and anything less would not be successful — the radio producer must have all the backdrops, talent, lighting and settings that a Hollywood production requires.

But the big difference between Hollywood and television broadcasting is that Hollywood can afford to spend the sort

of money it does — \$50,000 for a single set — because its films will be shown over and over. In radio, drama is a one-time proposition. One broadcast of a radio show and it's as worthless as yesterday's newspaper. Clearly, then television cannot compete with movies on this basis.

But there is a basis upon which television can approach the problem. Sound film can be sent out over the air, just as it is shown in motion picture theatres. And radio producers — as a group — might well band together, produce their own shows and present them as they wish and when they wish over their individual stations.

This, however, is a weak alternative, and we have every confidence that by 1960, radio listeners will be able to sit in their own homes and see — not from celluloid images — performers presenting dramatic shows comparable with those now presented by Hollywood. We have this confidence because we know that it is the progressive history of man that whenever inventors have put a new instrument or device in the hands of man, man has found a way to use it. We have fumbled, yes; we fumbled with the steam engine, wireless, the electric motor, electric light. But sooner or later, we come out of the woods, out of the shadows and into the bright light of day. It will be that way with television, and in the meantime, television concentrated on news and current events serves the purpose of bringing us — by sight and sound — a moment from current reality — and that is a gift that neither newspapers nor the screen is able to duplicate.

Perhaps the biggest thing about radio in 1960 is this very quality of timeliness. In a newsreel, there is always the feeling that here is a news event which happened in the past, an event which is now ended. But in a televised broadcast, you will have news with a climax, news which is even at that moment in the making and the climax of which no man—listener or announcer—can know.

But an equally startling device which will undoubtedly be on every radio receiver in 1960 is the facsimile receiver. The facsimile receiver is capable of bringing into every home equipped with such a gadget and within range of a facsimile broadcasting station a complete newspaper down to the classified ads and comic strips plus photographs. It does this by a photographic process resembling the transmission of wirephotos and an electric scanner, leaving an exact reproduction of the paper or photograph.

The mechanics of facsimile are too complicated and technical to bear more than that brief explanation here, but the effects of such a broadcasting possibility are monumental. When the rotary press was perfected and high-speed printing became common, the newspaper and magazine — once the property of the select few, the scholar, the wealthy — became the property of the common man. The rotary press revolutionized the printing industry.

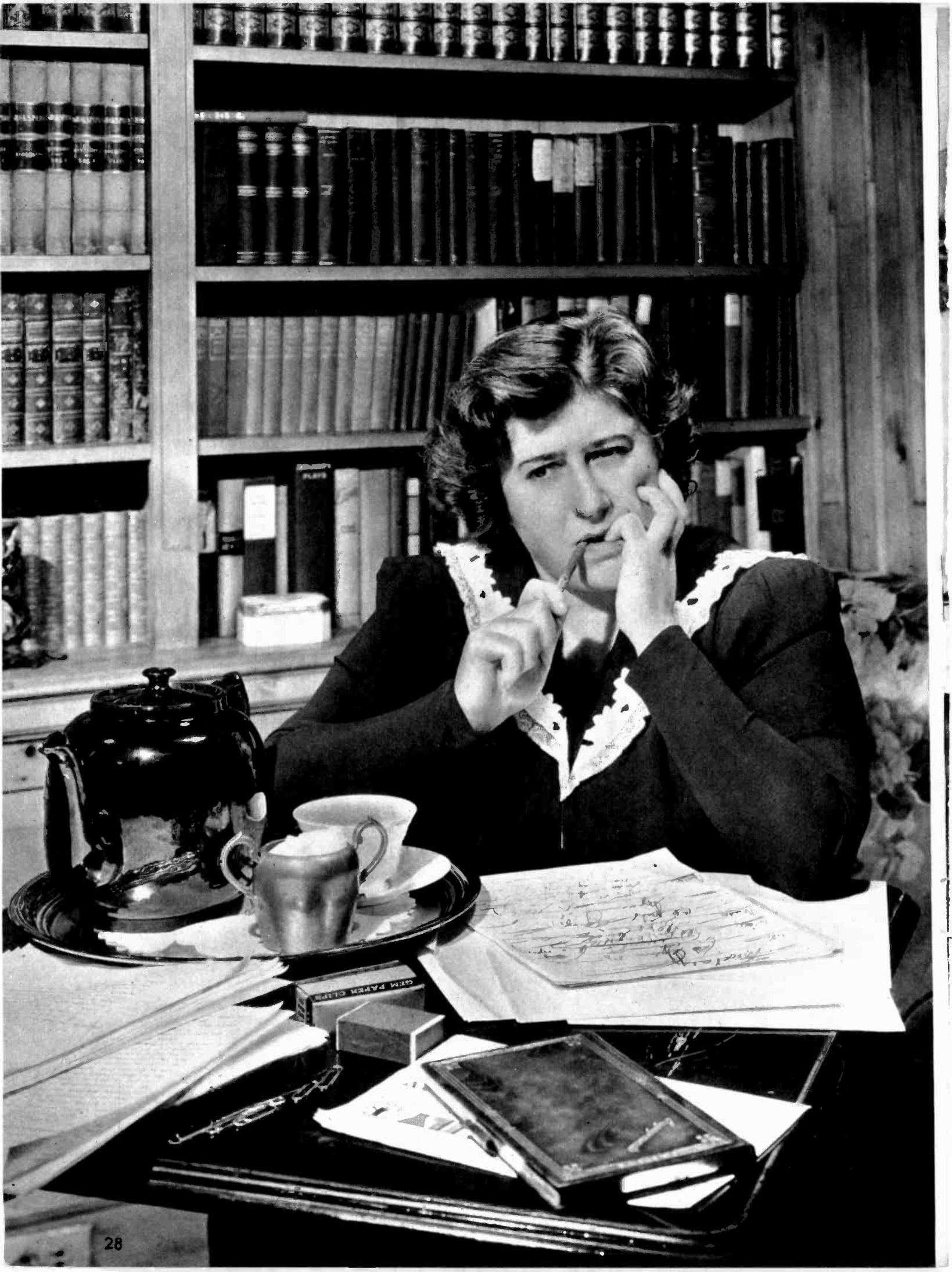
Facsimile can — and I have every confidence that it will — revolutionize again the printing trades. For the first time, the publisher will have at hand a means of circulation which approaches the universal and is at once faster than anything yet conceived. For the first time, the publisher can make one masterproof of his paper or magazine and, within an hour, it can be received in every home.

At the moment, facsimile, too, is an actuality, many newspaper-owned radio stations having moved into the facsimile field for obvious reasons.

In facsimile, too, the war has put a halt to civilian development, and there are other physical defects hampering its popular acceptance at the moment. There has been, for example, trouble in developing a paper for use in the home receiver which is both good for reproduction and cheap enough to be practical. But again, the ingenuity of the American technician may be depended upon to get results, and by 1960, every family should be receiving its newspaper by radio in its own home.

In facsimile — as with F-M and television — we are not prophesying marvelous things to come out of thin air. We are simply prophesying that logical improvements will be made in existing instruments and devices. For in the matter of distribution, speed, immediacy and cost to the radio set owner, facsimile newspapers and magazines have obvious advantages over the printed newspaper and magazine. And again history teaches that the best method invariably finds its way into use and becomes standard.

But the important thing for radio in 1960 is that the technician and the management of the industry move hand in hand toward the only goal which such a public service as broadcasting can possibly have and survive — toward the fuller development of the individual citizen. Moving thusly, all of the half-dreams of this article must blossom into reality, and no one will be more disappointed than the writer if, in 1960, TUNE IN is not received in almost every American home . . . by facsimile.



PIONEER OF "SOAP OPERA"

THE GOLDBERGS, FIRST DAYTIME SERIAL, HAS MADE ITS WRITER RICH AND SOAP OPERAS POPULAR

TUNE IN MON. THRU FRI. 7:45 P.M. E.W.T. (CBS)

Gertrude Berg, or "Mollie" as she is known to her fans, has been the writer, director and star of the daytime serial, "The Goldbergs" for fourteen years. Her simple story of a Jewish family living on New York's teeming East side has won the hearts of millions of radio listeners.

When Mrs. Berg went to NBC in 1929 with her idea for a serial story to run five days a week, they told her she could never sustain interest from day to day. Time and "Mollie" Berg have proved how wrong they were. Not satisfied with penning one show a day, Gertrude wrote another daytime serial, "Kate Hopkins", for several years. She writes all of her scripts in longhand and says she could easily handle another show or two. Also one of the highest paid radio stars, Gertrude earns \$5,000 a week.

Mild, shy and gentle in person, "Mollie" is a different person in the studios. She is one of the real pioneers in radio directing. In the early days, Gertrude went so far as to hang a microphone out of a window over a busy thoroughfare to get the right kind of a "traffic noise".

Despite the fact that Mrs. Berg, her husband and two children, live in a penthouse apartment in Manhattan, she has never lost touch with the people of the East side. She makes periodic shopping trips to Hester street and stops in to chat with her friends.

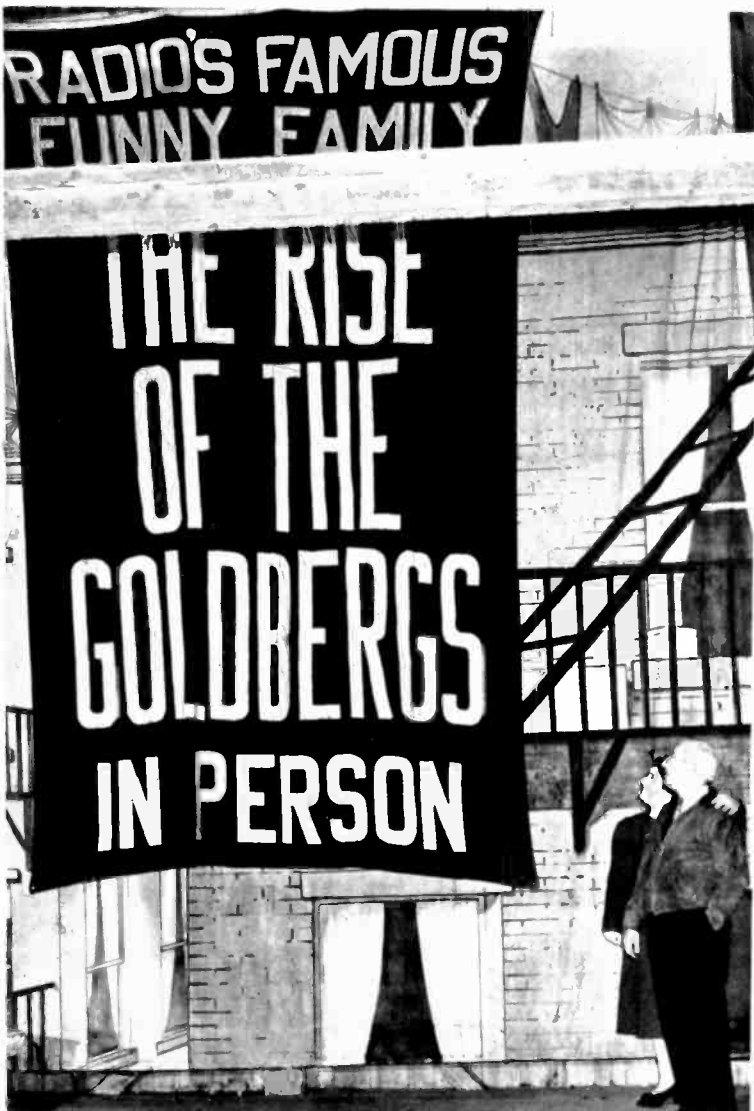
Last year a group of Sisters in a Catholic Convent who had listened to Gertrude's program regularly, decided to give up radio for Lent. At the end of Lent, Mrs. Berg received a letter from the sisters asking for a brief synopsis of the story they had missed.

Somehow the busy Gertrude has managed to find time to redecorate and furnish a second home for herself and her family. It's a beautiful, old farmhouse near Bedford, New York. Mrs. Berg shopped for a year gathering antiques and furnishings for her hundred year old farmhouse.

Throughout the years, Gertrude Berg has been paid a great deal of money by several different sponsors. But most of her money has come from Procter and Gamble, the maker of soaps. When Gertrude was considering the purchase of her present country home, she was taken on a tour of the house. In the kitchen she spotted a cake of P & G soap, left by the previous tenant. Gertrude made up her mind to buy the house. "If it's good enough for Procter and Gamble," she said, "it's certainly good enough for me."

