

# TUNE IN

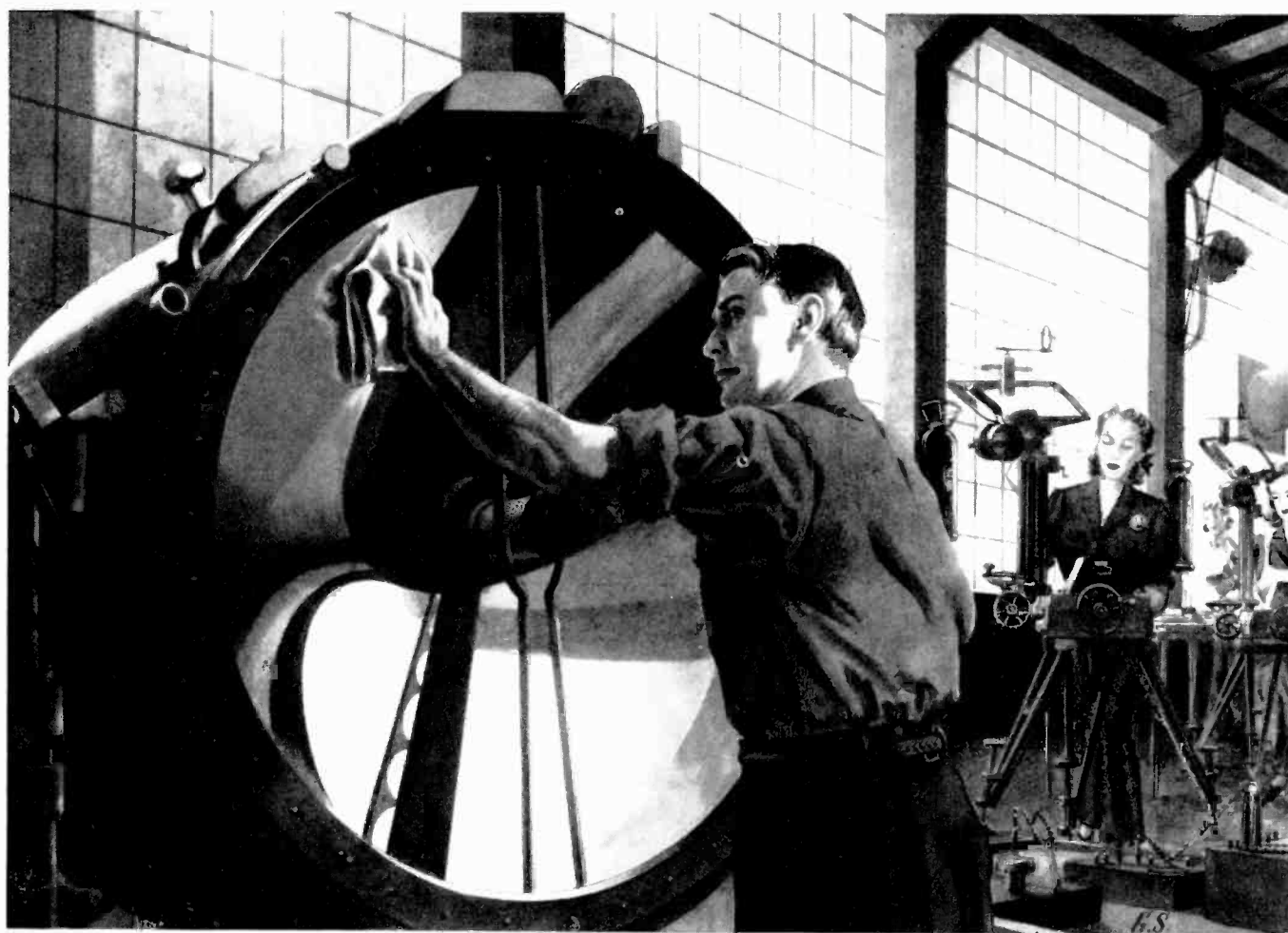
NATIONAL RADIO MAGAZINE

ELIZABETH RELLER

JUNE, 1943

15¢

20c in Canada



## *A Cloth that helps the Navy see*

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

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## LETTERS TO THE EDITOR

### HE USED TO BE AN ANNOUNCER

Gentlemen:

I have just finished reading your first issue, and it's really plenty O.K. I was an announcer before I came into Uncle Sam's service, and I love to read about what goes on back in the "game". I have been looking forward to seeing a magazine of this type for a long time.

Oh yes, before I forget, put me down as a subscriber. I can't send you my check right now, due to a little misfortune, otherwise called Black Jack. However, I'll take care of you payday—the first of the month.

Pfc. HENRY H. MAMET  
Fort Monroe, Va.

### THE ARMY AGAIN

Gentlemen:

Bought the second edition and it's a swell mag. Wish you would have an article about Jerry Wald. Another thing I might add that in my opinion would be great is more about dance orchestras. Good luck.

Pvt. PETER MALACERO  
Indiantown Gap, Pa.

(Note: It's on our list, Peter.)

