

TUNE IN

NATIONAL RADIO MAGAZINE



JERI
SULLAVAN

OCTOBER, 1943 **15** CENTS
20¢ IN CANADA

7 things you should do to keep prices down!

If prices soar, this war will last longer, and we could all go broke when it's over. Uncle Sam is fighting hard to keep prices *down*. But he can't do it alone. It's up to *you* to battle against any and every rising price! To help win the war and keep it from being a hollow victory afterward—you must *keep prices down*. And here's how you can do it:



1. BUY ONLY WHAT YOU NEED

Don't buy a *thing* unless you *cannot* get along without it. Spending can't create more goods. It makes them scarce and prices go up. So make everything you own last longer. "Use it up, wear it out, make it do, or do without."



2. PAY NO MORE THAN CEILING PRICES

If you do pay more, you're party to a black market that boosts prices. And if prices go up through the ceiling, your money will be worth less. Buy rationed goods only with stamps.



3. SUPPORT HIGHER TAXES

It's easier and cheaper to pay for the war as you go. And it's better to pay big taxes *now*—while you have the extra money to do it. Every dollar put into taxes means a dollar less to bid for scarce goods and boost prices.



4. PAY OFF OLD DEBTS

Paid-off debts make you independent now . . . and make your position a whale of a lot safer against the day you may be earning less. So pay off every cent you owe—and avoid making new debts as you'd avoid healing Hitler!



5. DON'T ASK MORE MONEY

in wages, or in prices for goods you have to sell. That puts prices up for the things all of us buy. We're all in this war together—business men, farmers and workers. Increases come out of everybody's pocket—including *yours*.



6. SAVE FOR THE FUTURE

Money in the savings bank will come in handy for emergencies. And money in life insurance protects your family, protects you in old age. See that you're ready to meet any situation.



7. BUY WAR BONDS

and hold them. Buy as many as you can. Then cut corners to buy more. Bonds put money to work fighting the war instead of letting it shove up prices. They mean safety for you tomorrow. And they'll help keep prices down today.

KEEP PRICES DOWN . . .

Use it up . . . Wear it out . . .

Make it do . . . Or do without.

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in stride



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WALKER**

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LETTERS TO THE EDITOR

THEY DIFFER ABOUT DRAMA

Editor of TUNE IN:

I like your magazine, but I think you should be told that there are persons who turn the dial to another program when they hear the beginning of "Lights Out"—and who prefer dramas with a happy touch, rather than a "weepy" effect.

I like to listen to my radio when I'm ironing, but I want to feel better, rather than depressed, when the play ends. Also, I hate for the players to drop their voices to such a low tone that I miss hearing a sentence or two. They do not seem to realize that one cannot always be near enough the radio to turn up the volume.

Many, many times, the music or m. c. at the beginning will be loud enough to disturb the neighbors, and the "meat" of the program so low in tone that it cannot be heard at all by one ten feet away from the radio—unless one can take time to turn the volume down, then up, then down again.

Please tell someone to do something about it—but do not publish my name!

B. E. M.

Ottawa, Kansas

Gentlemen:

I wish to remark on your story about "Lights Out" in the August issue. I enjoyed the article and always listen to the broadcast. I myself sit around the radio "with tingling spine," wondering what will happen next. I hope you will continue to print these articles in your tremendously popular magazine.

ROBERT KLINGMAN

Bronx, New York

(Editor's note: Variation in volume is sometimes necessary for dramatic effect—but "B. E. M." might have let us use her name. Her criticism is an intelligent presentation of a specific point of view.)

ANSWERING OUR READERS

Gentlemen:

I am writing to ask something I have been wanting to know for a long time. How do they arrive at the number of listeners to a radio program?

E. J. DOMERGUE

Hattiesburg, Mississippi

(Editor's note: Methods of getting this information vary. Frequently used are: (1) The "coincidental," for which the surveyors telephone and ask what program a household has tuned in on their radio, at that moment, and (2) "Impression," for which they ask people at random, by telephone or in person, what program during the week they listen to at a specified time.

Gentlemen:

First of all, I would like to get a letter to Miss Helen Forrest, who sings with Harry James and his band. How should I get in touch with her, outside of sending it to James' band?

My second favor has to do with settling a dispute over the song, "As Time Goes By." A few of the boys and I have been "arguing" over the date on which it was composed.

PFC. JOSEPH PETILLO

U. S. Army Air Forces

(Editor's note: TUNE IN cannot give out private addresses, but Miss Forrest will receive any letters addressed in care of the Chesterfield Program, CBS, 485 Madison Ave., New York City. The song, "As Time Goes By," was first introduced in July, 1931, and revived this past year in the motion picture, "Casablanca.")

TUNE IN:

When I read the story of Harry James, in the August issue, you claimed he was married to Louise Tobin. Everybody knows he is now married to Betty Grable. Why can't you give us some up-to-date news?

MRS. G. L. ART

Detroit, Michigan

(Editor's note: Several readers who picked up their copies late in the



MOTHER OF 4 EARNS
\$1,000 ON HER WRITING

"Without realizing our home life a bit, I have been able to earn \$1,000 since graduating from N. I. A. If I had not the responsibility of four small children, home duties, haphazard health and war work, I am sure I could have made much more. After only two lessons I sold a garden series to Baltimore American. The N. I. A. way makes writing child's play." Gladys Carr, Annapolis, Md.

"How do I get my Start as a writer?"

... HERE'S THE ANSWER ...

First, don't stop believing you can write; there is no reason to think you can't write until you have tried. Don't be discouraged if your first attempts are rejected. That happens to the best authors, even to those who have "arrived." Remember, too, there is no age limit in the writing profession. Conspicuous success has come to both young and old writers.

Where to begin, then? There is no sure way than to get busy and write.

Gain experience, the "know how." Understand how to use words. Then you can construct the word-buildings that now are vague, misty shapes in your mind.

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ADDRESS.....

CITY.....

STATE.....

(continued)

month have written about the surprise elopement of Betty Grable and Harry James—which took place after the August issue was on sale. We're sure their many well-wishers will like the charming candid picture of these star newlyweds on page 4 of this issue.)

THANKS

Dear Editor:

The pleasure to be found in your magazine is just another thing I can thank Walter Winchell for. If he hadn't mentioned the story on him, I might never have picked up a copy. The issue before that happened to be on the stands when I took my first look inside TUNE IN. Of course, I bought it as soon as I found out what it was like, and I haven't missed an issue since. TUNE IN is what I've always wanted in a radio magazine and never found until now.

YVONNE V. OWENS
Jacksonville, Florida

Gentlemen:

Two months ago I "discovered" your excellent magazine and find it immensely entertaining. You seem to have an uncanny intuition as to what will interest your readers.

KATHRYN POPE
Richmond, Quebec, Canada

BAND LEADERS

Gentlemen:

As president of the "795th Radio Club," I would like to write you—in behalf of the members—our appreciation of the fine magazine you publish.

We enjoyed the feature on Harry James, but how about giving the "new" name bands a break? Such as Les Brown—a swell-looking chap, with a fine, solid band and top vocalists. We heard this band over Mutual, this summer, and he was marvelous.

No, we're not a "Les Brown fan club." We are just a bunch of soldiers (mostly former musicians) who know their music.

PVT. J. R. HINES
"795th Radio Club"

Editor's note: It is TUNE IN's policy to feature at least one famous dance band each month. We will get around to all of them, in time, but since our magazine is young—we must cover the most established orchestras first. We hope the 795th's "former musicians" will enjoy this month's feature on Horace Heidt.)

IN PREVIOUS ISSUES

Gentlemen:

Your story about Phil Brito in the August issue was very interesting. I agree that he has a fine voice, but I think it doesn't compare with the magic splendor of Sinatra's. I'm looking forward to more articles on Frank Sinatra similar to the one that appeared several months ago.

EILEEN MICKLISH
San Diego, California

Gentlemen:

My sister and I were very pleased with the photo of Gracie Fields, as we both are her ardent fans. We wish you would write an article in one of your issues telling us more about her.

JOHN DE CUEVAS
New York City, New York

Gentlemen:

I hope you will soon have an article on the Raleigh-Tommy Dorsey show. Also, it would be swell to have one on the "Lux Radio Theatre," with Cecil B. DeMille.

CAROL M. BUZZARD
Friendship, New York

Editor's note: Stories on Frank Sinatra, Gracie Fields, "Lux Radio Theatre" and Cecil B. DeMille appeared in our May issue. There will be new ones, when Frank returns from Hollywood and Gracie comes back from England—while Tommy Dorsey will undoubtedly be featured in our regular series about outstanding orchestras.)

TUNE IN

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ON THE COVER

JERI SULLAVAN, CBS vocalist, is TUNE IN'S September cover girl. See story on page 16.

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AROUND THE NETWORKS

No one at her big farewell party was more surprised than Gracie Fields herself when Mutual announced that plans had been made



to broadcast her camp shows to this country, whenever and wherever possible, while she is entertaining soldiers in England. Miss Fields expects to be back here in mid-October to inaugurate her new "Victory Shows" for Mutual.

"Report to the Nation"—with its complete coverage of world news, using all CBS facilities—is now sponsored by more than 130 electric light and power companies. This latest recognition is a special tribute to the work of Paul W. White, CBS Director of Public Affairs, who originated the show and acts as producer for each week's up-to-the-minute half-hour program.

The popularity of young Dick Haymes has been growing at such a rapid rate that the Blue network has had to give his name priority billing over the actual title of the program on which he is soloist. It is now listed as the "Dick Haymes—Here's to Romance" show.



Alfred Wallenstein, as musical director of WOR and conductor of Mutual's "Sinfonietta," has won many radio honors. With his new appointment as conductor of the Los Angeles Philharmonic, he becomes the first native-born maestro of a major American symphony orchestra. He is only taking leave of absence and will return to his air work between concert seasons.

Radio executives had a hard time convincing Joseph C. Harsch that his place was on the air. An ace newspaper correspondent, Harsch did a pinch-hit broadcast from Australia which was so good that CBS insisted on his joining them when he returned to this country. The mail piled on his desk in Washington—from which city the former Ohioan broadcasts—proves the executives were right.

NBC has lost its second *Henry Aldrich* to the armed forces. Norman Tokar, who took over the "Aldrich Family" role when Ezra Stone joined the Army, has followed his predecessor into service. Norman is on special duty with the Signal Corps, a job for which he was studying hard, while doing his radio work.



Sponsorship of the NBC Symphony Orchestra by General Motors marks a new milestone in radio history. When this hour-long music program was started almost six years ago, it was one of the most ambitious projects ever undertaken by a network at its own expense.

Eileen Farrell, who replaced Gladys Swarthout on the "Family Hour" for several weeks, at Miss Swarthout's own request, may soon have an equally important nationwide program of her own. The young soprano, who has been singing over CBS for two seasons now, has attracted the attention of fall program-builders with her work on the "Family Hour" and recent guest shows.



ALONG RADIO ROW



Corporals Broderick Crawford and Ray McKinley beam as Captain Glenn Miller rehearses the new Army show, "I Sustain the Wings" (CBS).

Dinah Shore and Paul Whiteman enjoyed their summer show together. Paul takes over new duties as Blue Network musical director this fall.



Newlyweds Harry James and Betty Grable pose for one of their first pictures as Mr. and Mrs., after they surprised everyone by eloping.



Experimental television programs at WOR-Mutual are showing the way to a new type of "commercial"—for leg make-up, in this instance.



Colonel Lemuel Q. Stoopnagle has a new invention—two-way pitching for double-header baseball games!



Arlene Francis treats winners royally after her NBC show. She tucks the napkin in for Pfc. Martin Markoff, having a "Blind Date" with Phyllis Jeanne Creore at the Stork Club.



Frank Sinatra, singing around the country with symphony orchestras, also helped Coast Guard SPARs open a Cleveland recruiting office.

Jack Carson, who's completely in command of the comedy while on the air, seems flustered by the attentions of "cover girl" Jinx Falkenburg.



Lew Davies



"THE MUSICAL STEEL MAKERS"

under the baton of LEW DAVIES return to the air for another season of Sunday afternoon "family get-togethers." The Original Family Broadcast Features your old friends.

In Their Eighth Year

ON THE BLUE COAST-TO-COAST EVERY SUNDAY

5:30-6:00 P.M., E.W.T.

It's Wheeling Steel!

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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 LAURA HAYNES

The PHILLIPS H. LORDS' idea of "relaxation" these Indian summer days means rising at 5:30 A.M. and working until close to midnight. In addition to writing and supervising his "Gang Busters" and "Counterspy" programs, PHIL has been operating an extensive farm along the Maine coast—with more than 300 head of livestock. DONNIE, his wife, not only helps run the farm but corresponds with 35 boys in service and has inaugurated a weekly newspaper for them.

Radio casting plays strange tricks on actors. As an example, EVERETT SLOANE—who used to play assorted criminals in "Crime Doctor"—recently succeeded ED JEROME in the benevolent title role of that same program. Now it's Ed, the former hero, who's portraying the villains.

It will be just too bad if the actors who do the inuttering in mob scenes ever get close enough for the mike to pick up what they actually say. Even the stars take part, to add to the volume, and most of them have their pet phrases for times like these, no matter what the story. CLAUDIA MORGAN, for instance, invariably says: "My father always told me not to be an actress." Wonder if she means it? Her father is RALPH MORGAN, her uncle is FRANK MORGAN, and both have been actors for years—by their own choice.

A FRANK SINATRA fan displays the height of devotion—or what would you call it?—by wearing anklets with her hero's name embroidered on the turned-down cuffs. Reading from left to right, in a script several inches high, she has "Frank" on one, "Sinatra" on the other!

Among the items "Valiant Lady" JOAN BLAINE collected, in her campaign for old costume jewelry that servicemen could barter with natives in distant outposts, was a poison ring. Joan

doesn't know whether it's a real Borgia relic or not, but the pretty little gadget has a concealed stinger that shoots out and pricks the skin when the unlucky wearer happens to clench her fist.

Pretty JERI SULLAVAN, whose story is told on page 16, says that one of the hardest things about being a starlet is trying to find time to shop for the new wardrobe she needs for her career. Oddly enough, the one item Jeri doesn't have to worry about is—shoes. She has a passion for them and had so many fine pairs, when rationing came in, that they ought to last her clear through the war and even long after.

Noisiest place in any town where JIMMY DURANTE happens to be is Jimmy's own room. Day or night, he's surrounded by gag writers, managers and old friends—and the louder they get, the more Jimmy loves it. "Me and sleep just don't get along," he says, "so we avoid each other whenever possible."

On the eve of her departure for England and the British equivalent of USO entertainment, GRACIE FIELDS was recalling how she faced her first Army camp audiences in this country. "Those American lads," she said, "hadn't any idea who I was or why I was there. So I'd just step out and say: 'Here I am, boys. I'm no Shirley Temple and I'm no Hedy Lamarr, but I can make a lot of strange, loud noises. I hope you can take it, because I certainly can give it out!'"

"The Goldbergs" are mighty proud of the number of graduates from their ranks who subsequently made good in the movies. They'd like everybody to know that JOHN GARFIELD, JOSEPH COTTEN, GEORGE TOBIAS and ALLYN JOSLYN got their first radio jobs, early in their careers, acting in this perennially popular serial.

When the JOHNNY MERCER program took over the BOB HOPE slot, while Bob went to England to entertain the soldiers, announcer WENDELL NILES found himself in a peculiar situation. The only Hope "regular" to remain with the replacement show throughout its run, he welcomed back so many of the others for special guest appearances that he finally told friends: "I've had everything that Bob's got except DOROTHY LAMOUR—and CROSBY always takes her away in the final reel anyhow!"



CHAIRMAN J. L. FLY OF THE FEDERAL COMMUNICATIONS COMMISSION HOLDS RADIO'S FUTURE IN HIS HANDS

THE THREAT TO AMERICAN RADIO

Recent decisions of the Federal Communications Commission, affecting the entire structure of radio, are of vital importance to every radio listener. The editor and publisher of TUNE IN presents the simple facts of radio's history and puts the case before the public.

by RICHARD DAVIS

THE VERY EXISTENCE OF THE NETWORKS IS IN SERIOUS DANGER

WE ALL enjoy radio. It is undoubtedly one of the great blessings of the American way of life and has become an integral part of our daily living.

In no other nation has radio been so free. American programs are not dictated by the government. American listeners do not pay any tax to support radio. Yet it brings to the poorest home, the most distant farm, the loneliest sick-room, the finest music and entertainment which money can buy.

We Americans own more than 57 million radio sets. Nearly every family has one or more, and they "tune in" for an average of four and a half hours every day. Our ownership of so many sets, our listening for so many hours, is a tribute to the quality and variety of radio programs which the spirit of democracy and free enterprise have made possible in this country.