THE EARLY DAYS OF THE PROGRAM BRING NOSTALGIC MEMORIES

MOLLIE HAS COME A LONG WAY TO HER PARK AVENUE APARTMENT





GERTRUDE AND HER FAMILY, INSPIRATION FOR THE RADIO GOLDBERGS



THE FARMHOUSE THAT MOLLIE HAS CONVERTED INTO A REAL HOME

GERTRUDE SHOPS IN MESTER STREET, JUST AS SHE HAS BEEN DOING FOR YEARS, AND GATHERS SOME LOCAL COLOR FOR HER PROGRAM



COLLECTOR

Mary Margaret McBride Collects Awards, Listeners and Authors

Tune in Mon. thru Thurs. 1 p.m. E.W.T. (WEAF)

Take a room full of women munching cookies, add a visiting celebrity and three microphones; mix with a frantic control operator and a nonchalant radio columnist. Subtract a script, sprinkle with sponsors and you have a recipe known as Mary Margaret McBride's Column of the air . . . garnish well with collections,

The program itself, unfolding with spontaneity, collects awards which have no peer in the realm of woman's programs; the most popular vote of the Women's National Radio Committee — the annual achievement award and the "Oscar" of a radio fan magazine.

Incredulous McBride discovered that collecting was more than a hobby. When she mentioned casually that she had a few prize dolls, admiring fans skyrocketed the few into thousands. Her collections of samplers are immense and valuable. Antidotes, authors and autographs followed.

But the most coveted collection is sponsors. There are twelve—with fifty-three on the waiting list. Oh yes, Margaret also collects money — better than fifty thousand per year on a local station, WEAF in New York City, a sum far above many national network headliners.



MARY MARGARET'S FANS WORKED ON HER SAMPLER COLLECTION DURING BROADCASTS



IN THE DOLL COLLECTION ARE MANY SENT BY PARISIAN COUTURIERES. THERE IS A CHINESE DOLL OVER ONE HUNDRED YEARS OLD

THE INCREDIBLE MAJOR

MAJOR BOWES HAS HARNESSSED OUR NATIONAL APPETITE FOR ACTING

TUNE IN, THURS. 9 P.M.E.W.T. (CBS)

It's a bit puzzling, on first meeting Major Edward Bowes, to decide whether you are looking at a churchman or the head of a prosperous money-lending agency. His manner is faintly pious; his eyes are as cold as a polar bear's paws.

Still, it's his nose that really gets you. It is a great, engulfing over-riding thing which makes Durante's look like a wemple. The man behind it is about 66. He has hair which is thin and vaguely orange in color, he is faultlessly dressed, gracious, suave. Perhaps the prime quality in the success of Major Bowes is the fact that he approached radio with stability of big business—he was already a big and successful business man in the theatrical world when radio came along—at a time when many of the large figures in radio had no such stability.

Amateur hours were not new when the Major blossomed into a front-page radio man with his amateur hour. It was an old theatrical stunt, but the Major had the foresight—or hindsight—to realize that here was a program potentiality already tried in the theater. It remained for Bowes to adapt it to the microphone in such a big way that it immediately captivated the imagination of every theatrically ambitious youngster or older in the country—and made it one of the most widely heard programs in radio.

For years back Major Bowes was an American habit, something like the Sunday afternoon nap. Millions of people listened to him. His titles were many and diverse. He was honorary mayor of sixty-seven cities, honorary fire chief of fifty-seven cities, honorary police chief of fifty-one cities, honorary editor of thirty newspapers. In New Jersey he was honorary president of the Homing Pigeons' Club. Ohio elected him a member of the Monday Afternoon Archery Society. The Ancient Order of Beekeepers, of Maryland, took him in and made him one of their own. In New York State he was honorary second-baseman of the Albany Baseball Club. He owned a stable of racing horses: He had three yachts, eight automobiles, four chefs. His salary was around \$430,000 a year, or roughly about a quarter of a million dollars greater than that of his radio sponsor, Walter P. Chrysler, the automobile manufacturer.

In Yoga philosophy the life-giving element is called prana. It is no exaggeration to say that amateurs have been Major Bowes' prana. Tens of thousands of amateurs have appeared on his program, most of them for just about four minutes. And without any noticable theatrical talent of his own he has made them pay off. His voice just escapes being commonplace. He has a pleasant, smooth personality. Hundreds of small clergymen have the same. All things considered, Bowes' success is a curious and remarkable phenomenon which can be explained in part at least by something in the American people, the desire, perhaps equally curious, to see and hear aspiring youngsters make their first taut effort for recognition.

Major Edward Bowes is a San Francisco boy. He was born around the year 1876 into a relatively poor family.

His father, a weigher on the docks, died when Bowes was a youngster, and the boy had to leave school and find a job. As a school-boy it happened that he was an uncommonly good penman and he turned this skill into money, writing fancily-trimmed greeting cards in the window of a San Francisco store. Later on he became a real-estate agent and made good at it. Still later he became one of a group which put up the Capitol Theatre, in New York. From its stage, in 1922, was broadcast the first radio program offered in a theatre.

The late Samuel F. Rothafel (Roxy) presided over these broadcasts from the Capitol Theatre until 1925, and when he left Bowes took over. He began his amateur hour in 1934 as a sideline. It became so popular that at one time about 300 amateurs a week were broke and stranded in New York City. In the early days, according to the Bowes office, 2,000 applications to appear were received every day.

According to several radio polls, the Major these days shows signs of being winded. Hooper ratings, compiled by C. E. Hooper, Inc., show that in the past two years Bowes' percentage of total listeners has dropped from 40.1 to 31.0. In the same period his average national rating dropped from 17.5 to 13.9.

Once there were fourteen of the highly-publicized Major Bowes units which travelled through the country winning scrolls and keys to cities, playing vaudeville and moving picture theatres. Now there are three. The amateurs themselves are the Major's sharpest critics. It is clear that not all of them could become stars, and nothing so embitters the ambitious as failure. Professionals have also been used in these units and the amateurs do not always stand up well by comparison. This is another source of resentment.

It is undoubtedly true that of the thousands of youngsters who have appeared on Bowes' programs, less than half a dozen have won any real success in show business.

Watching Bowes as he works with the amateurs Thursday nights, you are aware of no excessive warmth between him and the talent, no cameraderie, certainly no careless rapture. You are aware of an impersonal business man being impersonal at his business. He just misses being aloof. On the other hand there is probably no place for anything more than that. He is at least impartially impersonal. There is his medium smile for the amateur as he approaches the microphone, his well-done smile when the youngster has done his bit. The rare smile, according to radio legend, is for the photograph of Bowes and the amateur that goes out to the hometown newspaper.

In New York, in radio's inner circles, it is pretty generally thought that amateur hours—not necessarily Bowes' but all amateur hours—are on the way out. The war naturally makes all such speculation just that—speculation. The fickleness of public taste, in Bowes' case anyway, is discounted because of his reputation and following, and the fact that he has been a radio personality for close to twenty years, a record performance.



Major Edward Bowes, photographed in the solitary splendor of his "Riveredge" home in Rumson, N. J.



BERT LYTELL, PRESIDENT OF ACTOR'S EQUITY AND ORCHESTRA LEADER RAYMOND PAIGE ARE THE TWO REGULAR MEMBERS OF THE SHOW

STAGE DOOR CANTEEN—RADIO VERSION

The Spirit of the Original Canteen is Successfully Transferred to Radio Along With Dozens of Stars

TUNE IN THURS. 9:30 P.M. E.W.T. (CBS)

A few months after we entered the war, the American Theatre Wing established a rendezvous for servicemen in the basement of the 44th St. Theatre in New York. A uniformed man on leave in New York may drop into the Canteen for a few hours of relaxation to find his coffee and sandwiches served him by Alfred Lunt, his cigarette lighted by Helen Hayes and his dance partner, Tallulah Bankhead. Now serving over 25,000 men weekly, this Canteen has met with great success and has been duplicated in Hollywood, Philadelphia, Washington and Dallas. Other cities will follow suit.

Miss Helen Menken conceived the idea for a radio show patterned after the Canteen. She felt that it would be worthwhile to try to recapture the atmosphere of the Canteen for millions of Americans who, because they were civilians, were not permitted to enter.

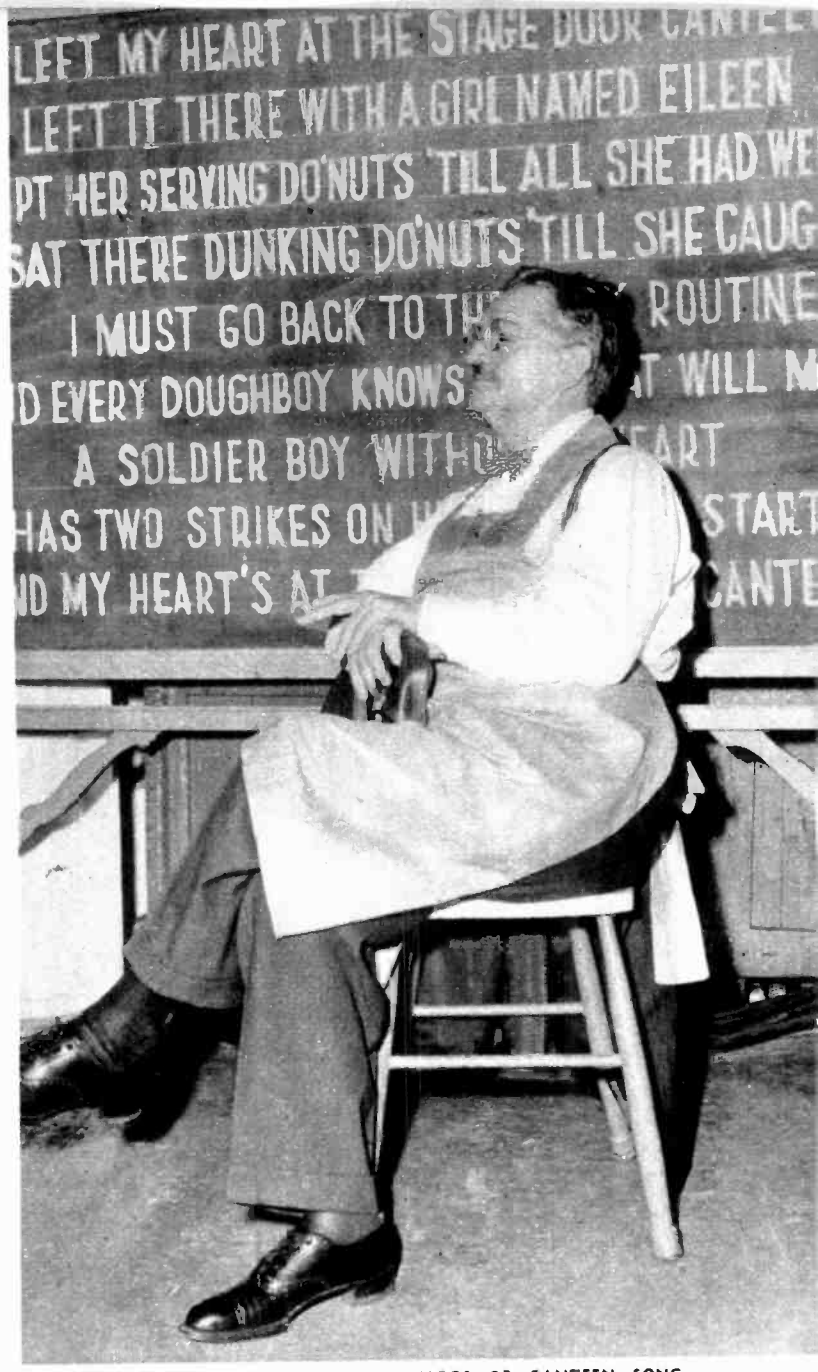
Though still one of the newest wartime shows, Stage Door Canteen has proved to be as popular with radio audiences as the original is to the service men. Since July, 1942, when the show had its premiere, it has brought to the microphone a galaxy of stars. At a Canteen broadcast, opera stars jostle with come-

dians, writers trade gags with politicians, and tragedians clown with humorists.

The locale of the air version has been made to resemble the original Canteen as far as possible. Members of the orchestra wear the aprons worn by the busboys at the servicemen's center. The actresses wear gay, red, white and blue costumes. There is even an "angel table", like those at the Canteen, where prominent guests pay as high as \$100 a night for the privilege of being a spectator. At every show you'll always find it occupied by a group of famous merrymakers. There's always fun at the "Canteen."



ADMIRING FANS CATCH JEANETTE MACDONALD AT THE DOORWAY



ALEXANDER WOOLCOTT SITS BEFORE WORDS OF CANTEEN SONG



WENDELL WILLKIE AND MERLE OBERON EXCHANGE VIEWS AT SHOW



TWO VOCALISTS ARRANGE THEIR HAIR AT AFTERNOON REHEARSAL



ORSON WELLS AND MARTHA SCOTT KIDDED SOAP OPERA AT A RECENT BROADCAST. JIMMY MELTON, NOW AN OPERA STAR SANG

MAURICE EVANS AND WALTER O'KEEFE COMBINE THEIR TALENTS HELEN HAYES SERVES COFFEE AND CAKE TO A GRINNING SOLDIER





THE IDEA FOR PROGRAM WAS SUGGESTED BY ACTRESS HELEN MENKEN

AT THE ORIGINAL CANTEN BEA WAIN S ON THE SERVING LINE

PRODUCING AND WRITING STAFF GET TOGETHER TO PREPARE SCRIPT. TEXT OF THE SHOW IS BUILT AROUND VISITING ARTISTS





BARRY WOOD AND HELEN HAYES SMILE AS THEY READ NEW SCRIPTS



JEANETTE MACDONALD PRIMPS IN COSTUME OF A CANTEEN HOSTESS

ACTOR EDMUND GWENN MUGS WITH REGULAR MEMBER BERT LYTELL



MADLINE CARROLL AND RALPH BELLAMY APPEAR IN SHORT PLAYLET





Tow-headed marble champs on wide, quiet streets are sponsored by Northampton's unique radio station with expert microphonic zeal.



