

# TUNE IN

NATIONAL RADIO MAGAZINE



EVELYN OF SPITALNY'S  
HOUR OF CHARM

JULY, 1943

15¢

20c in Canada



## Which comes first — Your second helping? or our second front?

**Y**OU WANT TO SEE THIS WAR WON — and won quickly. You want to see it carried to the enemy with a vengeance. Okay—so do all of us. But just remember . . .

A second front takes food . . . food to feed our allies *in addition to* our own men.

Which do you want — more meat for you, or enough meat for them? An extra cup of coffee on your breakfast table, or a full tin cup of coffee for a fighting soldier?

Just remember that the meat you don't get — and the coffee and sugar that you don't get — are up at the front lines — fighting for you.

Would you have it otherwise?

*Cheerfully co-operating with rationing is one way we can help to win this war. But there are scores of others. Many of them are described in a new free booklet called "You and the War," available from this magazine. Send for your copy today! Learn about the many opportunities for doing an important service to your country.*

*Read about the Citizens Defense Corps, organized as part of Local Defense Councils. Choose the job you're best at, and start doing it! You're needed—now!*

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, B<sub>1</sub>, B<sub>2</sub>(G), D & E.

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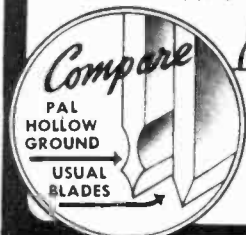


KIBBLETS, Inc., 17 State St., N. Y.

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".



*Blair*  
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 for 10¢  
10 for 25¢  
Double or Single edge

SAVE STEEL: Buy PAL Blades—They Last Longer

LETTERS  
TO THE EDITOR

WANTS MORE WINCHELL

Gentlemen:  
I was crazy about the article on Walter Winchell, whose fight for free speech and against isolationism I have always admired. I see he has been in another dispute with his censors about what he should say and what he shouldn't say. Why don't you let us have the details of this latest fight? There is nothing so interesting as a good fight, especially when a fellow you like is on the right side of it. Keep up the good work. I think your magazine deserves support.

WILTON R. JORALEMON  
Sheboygan, Wis.

WANTS LESS WINCHELL

Gentlemen:  
Your stuff on Winchell was good enough in its way, but I'm getting tired hearing about that guy. Why don't you lay off him and give us swing addlets more about our favorite bands? We get enough of Winchell in the papers. I like him. I think he's a great fellow, but enough is enough.

MRS. GRACE ASPEN  
Sacramento, Cal.

THINKS HE'S COURAGEOUS

Gentlemen:  
There is no more courageous fighter for liberty than Walter Winchell, and there is no more interesting and exciting magazine on the subject of radio than TUNE IN.

MISS JANE PASTERNAK  
Brooklyn, N. Y.

(Note: We agree with you on both counts.)

HE WANTS DIGNITY TOO

Gentlemen:  
"Mr. District Attorney" may be a guardian of the rights of the people, as you claim in your exciting article about that serial, but it really seems to me that a picture in the courtroom featuring a girl's legs hardly adds to the dignity of the processes of justice. And the picture of the D.A.'s Girl Friday on the next page (in the June issue), certainly gives you the idea that it isn't the punishment of crime you're interested in. But your magazine surely fills a need that has long been evident in radio, and these complaints are really minor.

MERTON K. BLACKWELL  
Cicero, Ill.

(Note: We can't help it if people who act in radio are often attractive too. Why quarrel with your good luck?)

AND ON THE OTHER HAND

Gentlemen:  
I find your magazine interesting and would like it very much if you would publish more pictures of beautiful women like Eloise Kummer on page 54 of your June issue. Also, how about a fictionization of some daytime serial. Lots of us would like to read a connected story of some of our favorite shows.

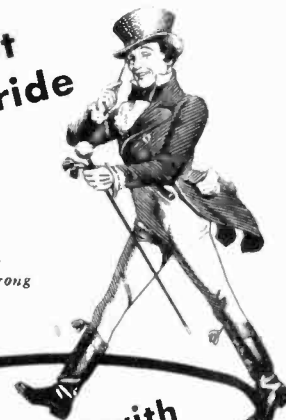
LYLE SMITH  
St. Paul, Minn.

FROM A DRAGONETTE FAN

Gentlemen:  
Enjoyed having the large picture of Jessica Dragonette, which appeared in your May issue. Will you kindly print a story about Miss Dragonette's broadcasts and include several pictures of the star in her charming evening gowns. I first heard her sing back in 1930. Have seen her eleven times across the footlights, and my J.D. collection contains over fifteen hundred clippings, newspaper and magazine articles, programs and pictures, which I have collected during these years. My sister brought me a copy of your magazine while I was ill. I had not seen it before, and I immediately subscribed for a year. I'll be looking forward each month to seeing my copy of Tune In, and hope that you will print many more pictures of Jessica Dragonette.

HELEN G. MOFFAT  
Hyattsville, Md.

Get  
in stride



BORN 1820  
still going strong

step along with  
**JOHNNIE WALKER**

BLENDED SCOTCH WHISKY  
THE FLAVOR of Johnnie Walker is different. One small sip tells you that it is a distinctive whisky... Scotch at its smooth, mellow best. Distilled and bottled in Scotland. Enjoyed all over America!



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8 YEARS OLD

BLACK LABEL  
12 YEARS OLD

Bottls 86.8 proof

CANADA DRY GINGER ALE, INC.,  
New York, N. Y., Sole Importer

# "TUNE IN"

for

## COMPLETE RADIO ENJOYMENT



### IMPORTANT ANNOUNCEMENT

Because of transportation problems and present day paper conservation policies you can avoid disappointment by having "Tune In" sent to your home regularly every month. Coupon, below, for your convenience.

only \$1.50

### FOR TWELVE EXCITING ISSUES

*Make "TUNE IN" As Much  
A Habit As Your Radio*

**FILL IN AND MAIL THIS CONVENIENT 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.....

(continued)

### ADVENTURE IN DRUG STORE

Gentlemen:

I had lunch at the drug store today and as I was leaving my eye caught TUNE IN, which I bought without hesitation. I like it a great deal. Would you please print an article (with pictures, of course) of the Chicago Theatre of the Air and list it under the Alphabetical Index, because I listen to it every Saturday night and think it is one of the best on the air.

GORDON GOULD, JR.

Riverside, Ill.

(Note: We'll get to it in the autumn.)  
Gentlemen:

### THE DAMES ARE FIRST CHOICE

Gentlemen:

Congratulations on your magazine, which I read from cover to cover. I'd rather listen to the radio than anything else except go out with the dames at the USO.

PVT. JOHN T. NASEA

Camp Hale, Colo.

(Note: We know how you feel, John.)

### LIKES THE MELTING POT

Gentlemen:

The article about Station WOY, the Melting Pot of Freedom, was absorbing. I'm sure a lot of us would like to know more about the fine work for Americanization that goes on among many of the foreign-language groups in our country. The pictures with the WOY article were especially entertaining, and though I live far from this station, I shall certainly make an effort to listen in to them when I next get to New York and can pick them up on a receiving set. This education of our foreign-born citizens is one of the best functions of radio, and I am glad that certain authorities realize it enough to do something about it. Your magazine is a vital one to the radio field, and although it's young, I wouldn't want to be without it. Please enter my subscription for one year, for which I enclose my check.

GIOVANNI RUSSO

Cincinnati, O.

### MORE REQUESTS

Gentlemen:

Won't you please have a few pages and an article about the Hit Parade in one of your issues soon? And don't, for heaven's sake, leave out a picture of Frank Sinatra!

MISS STELLA PHILLIPS

Brownsville, Pa.

(Note: We just printed one, didn't we? There's no satisfying you enthusiasts. Well, there'll be another picture and story about him soon.)

### A GREAT VIOLINIST'S 'BENNY GOODMAN'

Gentlemen:

Surely your caption man should know his Benny Goodman (or rather "my" Benny Goodman) better than to attribute - - - picture to him! Best wishes.

JOSEPH SZIGETI

New York City, N. Y.

### HE ISN'T MAD

Gentlemen:

On page 44 of your June issue you publish a picture of Glenn Miller and call him Benny Goodman. It doesn't make me mad, because I'm crazy about both, but I thought you ought to know.

MARTIN McCULLLEN

Miami Beach, Fla.

### CORRECTION

As many readers have written to tell us, we inadvertently called Glenn Miller out of his name in our June number. It happened because we changed pictures at the last moment and neglected to change the captions. We're generally very careful about that sort of thing and have reprimanded the make-up man (though we failed to fire him). It probably won't happen again.

The Editors

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Cover photograph by Morton Berger

## ON THE COVER

Evelyn, Tune In's cover girl for this month, is the concertmaster—or rather, concertmistress—of Phil Spitalny's all-girl orchestra (Page 30). For the purposes of the record her full name is Evelyn Kaye, though few people know it. Evelyn is second in command to Phil Spitalny himself, and she and her violin help to make the HOUR OF CHARM a first rate entertainment program.

## NEXT MONTH

## HARRY JAMES

★ Harry blows a few solid notes on his trumpet and the jitterbugs start taking the place apart. What makes him tick? What's he like away from the mike? Read the August issue of *Tune In* for the inside story of the amazing maestro.

## THE FOUR HUTTONS

★ Hutton, Hutton, who are the Huttons? There are four to be exact — Marion, Betty, Ina Ray and June. They'll be properly identified in the next issue in case you've had any difficulty in figuring out which is which.

## FAMILIES OF RADIO

★ Come into the homes of some of radio's celebrities and meet the lesser known members of their families. This is the first of a series dedicated to the home life of the etherites. Don't miss the first installment.

## WHEN A GIRL MARRIES

★ Readers who have been following the trials and tribulations of the members of this stirring serial will be delighted with the excellent pictures of the cast in action. Look for *When a Girl Marries* in August *Tune In*.

## VIC AND SADE

★ These popular radio home folks have been dramatizing the episodes occurring in "the small house half-way up in the next block" for the past ten years. *Tune In* brings you intimate photographs of *Vic and Sade* in that selfsame house.

RESERVE YOUR COPY  
AT YOUR NEWSSTAND



JERRY DANZIG KEPT THE WORLD FULLY INFORMED AS THIS HAPPY COUPLE WERE SECURELY MARRIED IN A PLANE OVER NEW YORK

## THE WACKY ERA OF BROADCASTING

**W**e had a lot more time for foolishness before Pearl Harbor, and the masters of the airwaves contributed their share to the gayety of the nation, and to the amazement of many people who might have thought that the world was motivated by logic and reason. Microphones were rushed to the mouths of people painting steeples and to the nuptials of those getting married in odd circum-

stances: announcers held one-sided conversations with groundhogs and others tried to get messages from the spirit world. It was all rather wacky and, to tell the truth, most of the stunts didn't come off. Then came the 7th of December, and all this was swept into the discard. The Special Events departments now handle the wandering microphone, and the complete emphasis is on the war effort.

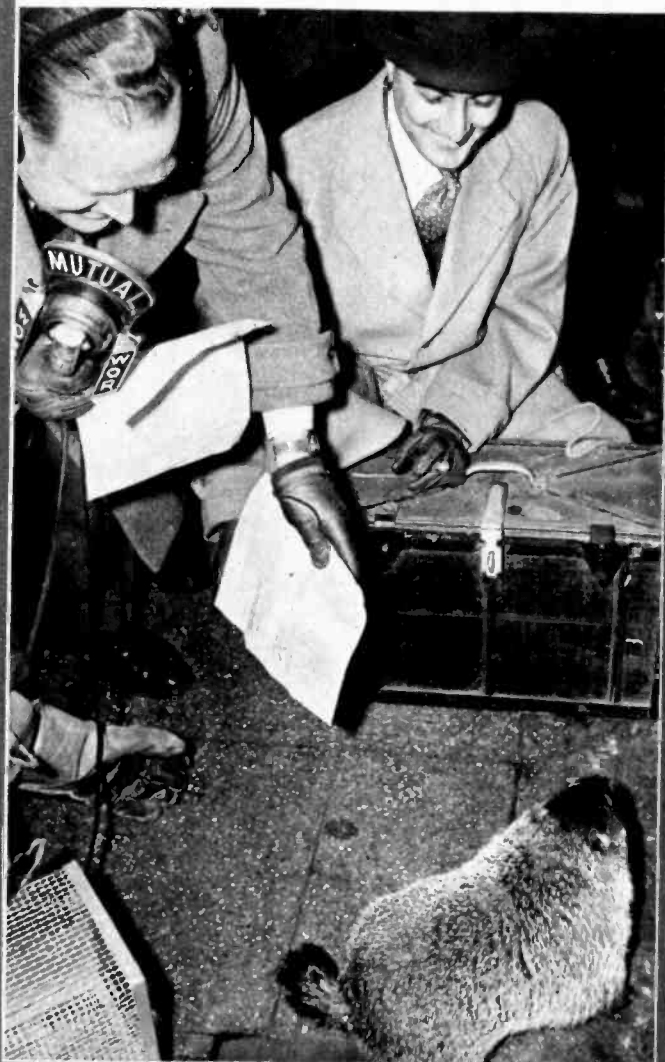
DAVE DRISCOLL AND A MICROPHONE ASSISTED IN GETTING THE OLD CHEWING GUM DETACHED FROM THE SIDEWALKS OF NEW YORK





CHARLES GODWIN ANNOUNCING THE PROGRESS OF EASTER COACH DOWN FIFTH AVENUE, WHEN THESE THINGS WERE IMPORTANT

DAVE DRISCOLL AND AN UNRESPONSIVE GROUNDHOG



AL JOSEPHY INTERVIEWS A LOVELY WORLD'S FAIR MERMAID



Ask for  
**TUNE IN**

each month  
at your  
newsstand



THE MOST  
INFORMATIVE  
RADIO  
MAGAZINE  
IN AMERICA



**TUNE IN**  
IS  
DIFFERENT  
TIMELY  
INTIMATE  
UNBIASED  
PICTORIAL  
EXCITING



## OF MIKES AND MEN

By

CAROL HUGHES

ETHEL SMITH, jazzing organist of Lucky Strike fame, is a dose of vitamins for morale anyway you take her, but to be really enjoyed she has to be seen and heard—in person. I spent one of my most enjoyable evenings raiding Ethel's icebox, in her luxurious apartment at the Parc Vendome in New York. While we munched sandwiches and drank her precious rationed coffee she told me fabulous tales of her South American tour. At one time or another she met almost every foreign correspondent from America covering the Welles trip to consolidate Pan-American unity. Among those who now call her "Smitty" are ERIC SEVEREID, hard-hitting commentator on national affairs, and EDWARD TOMLINSON, Blue-network commentator. There's a good reason—she typed their scripts during the conference. At another time she bumped into BING CROSBY and the natives are still talking about their three A.M. "Jazz Jamborees."

★ ★ ★

*A spectacle to be watched with fatalistic calm, at any time, is ED GARDNER of "Duffy" fame. Ed is absolutely unpredictable, and at a broadcast—more so. He jives for the audience when the band plays, mugs for the guest stars and is generally adored. No matter what beauty from Hollywood sits on the "Duffy" platform, Ed is the star. No wonder Hollywood is taking almost the entire cast—in toto—for the screen play.*

★ ★ ★

Ran into MORTON GOULD, having a soda at the Radio City drugstore, and he told me how happy he was about his first symphony. The critics were generous in their praise, and rightly so. Mort is well on the way toward becoming one of America's first composers. In person he is a shy, modest young man, but if he knows you well, his dry, lucid humour gives you many a sly poke on the funny bone. It's strictly Manhattanish, however.

★ ★ ★

*Seems to me that "Spot Announcements" get most of the breaks in radio advertising. They come on just after a big program or just before a FRED ALLEN or HENRY ALDRICH broadcast, and there you are—caught with your ear down—listening. Personally, I have a passion for those jingle rhymes. "Rinso White," "Virginia Dare" and "Super-Suds" give me a chuckle.*

It's a thrilling experience to be in on the ground floor when a new star is born. Recently, when six New York Editors appeared on the "CRUMMIT-SANDERSON" show, the amiable GEORGE CRANDALL invited us out after the show for a couple of rounds in various nightclubs. During the evening at one of the smaller places on a side street, our attention was suddenly riveted on a young girl who had a way for moanin' the blues. The whole party stopped chatting. When she finished six voices chorused "She's good." Automatically, Crandall took out his card, wrote on it "Please drop in to see me tomorrow" and little BERNICE MARSHALL was on her way to fame. It does happen.

★ ★ ★

*While having a chocolate soda with MARION HUTTON backstage in her dressing room at the Roxy Theater, she told me that Hollywood had made her several offers, since GLENN MILLER broke up the band, but that she would never accept until she could find someone who would train her, and show the same patience and care that had been given her sister, Betty. Meanwhile, Marion doesn't have to worry—she and the MODERN AIRRES are doing very well, indeed, and the ether ways are filled with her recordings hours out of every day. She was wearing the beautiful white sapphire ring that Mr. and Mrs. Glenn Miller gave her at parting. She is not only a most talented girl but is forced again and again to declare her astonishment at her own success. "There are hundreds like me," she says, "who would have done as well—if they had been as lucky." All of which may be true, but Marion was ready for her chance when it came—and it was not too big for her.*

★ ★ ★

WALTER CASSEL, who won unanimous and delighted recognition this summer in his Metropolitan debut, is doing a splendid job over at CBS with his radio program, "Keep Working, Keep Singing, America." He does, in private life. Walter and I sat down on the band stand the other night, at his rehearsal, and he told me all about his good fortune, even included one of his favorite recipes. Walter is talented.

★ ★ ★

*Invited to tea by LILLIAN GISH, I was happy to find Dorothy there too. Both were enthusiastic about their radio possibility "Famous Sisters." Lillian Gish is a very beautiful woman with hair like Madonna framing a pale, calm face. The screen has not done well by her, the camera loses the sensitive, but clearly defined intellect of expression. While Dorothy is more vivacious, Lillian has a personality which is as pleasantly disturbing as a lively kaleidoscope. Perhaps because she is so keenly interested in world affairs, while Dorothy leans more to the "don't care" school.*





**APHRODISIA . . . High Voltage**

as a veiled,  
half hidden glance . . .  
Fabergé worldly perfume  
with the naughty name.

# "I'm going to shock you!"

"Because I'm going to hit right from the shoulder, starting now.

"Out there, our boys are fighting, and they're falling. Not one or two at a time, picked off by a nice clean bullet. But fifty at a time in the roaring, flaming hell of a shell burst.

"Out there, they aren't walking around in clean white uniforms on neat decks. They're running and slipping around on the bloody heaving flanks of a carrier foundering in a sea of oil with her guts torn out.

"They're not lying in cool, immaculate hospital beds with pretty nurses to hold their hands. They're flat on their backs on cold steel taking a smoke and waiting for a doctor to get through with the *seriously* wounded.

"Out there, they're fighting and they're falling but they're winning! And get this straight—they're not complaining. But I want you to know what they're up against. I want you to know they look to you to give them in *your* way the same full measure of help and devotion they get unasked from their own shipmates.