Its accomplishments are even more remarkable when we realize what a very

CONTINUED ON NEXT PAGE

THE THREAT TO AMERICAN RADIO (continued)

new industry radio is. It has been developed, through the inventive genius or far-sighted vision of such men as Lee De Forest and David Sarnoff, right in our own times.

De Forest patented the first radio tube. Sarnoff, now president of RCA, was the first to foresee that broadcasting could be done to a very large public and brought into the American home itself.

That was the beginning of the great network systems. And it is the networks which have made American radio what

it is today. Men like Sarnoff and the respective network presidents—William S. Paley of CBS, Niles Trammell of NBC, Miller McClintock of Mutual, Mark Woods of the Blue—are the ones who have pioneered or are now leading the way to greater developments.

Their work so far has been done in an incredibly short period of time. The first broadcasting station in the world was only set up in 1920—in an American garage!

Today, the United States can boast of approximately 912 fully-equipped stations throughout the nation. Of these, National Broadcasting Company is affli-

ated with 134 stations, Columbia Broadcasting System with 127, Blue Network with 163, and Mutual Broadcasting system with 209. The number of stations affiliated with each network, of course, is no indication of comparative strength, since affiliation with one big station can mean more than having a half-dozen small ones.

The remaining stations have no connection with the networks. They operate independently. Aside from the few they own—six for NBC, eight for CBS, three for Blue—the networks themselves do not operate any of the stations with which they are affiliated. They have no control over them.

"Affiliation" means only that the network and the station have signed a contract by which the station carries certain network programs in its territory in order to get wider coverage for the programs' sponsors. The stations do not pay for the programs they obtain through such contracts. The networks pay them.

Everyone benefits by this arrangement. The networks and stations benefit financially by sharing the revenue from the sponsors. The sponsors benefit because the costly programs which advertise their products reach a large buying public, all over the nation, in a single broadcast at a time. And the public benefits through enjoying the finest in entertainment.

From the very beginning of their development, the networks and independent stations fully realized their responsibility to the American people. Today, more than ever, they are completely aware that they must function for the public good.

Consequently, the industry has evolved a code of censorship which has made American radio the greatest medium for dissemination of news, enlightenment, entertainment and education in the world.

Radio itself puts a rigid ban on off-color stories, religious and political controversy — any subject or method of handling which might offend any part of the public. And it exercises its editorial blue-pencil on sponsored programs, as well as its own non-commercial ones.

With such high standards and forward-looking plans of its own, it looks as though radio would never need any government supervision. But there are simple physical reasons why there is a need for some central authority with



NILES TRAMMELL, PRESIDENT OF NBC



WILLIAM S. PALEY, PRESIDENT OF CBS

MUTUAL PRESIDENT MILLER McCLINTOCK

BLUE NETWORK PRESIDENT MARK WOODS



control over the technical aspects of broadcasting.

In the first few years of broadcasting, the number of stations increased so rapidly that the result was nothing but confusion. There are only so many pathways through the air which radio can use. In the early twenties, new stations tried to take over the pathways the older stations were using. The older stations, in turn, began to use more power in order to keep their place. Each station was trying to drown out every other station. Everyone suffered—including the listener.

That's why Congress created a special radio commission, in 1927, to deal with the problem. The commission's job was to assign to each station the pathway and power it could use, without interference, by granting it a license to operate in just that way.

This was the basis for a larger, seven-man commission which Congress authorized in 1934—the Federal Communications Commission, familiarly known as the FCC, of which James Lawrence Fly is now chairman.

In both the acts which Congress passed, the original intention was clear. The commission's main purpose was to grant or renew the licenses of stations entitled to them, to see that they competed fairly with each other, and to decide on various technical problems.

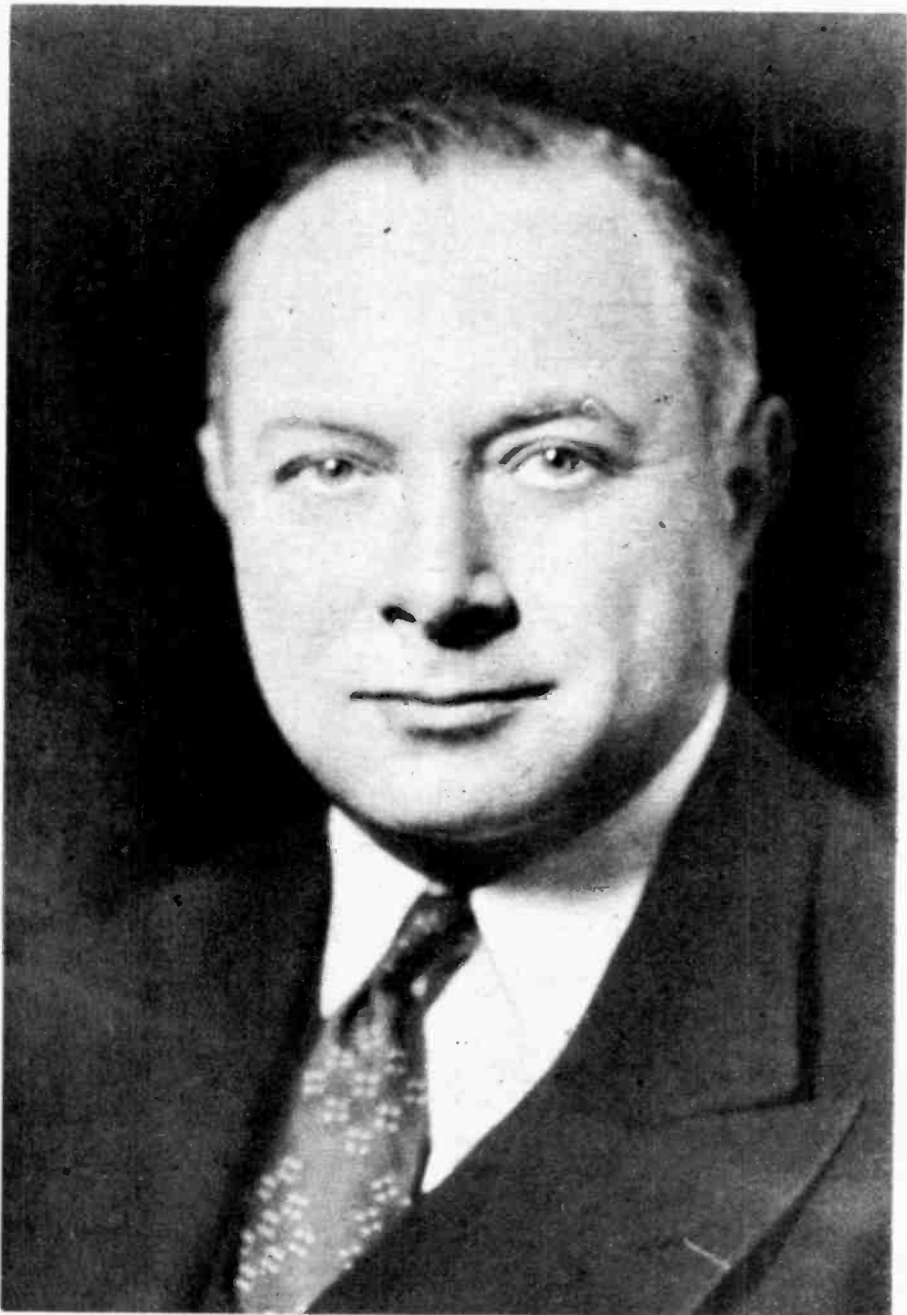
The radio industry welcomed both commissions. It was glad to have the existing confusion cleared up. It was happy over the promise of governmental cooperation in planning for the future.

However, in the past three or four years, the FCC has stepped far out of bounds and begun to dictate rules and regulations which endanger the very existence of the networks and, thereby, the whole structure of radio as we know it today.

The new regulations forbid stations to sign any network contracts which are either exclusive enough or for a long enough term. This naturally means a direct threat to the continuance of the fine network programs we have been enjoying, because the cost of producing such programs is so enormous that it must have a guaranteed nationwide audience.

But there is an even more serious threat in the fact that Chairman Fly and a majority of his fellow commissioners can make and enforce such rules

An able and ambitious man, Chairman



DAVID SARNOFF, A PIONEER OF THE NETWORK SYSTEM AND NOW PRESIDENT OF R. C. A.

Fly undoubtedly has ideas of his own about regulating the radio industry. However, neither the networks nor the stations have ever been able to figure out just what his next move will be. They never know what the commission may suddenly decide, and live in constant fear of its overnight decisions.

Fear is an unhealthy condition for any industry or individual. It prevents progress and normal development. That is why "freedom from fear" is one of the very things democracy is now fighting for.

The activities of the present FCC have so stirred the nation that Congress has had to appoint a committee to investigate the very commission which

Congress itself created.

Investigation may prove a great many things about the FCC. New legislation may define its powers more clearly and, we hope, put a limit on them. But nothing can create a spirit of cooperation where none exists.

Yet there must be cooperation, for the sake of the American people themselves. Radio progress in the past has been something for us all to be proud of, as well as enjoy.

With television, frequency modulation and all the wonders of electronics on their way, the success story of radio has only begun. Nothing must hinder or prevent the free development of this amazing industry.



THE A-1 DETECTIVES (MICHAEL RAFFETO, BARTON YARBOROUGH, GLORIA BLONDELL) QUESTION LEE TAW MING (BARBARA JEAN WONG)

HAVING A WONDERFUL CRIME

THE AUTHOR MEANT IT, WHEN HE TITLED HIS SERIES: "I LOVE A MYSTERY"

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

THE real hero of "I Love a Mystery" is a man whose picture you won't find on this page. Or perhaps he should be called the villain. He's already responsible for more than a hundred murders—and hasn't been punished yet. That's because he is in a position to make others commit his crimes for him. He's the author.

And, in the case of Carlton E. Morse, the term author means exactly what it says, because "I Love a Mystery" is written just like a detective novel, with the accent on story values instead of time limits. Most radio crime tales are

begun, developed and solved within the brief space of their day's allotment of minutes on the air.

That's not true of Morse's mystery epic, in which he uses up just as many fifteen-minute broadcast periods as he thinks any one adventure calls for. This system allows the maximum of suspense, and Morse is a past master of the to-be-continued technique of early movie serials.

Typical Morse tag-lines which leave his audience—and his actors—palpitating to learn what happens next are: "Mister, I'm a-gonna kill you if it's the last thing I do,"



THE CHINESE GIRL'S STORY TAKES THEM DEEP INTO THE JUNGLE

or a suddenly offhand little statement like "Then of course you don't know that Mrs. Slater's body is hanging from a nail out there in the dust closet."

It's a first-rate group of players that the remorseless Morse leaves in these excruciating situations. Nucleus of the cast is the personnel of the A-1 Detective Agency, which is expected to solve his well-plotted crimes.

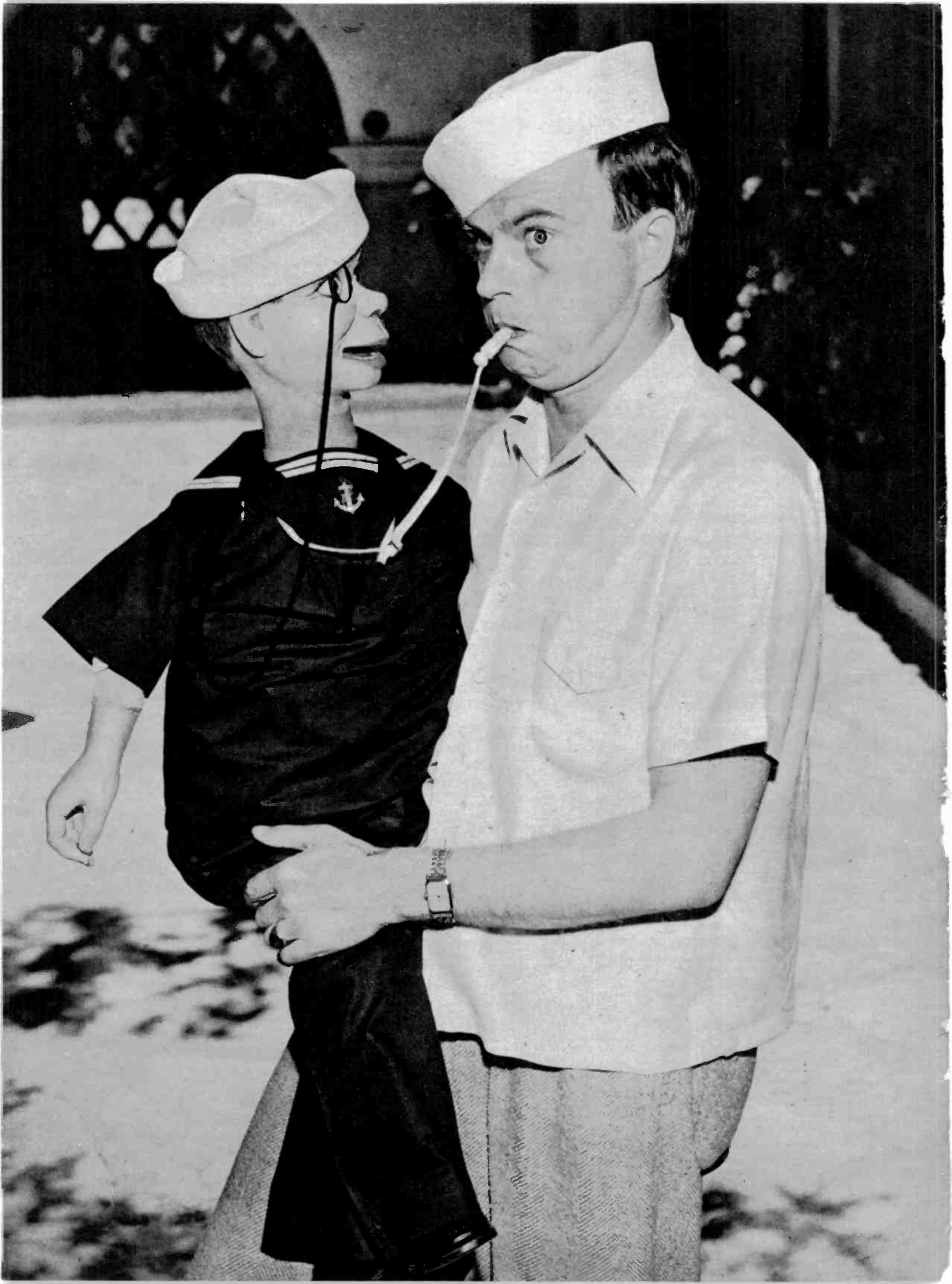
These sleuths include the daredevil secretary *Jerry Booker* (as played by Gloria Blondell, sister of screen star Joan), muscle man *Doc Long* (Barton Yarborough), and master strategist *Jack Packard* (Michael Raffeto — who also acts in the Morse-written "One Man's Family").

To these are added the various victims whom this trio must extricate from deadly danger and assorted criminals they must bring to justice. Typical of the former class is *Lee Taw Ming* (played by Barbara Jean Wong), a little Chinese refugee whose adventures they shared recently

JACK PACKARD (RAFFETO) IS RESCUING THE GIRL—NOT TYING HER UP



JERRY BOOKER (GLORIA BLONDELL) AND LEE TAW MING COOL OFF, DURING A PAUSE ON THE TRAIL





HELD BY BERGEN, CHARLIE TAKES HIS INOCULATION LIKE A MANIKIN

HE'S A SOLDIER, A SAILOR—AND A MARINE CORPS SERGEANT

A GOOD-TIME CHARLIE GETS INTO THE SCRAP

THE GREAT McCARTHY'S IN
UNIFORM NOW—EVERY KIND

TOP HAT, white tie and tails would have been enough for Charlie McCarthy—if the war hadn't come along. Dummy or no dummy, he's proved that he's ready to give his last splinter to Uncle Sam.

The wooden wizard—together with Edgar Bergen, whose knee Charlie finds so convenient for sitting on—has worked as hard as any other great star, selling bonds and entertaining the boys in uniform. Even more, he himself has donned a uniform (one for every branch of the service).

In the past year, he spent weeks touring the Alaskan bases with his own brand of hypocritical good cheer. Now he's just returned from a new military jaunt, on which he made personal appearances with his own specially-made movie, for the boys in Newfoundland and points east.

Whatever qualms Charlie may have had about becoming a real-life hero, that picture must have made up for a lot. It shows him exploring the boudoirs of the most luscious ladies in filmland—and there's nothing this good-time Charlie enjoys more than bragging about his "conquests" of beautiful women.

CONTINUED ON NEXT PAGE

HE'S BEEN A BOY SCOUT, TOO—THE ONLY ONE WITH A MONOCLE

HE KNOWS HE'LL MOW 'EM DOWN! ISN'T HE A WEST POINTER?