Conscientious, hard-working Patrick J. Montague is General Manager and general booster for station WHYN in wide awake Northampton.

THE HOME OF THE WAVE

Tiny Smith College Station at Hub of a Dozen-mile Circle is Official Outlet of the Navy's WAVES

WHYN, a 20-month old 250 watter, tucked in the major war area of Northampton, Massachusetts, has succeeded like a bird that flew backwards — by contradictions. Under the noses of a legion of networks, the precocious little watter defied national rumblings of advertising disaster by skyrocketing their commercial sales to peak level in their first year of operation. By reversing the old adage that a cobbler should stick to his last they made him general manager of a radio station.

Patrick J. Montague, began life as a shoemaker and salesman. On the day he sold himself to WHYN he couldn't read a rate card, but signed two of the largest department stores in

the area to an hour's program of time. Today he is General Manager, promoter, public relations man and booster.

By virtue of its peculiar location in the vicinity of Smith College, WHYN has a practical monopoly on the WAVES who learn to be sailors at the blue-blood institution. Many a salty comment has flavored the ether through this small radio niche when midshipman Miss Margaret D. Kyle or ensign Margaret Clifford talks Navy over the air waves. Smith college trains a WAVE for any position that might be assigned them in the United States forces.

Wiseacres of radio will find much to ponder in the "strange doings" of a station made successful by breaking all the rules.

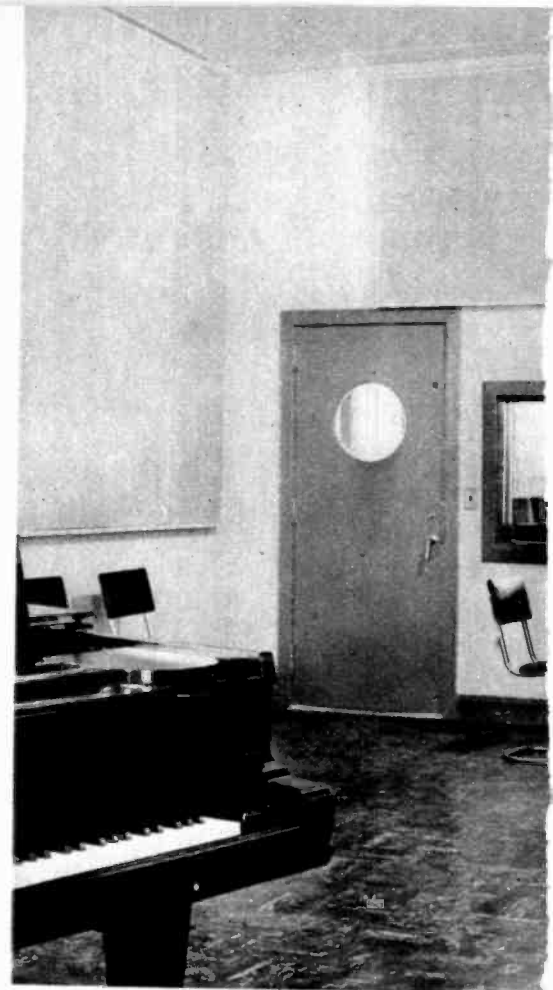
The WAVES are almost a monopoly at the Northampton studio. They come from near-by popular Smith College to talk over the air-waves.

Smith trains the WAVES for any position that might be assigned them in the United States armed forces, both home and overseas.





With sympathetic understanding of the constantly changing war problems on the home front, Station WHYN opened the U.S.O. drive for town citizens. Boy Scouts participate in airing.



Through the control rooms of Studio E come such educational features as "Looking at the World"



Residents of half a dozen small, but prosperous towns, are devoted to the small radio niche that makes a sincere effort to provide them with clean entertainment. This is a typical studio audience.



With a full realization of its duty to explain and interpret its reason for existence to its neighbors and



bringing to Pioneer Valley listeners a series of thought-provoking talks by specialists in their fields.



Visiting celebrities are not unusual at Northampton. They come and go from all professions of life, enjoying their informal treatment. Here Don Di Maggio gives his pleasure cameraways.



friends, WHYN brings the outside world into its studio with such interviews as Vincent Lopez.



When friendly neighbors decide to have some fun, WHYN is always on the spot to see that stay-at-homes enjoy it too. Here they are spotting the finals in an open-house jitterbug contest.

NO IVORY TOWER

by FANNIE HURST

For a great many years—too many, perhaps,—we Americans have lived in an ivory tower. On the east, three thousand miles of ocean separated us from our nearest potential enemy and invader. On the west, the distances were even longer and more magnificent, with friendly islands dotting the blue Pacific like tiny jeweled bulwarks against the ambitious Nipponese.

Richer and richer we had grown within the walls of our tower. Studying these walls with jewels, carving deeply into their ivory surfaces the hieroglyphics of our isolationist psychology, we proceeded to further deaden them to outside noises by covering the doors with brocades and keeping our window shades drawn.

Tucked in by the mock-security of intervening vistas, our proud sense of our ability to live within and upon ourselves fattened us mind and body.

Then, on December 7th, 1941, the Japanese committed their rape of Pearl Harbor. On one Sunday morning, our ivory tower of isolationism—along with a precious portion of the American fleet—was blown to smithereens.

But the task of destruction which left our tower a crumbling mass of ruins at Pearl Harbor had been started long before. It started when men and women and children were able to sit in their living rooms on Second Street, in Hamilton, Ohio; in their gardens in Calcutta; in their desert tents; in their mountain fastnesses; in their Bronx apartments; in Stalingrad, Sidney, Nome and Valparaiso and, by the turning of a dial, form first hand public opinion by ear!

The path of this knowledge reached a seething climax at Munich when, from Tibet to Texas; from the Ganges to the Rio Grande; from the Pyrenees to the Sierras we learned our bitter, excoriating lessons of Nazi menace by eavesdropping. Suddenly, no wide vistas of ocean separated us from our enemies. Munich was as close as the radio loudspeaker in our living room—and Americans could hear a paper in the hands of Prime Minister Chamberlain rustle as, with trembling fingers, he addressed Parliament.

Thus, in the span of its brief life, radio had already succeeded in bringing home to one hundred and thirty million Americans the immense truth that the United States could not live alone and like it. More than that, America could not live alone and survive.

With radio's birth, Kipling's truism: "East is East and West is West, and never the twain shall meet," was invalidated. Meet they did, along with North and South. Thus, with America chatting anachronistically with Asia, as if mountains were back fences; and Greenland with Down Under, it becomes logical enough to suppose that imbedded in radio is the potential power to avert war.

A small truism, "it is difficult to hate people once you know them," lies at the root of the microphone's power. Radio is the great commoner. Perhaps the most tragic commentary that can be made upon our time and generation is that we not only failed to use radio well but that—even after the excellent propagandistic lessons bequeathed us by Woodrow Wilson in World War I—we failed to take the necessary steps to prevent its misuse by outlaw nations, war-bent and without international conscience.

It was a foregone conclusion that the international racketeers would—if they could—convert radio to a weapon and inciter of war. All industry, all art, all human endeavor in the totalitarian nations have been so prostituted. Why should we have expected radio to be the one to escape such use?

But even in the face of its misuse by the totalitarian powers, the potentialities of broadcasting cannot be entirely erased.

Compute, if you can, how many of the millions who have listened on one occasion or another to the maniacal timbre of the Hitlerian voice have succumbed to abhorrence of totalitarianism. In contrast, compute, if you can, the proselyting power of the Rooseveltian voice.

The triumphant, irrevocable fact is already here. Radio, once we have it disciplined; once nothing short of its finest possibilities is good enough for us, becomes the greatest factor for peace in the tortured history of the world. That such a dispensation has come to a race whose predilections and rudimentary impulses are warlike seems an Arabian Nights dream come true.

Hitler, by his very fear as well as his capitalization of propaganda, knows that men—in their hearts—abominate war and that the propagandistic powers of radio are going to be his own ultimate boomerang. It is this omnipresent fear that compels him to lop off the heads of

all Germans who dare to tune in radio broadcasts from other than German stations. It is this fear—accompanied now by the twin spectres of the Russian front and the Libyan debacle—that walks like a grey shadow beside him at Berchtesgaden, in Munich, at the Chancellery, a shadow he cannot shake off.

Freedom, like culture, must be international. No nation can maintain its freedom regardless of other countries. Toward the furtherance of these ideals, radio is the most powerful force yet evolved by the minds of men. Packed though it may be at present with trivia; raucus though it be with the commentating tom-tom of the un- the semi- the misinformed; defiled as it may be with evil and inciting propaganda—even by those proved weaknesses does it prove its potential strength.

As surely as God endowed ether with the power to transmit and articulate thought, radio could, and should, have averted this war.

But by its very failure to tighten and unify the globe it spans in gigantic belly-band, it proves inversely that the day will come when men will learn by radio to know themselves and one another; to use radio for the purpose of creating understanding among men rather than dissension; to help us solve our difficulties by brain instead of blood.

Never again will billions of the common men of the world who have looked in on Munich or cogitated with Presidents and Prime Ministers without so much as stirring from their hearth be content with anything less than close-up participation in the shape and shapings of their universe. And if radio has failed to prevent this war chiefly because it is too young to have fully realized its terrific potency, it is now challenged by that very failure. If its adolescence was spent in a period of blood-bath, obscene betrayal and the stench of strewn human entrails, how important it becomes for us to see that it now achieves its potential maturity!

In any consideration of a peace after this war, radio must be considered. It is not by any stretch of the imagination idealism which prompts this suggestion, but a studied recognition that radio—improperly used—stirred up the hatreds which paved the road to war. Conversely, then, radio properly used—as a frank and undistorted mirror for the reflection of national characters and habits—might

well make war a physical impossibility. If, for example, the German and Italian peoples had been listeners-in at the so-called peace conference in Munich, if they had heard—word for word and proposal for proposal—the conversations of Hitler, Mussolini, Chamberlain and Deladier behind the closed conference doors which mercifully shielded the rape of Czechoslovakia, it is a fair guess that not even fear of their leaders could have forced them into battle.

Instead, both in Italy and the Reich, citizens heard only what Hitler and Mussolini wanted them to hear.

Here, within the continental limits of the United States, we do not permit broadcasters a wholly untrammelled hand in their radio activities. The Federal Communications Commission prevents obscenity, false advertising and statements, broadcasts not in the public interest from reaching the airwaves.