"And you *can* help them—by giving generously to the Red Cross.

"If you had seen the faces of men pulled naked from the sea as they received kit bags and



cigarettes handed out on the spot by Red Cross Field Directors—you'd know what I mean!"

\* \* \*

On every front the Red Cross presses forward. Each day, the need increases for your support.

Your Chapter is raising its Second War Fund in March. Give more this year—give double if you can.

## THE RECORD SINCE PEARL HARBOR

**For the Armed Forces**—More than one million and a half service men have received, through the Field Staff, practical help in personal problems. The Red Cross is with them in training and at the front. For morale and recreation, over one hundred Red Cross Clubs have been established for overseas troops. There are more than five thousand workers in the field.

**Civilian Relief**—About sixty million dollars in war relief has been administered in every allied country. Food, clothing, medicinal supplies have gone to Great Britain, Russia, China, Africa, for Polish and Greek refugees, and many others. Thousands of packages to prisoners of war have been safely delivered through cooperation with the International Red Cross in Switzerland.

**The Home Front**—Training our people to meet the needs of war. Millions of First Aid Courses. Hundreds of thousands trained in Home Nursing and Nutrition Courses. Thousands enlisted as Nurses' Aides and in Motor and Canteen and Staff Assistant Corps.

More than one million and a half blood donations through Red Cross collection centers and the distribution of the life saving Plasma wherever needed.

Chapter Production rooms from coast-to-coast providing surgical dressings for the wounded, kit bags for the fighters and tons of clothing for relief.

The Red Cross record in this war is one that we Americans may well be proud of—and support.

Your Dollars help

make possible the

**AMERICAN + RED CROSS**



DOROTHY THOMPSON, IN THE LIBRARY OF HER NEW YORK HOME, REGARDS THE WORLD WITH CHARACTERISTIC CALM APPRAISEMENT

# THE AUDIENCE, THE LISTENER, AND THE READER

EVEN WHEN THE SAME PERSON IS INVOLVED, HIS REACTIONS ARE DIFFERENT

by  
**DOROTHY THOMPSON**

Miss Thompson is considered one of the most distinguished figures in American life today. Her forceful writing, speeches, and radio broadcasts command the respectful attention of great radio audiences. The Editors of TUNE IN invited Miss Thompson to compare the relative effectiveness of each of these media of expression, feeling that her reactions would be of absorbing interest to our readers. The photographic studies of Miss Thompson were made in her New York home by Alfredo Valente exclusively for this magazine.

I have a peculiar profession. I earn my living by putting words on paper for people to read, by speaking words from platforms for people to hear, and by uttering words into a microphone for an invisible audience of individual listeners.

I say it is "peculiar" because it is relatively rare. There are so few writers and speakers that hardly anyone bothers to compile statistics about us. Congressmen are certainly aware of us because we are so articulate. Being articulate is our business. But they are never aware of us as an economic group, because we



## THE AUDIENCE, THE LISTENER, AND THE READER (continued)

aren't numerous enough to constitute one. You never heard of a pressure group of writers, or a speakers' "bloc."

We write about almost everything under the sun, except our own business, which isn't quite a business, either. So here, in TUNE IN, I propose to write about this peculiar business, in all three branches of which I am engaged.

I find that people think that it all amounts to about the same thing — writing for people to read, or speaking from a platform, or speaking into a microphone. So did I, once. But I have learned differently. You — and I, too — react differently to words printed and presented to our eyes, to words which we hear and see uttered when we are congregated with others, in an audience, and to words which we hear, sitting alone or with one or two friends, before a radio.

Words transmitted to the brain through the eye, from the printed page, are the least evanescent. There they are, in "cold" print. The personality of the writer is way off in the background. He has his own style, but he is persuasive or convincing only through content and style. The reader doesn't know whether he is fat or thin, handsome or ugly, a baritone or a tenor. The words he writes are there to stay until the reader throws them into the wastebasket.

Unable to introduce his physical personality into the picture, the writer's task is more intellectual and disembodied than the speaker's. What he writes is "On the Record" and can be used against him in the future. What people read they usually remember better, or at least more accurately, than what they hear. The word, expressed in writing, is visible. Good readers even remember how words *look*, and can recall them in their exact position on a page.

Hitler, who is the most notorious user of words in our century, always preferred to speak rather than to write, and to speak to visible audiences rather than over the radio. If he had depended upon *Mein Kampf* to throw all Germany into revolution and war, he would never have succeeded. Because even German readers argue with *Mein Kampf*. Readers talk back, in their own minds, and go on talking back. They muster logic against logic. It is much harder to "sweep men off their feet" with the written word, than with the spoken. Maybe that is the reason why Plato wanted to ban oratory in his ideal Republic. *All effective demagogues are speakers rather than writers.*

**O**n the other hand, if one wants to express something that requires careful qualification, fine differentiation, and close reasoning, the written word is the way to do it. If the reader does not get you the first time, he can read again. Once the crowd disperses, or the radio is turned off, the words heard are retained only by memory; and memory of the heard word, as any judge will tell you, is extremely unreliable.

That is why — that and lots of other reasons are why — I shall always rather write than speak.

Speaking to a visible, present audience is farthest of all from writing. The speaker is there in person. Everything about him — or her — influences the audience. Let us assume for argument that the speaker is a she. If she is very beautiful, that mere fact will influence the audience, possibly more than what she says. Her clothes, her gestures, her way of walking, all get mixed up with what she is saying. The most effective speakers have a large shot of actor in them. It isn't just the words they use, but the changes of voice and emphasis, the gestures, the facial ex-

pression, which influence the "crowd." William Jennings Bryan's speeches, if read, would have moved few. Heard — and seen — they swayed thousands, in their time. The Cross of Gold was perhaps less important than the Voice of Gold and the passionate air.

An audience is not just a sum of individuals. In the presence of an effective speaker, it is welded together into an entity, and has a psychology of its own, separate from its component individuals. One person will laugh, and the whole audience will laugh, even though, individually, they might not find the remark comic. The tensions and relaxations of individuals spread with a sort of magnetism, and transmit themselves also to the speaker. There is a direct communication, subtle and powerful, between the person on the platform and those in the chairs. The speaker senses their tension, their boredom, or their skepticism, and reacts to it. Speakers often find themselves saying things they never intended to say because the audience evokes them. That is why I always, now, speak from a prepared manuscript. I don't want to be carried away by my audience, or say things that a certain magnetic instinct tells me, spontaneously, will get applause. For applause is a sweet and dangerous drug, disastrously habit-forming. Our contemporary history is full of such drug addicts.

**T**he radio is something new in the world, and has its own limitations and laws. A good platform speaker is likely to be a bad radio speaker. The platform speaker is accustomed to addressing a crowd. The radio speaker is a conversationalist. His audience is one person, even though millions may be listening. The platform speaker is effective orally, according to the range of his vocal capacities. He puts power and resonance into his voice at one moment, and soft persuasion at another. Any such range on the radio is unbearable to the individual listener. That is why senators, accustomed to addressing mass meetings, or large bodies of men, are such dreadful radio speakers, by and large.

Mr. Roosevelt is a great radio speaker, because he knows that the microphone is not a megaphone, but an ear. He speaks as he would speak to a visitor in his own drawing room, casually, without undue emphasis. The radio is both more personal and less so than the platform. It is more personal, in that there is no "crowd" to sway, only many individuals to charm, interest, or persuade. It is less personal, because the corporeal personality of the speaker is expressed wholly in voice.

Radio is a great lie detector. The insincere radio speaker is more easily unmasked than the insincere platform speaker. The listener is not influenced by the waves that spread over crowds, or by the magnetisms emanating from a face, a gesture, a body, or even clothes. He sees nothing; he hears only words and a voice.

**A**nd he can stop the voice any time he wants to do so. A polite man will not climb over his neighbors to get out of a hall but he will cut the President off in the middle of a sentence if he is disappointed or bored.

The radio is not as good an instrument for the demagogue

as the platform is. Of course there have been great radio demagogues but Hitler always preferred the mass meeting to the radio, and when he was getting into power, used it far more effectively for his purposes. The Rev. Charles Coughlin was a powerful radio demagogue. One thing that helped him was his Irish accent and warm voice. There is an almost universal superstition connected with an Irish voice — that it expresses a warm and honest heart. If he had spoken the same words in the tone of a Boston Episcopalian clergyman, he would have had a Crossley rating of minus 2.

Television will introduce a quite new element into this already complicated picture. The radio speaker will then somewhat approach the platform speaker. But still it will be different, as the cinema personality is different from the stage personality. But the face, with all its contours, expressions and registered emotions, will intervene to influence the reception of speaker's words. Radio speakers will begin to think of their barbers and tailors, or hairdressers and masseuses, more than they do now. Maybe they will depend on them more than they do on being intelligent and persuasive — who knows?

I hope George Bernard Shaw will still be alive in that day. He will be a wow. He is one of the few personalities with a great gift for acting, who is nevertheless continually under intellectual control. He says things for effect, but they are also the things he intends to say.

**The photographer** has caught an unusually informal pose of one of America's best known women when her mind was far from politics.





# THE SQUEAKING DOOR

INNER SANCTUM MYSTERY, WORKSHOP OF BLOOD AND HORROR, SPECIALIZES IN WHOLESALE MURDER

TUNE IN SUN. 8:30 P.M. E.W.T. (BLUE)

When *Inner Sanctum Mystery* was only a few weeks old, a woman listener sent a can of oil to the producer, Hiram Brown. Said she did not mind the blood and ghouliness of the program, but that darned door sent shivers down her spine. That was intentional, of course, and it is unnecessary to add that nothing has been done about oiling the ghostly hinges since the program was born, January 7, 1941. It is estimated that fifteen million spines are chilled by the blood-curdling slaughter that takes place weekly on this terror-show.

It began with an accidental thought that occurred to Producer Hiram Brown while he was browsing around the sound effects shop for unusual backgrounds to incorporate in another of his programs. He happened upon a terrifyingly squeaking door, made a mental note to use it some day, and did when asked by a sponsor to submit an idea for a new show. The conception of having a "Host" to 'escort' listeners through the eerie portal to the chamber of horrors, and taunt them for their squeamishness, was a natural follow-up, and Raymond Edward Johnson was chosen for the role. Originally titled *The Squeaking Door*, the name was changed when a tie-up was effected with Simon & Schuster, publishers of

CONTINUED ON NEXT PAGE



LESLIE WOODS, AN INGENUE WHO TURNED MENACE FOR INNER SANCTUM



RAYMOND, YOUR HOST, INVITES YOU TO AN EVENING OF TERROR



LESLEY WOODS AGAIN, ARMED TO HER VERY BEAUTIFUL TEETH

#### THE SQUEAKING DOOR (continued)

Inner Sanctum mystery novels, Three scripters, Milton Lewis, Sigmund Miller and Robert Newman, alternate on the show, and only occasionally does any other author appear. Brown himself usually conceives the idea for each story and works it out with one of his typewriter slaves.

Tall, fair, amiable Raymond Edward Johnson, born in Kenosha, Wisconsin, 1911, is one of the fine actors of the air. In addition to his *Inner Sanctum* work, he is currently appearing on Broadway in *The Patriots*, in which he has the lead role of Thomas Jefferson. Married to radio actress Betty Caine, they have one son and live at Chappaqua, New York, from which Raymond commutes daily.

Himan Brown, not yet thirty-three, is one of the most prolific producers in radio. New York born, raised and educated, he is a graduate of the College of the City of New York. Studied law but flunked his bar exam and decided to get into radio instead. In the past sixteen years hard-working Himan Brown has presented more than fifteen thousand radio programs and once had thirty-five of them going each week. Claims he never once got his characters mixed. A lone wolf, Brown has never had an office or a staff, handling all details and correspondence himself. He also produces *The Thin Man* and *Bulldog Drummond*, and has two five-a-week series, *Joyce Jordan* and *Green Valley, USA*, which is government-inspired, and is his first sustaining program. Despite his prodigious role, Brown is practically unknown to the listening public, and is something of a mystery even within the industry, where he almost has a corner on radio horror programs.

Youthful, active Himan Brown's greatest ambition is to be an actor, and he secretly looks forward to the day when one of his actors will fail to show up and the moment will come at last for him to jump in as substitute. Up to the present writing his actors have remained healthy. And so, consequently, have his programs.

AN INNER SANCTUM CONFERENCE, FEATURING FROM LEFT TO RIGHT, HI BROWN, RAYMOND EDWARD JOHNSON AND CLAUDE RAINS







LON CHANEY, JR., IS PRODUCING A SPECIAL CHILL FOR HIS VICTIMS



CLAUDE RAINS, WHO HAS APPEARED STRONGLY ON PROGRAM

PETER LORRE, WHOM YOU WOULDN'T WISH TO MEET IN THE DARK



MARTHA SCOTT IS OFTEN A FEATURE OF THIS TENSE SHOW





PHILLIPS LORD, A MENACE TO THE TOP CRIMINALS OF THE COUNTRY, DOES A TOUCH OF SCRIPT-CORRECTING BEFORE A BROADCAST

# PHILLIPS LORD

'GANG BUSTERS' IS THE PEN-PRODUCT OF A CRUSADER AGAINST CRIME

TUNE IN FRI. 9:00 P.M. E.W.T. (BLUE)

Phillips Haines Lord is a complex personality, one who is able to make a national reputation as a homespun rural philosopher in one part of his life and as a gang buster in another. He writes them, he produces them, and he acts in them.

Excitable Phillips Lord was born in Hartford, Vermont, in 1902, the son of a pastor. At Bowdoin College Phil was captain of the tennis team, sang in the glee club, and had his own orchestra. After teaching school for a couple of years, and getting married to Sophia A. Mecorney, a sweetheart of his childhood, he decided to try writing for a living, and moved to New York, where he still couldn't make a living with the typewriter. Conceived the idea of *Seth Parker's Singing School*, and in 1929 NBC took it up. Phil's worries were over. That is, until 1933, when he tried to go around the world in a small boat and was shipwrecked. Phil was now a new personality. Forgetting about Seth Parker and his homely philosophy he started the *Gang Busters* program, the product of his own pen. Versatile Phil plays in it, and enjoys being his own one-man crusade against crime.

SOPHIA, THE GANG BUSTER'S WIFE, EMBROIDERING THE AUTOGRAPHS OF FAMOUS PEOPLE



# "OH-H-H, LEROY"

THE GREAT GILDERSLEEVE  
TURNED AN IDEA AND A  
LAUGH INTO A CAREER

TUNE IN SUN. 6:30 P.M. E.W.T. (NBC)

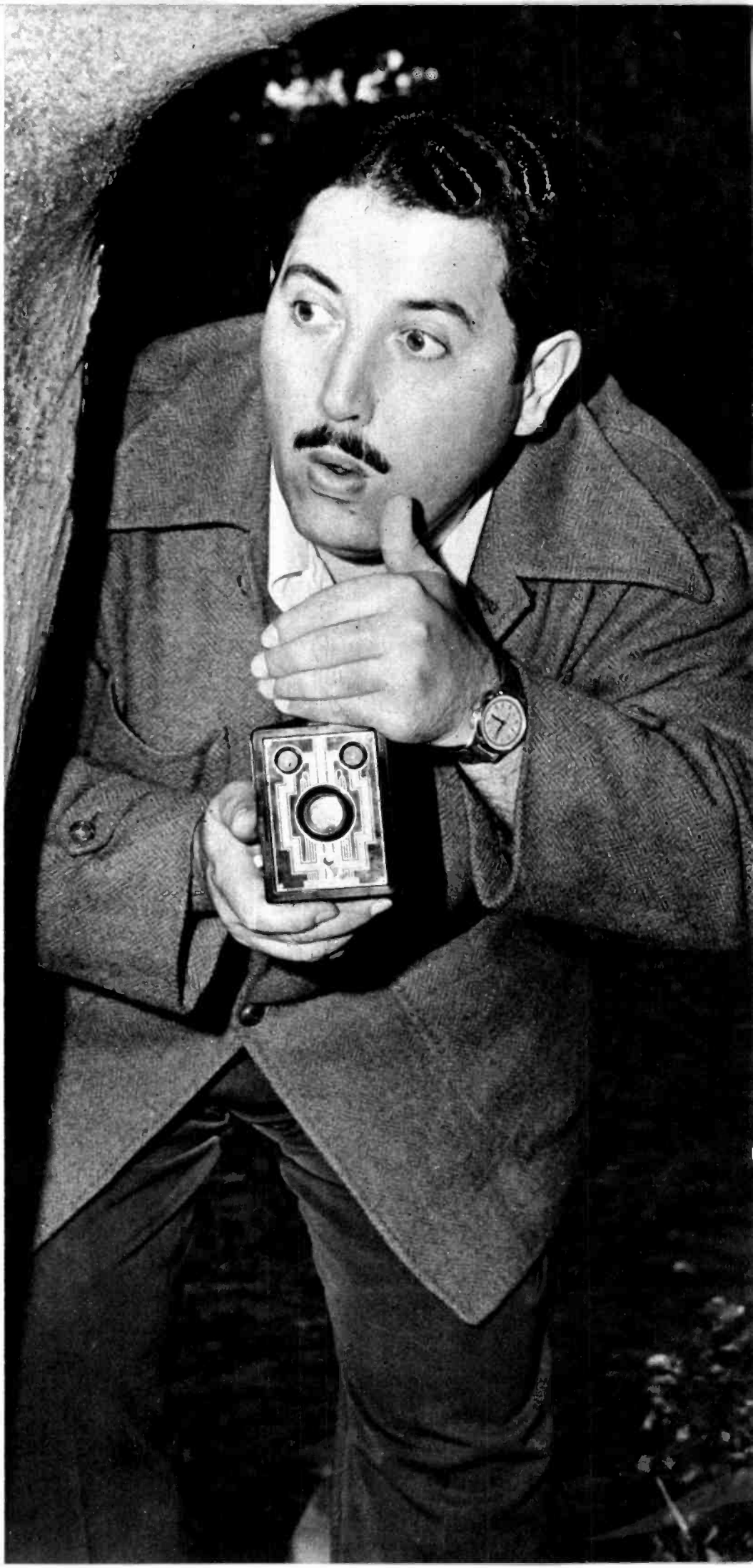
Rotund and jolly Harold Peary first introduced his infectious million-dollar laugh to the world while playing on the *Figger McGee and Molly* show, and a national character was born. That's *The Great Gildersleeve*. It's a comparatively new show, having begun August 31, 1941, which makes its estimated audience of 26,000,000 all the more remarkable.

But Hal Peary is far from new along the air lanes. Born in San Leandro, California, of American-Portuguese descent, he speaks both Spanish and Portuguese fluently. His great, booming laugh, with its slight touch of embarrassment, his wheedling cry, "Oh-h-h, Leroy!" when he has some particular piece of domestic skullduggery to put over, have captured the fancy of people everywhere, and the feud he engages in endlessly with Judge Hooker in his effort to escape the matrimonial inclinations of the judge's maiden sister, rouse an easy laughter that keeps sympathy always on the portly, work-dodging Gildy's side.