A RETURNING HERO, CHARLIE LOOKS FORWARD TO A WARM WELCOME FROM SINGER DALE EVANS

THIS IS THE LIFE CHARLIE McCARTHY USUALLY LEADS

TUNE IN SUN. 8 P.M. E.W.T. (NBC)

CHARLIE McCarthy, the woodchipper little chap who rose to fame as the "timber" of another man's voice, is old enough to know better than to be so impertinent. No one else past reform school age could get by with his airwaves antics, on the Chase and Sanborn Hour, yet Charlie is old enough to vote.

Born 23 years ago in a Chicago lumber yard, he got his name from the man who carved him. But the only parent he's ever known is Edgar Bergen—who almost broke that knothole Charlie calls his heart, when he adopted Mortimer Snerd, much later in their lives.

By that time, Charlie and his *alter ego* had been through a lot together. First, there were long tours in vaudeville, Chautauqua, and even through Europe. There were many high points, but there were low ones, too, before they found their perfect niche in radio—the last place anyone expected a ventriloquist to succeed. Bergen admits it even if Charlie won't.

Charlie prefers to remember only such highlights as the command performance before the Crown Prince of Sweden, how they wowed 'em on the Rudy Vallee hour where they got their radio start, and that he now lives on the same Beverly Hill where those other great lovers, Valentino and John Barrymore, lived.

To hear Charlie tell it, he himself is the most irresistible Casanova who ever came out of a woodpile. His unsuppressed passion for Dorothy Lamour is one of the romantic epics of history. His current crush is Dale Evans, who sings with Ray Noble's band on the hour Charlie likes to call his very own.

Actually, Charlie is fickle. His flames have been so many and so ardent that it's a miracle he hasn't been burned to ashes long since. No female within range of his flattering falsetto is safe from his insufferable charm. Funnily enough, the girls adore him.

The one knot in his wood is that men adore him, too—which doesn't fit into his picture of himself as their deadly rival. He has picked many fights with them, but they have always been over professional points of honor. Not even Charlie could call them duels over some fair lady's affections.

Most famous was his running feud with W. C. Fields. To this day, Charlie shudders when he hears that name. But Bergen is the first to acknowledge a great debt to the inimitable Fields, whom he credits with giving their act its greatest boost into public favor.

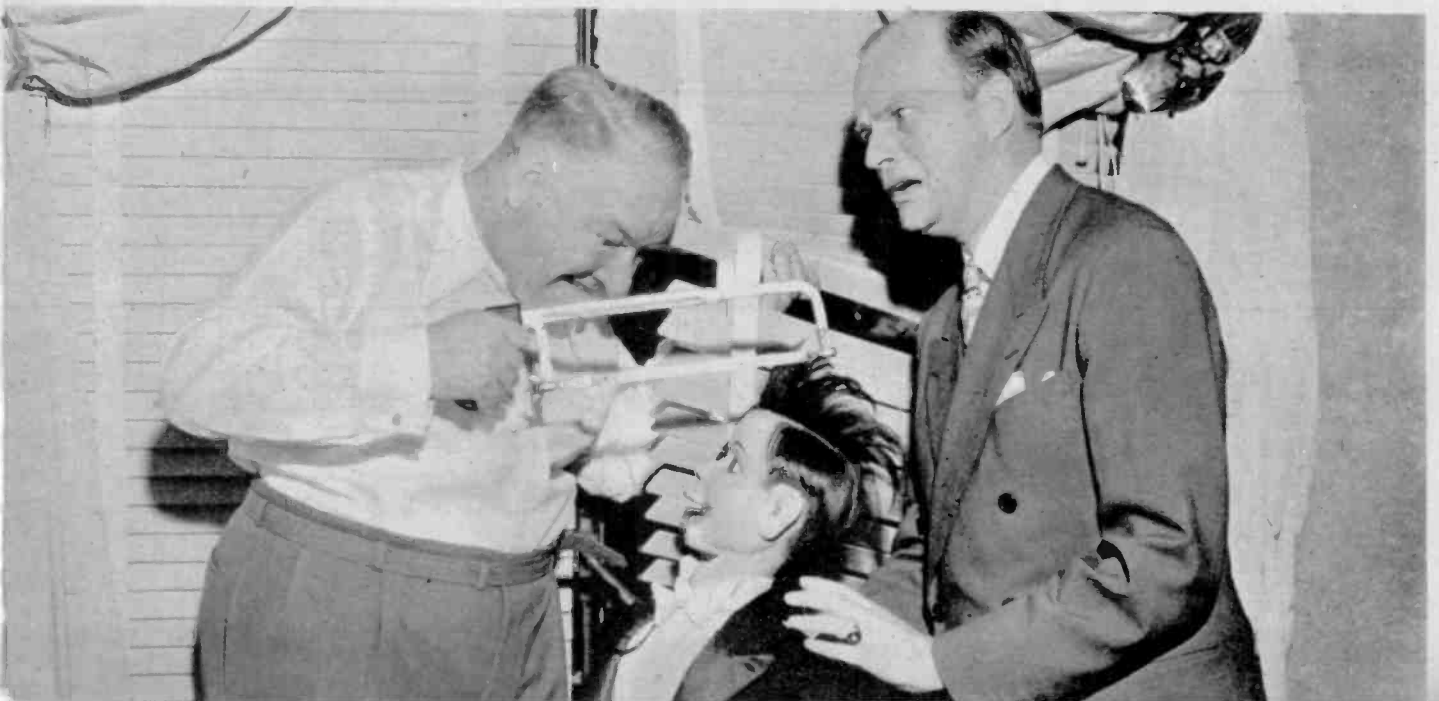
The act doesn't need any boosts now. Neither does Charlie—as long as Bergen's there to pull a few strings and let him speak for himself.



CHARLIE'S LIFE IS FILLED WITH PRETTY GIRLS LIKE HIS FIRST LOVE, DOTTIE LAMOUR (ABOVE) AND CLAUDETTE COLBERT (BELOW)



IT HE HAS MADE ENEMIES, TOO—LIKE W. C. FIELDS, WHO ONCE THREATENED TO SAW HIS "DIMINUTIVE LITTLE CHUM" IN HALF



BIRTH OF A RADIO STAR

JERI SULLAVAN'S STORY SHOWS HOW FAME IS WON

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

BBROADCASTING companies don't always wait for accident to discover new radio stars. Sometimes they create their own. Over at CBS, for instance, there's a scant handful of youngsters—small in number, but big in promise—who are getting a real star build-up.

One of these is blonde-haired, gray-eyed Jeri Sullavan, this month's TUNE IN cover girl, who was discovered singing on a Southern station and brought North for a coast-to-coast opportunity.

Jeri had her own daily spot on Station WSM at Nashville, Tennessee. But her big job was on Saturday nights, when she sang on "Mr. Smith Goes to Town," the popular program conducted by Beasley Smith. That was where a CBS executive first caught her voice. Later, recordings rushed up from the South proved that his first estimate was right. The girl was really potential star material.

Though new to the networks, Jeri was well-known in dance orchestra circles. From the time she first stepped up to a mike in a San Francisco night club, she had toured with many top-flight bands.

She had taken Bonnie Baker's place for several months with Orrin Tucker's band, while Bonnie was ill. She had had a brief moment on the "Fitch Bandwagon," while singing with Art Jarrett.

Jeri was used to change. Born in Jersey City, New Jersey, she had later divided her schooldays between Seattle and Los Angeles. She started out to be a dancer, made her debut at seven, and switched to voice study in her teens.

However, nothing in her previous life prepared her for what happened when she was "discovered" in Nashville. She came North, pursued by both movie and radio talent scouts. But CBS won the photogenic young singer whose offscreen resemblance to filmland's Margaret Sullavan is almost as striking as the fact that her real last name is actually spelled in just the same way.



OPENING BOND RALLIES AT RADIO CITY IS PART OF JERI SULLAVAN'S STAR BUILD-UP

JERI'S LEARNING HOW TO GIVE AUTOGRAPHS—EVEN INSIDE A MERCHANT SEAMAN'S CAP



She passed her audition in a blaze of glory and was promptly given her own spot on the air—Monday, Wednesday and Friday at 6:30 P. M., E. W. T.—with Paul Baron's Orchestra. To that was soon added the featured singing role on Tuesday night's Stoopnagle show.

Jeri often appears on other programs, too, and does a lot of non-radio work in the campaign to make the public Sullivan-conscious. CBS figures that by the end of her first year she will have done 208 regular programs, 52 guest shows, and 100 personal appearances.

To fit her new life as a little star in a big city, she has had to give up three things—her love for outdoor sports in the open country, her disinterest in any but the most casual clothes, and a happy-go-lucky habit of being late.

She used to wonder if she would really like being a star. Now she's found that there are compensations, chief of which, at present, are hobnobbing with headliners and being able to do so much more for the war effort.

With her CBS build-up, she realizes she can sell more bonds and entertain more service men, whom she considers "by far the best audience in the world."



SHE ALSO ENTERTAINS SERVICE MEN — WITH RESULTS THAT SPEAK FOR THEMSELVES

STAR OR NO STAR, SHE STILL LISTENS LIKE A SCHOOLGIRL TO THE REHEARSAL DIRECTIONS OF ORCHESTRA LEADER PAUL BARON





PERRY COMO

HIS VOICE BROUGHT A FAME THAT STILL SURPRISES HIM

TUNE IN MON. THRU FRI. 4:30 P.M. E.W.T. (CBS)

EVERYTHING has happened at once to Perry Como, CBS baritone sensation. In less than six months, this 29-year-old has had his first big job on the air . . . his first engagement as a solo night-club entertainer . . . his first stage bookings . . . his first phonograph records . . . and his first movie contract. He goes to Hollywood, some time in November, to make his first film.

Behind this radio-inspired crescendo to fame is a record of merely modest success, singing with bands. He had been a soloist with Freddie Carlone for two and a half years, out in Ohio, when Ted Weems heard him and invited him to join his group.

He toured with Ted for seven years and "never thought of leaving, never wanted to leave him." Then Ted went into the merchant marine, in the last days of 1942. With two brothers in service and a father, mother, wife and 3½-year-old son to support, Perry couldn't follow suit.

Instead, he listened to his mother's pleas that he come home for a visit in Cannonsburg, Pennsylvania, where he had been born. Lonely and speaking little English, Pietro Como and his wife wanted the company of this other son who had been away so long. He went home.

His filial devotion paid strange dividends. That brief vacation gave Art Weems, Ted's brother, a chance to get in touch with Perry, urge him to go to New York and make the contacts which have led to his skyrocket rise as a radio star on his own daily program, with Raymond Scott accompaniment.

• Busy as he now is, Perry still finds time for multiple appearances at Army camps and such. He's proud that so much of his fan mail comes from service men and that so many writers remember having heard him in band-tour days, swearing they predicted then that he would become a great star.

Very much the Latin in appearance, with fine black eyes and curly dark hair, Perry has more quiet dignity and sincere good manners than most young performers who spring into sudden prominence. Calm-voiced and conservatively dressed, he shows his Italian blood mainly in his warm devotion to his family and friends.

One of the biggest overnight successes ever launched—almost entirely by radio, Perry Como is also one of the most grateful lads that the broadcasting field has ever known.



JUDY AND DAVID, THE ROLES CREATED BY GRACE MEHREN AND JOHN WAGES, ARE REAL PEOPLE TO THEIR SOUTHWESTERN LISTENERS

IT'S "LOVE STORY TIME" IN ARIZONA

RADIO INSPIRES A FLOCK OF REAL-LIFE ROMANCES IN THE GREAT SOUTHWEST

OUT Arizona way, there are two radio characters who are real as life—and twice as natural—to devoted listeners who have followed their love story for more than two years now. Their names are *Judy* and *David*.

Judy's and *David's* romance has been responsible for hundreds of real-life romances, as proven by letters on file. They receive as many as a dozen wedding invitations a day "because your own love story inspired ours."

That's nice going for a couple of characters who exist only as voices on "Love Story Time." It's even nicer going for a daytime serial heard only over the three stations of the Arizona Network—KOY at Phoenix, KTUC at Tucson and KSUN at Bisbee-Douglas on the Mexican border.

The listeners' love for *David* and *Judy* is no one-sided affair. Cast replacements have been necessary, just because the key players have a way of falling in love with their fans:

Consider the case of pleasant-voiced Grace Mehren, who created the heroine's role. A fan came to the studio one day, caught a glimpse of her, and dashed right out to buy flowers. Now Grace is Mrs. George Byrnes. She retired this spring to have a baby.

Black-haired, violet-eyed Blythe Miller took over the role, adapting it to a wartime characterization. Then an aviation cadet from Thunderbird Field came calling at KOY, introduced himself after her broadcast—and proposed. Result: Auditions for still another *Judy*.

Even the first *David*, John Wages, married a girl named Teddy who had written him a congratulatory note. Wendell Noble, who has acted seven different parts in the story, married a fan who managed to meet him at a dance.

Only author Oren Arnold seems untouched by his own romantic propaganda. That's because he was already happily



KAY HAMILTON OF PHOENIX SHOWS OFF THE FLOWERS WHICH MAKE THE SPRINGTIME ARIZONA DESERT A PERFECT SETTING FOR ROMANCE

(continued)

married when he started the whole thing. Many of the some 500 chapters of "Love Story Time" so far stem out of his own life or knowledge of the region in which he lives.

The Hotel of the Flowers, background for the serial, is the radio counterpart of his own Indian-style pueblo home, which he built himself. *Judy* adopted a baby, in Arnold's script, about the time his own third daughter was born. The station was flooded with infant gifts—only they included footballs, six-shooters and a dozen yearling steers, because the script child was a boy.

Former cowboy Arnold feels that his creation is a success, not only because of its "realness," but because *David* and *Judy* are wholesome characters—kind, decent and courageous.

"We have avoided," he says, "the heavy drama of two-timing and assignations and divorce. Our serial is light and gay, with plenty of music and exciting adventure."

The sponsor's agent adds a word about production values. "Our show," he points out proudly, "is comparable to the best stuff coming off national chains. Most people actually think it is a CBS show because the Arizona Network are CBS stations. We have proved that a good 'strip' show needn't originate in New York or in Hollywood."

If they can also prove that people everywhere are as interested as their Southwestern audience in cleancut romance, shared by an average couple, the whole nation may soon be tuning in on the Arizona love story of *Judy* and *David*.



BLYTHE MILLER, THE SECOND JUDY, AND STEVE ALLEN, SECOND DAVID, WATCH AUTHOR OREN ARNOLD TYPE A NEW LOVE-STORY CHAPTER

THE AUTHOR AND FIRST JUDY LISTEN TO THE "LOVE STORY TIME" ORCHESTRA. MUSIC PLAYS A LARGE PART IN THIS CLEAN-CUT ROMANCE





A SARDI GUEST PROVES SHE CAN MILK. JOHN NELSON HOLDS A MIKE OVER THE PAIL AND TOM BRENEMAN PEERS FROM BEHIND THE COW

TOM ALSO INVITES CELEBRITIES SUCH AS JIMMIE FIDLER TO TAKE PART IN THE FUN



BREAKFAST

EVERY DAY IS LADIES' DAY TO TOM

SOME radio shows are born wacky, others are made that way. "Breakfast at Sardi's," most informal of morning air shows for big participating audiences, was born wacky.

Audiences, whether participating or just listening in, eat it up with their breakfasts. If they're actually seated in Sardi's movieland restaurant at Hollywood and Vine Streets, they get corsages and occasional gifts, along with their coffee and the usual fixings. That's why requests for invitations roll in at such a rate that there's a waiting list of 100,000!

But the real "meat" of the program, as presented by big, jovial Tom Breneman, is something which can be shared by everyone within earshot of a radio. Listeners-in get as much of a kick as on-the-spot witnesses, when the irrepressible Tom pulls one of his spontaneous gags. Tom's gags are almost the whole show.



CORSAGES GO WITH THE GAGS ON THIS INFORMAL AIR SHOW, SO TOM BRENEMAN PINS AN ORCHID ON THE OLDEST GUEST AT BREAKFAST

STARS AND MODELS LIKE PATTI HILL JOIN IN—AND POSE FOR THE USUAL PICTURES

AT SARDI'S

BRENEMAN, MASTER OF CEREMONIES

TUNE IN MON. THRU FRI. 11 A.M. E.W.T. (BLUE)

There are two reasons for the phenomenal success of this unusual morning broadcast which, when it started, could hardly have guessed it would one day become a national institution.

One reason is the fact that the show runs without a script, which accounts for its friendliness and gay informality. Nothing has been written in, when twinkling Tom makes a sudden stop at a guest's table—and tries on some startled housewife's Sunday-best hat. Even the interviews with famous film stars, when they come to visit the restaurant which has their colorful caricatures on the walls, are "ad-libbed."