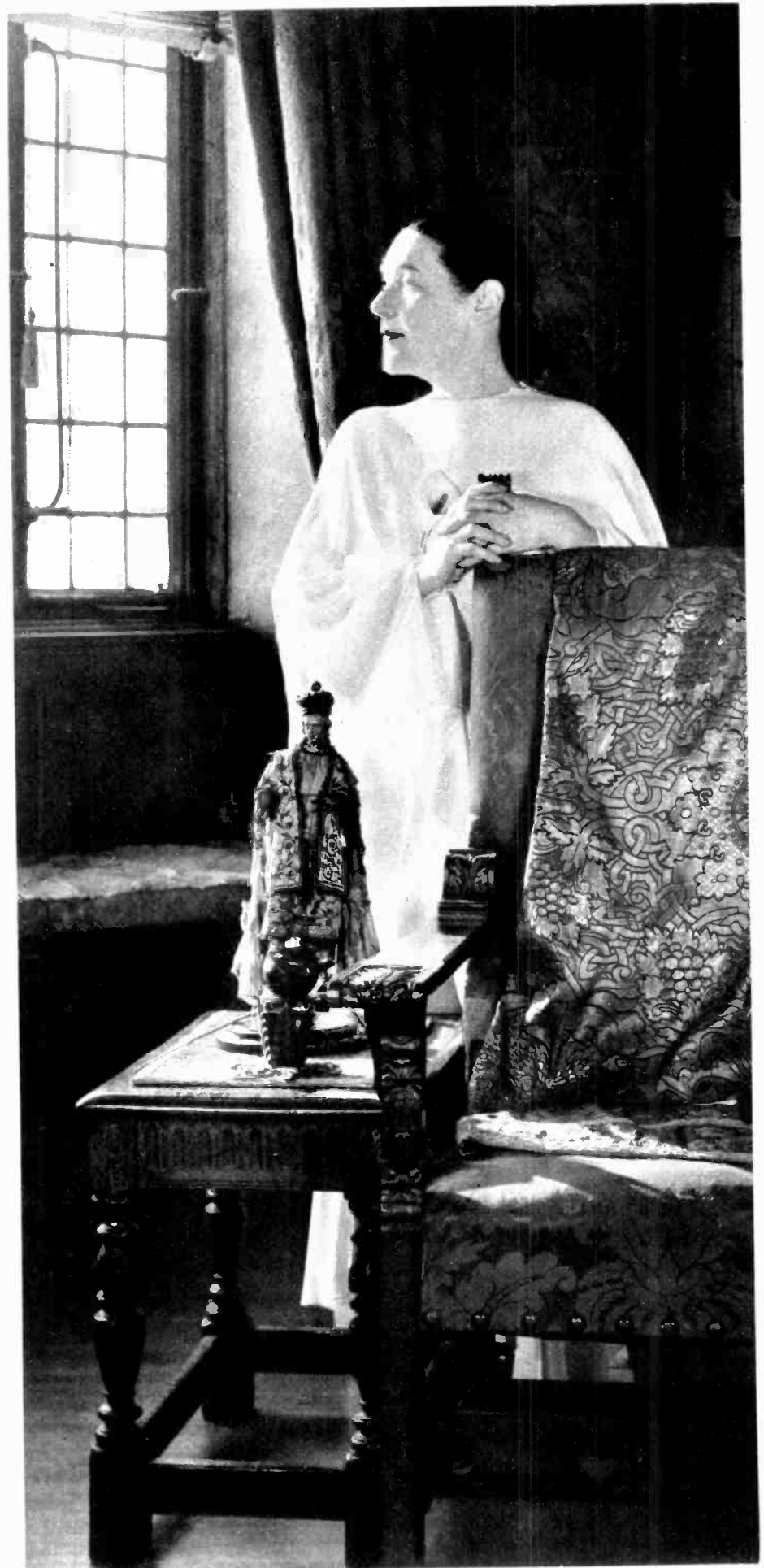
How much more important, then, is it that the false propagandas which stir up race and national hatreds be kept from the international airwaves? Perhaps an international Communications Commission, set up by treaty and empowered to enforce its rulings, is the answer.

But whatever the answer, if those who sit down to the peace table to negotiate the treaty which will end this war fail to give a serious and studied consideration to international radio and its wide and far-reaching implications: if they fail to provide the means by which radio—coming of age through the foul fog of battle—fails to meet its own peculiar challenge as the greatest single potential preserver of the peace, then those negotiators will have been derelict in their duty.

At the peace table, the flow of raw materials from one nation to another will be considered. Trade treaties, economic concessions and deals will be worked out. It is just as important—more so—that the ideas and principles which may flow from one nation to another by radio also be stimulated by international treaty and agreement and that safeguards against the misuse of radio be set up. For radio is one of the most effective means of implementing and bringing to life the Four Freedoms for which we now fight.

Radio can and will reach into and open the Caucasian or Mongolian hearts of men, one to the other, and let them hear for themselves the identity of their heartbeats. It can and will level the ivory walls of all national towers for all time. It can and will make men more similar and less different.

It can. It will.



FANNIE HURST CAUGHT IN A PENSIVE MOOD IN THE STUDY OF HER LUXURIOUS HOME



CLAYTON COLLYER, MICROPHONES IN FRONT OF THE MAN-OF-IRON



SUPERMAN WAS BORN OUT OF THE IMAGINATION OF JERRY SIEGEL

SUPERMAN

Psychologists and Educators Sanction Program

TUNE IN MON. THRU THURS. 5:30 P.M. E.W.T. (MUTUAL)

Whether "Superman", the fabulously muscled character endowed with X-ray sight, bullet-proofed skin and short-wave ears, is a good or disturbing influence in the lives of the nation's children is a debated question among parents and educators.

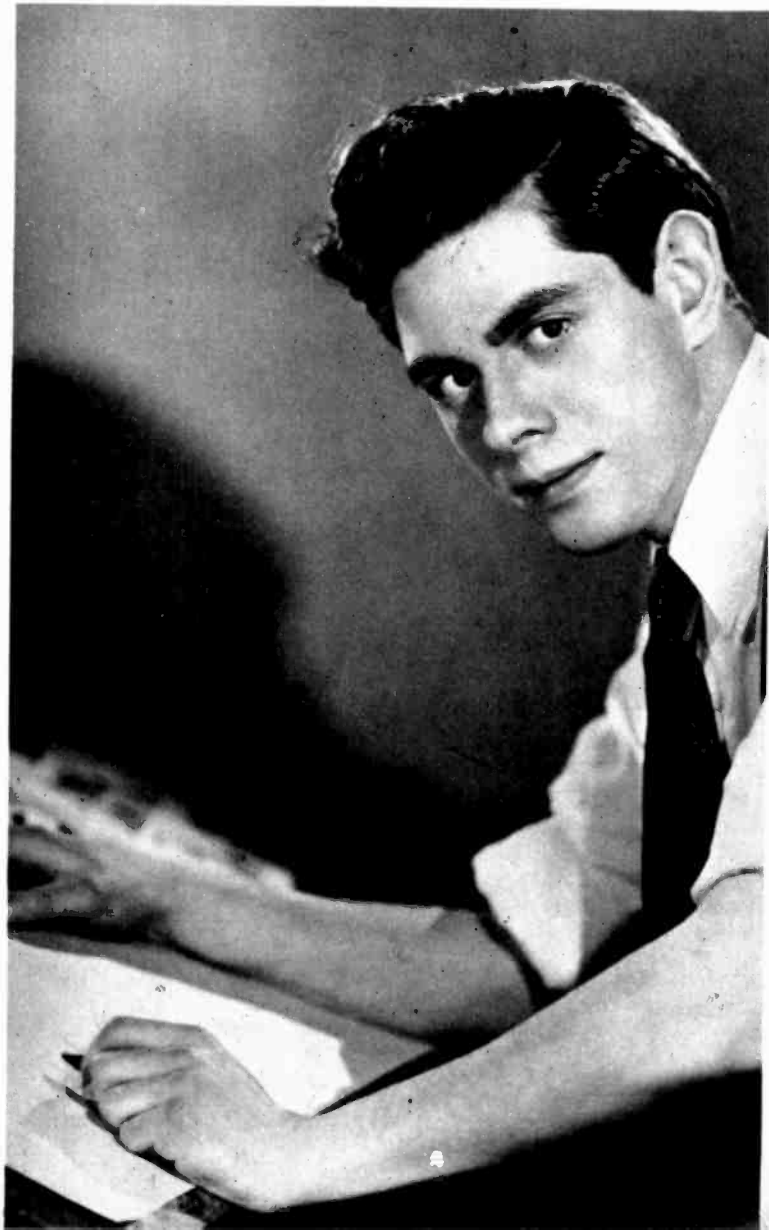
Some parents and child specialists believe that the program emphasis on violence wrecks the emotional stability and nervous system of youngsters.

However, numerous psychologists, psychiatrists and educators acclaim the character as good stuff for children "providing release and serving as mental catharsis."

Alert to the multifarious problems, "Superman's" editorial board is staffed with psychologists and educators of high repute. So loyal are his millions of fans — many of them adult — that the script has never known the poverty of sponsorless days. Since its inception on the air waves "Superman" has topped all similar programs by Crossley rating. Born four-and-a-half years ago of the vivid imagination of Jerry Siegel and Joe Schuster, this fiction phenomenon originally appeared as a comic strip character. It was an instant success. In addition to its appearance on the air and 118 daily papers, Paramount Studio's produce animated cartoons.

Gentle mild-mannered Clayton "Bud" Collyer has had no difficulty in bridging the gulf separating the meek reporter Clark Kent from the rather formidable "Superman," according to responses from 7 to 70. He breaks out in something of a cold sweat however at the thought of some ambitious youngster borrowing his old man's '22 to test his much publicized "Superman's" radio bullet-proof skin.

CO-PARTNER IN CREATING THE MAN-OF-IRON IS JOE SCHUSTER





GLENN MILLER GAVE UP A MILLION DOLLAR ORGANIZATION TO JOIN THE ARMED FORCES. HE IS NOW CAPTAIN IN THE U. S. AIR CORPS

THEY ALL CRIED

GLENN MILLER—THE BAND FANS LOSE AN IDOL, THE AIR CORPS GAINS A CAPTAIN

The odd part of it was the quiet way the evening began—an evening that grew out of a final performance into a crescendo of tears. It was the last appearance of Glenn Miller and his band at the Central Theatre, in Passiac, N. J. The auditorium was crowded with people, young people from thousands of homes who had travelled hundreds of miles to say good-bye to someone they knew and loved. The street in back of the theater was crowded with hundreds more who could not get in, but who would wait patiently for hours for Glenn, to shake his hand, say goodbye and wish him luck.

The story of what transpired that night is the story of a man who became the idol of millions — and deserved it all. It began when Marion Hutton couldn't go on to sing the million and a half recorded record "Chattanooga Choo-Choo." It's tempo increased when Miller turned to his band to give them the final downbeat of his old famous theme song "Moonlight Serenade"—and saw there wasn't a dry eye on the bandstand. He looked away from the faces of his men and turned for comfort to the auditorium. He saw only a sea of white handkerchiefs dabbing at eyes and heard

audible sobs from every part of the theatre. It was then the quiet, stoic Miller broke, put down his baton and with tears falling from his eyes, walked unashamed from the rostrum.

It took courage, determination, and a great faith in what was right for a man who stood head of a million dollar organization to break it up voluntarily. But Glenn Miller, for all his success, never lost those qualities. Born in Clarinda, Iowa, in the heart of America's west, he retained the character that is part of such earthly people. Today he is happy as Captain Miller of the U. S. Air Corps.



NATION'S ACE INSTRUMENTALIST AND ARRANGER.



MILLER'S RECORDING OF "CHATTANOOGA CHOO-CHOO" SOLD NEAR 2 MILLION.



LEADER MILLER AT U. S. ARMY HEADQUARTERS



GLENN MILLER WITH HIS ARRANGERS, JERRY GREG, LEFT, AND JERRY LAWRENCE, RIGHT



LOVELY HELEN MILLER, WIFE OF CAPTAIN MILLER, WAS ALWAYS THE SILENT PARTNER.



FRIEND, JOE E. BROWN, WISHES MILLER LUCK



THE NUCLEUS OF A MILLION DOLLAR BAND — MILLER, HUTTON, THE MODERNAIRES.



MARION HUTTON AND THE MODERNAIRES WAIT.



THE PIP-SQUEAK MEN HAVE FOUND THEIR STAUNCHEST CHAMPION IN OUTSPOKEN BRYAN FIELD, SHOWN HERE WITH TOP JOCKIES

OF PIP-SQUEAK MEN AND WAR

A Noted Turf-caster Tells What Racing Industry Is Doing To Win the War Despite Stigma and the Bluenosed

by BRYAN FIELD

Little pip-squeak men, and thinning-haired old fellows, many of them with paunchy stomachs, are among the most active in sport; and they have done more in collecting money for the soldiers and sailors than any other group. Rather by accident, on a program with Franklin Delano Roosevelt in 1931, I got my big chance in radio at the Saratoga racetrack. The pip-squeaks were jockeys, controlling thousand pound thoroughbreds as they have done for centuries. The fat oldsters, as well as the lean oldsters, were very busy controlling the country. And that had been going on for some time too. Such men were known as "Captains of

Industry," "tycoons," "Industrialists," and so on.

A lot of things are changed now. But unfaltering, through all the changes, has run the thread of virility that always has marked a jockey, as well as such old men as we are discussing. Despite a spare tire around their middles, those men have banged their way through to objectives, even when they were riding on the rims. Just this last season their objective was a \$2,000,000 fund for the soldiers and sailors, an amount greater than any other sport. They ran it up to almost \$3,000,-

000. So for 1943 they are going to aim at \$3,000,000 and see what happens.

What with the war and all, everyone is worrying about 1943. A short time ago the Consultant to the Secretary of War said this to me: "Americans don't like snooping, and there is no disposition in high places in Washington to regiment a man so that he can't go to a racetrack if he should happen to have a few gallons of legal gasoline." For the moment let's keep the name of the consultant out of the story, while we weigh the significance of the words. The name will be found at the end of this article.

There always has been a sort of

"stigma" attached to racing because of the gambling involved. I doubt if Mr. Roosevelt has been to a racetrack since he became President. I know he has been busy enough, but he has thrown out the first ball in many a baseball game.

Nor did Mr. Hoover ever go to a racetrack, nor Mr. Coolidge. Even President Harding, supposed to be more "elastic," didn't go.

But when I was a young racing reporter, Mr. Charles Curtis, who was vice-president to Hoover, used to ask me not to put in the paper that he was present at either Bowie or Laurel, where I saw him almost daily. Harry Hopkins goes constantly, so does J. Edgar Hoover. Also many others including Bernard Baruch.