### WE BEAT YOU TO IT

Gentlemen:

One of my favorite personalities is Walter Winchell, and I would enjoy seeing pictures of him and his announcer, Ben Grauer.

MRS. GENE FRANK  
Royal Oak, Mich.

### SHE LIKES 'EM HANDSOME

Gentlemen:

Thanks so much for that swell picture of Frank Sinatra. How about a picture of Gordon MacRae in a future issue?

MISS JOAN McCARTHY

(Note: We've jotted it down.)

### NEWS STAND HAUNTER

Gentlemen:

Congratulate you on a splendid magazine. When I have finished my copy I shall send it to a friend who is a former announcer on WRVL in Boston.

I have literally haunted the newsstands browsing through any magazines on radio that I could find in my search for pictures of Those We Love, as I am one of the faithful of the five year clan. I happened on your magazine by the merest accident and I cannot tell you how much I enjoyed the splendid pictures.

I have one suggestion. Couldn't you add a question and answer department for those of us who would like to know more about our favorites?

MISS ELLA M. STALP  
Brooklyn, N. Y.

(Note: Glad you like the pix. We have had many requests for a department such as you suggest, and shall add it immediately.)

### SUPERB KICK-IN-THE-PANTS

Gentlemen:

Heartiest congratulations for filling a long-standing gap in radio magazines. . . . I think Fannie Hurst's article is a superb kick-in-the-pants and look into the future for many us who haven't fully realized radio's long-range possibilities. . . . All in all, you provide a welcome relief from the average gossip and cheesecake sheets.

JOSEPH R. HELIER  
Norristown, Pa.

### WE DIDN'T SAY IT

Gentlemen:

Why do you rudely call Kate Smith a fat girl? She is the best radio performer on the air and don't forget it.

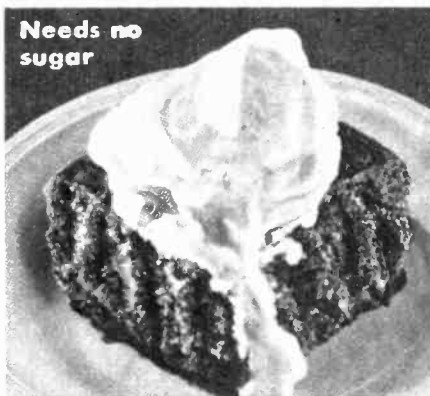
MRS. GERTA COANSO  
Baltimore, Md.

**FROM THIS PACKAGE.**



## GINGERBREAD

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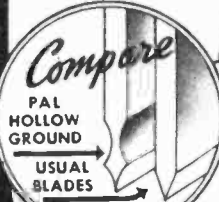
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(continued)

**OKAY, SADIE**

Gentlemen:

I don't like no Fannie Hurst stories but wish you would maybe please print photos of beautiful and good looking hoys.

MISS SADIE CLARING  
Springfield, Ill.

**WE THOUGHT IT FUNNY, TOO**

Gentlemen:

I sure had a hilarious time reading what Fred Allen thinks of Jack Benny. How about one by Jack Benny about what he thinks of Fred Allen?

GEORGE WATERSON  
Atlanta, Ga.

Gentlemen:

This Fred Allen feud with Jack Benny is beginning to get my goat. Personally, I don't think it's the real McCoy. They just find it's good business to razz each other like that.

MYRON LUCKERMAN  
Minneapolis, Minn.

(Note: If they enjoy it half as much as we do, why kick about it?)

Gentlemen:

You ought to give Jack Benny a chance to get back at Fred Allen. It's a matter of fair play, if nothing else. Jack and Fred are going to murder each other one of these days.

CYRIL MILTON  
Seattle, Wash.

(Note: Hope not. We like them both too well. It's all in the spirit of good, clean homicide.)

**YOU DON'T KNOW THE HALF OF IT**

Gentlemen:

That was a nice photo of Kate Smith. I didn't realize Kate was so beautiful. Also liked your department, "Tune In For Cash." It's convenient to have it so handy.

MISS JOAN RELKIN  
Cleveland, O.

(Note: What's handy, the cash or the department?)

Dear Sirs:—

I am a faithful listener of all daytime serials. Most all of them are good, but I do have two favorites, and I wonder if you would run pictures of "When a Girl Marries" and "Bright Horizon." I consider them two of the best things done on the air.

ANNA M. MULLER  
Jackson Heights, N. Y.  
(Note: we will)

Gentlemen:

Your magazine should take. Radio is the whole thing now. Your list of important shows in the back is very good. Your articles will change, I think. It may take some time for the public to become TUNE IN conscious, but when it does—you're the tops.

FRANCIS BURNS  
Banning, California

Dear Sirs:

I am what is known as a jitterbug fancier. I like zoot suits, and bands that are solid. But it's O.K. if you sneak in a guy like Fred Waring on me once in a while. When none of the zoot snooters are lookin' or listenin' I tune in on Fred myself, but keep it quiet.