The other reason for the "Breakfast at Sardi's" success is Tom Breneman himself. Tom has been master of ceremonies since the show's inception. The program is dedicated to the American woman. And black-haired, brown-eyed Tom Breneman has a way with women.

CONTINUED ON NEXT PAGE



BREAKFAST AT SARDI'S (continued)

Pennsylvania-born, 41-year-old Tom Breneman has not only the personality but the experience to triumph over the difficulties of working without a script — and with some sixty different women every weekday. (There is a Saturday show for the Pacific Coast area only, in addition to the regular Monday-through Friday programs.)

The 175-pound six-footer got the yen for show business while at Columbia University. Creating a song-and-dance act, he toured the vaudeville circuits, then settled down to radio, in 1927, as singer, announcer and piano-player. Since that time, he has also been radio actor, writer, producer and station manager.

Married, he lives just beyond the hills of Hollywood with his wife and two children, Tom junior, 10, and Gloria Anne, 15. He's on the go every minute in private life, likes to putter around the house and putt around the golf course.

His sense of the unexpected goes beyond studio gags. He has even, on occasion, bodily transported the program—right out of Sardi's into the civic auditoriums of San Francisco and Portland, Oregon.

He has made his show even greater than its reason for being, and the show has made him one of the friendliest popular figures in radio.



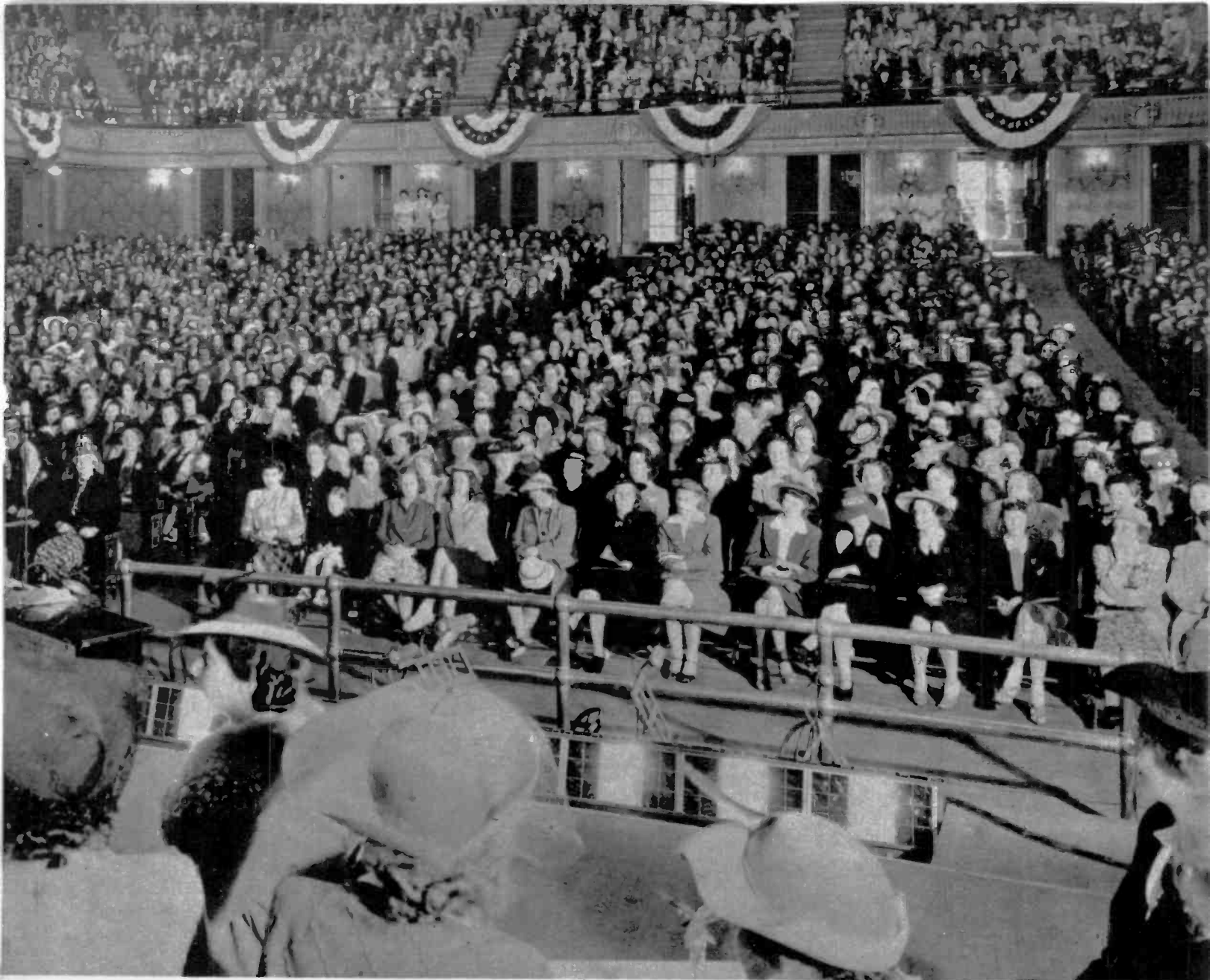
JOE THE EXPRESSMAN JOKES WITH TOM BRENEMAN



TOM BRENEMAN CONDUCTS A COMMAND PERFORMANCE OF "BREAKFAST AT SARDI'S"

JIMMY DURANTE AND LUCILLE BALL PLAY AN IMPROMPTU DUET FOR TOM'S BENEFIT





ON STAGE AT PORTLAND, OREGON'S CIVIC AUDITORIUM. THE SHOW WAS THE BIGGEST HIT IN 34 YEARS OF PORTLAND'S ANNUAL ROSE FESTIVAL

ALL TOGETHER, THE FORTUNATE FEW WHO GET IN FOR BREAKFAST AT SARDI'S ENJOY A GAY MEAL THEY CAN REMEMBER FOR A LIFETIME





Nadine Conner, versatile radio and Metropolitan opera singer, is a descendant of one of America's pioneer families. Her great-grandparents were California settlers.

"Young Americans" is the name of Paige's orchestra, which he selected from all over the nation. There are forty members, all in their teens or early twenties.



SALUTE TO YOUTH

RAYMOND PAIGE'S GROUP IS
BOTH YOUNG AND AMERICAN

TUNE IN Tuesday 7:30 P.M., E.W.T. (NBC)

WHEN the lights go dim in Radio City's big Studio 8-H at "Salute to Youth" time, and the director in the control booth signals "On the air," the listening audience relaxes to the strains of a Cole Porter favorite or a Jerome Kern melody played by an orchestra of forty musicians. They hear the singing of a fine male chorus and a feminine opera star. They hear a tense dramatization of true stories of this war and firsthand interviews with the heroes of those real-life dramas.

What they do not hear, or feel, or know, is that the faith and perseverance of one man made the show possible, and that behind its creation lies three years of work and sacrifice. And that with its birth came the first opportunity of an all-American, youthful teen-age orchestra, to display its talent in one of the world's great showcases. The man behind the idea is Raymond Paige, noted conductor of concert and radio orchestras. For years Paige dreamed of a youthful, all-American orchestra, playing good American music. In 1941 he turned down all contract offers, and announced to the music periodicals that he would audition young instrumentalists of all types. Thousands of young people from all walks of life streamed through his office. Auditions were held at Radio City in New York. Within a two months period 3,000 youngsters were heard; by birth they represented 39 states, their background ranged from the lowliest farm home to Boston's blue blood. Paige discovered 120 that were good, finally selected forty, ranging in age from seventeen to early twenties—11 girls and 29 boys. They rehearsed for almost a year before they made their first recordings. After that offers poured in, and the idea for "Salute to Youth" was born.

The well-balanced program added four seasoned radio veterans to round it up, making Nadine Conner their starring vocalist, supported by twelve male voices known as the Goodyear Chorus. Twenty-



The "Goodyear Chorus" of 12 male voices sings rousing songs, sentimental ballads and swing tunes, all dear to the hearts of Americans. The chorus was selected by Raymond Paige with the same care which he exercised in his "Young Americans" orchestra.

seven year old Nadine is not new to the dial twisters. She has been heard on many top-ranking radio shows and is well-known to opera-goers. Nadine was born in the house her great-grandfather built in 1850—a low, rambling hacienda type of Spanish house in the middle of a large rancho. Her great-grandparents came around Cape Horn from Europe in 1843, to become early settlers and pioneers of California. Their graves are a shrine in the courtyard of historic old San Juan mission. Both her parents were on the stage for ten years, her two sisters and three brothers are proficient musicians. Nadine might never have become a singer at all if her physician had not advised it to strengthen her abdominal muscles. When she did start at the University of Southern California, it soon became apparent that she had inherited most of the natural family talent. In 1941 she was summoned by the Metropolitan Opera Company and one month later was assigned to the cast. She is married to Dr. Laurence Heacock, lives in a Manhattan penthouse during her radio contracts, but has a permanent home in California.

The program with the varied cast was designed as an acknowledgment to youth's promising talent, and to give opportunity to *that talent*: that it also turned out to be technically flawless entertainment was due to Raymond Paige's ability to convert the art of native talent into a banner of skill.

Raymond Paige gives the cue for Nadine's warbling. Behind the story of "Salute to Youth" is the story of this conductor's dream—and his sacrifices to fulfill it.





CORAL TEMPEST PLAYS THE RATHER MINOR ROLE OF A GIRL REPORTER, BUT IN THIS PICTURE SHE IS TRULY A "SOAP OPERA" QUEEN

"FOR THOSE WHO CAME IN LATE..."

HERE ARE THE CHARACTERS AND THE PLOT—SO FAR—IN "BRIGHT HORIZON"

TUNE IN MON. THRU FRI. 11:30 A.M. E.W.T. (CBS)

MICHAEL WEST has the distinction of having been a radio character before his serial, "Bright Horizon," was even born. For *Michael* was previously so successful, in "Big Sister," that a whole new show was written around him.

At that time, the part was played by Joe Julian. But, with the birth of "Bright Horizon," the role was taken over by actor-singer-producer Richard Kollmar—who has some very special distinctions of his own.

Baritone-voiced Dick Kollmar is known to Broadway as a singing star who has had romantic leads in such musical hits as "Knickerbocker Holiday" and "Too Many Girls." This past summer, he has been both producing and starring in his own gay musical comedy, "Early to Bed."

But, to the networks, triple-threat Kollmar is a straight actor. In fact, the bulk of his bigtime broadcasting was once

devoted to being "ghost actor" for other singers. He's been the speaking voice for such operatic stars as John Charles Thomas, Richard Crooks, Lawrence Tibbett and others in many a dramatized musical air show.

Since then, he's made a name in such dramatic roles as *David* in "Claudia and David," and the original *John* in "John's Other Wife." Actually married to Broadway columnist Dorothy Kilgallen, he's been very busy, on the airwaves, as husband of innumerable heroines.

His "Bright Horizon" wife—a role created by Sammie Hill—is now being played by Joan Alexander. They've been through plenty of marital excitement together, as the following pages show. For here are the pictures of those who enact the main characters in this serial, with a synopsis of their particular contributions to the story's development—so far.



MICHAEL WEST (played by Richard Kollmar) is very much in love with his wife, *Carol*, but their marriage has a tragic history. Wounded and released from service, he had settled down in Riverfield to fight a home-front battle as district attorney. Then, suddenly, he disappeared. He lost his memory in Chicago, where *Margaret* discovered him, convinced him that they were man and wife and took him to far-off San Francisco to regain his health.



CAROL WEST (Joan Alexander) is *Michael's* real wife, who believed in him even during his strange disappearance. At that time, she was expecting their baby and could do little to join in the nationwide hunt for him. When he was finally discovered, she flew out to California—only to learn that he couldn't recognize her yet. She brought him back to Riverfield, where her loving kindness is helping him to rebuild his former life.



MARGARET ANDERSON (Lesley Woods) is both lovely and talented—but determined to get what she wants. What she wanted most was *Michael* and, when she found him suffering from amnesia, she didn't even consider either his wife or her own husband. When the latter found them in California, she promised to start a new life there with *Ted* (Jackie Grimes), her son by a former marriage who had been living with her mother (Irene Hubbard).



CHARLES MCCAREY (Richard Keith), *Michael's* best friend, is secretly in love with *Carol* but he had already proved his devotion to both of them by marrying *Margaret*, in a vain attempt to keep her from interfering with their happiness. Having helped *Carol* to find her husband, he is now back in Riverfield—where he runs a defense factory—helping *Michael* fight the subversive activities of *Vexie Garbett* (James Van Dyke).

CONTINUED ON NEXT PAGE



BARBARA (Renee Terry) is *Michael's* 17-year-old niece and has lived with the *Wests* since the disappearance of her father, who was a missionary in China. She has a lovely singing voice and her vocal studies once took her to San Francisco, where she almost discovered her missing *Uncle Michael*. She didn't see him then, however, and he was finally identified through a picture in a magazine.



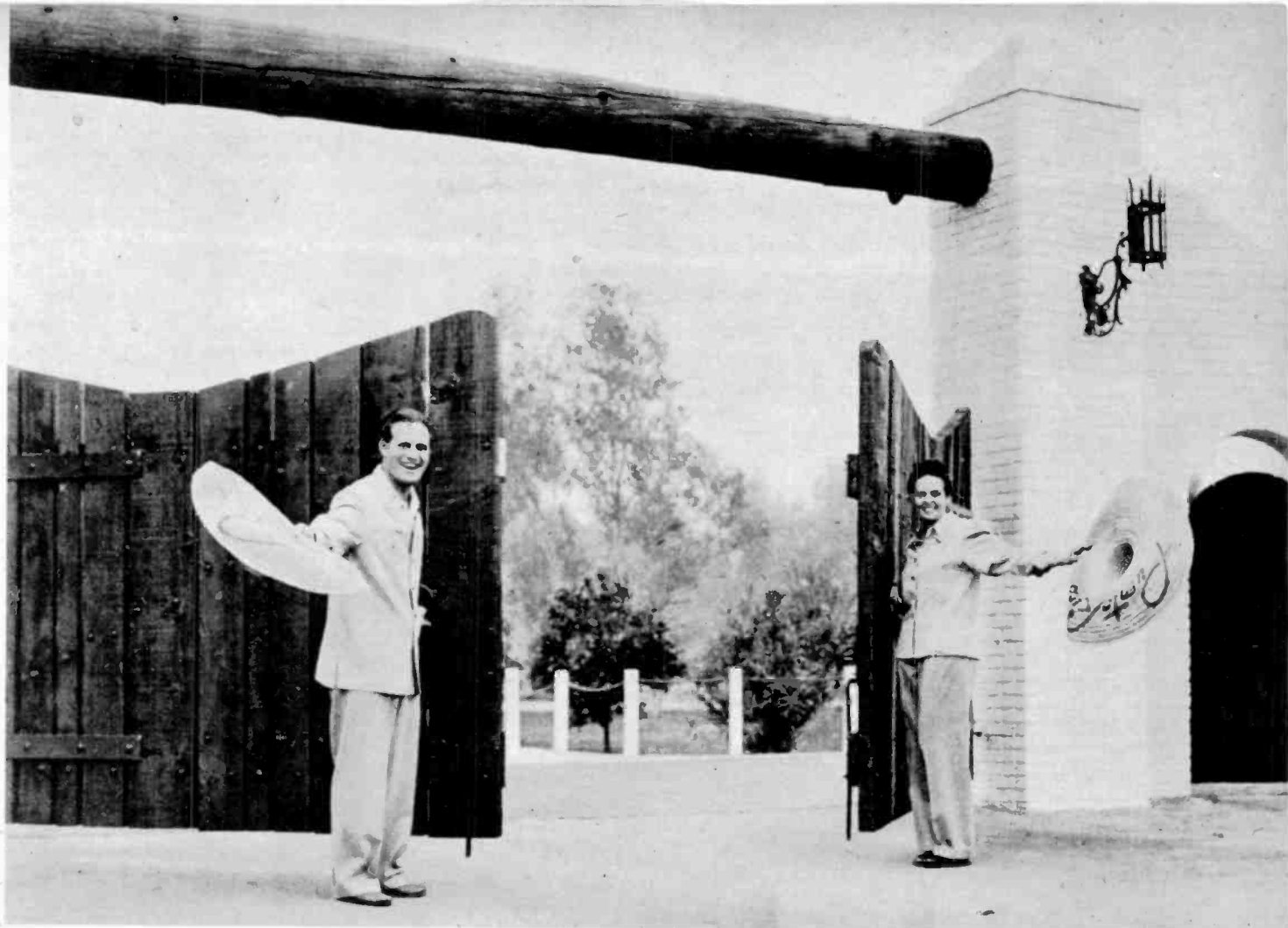
PENNY (Will Geer) works in *McCarey's* defense factory and is his loyal "stooge" whenever there's dirty work to be done, in order to beat *Garbett's* hired thugs at their own game. He has his hands full, too. *Garbett*—who owns most of Riverfield and is supposed to be its most respectable pillar of society—is a very nasty customer indeed and not a bit above trying to kidnap the fighting young district attorney, who is trying to prosecute *Garbett* for the latter's "black market" and political crimes.