Peary has acted so many radio parts that he himself claims to have lost track of all the characters he's played. He can use any dialect convincingly, and he has. Portly Hal Peary started in stock as a singer and actor, and grasped a lower rung of the ladder of success rather precariously when he became known as "The Spanish Serenader" over NBC in San Francisco. Radio was young then, and so was Peary. According to his own account, he became a radio utility man, that is, one who could be called upon to fill absolutely any kind of part. When the *Fibber McGee and Molly* engagement came along, he began to think along the lines of the Gildersleeve character, and writer Don Quinn wrote him into the show that way. The program moved to Los Angeles and Hal with it, and on the coast his big chance came.

Rotund Peary and Betty Jourdain, formerly a dancer, have been married for twelve years, and he claims she's the best cook in the country. No longer slender Harold Peary gained thirty-six pounds

CONTINUED ON NEXT PAGE





GILDERSLEEVE WITH HIS NEPHEW AND NIECE, IN AN UNCOMFORTABLE VICTORY GARDEN

JOHN WHEDON AND SAM MOORE ARE THE FELLOWS RESPONSIBLE FOR THE FUNNY SCRIPT



"OH-H-H, LEROY!" (continued)

the first year of his marriage, but doesn't regret it. The Pearys have built their home in a one-acre walnut grove in Encino, California, where Jim Jordan (Fibber McGee), is president of the Chamber of Commerce. They live quietly, and Hal plays handball and collects crime photographs, which have a strange and morbid attraction for him. His ranch is "stocked" with one dog, a hybrid Springer and Cocker spaniel, offspring of prize dogs belonging to the Jordans and "Tuffy" Goff, of *Lum 'n Abner*.

Walter Tetley, who does Leroy, the nephew of *The Great Gildersleeve*, has made a living out of being a brat since he was seven. Of Scotch descent, he was playing the bagpipes at lodge meetings at the age of four. At seven Madge Tucker had him appear on her *Children's Hour* variety show for NBC in New York. He was so good that Miss Tucker hired him to go into another show of hers. It was a scripted show, and that nearly put an end to the kid's career, because the only things he could read were the first grade primer, the comics, and *Variety*. However, with some assistance, he made it. After that he appeared with most of radio's great, including Fred Allen, with whose company he had five years, Walter O'Keefe, Ted Healy, Joe Penner, Jack Benny, Eddie Cantor, and many others. One day he played seven shows and went to bed with a temperature of 103. Walter likes the part of Leroy, though he thinks it's rather tame compared to some of the Dead End parts he's played. He thinks Leroy will grow up to be just like his uncle.

Lurene Tuttle, niece of *The Great Gildersleeve*, wanted to be an actress at the age of two, but did not make it professionally until she was seventeen years old. Copper-haired Lurene was born at Pleasant Lake, Ind., on August 20th (year not given, though not too long ago), and has been in some of the famous shows of radio, including Arch Oboler's Plays, *One Man's Family*, *Sherlock Holmes* series, Edward G. Robinson's *Big Town*, and plenty of others. Has been a regular member of the cast of *The Great Gildersleeve* since the start of the program. Likes good music and collects figures of dogs. Her husband is radio announcer Melville Ruick, and with their nine-year old daughter Barbara Joan, they live at Toluca Lake, near Hollywood.

Lillian Randolph is the maid, Birdie, a favorite of the program's large audience, and if she didn't play the part her sister Amanda could. But the girls have divided the United States between them, in order not to compete with each other. Lillian stays on the West Coast and plays in *The*

*Great Gildersleeve*, and Amanda rests content on the East Coast, where she plays Pansy, the maid, in *Abie's Irish Rose*. Daughters of a Cleveland, Ohio, preacher, Lillian and Amanda both play the piano, sing, dance and act, though neither girl ever had a lesson in her life. They taught themselves to play on the organ in the church where their father preached, and they learned to act in the dramatic sketches presented by the church. When their mother died the girls decided to make a career for themselves. Lillian, being a bit more aggressive, went to the local movie houses and got her sister booked, which made her the manager. But one day Amanda fell ill and Lillian took her place to such good effect that she gave up managing her sister and started out on her own.

But the principal character of *The Great Gildersleeve* is no figure of flesh and blood. It is a great, booming laugh that has gone rolling out on the air into the living rooms of millions of listeners, a contagious, heart-warming laugh that spells plenty of money in the bank.



GILDERSLEEVE ENJOYS IT MUCH MORE THAN HIS PASSENGER, AS YOU MIGHT WELL EXPECT

THE CAST IN A RELAXED MOOD. LEFT TO RIGHT, EARL ROSS, HAL PEARY, LILLIAN RANDOLPH, LURENE TUTTLE, AND WALTER TETLEY



# THIS IS JOHNNY, FOLKS . . .



## LIVING TRADE MARK OF THE AIRWAYS

TUNE IN TUES. 8 P. M. E. W. T. (NBC)  
SUN. 8:30 P. M., FRI. 9 P. M. E. W. T. (CBS)

Johnny Roventini, America's best known living trade mark, is 31 years old, 43 inches tall and answers to the monicker of Johnny the Call Boy.

His is one of the most unusual radio success stories ever told. Eight years ago, Milton Biow, head of a New York advertising agency, sat in a New York hotel lobby waiting for a friend. Eventually, he heard a high, child-like voice shouting, "Call for Mr. Milton Biow. Call for Mr. Milton Biow."

Then an idea came to him. If people answered pages in hotel lobbies, why wouldn't they react the same way on the air? Thus Philip Morris's *Johnny the Call Boy* was born.

Johnny Roventini is a native of Brooklyn, N. Y., and receives \$20,000 a year from Philip Morris for the exclusive use of his voice, his size and his picture.

He is the youngest of four children born to the wife of an Italian day laborer. All of the other Roventini offspring were normally tall, but Johnny stopped growing when he was ten.

Johnny gladly gave up his hotel job, which brought him \$15 a week in salary and a similar amount in tips, to go to work for Milton Biow and Philip Morris for \$100 each seven days.

In the beginning, Papa Roventini soundly berated his youngest son for giving up a steady \$30 each week for a temporary \$100, but after a few months, as Johnny regularly received this sum for "doing nothing," as Papa said, he thought better of it. He celebrated by retiring completely from all work. That retirement has lasted to this day.

Johnny's earnings grew larger in subsequent years and he was insured for \$200,000. This, Milton Biow says, is only a fraction of his worth to Philip Morris.

Today, Johnny enjoys the status of radio star and this distinction rests becomingly on his pint-size shoulders. His \$20,000 a year made many things possible. He bought the two family house in Brooklyn where his family had formerly struggled to pay the rent. His sister and two brothers emulating the example of their father, decided to retire.

One of the brothers, formerly a cab

driver, functions as Johnny's chauffeur and bodyguard. To him is entrusted the sacred duty of protecting Johnny's person and voice. He is constantly beseeching and admonishing Johnny not to yell. He will not permit him to enter an air-conditioned movie theatre for fear of drafts and colds.

Johnny's principal love is baseball. Last year, his friend George Raft arranged a season pass that would enable him to sit on the bench with the Brooklyn Dodgers. This was found to be impractical after he had virtually yelled himself hoarse during a game. Today he sits in the stands with his brother at his side.

One yell, and Johnny is literally "thumbed out" of the game by his brother.

He plays baseball, too. In order to be able to do so, he completely equipped a sand-lot baseball team in the vicinity of his home. His team is a perpetual advertisement for his sponsor. They are known as the Philip Morris Flashes and that name is emblazoned on their uniforms. Johnny plays the "hot corner"—third base. He comes to bat using a kid-size club. He invariably gets a hit. Opposing pitchers always permit him to do so. Johnny knows that all his hits are gifts, but he enjoys them anyway.

His car, chauffeured by his brother, is a community bus. All the youngsters in the neighborhood are welcome to ride

and as many as fourteen have been crammed in at one time.

Eight years ago, his suits, shoes and hats were purchased in boys' shops. Today, everything is made to his measure. His wardrobe is much more expensive and extensive than the average man's.

Three years ago, Papa decided it might be good for the family to live on a chicken farm. Johnny agreed to finance the project and the Roventini front porch was visited by a constant stream of farm and chicken salesmen. Brochures, estimates, pictures and books on chicken raising were pored over for a month. Then the shortcomings of chicken farming became evident.

They would have to feed the chickens themselves—a new discovery for them, as they had been under the impression that chickens were self-sustaining. The entire project was dropped.

Johnny's most important radio program, as far as the neighborhood is concerned, is the Friday night CBS *Philip Morris Playhouse*, on which movie stars appear in radio adaptations of motion pictures. Before and after each program, he is asked by the neighbors to describe in detail what Marlene Dietrich said, what Dorothy Lamour wore, what kind of a guy George Raft is—and did he get any autographs? Johnny gets as many autographs as possible from the stars for

the neighborhood youngsters. Dorothy Lamour gave him fifteen on as many slips of paper.

Miss Lamour idly asked, "What are you going to do with all my autographs—trade them in for one of Betty Grable's?"

"No," replied Johnny, "I give them out to my relatives."

"With the number of autographs you requested," she replied, "you must be related to the Dionnes."

Johnny attended a Brooklyn Dodgers game with George Raft. Raft later reported that just as many people asked Johnny for his autograph as requested his signature.

Johnny likes to feel he is an adult when dining out so he orders a regulation size dinner. After a few bites he gives up. His hunger is completely sated.

He is an exceedingly generous tipper, a throw-back to the days when he was a hotel page boy. He still remembers the disappointments over no tip and the joys of a large pourboire.

Besides the Friday CBS *Playhouse*, he is heard on the Sunday CBS *Crime Doctor* series and the Tuesday *Johnny Presents* programs over NBC. All three are coast to coast airings and Johnny is the first and last person heard on all of them. As the Ray Block orchestra plays Ferde Grofe's "On the Trail," Johnny's "Call for Philip Morris" rings out clearly.

WHEN JOHNNY TALKS TO THEM THEY ENJOY THEMSELVES THOROUGHLY AS YOU CAN SEE. AND JOHNNY ENJOYS IT JUST AS MUCH





WARREN SWEENEY OF THE PLEASANT AND DEEP-TONED VOICE

# TELL IT TO SWEENEY

WELL-KNOWN ANNOUNCER DOESN'T ADMIT THAT FATHER'S DAY IS A DAY OF REST

The biggest thrill of Announcer Warren Sweeney's life was the first time he held his first baby in his arms. He liked it so much that he's taken up being a father in a big way. Sweeney's only thirty-three and there are eight in his family, six children, a wife and a radio announcer. The latter is Sweeney himself, and you've certainly heard his deep-toned and resonant voice, because he has never done anything else since the day he left college, and he works on an average of seven days a week. They think a lot of Sweeney, so much so that it was he who accompanied the President on the last election campaign and announced his every speech. He is now heard on five or six news broadcasts daily, and fills in occasionally by playing the piano, which he studied at the Peabody Conservatory of Music in Baltimore. Sweeney loves mystery stories and music, plays basketball, tennis and golf, when he has the time, and fools around with the kids in his big house out at Great Neck, N. Y., which looks a bit like a dormitory. That's the way Warren Sweeney likes it.

Last year they gave down-to-earth, modest Sweeney a plaque for being the most typical American Father, and was his face red! He was dreadfully embarrassed, and his only comment was, "They should have interviewed the kids." But that's the way he is. There is no more adoring father than Sweeney, and all his conversation is filled with sentimental and affectionate references to his children.

PAPA AND KIDS. WE KNEW THEIR NAMES, BUT GOT THEM ALL BALLED UP AND HAVEN'T BEEN ABLE TO STRAIGHTEN THEM OUT YET



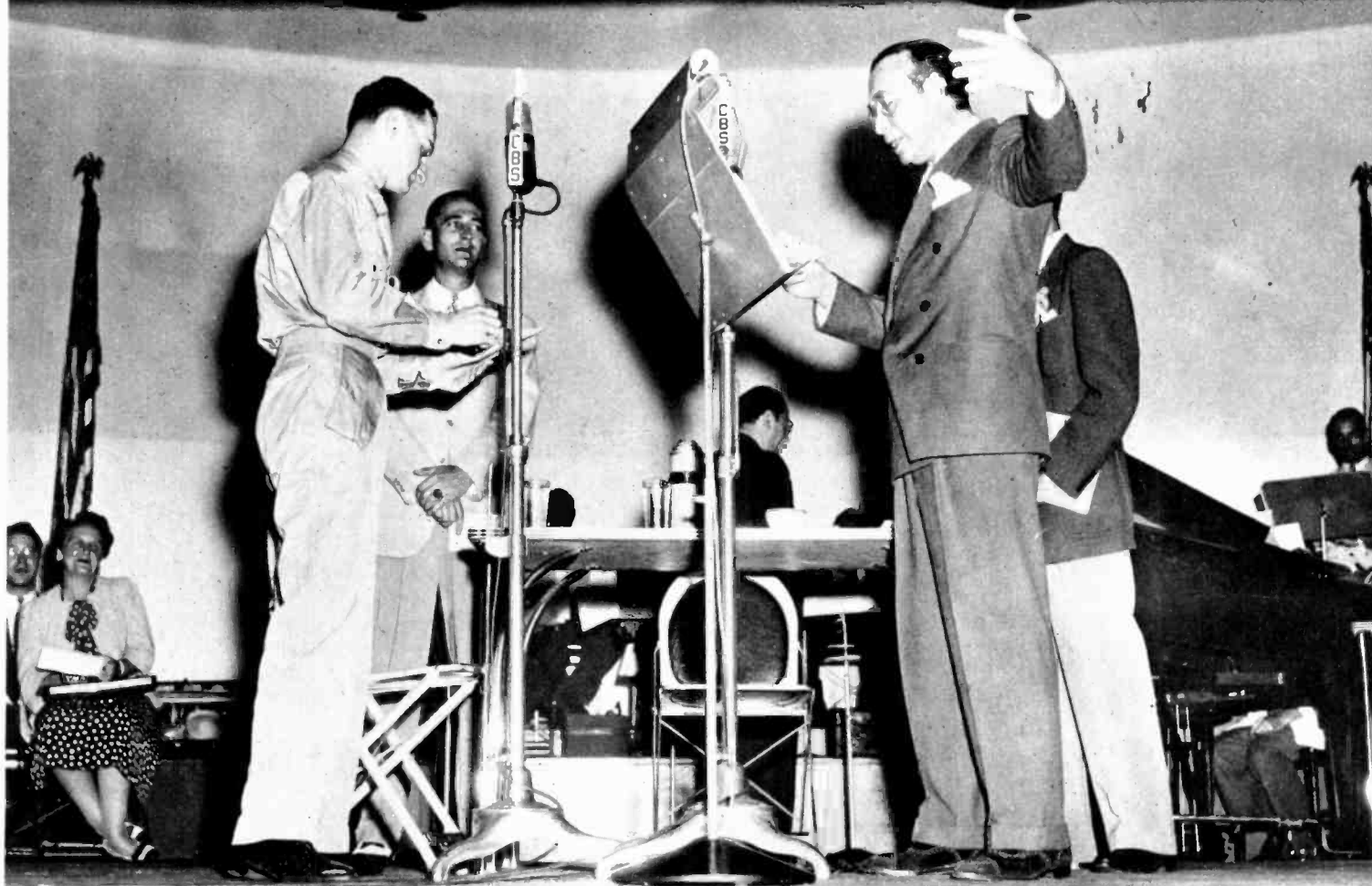


EARP

PRESENTS

# "TAKE IT OR LEAVE IT"

WITH PHIL BAKER



PHIL BAKER, AND NEXT TO HIM THE CUP OF COFFEE FROM WHICH HE SIPPS CONTINUALLY BEFORE AND DURING THE PROGRAM.

## "YOU'LL BE SORRY!"

THE 'TAKE IT OR LEAVE IT' AUDIENCE ACCLAIMS THE SIXTY-FOUR DOLLAR QUESTION

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

When Phil Baker makes a mistake on the *Take It or Leave It* show pandemonium breaks loose on the switchboards of all the CBS studios all over the country. Quick-witted Phil's mistakes are rare, but since he is human they occur once in a while, and perturbed listeners all over the country call up immediately to set him right.

They listen to *Take It or Leave It*, twenty-three million strong, it is estimated, which gives this lively show a higher rating than any other quiz program in radio. When the program started on April 21, 1940, Bob Hawks was the Master of Ceremonies. Laughmaster Phil Baker took over in December, 1941, and his sparkling personality has worked wonders in putting the scared contestants at their ease.

Phil has spent most of his life chasing laughs in public and turning them into a star act. Born in Philadelphia in 1898, he moved on to Boston at eight, and escaped from formal schooling at an early age. His ear attuned to melody, the young man conceived a passion for harmonicas, ocarinas and accordions, hoarding every penny with which to pay for them. Turning his attention to amateur shows, self-taught Phil appeared before a

usually unwilling public, until at last he won a first prize. This amounted to a cool fifty cents and with such magnificent encouragement he plunged into vaudeville. Success was a bit slow in coming, until he met up with Ben Bernie, and together they made the grade. When they separated they were both stars. Successful vaudeville tours came next, after which Phil scored heavily in such musicals as *Greenwich Village Follies*, *Music Box Revue*, *Crazy Quilt*, and many others. When Phil turned his attention to radio in 1933 he became an important part of radio's famous Sunday night comedy parade, but after seven years of this he tired, and at the end of the 1939-1940 season he quit, vowing he would return to broadcasting only in a different role. He kept his word, sticking pretty close to his country home and four children until he was offered the chance to be head man on *Take It or Leave It*. Famous for his judgment of material and timing, Phil said "Yes."

Formula for *Take It or Leave It* is simple but exciting. Contestants, drawn by lot from the studio audience, and always including at least two service men, pick the type of questions they wish to answer from a huge blackboard that contains twenty



PHIL, WITH MARY LIVINGSTON AND JACK BENNY. WE HAVE A FEELING THAT MARY IS USING "MISFITS" IN AN UNCOMPLIMENTARY SENSE

Phil auctioned off the original Charlie Chaplin costume at the President's Birthday Ball, Waldorf-Astoria Hotel, New York.



(continued)

different categories, ranging from movie stars to world events. Beginning with one dollar for a first correct answer and doubling up with each additional one, the contestant comes at length to the famous sixty-four dollar question, which has by now become a national catchword. Few of the aspirants stop before the sixteen dollar question, and many continue right on to the grand slam. It's a curious fact, but more people miss answering the thirty-two dollar sticker than the last one. And when a contestant hesitates as to whether to go on or not, the familiarly derisive and warning cry of "You'll be sorry!" goes up from the audience.

Ingratiating and warmly human Phil Baker cures the contestants of mike fright effectively, joking with each one of them before the actual quiz, in each instance making himself the butt of the joke, so as never to subject a guest to the slightest ridicule or discomfiture. This constitutes one of the important factors in the show's success.