It never has occurred to me as being important, one way or the other, about the 1931 incident. Mr. Roosevelt the Governor was to make a speech from Saratoga. I was to do the race, briefly as possible, and there was to be a switch-over to the Governor's table.

Something went wrong and I was signaled to keep talking. This I did, for thirty minutes, enough people thought it went all right for me to be assigned a regular program.

All these years never a sponsor! It wasn't for lack of trying. Joseph E. Widener gave me a personal introduction to George Washington Hill, head of the American Tobacco Company. And so it went from one big executive to another. They wanted no part of racing. Now that things are so firmly established, I rather hope I don't get a sponsor.

We don't pull punches in racing. Advertising rather has to. And they don't pull punches in a war. I think that's been the cement in the stronger kinship these days between the sport and the government. Chatting at Belmont during Victory Race Week with Lieut. Gen'l Drum, I invited him, a bit hesitantly, to speak over the radio. Not only did he come, but what he said was carried from coast to coast. He was for racing, and what of it?

That last was said soldier-wise, with a lift of the chin. He meant it.

And who are we racetrackers? We're just most of America. And we all happen to be very much interested in this war, and most of us have been used for years to doing things the hard way.

Persons who don't know the difference between a ball and a bat can tell you who is running in the fourth. Yes, yes, I know it's sin that makes them know, and not sport!

And there you are! We blacklegs aren't much good for business, and peacetimes we just about scrape by with the nice folks looking the other way. But we'll be around with that \$3,000,000 come next Fall. And the little pip-squeaks have been gluing false soles to their bare feet to be tall enough for the army, and the fat ones have turned their yachts over to the Coast Guard if they go along with the yacht, deckhand or what have you.

N.B.—Consultant to Secy. of War is Herbert Bayard Swope.

BRYAN FIELD, OF THE NEW YORK TIMES, IS ONE THE GREAT TURFCASTERS OF THE AIR, HEARD REGULARLY ON MUTUAL





DINAH SHORE
Tune in Sun. 9:30 P.M.E.W.T. (Blue)

Radio's smallest waistline, but one of its loveliest voices. She has been wowing the public since she was nine. Now has two radio programs on national net-

works. An exponent of blues singing, Dinah has won outstanding preference in popularity by all radio polls. She is also an outstanding Service men favorite.

KEEP A DATE WITH . . .



Bob Hope. The Hope show now emanates from some military camp in the United States, hilarious as ever. Frances Langford, Jerry Colonna and "Skinny" Ennis are part of the entertainment.



Lux Radio Show. This is the top ranking dramatic show of the air waves bringing the top motion pictures with original casts or stars of equal merit. Cecil de Mille is the *sauve M. C.*



Charlie McCarthy. The dapper, snippity Charlie has held the limelight, and the public affection, since his introduction to radio. Edgar Bergen and Don Ameche are a familiar part of the show.

Sunday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
- 1:00 Robert St. John (NBC)
 - 2:30 Chicago Round Table (NBC)
 - 3:00 John Vandercook (Blue)
 - 3:15 Upton Close (NBC)
 - 5:45 William L. Shirer (CBS)
 - 6:00 Edward R. Morrow (CBS)
 - 7:00 Drew Pearson (Blue)
 - 8:00 Earl Godwin (Blue)
 - 8:00 Forum of the Air (Mutual)
 - 8:45 Gabriel Heatter (Mutual)
 - 9:30 Jimmie Fidler (Blue)
 - 9:45 Dorothy Thompson (Blue)

VARIETY, COMEDY AND QUIZ

- P.M.
- 6:30 Gene Autry (CBS)
 - 6:30 Great Gildersleeve (NBC)
 - 7:00 Jack Benny (NBC)
 - 7:30 Quiz Kids (Blue)
 - 8:00 Chase & Sanborn Program (NBC)
Edgar Bergen, Charlie McCarthy,
 - 9:30 Texaco Star Theatre (CBS)
Fred Allen
 - 10:00 Take It or Leave It (CBS)
Phil Baker

DRAMA

- P.M.
- 12:30 Stars from the Blue (Blue)
Wilbur Evans, Josephine Houston
 - 2:00 Those We Love (CBS)
 - 6:00 First Nighter (Mutual)
 - 6:15 Irene Rich (CBS)
 - 8:30 One Man's Family (NBC)
 - 8:30 Crime Doctor (CBS)
 - 8:30 Inner Sanctum Mystery (Blue)
 - 9:00 Radio Reader's Digest (CBS)

POPULAR MUSIC

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

CLASSICAL MUSIC

- A.M.
- 11:05 Vera Brodsky, Pianist (CBS)
- P.M.
- 12:30 Salt Lake City Tabernacle (CBS)
Organ and Choir
Frank Asper, organist
 - 12:30 Emma Otero, soprano (NBC)
Concert Orchestra
 - 3:00 New York Philharmonic Symphony (CBS)
Howard Barlow, conductor
 - 5:00 Symphony Orchestra (NBC)

Monday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
12:00 Boake Carter (Mutual)
1:00 H. R. Baukhage (Blue)
6:45 Lowell Thomas (Blue)
7:00 Fulton Lewis, Jr. (Mutual)
7:15 John Vandercook (NBC)
7:45 H. V. Kaltenborn (NBC)
8:00 Earl Godwin (Blue)
9:00 Gabriel Heatter (Mutual)
10:00 Raymond Clapper (Mutual)
10:00 Raymond Gram Swing (Blue)
10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

- A.M.
9:00 Breakfast Club (Blue) (Mon. thru Fri.)
P.M.
5:00 Are You a Genius? (CBS)
5:45 Ben Bernie Show (CBS)
7:30 Blondie (CBS)
8:00 Vox Pop (CBS)
8:30 Gay Nineties Revue (CBS)
8:30 True or False (Blue)
9:30 Dr. I. Q. (NBC)

DAYTIME SERIALS

- A.M.
10:00 Valiant Lady (CBS)
11:00 Road of Life (NBC)
11:30 Snow Village (NBC)
P.M.
12:15 Big Sister (CBS)
1:00 Life Can Be Beautiful (CBS)
2:15 Lonely Women (NBC)
4:15 Stella Dallas (NBC)
5:30 Jack Armstrong (Blue)

DRAMA

- P.M.
7:00 Amos 'n' Andy (CBS)
7:15 Ceiling Unlimited (CBS)
Orson Welles, narrator
7:30 Blondie (CBS)
8:00 Cavalcade of America (NBC)
9:00 Lux Radio Theater (CBS)
10:00 Screen Guild Play (CBS)
11:30 Hot Copy (NBC)

POPULAR MUSIC

- P.M.
7:00 Fred Waring's Orchestra (NBC)
9:30 Victory Parade of Spotlight Bands (Blue)
10:00 Contented Hour (NBC)
10:15 Gracie Fields (Blue)
10:30 Basin Street Chamber Music (Blue)
11:15 Benny Goodman's Orchestra (CBS)
11:15 Leo Reisman's Orchestra (Blue)
11:30 Guy Lombardo's Orchestra (CBS)

CLASSICAL MUSIC

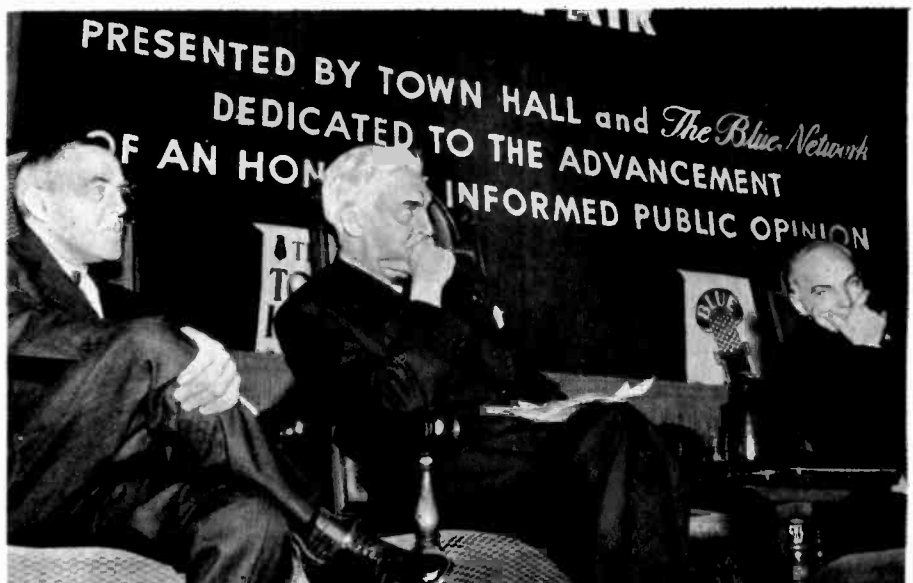
- P.M.
8:30 Voice of Firestone (NBC)
Symphony orchestra, soloist
9:00 Telephone Hour (NBC)



The March of Time. Pictured is the control room during a broadcast. Up to the minute news is dramatized for a clearer and more understanding view of world events. Thurs. 10:30 P.M. (NBC)



Kate Smith hour. A variety show featuring Kate's songs. Shown here reading her fan mail, she is assisted on the show by Ted Collins, Olyn Landick and Jack Miller's band. Fri. 8:00 P.M. (CBS)



America's Town Meeting of the Air. An open forum with audience and such guest speakers as Paul McNutt participating. George Denny is the moderator every week. Thurs. 8:30 P.M. (Blue)



Toscanini. Now alternating with Leopold Stokowski as conductor of the NBC Symphony orchestra. Here the maestro instructs his men in a particularly difficult passage. Sun. 5:00 P.M. (NBC)



Fibber McGee and Molly. The trials and tribulations of this famous pair are played by Marian and Jim Jordan. Also Bill Thompson, Isabel Randolph and Billy Mill's band. Tues. 9:30 P.M. (NBC)



The Aldrich Family. Weekly adventures of radio's prize problem child. Written by Clifford Goldsmith and starring Norman Tokar as Henry. Jackie Kelk is "Homer." Thurs. 8:30 P.M. (NBC)

Tuesday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
 - 1:00 H. R. Baukhage (Blue)
 - 2:00 Cedric Foster (Mutual)
 - 6:00 Frazier Hunt (CBS)
 - 6:15 Edwin C. Hill (CBS)
 - 6:45 Lowell Thomas (Blue)
 - 7:00 Fulton Lewis, Jr. (Mutual)
 - 7:15 John Vandercook (NBC)
 - 7:45 H. V. Kaltenborn (NBC)
 - 8:00 Earl Godwin (Blue)
 - 10:00 John B. Hughes (Mutual)
 - 10:00 Raymond Gram Swing (Blue)

VARIETY, COMEDY AND QUIZ

- P.M.
- 3:00 The Three R's (Blue)
Ray Knight, Diane Courtney,
Joe Rines
 - 4:00 Club Matinee (Blue)
 - 5:45 Ben Bernie Show (CBS)
 - 7:00 Amos 'n' Andy (CBS)
 - 8:00 Johnny Presents (NBC)
 - 8:15 Lum and Abner (Blue)
 - 8:30 Duffy's (Blue)
 - 8:30 Al Jolson Show (CBS)
 - 9:00 Burns and Allen (CBS)
 - 9:00 Battle of the Sexes (NBC)
Walter O'Keefe
 - 9:30 Fibber McGee and Molly (NBC)
 - 10:00 Bob Hope Variety Show (NBC)
 - 10:30 Red Skelton & Company (NBC)
Harriet Hilliard, Ozzie Nelson

DAYTIME SERIALS

- A.M.
- 10:15 The O'Neills (NBC)
 - 11:15 Second Husband (CBS)
 - 12:15 Big Sister (CBS)

- P.M.
- 1:45 The Goldbergs (CBS)
 - 3:00 David Harum (CBS)
 - 4:00 Backstage Wife (NBC)

DRAMA

- P.M.
- 8:00 Lights Out (CBS)
 - 9:00 Famous Jury Trials (Blue)
 - 9:30 Murder Clinic (Mutual)

POPULAR MUSIC

- P.M.
- 3:30 Keyboard Concerts (CBS)
 - 7:00 Fred Waring's Orchestra (NBC)
 - 7:15 Harry James Orchestra (CBS)
 - 8:30 Horace Heidt (NBC)
Frankie Carle and Musical Knights
 - 10:15 Gracie Fields (Blue)
 - 11:15 Benny Goodman's Orchestra (CBS)
 - 11:30 Xavier Cugat's Orchestra (CBS)
 - 12:30 Freddie Martin's Orchestra (Blue)

CLASSICAL MUSIC

- 7:05 Stars from the Blue (Blue)
- 7:30 American Melody Hour (CBS)

Wednesday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

P.M.