LILY (Alice Goodkin), a hard-boiled little waitress in a restaurant owned by *Garbett*, helps *Penny* gather incriminating evidence against the gangsters. She is one of several minor characters who are frequently heard during the course of "Bright Horizon." Another important-though-small role is that of *Madame Duprey* (Anne Thomas), Barbara's talkative and temperamental French singing teacher.



BONNIE (Audrey Totter) and her husband, *Jerry Reilly* (Johnny Gibson), are a happy-go-lucky couple who were *Michael's* friends in San Francisco, before he discovered who he really was. Other friends of his, back in Riverfield, include *Mr. Boyce* (Bill Johnstone), who owns the newspaper in which *Michael* has attacked *Garbett* for his political views, and *June Clark*, the pretty girl reporter played by Coral Tempest, the actress whose "soap opera queen" picture appears on one of the preceding pages.



THE HORACE HEIDTS WELCOME YOU TO THEIR HOME NEAR HOLLYWOOD. HE WAS ONCE SO TIMID THAT HE RAN AWAY FROM STRANGERS

THE HEIDT OF SHOWMANSHIP

SHY BOY MAKES GOOD—THAT'S THE STORY BEHIND THE "TREASURE CHEST" BAND

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

IN NEW YORK'S Central Park, there's a noble bronze statue of Balto, the canine hero who rushed the serum through to Nome and stopped a plague that might have devastated Alaska. In Horace Heidt's heart, there's a memory statue of a police dog—with the wolfish name of "Lobo"—who helped put the Heidt band on the musical map and started it on its road to fame.

Heidt has always been a good musician. He's always had a good band. But, to this day, he insists that it was Lobo who "sold" the booking agent on getting the Heidt organization its first national tour.

Lobo was just another police dog, until Horace gave him a place in his orchestra. The result wasn't much, musically speaking, but the publicity was tremendous. That's showmanship—something which is dear to the hearts of both booking agents and the public at large.

If it hadn't been for Horace Heidt's flair for the spectacular, his organization might still be just another fine band. Even the line-up of his later-day Musical Knights, with its stellar names and arresting personalities, is a testimonial to his sense of showmanship. Highlight, of course, is Frankie Carle, who is undoubtedly one of the foremost

piano stylists in the band world today, aside from being a composer of such modern keyboard delights as "Sunlight Serenade."

There's Fred Lowery, the blind whistler who, as one critic wrote, "can do more with his lips than Charles Boyer—and get a sweeter tone." There's Ollie O'Toole, with his sly vocal satires of radio notables.

And there's Irish basso Red Ferrington, a Wisconsin boy who once played football with the Green Bay Packers professional team—until the hard dirt, cold rain and tough tackling drove the 200-pounder back to the softer job of driving a truck. Heidt heard Red singing with an octet in Detroit six years ago, brought him along and built him up to the toughest job of his life—making the losing contestants "walk the plank" during the quiz which gives the "Treasure Chest" program its name.

That plank-walking, the time-clocking and cord-pulling which go with the quizzes' attempts to identify tunes played by the orchestra, and all the other "Treasure Chest" shenanigans are typical of the Heidt showmanship. Yet handsome supershowman Horace was once the shyest boy in all the San Francisco bay region. That's how he got his start.

CONTINUED ON NEXT PAGE



THE HEIDTS' HOME IS FULL OF GLASS BRICK, LIGHT — AND QUIET

Born in Alameda, California, young Heidt discovered early in life that being christened Horace was no passport into any boyhood gang. Besides, he studied piano. It didn't help any when neighborhood mothers said to their piano-hating sons: "Look at little Horace Heidt. He *loves* to practice his music lessons!"

Bashful to begin with, he couldn't do much about it. At twelve, he was still so shy he had to be pushed onstage to compete with fifty pianists at the San Francisco Musical Festival. Fear or no fear, he won first prize.

It wasn't until later, when he entered the University of California, that he really set out to conquer his shyness. Being lonely on the campus was too much, and Horace became a "joiner." He kept on joining every group in sight, taking part in every activity, until he found he honestly enjoyed it. That was the birth of the friendly spontaneity which makes him a great showman today.

He might never have gone back to music, if an injury hadn't taken him out of football. Restless, he rounded up a band, which he called Horace Heidt and His Californians, to play for fraternity dances. He also presided at a battered upright piano in the Varsity Candy Shop.

After graduation, he took His Californians — and the immortal Lobo — on a transcontinental tour. They set an all-time record at that vaudeville capital, the Palace, went on to further triumphs in Europe, and returned to find that the once well-feathered vaudeville goose wasn't laying golden eggs any more. It was just laying eggs — big, round zeros.

THE "TREASURE CHEST" MAESTRO LEADS A MODEST LIFE AT HOME. THE SHOWMANSHIP AND LOVING CUPS ARE STRICTLY BUSINESS





BECAUSE OF THE WAR, THERE ARE FREQUENT CHANGES IN THE MUSICAL KNIGHTS. HEIDT SEEKS OUT NEW TALENT ON EVERY TOUR

That's when Horace Heidt turned his talents to the new field of radio, with the usual results. The Heidt sense of showmanship scored again. Now it's also scoring for Uncle Sam, to help with the war effort.

The Musical Knights have added army camps, navy and marine bases, defense plants and bond rallies to their heavy schedule. They donate their services for a full hour, every Sunday morning, to a special program for the armed forces known as "Camps in Review" and broadcast over the Blue Network. Heidt now gets more than 10,000 letters a week from service men and their families.

On "Treasure Chest" time, he has featured outstanding men in uniform and presented medals to high-scoring war plant workers. And, everywhere the Musical Knights—and their wives—go, they sell war bonds.

Meanwhile, some forty members have already gone into the armed forces. The wartime turnover is so great that no Horace Heidt line-up can remain the same for long.

"My new troupe," he says, "is a mixture of ages. For instance, Frankie Carle has a son going into the army and a daughter singing with another orchestra."

Ever-changing but always good, the group still goes on breaking records everywhere it appears. At one midwestern city, the police even had to be called out to preserve order — leading the aforementioned Carle to warn the master showman: "If this keeps up, they'll have to arrest you for disorderly conducting!"

That's true success for a man who was born so shy that he still has moments of mike fright during his broadcasts.



HIS ONLY CHANCE TO EXERCISE IS AT HOME—WHEN HE'S THERE!



SHE TWISTS AUDIENCES AROUND HER FINGERS AS CLEVERLY AS SHE RIPPLES OFF ACCOMPANIMENTS FOR HER SOPHISTICATED SONGS

Mademoiselle FROM MILWAUKEE

HILDEGARDE, OF "BEAT THE BAND," IS A PERSONALITY OF CONTRADICTIONS

TUNE IN TUES. 10:30 P.M. E.W.T. (NBC)

IN BRIGHT LIGHTS outside the big hotels of undimmed-out inland cities, on discreet cards at the swankiest supper clubs along the coastline, they bill her as "The Lovely Hildegarde." Yet her features aren't classic, her figure is no Miss America's, and her voice certainly would never get her into the Metropolitan Opera.

What they mean is that Hildegarde has personality—one that hasn't even had a full chance in radio, as yet, though she has been an enchanting mistress of ceremonies

for the amusing "Beat the Band," during the summer months. When the annual program reshuffling takes place this fall, perhaps Hildegarde will get a broader chance to air the other talents which have made her the greatest one-woman show wherever she has appeared in person.

"Wherever" means "everywhere." The fabulous Hildegarde has had a fabulous career. She has been as much at home, giving a command performance before royalty in pre-war Europe, as when she was playing piano accompaniments

in the pit of a movie house back in Milwaukee. She's just as successful, kidding the "brass hats" in front of thousands of soldiers at an Army camp, as she is at insulting the Cafe Society celebrities who swarm to hear her sing and play at intimate supper clubs.

Her famous glamour is as phony as a paperweight made of feathers. From her funny little imitation-French accent to her manner—which is that of a bogus grand duchess out on a spree—she is a charming fraud. Under that pseudo-sophistication is the spontaneity of a child. Behind her pose of "I'm just getting by on my beauty" is a wealth of real talent and years of hard work.

To begin with, she was born with a last name, just like anyone else. The name was Sell and the place was Nadell, Wisconsin, though the family moved to Milwaukee not long after. The last name was dropped when she went on tour with Gus Edwards' vaudeville unit, billed as "Hildegarde, the Dutch comedienne"—a Holland fake, of course.

But there's no sham about her ability at the piano or at putting over a song. When she was sixteen, she played background music for silent films. Later, she toured as the only girl member of a twelve-piece orchestra, then in an act called Jerry and Her Three Baby Grands, and finally as a piano accompanist for the dancing De Marcos and other famous entertainers.

Her present-day personality is a result of her European triumphs—and failures—as a solo performer, starting with an engagement at London's Cafe de Paree. After that, she scurried over to the real Paris, for her English passport visa had run out and she had to have work. She had borrowed money for her passage across the Atlantic.

Hildegarde has fussed up and down in her career until she no longer feels that any salary or position is a sure thing. In Milwaukee, she climbed to sixty-five dollars a week in the uptown clubs. In Paris, she worked for her food alone, before achieving her great success there. When she came to New York, she went up to one hundred a week, only to drop down to \$17.50—and was glad to get that.

Most of the time, no matter what her ups and downs, she has managed to look like a money-in-the-bank million dollars. It's a little secret she learned in Paris. A dignified stranger stopped her, as she was coming downstairs in a cheap little frock, and told her she would never get anywhere if she ever wore a dress, at a performance, that cost less than three hundred dollars.

From then on, every penny she could save went into clothes. For years, she has been the most exquisitely-gowned girl in her field. Her present scale of living is high, wide and handsome. In royal suites at the hotels where she performs, at home base in Manhattan, she is surrounded by maids, secretaries and agents. Her paintings, etchings and china are outstanding in their class, and so is her collection of delicately hand-carved miniature pianos.

The real give-away to her character, however, is her huge autograph album. She collects signatures from every celebrity she meets—from Mrs. Roosevelt to Helen Hayes—with all the avidity of a teen-age movie fan. She's as eager and lighthearted as an unspoiled child, with the sparkling wit of a well-read, much-traveled adult.

She makes more fun of herself than of other people. The "mademoiselle" part of her act proves it. She just likes to pretend that she's only ginger ale masquerading as vintage champagne. Actually, she's as genuine and as thoroughly native-American as the beer that made Milwaukee famous.





BEA WAIN

HER TWO "HIT PARADE" PROGRAMS SET A MARK

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

BEA Wain is hitting a new high note. Returning to "Your Hit Parade" and taking over "Your All Time Hit Parade," she became the only top girl vocalist currently heard on two sponsored programs each week — not to mention singing over rival networks!

The "All Time" spot is her very own. In the other case, she's substituting for Joan Edwards, who is taking time out to have a baby. It's a homecoming, just the same. Bea held that very job for two years, until she left in 1941 to tour the nation and make some movies.

Born and reared in New York City, Bea made her radio debut at the age of six, singing on the NBC children's hour at the rate of \$2 per. Perhaps the small return accounts for the fact that she never studied voice, although she had piano, dancing and dramatic lessons.

Her musical education has been thorough, however, which explains why she can swing operatic airs so successfully. She reads music at sight, memorizes quickly, and writes songs and poems — which she never publishes. She tears 'em up — "too personal."

Throughout her successful career, she has stuck to singing. Outgrowing children's hours, she took up chorus work with the Kate Smith and Fred Waring shows and Kay Thompson's Rhythm Singers. Then her voice attracted the attention of Larry Clinton, who was just organizing his orchestra. Bea and Larry started out together in 1938.

From the moment she was nicknamed the "Reverie Girl" — in honor of her best-seller recordings of Clinton's arrangement of the Debussy melody — up to her recent "Merry-Go-Round" and countless guest programs, she has been constantly in the public eye and ear.

In private life an ardent candid camera fan, Bea also does a lot of war work, most outstanding of which was her organization of the Radio Artists War Bond Drive last season.

Aside from patriotism, Bea has a personal stake in this war. Her husband, announcer Andre Baruch, is a captain in the Signal Corps, on duty overseas.



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; check local newspapers.

- A. M.
- 10:30 Words and Music (NBC) Variety
 - 10:45 Charles Hodges (Mutual) News
 - 11:00 Rhapsody of the Rockies (NBC) Music
 - 12:00 Noon Salt Lake City Tabernacle Choir (CBS) Music
- P. M.
- 12:30 Stars from the Blue (Blue) Music
 - 12:30 That They Might Live (NBC) Drama
 - 1:00 Rupert Hughes (NBC) News
 - 1:30 Edward R. Murrow (CBS) News
 - 2:00 Univ. of Chicago Round Table (NBC) Forum
 - 2:30 Westinghouse Program (NBC) Music
 - 2:30 Sammy Kaye's Orchestra (Blue) Music
 - 3:00 New York Philharmonic-Symphony (CBS) Music
 - 3:00 Ernest K. Lindley (NBC) News
 - 3:00 This Is Fort Dix (Mutual) Variety
 - 3:15 Upton Close (NBC) News
 - 3:30 Hot Copy (Blue) Drama
 - 4:30 Andre Kostelanetz (CBS) Music
 - 5:00 The Family Hour (CBS) Music
 - 5:00 NBC Symphony (NBC) Music
 - 5:30 Adventures of Bulldog Drummond (Mutual) Mystery
 - 6:00 Silver Theatre (CBS) Drama
 - 6:30 Great Gildersleeve (NBC) Comedy
 - 6:30 Upton Close (Mutual) News
 - 7:00 Drew Pearson (Blue) News
 - *7:30 Quiz Kids (Blue) Quiz
 - 7:30 Fitch Bandwagon (NBC) Music
 - 7:30 We, The People (CBS) Variety
 - 8:00 Chase & Sanborn (NBC) Variety
 - 8:00 Alexander's Mediation Board (Mutual) Forum
 - *8:00 Calling America (CBS) Variety
 - 8:15 That's A Good One (Blue) Comedy
 - 8:30 One Man's Family (NBC) Drama
 - *8:30 Crime Doctor (CBS) Drama
 - *9:30 Inner Sanctum (Blue) Drama
 - 8:45 Gabriel Heatter (Mutual) News
 - 9:00 Radio Reader's Digest (CBS) Drama
 - 9:00 Manhattan Merry-Go-Round (NBC) Music
 - 9:00 Walter Winchell (Blue) Gossip
 - 9:15 Basin Street (Blue) Variety
 - 9:30 Texaco Star Theatre (CBS) Variety
 - 9:30 American Album of Familiar Music (NBC) Music
 - 9:45 Jimmy Fidler (Blue) Gossip
 - 10:00 Take It Or Leave It (CBS) Quiz
 - 10:00 Hour of Charm (NBC) Music
 - 10:00 John B. Hughes (Mutual) News
 - 10:30 William L. Shirer (CBS) News
 - *10:30 Revlon Rendezvous (Blue) Music
 - 11:15 Olga Coelho & El Charro Gil Trio (CBS) Music
 - 11:15 Sonny Dunham's Orchestra (Blue) Music
 - 11:30 Bob Chester's Orchestra (CBS) Music
 - 12:00 Mid Freddie Martin's Orchestra (Blue) Music
- A. M.
- 12:05 Charles Dant's Orchestra (NBC) Music
 - 12:05 Stan Kenton's Orchestra (CBS) Music
 - 12:30 Cab Calloway's Orchestra (CBS) Music
 - 12:30 Eddie Oliver's Orchestra (Blue) Music

"THAT BREWSTER BOY"

THE PRANKS ARE THE SAME, BUT THE FACE IS DIFFERENT SINCE ACTOR ARNOLD STANG TOOK OVER THE "JOEY" ROLE

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

YOUNG *Joey* is causing as much trouble as ever, in "That Brewster Boy," despite the fact that a new actor is portraying him. Eddie Firestone, Jr., who played the title role for more than a year, left the cast on June eleventh to become a United States marine. The following Friday, 19-year-old Arnold Stang took over the part—with no intention whatsoever of reforming the character.

Arnold (seen above, mooning over a photograph of *Joey's* beloved *Minerva*) is no newcomer to radio, having made his debut on the air some ten years ago. Just recently, he was playing the part of *Seymour*, in "The Goldbergs."

Practically a native of Brooklyn, though born in Chelsea, Massachusetts, young Stang is a veteran of stage and screen, as well. A master of both comedy and dialect, he considers his greatest acting *tour de force* that of having impersonated an 850-pound gorilla in a program called "Here Comes Jasper." Arnold weighs only 95 pounds, but now he finds it no trick at all being a ton of trouble to the harassed *Brewster* parents, as played by Hugh Studebaker and Connie Crowder

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; check local newspapers.