In March, 1943, Phil took the program to Hollywood, where he was starred in a musical with Carmen Miranda, Alice Faye and Betty Grable as his leading ladies. When asked how West Coast listeners compared with those in the East, and how the West's contestants rated alongside of the East's, wise Phil Baker's answer was a masterpiece of diplomacy.

"America's intelligence," he said, "is nation-wide."

We don't believe any lady will argue with that.



THAT SIGNIFICANT FASHION IN WHICH HUMPHREY BOGART KEEPS HIS HAND IN HIS POCKET DOESN'T EASE PHIL'S MIND ANY.

TICKETS TO SERVICE MEN HANDED OUT BY PHIL WHILE MRS. JULIUS OCHS ADLER LOOKS ON AT THE NEW YORK U.S.O. HEADQUARTERS.



# VOX POP

BRINGS YOU THE STORIES  
OF OUR UNSUNG HEROES

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

Radio history was made when they dropped a microphone line, foot by foot, out of the window of Station KTRH, Houston, Texas, in November 1932. Passersby paused to gape at the proceedings. Interviewer Parks Johnson seized a few, asking them personal questions in front of the mike. Before the Man in the Street knew what he was doing he was sending his unrehearsed answers through the ether. No one realized it at the time, but that November day more than eleven

years ago saw the inception of the countless interview and quiz shows that have crowded the dials of radio sets ever since. On *Vox Pop* alone more than six thousand persons have been interviewed in approximately eight hundred broadcasts. In 1935 the show came to New York for its first coast-to-coast broadcast, an informal type of entertainment that proved nationally popular.

Parks Johnson, senior member of the *Vox Pop* interviewing team, was born in

**Parks Johnson** interviews Harry S. Anderson, of Madera, California, who lost leg in *Casablanca* and was awarded the Order of the Purple Heart for bravery. Johnson puts him entirely at ease.

**Warren Hull** gets the story of Hugh Alexander, 37, of Philadelphia, father of three children. Alexander, chauffeur for a private family, lost an arm driving a truck on the Burma Road, a living proof of the aid we send China.





**Wounded soldiers** from every war zone at the Walter Reed Hospital, Washington, D. C., absorbed in a *Vox Pop* program featuring some of the heroes from their midst. General Pershing is a permanent resident here, and is extremely popular with our fighting men of this war.

Sheffield, Alabama, in 1891. His father, grandfather and uncle were all clergymen, and soft-spoken Parks Johnson grew up in most of the towns in Georgia as his father moved the family from church to church. After an education at Emory University he became a minor-league first baseman, followed by a term as ticket collector on the Southern Railroad. This brought Johnson directly into the first World War, in which he served with a captain's commission. A period with his own advertising agency came next, and from there he eased himself into a radio job at KTRH, and when *Vox Pop* became a national program persuasive-mannered Johnson was yanked out of his stationery permanence and became footloose once more. Married, there are two children, Betty and Bill, both at the University of Texas. Bill is a member of the

Marine Corps Reserve. Interviewer Johnson owns a ranch in Texas, where he hopes, some day, to retire. Here he raises cotton, goats and cattle, in absentia. His southern accent and informal mannerisms are a great help in winning the confidence of *Vox Pop* guests who are inclined to shy away from the mike.

Warren Hull is the other interviewer, and his background is a theatrical one. Born in Gasport, New York, 1903, he attended the Eastman School of Music, Rochester, New York, where he won a scholarship that he passed up so a needy student could use it. He never tells you this; you learn it from his friends. At twenty-one he headed for Broadway, doing leading roles in "Student Prince," "Rain or Shine," and many other musicals. Descended upon radio in 1930, doing everything from singing to sweeping

out the office. Did a stretch in Hollywood and joined *Vox Pop* as Parks Johnson's partner May 1, 1942. Smooth, suave Warren Hull is married, has three sons.

Dedicated entirely to the war effort, *Vox Pop* now is a big-time, highly organized radio production. The interviewers, with a full technical staff, go ceaselessly from end to end of our nation, stopping wherever there is a story of bravery and selfless effort to hearten the people of a country engaged in a desperate struggle for the survival of the values that a free democracy stands for. Johnson and Hull travel an average thousand miles a week to bring to listeners the voices of those who participate in the mighty united effort of all sections of the nation. It's a long distance from the original sidewalk show in Houston, but it's still *Vox Pop*, the voice of the people.



BOB HAWK KNOWS HOW TO PUT THEM AT THEIR EASE, AND GIVES EVERY SIGN OF ENJOYING HIMSELF THOROUGHLY WHILE DOING

## THANKS TO THE YANKS

A QUIZ SHOW WITH AN IDEA AND EXPERT BOB HAWK AS QUIZZER

TUNE IN SAT. 7:30 P.M. E.W.T. (CBS)

This is a quiz show where the contestants get nothing but the satisfaction of having done something worthwhile, for the cigarettes they win, matching their wits with Quizmaster Bob Hawk, are sent to the boys in our armed forces.

Bob Hawk was born in Creston, Ia., in 1907. When he was five the family moved to Oklahoma and in 1927 the quick-witted master of repartee made his way to Chicago, where he read poetry over the

air at a salary of nothing a week. At last they decided to pay him the imposing sum of \$15 weekly, and after that recognition followed fast. Since 1938 Bob has been a specialist in quiz shows, and has had his own programs on all the major networks, among them the *Fun Quiz* and *Name Three* on Mutual, *Take It Or Leave It* on CBS, and *How'm I Doin'?* over NBC. Now he presides over *Thanks to the Yanks*, CBS show that started late last

year and attained immediate popularity.

Bob has never married, lives in New York with his mother and sister, and has a suite of offices on Park Avenue. He is famous for his ability to ad-lib, but he was stumped once by an old gentleman who, when asked where he wanted the cigarettes that he had won to be sent, replied: "Nowhere. I don't encourage anyone to smoke." For once quick-thinking Bob didn't know what comeback to make.

# JERRY WAYNE

SOFT-VOICED SINGER THOUGHT HE WOULD BE A GUITARIST

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

Jerry Wayne, who croons "the best tunes of all at Carnegie Hall," now reveals exactly how one can attain such eminence. "The first thing," he says, "is to get yourself a guitar and learn how to play it. Then look up some drunk and have him bust the darn thing over your head. Then take up singing."

It all sounds very simple, if you have a skull hard enough to stand the gaff, and Jerry claims that he has. The point is that after a customer filled with laughing-water bounced a guitar over his head, Jerry became discouraged with guitar playing and started to sing. He liked it better that way, because it left both his hands free for self-defense against dissatisfied clients.

It had been hard for Jerry, even up to that point. The handsome tenor attended the University of Buffalo and studied dentistry at Ohio State. The son of a real estate dealer, he lived in a modest home and had to earn much of his own way in the world. Debonair Jerry could never concentrate wholeheartedly on molars and cavities, torn as he was by the desire to be an actor. Finally he gave up all attempts to learn how to fill teeth and went in for acting seriously, by way of stock, musicals and summer theatres. He went to Hollywood to meet his destiny, but Destiny was not in when he called, and though he found an occasional bit part, the big chance never quite arrived. This was the moment he decided to take up the guitar, a career that was ingloriously ruined by an intoxicated gent.

Persistent Jerry, with the sweet and soft voice, got himself a job as vocalist with a band, which led finally to big-time contracts, and today he stands in the spotlight of the *All-Time Hit Parade* at Carnegie Hall and gives out autographs.

Glamorous Jerry is a modest person, with a shy microphone manner that puts him over terrifically. He likes serious books, Chinese food, and "Little Abner." His favorite song is *More Than You Know*. Lives in New York with his wife, Cathy Scheninger, and it is said that there is a little Wayne coming along quite soon.





VIOLA SCHMIDT SOCKS THE PERCUSSION INSTRUMENTS MERRILY



THIS, FOLKS, IS EVELYN, CONCERTMISTRESS OF THE ORCHESTRA





VIVACIOUS MAXINE, OF THE GLEAMING DARK EYES AND DEEP DULCET TONES



KATHARINE SMITH CHARMS, AND BLOWS THE CORNET

# HOUR OF CHARM IS WELL NAMED

PHIL SPITALNY'S IN AN ENVIABLE SPOT, COMPLETELY SURROUNDED BY 32 GIRLS

TUNE IN SUN. 10 P.M. E.W.T. (NBC)

**Y**ou'd have to be crazy about two things, girls and music, to understand about Phil Spitalny, who spent forty thousand dollars for fourteen hundred auditions in order to put together an orchestra that combined musical ability with feminine pulchritude, and you can say that in whichever order you prefer.

About nine years ago it occurred to Phil that there was no reason why music and good looks should not go together. Lots of people told him he was *nuts*, but Phil was firm in his belief that sweet, soulful music called for a velvet skin and a lustrous lash-shaded eye, and he was willing to spend his money and his time in the hunt. He had two things to search for, musical ability and beauty. It did take time and work, but there certainly never was a dull moment.

At last Phil got them together, 32 instrumentalists, not one of them hard on the masculine eye, almost every one of them a bit hard on the masculine heart. So far, so good. Now he had to convince the parents of his ensemble that they could safely be allowed to come to New York. This wasn't easy, but Phil has a way with mothers, apparently, because it was all nicely arranged.

Then came the business of trying to convince a sponsor, but this came easily enough after the orchestra had appeared at the Capitol Theatre in New York. In May, 1935, the *Hour of Charm* made its debut on the NBC network, and has been continuous since then. Now the listening stations number a hundred and twenty-five and it is estimated that nearly fourteen million are tuned in to each one of Phil's musical séances.



VIVIEN KNOCKS 'EM DEAD WITH VOICE AND LOOKS





## HOUR OF CHARM (continued)

Dynamic Phil Spitalny, born in Russia 41 years ago, came to America when he was fifteen, settling in Cleveland. From a musical family, Phil drifted naturally into entertainment work, playing in local bands until he began to develop his individual ideas for orchestral music. He came East then, directing a fifty-piece orchestra in one of the larger movie emporiums. He rose quickly to prominence, though many in the field said he would be a musically dead pigeon if he carried out his rather remarkable ideas about a girl orchestra. Colorful Phil is far from a dead pigeon now, but some of those who predicted the doom of his venture are not now feeling too healthy.

Lovely Evelyn Kaye, Phil's concertmistress, has been with the organization from the time it only existed on paper. The well-known violinist won a five-year fellowship at the Juilliard Graduate School, appeared in concerts in New York at Town Hall and Carnegie Hall, attracted the attention of keen-eyed Phil, who offered her the first-desk job with his proposed orchestra. Thoroughly feminine Evelyn is now second in command to Phil himself, takes care of all the orchestra records, and collects four-leaf clovers.

Dark-haired Maxine Moore, Phil's velvet-voiced contralto, comes from Indiana. Hearing about the Spitalny auditions, she edged her way into one of them, and has remained with the orchestra as its bright vocal star from that moment. She is twenty-six, possesses a vivacious and sparkling personality, and her dark eyes gleamed with pride when, a few months ago, she appeared as soloist with the Cleveland Symphony.

Vivien, the stunningly-gowned blonde beauty otherwise known as Hollace Shaw, came to the airways via the Sunday School chorus and church choirs. The statuesque soprano was born in Fresno, California, daughter of a minister. She was singing in the musical *Very Warm for May* when Phil got an earful of her, and that started an association that has lasted for three years and promises to go on indefinitely.

Phil is pleased with the whole affair. "I don't have to worry about the draft status for my girls," he says, "and since I have the only all-girl orchestra on the air, I have exclusive pick of the best feminine talent in the country."

That's what Phil says. But privately he admits that musical ability was only one of the reasons for his selection of the girl-orchestral personnel.



THIS IS PHIL, WHEN HE ISN'T MAKING 32 MUSICAL HEARTS BEAT AS ONE



TOMMY RIGGS, THE FELLOW WITH THE TRICK VOCAL CHORDS, WHO HAS CREATED A CHARACTER THAT PEOPLE STRENUOUSLY INSIST IS REAL

## TOMMY RIGGS AND BETTY LOU

DOUBLE TALK CREATES A CHARACTER AND A CAREER FOR TOMMY

TUNE IN FRI. 10 P.M. E.W.T. (NBC)

The mythical creatures that Man creates sometimes rise up to destroy him, as in the case of Frankenstein, but sometimes, as happened to Fanny Brice with *Baby Snooks*, Edgar Bergen with his fabulous *Charlie McCarthy*, and Tommy Riggs with his troublesome little creation, *Betty Lou*, they become almost as actual as the dollars they attract to their originators.

It's usually a matter of double talk; if your vocal chords are equal to it, and if you have a sense of humor, you can get people to believe in your other entity. In the case of Betty Lou, some people insist that she actually exists. In fact, so persistent is the rumor of the real existence of Betty Lou that the authorities, at the request of public-spirited listeners, once ordered Tommy Riggs to send her to school, and it required a personal demonstration of Tommy's dual voices to convince them that he was

both Betty Lou and her uncle at one and the same time.

Tommy Riggs, who started this amiable deception, began life in Pittsburgh in 1908, where his father was superintendent of a steel mill. His ambitions were to be a football star and an actor. Fifty percent of it came true. He studied voice and piano, and has been thankful ever since that his parents insisted, because these attainments have stood him in good stead. Tommy received most of his formal education at Bellefont Academy, Brown, and Ohio State University, specializing in business administration and advertising, taking a dramatic course on the side for the fun of it. Fun won, for though double-voiced Tommy went into the poultry business when he left college, he soon left the chickens strictly to their own devices and got a job in a local vaudeville theatre where he became a singing master-

of-ceremonies. He did a little local radio work, and once, while clowning around before going on the air, he went into his Betty Lou voice.

The producer of the show shouted, "That's great. Where did you get that voice? Use it in the skit!"

So Betty Lou was officially born. The program, then entitled *Tom and Betty*, remained popular with Pittsburgh's WCAE listeners for several years before Riggs transferred his activities to KDKA, in the same city, where it received the largest fan mail ever accorded an air show in that section. Then to Cleveland and Cincinnati. Rudy Vallee found him in 1937, and he worked forty-nine weeks on the latter's hour. During the summer of 1942 Tommy and his mythical niece took over the Burns and Allen spot for the summer, and did so well that the sponsors gave him a regular show in the fall. The estimated audience is already nearly four million, and popular interest in the troublesome little girl and her harassed Uncle Tommy is so great that, when a comic strip featuring Betty Lou was projected, well-known artists did their best to visualize the child for the public.

Tommy Riggs, his vocal chords in good condition, is married to the former Mary L. McIntyre, of Pittsburgh, plays a fine game of golf, and insists that Betty Lou is a real person, at least to him. He ought to know.

Supporting roles in the company are played by Wally Maher, who does 'Wilbur,' Betty Lou's favorite, but moronic, boy friend, Verna Felton in the part of 'Mrs. McIntyre,' hefty and good hearted housekeeper for Uncle Tommy and Betty Lou, and Anita Kurt, vocalist. Scripter Sam Perrin does the writing, and sometimes Jack Douglas and George Balzer.

This is quite an entourage for a little girl who isn't there.



TOMMY WATCHES FRED MOORE CREATE BETTY LOU IN PENCIL

GUEST STAR ROY ROGERS, BRINGS IN HIS REMARKABLE HORSE, TRIGGER, FOR A CONVERSATION WITH TOMMY, AS WALLY MAHER LOOKS ON



# ETHEL SMITH

LEARNED RHYTHMS FROM  
SOUTH AMERICAN NATIVES

FRI. 8:30 P.M. (NBC) SAT. 9 P.M. E.W.T. (CBS)

"Of course it's my real name," she says. "Would anyone on earth take such a name by choice?" Dynamic and saltily-humorous Ethel Smith, who is considered the foremost exponent of Samba, Rhumba, and other Latin-American rhythms on the electric organ, was born in Pittsburgh, Pa., and educated at Carnegie Tech., where she studied German, French, Spanish, the piano and the organ. After graduation, she played in the pit for a Shubert show. The first time she played an electric organ she realized that here, at last, was an instrument that could stand up to her finger action and speed. She has toured South America, playing a long engagement at the Copacabana, Rio de Janeiro's famous night club. Now on *Your All Time Hit Parade*, lovable, open-hearted Smitty lives in swanky style in New York, with maids, secretaries, and a large organ in the living room.





# BING!

CROSBY'S CAREER PROVES SPEEDIER AND MORE SUCCESSFUL THAN HIS HORSES

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

Some people are never satisfied, and one of them is named Harry Lillis Crosby . . . Bing to you. Sitting prettily on top of the entertainment heap, owner of several corporations, a big ranch, a string of race horses, Bing's biggest ambition is to become a writer one of these days. He wants to write a novel.

Bing was born in Tacoma, Washington, May 2, 1904, and received his nickname because he used to ride a broomstick and shout "Bing!" louder than the neighboring brats. Informal Bing hates to be called Mr. Crosby, and few people know his first name. The entertainer's history is fairly public property by now, but here's a quick run-through in case you came in late:

First worked in the prop department of a Spokane theatre,

went to Gonzaga college where he played freshman football, being too light to make the varsity; sang on the glee club, where his weight was of no great importance. While in college Bing formed a band with Al Rinker, whose sister, Mildred Bailey, got them a cafe job. Then vaudeville. Paul Whiteman happened on them and, with Harry Barris, they became the Rhythm Boys and stayed with the portly maestro for three years. Bing went to Hollywood in 1930, sang in movie shorts and made his first solo records, which brought him quick fame. In 1932 he and Dixie Lee were married, the union being blessed with four children, two of them being twins.

A day at the studio with Bing is a day of casual ease, and

CONTINUED ON NEXT PAGE 37



**BING WRITES** The degree of concentration being measured by the angle of his mouth and the gleam in his eye.

**BING ! (continued)**

you'd hardly know that a show was in preparation with which the ears of thirty million estimated listeners were to be delighted that very evening. Everybody knows him, everybody likes him, everybody calls him Bing. That's the way he wants it, easy and personal.

At 1:00 a menu from a neighboring restaurant arrives. Bing calls up his home to see what's due for dinner that night, thus protecting himself against two doses of corned beef hash in the same day. His lunch order is telephoned to the restaurant, and Bing continues to sing until 1:30. Then they knock off for lunch, and people begin to drift in while the star is eating. The program guests begin coming along about 2:30, and with Bing they run down their spots until along about 4:00, after which he lounges around the control room or in his own dressing room, reading the paper and any mail that comes in from his office.

Cryptic slips of paper arrive for him during the afternoon. When these mysterious messages are deciphered, they tell how one of Bing's horses ran. These reports are rarely cheerful and usually mean another dent in the Crosby exchequer. It appears that while their owner is a champ the horses are not.

When five o'clock comes around Bing runs down his songs once more. His ability to sing while holding a pipe between his teeth has long interested onlookers at the studio. Practice has



**BING EATS** But his thoughts are too far off to do justice to his food judging by the rapt abstraction of his gaze



**BING THINKS** Don't take this too seriously; it really comes easier to him than this would make you believe.



developed this knack to the point where he can smoke the pipe and sing too. That's during rehearsal. During the broadcast he lays aside both his pipe and his hat.