- 12:00 Boeke Carter (Mutual)
- 1:00 H. R. Baukhage (Blue)
- 6:45 Lowell Thomas (Blue)
- 7:00 Fulton Lewis, Jr. (Mutual)
- 7:45 H. V. Kaltenborn (NBC)
- 8:00 Earl Godwin (Blue)
- 10:00 John B. Hughes (Mutual)
- 10:00 Raymond Gram Swing (Blue)
- 10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

A.M.

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

P.M.

- 5:45 Ben Bernie Show (CBS)
- 7:00 Amos 'n' Andy (CBS)
- 7:30 Easy Aces (CBS)
- 9:00 Eddie Cantor Show (NBC)
- 9:00 Bob Burns (CBS)
- 9:15 Carnival Show (Mutual)
Morton Gould
- 10:00 Kay Kyser's Program (NBC)

DAYTIME SERIALS

A.M.

- 10:45 Bachelor's Children (CBS)
- 11:30 Bright Horizons (CBS)

P.M.

- 1:15 Ma Perkins (CBS)
- 3:00 Story of Mary Marlin (NBC)
- 5:15 Portia Faces Life (NBC)
- 5:30 Superman (Mutual)

DRAMA

P.M.

- 7:15 Johnson Family (Mutual)
- 7:45 Mr. Keen (CBS)
- 8:00 Adventures of the Thin Man (NBC)
- 8:30 Dr. Christian (CBS)
- 8:30 Manhattan at Midnight (Blue)
- 9:30 Mr. District Attorney (NBC)
- 11:30 Author's Playhouse (NBC)

POPULAR MUSIC

P.M.

- 1:15 Sketches in Melody (NBC)
- 7:00 Fred Waring's Orchestra (NBC)
- 7:30 Caribbean Nights (NBC)
- 8:30 Tommy Dorsey's Orchestra (NBC)
- 10:15 Gracie Fields (Blue)
- 11:15 Jerry Ward (Blue)
- 12:30 Russ Morgan's Orchestra (Blue)
- 12:30 Vaughn Monroe (CBS)

CLASSICAL MUSIC

- 3:00 Music Without Words (CBS)
- 3:30 Songs of the Centuries (CBS)
- 8:00 Nelson Eddy (CBS)
- 10:00 Great Moments in Music (CBS)

WITH THE NATION'S STATIONS



Herman Parrot, the bird with the almost human voice, is a feature of the Blandwagon program, WCKY, Cincinnati. Fred Bennett, Herman's owner, does a little coaching before the show.



First woman commentator on a nation-wide series of symphony programs is Kay Halle of station WGAR, Cleveland. Artur Rodzinski is the conductor of the Saturday afternoon concerts.



The Shady Valley folks heard over station KWK, St. Louis, Mo., and specializing in hillbilly and western music. The group is pictured on the steps of a 100-year-old cabin in the Ozarks.



Bond drive parade is sponsored by station WITH in Baltimore. Active in community affairs, the station was represented by this float featuring Miss Liberty, soldiers, sailors and marines.



Game time on WJNO, Florida. Stewart Cameron meets with men of the armed forces to play mythical football game. Runs are scored by answers to Cameron's questions in this novel quiz show.



Camp Forrest, Tennessee, is treated to an all-out for the Army show arranged by station WSM, Nashville. Ann Sparkman, staff vocalist, is also a dancer. No complaints from the boys.

Thursday's HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
 - 1:00 H. R. Baukhage (Blue)
 - 6:45 Lowell Thomas (Blue)
 - 7:00 Fulton Lewis, Jr. (Mutual)
 - 7:45 H. V. Kaltenborn (NBC)
 - 8:00 Earl Godwin (Blue)
 - 8:30 America's Town Meeting (Blue)
 - 10:00 Raymond Clapper (Mutual)
 - 10:00 Raymond Gram Swing (Blue)
 - 10:30 March of Time (NBC)
 - 10:30 Paul Schubert (Mutual)

VARIETY, COMEDY AND QUIZ

- A.M.
- 9:00 Breakfast Club (Blue)
- P.M.
- 5:45 Ben Bernie Show (CBS)
 - 10:00 Abbott & Costello (NBC)
 - 8:00 Maxwell House Coffee Time (NBC)
 - 9:00 Major Bowes Amateur Hour (CBS)
 - 9:00 Kraft Music Hall (NBC)
 - Bing Crosby, Victor Borge
 - 9:30 Stage Door Canteen (CBS)
 - 9:30 Rudy Vallee Show (NBC)

DAYTIME SERIALS

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

DRAMA

- P.M.
- 6:30 Neighborhood Call (NBC)
 - 7:45 Mr. Keen (CBS)
 - 8:15 Night Editor (NBC)
 - 8:15 Lum and Abner (Blue)
 - 8:30 Aldrich Family (NBC)
 - 8:30 Death Valley Days (CBS)
 - 10:15 Wings to Victory (Blue)

POPULAR MUSIC

- A.M.
- 11:45 Little Jack Little (Blue)
- P.M.
- 12:30 Paul Lavelle's Orchestra (NBC)
 - 1:45 Vincent Lopez's Orchestra (Blue)
 - 3:45 Musete Music Box (Blue)
 - 12:00 Johnny Long's Orchestra (Blue)
 - 5:30 Singing Strings (Blue)

CLASSICAL MUSIC

- P.M.
- 8:00 Sinfonietta (Mutual)
 - 11:30 New World Music (NBC)
 - Symphony orchestra
 - Frank Black, conducting

Friday's HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

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

VARIETY, COMEDY AND QUIZ

- P.M.
5:00 Are You a Genius? (CBS)
5:45 Ben Bernie Show (CBS)
6:30 Canteen Girl (NBC)
7:30 Easy Aces (CBS)
7:30 Tommy Riggs (NBC)
8:00 Kate Smith Hour (CBS)
8:30 Meet Your Navy (Blue)
8:30 Good Old Days (CBS)
9:30 Double or Nothing (Mutual)
10:00 People Are Funny (NBC)
10:00 Camel Caravan (CBS)
Herb Shriner, Lanny Ross

DAYTIME SERIALS

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

DRAMA

- P.M.
7:15 Our Secret Weapon (CBS)
Rex Stout
7:45 Mr. Keen (CBS)
8:30 The Cisco Kid (Mutual)
9:00 Gang Busters (Blue)
9:00 Playhouse (CBS)
11:30 Road to Danger (NBC)

POPULAR MUSIC

- P.M.
7:00 Fred Waring's Orchestra (NBC)
8:15 In Person, Dinah Shore (Blue)
8:30 All Time Hit Parade (NBC)
9:00 Waltz Time (NBC)
Frank Munn
9:30 Spotlight Bands (Blue)
9:30 Plantation Party (NBC)
Louise Massey and Westerners
10:00 Meet Your Navy (Blue)
Band Music, Choir
10:15 Gracie Fields (Blue)

CLASSICAL MUSIC

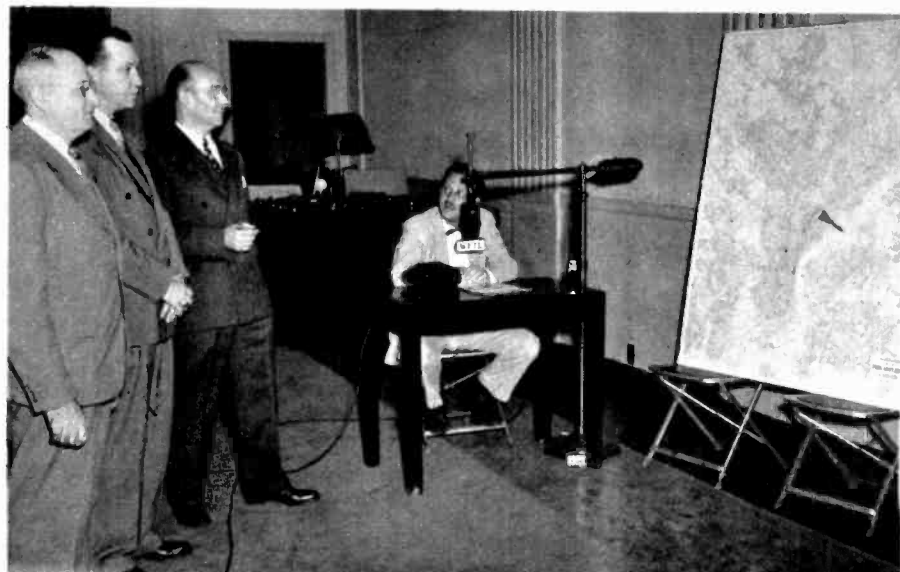
- P.M.
1:45 Palmer House Concert (Mutual)
6:15 Olga Coelho (CBS)
7:30 Halls of Montezuma (Mutual)
8:00 Cities Service Concert (NBC)
Lucille Manners, Ross Graham



Station PCAN, the voice of the Panama Coast Artillery Command, signs off and closes the station at the end of its nightly programs for the soldiers of the far-flung Jungle coast outposts.



Local scrap drive is broadcast by station KTSA, San Antonio. An ancient steam-pumper, part of old fashioned fire-fighting apparatus, was one of the largest contributions to the drive.



Dart throwing at a map of Philadelphia is part of WFIL's "Lucky Money" program. When the dart lands, the location is announced. Listeners in that area are eligible for prizes.



The Great Lakes Naval Orchestra, under the direction of Bandmaster Frank Mettlach broadcasts every Friday night over WLS, Chicago, and is short-waved to servicemen all over the world.



Victory haircut is worn by Army Sergeant as he buys a bond with 1,875 pennies. Hilda Boone, represents station WSM, Nashville, which has sold more than \$100,000 worth of war bonds.



Children's hour program over WCAU Philadelphia presents three year old Gary Goldschneider reciting Wordsworth's "The Daffodils." His repertoire includes "Annabel Lee" and "Hiawatha."

Saturday's

HIGHLIGHTS

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

NEWS, COMMENTATORS, FORUMS

- P.M.
- 5:45 Alex Dreier (NBC)
 - 6:00 Frazier Hunt (CBS)
 - 6:45 The World Today (CBS)
 - 7:00 People's Platform (CBS)
 - 8:00 Roy Porter (Blue)
 - 9:15 Edward Tomlinson (Blue)
 - 10:00 John B. Hughes (Mutual)
 - 10:30 John Gunther (Blue)
 - 11:10 Major Elliott (CBS)

VARIETY, COMEDY AND QUIZ

- P.M.
- 12:00 Army, Navy House Party (Mutual)
 - 7:00 Noah Webster Says (NBC)
 - 7:00 Over Here (Blue)
Treasury Dept. Show
 - 7:30 Thanks to the Yanks (CBS)
Bob Hawks, m. c.
 - 8:00 Mr. Adam & Mrs. Eve (CBS)
Frank Crummit and Julia Sanderson
 - 8:00 Club in London (Mutual)
English Variety Show
 - 8:30 Truth or Consequences (NBC)
 - 8:30 Hobby Lobby (CBS)
 - 9:30 Can You Top This? (NBC)
 - 10:00 Danny Thomas Show (Blue)
 - 10:30 Grand Ole Opry (NBC)

DRAMA

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

POPULAR MUSIC

- P.M.
- 4:00 Matinee at Meadowbrook (CBS)
 - 8:30 This Is the Hour (Mutual)
Betty Rhodes
 - 9:00 Your Hit Parade (CBS)
 - 9:00 National Barn Dance (NBC)
 - 9:30 Spotlight Bands (Blue)
 - 9:45 Saturday Night Serenade (CBS)
Jessica Dragonette, Bill Perry
 - 10:15 Bond Wagon (Mutual)
 - 10:15 Campana Serenade (NBC)
Dick Powell, Matty Malneck
 - 10:45 Leo Reisman's orchestra (Blue)
 - 11:30 Bobby Sherwood's Orchestra (CBS)
 - 12:00 Freddy Martin's Orchestra (Blue)

CLASSICAL MUSIC

- P.M.
- 2:00 Metropolitan Opera (Blue)
 - 5:00 Cleveland Orchestra (CBS)
Arthur Rodzinski, conductor
 - 6:00 Dinner Music Concert (Blue)
 - 8:15 Boston Symphony (Blue)
 - 9:00 Chicago Theatre of the Air (Mutual)
Operetta