- A. M.
- 9:00 The Breakfast Club (Blue) Variety
 - *10:00 Valiant Lady (CBS) Drama
 - *10:15 Kitty Foyle (CBS) Drama
 - *10:45 Bachelor's Children (CBS) Drama
 - 11:00 Road of Life (NBC) Drama
 - 11:00 Breakfast at Sardi's (Blue) Variety
 - 11:30 Bright Horizon (CBS) Drama
 - 11:50 Imogene Wolcott (Mutual)
Women's News
 - 12:00 Noon Kate Smith Speaks (CBS)
News
 - 12:00 Noon Boake Carter (Mutual) News
 - 12:00 Noon The Open Door (NBC) Drama
- P. M.
- 12:30 Farm & Home Hour (Blue) Variety
 - 1:00 H. R. Baukhage (Blue) News
 - 1:00 Sydney Moseley (Mutual) News
 - 1:30 Luncheon with Lopez (Mutual)
Music
 - 1:45 The Goldbergs (CBS) Drama
 - 2:15 Lonely Women (NBC) Drama
 - 2:30 Ladies, Be Seated (Blue) Variety
 - 3:00 Marton Downey (Blue) Songs
 - 4:00 Blue Frolics (Blue) Quiz
 - 4:15 Stella Dallas (NBC) Drama
 - 4:30 Westbrook Van Voorhis (Blue) News
 - 5:00 Hop Harrigan (Blue) Drama
 - 5:00 Judith Evelyn Reads (CBS) Drama
 - 5:45 Superman (Mutual) Drama
 - 5:45 Front Page Farrell (NBC) Drama
 - 6:00 Quincy Howe (CBS) News
 - 6:30 Jeri Sullivan (CBS) Songs
 - 6:45 Lowell Thomas (Blue) News
 - *7:00 Fred Waring's Orchestra (NBC)
Music
 - *7:00 I Love A Mystery (CBS) Drama
 - 7:15 John Vandercook (NBC) News
 - *7:30 Lone Ranger (Blue) Drama
 - 7:30 Army Air Forces (Mutual) Variety
 - 7:45 H. V. Kallenborn (NBC) News
 - *8:00 Cavalcade of America (NBC)
Drama
 - 8:00 Vox Pop (CBS) Quiz
 - *8:15 Lum & Abner (Blue) Drama
 - 8:30 The Better Half (Mutual) Quiz
 - 8:30 Voice of Firestone (NBC) Music
 - *8:30 Gay Nineties Revue (CBS) Variety
 - 8:55 Cecil Brown (CBS) News
 - 9:00 Counterspy (Blue) Drama
 - 9:00 Gabriel Heatter (Mutual) News
 - *9:00 The Telephone Hour (NBC) Music
 - 9:30 Nick Carter (Mutual) Drama
 - 9:30 Spotlight Bands (Blue) Music
 - *9:30 "Doctor I. Q." (NBC) Quiz
 - 9:30 Broadway Bandbox (CBS) Music
 - 10:00 Raymond Gram Swing (Blue) News
 - 10:00 Raymond Clapper (Mutual) News
 - 10:00 Carnation Contented Program
(NBC) Music
 - 10:00 Screen Guild Players (CBS) Drama
 - 10:30 Alec Templeton Time (Blue) Music
 - 10:30 Paul Schubert (Mutual) News
 - 10:30 Information Please (NBC) Quiz
 - 10:30 Three Ring Time. Guy Lombardo's
Orchestra (CBS) Music
 - 10:35 Rhythm Road (Blue) Music
 - 11:00 Bob Trout (CBS) News
 - 11:30 Cab Calloway's Orchestra (CBS)
Music
 - 12:00 Mid Lou Braese's Orchestra (Blue)
Music
- A. M.
- 12:30 Glen Gray's Orchestra (CBS) Music
 - 12:30 California Serenade (NBC) Music
 - 12:30 Eddie Oliver's Orchestra (Blue)
Music



I INTERVIEW SKIPPY HOMEIER

BY
CLAUDIA MORGAN
(Special Reporter for Tune In)

READING a magazine article is one of the easiest things in the world. But writing one is a different matter entirely. I found that out the hard way when TUNE IN invited me to be a reporter for a day, to see how one who plays a newspaper girl in "We Love and Learn" stacks up as a real-life reporter.

The assignment the editor gave me was to interview Skippy Homeier, the talented juvenile actor who is the Nazi problem-child in the Broadway hit, "Tomorrow the World." I was so excited about the prospect of actually seeing my work in print that my husband—Ernest Chappell, the announcer—practically had to sit on me to learn what questions I intended to ask Skippy, where I planned to talk to him and when.

Horrors! This brought me to a sudden realization that I had made no plans whatsoever, and here I was, almost at "deadline"—a newspaper term meaning just what it says for the poor reporter who fails to meet it. I came out of the clouds long enough to call Mrs. Homeier and arrange for an interview.

Skippy, she told me, was out playing baseball. She suggested that I come backstage at the Barrymore Theater, where "Tomorrow the World" was playing, after that night's performance. "But," she added with finality, "Skippy can only stay with you for fifteen minutes. He has to get his sleep."

Fifteen minutes! It would take that long to get a youngster of twelve to start holding still, much less begin answering questions.

Backstage, after the play, I quickly realized my fears were groundless, as I watched a self-possessed Skippy wipe off his grease paint and saw his pink cheeked, freckled face emerge. He rubbed a hand over his crew haircut and grinned at me. Funny how a veteran of 32 Broadway plays, like myself, tends to buck fever on such an occasion, but Skippy was already showing the way.

My first question bristled with originality. How did he get his start?

"The whole thing started in radio," said young Mr. H. "When I was ten, I did a part in a program called 'Ave Maria.' After that, other roles just kept coming my way. In all, I've done more than 600 radio shows and for a while did three programs a day."

Although Skippy, whose full name is George Vincent Homeier, Jr. (he suggests that we play that down), is a successful star, he appears to be a normal, healthy kid with the average boy's love of play and pets. Baseball is his favorite game. For pets, he boasts a dog named Inky, two turtles, two rabbits, a cat, and a cote of pigeons that he is still trying to count.

Skippy doesn't know how much he makes from stage and radio assignments (his mother handles all that, and she isn't telling). But, with an allowance of three dollars a week, he guesses that it's quite a lot. "Out of that," he said, "I buy four defense stamps each week and use the rest for buying things I need." Under the classification of "things I need," Skippy admitted to an occasional soda for his girl.

Though a star in his own right, he gets a bick kick out of well-known actors visiting him backstage—such stars, for instance, as Judy Garland, Pat O'Brien, Madeleine Carroll, Jack Benny, Adolphe Menjou and Arleen Whelan.

Skippy lives with his parents in Forest Hills, where his father runs an automobile repair shop. According to the young actor, the family is thinking of moving out to the West, a plan to be held in abeyance until the crowds stop flocking to see the powerful propaganda play in which Skippy is featured with Shirley Booth and Ralph Bellamy.

Skippy, who talks animatedly (around three sticks of gum), revealed that he had been signed to a movie contract by M-G-M when "Tomorrow the World" closes. "I wouldn't mind getting out to Hollywood right now," he said—but Mrs. Homeier has some different ideas about letting Skippy switch instantly from theatrical to motion picture work. She said she wants Skippy to take a long vacation before starting any film work.

"That's not bad, either," Skippy grinned. "I can get a lot of swimming and fishing. But what about my allowance?" he added, a bit worried.

His present ambition is to stay in the theater—and its related arts—all his life. "I'd like to take it in order," he says seriously. "I would like to be a good actor first, and then continue on into directing and producing." Then, as an afterthought: "Of course, I'll always raise turtles."

As for the personal statistics that all good reporters tell their readers, Skippy is tall for his age, has blue eyes and light brown hair, an engaging smile—and freckles that it would take longer than fifteen minutes to count!



RADIO STAR CLAUDIA MORGAN CROSS-QUESTIONS NEW STAGE STAR SKIPPY HOMEIER, 12

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; check local newspapers.

- A. M.
- 9:00 The Breakfast Club (Blue) Variety
 - 9:00 Everything Goes (NBC) Variety
 - *10:00 Valiant Lady (CBS) Drama
 - *10:15 Kitty Foyle (CBS) Drama
 - *10:45 Bachelor's Children (CBS) Drama
 - 11:00 Breakfast at Sardi's (Blue) Comedy
 - 11:15 Vic & Sade (NBC) Drama
 - 11:30 Snow Village (NBC) Drama
 - 11:50 Imogene Wolcott (Mutual) Women's News
 - 12:00 Noon Kate Smith Speaks (CBS) News
 - 12:00 Noon The Open Door (NBC) Drama
 - 12:00 Noon Boake Carter (Mutual) News
- P. M.
- 12:30 Farm & Home Hour (Blue) Variety
 - 1:00 Sydney Moseley (Mutual) News
 - 1:00 H. R. Baukhage (Blue) News
 - 1:30 Luncheon with Lopez (Mutual) Music
 - 1:30 Vic & Sade (CBS) Drama
 - 1:45 The Goldbergs (CBS) Drama
 - 2:00 Young Dr. Malone (CBS) Drama
 - 2:30 Ladies, Be Seated (Blue) Variety
 - 3:00 Morton Downey (Blue) Songs
 - 3:15 Ma Perkins (NBC) Drama
 - 3:45 Right To Happiness (NBC) Drama
 - 4:00 Blue Frolics (Blue) Minstrel
 - 4:00 Backstage Wife (NBC) Drama
 - 4:15 Stella Dallas (NBC) Drama
 - 4:30 Westbrook Van Voorhis (Blue) News
 - 4:45 Sea Hound (Blue) Drama
 - 5:00 Judith Evelyn Reads (CBS) Drama
 - 5:45 Superman (Mutual) Drama
 - 5:45 Front Page Farrell (NBC) Drama
 - 6:00 Quincy Howe (CBS) News
 - 6:15 Edwin C. Hill (CBS) News
 - 6:45 Lowell Thomas (Blue) News
 - *7:00 Fred Waring's Orchestra (NBC) Music
 - *7:00 I Love A Mystery (CBS) Drama
 - *7:15 Harry James' Orchestra (CBS) Music
 - 7:15 John W. Vandercook (NBC) News
 - 7:30 American Melody Hour (CBS) Music
 - *7:30 Salute To Youth (NBC) Variety
 - 7:30 Arthur Hale (Mutual) News
 - 7:30 Pop Stuff (Blue) Music
 - 7:45 H. V. Kaltenborn (NBC) News
 - *8:00 Lights Out (CBS) Drama
 - *8:00 Johnny Presents (NBC) Variety
 - *8:15 Lum & Abner (Blue) Drama
 - *8:30 Noah Webster Says (Blue) Quiz
 - 8:30 Horace Heidt's Orchestra (NBC) Music
 - *8:30 Judy Canova (CBS) Variety
 - 8:55 Cecil Brown (CBS) News
 - *9:00 Famous Jury Trials (Blue) Drama
 - *9:00 Meet The Colonel (CBS) Variety
 - 9:00 Gabriel Heatter (Mutual) News
 - 9:30 John Nesbitt (NBC) Stories
 - 9:30 Spotlight Bands (Blue) Music
 - 9:30 Cisco Kid (Mutual) Drama
 - 10:00 Suspense (CBS) Drama
 - 10:00 John B. Hughes (Mutual) News
 - 10:00 Music Shop (NBC) Music
 - 10:00 Raymond Gram Swing (Blue) News
 - 10:30 Beat The Band (NBC) Quiz
 - 10:30 Paul Schubert (Mutual) News
 - 12:00 Mid Glen Gray's Orchestra (Blue) Music
- A. M.
- 12:30 Benny Goodman's Orchestra (CBS) Music
 - 12:30 Teddy Powell's Orchestra (Blue) Music

Wednesday's HIGHLIGHTS

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

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

A.M.

- 9:00 The Breakfast Club (Blue) Music
- 9:00 Everything Goes (NBC) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:30 Snow Village (NBC) Drama
- 11:50 Imogene Wolcott (Mutual)
- Women's News
- 12:00 Noon Kate Smith Speaks (CBS) News
- 12:00 Noon Boake Carter (Mutual) News
- 12:00 Noon The Open Door (NBC) Drama

P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Madness (NBC) Variety
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Sketches in Melody (NBC) Music
- 1:00 Sydney Moseley (Mutual) News
- 1:15 Ma Perkins (CBS) Drama
- 1:30 Luncheon With Lopez (Mutual) Music
- 1:30 Vic and Sade (CBS) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 3:00 Morton Downey (Blue) Music
- 3:00 Story of Mary Marlin (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigon (Blue) Drama
- 5:00 Judith Evelyn Reads (CBS) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:05 U. S. Navy Band (NBC) Music
- 6:30 Jack Armstrong (Blue) Drama
- 6:30 Jeri Sullovan (CBS) Songs
- 6:45 Lowell Thomas (Blue) News
- 7:00 Fred Waring's Orch. (NBC) Music
- *7:15 Harry James' Orch. (CBS) Music
- 7:30 Army Air Forces (Mutual) Variety
- 7:30 Caribbean Nights (NBC) Music
- 7:30 Easy Aces' (CBS) Comedy
- 7:45 Mr. Keen (CBS) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Sammy Kaye's Orch. (CBS) Music
- *8:00 Mr. & Mrs. North (NBC) Drama
- 8:15 Lum & Abner (Blue) Drama
- *8:30 Manhattan At Midnight (Blue) Drama
- *8:30 Dr. Christian (CBS) Drama
- *8:30 Tommy Dorsey's Orch. (NBC) Music
- 8:30 The Better Half (Mutual) Quiz
- 8:55 Cecil Brown (CBS) News
- *9:00 Mayor of the Town (CBS) Drama
- 9:00 Gabriel Heatter (Mutual) News
- *9:00 John Freedom (Blue) Drama
- 9:30 District Attorney (NBC) Drama
- 9:30 Spotlight Bands (Blue) Drama
- 9:30 Jack Carson Show (CBS) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Great Moments in Music (CBS) Music
- 10:00 Kay Kyser's Orch. (NBC) Music
- 10:00 Raymond Clapper (Mutual) News
- 10:15 Lulu and Johnny (Blue) Variety
- 10:30 Alec Templeton Time (Blue) Music
- 11:30 Author's Playhouse (NBC) Drama
- 12:00 Mid Glen Gray's Orchestra (Blue) Music



EVERETT MITCHELL INTERVIEWS HANDLERS AS THEY GROOM SHEEP FOR THE SHOW RING

THE FARMER'S FRIEND

THAT'S THE "NATIONAL FARM AND HOME HOUR"

TUNE IN MON. THRU FRI. 12:30 P.M. E.W.T. (Blue)

ALMOST as welcome to the farmer as an extra "hired hand," in these days of manpower shortages, is the "National Farm and Home Hour." For the past sixteen years, this program has been passing on up-to-the-minute information about crop rotation, soil conservation, livestock breeding—in fact, everything the agricultural ace has needed to keep abreast of the times.

Now the "National Farm and Home Hour" is telling that all-important man, the farmer, how he can do the utmost to help the war effort. With food becoming a more vital problem, as victory draws nearer, the program has a more widespread appeal than ever before. Many of its features should command the interest of even the city-dweller who has nothing more than a windowbox of herbs to boast of as his "Victory garden."

Backbone of the program is its serious handling of agricultural subjects. Each Friday, Secretary of Agriculture Claude Wickard delivers a special message. On other days, there are forum discussions by experts on current food problems, broadcasts direct from livestock shows, news digests as prepared by the Office of War Information, 4-H Club activities, and daily reporting on items of special interest to farmers.

The entertainment side of the show also varies from day to day. For the past year, these features have included the weekly dramatic sketches of the Forest Rangers and the music of Harry Kogen and the Homesteaders, Jack Baus and the Cornbusters, and the Cadets, male quartet.

Three of the biggest or most popular characters connected with the program are pictured on these pages—Everett Mitchell, master of ceremonies; W. E. Drips, supervisor; and, of course, the homespun *Mirandy of Persimmon Holler*.



W. E. DRIPS SERVES SOME DEHYDRATED EGGS AFTER A BROADCAST ABOUT THEIR VALUE

MIRANDY OF PERSIMMON HOLLER IS ONE OF THE REGULAR FEATURES OF THE PROGRAM



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; check local newspapers.