Humorous, pleasant Bing, with his trick of putting everybody at ease almost instantly, is a joy during the broadcast, and few guests have microphone jitters while working with him.

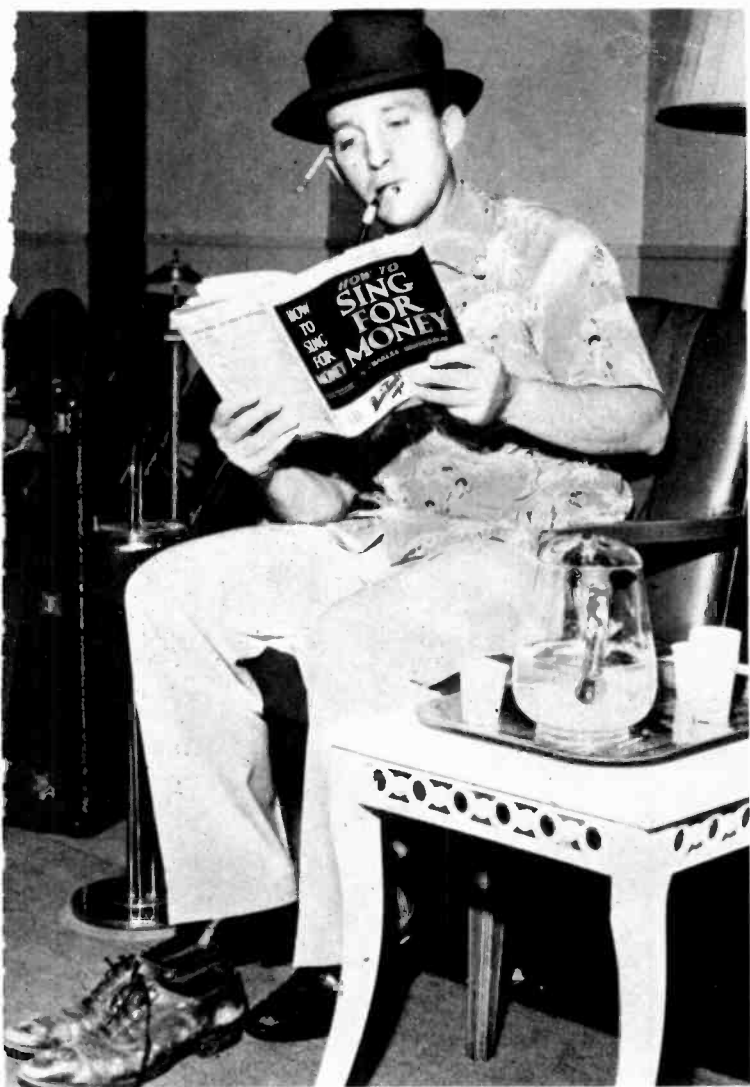
Bing goes to bed early and rises early. He plays golf, tennis, swims, hikes, rides, plays with his dogs, has worlds of friends from every walk of life, but likes nothing better than to be just at home with his wife and children. His interests are many and far-flung, and four members of the Crosby clan help to handle them. Bing's father and mother occupy a North Hollywood bungalow eight blocks from his own Toluca Lake house. Mom keeps her son's scrapbooks and Pop handles the fan mail and the checkbooks. His brothers Everett and Larry run things, Everett as manager, and Larry handling camp appearances, golf tournaments, and the like. Bob, the other brother, has his own band. Offices are in the Crosby Building, on the Sunset strip.

Although Bing has been enormously successful on the screen, he still says: "I feel that radio is my good friend, because it gives me a chance to sing personally to folks in their homes."

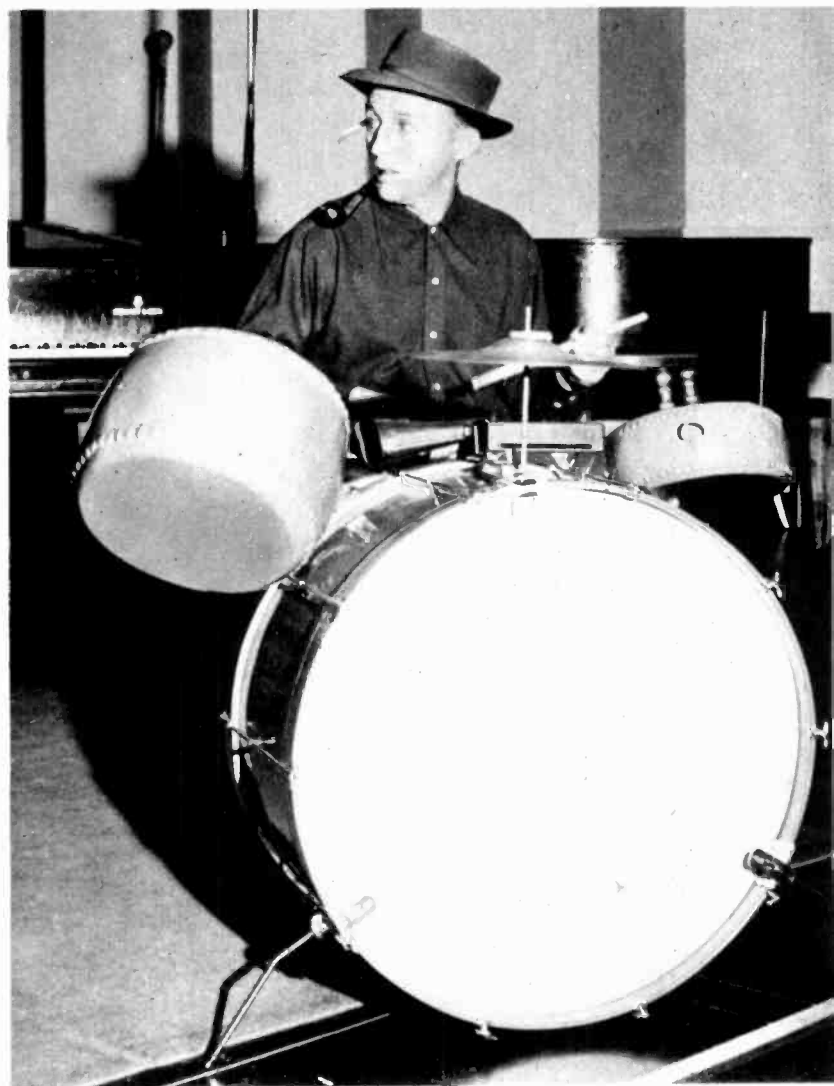
That personal, informal note is Bing's greatest charm. Bing on a high horse would be inconceivable. Not that the high horse might not be speedier than some of his racing steeds.



**BING SINGS** After all, what can one say about this that you don't know or that would even be news.



**BING READS** You wouldn't think he could learn much about singing for dough, but a fellow keeps trying.



**BING DRUMS** It's every man's secret dream, but Bing actually got his start that way and still indulges in it.

# MARY PATTON

FROM ARTIST'S MODEL  
TO COVETED ROLE IN  
'RIGHT TO HAPPINESS'

TUNE IN MON. THRU FRI. 1:00 P.M. EWT (CBS)

Mary Patton, a native of Duluth, Minn., was an artists' model for magazine covers, and appeared on the Broadway stage before her entrance into radio, which occurred in October, 1938. On the legitimate stage she appeared with Fredric March in *The American Way*, and toured in *You Can't Take It With You*.

With all her experience on the boards before flesh and blood audiences, Mary still feels that she fulfills herself best at a microphone, for here, she believes, she plays to a vast congregation gauged to a broad common level of human emotion. "The microphone," says Mary, "is a door

into the hearts of a million people."

Mary, one of the talented actresses of the air, plays 'Mary' in *Right to Happiness*, Columbia's weekday serial, was educated at Katherine Gibbs Secretarial School and did time as a professional dancer after being released from her business courses. Brown-haired Mary of the clear blue eyes weighs a hundred and fourteen pounds, is five feet six inches tall, and is married to Frank Papp, radio producer and director. And that's about all at this moment for Mary. You can spend the rest of your leisure time looking at her picture in deep reflective thought.





CHESTER "LUM" LAUCK EXPLAINING THE TECHNIQUE OF FLOOR-SWEEPING TO NORRIS "ABNER" GOFF, WHO IS BEHIND THE BUSY BROOM

## LUM 'n ABNER

THE SIAMESE TWINS OF THE AIR HAVE NEVER BEEN SEPARATED IN 31 YEARS

TUNE IN MON. 8:15 P.M. E.W.T. (Blue)

Their names are Chester Lauck and Norris Goff, but few people, even in Hollywood where they live, call them by those names. Without the whiskers, wrinkles and grey hair, they're still *Lum 'n Abner* to everyone. They'll probably be *Lum 'n Abner* all their lives, for in their entire

professional careers they have never played any characters except Lum and Abner and their cronies in Pine Ridge, the mythical little village which they have made to seem real to millions of listeners. According to authentic estimates, more than eight million sets are

tuned in on this rural comedy team. A most unusual pair, "Lum" Lauck and "Abner" Goff, who have spent a lifetime learning how to get along together, and have learned at the same time that they could never get along apart. This makes them a very happy pair of entertainers.

CONTINUED ON NEXT PAGE 41



This is Chester Lauck, who is Lum, but looks no more like him than you do, when he's off duty. A quietly humorous guy who loves the life he lives.

HERE ARE A COUPLE OF  
FELLOWS NOT YET FORTY  
WHO:

1. Have been a team for more than thirty-one years.
2. Have never been separated since they first met as children.
3. Attended same grammar school, high school, university.
4. Pledged to same fraternity.
5. Never lived more than a mile apart. Usually much less.
6. Married girls in their own Ozark neighborhood.
7. Saw a brother of one family wed a sister of the other.
8. Lived in next-door apartments during their early struggling days in radio. For awhile in the same apartment.
9. Write all their radio and picture scripts together.
10. Have never disagreed in the plotting of a *Lum 'n Abner* script.
11. Keep a joint bank account, with either signing checks.
12. Handle all Lum 'n Abner business — and it amounts to a quarter of a million dollars a year — without benefit of agent or manager.
13. Never make a business decision without discussing it together and agreeing upon all details.
14. Have the same hobbies, pastimes and avocations, which include thoroughbred horses, fishing, hunting and skeet shooting.
15. Own homes in Hollywood with only a small hill between them. Resent said hill, it is said.
16. Are watching their children grow up together, just as their fathers watched them grow up as inseparable buddies.

An all-day party at Chet Lauck's ranch. The beautiful ones, left to right, are Irene Rich, Norris Goff, Tommy Riggs, Sybil Chism. Chet Lauck, Mercedes McCambridge and Kathleen Wilson. The food is the real thing, though the scenery is almost the way you'd expect a backdrop to look.



## THE AUTHENTIC DIALECT COMES FROM OZARK MOUNTAINS

"Tuffy" Norris worked for his father's wholesale grocery business and traveled often into the mountain villages in the Ozark country around Mena, Ark., where the families lived, to take orders from the village grocers. His friend, Chet Goff, went along, and the boys spent more time gossiping with the mountain characters than taking orders. It was during these pilgrimages that Lauck and Goff picked up the astonishing amount of mountain lore, customs and dialects that make their *Lum 'n Abner* series one of the few authentic pictures of Ozark life.

By the time the boys were through college and back in Mena at their jobs they had worked up quite a good bit of humorous dialogue based on the broader mountaineer traits, and they got something of a local reputation for their act at the Lions, Kiwanis and Rotary clubs. Like most amateurs, however, they played around mostly with the old blackface acts. Then, one day in April, 1931, station KTHS in Hot Springs, Ark., asked the Lions Club of Mena to supply some talent for a flood-benefit performance.

When Chet and Tuffy arrived, they discovered there were four other blackface acts ahead of them. A quick huddle brought the decision to go into the mountaineer stuff.

"What's your act called?" asked the manager. The boys looked blank. "Well, just give me the names of the two characters."

Chet scratched his head. "Mine's Lum," he said.

Tuffy chimed in. "Call me Abner."

There were no last names. It wasn't until some time afterward that the lovable mountaineers acquired them. "O.K.," said the manager. "I'll bill you as *Lum 'n Abner*." The act was born. It has never stopped being a meal ticket for the boys.

During their eleven years on the air and two on the screen *Lum 'n Abner* have become so fixed in the minds of fans as an inseparable team that many sets of twins have been named for them. Twin peaks in the Ozarks have been named *Lum 'n Abner*, a double highway across Arkansas has been officially titled *The Lum 'n Abner Highway*. A town in their home state now carries the postoffice designation of "Pine Ridge" after the mythical community invented by the boys. The little village, formerly named Waters, is actually the site of the *Lum 'n Abner* script, and one of the characters in the series, Dick Huddleston, still lives in the town and runs his grocery store.

The homespun philosophers moved to Hollywood in 1937, but the glittering town has had little effect on their private lives. They still take their outings, hunting and fishing trips together, and the families still visit back and forth several times a week. Lum is the father of two girls and a boy, and Abner has one of each.

The inseparables not only play all characters in their show, they write the script as well, even to typing it themselves. And they go on the air uncensored in advance by either network or advertising agency. A beautiful and lucrative career, built on a handful of mountaineer philosophy and ability to write it together, without danger of homicide, a rarity among collaborators.



And this is Norris Goff as he appears when he isn't immersed in the famous personality of Abner. Just a nice looking guy with no hayseed.

Lum and Abner holding an absorbing conversation with some new-born chicks out at the ranch. The chicks' end of the conversation is not recorded.





AGNEW HORINE, TECHNICIAN, VIVIAN "LAUREL" SMOLEN, ANNE "STELLA DALLAS" ELSTNER, AND THE DIRECTOR RICHARD LEONARD

MOTHER AND DAUGHTER IN A TENSE MOMENT OF THE AIR DRAMA



# STELLA

The broader and the more general the emotional theme of a radio show, the wider the appeal, which puts *Stella Dallas* almost in a class by itself, because the subject is mother love. By this time you would not think there was anything special that could be said about the love of a mother for her child, but *Stella Dallas* has been going on uninterruptedly since October 25, 1937, has attained an estimated audience of more than ten million, and they are still clamoring for more heartthrobs. It simply means that emotions do not have to be new, they have to be basic. The program takes its name and theme from the popular book by Olive Higgins Prouty. Scripter Anne Hummert, who writes or produces fifteen shows, does the writing for this one personally, and it's an exceptionally well-written job.

Anne Elstner, who plays the lead, was born in Lake Charles, Louisiana, and has had her personal identity completely merged in the public mind with that of Stella. She lives in Stockton, N. J., and few people out there have ever bothered to find out what her real name was. Her bills from grocer and plumber come addressed to "Stella Dallas." Her



THE COMPANY. GRACE VALENTINE, ARTHUR MAITLAND, JEAN LEWIS, RUTH CLEVELAND, ANNE ELSTNER, VIVIAN SMOLEN AND WALTER GREAZA

# DALLAS

TUNE IN MON. THRU FRI. 4:15 P.M. E.W.T. (NBC)

actual husband, John Matthews, Jr., a lieutenant in the army, is served rather grudgingly, because in the script the leading character's husband is supposed to be a bit of a heel. Then the tradespeople turn to her and say, "And now, Mrs. Dallas, what will you have?" with a deliberate kindness, as though to show an inconsiderate husband how a woman of such character should really be treated. Anne started acting very early in life, in fact, when she was a student in the Mount de Chantal convent in Wheeling, West Va., where she did private imitations of the nuns and the Mother Superior. After a long period in stock and on the road she found her way to radio, which she loves. Says, "You can reach more people in a single broadcast than you would in thirty years on the stage."

Vivian Smolen, who plays 'Laurel,' the daughter, was born in New York twenty-four years ago, started acting while in high school, and has never done anything else. Her happiest moment, she says, was when she won the part of Laurel, because she needed the job so badly. She lives with her parents in Jackson Heights, N. Y., has a brother in signal corps, loves mystery stories, and wants to continue acting forever.

AND HERE IS LOVELY ANNE ELSTNER WHEN SHE'S JUST BEING HERSELF





GUY LOMBARDO SMILING ENCOURAGEMENT AT THE YOUNGEST OF THE LOMBARDOS, ATTRACTIVE ROSE MARIE, HIS PERT SONGSTRESS SISTER

## MASTER OF SWEET MUSIC

GUY LOMBARDO AND THE "SWEETEST MUSIC THIS SIDE OF HEAVEN" PLUCK AT THE HEART STRINGS

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

**Y**ou cannot kill romance. All the brass in the world cannot drown out a single heart throb. That's the secret that Guy Lombardo happened upon fifteen years ago, when the whole world seemed to be jazz crazy.

But Guy came along and played "Linger Awhile" and "All Alone" in his own sweet style, supremely confident that he would find his audience. It didn't look too good, either. After the show a middle-aged man came up to Guy.

"Buddy," he said, "I'm sorry for you. The jitterbugs'll kill you off in two weeks, if you last as long as that."

Twelve years later the same man, now old, appeared at a broadcast. He hobbled up to him and said, "Buddy, you win."

It's been that way for fifteen years. Crazes in dance music come and go, but the old heart throb goes on forever and romance goes singing on its way.

When dark-haired Guy was fifteen years old, in London, Ontario, Canada, he collected two of his younger brothers and

began playing for the Mother's Club in their home town. They got fifteen dollars an evening, until it was discovered what a prodigious amount of chicken salad and ice cream a Lombardo could consume, after which the price took a sharp slump. In 1923 they got a vaudeville engagement in Cleveland, playing under the impressive name of Guy Lombardo and His Royal Canadians. The name didn't help, and the Lombardos wouldn't have had any place to sleep if they hadn't conveniently dug up a Cleveland aunt who let them inhabit her attic and haunt her dinner table. Heartened by their aunt's cooking, they finally clicked.

One evening a pretty girl came to hear Guy play and remained to become his wife. Married in 1926, they live in Freeport, Long Island, in a beautiful home designed by brother Joe, the only non-musical member of the family. Including Guy, there are five Lombardos in the band, which makes it pretty much of a sweet, but close, corporation — a real family affair



## ROSE MARIE MAKES IT THE FIVE LOMBARDOS

The sweet rhythms of Guy Lombardo remain practically a family affair. Victor plays the baritone saxophone and clarinet, Lebert agitates the drums and blows the trumpet, Carmen, who plays a saxophone far better than he vocalizes, has no illusions about his voice but they won't let him stop using it. The Lombardo clan waited for Rose Marie, their baby sister, to grow up before taking on a girl vocalist. Now she's seventeen and sweet as a Lombardo tune.