"RED" SCHWARTZ  
Los Angeles, Calif.  
(P. S. We won't tell a soul)

So many readers have written asking us to establish a question and answer department that we have decided to do so. If there is any question about radio and its people that you want answered, and if it's possible to give an answer, we'll do so up to the limit of the space available. Please address your letters to

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## CONTENTS

<b>THE LITTLE PEOPLE TAKE OVER</b> . . . . .	4
The Gremlins Specialize in Creating Havoc with Mechanical Devices	
<b>WALTER WINCHELL</b> . . . . .	9
<b>TAIN'T FUNNY McGEE</b> . . . . .	12
Fibber McGee and Molly Nearly Didn't Make the Grade	
<b>MR. DISTRICT ATTORNEY</b> . . . . .	16
Champion of the People—Defender of Truth—Guardian of Our Rights	
<b>WINGS OVER JORDAN</b> . . . . .	19
The Minister and His People Have a Mission for the World	
<b>CAVALCADE OF AMERICA</b> . . . . .	20
<b>EXHIBITIONIST'S PARADISE</b> . . . . .	23
Dave Elman's Hobby Lobby Gives Them Chance to Do Their Stuff in Public	
<b>THE MALONES ARE IN TROUBLE AGAIN</b> . . . . .	27
Young Dr. Malone and Nurse Ann Never Have a Peaceful Moment	
<b>MEET JIGGS</b> . . . . .	30
<b>ANDRE KOSTELANETZ</b> . . . . .	31
The Best in Music to the Widest Audience Is the Aim of Popular Kosty	
<b>RADIO'S MOST FAMOUS FAMILY</b> . . . . .	34
"One Man's Family" Dedicated to Mothers, Fathers and Their Bewildering Offsprings	
<b>THE MELTING POT OF FREEDOM</b> . . . . .	38
WOV, New York's Italian-Language Station Makes Good Americans of Them All	
<b>ARCH OBOLER</b> . . . . .	41
<b>GROUCHO MARX</b> . . . . .	42
<b>SAMMY KAYE</b> . . . . .	43
From Civil Engineer to King of "Swing and Sway"	
<b>MARY MARLIN</b> . . . . .	46
Anne Seymour Is a Seventh Generation Actress	
<b>VALIANT LADY</b> . . . . .	47
Joan Blaine Has Held Title Role for Over Three Years	
<b>HI YO SILVER</b> . . . . .	48
The Lone Ranger Increases in Popularity with Every Passing Year	
<b>WILBUR EVANS</b> . . . . .	50
<b>AMANDA OF HONEYMOON HILL</b> . . . . .	51
<b>"AIR" CONDITIONING</b> . . . . .	52
Radio Stars Work Long and Diligently to Keep "In the Pink"	
<b>LUCILLE MANNERS</b> . . . . .	60
<b>HARRY WISMER</b> . . . . .	61
<b>DONT TAKE ANY WOODEN SHOES</b> . . . . .	62
Cincinnati Announcer Finds Them Impractical	

## DEPARTMENTS

OF MIKES AND MEN . . . . .	6	ALPHABETICAL INDEX . . . . .	60
TUNE IN FOR CASH . . . . .	55	RADIO FACTS . . . . .	62
NATION'S STATIONS . . . . .	56	RADIO HUMOR . . . . .	63
YOURS FOR THE ASKING . . . . .	59	BEHIND THIS ISSUE . . . . .	64



Cover photograph by Alfredo Valenti

## ON THE COVER

Elizabeth Reller, Tune In's cover girl for this month, is the feminine lead in YOUNG DOCTOR MALONE. (Page 27). She has a wonderful sense of humor, a contagious enthusiasm, and in real life is a Nurse's Aid three days a week in a large New York hospital. Miss Reller's clothes by the N. Y. Dress Inst.

## NEXT MONTH

## TAKE IT OR LEAVE IT

★ You'll find many a smile and chuckle tucked away in this intimate story of Phil Baker and his popular Sunday Quiz show. "You'll be sorry" if you miss it.

## FAMILIES OF RADIO

★ Turning its back on the studios, Tune In takes you into the homes of some of radio's first families to meet those near and dear to them. This will be the first of a series.

## THE MAN BEHIND THE GUN

★ To get the stark realism and mighty drama behind this war series, it's necessary to dig deep into research and call heavily on sound effects. The July issue shows how it's done.