A. M.

- 9:00 Everything Goes (NBC) Variety
- 9:30 The Breakfast Club (Blue) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:15 Second Husband (CBS) Drama
- 11:30 Snow Village (NBC) Drama
- 11:30 Bright Horizon (CBS) Drama
- 11:50 Imogene Wolcott (Mutual)
Women's News
- 12:00 Noon Kate Smith Speaks (CBS) News
- 12:00 Noon Boake Carter (Mutual) News
- 12:00 Noon The Open Door (NBC) Drama

P. M.

- 12:15 Big Sister (CBS) Drama
 - 12:30 Mirth & Madness (NBC) Comedy
 - 12:30 Romance of Helen Trent (CBS)
Drama
 - 1:00 Sketches in Melody (NBC) Music
 - 1:00 Sydney Moseley (Mutual) News
 - 1:00 H. R. Baukhage (Blue) News
 - 1:15 Ma Perkins (CBS) Drama
 - 1:30 Luncheon with Lopez (Mutual) Music
 - 1:30 Vic and Sade (CBS) Drama
 - 1:45 The Goldbergs (CBS) Drama
 - 2:15 Jayce Jordan, M. D. (CBS) Drama
 - 2:30 Ladies, Be Seated (Blue) Variety
 - 3:00 Morton Downey (Blue) Songs
 - 3:00 Story of Mary Marlin (NBC) Drama
 - 3:15 Ma Perkins (NBC) Drama
 - 4:00 Backstage Wife (NBC) Drama
 - 4:00 Blue Frolics (Blue) Music
 - 4:15 Stella Dallas (NBC) Drama
 - 4:45 The Sea Hound (Blue) Drama
 - 5:00 Hap Harrigan (Blue) Drama
 - 5:00 Judith Evelyn Reads (CBS) Drama
 - 5:15 Portia Faces Life (NBC) Drama
 - 5:30 Jose Bethencourt's Orchestra (Blue)
Music
 - 5:45 Superman (Mutual) Drama
 - 5:45 Frant Page Farrell (NBC) Drama
 - 6:00 Quincy Howe (CBS) News
 - 6:45 Lowell Thomas (Blue) News
 - *7:00 Fred Waring's Orchestra (NBC)
Music
 - 7:00 Those Good Old Days (Blue)
Variety
 - *7:00 I Love A Mystery (CBS) Drama
 - *7:15 Harry James' Orchestra (CBS)
Music
 - 7:15 John W. Vandercook (NBC) News
 - 7:30 Easy Aces (CBS) Comedy
 - 7:45 Mr. Keen (CBS) Drama
 - 8:00 Blind Date (NBC) Quiz
 - 8:15 Lum & Abner (Blue) Drama
 - 8:30 America's Town Meeting (Blue)
Forum
 - 8:55 Cecil Brown (CBS) News
 - 9:00 Gabriel Heatter (Mutual) News
 - 9:00 Kraft Music Hall, Bing Crosby
(NBC) Variety
 - *9:00 Major Bowes' Amateur Hour (CBS)
Variety
 - 9:30 Jean Davis (NBC) Variety
 - 9:30 Stage Door Canteen (CBS) Variety
 - 9:30 Spotlight Bands (Blue) Music
 - 10:00 Jimmy Durante (NBC) Variety
 - 10:00 Raymond Clapper (Mutual) News
 - 10:00 Raymond Gram Swing (News)
 - 10:30 March of Time (NBC) News
 - 10:30 Paul Schubert (Mutual) News
 - 10:30 Revlon Rendezvous (Blue) Music
- ### A. M.
- 12:05 Glen Gray's Orchestra (CBS) Music

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; check local newspapers.

- A. M.
- 9:00 The Breakfast Club (Blue) Variety
 - 9:00 Everything Goes (NBC) Variety
 - *10:00 Valiant Lady (CBS) Drama
 - *10:15 Kitty Foyle (CBS) Drama
 - *10:45 Bachelor's Children
 - 11:00 Breakfast at Sardi's (Blue) Comedy
 - 11:00 Road of Life (NBC) Drama
 - 11:15 Second Husband (CBS) Drama
 - 11:30 Snow Village (NBC) Drama
 - 11:50 Imogene Wolcott (Mutual) Women's News
 - 12:00 Noon Kate Smith Speaks (CBS) News
 - 12:00 Noon The Open Door (NBC) Drama
 - 12:00 Noon Boake Carter (Mutual) News
- P. M.
- 12:30 Farm & Home Hour (Blue) Variety
 - 12:30 Mirth & Madness (NBC) Variety
 - 1:00 Sydney Moseley (Mutual) News
 - 1:00 H. R. Baukhage (Blue) News
 - 1:00 U. S. Marine Band (NBC) Music
 - 1:30 Vic & Sade (CBS) Drama
 - 1:30 Luncheon with Lopez (Mutual) Music
 - 1:45 The Goldbergs (CBS) Drama
 - 2:30 We Love and Learn (CBS) Drama
 - 3:00 Morton Downey (Blue) Songs
 - 3:15 Ma Perkins (NBC) Drama
 - 4:00 Blue Frolics (Blue) Comedy
 - 4:00 Backstage Wife (NBC) Drama
 - 4:30 Westbrook Van Voorhis (Blue) News
 - 4:45 The Sea Hound (Blue) Drama
 - 5:45 Superman (Mutual) Drama
 - 5:45 Front Page Farrell (NBC) Drama
 - 6:00 Quincy Howe (CBS) News
 - 6:30 Jeri Sullivan (CBS) Songs
 - 6:45 Lowell Thomas (BLUE) News
 - 7:00 Saludos Amigos (Blue) Music
 - *7:00 I Love A Mystery (CBS) Drama
 - *7:00 Fred Waring's Orchestra (NBC) Music
 - 7:15 John Vandercook (NBC) News
 - 7:30 Easy Aces (CBS) Comedy
 - 7:30 The Lone Ranger (Blue) Drama
 - 7:45 H. V. Kaltenborn (NBC) News
 - 8:00 Cities Service Concert (NBC) Music
 - *8:15 The Parker Family (Blue) Drama
 - *8:30 Meet Your Navy (Blue) Variety
 - 8:30 Sherlock Holmes (Mutual) Drama
 - *8:30 The Thin Man (CBS) Drama
 - *8:30 Hit Parade (NBC) Music
 - 8:55 Cecil Brown (CBS) News
 - *9:00 Gangbusters (Blue) Drama
 - 9:00 Gabriel Heatter (Mutual) News
 - *9:00 Philip Morris Playhouse (CBS) Drama
 - 9:00 Waltz Time (NBC) Music
 - 9:30 People Are Funny (NBC) Quiz
 - 9:30 Spotlight Bands (Blue) Music
 - 9:30 Double or Nothing (Mutual) Quiz
 - 10:00 John Vandercook (Blue) News
 - 10:00 John B. Hughes (Mutual) News
 - 10:00 Thanks To The Yanks (CBS) Quiz
 - 10:00 Tommy Riggs (NBC) Variety
 - 10:30 Alec Templeton Time (Blue) Music
 - 10:30 Paul Schubert (Mutual) News
 - 11:15 Sonny Dunham's Orchestra (Blue) Music
 - 11:30 Raymond Scatt's Orchestra (CBS) Music
- A. M.
- 12:05 Horace Heidt's Orchestra (CBS) Music
 - 12:30 Tommy Dorsey's Orchestra (Blue) Music
 - 12:30 Benny Goodman's Orchestra (CBS) Music

"THE WESTINGHOUSE PROGRAM"



Metropolitan Opera star John Charles Thomas clowns a number for Victor Young and some of the pretty girls who are filling in the wartime gaps in Vic's 58-piece orchestra

IS A BIG SHOW WITH A BIG CAST

AND ITS OPERATIC SINGING STAR IS A BIGTIME BARITONE

TUNE IN SUN. 2:30 P.M. E.W.T. (NBC)

ONE of the biggest casts for any radio show is that of "The Westinghouse Program," with its half hour of music and story-telling. Whether it's emanating from New York, where it originated, with musical backgrounds by Mark Warnow's orchestra and the Lyn Murray chorus—or from Hollywood, where the harmony is handled by Victor Young's orchestra and the Ken Darby chorus—each broadcast calls for some 75 or 80 people, right in the studio.

That figure includes musicians, technicians and the stars, singer John Charles Thomas and raconteur John Nesbitt. In addition, as Nesbitt himself once pointed out during a broadcast, there are some 250 other men at controls throughout the network, seeing that the program goes through from coast to coast. And that doesn't begin to count in all the statistics with which Nesbitt likes to pack his factual stories about engineering and research.

Strangely enough, both the stars are sons of preachers. But there the similarity ends. Blond, curly-haired John Nesbitt was born in British Columbia, schooled in France and California, and got the inspiration for his present type of radio work from a trunkful of notes left by his father, who had been a college professor and lecturer before becoming a Unitarian minister.

Big, burly John Charles Thomas—who refers to his hair as "light brown, both of them"—was born in Myersdale, Pennsylvania, schooled wherever his Methodist father happened to be preaching, and broke completely with family tradition when it came to a career. He started studying medicine, then took up singing, and finally went on the stage, succeeding at both musical comedy and opera. He is also an ardent collector of boogie-woogie records, which helps explain how he can manage to be both classical and topical on the same half-hour program.



Ken Darby, in the center of his group, with pencil and sheet music in hand, spark-plugs his large male chorus in a final impromptu rehearsal, before Westinghouse time on the air.

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; check local newspapers.

A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Everything Goes (NBC) Variety
- 10:00 Nellie Revell (NBC) Chatter
- 10:15 Love Problems (Blue) Advice
- 10:30 United States Navy Band (CBS) Music
- 11:00 Game Parade (Blue) Quiz
- 11:30 Little Blue Playhouse (Blue) Drama
- 11:30 Fashions in Rotions (CBS) Women's News
- 11:30 U. S. Coastguard on Parade (NBC) Music

P. M.

- 12:30 Farm & Home Hour (Blue) Variety
 - 12:30 Mirth and Modness (NBC) Music
 - 1:15 Rollini Trio (Blue) Music
 - 1:30 Luncheon with Lopez (Mutual) Music
 - 1:30 All Out for Victory (NBC) Music
 - 2:30 Tommy Tucker Topics (Blue) Music
 - 4:00 Saturday Concert (Blue) Music
 - 4:00 Matinee in Rhythm (NBC) Music
 - 5:00 Navy Bulletin Board (Mutual) Variety
 - 5:00 Saturday Afternoon Review (Blue) Music
 - 6:00 Quincy Howe (CBS) News
 - 6:15 People's Platform (CBS) Forum
 - 6:55 Bob Trout (CBS) News
 - *7:00 Man Behind The Gun (CBS) Drama
 - 7:00 What's New (Blue) Variety
 - 7:30 Ellery Queen (NBC) Drama
 - 7:30 Benny Goodman's Orchestra (CBS) Music
 - 8:00 Crumit & Sanderson (CBS) Quiz
 - 8:00 Abie's Irish Rose (NBC) Drama
 - *8:30 Hobby Lobby (CBS) Quiz
 - 8:30 Truth or Consequences (NBC) Quiz
 - 8:55 Ned Calmer (CBS) News
 - *9:00 Hit Parade (CBS) Music
 - 9:00 Theatre of The Air (Mutual) Music
 - 9:00 Barn Dance (NBC) Variety
 - 9:30 Spotlight Bands (Blue) Music
 - 9:30 Con You Top This (NBC) Quiz
 - 9:45 Jessica Dragonette (CBS) Music
 - 10:00 John B. Hughes (Mutual) News
 - 10:00 John Vandercook (Blue) News
 - 10:00 Million Dollar Band (NBC) Music
 - 10:15 Blue Ribbon Town (CBS) Variety
 - 10:15 Bond Wagon (Mutual) Variety
 - 10:15 Tolley Time (Blue) Music
 - 11:00 Major George Fielding Eliot (CBS) News
 - 11:15 Sonny Dunham's Orchestra (Blue) Music
 - 11:15 Horace Heidt's Orchestra (CBS) Music
 - 11:30 Ray Heatherton's Orchestra (Blue) Music
 - 11:30 Benny Goodman's Orchestra (CBS) Music
 - 12:00 Mid Freddie Martin's Orchestra (Blue) Music
- ### A. M.
- 12:05 Bobby Sherwood's Orchestra (CBS) Music
 - 12:05 Charles Dant's Orchestra (NBC) Music
 - 12:30 Johnny Long's Orchestra (CBS) Music
 - 12:30 Glen Gray's Orchestra (Blue) Music
 - 12:30 Trio Straeter's Orchestra (NBC) Music



LARRY LESUEUR ACE FOREIGN CORRESPONDENT

LAUGHING Larry Lesueur, ace CBS reporter, is a born newspaperman. Grandfather was a publisher. Father was a foreign correspondent. Larry himself had plenty of journalistic experience before joining the CBS foreign news staff four years ago.

Covering the Russo-German war has been his biggest radio assignment so far. He arrived in Russia in October, 1941. He left there, a year later, after seeing history in the making and reporting it to the world.

Not all his broadcasts got through, in those dangerous days. The full story is told in his book, "Twelve Months That Changed the World."

He learned the Russian language and he learned to know the Russian people. His diary-form description of a pioneer spirit, not unlike that of America's own frontier days, is one of the best explanations yet of a little-known country's astounding energy and endurance.

He mentions three Christmases at war — Paris in 1939, London in 1940, Moscow in 1941. The fourth is memorable for two things. He was back in New York and had just met a lovely redhead named Joan Phelps, who worked for the British Information Service there.

They were married June fifteenth, just after his thirty-fourth birthday. He flew to London, only four or five days later, to resume his overseas broadcasts. His English-born bride plans to join him early in September.

WITH THE NATION'S STATIONS



WORCESTER, MASS.—Station WTAG—When Virginia Weidler visited WTAG at the same time as the managing director's daughter, Virginia Hill, everyone was struck by the latter's unusual resemblance to the Hollywood starlet. (Miss Weidler is shown at the left and Miss Hill at the right.)



MILWAUKEE, WIS.—Stations WTMJ-WSSM—The Milwaukee Junior Achievement Group, youth organization sponsored by business and industry, provides the talent for the "Globe-Union Playhouse," the Sunday dramatic series which is broadcast over the Milwaukee Journal stations.



SCHENECTADY, N. Y.—Station WRGB—Stanley J. Mininkewicz and John Plocharczyk together couldn't defeat Larry Quinn, former table tennis star now working for General Electric, whose station televised the game. Helen Rhodes refereed from a high stool in the background.



SAN FRANCISCO, CAL.—Station KQW—Lucille Bliss and Ira Blue, who is KQW-CBS Special Events Director, registered conflicting reactions while auditioning Seaman Mel Smith. Occasion was the launching of a series of shows for service men at San Francisco's Stage Door Canteen.



ALLIE LOWE MILES PERSONAL RADIO COUNSELOR

ALMOST as far back as she can remember, Allie Lowe Miles has been giving advice to someone. Now she's doing it on a grand scale—fifteen minutes daily at 10:45 A.M., E.W.T., a half-hour on Saturday at 10:15—for the Blue Network.

Alert, friendly Mrs. Miles gets an average of 2,500 letters a week. Some are too personal for radio, though no one is ever identified. But actual people are interviewed on the air during the week and unusual problems are dramatized on Saturdays.

Chicago-born and Southern-bred, educated at Smith and Northwestern, this woman with the soft brown hair and quick broad smile has had a wealth of nationwide experience.

She has been counselor to big business organizations, students, writers and actors. She's written scripts, novels, non-fiction, and acted on stage, screen, radio.

Her radio column is more than "advice to the lovelorn." Most of her mail is about "family problems, often enclosing photographs and running many pages in length. She receives many letters from men, particularly those in the armed forces.

Questions are highly individual, often unique. Both 12-year-olds and 80-year-olds have urgent problems, and no stock answer fits any of them. But, somewhere in her knowledge of human nature, Allie Lowe Miles can usually find a reasonable solution.

RADIO FACTS

◆ It is estimated that during a three weeks period, radio stations of the United States contributed time and talent totaling \$11,003,125 for the Second War Loan drive.

◆ 577 employees of the NBC staff in New York are now in the armed forces. 312 are in the army, 83 in the army air corps, 130 in the navy, 20 in the navy air corps, 15 in the marines, 4 in the merchant marines, 4 in the coast guard, 3 in the air transport command, 3 in the WACS, 2 in the WAVES, and 1 in the SPARS.

◆ During his fifteen years in radio Rudy Vallee, now on active duty as a lieutenant in the U. S. Coast Guard, has worked for only two sponsors.

◆ For the benefit of war workers unable to hear many of the featured programs during the day because of the irregular working hours, many radio stations are now operating on a 24-hour basis.

◆ Kate Smith and her company have traveled about 60,000 miles at a cost of approximately \$120,000 to do some 60 broadcasts for 1,640,000 soldiers, sailors and marines.

◆ The War Department has a gadget which is too new to have a name. At present it is known as a "magnetic wire recorder." The device is a small box, weighing about 50 pounds, which makes an instantaneous recording of the human voice, of music, or of background noises, on spools of fine magnetic wire. The same stretch of wire can be used over and over again.