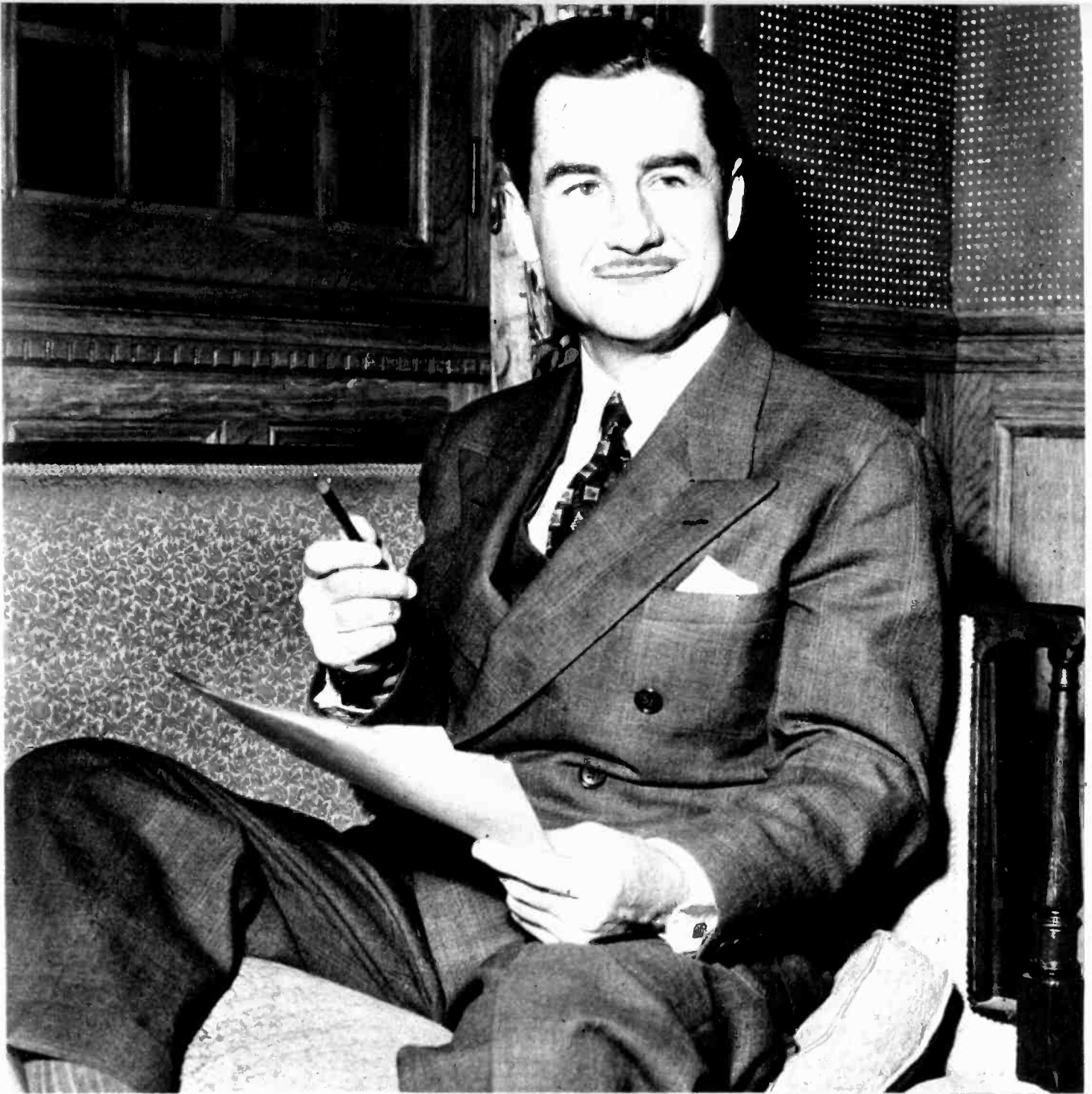
GUY WAITED FOR HER TO GROW UP TO BE HIS VOCALIST



FOUR LOMBARDO BROTHERS SMILE THEIR APPROVAL AT THE NEW RECRUIT — ROSE

A BROADCAST OF "THREE RING TIME" STARRING GUY LOMBARDO, WHO IS SHOWN CONDUCTING THE ORCHESTRA AT EXTREME RIGHT





THE KEEN EYES THAT HAVE LOOKED UPON THE FAR PLACES OF THE WORLD REGARD YOU WITH AMIABLE BUT ANALYTICAL CRITICISM

## LOWELL THOMAS

WHOSE COMMENTS ON WORLD AFFAIRS  
ARE LISTENED TO EAGERLY BY MILLIONS

TUNE IN MON. THRU FRI. 6:45 P.M. E.W.T. (Blue)

**D**ynamic, scholarly, Lowell Thomas made his radio debut in 1930, but before that, it is said, he had addressed more people on the platform than any man alive. Since 1930 the radio voice of Lowell Thomas has become familiar to many millions of listeners.

Born in Woodington, Ohio, 1892, Thomas was reared in the rarified atmosphere of Cripple Creek, Colo., a Rocky Mountain mining camp located in the crater of an ancient volcano at an altitude of ten thousand feet. Being raised in such an uncomfortable place as the bed of an old volcano would make a great traveler out of anyone, and Thomas has been no exception, for he has trodden the known and unknown ways of the world tens of thousands of miles.

Thomas began to travel as soon as he entered college, moving rapidly through four of them, Valparaiso University, where he was a janitor and a salesman. Denver University where he took a couple of degrees and continued on his swift way to Chicago

where he studied law and became a professor at the Kent College of Law. Thomas then did postgraduate work at Princeton and became a member of the Faculty in the Department of English literature.

When barely of legal age, the restless Thomas outfitted and headed two private expeditions into the sub-Arctic, and soon he became known as an authority on the more remote regions. Carried through the world by a tireless spirit, Thomas apparently found pleasure in any little out-of-the-way place he could lay his head, so long as it wasn't a volcano. In the first World War he was assigned to record the history of the upheaval, and it was during this period that he came upon General Allenby in the Holy Land, covering the conquest of the desert. Upon returning, he gave the world the first accounts of Lawrence of Arabia, the romantic and gallant figure who was so largely responsible for the decisive British triumphs in the Near East.

Thomas lives now on his farm in Pawling, New York, but is so busy with broadcasts, newsreels, acting as emcee at luncheons, and the writing of articles and books, that he has little private life. When he has the time, however, he manages and plays on a softball team called The Nine Old Men, which includes in its personnel Col. Theodore Roosevelt, Lew Lehr, Babe Ruth, Col. Stoopnagle, Ted Shane, and other notables who do not mind engaging in charity games.

The fugitive from a volcano is married to the former Frances Ryan, has written more than thirty books, has been for more than seven years the Voice of Twentieth-Century-Fox Movie-tone, and is one of the most widely known of all radio commentators. Although Thomas has been a member of the faculty of four universities, he objects strenuously to being known as an educator. He prefers to be called a world traveller, or a gold miner. He has succeeded in finding gold wherever he has been.

LOWELL THOMAS AT HIS FARM IN PAWLING, NEW YORK, DRIVING A COUPLE OF NICE, BUT PROSAIC, HORSES; NOT DESERT DROMEDARIES





## THE OLD RED HEAD

**RED BARBER, THE IDOL OF BROOKLYN, HAS POPULARIZED THE ATHLETIC INSANITY OF 'DEM LOVELY BUMS.'**

**R**ed Barber's hair is not red. It's lemon colored, and getting a bit thin, but there is no touch of red in it. His eyes are clear and baby-blue. The famous hair was brick-red until his middle twenties, Red will tell you nostalgically. "Then it sort of began to fade and fall." At the Grand Central Station in New York his hair got him into trouble. It was after the Dodgers had won the pennant in Boston in 1941 and were coming home to a railroad station that was packed to the gates with frenzied rooters for 'Dem Lovely BUMS.' They spotted Red, who is a hero in Brooklyn, and started tearing out his hair for souvenirs. It cost the sports announcer a handful of his hirsute covering and plenty of blood pressure before he could escape to a point of safety.

As one might imagine, he was not christened Red. The name is Walter

Lanier Barber, otherwise known as 'The Verce of Brooklyn'—verce meaning voice, of course, in Flatbush phonetic dialect. Born in Columbus, Mississippi, in 1908, his father was a locomotive engineer and his mother a school teacher. When Red was ten years old the family moved to Florida, near Sanford, and took up truck gardening, and here the redhead went through high school between periods of celery-picking, truck driving, roadworking, and the like. After high school, and when he was working for an engineering firm doing road construction, he suddenly realized the need for a college education. Giving up his job he made his way to the University of Florida at Gainesville, where he started to put himself through by doing any odd jobs that came along. One of the jobs consisted of doing chores around the house where some faculty

members lived, and after awhile fate stepped in and took a hand. One of the professors, who was to read a scientific paper on the local station WRUF, discovered he had his dates mixed and, at the last moment, the old redhead was called in and asked to read it for him. "It's simple," he was told. "Just stand over by that thing — they call it a microphone — and when the red light goes on start reading." Red did, and that was the end of his college education.

The station manager offered him a job at fifty dollars a month. Red did a bit of rapid figuring. "Tell you what," he said. "I'll take thirty-five cents an hour." Suppressing a smile, the station manager accepted on the spot. But by the end of the month the smile was on the other face, for Red had earned ninety dollars. They settled on a rate of seventy-five dollars.

Four years at WRUF brought him an offer from WLW, the Cincinnati station, to broadcast the Reds' baseball games. He did this for five years, coming to Brooklyn in 1939 to take over the vividly insane doings of the Dodgers.

In Brooklyn Red has become a national personage, as well known as the Brooklyn players themselves. The exciting descriptions of the games he sends out in his quiet, even voice have won for him millions of followers, and he has proven just as great an attraction for Brooklyn as a good port-sided flinger or a slugging outfielder. He takes it easy when he sends out his stuff, never getting excited, never taking sides—which he, along with other sports broadcasters, have been forbidden to do by Judge Landis — but somehow or other the excitement goes out over the airwaves, and many fans are so fond of his descriptions that they take portable radio sets to the Dodger games with them, to listen to the lemon-haired announcer while watching their favorite athletes from the Gowanus Canal side of the East River. Red has broadcast play-by-play descriptions of eight world series, and will continue to do so throughout all eternity, if the fans have their way and if the Dodgers keep on with their hilariously idiotic antics.

The old redhead is married to a nice girl named Lylah Scarborough, a nurse he met once while he was sick; they have one daughter and live in Westchester. He's a pleasant kind of person, and likes human company, but some of his best friends don't see him for months. "I don't try to be a human being during the baseball season," says Old Scarlet. "I have no social life during the season. In March I tell my friends goodbye until Fall. I just haven't got the time to give."



CHOIR OF U. S. NAVAL RESERVE MIDSHIPMEN'S SCHOOL IN CHURCH OF THE AIR BROADCAST

# CHURCH OF THE AIR

A SUNDAY DEVOTIONAL FEATURE OF UNIVERSAL APPEAL

TUNE IN SUN. 10 A.M. AND 1 P.M. E.W.T. (CBS)

Columbia's *Church of the Air*, now in its twelfth year, is a program built on a cornerstone of religious freedom, with a fair and proportionate representation of all the major faiths of the nation. Valuable assistance is rendered to this moving and important presentation by an advisory board made up of members of eleven religious denominations. This weekly religious service, in which every

faith has its turn in rotation, has taken such a hold on the listening public that some weeks as many as fifteen thousand letters come pouring in, and it is now one of the leading sustaining programs on the air. Services over the radio cannot and never will replace a person's own church, but they do afford an opportunity to participate in the services of many churches, thereby increasing respect for all of them.

MOST DENOMINATIONS ARE REPRESENTED IN THIS MEETING OF THE BOARD OF CONSULTANTS



## Sunday's

### HIGHLIGHTS

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

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

#### NEWS, COMMENTATORS, FORUMS

P.M.

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

#### VARIETY, COMEDY AND QUIZ

P.M.

- 1:45 Col. Stoopnagle's Stooparoots (CBS)
- 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
- 10:30 What's My Name (NBC)  
Arlene Francis, Budd Hulett
- 10:45—The Parker Family (NBC)

#### DRAMA

P.M.

- 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
- 7:30 Fitch Bandwagon (NBC)
- 9:00 Manhattan Merry Go-Round (NBC)
- 9:30 American Album of Familiar Music  
(NBC) Frank Munn, Jean Dickerson,  
Vivian Della Chiesa
- 10:00 Hour of Charm (NBC)

#### CLASSICAL MUSIC

P.M.

- 12:00 Emma Otero, soprano (NBC)  
Concert Orchestra
- 12:30 Salt Lake City Tabernacle (CBS)  
Organ and Choir  
Frank Asper, organist
- 2:30 Westinghouse Program (NBC)
- 3:00 New York Philharmonic Symphony (CBS)

# Monday's

## HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

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

### VARIETY, COMEDY AND QUIZ

- P.M.  
\*7:30 Blondie (CBS)  
8:00 Vox Pop (CBS)  
\*8:30 Gay Nineties Revue (CBS)  
\*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)  
P.M.  
12:15 Big Sister (CBS)  
1:00 Life Can Be Beautiful (CBS)  
1:45 The Goldbergs (CBS)  
2:15 Lonely Women (NBC)  
4:15 Stella Dallas (NBC)  
5:00 When a Girl Marries (NBC)

### DRAMA

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

### POPULAR MUSIC

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

- A.M.  
12:30 Russ Morgan's Orchestra (BLUE)

### CLASSICAL MUSIC

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

## WITH THE NATION'S STATIONS



Station WTMJ—Milwaukee, Wisconsin—Don Fassler, artist, losing forty-five dollars. The Milwaukee Journal station asked him the *People Are Funny* question: "Who painted the 'Blue Boy'?" Don answered, "Rubens" quickly and incorrectly, but got a consolation prize.



Station WOWO—Fort Wayne, Ind.—Paul Roberts, emcee of the mythical "Skyline Club," WOWO nighttime feature, is exploring one solution to the manpower problem. His son, Kirk, three and a half years old, has been making periodical appearances as guest announcer.



Station WJPF—Herrin, Ill.—King Neptune, who has attained fame as the 'million dollar hog,' and has been auctioned off time and again in War Bonds. Gov. Green of Illinois recently handed over a check of a million dollars for the prize porker, on behalf of the State Treasury.



Station WCBI—Columbus, Miss.—One of the attractive aerotapsters of a recent USO Camp Show that played at the Columbus Army Flying School. The entire show was carried over this station, direct from the airbase recreation hall. The USO carries on unceasingly at every camp.

## Tuesday's

### HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
  - 1:00 H. R. Baukhage (Blue)
  - 2:00 Cedric Foster (Mutual)
  - \*6:00 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)
  - 8:55 Cecil Brown (CBS)
  - 10:00 John B. Hughes (Mutual)
  - 10:00 Raymond Gram Swing (Blue)

### VARIETY, COMEDY AND QUIZ

- A.M.
- 11:00 Breakfast at Sardi's (Blue)
- P.M.
- 4:00 Club Matinee (Blue)
  - \*8:00 Johnny Presents (NBC)
  - \*8:15 Lum and Abner (Blue)
  - \*8:30 Duffy's (Blue)
  - \*8:30 Al Jolson Show (CBS)
  - 9:00 Burns and Allen (CBS)
  - 9:00 Battle of the Sexes (NBC)
  - 9:30 Fibber McGee and Molly (NBC)
  - 10:00 Bob Hope Variety Show (NBC)
  - 10:30 Red Skelton & Company (NBC)

### DAYTIME SERIALS

- A.M.
- \*10:00 Valiant Lady (CBS)
  - 10:15 The O'Neills (NBC)
  - 11:15 Second Husband (CBS)
- P.M.
- 1:45 The Goldbergs (CBS)
  - 2:00 Young Dr. Malone (CBS)
  - 3:00 David Harum (CBS)
  - 4:00 Backstage Wife (NBC)

### DRAMA

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

### POPULAR MUSIC

- P.M.
- \*7:00 Fred Waring's Orchestra (NBC)
  - 7:05 Ella Fitzgerald (Blue)
  - \*7:15 Harry James Orchestra (CBS)
  - 8:30 Horace Heidt (NBC)
  - 10:15 Gracie Fields (Blue)
  - 10:45 Mary Small Songs (CBS)
- A.M.
- 12:00 Bob Allen's Orchestra (Blue)
  - 12:30 Vaughn Monroe's Orchestra (CBS)

### CLASSICAL MUSIC

- 7:30 American Melody Hour (CBS)

# Wednesday's HIGHLIGHTS

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

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are rebroadcast at various times;  
for these, check local newspapers.

## NEWS, COMMENTATORS, FORUMS

- P.M.
- 12:00 Boake Carter (Mutual)
  - 1:00 H. R. Baukhage (Blue)
  - 6:00 Quincy Howe (CBS)
  - 6:45 Lowell Thomas (Blue)
  - 7:00 Fulton Lewis, Jr. (Mutual)
  - 7:45 H. V. Kaltenborn (NBC)
  - \*8:00 Earl Godwin (Blue)
  - 10:00 John B. Hughes (Mutual)
  - 10:00 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.
- 4:00 Club Matinee (Blue)
  - 7:30 Easy Aces (CBS)
  - 8:30 Take a Card (Mutual)
  - 9:00 Eddie Cantor Show (NBC)
  - 9:00 The Mayor of the Town (CBS)
  - 10:00 Kay Kyser's Program (NBC)

## DAYTIME SERIALS

- A.M.
- \*10:45 Bachelor's Children (CBS)
  - 11:30 Bright Horizons (CBS)
- P.M.
- 1:15 Ma Perkins (CBS)
  - 3:00 David Harum (CBS)
  - 3:00 Story of Mary Marlin (NBC)
  - 5:15 Portia Faces Life (NBC)

## DRAMA

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

## POPULAR MUSIC

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

- A.M.
- 12:30 Russ Morgan's Orchestra (Blue)
  - 12:30 Glen Gray's Orch. (CBS)

## CLASSICAL MUSIC

- 10:00 Great Moments in Music (CBS)



Station WLS—Chicago, Ill.—Ted Morse, of the *National Barn Dance* program, having his ear-drums shattered by the Linder Twins, Connie and Bonnie. Priorities made it difficult to purchase canteens and they asked listeners to send some in. More than a hundred came in a week.

Station WOY—New York City, N. Y.—Roberta Yanis, Ruth Fontaine, Ernestine Casagrande, Ruth Reed and Doris Ives, lovely Walter Thornton models, who came to WOY to give their old hose to the war effort, and to inaugurate the contest to find a "Queen of the Salvage Drive."





# SONGS FOR JOHNNY B. CAREFUL AND MARY B. WARE

IRVING CAESAR'S SAFETY SONGS PERFORM A PUBLIC SERVICE

TUNE IN SUN. 1:15 P.M. E.W.T. (MUTUAL)

*These songs were written for Johnny B. Careful, whose mother and father are busy all day, whose father and mother, and sister and brother. Say "Johnny be careful when you are at play."*

*Dear little children, as you turn the pages, You'll also find songs for Mary B. Ware, And they say to Mary, "Be wise and be wary, And mother will never have gray in her hair."*

Irving Caesar, who writes and performs songs such as the above for his *Sing a Song of Safety* program, is prouder of these children's ditties than of the great hits for which he is responsible, and which include such well-known numbers as *Lady Play Your Mandolin*, *Tea for Two*, *Is It True What They Say About Dixie?* and others.