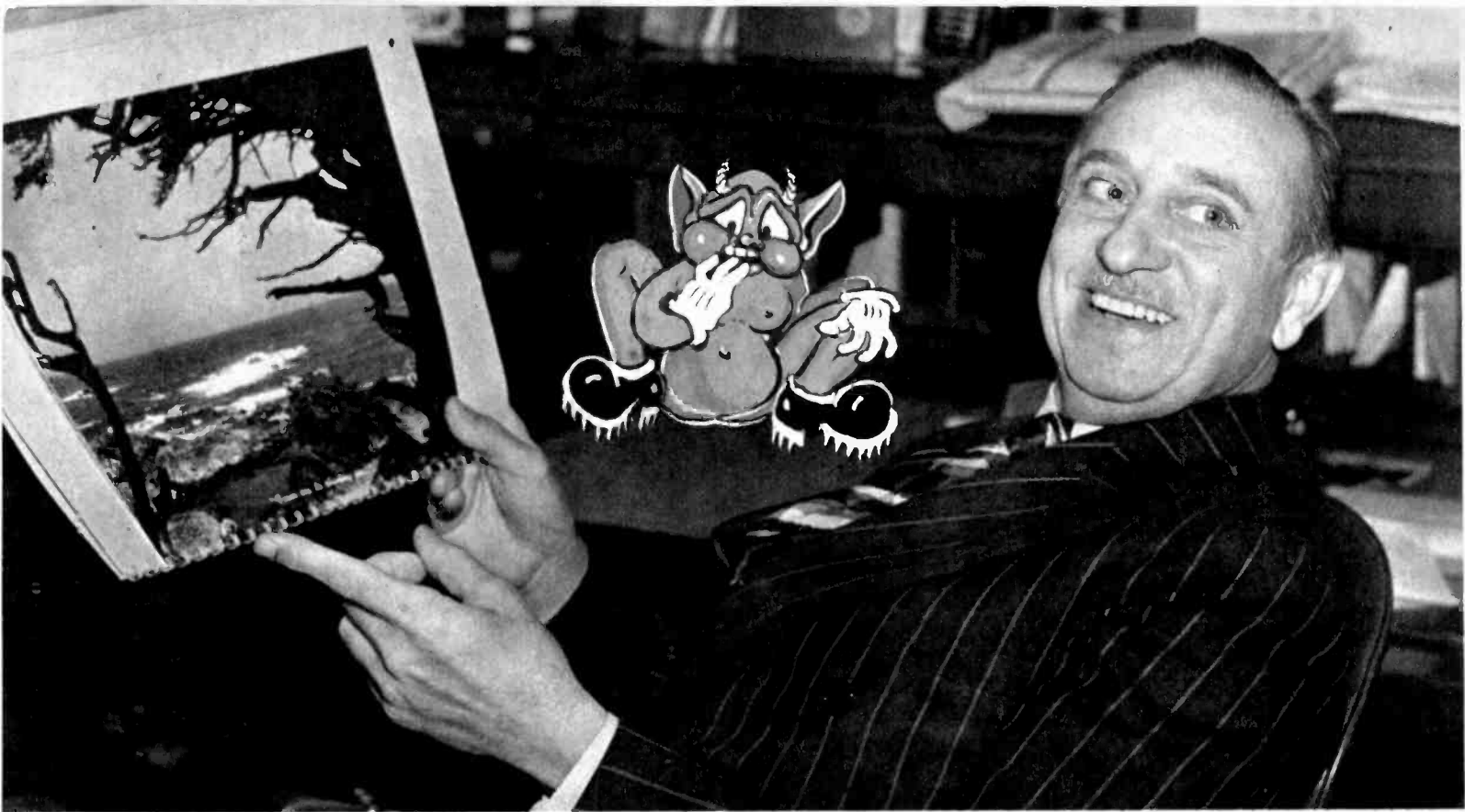
## HOUR OF CHARM

★ The lovely girls of Phil Spitalny's orchestra pose especially for Tune In's camera to prove that the "Hour of Charm" is no misnomer. The story of Spitalny, himself, is untiring determination.

## RADIO CITY

★ Come backstage with Tune In on a photographic tour of New York's Radio City. See what happens in the studio—in the control booths—at rehearsal. In other words you'll see what makes radio tick.

RESERVE YOUR COPY  
AT YOUR NEWSSTAND



**Kenneth O. Tinkham, KMTR, Hollywood, with his gremlinless refuge all picked out. Anyway, he thinks there are none there. Some people never learn. When his lunch falls overboard or his fishing line snarls he thinks it's an accident, but really it isn't. The Gremlins are at work again.**



**A microphone cable becomes disconnected during an important show. As you can see from this exclusive inside picture, it's not accident, but Satanic malice.**

## THE LITTLE PEOPLE TAKE OVER

THE GREMLINS SPECIALIZE IN CREATING HAVOC WITH MECHANICAL DEVICES

by HAL M. AYRES

Everybody who has anything to do with machinery knows the gremlins, the vest pocket evil genius who plays hob, in his invisible but definite way, with mechanical devices that are supposed to be in perfect condition. You can't see a gremlin, but he's there. He swings into action when you feel secure, when everything appears okay. Then, unaccountably, some little thing goes wrong, something you looked at a moment ago when it was in working order, and all is confusion. Blame the gremlins, the malicious demons of the machine.

In Ireland they call them The Little People. Those who know how to pronounce them say Leprechaun. They belong to the same gang as Pixies and Elves and Gnomes. The gremlin is a new variety brought out by the war. Radio has always been a conspicuous sufferer from this invisible pest, and the officials of many a radio station have felt that unless the Four Freedoms include freedom from gremlin interference, the Brave New World is hardly going to be worth playing along with.

Says able Kenneth O. Tinkham, of station KMTR, in Hollywood: "You can't beat 'em, because they're

born into the machinery at the factory, on the assembly line."

There's one little gremlin who lives right in the microphone. He talks back to you, calls you names that only you can hear, and a good thing, too. He scares the pants off you and gives you mike fright.