SHORT WAVE BROADCASTS

| Daily | Morning | | |
|------------|-----------|---------|----------------|
| EWT | CITY | STATION | DIAL |
| 7:00 a.m. | London | GSB | 9.51 |
| 7:30 a.m. | Vichy | | 17.765 |
| 7:30 a.m. | Saigon | | 11.775 |
| 7:30 a.m. | Berlin | DJB | 15.20 |
| 7:30 a.m. | Melbourne | VLG2 | 9.54 |
| 7:40 a.m. | Moscow | | 15.75 9.860 |
| 7:40 a.m. | Rome | 2RO6 | 15.30 |
| 8:00 a.m. | Delhi | | 6.19 |
| 8:00 a.m. | Perth | VLW6 | 9.68 |
| 8:30 a.m. | Chungking | XGOY | 9.625 |
| 9:00 a.m. | London | GRE | 15.39 |
| 9:15 a.m. | Moscow | | 9.565 |
| 9:30 a.m. | Berlin | DJB | 15.20 |
| 10:00 a.m. | Rome | 2RO6 | 15.30 |
| 11:00 a.m. | Stockholm | SBT | 15.155 |
| 11:05 a.m. | Melbourne | VLG2 | 9.54 |

| Daily | Afternoon | | |
|------------|-----------|------------|----------------|
| 12:00 noon | London | GRE | 15.39 |
| 12:30 p.m. | Toyko | JLG | 9.505 |
| 1:00 p.m. | Rome | 2RO6 | 15.30 |
| 2:00 p.m. | London | GRE | 15.39 |
| 2:00 p.m. | Tokyo | JLG | 9.505 |
| 3:45 p.m. | London | GRG | 11.68 |
| 4:00 p.m. | Rome | 2R04 | 11.81 |
| 4:30 p.m. | Vichy | | 9.62 |
| 5:15 p.m. | Moscow | | 15.11 |
| 5:45 p.m. | London | GSC GRY | 11.68 11.75 |

| Daily | Evening | | |
|------------|----------------|-------------------|------------------------|
| 6:00 p.m. | Tokyo | JLG | 9.505 |
| 6:15 p.m. | Rome | 2R03 | 9.63 |
| 6:45 p.m. | London | GSC | 9.58 |
| 6:48 p.m. | Moscow | | 15.23 |
| 7:00 p.m. | Tokyo | JLG4 | 15.105 |
| 7:00 p.m. | Berlin | DZD | 10.545 |
| 8:05 p.m. | Madrid | EAQ | 9.86 |
| 8:25 p.m. | Finland | OIX3 | 11.785 |
| 8:30 p.m. | Rome | 2R03 | 9.36 |
| 8:30 p.m. | Rio de Janeiro | PSH | 10.22 |
| 9:00 p.m. | London | GSC | 9.58 |
| 9:00 p.m. | Berlin | DXJ DZD | 7.24 10.54 |
| 9:00 p.m. | Stockholm | SBU | 9.535 |
| 9:15 p.m. | Moscow | | 9.565 |
| 9:20 p.m. | Tokyo | JLG4 | 15.105 |
| 10:00 p.m. | Bern | HER4 HER5 | 9.538 11.865 |
| 10:30 p.m. | Rome | 2R03 2R011 | 9.63 7.22 |
| 10:45 p.m. | London | GRN GSL | 6.195 6.11 |
| 11:00 p.m. | Berlin | DXJ | 7.24 |
| 11:15 p.m. | Vichy | | 9.52 |
| 11:15 p.m. | Moscow | | 9.565 |
| 12:00 mid. | Berlin | DXJ | 7.24 |
| 12:25 p.m. | Melbourne | VLG3 | 11.71 |
| 12:30 a.m. | London | GSC GRN GRC | 9.58 6.195 2.915 |
| 1:00 a.m. | Rome | 2R03 | 9.63 |
| 2:00 a.m. | Toyko | J21 | 9.535 |



WAR-TIME RADIO EMERGENCY IS SOLVED BY WOMEN IN KANSAS CITY.

ALL-GIRL STATION

KANSAS GALS TAKE OVER A LOCAL STATION—AND MAKE GOOD

"KCKN" Kansas City—the first all-girl staff for war-time radio in the United States. Station is completely manned by four attractive, and enterprising local girls who are proving that they can write, sell, announce and spark a program on equal par with any man. In fact they have gone beyond that to prove that they can do a better job in building a listening audience; the Hooper reports back them up with the announcement that KCKN has a wider listening rate than three network stations in Kansas City. Local girls who have made more than good are Bette Averill, Sales Representative who sells the programs; Peggy Osborn, Continuity Editor; Dodie Quinan, Announcer, and Elda Wollaeger, control operator.

HOOPER STATION LISTENING INDEX

Hooper Reports—made by C. E. Hooper, Inc., New York City—are accepted nationally as the authentic circulation figures for the entire radio industry.

FOR KANSAS CITY FOR THE 5 MONTHS MAY THRU SEPTEMBER

Morning Index—8 a.m. to 12 Noon

| | | |
|---------------------------|-------|--------|
| 1. Network Station A—KMBC | 33.8% | CBS |
| 2. Network Station B—WDAF | 30.9% | NBC |
| 3. KCKN | 13.0% | |
| 4. Network Station C—WHB | 8.5% | Mutual |
| 5. Network Station D—KCMO | 7.4% | Blue |
| 6. Network Station E—WREN | 3.7% | Blue |
| All Others | 2.7% | |

Afternoon Index—12 Noon to 6 p.m.

| | | |
|---------------------------|-------|--------|
| 1. Network Station B—WDAF | 38.2% | NBC |
| 2. Network Station A—KMBC | 25.6% | CBS |
| 3. KCKN | 18.8% | |
| 4. Network Station D—KCMO | 6.5% | Blue |
| 5. Network Station C—WHB | 5.6% | Mutual |
| 6. Network Station E—WREN | 2.0% | Blue |
| All Others | 3.3% | |

KCKN is a Close 3rd to the Two Big Network Stations and Clearly Ahead of Three Other Network Stations

NEXT MONTH

RADIO READER'S DIGEST

A backstage visit at the air show of one of America's most popular magazines. Meet the people behind the magazine behind the show.

ALDRICH FAMILY

Everyone loves Henry Aldrich. And you'll love the true story about this Penrod of the air. A 'must' for followers of this delightful series.

FRED ALLEN

How much do you know about the air-way's number one zaney? TUNE IN gives you an intimate glimpse into the private life of this truly grand comedian.

DOOLITTLE FLEES MIKE

A thrilling tale of how network officials combed the country to locate Major General Jimmy Doolittle who was off on a secret flight—and needed for a broadcast.

LUX RADIO THEATRE

Follow Cecil B. DeMille from the lavish Hollywood spectacle days to the equally spectacular Radio Theatre presentations. A real heart-warming expose.

THE LONE RANGER

You'll not want to miss a single word of the intriguing story behind the seldom-photographed creator of the popular Lone Ranger. There are pictures, too.

TOSCANINI

Revealing a new Toscanini. Little known facts about the great maestro are brought sharply into focus in the coming April issue of TUNE IN.

ONE MAN'S FAMILY

Carlton Morse, creator of this mythical, yet lovable, family affords an interest-arousing story of human analysis and giving the public what it wants.

VOICE OF THE BANDS

Just as famous as the name bands for which they sing, is this group of charming girl soloists. Each a delightful star in her own right—each a personality you'll want to know more about.

**RESERVE YOUR COPY
AT YOUR NEWSSTAND**

YOURS FOR THE ASKING

National networks, and many local stations, carry numbers of programs through which the listener can benefit. TUNE IN has prepared a list of these, for the ambitious minded, who would like to take advantage of the generosity of advertisers. Each free gift is listed with the proper instructions as to how to go about securing them . . . so pick out what appeals to you, atlas or game book—and happy hunting!

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

GAME BOOK People Are Funny Game Book. Program: "People Are Funny," Friday 10:00 P.M. (NBC) Requirements: None. Address: c/o station.

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

FIRST AID CHART Handy chart for correct method of administering first aid. Program: "Edwin C. Hill," Tuesday 6:15 P.M. (CBS) Requirements: 10 cents. Address: Johnson & Johnson, New Brunswick, New Jersey.

RECIPE BOOK Drink and Dessert Recipes. Program: "Carnation Contented Program," Monday 10:00 P.M. (NBC) Requirements: None. Address: c/o station.

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

EARRINGS Sterling silver bow-knot earrings. Program: "Helpmate," Mon. thru Fri. 10:30 A.M. (NBC) Requirements: Label from Cudahy Packing product plus 25 cents in coin. Address: c/o station.

SANITATION BOOK Lycon's 48-page book on sanitation plan. Program: "David Harum," Mon. thru Fri. 11:45 A.M. (NBC) Requirements: None. Address: c/o station.

RADIO SCRIPT Script of program and supplementary material. Program: "Our Secret Weapon," Fri. 7:15 P.M. (CBS) Requirements: Self-addressed stamped envelope. Address: Freedom House, N.Y.C. or c/o station.

BOOKLET On "Tobacco Land, U.S.A." Program: "Harry James," Tues. thru Thurs. 7:15 P.M. (CBS) Requirements: None. Address: Chesterfield, Box 21, N.Y.C.

RECIPE BOOK By the famous Betty Crocker, also Conservation Bulletin. Program: "Light of the World," Mon. thru Fri. 2:00 P.M. (NBC) Requirements: 25 cents in coin. Address: c/o station.

RECIPES FOR MEAT-SAVING DISHES Program: "Young Doctor Malone," Mon. thru Fri. 2:00 P.M. (CBS) Requirements: None. Address: Anne Malone, Battle Creek, Michigan.

BOOKLET "Watching Your Baby Grow." Program: "Clara, Lu and Em," Mon., Wed., and Fri. 11:00 A.M. (CBS) Requirements: None. Address: Pillsbury Flour Mills, Dept. 75, Minneapolis, Minnesota.

WRITE A FIGHTER CORP KIT Materials, badges and stars for children that want to write to service men. Program: "Jack Armstrong," Mon. thru Fri. 5:30 P.M. (Blue) Requirements: None. Address: Jack Armstrong, Minneapolis, Minnesota.

BEST SELLER BOOK Latest in fiction or non-fiction. Program: "Show of Yesterday and Today," Sunday 2:30 P.M. (Blue) Requirements: Identify celebrity from initials and hints given on the program. Books given to first ten correct answers. Address: Show of Yesterday and Today, Blue Network, New York City, N. Y.

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

NOTE: Time indicated is Eastern War Time. Deduct 1 hour for Central Time—3 hours for Pacific Time.

TUNE IN FOR CASH

Almost nightly, on some air-ethered show you have heard an M.C. say: "Mrs. Joe Doakes of Clarissa, Iowa, wins twenty-five dollars for her question which stumped the experts." It might as well be you. Anyone can try for these cash awards — many do, and someone wins every night. The cash or war bonds are well worth the effort. Prizes range from \$1 to seven hundred if you want to work that hard. TUNE IN gives you the correct listings and how to get your share.

DR. I. Q. Monday 9:30 P.M. (NBC) Prize Money: You can make up to \$700 in war bonds and stamps by participating. The questions start at \$1. Write NBC for tickets.

INFORMATION PLEASE Friday 8:30 P.M. (NBC) Prize Money: \$25 in war stamps and the Encyclopedia Britannica if you submit a question that stumps the experts.

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

KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE Wednesday 10:00 P.M. (NBC) Prize Money: By participating, \$25 war bond to the winner, in case of a tie you get \$5 in war stamps and a carton of Lucky Strikes.

NOAH WEBSTER SAYS Saturday 7:00 P.M. (NBC) Prize Money: \$2 for submitting words to be defined. By participating, \$2 and \$4 questions. Also a \$50 Jackpot question. Write NBC for tickets.

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

MR. ADAM & MRS. EVE Saturday 8:00 P.M. (CBS) Prize Money: By participating, \$50 and \$25 in war bonds. Also \$10 in cash. Write to CBS for tickets.

MAJOR BOWES Thursday 9:00 P.M. (CBS) Prize Money: \$150 to first winner, \$100 to second winner. Write Major Bowes to arrange audition.

THE BETTER HALF Monday 9:30 P.M. (Mutual) Prize Money: By participating, \$11 to each couple that answers questions correctly.

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

QUIZ KIDS Sunday 7:30 P.M. (Blue) Prize Money: No cash involved but if a question you submit is used on the program, you receive a Zenith portable all-wave Radio. Write to Quiz Kids, Blue Network, Chicago, Ill.

SING FOR DOUGH Saturday 7:30 P.M. (Blue) Prize Money: \$25 war bond for 5 song titles written into very short song story. Submit on penny postcard to Sing for Dough, Radio City, New York.

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

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

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

NOTE: Time indicated is Eastern War Time. Deduct 1 hour for Central Time—3 hours for Pacific Time.

EVERYBODY'S INCOME TAX

THE BOOK THAT
SIMPLIFIES THE
PREPARATION OF
YOUR INCOME TAX
RETURNS

**SIMPLE
AUTHENTIC
CONCISE**

**OFFICIAL 1943 FORMS
FILLED IN
FOR YOUR CONVENIENCE**

★ HOW TO SAVE
★ WHAT TO DEDUCT
★ WHAT TO PAY
★ WHAT TO REPORT

*Soldiers and Sailors
Special Credits Explained*

Victory Tax Explained

15¢

PAY NO MORE

AT ALL NEWSSTANDS
OR MAIL THIS COUPON

D. S. Publishing Co., Inc.
R.C.A. Building
Radio City, New York, N. Y.

Send copy of "EVERYBODY'S IN-
COME TAX". ATTACHED, PLEASE
FIND FIFTEEN CENTS.

NAME.....

ADDRESS.....