The idea for the program came to him once when he was being mauled around in a New York crowd. It all seemed rather dangerous to him and he has been warning the Johnny B. Carefuls and the Mary B. Wares of America, via the airwaves, since 1938. Short and energetic Irving rarely has a sponsor, and doesn't care very much, feeling that his songs of warning to children are important with or without pay.

Born on the sidewalks of New York, as he himself puts it, he was one of the young hopefuls who crossed the Atlantic in 1915 on Henry Ford's Peace Ship in an effort to "get the boys out of the trenches by Christmas." They didn't get the boys out by Christmas, and when Irving returned he was broke. He and George Gershwin looked at the Hudson River from the top of a bus, and then wrote *Swanee* together. It took twenty-five minutes and earned years of financial comfort for them.

But nothing is closer to the heart of the dark and attractive Irving than his *Songs of Safety*, and he makes personal appearances at schools and civic affairs several times a week to sing them. Rarely does he get any cash for this. Once, at a Lancaster, Pa., school, he was offered a fee of three hundred dollars. "Buy books with it," said Irving.

IRVING CAESAR HAS JUST AS GOOD A TIME AS THE KIDS WITH HIS SAFETY SONGS



## Thursday's

### HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

- 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 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.  
\*7:30 Bob Burns (NBC)  
\*8:00 Maxwell House Coffee Time (NBC)  
9:00 Major Bowes Amateur Hour (CBS)  
9:00 Kraft Music Hall (NBC)  
Bing Crosby  
9:30 Stage Door Canteen (CBS)  
9:30 Rudy Vallee Show (NBC)  
10:00 Garry Moore Show (NBC)

### DAYTIME SERIALS

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

### DRAMA

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

### POPULAR MUSIC

- A.M.  
11:45 Little Jack Little (Blue)  
P.M.  
1:45 Vincent Lopez's Orchestra (Blue)  
5:30 Singing Strings (Blue)  
6:30 Indiana Indigo (NBC)  
A.M.  
12:30 Freddie Martin Orchestra (Blue)

### CLASSICAL MUSIC

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

# Friday's

## HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

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

### VARIETY, COMEDY AND QUIZ

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

### DAYTIME SERIALS

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

### DRAMA

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

### POPULAR MUSIC

- P.M.  
7:00 Fred Waring's Orchestra (NBC)  
8:30 All Time Hit Parade (NBC)  
9:00 Waltz Time (NBC)  
Frank Munn  
9:30 Spotlight Bands (Blue)  
10:15 Gracie Fields (Blue)  
11:30 Jimmy Dorsey (CBS)

- A.M.  
12:35 Tommy Tucker's Orch. (Mutual)

### CLASSICAL MUSIC

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

# SMILE-A-WHILE

HERE ARE TWELVE ARTISTS WHO HELP TO DISSIPATE SOME OF THE EARLY-MORNING TERROR BY WAY OF CHICAGO'S STATION WLS

Anyone who is incautious enough to switch on Station WLS, out Chicago way, at five in the morning, is in great danger of being subjected to a dose of early morning cheerfulness. There are some temperaments that can stand this kind of thing at 5 A.M., and there are others whose thoughts would turn violently to immediate and intensely sanguinary homicide. Don't blame the artists, though. Early as they rouse you, they themselves have to get up a lot earlier. They're like the guy in the army who has to wake the bugler up. They seem to take it all in good part, though, these happy-go-lucky morning birds, if you can believe the pictures. And they do say that the camera doesn't lie. There are twelve of these early-morning artists, and most of them have to travel considerable distances to commit their amiable and cheerful grey dawn nuisances on a soundly unconscious public. If you reach for your dial and your ears are assailed by crack-of-day gaiety, remember that it's just as tough on the unfortunate performers.



Connie and Bonnie Linder, the singing twins. Connie's eyes are still full of sleep as she reaches out to turn the darn thing off. It hasn't got to the somnolent Bonnie yet, but it won't be long now.



Alan Crockett, left, and Jack Taylor, members of the Prairie Ramblers Quartet, find it more convenient to shave at the conclusion of the *Smile-a-While* program every day at 6 A.M.



Chick Hurt, left, and Rusty Giles getting to WLS in time for the 5 A.M. curtain. This method of travel is guaranteed to eliminate the very last vestige of sleep from the entertainers' eyes.



Coffee and doughnuts for the twelve unfortunates. Jenny Lou Carson pours while Howard Black, emcee, catches a mouthful on the fly. Arkie, the Arkansas Woodchopper, goes right on.



The Prairie Ramblers get in a final rehearsal before the 5 A.M. zero hour. Jack Taylor at the small reed organ. Left to right are Rusty Gill, Alan Crockett and Chick Hurt, more of the early birds.

# Saturday's

## HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

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

### VARIETY, COMEDY AND QUIZ

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

### DRAMA

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

### POPULAR MUSIC

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

### CLASSICAL MUSIC

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

## Yours For the Asking

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

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

**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.

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

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

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

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

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

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

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

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

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

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



THE BLIND SINGER AND HIS SIXTEEN YEAR OLD DAUGHTER, CLAIRE ROSE, HERSELF A SINGER

## SIGHTLESS HAROLD KEAN

THE BLIND SINGER'S GREATEST DESIRE IS TO DRIVE A CAR SEVENTY-FIVE MILES AN HOUR

Sightless Harold Kean, the blind singer of Station WJR, in Detroit, Mich., says he is not blind. "To be blind," he claims, "one must be mentally without sight, which I'm not. I merely have a physical disability to use my eyes."

A succession of bad breaks rendered him permanently without sight and built up his philosophy. At the age of four an attack of measles left him blind. A patient mother, a wealthy father and a skilful physician returned his sight, only to have their efforts blasted by a baseball which struck Harold between the eyes when he was eight. After some years Harold could see again, but at the age of fourteen he was struck by an automobile which did the work for keeps this time.

That's when the philosophy began to form. "After all, I'd lost my sight three times. It began to appear by that time that God didn't intend me to see. It was up to me to accept things, and make the best of them."

He remained a perfectly normal boy. He went to public school and to high school. His mother never coddled him, sending him to get things for her just as though he had the use of his eyes. He had a musical background. He played the trombone and the traps in dance orchestras and after his voice changed he discovered he could sing. Also, that he was equipped with perfect pitch. After graduating from high school Kean returned to Detroit, finally getting a job at WJR as a singer, where he has remained ever since. He sings on the *Music Men* over the CBS network, and later in the day over WJR. And with the Don Large chorus thrice weekly.

"The most difficult job I had was to force my hands to stay down," he says. "Shut your eyes and walk around. You'll find it almost impossible to keep your hands at your sides." He learned it finally.

When he talks to you, he always "looks" right at you, moving his head with your voice so that unless you look at his sightless eyes, you don't realize he is utterly unable to see. It's almost uncanny, once it dawns on you.

Harold knows everybody, and does practically everything. But the one thing he longs for he'll never do. That is, to drive an automobile — preferably a fire truck or ambulance — through the intricate mazes of traffic, at seventy-five miles an hour.

# GEORGE LOWTHER

**\$25,000 PER ANNUM SUPERMAN SCRIPTER WAS ONCE A PAGE BOY**

Eight hours a day at a typewriter mean nothing to George Lowther, and when he's working nothing disturbs him—the noise of his baby playing, the radio going, people dropping in for visits. Ol' George Lowther, he jus' keeps typin' along. . . . George was born, 1913, on the upper East Side of New York. His folks wanted him to be a doctor, but couldn't afford the schooling, so he won a scholarship from St. Vincent de Paul. But George didn't get far in that direction, because the family circumstances became straightened and he got a job as page boy at NBC. That was in 1927, and George was fourteen. Radio was growing, and after awhile the young man got himself transferred to the NBC Station Relations Department. Then he switched to the Continuity Division, where he stayed for seven years, wrote his eyes out, got married, and lived in a small apartment in the Bronx. He began to script some shows, including *Dick Tracy*, *Terry and the Pirates*, and others. Gave up his job, and now does *Superman* scripting, and several others. Acts in *Superman* once in a while, too. George lives in Dobbs Ferry, New York, with his wife and young son, and another Lowther is on the way. At this writing George is in the act of finishing a three-act comedy, which is scheduled for Broadway production next year, and the tireless one is also engaged in writing a novel, contract for the publication of which has already been signed. Incidentally, his book adaptation of *Superman* (Random House) sold over 20,000 copies its first two months, a new record for children's books, we are informed by publishers.



## Tune in for Cash

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

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

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

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

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

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

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

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

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

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

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

**TIME TO SMILE** Wednesday 9:00 P.M. (NBC) \$200 War Bond to writer of the best letter each week to a service man, \$300 to the service man who inspired the letter. Send copy of letter to Eddie Cantor Hollywood, California.

**JOHNNY PRESENTS** Tuesday 8:00 P.M. (NBC) Two \$100 War Bonds each week, one to a service man, the other to a civilian, for best original extra verses to "I Love Coffee, I Love Tea." Address, Philip Morris, Hollywood, Cal.



## JEAN HOLLOWAY

### Young and Successful Writer

When Jean Holloway's grandmother was five, Abraham Lincoln picked her up in his arms. The child, a loyal Virginian, stuck out her tongue at the Great Emancipator. That appears to have started a tradition of convention-defying in the family. Every generation of the family since that time has produced at least one woman out of the common run. Jean Holloway, who has won distinction with her typewriter, and now does the script for *The Mayor of the Town*, which stars Lionel Barrymore, is dreadfully young, having been born only twenty-four years ago in San Francisco. Her mother was a dancer, and when Jean went to San Jose State Teachers College she intended to major in dramatics.

The dramatic instructor had other ideas, however, and made her write a radio script. Jean did this under loud and violent protest, and to her own astonishment, it turned out to be the best script the dumbfounded instructor had ever read. That decided her immediate future and when, some little time later, a college chum sneaked a script out of Jean's desk and sent it to Kate Smith's manager, things assumed definite form. That script, *Kathryn Howard*, earned a place among the best ten of 1940. Jean wrote for Kate Smith three years, and also, during that time, scripted for some of the topflight stars of the stage, radio and screen. When *The Mayor of the Town* began last Fall, Jean was doing the writing. She is married to Ensign Frank Benson of the U. S. Navy.

## ALPHABETICAL INDEX TO POPULAR PROGRAMS

TUNE IN has listed in alphabetical order the most popular programs. They are arranged as most commonly known either by the headliner or the name of the program. For example you will find "Truth or Consequences" under (T) rather than under (E) for Ralph Edwards.

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

<b>A</b>		Doctors at War ..... Sat. 5:00 P.M. (N)	
*Abie's Irish Rose ..... Sat. 8:00 P.M. (N)		*Dorsey, Thomas ..... Wed. 8:30 P.M. (N)	
Aces, Easy ..... Wed. to Fri. 7:30 P.M. (C)		Double or Nothing ..... Fri. 9:30 P.M. (M)	
Aldrich Family ..... Thurs. 8:30 P.M. (N)		Downey, Morton ..... Mon. to Fri. 3:00 P.M. (B)	
*Adventure of the Thin Man ..... Fri. 8:30 P.M. (C)		Dr. I. Q. .... Mon. 9:30 P.M. (N)	
*All Time Hit Parade ..... Fri. 8:30 P.M. (N)		Dragonette, Jessica ..... Sat. 9:45 P.M. (C)	
Allen, Fred ..... Sun. 9:30 P.M. (C)		*Duffy's ..... Tues. 8:30 P.M. (B)	
Amanda Honeymoon Hill M. to F. 10:30 A.M. (C)		<b>E</b>	
Ameche, Jim ..... Wed. 8:30 P.M. (B)		*Edwards, Joan ..... Sat. 9:00 P.M. (C)	
American Melody Hour ..... Tues. 7:30 P.M. (C)		Ellery Queen ..... Sat. 7:30 P.M. (N)	
Are You A Genius? ..... Mon. to Fri. 5:30 P.M. (C)		Elliot, Major ..... Sat. 11:00 P.M. (C)	
Army Hour ..... Sun. 3:30 P.M. (N)		Evans, Wilbur ..... Sun. 12:30 P.M. (B)	
Authors Playhouse ..... Wed. 11:30 P.M. (N)		<b>F</b>	
Autry, Gene ..... Sun. 6:30 P.M. (C)		Fadiman, Clifton ..... Mon. 10:30 P.M. (N)	
<b>B</b>		Family Hour ..... Sun. 5:00 P.M. (C)	
*Bachelor's Children ..... Mon. to Fri. 10:45 A.M. (C)		*Famous Jury Trials ..... Tues. 9:00 P.M. (B)	
Baker, Phil ..... Sun. 10:00 P.M. (C)		Fibber McGee and Molly ..... Tues. 9:30 P.M. (N)	
Barrymore, Lionel ..... Wed. 9:00 P.M. (C)		*Fidler, Jimmy ..... Sun. 9:30 P.M. (B)	
Basin Street Chamber Music ..... Sun. 9:15 P.M. (B)		Fields, Gracie ..... Mon. to Fri. 10:15 P.M. (B)	
Battle of the Sexes ..... Tues. 9:00 P.M. (N)		Fitch Bandwagon ..... Sun. 7:30 P.M. (N)	
Baukhage, H. R. .... Mon. to Fri. 1:00 P.M. (B)		Front Page Farrell ..... Mon. to Fri. 5:45 P.M. (N)	
Benny, Jack ..... Sun. 7:00 P.M. (N)		<b>G</b>	
Bergen, Edgar ..... Sun. 8:00 P.M. (N)		*Gong Busters ..... Fri. 9:00 P.M. (B)	
Berle, Milton ..... Wed. 9:30 P.M. (C)		*Gay Nineties Revue ..... Mon. 8:30 P.M. (C)	
Between the Bookends ..... Mon. to Fri. 3:45 P.M. (B)		Gibbs, Georgia ..... Thurs. 10:00 P.M. (N)	
Big Sister ..... Mon. to Fri. 12:15 P.M. (C)		Graham, Ross ..... Fri. 8:00 P.M. (N)	
*Blondie ..... Mon. 7:30 P.M. (C)		*Great Gildersleeve ..... Sun. 6:30 P.M. (N)	
*Borge, Victor ..... Mon. to Fri. 7:00 P.M. (B)		Godfrey, Arthur ..... Mon. to Fri. 6:30 A.M. (C)	
Bowes, Major ..... Thurs. 9:00 P.M. (C)		*Godwin, Earl ..... Mon. to Fri. 8:00 P.M. (B)	
Breakfast Club ..... Mon. to Fri. 9:00 A.M. (B)		Goldbergs, The ..... Mon. to Fri. 1:45 P.M. (N)	
Breakfast at Sardi's ..... Mon. to Fri. 11:00 A.M. (B)		Good Will Hour ..... Sun. 10:00 P.M. (B)	
*Brice, Fanny ..... Thurs. 8:00 P.M. (N)		Goodman, Al ..... Sun. 9:30 P.M. (C)	
Brown, Cecil ..... Mon. to Fri. 8:55 P.M. (C)		Great Moments in Music ..... Wed. 10:00 P.M. (C)	
Burns and Allen ..... Tues. 9:00 P.M. (C)		Green Hornet, The ..... Sun. 4:30 P.M. (B)	
*Burns, Bob ..... Thurs. 7:30 P.M. (N)		*Grand Ole' Opry ..... Sat. 7:30 P.M. (N)	
<b>C</b>		Gunther, John ..... Fri. 10:00 P.M. (B)	
Calling Pan American ..... Sat. 4:30 P.M. (C)		<b>H</b>	
Calmer, Ned ..... Mon. to Sat. 11:00 P.M. (C)		Harum, David ..... Mon. to Fri. 11:45 A.M. (N)	
Camel Caravan ..... Fri. 10:00 P.M. (C)		Happy Jack Turner ..... Mon. to Fri. 9:45 A.M. (N)	
Can You Top This? ..... Sat. 9:30 P.M. (N)		Hawley, Adelaide ..... Mon. to Sat. 8:45 A.M. (C)	
Cantor, Eddie ..... Wed. 9:00 P.M. (N)		Heatter, Gabriel ..... Mon. to Fri. 9:00 P.M. (M)	
*Captain Midnight ..... Mon. to Fri. 5:45 P.M. (B)		Hill, Edwin C. .... Tues. 6:15 P.M. (C)	
Carnation Contented Hour ..... Mon. 10:00 P.M. (N)		Hilliard, Harriet ..... Tues. 10:30 P.M. (N)	
Carnegie, Dale ..... Mon. to Fri. 9:55 P.M. (B)		Heidt, Horace ..... Tues. 8:30 P.M. (N)	
Carroll, Madeleine ..... Mon. to Fri. 5:00 P.M. (C)		*Hit Parade ..... Sat. 9:00 P.M. (C)	
Catholic Hour ..... Sun. 6:00 P.M. (N)		*Hobby Lobby ..... Sat. 8:30 P.M. (C)	
*Cavalcade of America ..... Mon. 8:00 P.M. (N)		Hope, Bob ..... Tues. 10:00 P.M. (N)	
*Ceiling Unlimited ..... Mon. 7:15 P.M. (C)		Hot Copy ..... Mon. 11:30 P.M. (N)	
Chase and Sanborn Hour ..... Sun. 8:00 P.M. (N)		Houston, Josephine ..... Sun. 12:30 P.M. (B)	
Chicago Round Table ..... Sun. 2:00 P.M. (N)		Howe, Quincy ..... Wed. 6:00 P.M. (C)	
*Christian, Dr. .... Wed. 8:30 P.M. (C)		Hughes, John B. .... Tues., Wed., Fri. 10:00 P.M. (M)	
Cities Service Concert ..... Fri. 8:00 P.M. (N)		*Hunt, Frazier ..... Tues. and Thurs. 6:00 P.M. (C)	
Cleveland Symphony ..... Sat. 5:00 P.M. (C)		<b>I</b>	
Club Matinee ..... Mon. to Fri. 4:00 P.M. (B)		*I Love a Mystery ..... Mon. to Fri. 7:00 P.M. (C)	
Colonna, Jerry ..... Tues. 10:00 P.M. (N)		Indianapolis Symphony Orch. .... Fri. 3:30 P.M. (C)	
Como, Perry ..... Mon. to Fri. 4:30 P.M. (C)		Information Please ..... Mon. 10:30 P.M. (N)	
Counter-Spy ..... Mon. 9:00 P.M. (B)		*Inner Sanctum Mystery ..... Sun. 8:30 P.M. (B)	
*Crime Doctor ..... Sun. 8:30 P.M. (C)		Invitation to Learning ..... Sun. 11:30 A.M. (C)	
Crosby, Bing ..... Thurs. 9:00 P.M. (N)		<b>J</b>	
Crumit, Frank ..... Sat. 8:00 P.M. (C)		*Jack Armstrong ..... Mon. to Fri. 5:30 P.M. (B)	
Cugat, Xavier ..... Fri. 10:00 P.M. (C)		*James, Harry ..... Tues. to Thurs. 7:15 P.M. (C)	
<b>D</b>		January, Lois ..... Mon. to Fri. 5:30 A.M. (C)	
Dallas, Stella ..... Mon. to Fri. 4:15 P.M. (N)		Jergen's Journal ..... Sun. 9:00 P.M. (B)	
Danny Thomas Show ..... Sat. 7:30 P.M. (B)		Joe & Ethel Turp ..... Mon. to Fri. 3:15 P.M. (C)	
Day, Dennis ..... Sun. 7:00 P.M. (N)		*Johnny Presents ..... Tues. 8:00 P.M. (N)	
Davis, Joan ..... Thurs. 9:30 P.M. (N)		*Jolson, Al ..... Tues. 8:30 P.M. (C)	
*Death Valley Days ..... Thurs. 8:30 P.M. (C)		Joyce Jordan, M.D. .... Mon. to Fri. 2:15 P.M. (C)	
DeMille, Cecil ..... Mon. 9:00 P.M. (C)			
Dickenson, Jean ..... Sun. 9:30 P.M. (N)			
Dining Sisters ..... Mon. 7:30 P.M. (N)			

**K**  
 Kaltenborn, H. V. Mon. to Fri. 7:45 P.M. (N)  
 \*Keys, Sammy Wed. 8:00 P.M. (C)  
 \*Keep Working, America Mon. 6:30 P.M. (C)  
 \*Kennedy, John B. Mon. 12:00 A.M. (C)  
 \*Kitty Foyle Mon. to Fri. 10:15 A.M. (C)  
 \*Kraft Music Hall Thurs. 9:00 P.M. (N)  
 Kostelanetz, Andre Sun. 4:30 P.M. (C)  
 Kyser, Kay Wed. 10:00 P.M. (N)

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

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

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

**O**  
 Of Men & Books Sat. 3:00 P.M. (C)  
 O'Keefe, Walter Tues. 9:00 P.M. (N)  
 One Man's Family Sun. 8:30 P.M. (N)  
 O'Neills Mon. to Fri. 10:15 A.M. (N)  
 Otero, Emma Sun. 12:00 P.M. (N)

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

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

**R**  
 Radio Reader's Digest Sun. 9:00 P.M. (C)

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

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

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

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

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

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



**BEN GRAUER**

**Top Program Announcer**

When a special event of national importance is to be broadcast, like as not they pick Bennett Grauer, better known as Ben, to do the announcing. A quick thinker and a smooth speaker, Ben, although only thirty-four, has over a dozen years of top-flight announcing behind him, and he stands now at the peak of eminence in his profession.