The musical gremlin is one of the busiest of the lot. A blue note right in the middle of a symphony! A broken reed in the wind instrument! Just an accident, you say. Nonsense! It's sabotage conceived in the black heart of an evil fairy.

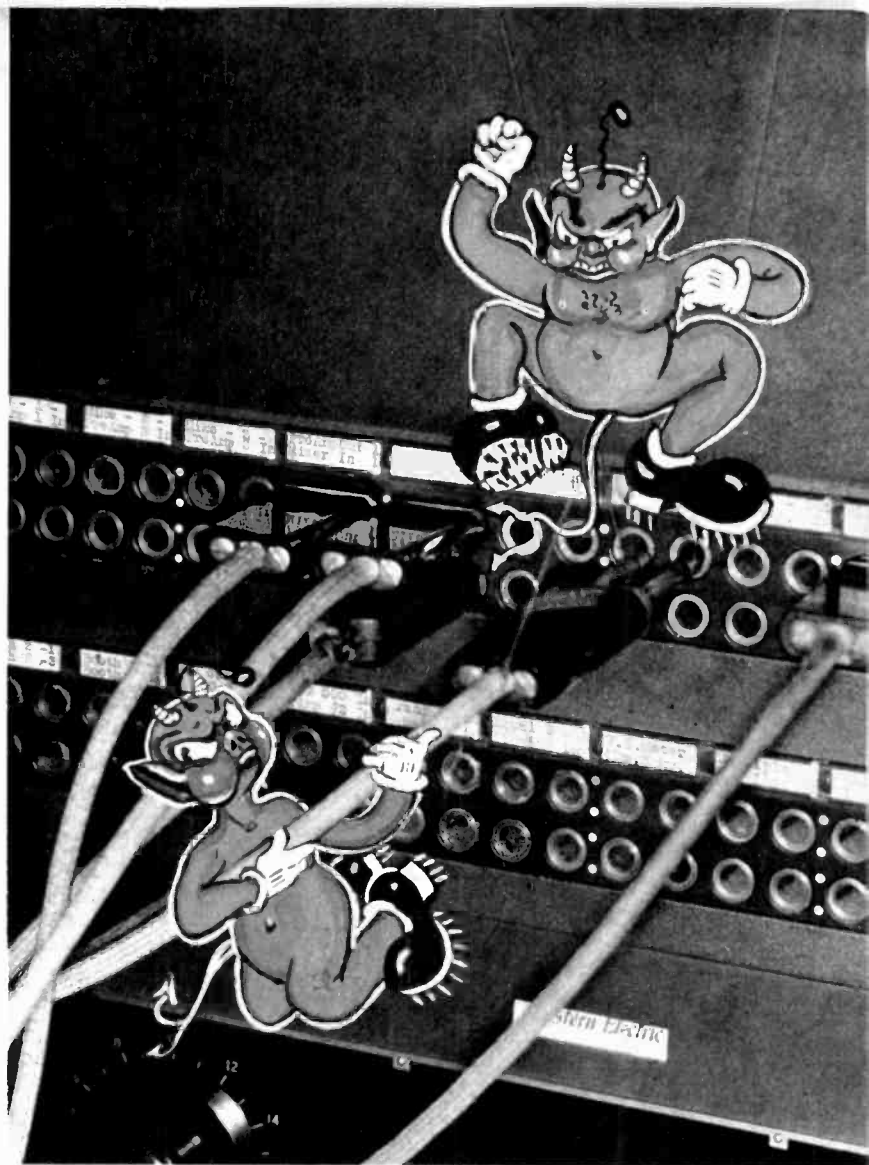
The voice gremlin is a violent little scoundrel. He can take the deepest, most impassioned voice and break it with a twist of his wicked little wrist. When the voice changes suddenly, comes out squeaky and thin, there's nothing wrong with the throat. The gremlin has been poking around the tonsils.

A disconnected plug, a twisted wire, a burnt-out tube at an awkward moment, and you know the little people have been playing their poisonous pranks again. No station is immune to the epidemic, no station manager's hair is so black that it won't turn gray over night, if the gremlins feel like going to work.

Life at a radio station would be a long, gentle, dreamy idyll, if this mechanical scourge could be eliminated. The blood pressure of radio technicians would no longer baffle science. Control men would stop beating helpless women and cripples.

"The only way to get rid of them is to lay off for a few years and go fishing," says Mr. Tinkham.

Maybe. There seem to be certain gremlins the gentleman has never heard of. One of them tangles up your line. Another induces a catfish to nibble the bait off your hook. Another pushes your lunch into the water. There are no priorities on gremlins, and the supply is always greater than the demand, it seems.



This started out as a church broadcast, but the twins changed it, and it miraculously became the torrid music of Ye Naughtie Nite Club Cafe. Cute, no?

The pint-size fiends do a bit of intensive calisthenics on an important transcription, lowering the life-expectancy of everyone at the station. They dig down deep under the surface, where you can't see them and do the nefariously dirty work to their black heart's content.