CITY..... STATE.....

RADIO FACTS

Did You Know That . . .

There are more than 35 "soap operas" or daily daytime serials running five days a week, Mon. thru Fri. on the four networks.

There are approximately 56 million radios in use in the United States.

Radio stars who broadcast from army camps or defense centers not only pay their own transportation expenses but also those of all the other artists and technicians on the show.

NBC and CBS have both established Pan American networks.

Since Pearl Harbor many important radio executives throughout the country have joined the Radio Branch of the War Department at very low salaries.

There are 16 "international broadcast stations" in the United States. These are the only stations licensed for the transmission of programs for international public reception.

RCA means Radio Corporation of America. It is a vast organization consisting of departments for research, manufacturing, direct communications and broadcasting.

Radio devices being built for the government consist of: Radio equipment for tanks, aircraft, battleships, cruisers, submarines, destroyers, field sets for the Army, public address systems, under water sound instruments, sound-powered batteryless telephones, and sound motion picture apparatus.

RCA Communications Inc. links the U.S., with 49 countries of the world.

The National Association of Broadcasters (NAB) Code restricts the length of commercials in five, ten and twenty-five minute programs.

There are ten commercial television stations operating in the United States and 42 experimental television stations.

There are approximately 400 big time sponsored radio programs on the air each week.

There are 600 radio editors and writers on newspapers in the U.S. and Canada.

Out of the 3,000 announcers in the United States, there are only 30 that have reached the big time.

"KOVO" COCKTAIL

LES HENRIKSON TYPIFIES ALL YOUNG, AMBITIOUS ANNOUNCERS

Every announcer in each small radio niche throughout the United States has one ambition — to become a second Milton Cross. Just as every actress climbs toward a Helen Hayes or Katherine Hepburn, and each boy violinist looks up to a Heifetz, so do announcers have an idol. Cultured, mature, Cross, is Dean of American Announcers and worthy of the title. His reverent, resonant tones are heard only on top-ranking shows from Information Please to Box 44 at the Met. He is the second oldest broadcaster in the business and the best developed announcer radio has yet produced. But a Cross is not born every minute, nor made overnight.

They are produced by hours of routine, days and weeks of eighteen hour stretches, and the full variety of the stations' programs. Les Henrikson, of station KOVO in Provo, Utah is a Cross potential. His day begins with an eight o'clock Wakeup broadcast, carries through the morning soap-operas and the day's news — goes through an afternoon football game or special events broadcasts, ends with a midnight jam session. Tireless, relentless Les will probably make the grade.



LES HENRIKSON, WHOSE DAY BEGAN AT 8 A.M., NOW SETTLES DOWN TO 10:44 P.M. JAM SESSION.



THE HOURS DRAG ALONG TO 11:28 AND LES PLAYS ON WHILE THE HEP CATS SWING TO JIVE.



OH HHHH-H, BASIE'S "BLUE AND SENTIMENTAL" AROUSE LES TO A LITTLE ACTION AT MIDNIGHT.



READY TO FALL APART, EXHAUSTED LES GRAPPLES WITH A SEXTETTE—SOMETHING SMOOTH.



END OF AN EIGHTEEN-HOUR STRETCH WITH HAIR RUMPLED DREAMS OF KOVO, JIVE AND CROSS.

FAVORITES

of the Radio Critics

FROM POLL COMPILED BY
RADIO DAILY, DECEMBER, 1942

Figures represent points
out of a possible 1,000

ENTERTAINERS

| | |
|------------|-----|
| Bob Hope | 627 |
| Fred Allen | 561 |

NEWS COMMENTATORS

| | |
|--------------------|-----|
| Raymond Gram Swing | 585 |
| William Shirer | 423 |

DRAMATIC SERIALS

| | |
|------------------|-----|
| One Man's Family | 552 |
| Aldrich Family | 300 |

SPORTS COMMENTATORS

| | |
|------------|-----|
| Bill Stern | 677 |
| Ted Husing | 660 |

EDUCATIONAL SERIES

| | |
|-----------------------|-----|
| Chicago Round Table | 462 |
| American Town Meeting | 423 |

COMEDIANS

| | |
|------------|-----|
| Bob Hope | 737 |
| Fred Allen | 573 |

DANCE BANDS

(Sweet)

| | |
|--------------|-----|
| Guy Lombardo | 666 |
| Sammy Kaye | 297 |

DANCE BANDS

(Swing)

| | |
|---------------|-----|
| Harry James | 573 |
| Benny Goodman | 357 |

DRAMATIC SHOWS

| | |
|----------------------|-----|
| Lux Radio Theater | 768 |
| Screen Guild Players | 315 |

SYMPHONY PROGRAMS

| | |
|--------------------|-----|
| N. Y. Philharmonic | 750 |
| NBC Symphony | 490 |

QUIZ SHOWS

| | |
|---------------------|-----|
| Information Please | 704 |
| Take It or Leave It | 507 |

FEMALE VOCALISTS

(Classical)

| | |
|------------------|-----|
| Gladys Swarthout | 543 |
| Lily Pons | 534 |

MALE VOCALISTS

(Classical)

| | |
|----------------|-----|
| Richard Crooks | 591 |
| Nelson Eddy | 459 |

FEMALE VOCALISTS

(Popular)

| | |
|-------------|-----|
| Dinah Shore | 753 |
| Kate Smith | 567 |

MALE VOCALISTS

(Popular)

| | |
|-------------|-----|
| Bing Crosby | 736 |
| Dennis Day | 429 |

SOUND AND FURY

(Behind This Issue)

The Army, the Author, the Editors Agree

In a single week, the editor talked with Miss Fannie Hurst, the beloved American novelist who took a busman's holiday to do the piece found in this issue, and with Lt. Col. Ed Kirby, formerly director of public relations for the National Association of Broadcasters and now heading the Radio Branch of the War Department's Bureau of Public Relations. We talked with Miss Hurst after dinner over cocktails, leisurely and in the comfortable atmosphere of a New York hotel's cocktail lounge. The conversation with Col. Kirby occurred in the grim, half-finished and amazingly busy Pentagon Building, across the river from Washington in Arlington.

We mention the two conversations because we believe them to be of vital import not only in fighting the war but in assuring the sort of peace we expect to find after it is won. Miss Hurst was amazed that such a vital weapon for peace as radio could be twisted into such a dangerous weapon of war. She felt that an essential of the peace to follow was formal planning for a better use of broadcasting on an international scale.

Col. Kirby, who is now using radio as a weapon of war, without any knowledge of Miss Hurst's ideas, explained what the War Department was really doing in radio. His views were almost identical with those of Miss Hurst, although he inclines to the belief that international radio might be used to effect better international relations without formal planning and sweeping treaties. In "Command Performance," he has a ready example. Because in many of the spots where American troops are on duty, short wave receiving facilities are limited, the Radio Branch has forwarded transcriptions of the program to local stations for a regular broadcast. Thus, many radio stations in India, Britain, China, Australia, New Guinea broadcast this star-studded show.

In one half-hour of broadcasting, Col. Kirby feels, we have wiped out more anti-American feeling than all of the good-will ambassadors and speeches could eliminate in years. Once we — all of the nations — listen to the same programs, laugh at the same jokes, enjoy the same music, and have our hearts

throb to the same drama, we feel a kinship we didn't know before. When we listen at the same time — under one tent, as it were — then we must come to know an intimacy not unlike that of a family living under a single roof. He is also convinced that the networks built up for the international broadcast of such army shows as "Command Performance" will continue in use after the war.

Reticent Elmer Davis

The story on propaganda and Elmer Davis, chief of the OWI, started out to be a picture story in which the lives of Davis and Goebbels would be pictured on parallel pages to show how good and bad propagandists are the products of their environment and rearing. It is an interesting commentary on the basic differences of the two propaganda war chiefs that more than enough pictures of Goebbels' career were available, but very few of Mr. Davis could be unearthed.

In Washington, talking over the idea with Davis and those close to him, we found the silver-haired, scholarly Hoosier reticent to bring out the family album for us. He has a modest view of his own importance—but not that of his office—and he felt that the problem and not the man should be discussed. Which led to the story you find here. We arranged with Elizabeth Long, whose new novel, tentatively titled, "Whence Springs the Sword," is being readied for spring publication, to write it and we're right proud of the whole thing.

The Literature of Radio

When we claim that radio is producing a new form of literature, sometimes as virile and rough-and-ready as that developed in the Brett Hart-Owen Wister-Mark Twain school of American literature, a hundred examples leap to mind. None is perhaps more timely than the following, broadcast by Clark Gable to men in our armed services:

"Well men, this is Clark Gable speaking from the U. S. A. This is the land that not long ago had boundaries. An ocean on one side, and an ocean on the other . . . douglas firs and deep snow and good fishing to the north . . . and blue water and lilacs and hot weather and cotton fields to the south. Yes . . . America had boundaries then.

You lived and worked within those boundaries, and thought it would always be that way. . . . You worked at the shoestore in Peoria . . . yet tonight you're over there in Australia, and you fly hell out of your bomber, and go through God-made storms of rain, and man-made storms of steel and fire . . . and you fight your way back . . . and then you write in to this radio program and say: "Would you please ask Dinah Shore to sing 'You Can't Take That Away From Me.'"

"You used to be the clerk in the local Safeway or Rexall store . . . the history teacher in Grand Rapids . . . the mechanic at the corner garage . . . yet tonight you're blacked out on a freighter, or lurking beneath the cold water far below the fog that hangs over the Aleutians . . . and you write to this radio program and say: "Recently we received packages from our mothers, and to show our appreciation would Bing Crosby sing 'Dear Mom.' You were the guy who had never been thirty miles away from Carson City, Nevada . . . yet tonight you're hoping it'll cool off in India and the Gold Coast of Africa. You used to walk into town to the Saturday night dance, yet tonight you're in Labrador and Egypt and England and Trinidad and China . . . and you write to this radio program and say: "Boy! . . . you folks at home are sure swell . . . and would Count Basie's orchestra play 'The One O'clock Jump.'"—so what?"

"So the boundaries of America have been moved out across the earth, wherever you Americans have gone to fight for EVERY man's right to live within the boundaries of his own self-respect and freedom. But because of guys like you — when we think of the boundaries of America, we STILL think of douglas firs, because you guys are LIKE those douglas firs . . . and you're like the good fishing and the lakes, and Coney Island and the cornfields and smokestacks . . . and you're like the little towns with the red water towers . . . and like Mount Ranier and Yellowstone, and Highway Sixty-Six. . . . Because all those things are American. They were part of you when you left . . . and will still be part of you when you come back, — the stuff that makes Americans. . . . And brother, they don't make better stuff anywhere in the world!"

THE EDITORS



"KEEP 'EM FLYING, MOMMY!"

Yes, Mommy—YOU!

I look to you, Mommy, 'cause you're the little woman who finds the money, somehow, even when there isn't an awful lot, to give me and Pop the best of food, and things.

So keep those protective wings over me, Mommy. I know you'll keep on working a little

more of your budget magic, every week, somehow, won't you? And buy a Stamp here and a Stamp there, till we've bought a War Savings Bond—and then another War Savings Bond—to buy a bomber.

Babies and their Mommies in conquered lands say I ought to tell you, Mommy—"keep 'em flying"!

How to buy a share in Victory

Where's the money coming from?

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

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

How can you chip in?

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

INSTALLMENT payments?

Yes! If you can't spare \$18.75

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

What IS a BOND?

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

Can you CASH a Bond?

Yes, any time 60 days after

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

WHERE can you buy War Savings Bonds and Stamps?

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

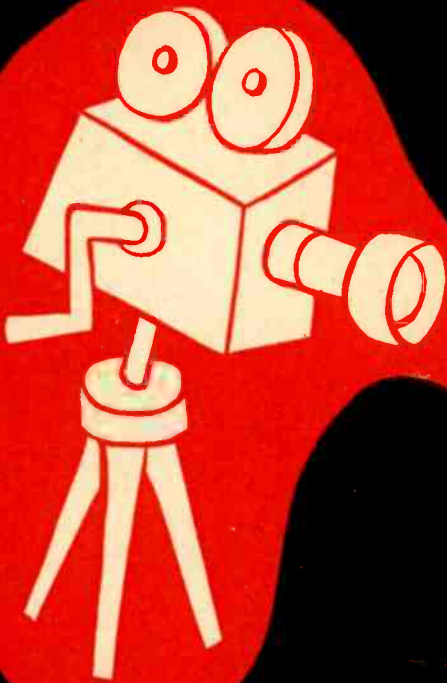
WHEN?

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



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

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



on the air

in the movies

on COLUMBIA RECORDS

harry james is colossal

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36668 MOONLIGHT BECOMES YOU
I'VE HEARD THAT SONG BEFORE

36650 MISTER FIVE BY FIVE
THAT SOLDIER OF MINE

36232 ONE O'CLOCK JUMP
TWO O'CLOCK JUMP

36296 YOU MADE ME LOVE YOU

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