◆ Back in 1907 Dr. Lee DeForest broadcast a program from his laboratory atop the old Parker Building in New York City. Songs sung by Madame Eugenia Farrar, the young Spanish concert singer, were heard by an operator in the wireless room of the Brooklyn Navy Yard making him the first person in the world to hear the human voice broadcast through the air. The songs he heard were "I Love You Truly" and "Just A-Wearyin' for You."

WITH THE NATION'S STATIONS (continued)



WASHINGTON, D. C.—Station WINX—Jerry Strong and Reathia Stevens, of "Wake Up With WINX," pose for a male-and-female version of "leg art." Both Jerry and Leathia start giving out with their slaphappy chatter at six in the morning, and Leathia also delivers some songs.



WASHINGTON, D. C.—Station WJSV—Shannon Bolin, contralto songstress featured on this 59,000-watt station, proved she had an alert listening audience when she broadcast an appeal for good books for the boys in service. She got an avalanche of fine, readable volumes.



"INEXPERTS" ARE TOM HOWARD, GEORGE SHELTON, LULU McCONNELL, HARRY McNAUGHTON

"IT PAYS TO BE IGNORANT"

THIS QUIZ SHOW HAS A RIGHT TO ITS TITLE

TUNE IN MON. 7:30 P.M. E.W.T. (WOR)

THE WOR quiz show, *It Pays to Be Ignorant*, has more than lived up to its proud boast that "our experts know less than you do and can prove it." For more than a year now, quizmaster Tom Howard has been asking such dead-give-away questions as "Hamlet's soliloquy is from what play by Shakespeare?" And, for more than a year, the batting average of the "Ignorant" experts (George Shelton, Harry McNaughton and Lulu McConnell) has been a perfect zero. Their store of hilarious misinformation is complete.

There's one subject that all four really know, from the ground up. That's show business. Howard and Shelton have been a comedy team for twenty years, on stage, screen and radio—ever since they started out together in "The Greenwich Village Follies." They were with Ziegfeld. They were vaudeville headliners. They have made movie "shorts" and longer features. Throughout most of that time, lanky Tom Howard was drawling out simple little questions which deadpan-stooge George Shelton couldn't answer, even then.

Harry McNaughton has been in thirty-five Broadway shows, a number of movies, and is now in his tenth year on the air. Lulu McConnell is a veteran vaudeville, "Follies" and film performer. Her gravel voice was once the temporary result of a bad cold she got in her days of tank-town tours. She had it when she auditioned for an important role, won the assignment—and was warned never to lose those precious cracked notes.

Lately, she's been toying with the idea of raising that voice in song, accompanied by the Korn Koblbers. Latter is the show's band, which already has almost more strange noises than the airwaves can bear, since it uses everything from washboards and hammers to cow bells and auto horns.

There is audience participation in the quiz, for those hardy souls who can stand it. Rewards aren't terrific—perhaps \$2.98 or \$7.63, whatever cash Tom happens to have handy—but the fun is great. And, on rare occasions, the performers have the pleasure of really stumping their guests.

Miss McConnell once asked a British sailor: "How's about cutting a rug with me after the show tonight?" Consternation of both was complete, when he blurred out the answer: "I say, what's that? I haven't even a pair of scissors!"

RADIO HUMOR

● Bob Hawk: How do you tell whether a watermelon is ripe?

Contestant Chester Lob: Why by eating it of course.

Thanks To The Yanks (CBS)

● Definition of a parasite: "A fellow who goes through a revolving door without pushing."

*Charles Martin
Radio Playhouse (CBS)*

● Trudy Brown: I just talked to your family in Kansas on the telephone. Soldier: How are they and what are they doing?

Trudy: They're just sitting down to a chicken dinner. What would you say if you were at home with them now?

Soldier: Pass the chicken!

Grand Ole Opry (NBC)

● One Kid: You know my mother can talk for an hour on any subject!

Another Kid: Talk for an hour on any subject, that's nothing. My mother can talk for hours without any subject at all.

Can You Top This (NBC)

● Phil Baker: Playing an accordion is like kissing a beautiful girl. You get the best results with a lot of pressure!

Take It Or Leave It (CBS)

● A patriotic city girl went to work on a farm. Her first day there she found a half-dozen milk bottles in a field and insisted she had located a cow's nest.

Alec Templeton (Blue)

● Wendell Niles: I knew a whale once who swallowed an orchestra.

Johnny Mercer: He swallowed an orchestra?

Wendell Niles: Yes, But he was polite. He spit out the pit.

Music Shop (NBC)

● The Fascists have revised their salute—they now hold up both hands.

Bob Hannon (Blue)

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 we have listed Fred Waring rather than "Pleasure Time With Victory Tunes."

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

A	Able's Irish Rose Sat. 8:00 P.M. (N)	Adventures of the Thin Man Fri. 8:30 P.M. (C)	Aldrich Family Thurs. 8:30 P.M. (N)	*All Time Hit Parade Fri. 8:30 P.M. (N)	Amanda Honeymoon Hill M. to F. 10:30 A.M. (C)	Ameche, Jim Wed. 8:30 P.M. (B)	American Forum of the Air Tues. 8:00 P.M. (M)	American Melody Hour Tues. 7:30 P.M. (C)	Are You A Genius? Mon. to Fri. 5:30 P.M. (C)	Army Hour Sun. 3:30 P.M. (N)	Authors Playhouse Wed. 11:30 P.M. (N)	Autry, Gene Sun. 6:30 P.M. (C)													
B	*Bachelor's Children Mon. to Fri. 10:45 A.M. (C)	Backstage Wife Mon. to Fri. 4:00 P.M. (N)	Basin Street Chamber Music Sun. 9:15 P.M. (B)	Battle of the Sexes Tues. 9:00 P.M. (N)	Baukhage, H. R. Mon. to Fri. 1:00 P.M. (B)	Beat The Band Tues. 10:30 P.M. (N)	Better Half Mon. 8:30 P.M. (M)	Between the Bookends Mon. to Fri. 3:45 P.M. (B)	Big Sister Mon. to Fri. 12:15 P.M. (C)	*Blondie Mon. 7:30 P.M. (C)	Bowes, Major Thurs. 9:00 P.M. (C)	Brady, Fred Thurs. 7:30 P.M. (N)	Breakfast Club Mon. to Fri. 9:00 A.M. (B)	Breakfast at Sardi's Mon. to Fri. 11:00 A.M. (B)	Bright Horizon Mon. to Fri. 11:30 P.M. (C)	Brown, Cecil Mon. to Fri. 8:55 P.M. (C)									
C	Calmer, Ned Mon. to Sat. 11:00 P.M. (C)	Canova, Judy Tues. 8:30 P.M. (C)	Can You Top This? Sat. 9:30 P.M. (N)	Carnation Contented Hour Mon. 10:00 P.M. (N)	Catholic Hour Sun. 6:00 P.M. (N)	*Cavalcade of America Mon. 8:00 P.M. (N)	*Colling Unlimited Mon. 7:15 P.M. (C)	Chase & Sanbern Hour Sun. 8:00 P.M. (N)	Chicago Round Table Sun. 2:00 P.M. (N)	*Chicago, Dr. Wed. 8:30 P.M. (C)	Cities Service Concert Fri. 8:00 P.M. (N)	Clapper, Raymond Mon. & Thurs. 10:00 P.M. (M)	Como, Perry Mon. to Fri. 4:30 P.M. (C)	Counter-Spy Mon. 9:00 P.M. (B)	*Crime Doctor Sun. 8:30 P.M. (C)	Crosby, Bing Thurs. 9:00 P.M. (N)	Crumit, Frank Sat. 8:00 P.M. (C)								
D	Dallas, Stella Mon. to Fri. 4:15 P.M. (N)	Date With Judy Wed. 9:00 P.M. (N)	Davis, Jean Thurs. 9:30 P.M. (N)	*Death Valley Days Thurs. 8:30 P.M. (C)	Dickenson, Jean Sun. 9:30 P.M. (N)	*Dersey, Thomas Wed. 8:30 P.M. (N)	Double or Nothing Fri. 9:30 P.M. (M)	Downey, Merton Mon. to Fri. 3:00 P.M. (N)	Dr. I. Q. Mon. 9:30 P.M. (N)	Dragonette, Jessica Sat. 9:45 P.M. (C)															
E	Ellery Queen Sat. 7:30 P.M. (N)	Evans, Wilbur Sun. 12:30 P.M. (B)																							
F	*Famous Jury Trials Tues. 9:00 P.M. (B)	*Fidler, Jimmy Sun. 9:45 P.M. (B)	Fitch Bandwagon Sun. 7:30 P.M. (N)	Front Page Farrell Mon. to Fri. 5:45 P.M. (N)																					
G	*Gang Busters Fri. 9:00 P.M. (B)	*Gay Nineties Revue Mon. 8:30 P.M. (C)	Graham, Ross Fri. 8:00 P.M. (N)	Godfrey, Arthur Mon. to Fri. 6:30 A.M. (C)	Goldbergs, The Mon. to Fri. 1:45 P.M. (C)	Good Will Hour Sun. 10:00 P.M. (B)	*Great Glidersleeve Sun. 6:30 P.M. (N)	Great Moments in Music Wed. 10:00 P.M. (C)	Green Hornet, The Sun. 6:30 P.M. (B)																
H	Hawley, Adelaide Mon. to Sat. 8:45 A.M. (C)	Heatter, Gabriel Mon. to Fri. 9:00 P.M. (M)	Heidt, Horace Tues. 8:30 P.M. (N)	Hildegarda Thurs. 10:30 P.M. (N)	Hill, Edwin C. Tues. 6:15 P.M. (C)	*Hit Parade Sat. 9:00 P.M. (C)	*Hobby Lobby Sat. 8:30 P.M. (C)	Hot Copy Sun. 3:30 P.M. (B)	Hour of Charm Sun. 10:00 P.M. (N)	Houston, Josephine Sun. 12:30 P.M. (B)	Howe, Quincy Wed. 6:00 P.M. (C)														
I	*I Love a Mystery Mon. to Fri. 7:00 P.M. (C)	Information Please Mon. 10:30 P.M. (N)	*Inner Sanctum Mystery Sun. 8:30 P.M. (B)	Invitation to Learning Sun. 11:30 A.M. (C)																					
J	*Jack Armstrong Mon. to Fri. 5:30 P.M. (C)	*James, Harry Tues. to Thurs. 7:15 P.M. (C)	January, Lois Mon. to Fri. 5:30 A.M. (C)	Jergen's Journal Sun. 9:00 P.M. (B)	Joe & Ethel Turp Mon. to Fri. 3:15 P.M. (C)	*Johnny Presents Tues. 8:00 P.M. (N)	Joyce Jordan, M.D. Mon. to Fri. 2:15 P.M. (C)																		
K	Kaltenborn, H. V. Mon. to Fri. 7:45 P.M. (N)	*Kaye, Sammy Wed. 8:00 P.M. (C)	*Kitty Foyle Mon. to Fri. 10:15 A.M. (C)	Kraft Music Hall Thurs. 9:00 P.M. (N)	Kestelanzetz, Andre Sun. 4:30 P.M. (C)	Kysor, Kay Wed. 10:00 P.M. (N)																			
L	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. 2:30 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)	Lopez, Vincent Mon. to Sat. 1:30 P.M. (M)	*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)	*Man Behind the Gun Sat. 7:00 P.M. (C)	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)	March of Time Thurs. 10:30 P.M. (N)	Marine Band Wed. 1:45 P.M. (B)	Mary Marlin Mon. to Fri. 3:00 P.M. (N)	Mayor of the Town Wed. 9:00 P.M. (C)	*Meet Your Navy Fri. 8:00 P.M. (B)	Moore, Gary Thurs. 10:30 P.M. (N)	Mr. District Attorney Wed. 9:30 P.M. (N)	Mr. Keen Wed. to Fri. 7:45 P.M. (C)	*Mr. & Mrs. North Wed. 8:00 P.M. (N)	Munn, Frank Fri. 9:00 P.M. (N)	Murder Clinic Sun. 6:00 P.M. (M)	Music Shop Tues. 10:00 P.M. (N)							
N	National Barn Dance Sat. 9:00 P.M. (N)	Nat. Farm & Home Hour M. to F. 12:30 P.M. (B)	National Graze 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 Tues. 8:30 P.M. (B)																
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)																						
P	Pause That Refreshes Sun. 4:30 P.M. (C)	*Pearson, Drew Sun. 7:00 P.M. (B)	People Are Funny Fri. 9:30 P.M. (N)	Pepper Young's Family Mon. to Fri. 2:45 P.M. (C)	*Phillip Morris Playhouse Fri. 9:00 P.M. (C)	Portia Faces Life Mon. to Fri. 5:15 P.M. (N)																			
Q	*Quiz Kids Sun. 7:30 P.M. (B)																								
R	Radio Reader's Digest Sun. 9:00 P.M. (C)	*Revlon Rendezvous Thurs. 10:30 P.M. (B)	Riggs, Tommy Fri. 10:00 P.M. (N)	Romance of Helen Trent M. to F. 12:30 P.M. (C)																					
S	Saerchinger, Cesar Sun. 11:15 P.M. (N)	Salt Lake Tabernacle Sun. 12:00 P.M. (C)	Saludos Amigos Fri. 7:00 P.M. (B)	*Salute to Youth Tues. 7:30 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)	Sherlock Holmes Fri. 8:30 P.M. (M)	Shirer, William L. Sun. 10:30 P.M. (C)	Shubert, Paul Mon. to Fri. 10:30 P.M. (M)	Silver Theatre Sun. 6:00 P.M. (C)	*Simms, Ginny Tues. 8:00 P.M. (N)	Smith, Kate Mon. to Fri. 12:00 Noon (C)	Soldiers of Production Fri. 11:00 A.M. (B)	Soldiers With Wings Wed. 9:30 P.M. (M)	Southernaires Sun. 10:30 A.M. (B)	Spotlight Bands Mon. to Sat. 9:30 P.M. (C)	Stage Door Canteen Thurs. 9:30 P.M. (C)	Stern, Bill Wed. 6:45 P.M. (N)	Sullavan, Jeri Mon., Wed., Fri. 6:30 P.M. (C)	Sullivan, Paul Mon., Thurs. 10:00 P.M. (M)	Superman Mon. to Fri. 5:45 P.M. (M)	Suspense Tues. 9:30 P.M. (C)	Swarthout, Gladys Sun. 5:00 P.M. (C)
T	Take A Card Wed. 8:30 P.M. (M)	Take It or Leave It Sun. 10:00 P.M. (C)	*Telephone Hour Mon. 9:00 P.M. (N)	*Templeton, Alec Mon., Wed., Fri. 10:30 P.M. (B)	Texaco Star Theatre Sun. 9:30 P.M. (C)	*Thanks to the Yanks Fri. 10:00 P.M. (C)	*That's a Good One Sun. 8:15 P.M. (E)	That's Life Thurs. 7:30 P.M. (N)	That They Might Live Sun. 12:30 P.M. (N)	The Breakfast Club Mon. to Sat. 9:00 A.M. (B)	The Good Old Days Thurs. 7:05 P.M. (E)	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)	Those We Love Sun. 7:00 P.M. (N)	Tomlinson, Edward Sun. 7:15 P.M. (B)	*Town Meeting of the Air Thurs. 8:30 P.M. (B)	Truth or Consequences Sat. 8:30 P.M. (N)					
V	*Valiant Lady Mon. to Fri. 10:00 A.M. (C)	Vandertook, 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)	When A Girl Marries Mon. to Fri. 5:00 P.M. (N)																		

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Invasion comes high—in blood and money.

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Part of the cost must be paid in cash . . . this September. And *that's* going to hurt, too!

The 3rd War Loan Drive is here!

To pay for invasion—to get the money to keep our fighting machine going—you, and every man or woman in America, are asked to invest in at least one extra \$100 Bond in September.

\$100 EXTRA, mind you—for *everybody!*

No man or woman can hold back. No man or woman can point to his Payroll buying and say, "They don't mean me!" No man or woman can say, "I'm already lending 10% or 12% or 20%—I'm doing enough!"

Sure—it's going to hurt. It's going to take more than spare cash this time—more than just money that might have gone for fun. It's going to take money you have tucked away. It's going to take part of the money we've been living on—money that might have meant extra shoes or clothes or food! Money that might have gone for *anything* that we can get along without!

Sure—it'll be tough to dig up that extra money. But we've got to do it—and *we will.*

We'll do it partly because of the look that would come over the faces of our fighting men if we should fail. We'll do it partly because the cheapest, easiest way out of this whole rotten business is for everybody to chip in all he can and help end it quick. We'll do it partly because there's no finer, *safer* investment in the world today than a U. S. War Bond.

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