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RADIO  
MAGAZINE  
IN AMERICA

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



## OF MIKES AND MEN

By

DON BRIODY

KAY KYSER was handed a surprise by the United States Marines when he visited their San Diego training base a few weeks ago. In the past two years Kay has taken his "College of Musical Knowledge" program many times to the Marine base. He has always had to stage his show in a makeshift theatre. When he arrived this time, however, officers blindfolded him (causing Kay to believe he was traversing paths of deep military secrecy) and led him to a new, resplendent theatre which he promptly helped dedicate.

★ ★ ★

*JULIA SANDERSON, who co-stars with Frank Crumit on their Saturday night quiz show, had the pre-broadcast audience in high spirits the other night. Before the show went on the air, Miss Sanderson spotted two French sailors in the audience. She promptly went down the aisle to where the seamen were seated and ceremoniously rubbed the red pompoms on their hats. The gesture is supposed to bring good luck to the rubber.*

★ ★ ★

Several years ago LAWRENCE TIBBET was in a small town in Iowa on a concert tour. There he heard a young man sing and encouraged him to continue his studies, predicting great things for the young singer. Recently the two men met again on the Blue Network's "Metropolitan Opera U.S.A." program, and renewed their friendship. The young man's name is Walter Cassel and he has more than lived up to Tibbet's prediction. Cassel is the star of the CBS "Keep Singing—Keep Working" show and made his Metropolitan Opera debut this season.

★ ★ ★

*VIRGINIA SALE, who plays Martha on "Those We Love," says it's much harder to be a stage mother than to do it herself. When her six year old daughter made her debut in "The Drunkard," Virginia was so nervous that she sent her on from the wrong side of the stage. The youngster sailed through her lines without a single hitch, but after the show her mother was a nervous wreck and had to go home to bed.*

★ ★ ★

VICTOR BORGE, the Danish comedy star, is the newest radio success story. Appearing for fifty-six weeks on the Bing Crosby show, Victor now has his own program on the Blue Network. MGM will give the comic a big movie build-up later this year.

HERE AND THERE: Leopold Stokowski has asked Morton Gould to arrange the Red Cavalry March and the New China March for his NBC symphony orchestra. . . . Alec Templeton visits defense factories to give luncheon concerts for the workers. . . . William Woodson, new leading man on the "Kitty Foyle" program, has been in radio fourteen years. Started his career as "The Boy Detective" and kept at it until his voice changed. . . . Georgia Gibbs, singing star of the CBS "Comedy Caravan," has been informed by Artie Shaw, now a Naval band leader, that navy pilots in Hawaii have elected her their "singing sweetheart." . . . One of Eddie Cantor's five daughters, Marjorie, is spending several days each week minding children of defense workers in a day nursery established in Hollywood by Joan Crawford. . . . Cora Smith, of Joyce Jordan, M.D." recently sold her stamp collection for thirty dollars. Later, she was told that she could have gotten thirty thousand dollars for her rare stamps. . . . Oddest casting of the month is Jackie Kelk given an important role in a series of programs based on nutrition. Jackie was thumbed down by the army for being underweight! You hear him regularly as "Homer" on "The Aldrich Family." . . . Andre Kostelanetz flew to Florida recently to see his wife, Lily Pons, who was resting there. They planned to take a short vacation but it turned out to be a typical busman's holiday. They gave a joint concert at the Flamingo Park Bandshell in Miami with Andre directing the combined Fifth District Air Force Bands.

★ ★ ★

When CONRAD THIBAUT, star of the "Manhattan Merry Go Round" and "American Melody Hour" programs, appeared at a recent "Victory Book Campaign Rally," he stayed on to assist in the collection of books for the boys in the armed forces. Conrad was startled to find that someone had donated about fifty new copies of the Dale Carnegie classic "How To Win Friends and Influence People." Thibault commented that the boys in Guadalcanal have proven that hand grenades are a more effective weapon.

★ ★ ★

*During lunch time at the NBC drugstore the other day, MARY MARGARET McBRIDE bustled in with a covey of adoring fans that always accompany her. After the ladies were finally settled at their table, Mary Margaret opened her purse and brought forth a raw carrot. As she munched on it happily, she murmured "Vitamins, Vitamins!"*

★ ★ ★

GINNY SIMMS has solved the farm problems at her San Fernando ranch. At one of the "Johnny Presents" rehearsals, she was complaining about the labor shortage. Three service-men guests asked if they could help. The lads were all formerly from farms and a week-end on a ranch was their idea of a vacation. With Ginny there too, it made it perfect. The boys are sending their other farm friends in khaki to San Fernando for their days off from camp.





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c-l-i-n-g-s to cotton like ivy  
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appropriate scent to help you  
"make with the rake."