Born in Staten Island, New York, Ben was a child of the footlights, working in the old silent films with such stars as Theda Bara, Carlisle Blackwell, and others. At the age of eight he won a Treasury Department medal during the first World War for selling more than a million dollars in Liberty Bonds from New York theatre stages. Now, in this war, he's at it again, and his total mounts with remarkable rapidity.

Upon his graduation from City College of New York he won the 1930 Sandham Prize for Extemporaneous Speaking over a field of two hundred, auditioned with NBC and was signed as announcer. Ben has announced many and varied programs since that time, but listeners will not soon forget his memorable and sympathetic handling of the cross-ocean broadcast of talks between British evacuee children and their parents. The lump-in-the-throat quality of these broadcasts made them outstanding in radio annals.

Now you can hear versatile, amiable and cultured Ben Grauer, among other programs, on *Information Please*, *Walter Winchell*, *Mr. and Mrs. North*, and the popular *NBC Symphony Orchestra Concerts*.

## RADIO FACTS

◆ 150 American radio stations are now giving programs in twenty-six languages for the benefit of the country's foreign born.

◆ The newly-formed "Twenty Year Club," composed of radio actors, announcers, engineers, and writers boasts 114 members—whose careers closely parallel the history of radio. Fourteen of them are eligible for a thirty year club. Dean of them all is David Sarnoff, who began his career as a junior telegraph operator with the Marconi Wireless Telegraph Company in 1907.

◆ The first editorial analysis of the news was the discussion of a coal strike, broadcast by H. V. Kaltenborn on April 4, 1922, over the Fort Wood Signal Corps station.

◆ To keep as many stations on the air as possible all stations may draw from a national radio equipment pool of materials which are no longer being manufactured due to the war.

◆ This year government agencies, from the Army, Navy, and Red Cross to the National Fire Prevention Council will broadcast almost seven million radio spot announcements of a minute or less.

◆ The official number of radio stations in the world is reported as 2,768. Most of them have several transmitters, operating simultaneously either with the same or different programs. Europe has only 470 stations; North American has 1,122. However, in international broadcasting it is not important to note the number, but the power of stations. European stations, with an average of 25.86 kilowatts, are almost five times as powerful as North American stations, which average only 5.09 kilowatts.

◆ Twenty-seven colleges in the United States have their own broadcasting stations, all of which are members of National Association of Education Broadcasters.

◆ There are now twenty-six radio research organizations which cover everything from radio market analysis to the sociological and psychological composition of the audience.



STAFF SERGEANT JACK LEONARD AND EMCEE TOM SLATER DO THEIR STUFF ON THIS CAMP SHOW

# THIS IS FORT DIX

THE SOLDIERS SEND SOLID ENTERTAINMENT ON THIS CAMP PROGRAM

TUNE IN SUN. 3 P.M. E.W.T. (MUTUAL)

Staff Sergeant Jack Leonard, leading the 1229th Reception Center Orchestra, is the handsome lad who skyrocketed to fame when he was featured with Tommy Dorsey. He won much note and a bit of a bankroll with many fine recordings and frequent appearances on the radio. Staff Sergeant Leonard keeps a lot busier than he ever did when he was rolling up a civilian reputation, though his eighteen piece orchestra at Fort Dix is somewhat smaller than he has been accustomed to. The orchestra has an extremely heavy schedule, consisting of nightly variety shows, dances, and four broadcasts a week. Mutual's *This Is Fort Dix* program on Sunday has attained wide popularity. It is announced by Tom Slater, and gets much of its vocal and musical support from many-sided Staff Sergeant Leonard. The sergeant's excellent conception of ballads gives the band an inspiring and individual lilt that distinguishes it from any other musical organization. Good-looking Jack drives them hard, and drives himself harder.



THE S.R.O. SIGN IS UP AT THE RECEPTION CENTER RECREATION HALL, FORT, DIX, N. J.



## RADIO HUMOR

● Archie: You know, I'm quite familiar with Panama Namerica. I have an uncle down there—married a very weakly Hacienda . . .

Dan Seymour: But Archie, a hacienda is a house.

Archie: Well, he liked them built that way.

—Duffy's Tavern (Blue)

● He's looked through so many keyholes that he's got the only eyeball in the country that lights up and says "Made by the Yale Lock Company."

—Bob Hope Program (NBC)

● McCarthy: My cousin works in the shipyard—he's an oh-what-you-said-er.

Bergen: An oh-what-you-said-er . . . what's that?

McCarthy: When one workman drops a hot rivet down another worker's back, his job is to stand there and say, "Oh, what you said!"

—Chase and Sanborn Hour (NBC)

● There's so much mud here you just sink in. When I arrived at the camp a voice said, "Who goes there, friend or foe?" I said, "Friend" . . . and he said, "Then please get off, you're standing on my head."

—Pepsodent Program (NBC)

● I just took a ride in a tank. You know what a tank is—it's a coffee percolator that's made good. . . . There are a lot of women in the army now . . . in fact there are so many when you see a uniform coming down the street you have to wait until it gets within six feet before you know whether to salute or whistle.

—Everything Goes (NBC)

● You know, the soldiers here are swell mechanics . . . and day they work in the motors of the autos . . . and all night they work in the rumble seats.

—Chamber Music Society (Blue)

● Vera Vague: When I was sixteen years old, they chose me Miss America.

Hope: When you were sixteen, there were very few Americans.

—Pepsodent Show (NBC)

● Where did you get that English accent?

Oh, I don't know. I just went to Ronald Colman's dentist, purchased an upper plate . . . and there it was.

—Camel Caravan (CBS)



PVT. WOODY SHERMAN AND CPL. MORRIS LIBBY FOOLING AROUND WITH A COMEDY NUMBER



REHEARSING A NEW NUMBER WITH S/SGT. JACK LECHARD, WHO KEEPS THEM ON "THEIR TOES"

# Behind This Issue

## Dorothy Thompson Poses for a Shot (See Pg. 9)

Most people like to have their picture taken, just as most people get a thrill out of going to a fortune teller, even though they keep telling you that they don't believe in prophecy. One of the penalties of fame is that you get so blasé with being photographed that you lose the freshness of an experience that most of us enjoy. Dorothy Thompson is an exceedingly busy person and her aversion to photographers is based on the fact that they take up too much of her time. She was a bit upset, also, at the time we came to her beautiful home with Valente to take pictures of her, because her young son was in bed with a cold and demanding a lot of her attention. But as things went on she loosened up a great deal, posing amiably enough, and even began to enjoy the attention of Valente, sensing the fact that he was a good artist in his own right. She spoke a great deal of her farm and of the fact that the weather had made her late in planting a victory garden, and then her fiancé came along and everything else seemed to drop out of existence for her. The pictures came out well, we think, and it does appear to us as though Valente has caught a great deal of the character of the famous lady as well as her outward appearance.

## Three, Not of a Kind (See Pg. 30)

When you see the thirty-two lovelies of Phil Spitalny's orchestra all together, individual characteristics do not emerge very clearly, but the other day we had Vivian, Maxine and Evelyn together for a few hours, away from the rest of the gang, and they came out in rather clear focus. Maxine is the most vivacious of the three, spontaneous in words and in affection. She makes friends easily, and, believe it or not, is far prettier than any camera seems to be able to catch. Vivian's beauty is a stately one, almost classic in her slender blonde loveliness. She is much less talkative than Maxine and seems to adore her, hanging on her every word. Of the three Evelyn, whose attractive personality is the feature of this month's cover, is the most aloof. The talented concert mistress seems to live in a world apart from the others, and some-

how or other you never get a complete picture of her unless she is playing her violin.

## He Keeps Trying, Anyway (See Pg. 22)

Warren Sweeney is a genial, pleasant personality, and he'll do anything the photographer asks him to do. "It doesn't do any good though," says Warren. "I never seem to come out beauti-

## WINNERS of the MAY RADIO QUIZ CONTEST

### FIRST PRIZE: \$25

IRENE D. WILLIAMS  
Rear 25 Porter St.  
Taunton, Mass.

### SECOND PRIZE: \$15

PVT. HOWARD E. WOODARD  
Ward D2, Station Hospital  
Camp Wheeler, Ga.

### TEN \$1 PRIZES:

MAGDALEN T. CHERNUSHEK  
R.F.D. 2, Box 92  
Stafford Springs, Conn.

JACK HOGAN  
812 Center St.  
Ashtabula, O.

AL MUKITS  
1336 Lowrie St.  
N.S. Pittsburgh, Pa.

HAROLD GINSBURG  
2767 Sedgwick Ave.  
Bronx, New York City, N. Y.

MRS. JACK H. MURPHY  
821 Wahoo  
Grand Prairie, Texas

BENNY S. LEMANSKI  
40 Gaston St.  
Easthampton, Mass.

PVT. CHARLES SCHIAPPACASSE  
Co. B—S.V. 1584  
Camp Perry, O.

ETHEL C. MOORE  
735 N. 63rd St.  
Philadelphia, Pa.

TED CLARK  
2900 Fairmount Blvd.  
Cleveland Heights, O.

JEANNE G. BONNEVILLE  
30 Fifth Avenue  
New York City, N. Y.

ful, no matter how hard I try." But he keeps hoping that some day some genius of a photographer will perform a miracle and make him look as handsome as his favorite picture star. Not that he needs it, because his personality is so winning that

it overshadows a mere classic profile. Warren counts President Roosevelt, Wendell Willkie and Alf Landon among his personal friends, along with a host of other interesting and famous people, who have found him a valuable announcer and companionable friend.

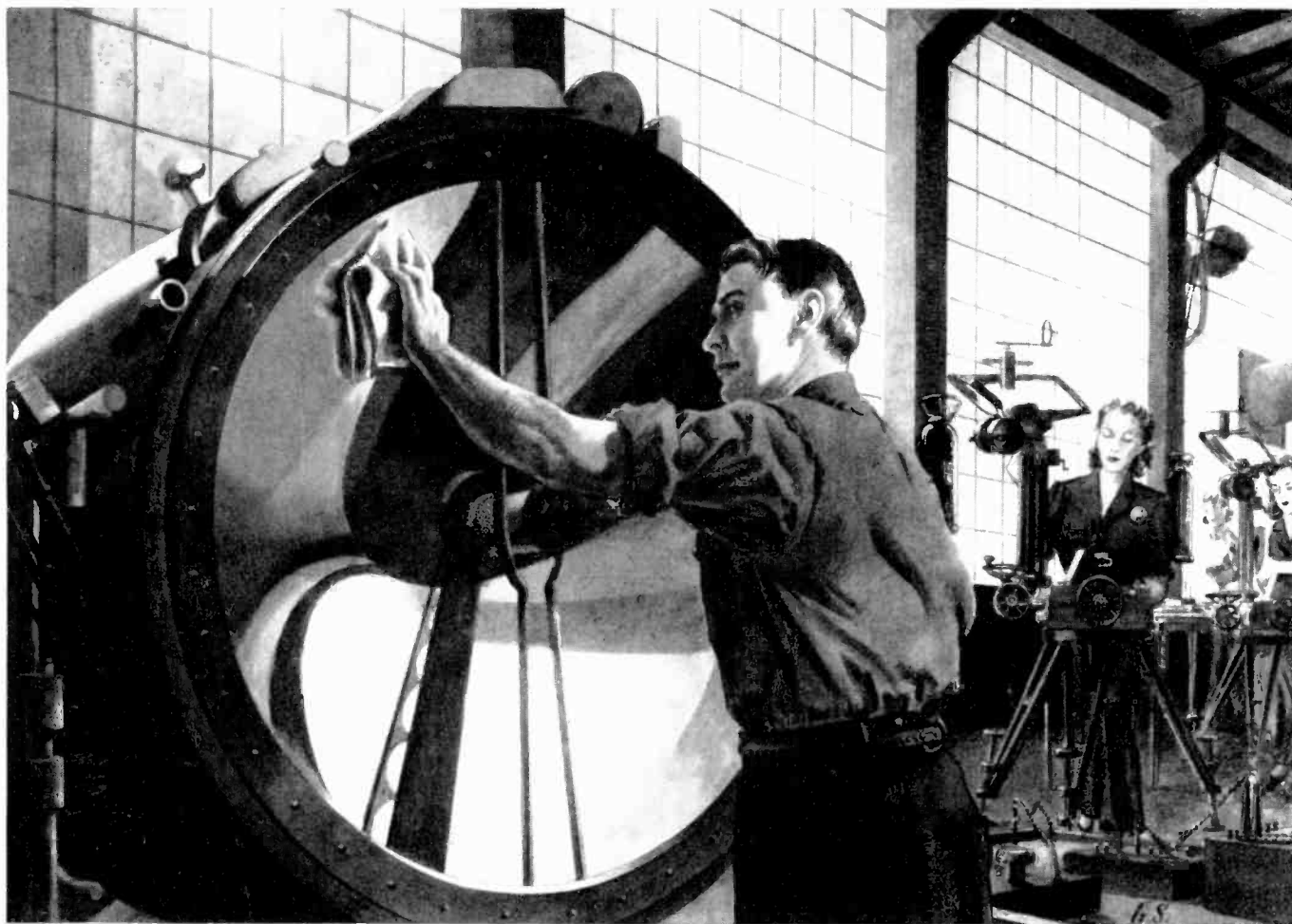
## They Never Grow Up Entirely (See Pg. 16)

You'd like Phil Lord at first sight. Young looking, he has blue eyes and brown hair, and his ready smile puts you at your ease at once. He loves parties, especially if they serve ice cream, for which he has a genuine passion that must be a hangover from his childhood. "I never seemed to get enough of it when I was a kid," he grins at you. "So I'm trying to make up for it now."

## Radio Quiz Contest

Readers of TUNE IN seem to be far above the average in knowledge and intelligence, and we'll have to bear that in mind the next time we run a contest, for of the hundreds of contestants who flooded us with answers to our May Quiz, more than fifty sent in completely correct sets. We have, therefore, had to fall back on the rules of the contest and award our prizes to those who, in addition to the correct answers, sent in the best quiz questions. And don't think it was easy to decide. However, first prize went to a very bright lady who sent her answers in verse form and, in accordance with a custom we established last month, we're printing it herewith for the benefit of our readers.

1. *This is a toughie—I'll flunk it I'm sure,  
I'd call the effect a "rap on the door."*
2. *"Can You Top This" is the name of the show,  
A favorite for which I certainly go!*
3. *Here is Dot Lamour—ringing beauty's gong,  
She's noted for her becoming sarong.*
4. *Joe Kelly—emcee of the Quiz Kids show  
(The answer card helps keep Joe in the know)*
5. *Lum and Abner, portraying rustic parts  
For years now have held a place in our hearts.*
6. *This comedian's name is Gildersleeve—  
His antics are sure to disperse your peeve!*
7. *On this one YOU'RE wrong—better check your sources—  
She's "The Sweetheart of Uncle Sam's Armed Forces."*
8. *Xavier Cugat, painter and boss  
Of the band whose singer is Lanny Ross.*
9. *This one is easy, I knew 'em right off—  
Our old friends—Chester Layck and Norris Goff.*
10. *The Metropolitan Opera Broadcast  
Is the answer to this, the tenth and last!*



## *A Cloth that helps the Navy see*

TO COMBAT fog and night and clouds... our navy requires the finest and most powerful of lenses for range-finders, searchlights, blinkers and binoculars. Lenses that require some of the most exacting work in the world. They must be ground and polished. Re-ground and re-polished... time and again. The lightest scratch can mean ruin.

Thus a simple thing like the cloth that workers use for polishing becomes of vital importance. Leading makers of optical instruments have long searched for a cloth which would be at once soft and absorbent, yet particularly free from lint.

Could American Viscose research laboratories devise a yarn and assist in developing a fabric that would meet such exacting specifications?

When the problem was presented to us, it so happened that we had just recently helped in the development of a special diaper fabric with our extra-strong rayon staple, "Avisco," combined with cotton. Repeated tests showed that besides being unusually soft and absorbent, this fabric was remarkably lint free... would prove ideal for lens polishing. Today this "Avisco" spun rayon and cotton cloth, developed for babies' diapers, is being used by leading optical instrument makers and U.S. Navy plants similarly engaged.

This is a case where research done in peace time is helping America in wartime. And after the war... when victory is won... "Avisco" and other products of American Viscose research will resume their job of enriching America's world of textiles.



## AMERICAN VISCOSE CORPORATION

*Producers of CROWN\* Rayon Yarns and Staple Fibers*

*Sales Offices: 350 Fifth Avenue, New York City; Providence, R. I.; Charlotte, N. C.; Philadelphia, Pa.*

★ BUY UNITED STATES WAR BONDS AND STAMPS ★

\*Reg. U. S. Pat. Off.

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Chantilly  
HOUBIGANT



### Essence of Enchantment

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