*Karu*

**COSTUME**

**JEWELRY**

for

**CELEBRITIES**



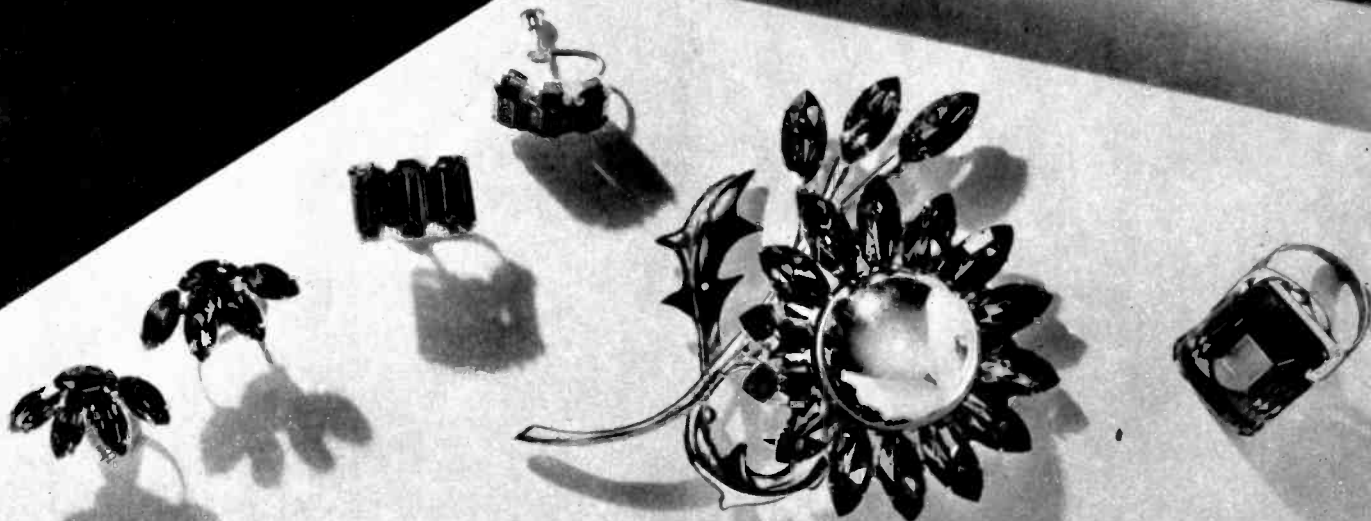
Donna Dae, bright young star of the Fred Waring Chesterfield program, chooses a dramatic lapel pin . . . Karu's African daisy of gold plated sterling silver, with colored baguette stone petals surrounding a center cluster of stones. Petal earrings with matching stones.

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# WALTER WINCHELL

## AIR COLUMNIST

TUNE IN SUNDAY 9 P.M. E.W.T. (BLUE)

To some of his estimated twenty million radio listeners and the countless readers of his newspaper column, Walter Winchell has already become legendary. Much has been said and published about him, some of it good, and some of it uncomplimentary. But the raps have had little effect upon his following, for even Winchell's enemies would confess that they are avid readers of his column and listen faithfully to his broadcasts. Say what you like about him, the 65 important network stations that carry his Sunday night broadcast and the 856 daily and weekly newspapers which run his column, give him tremendous power and influence. You cannot compare him with other radio personalities — like everything else

he does, his broadcasts are unique. He is neither a reporter nor a commentator. Actually, he is an air columnist.

In any appraisal of Winchell's career, whatever his faults or virtues may be, he must be credited with two definite achievements. One: he invented a sparkling medium of expression that has left its imprint upon the whole American scene. Two: He was among the first to sense the peril of Nazism and shout it from the housetops. The first of his contributions — the gossip column — was strongly disapproved by publishers when it first appeared in 1925 in the New York Evening Graphic. But today nearly ninety percent of America's newspapers carry such a column — either Winchell's or one that

follows the same pattern. While some may question the value of his journalistic innovation, there is no doubt that the nation owes him gratitude for his second and most important contribution: the relentless and almost single-handed crusade he has waged against the Hitler menace, both within and outside our borders.

Winchell's loathing for Hitlerism amounts to an obsession. As you talk to him, you sense that he is rapidly sizing you up as one of two kinds of people. Either you are uncompromisingly for the President and the Government's foreign policy of complete destruction of Nazism or you are not. He is so fanatical that he puts his principles above his pocketbook. Risking his job, he praised Roosevelt on the same pages in which his publisher bitterly attacked the President. He opposed the Ruml Plan, even though its adoption might have put a quarter of a million dollars in his pocket. His incessant hounding of bundists and pro-Nazis put his life and his family in a state of constant danger. He criticized powerful, important men who could have done him harm. And he threatened to quit writing for his chain of newspapers when the syndicate asked him to stop attacking isolationists and anti-New Dealers.

Fifteen years ago Winchell — although already famous — could not be deemed important. He was a wise-cracking, affluent, Broadway columnist, who did not give a hoot for world affairs. A decided change came over him on March 5, 1933, which by no coincidence is also the date Adolf Hitler was "elected" Chancellor of Germany. Winchell, through long experience with the Broadway species, could smell a heel three thousand miles off. He immediately sized up Hitler as one, and, furthermore, a definite threat to world freedom. This was at a time when better schooled and presumably more qualified observers were pooh-poohing Hitler.

Properly slanderous items about Adolf began at once to pop up in the Winchell column. Walter, then inexperienced in commenting on state figures, treated Hitler as he would any of the seedy characters along Times Square. He played up Hitler's alleged homosexuality. "Henceforth", he wrote, "I will call him Adele Hitler". Marlene Deitrich was quoted in the column as having commented; "If Adolf Hitler can wear pants, then so can I". No insult was too gross for Hitler.

This sort of thing, while clever and amusing, was, as Winchell soon realized, not going to awaken Americans to the

danger of Hitler. As news was received of the heart-rending atrocities being committed against German Jews, Winchell became increasingly chastened. He no longer had a free ear for the light hearted chatter of chorines and playboys. Editors began to complain about the comparative lack of old time gossip in his column. But Winchell brooded more and more about the Nazi cloud. Soon his editors were startled to discover that Winchell — straying ever more frequently from his Broadway beat — had declared war against Hitler's stooges in the U. S. and was devoting an increasing amount of space to serious items exposing their activities.

As early as 1934, he had scored his first important scoop. He tagged Fritz Kuhn "Hitler's leading agent in the United States." Hitler's own newspaper promptly honored Winchell by calling him "a notorious hater of the new Germany". NBC executives were uneasy lest Winchell's comments cause German authorities to retaliate against NBC representatives in Berlin. Hearst, Winchell's newspaper boss, was becoming distinctly restless — being the owner of a news dispensing organization which at that time did much business in Germany.

By 1938 Winchell's war against Axis agents in this country had reached a fever pitch. It took courage. Besides opposing the interests of a country with which we were still at peace, he was bucking a strong isolationist bloc in this country — a block all too eager to exploit among anti-Semitic elements the fact that he is Jewish. As early as 1936 he had been attacked by two Bundists in New York's Yorkville. A mounting number of kidnapping, murder and blackmail threats now compelled him to take out a pistol permit. Fearful for his wife and children, he did not relent in his anti-Nazi activities. But he *did* become an ace pistol shot.

His broadcasts and column continued to pound damaging evidence against that group he labels "Americans most Americans can do without." They included such suspected Axis sympathizers as Gerald L. K. Smith, William Dudley Pelley, Gerald B. Winrod, Elizabeth Dilling, Edward Lodge Curran, Major General George Van Horn Mosley and Joseph McWilliam. The U. S. Department of Justice has confirmed Winchell's suspicions in an amazingly large number of instances.

But Winchell's name-calling did not sit well with a number of newspaper editors. His column was censored and oc-

asionally omitted from several papers. In February of last year, the *Washington Times Herald*, owned by Mrs. Eleanor "Cissie" Patterson (with whom Winchell has long feuded bitterly) eliminated all but nine of 28 Winchell columns scheduled for publication. Winchell took an ad in the rival *Washington News* stating: "Attention Mr. and Mrs. Washington. A certain newspaper whose initials are the Washington T. H. omits considerable material from the column I write for King Features Syndicate. The omissions are usually about so-called Americans, pro-Nazis and pro-Japs". When Winchell's contract with the *Times Herald* expired recently, the column was dropped from that newspaper by mutual insistence.

Many powerful individuals and groups resent Winchell and will stop at nothing to get him. They have given him trying moments. Early in the war the story was passed about that Winchell was appearing at his broadcasts and in night clubs in the uniform of a Lieutenant Commander of the United States Navy. The story was not true. He did not appear in uniform while not on active duty. But Winchell *is* a Lieutenant Commander in the Naval Reserve. He has been a reserve officer since 1934 and he served as an apprentice seaman in the other war. As a family man well beyond the draft age, he could have sat this war out — and spared himself many headaches. But he chose to do otherwise. He has been officially commended for having raised many thousands of men and millions of dollars for the Navy — in his capacity as a Naval officer assigned to recruiting and also to raising funds for the Naval Relief Society. His most recent tour of duty was a secret mission to South America. His toast to the people of Brazil, "Never above you, never below you, always beside you" was enthusiastically received in that country.

But his absence from his country reminded certain unfriendly Congressmen of a convenient fact: Winchell was a Naval officer technically on active duty. As such he had no right, according to Navy regulations and policies, to criticize public officials. Rather than open the affair to a House investigation, however, Secretary of the Navy Frank Knox gave Winchell an inactive status and assured the House that he had no intention of calling him back to service. At first glance this looked like a comedown for Winchell, he regarded it otherwise. "Now," he exclaimed, "I can get on with my work — no longer choked by gold braid."



WALTER WINCHELL CHATS WITH MYRNA LOY, LORETTA YOUNG, JOHN GARFIELD, JANET GAYNOR AND QUENTIN REYNOLDS AT THE STORK CLUB

But he was not so free as he believed. Piqued by the re-election of several isolationist Congressmen, Winchell heatedly exclaimed one Sunday night: "You bet I'm prejudiced against those in high office who guessed so wrong before Pearl Harbor. They are still guessing wrong. What worries me most are all those damned fools who re-elected them." Winchell was hardly off the air before angry listeners were phoning in to inform him that they would vote for whomever they chose—whatever Winchell thought. Mark Woods, President of the Blue Network, was compelled to warn his news editors to blue-pencil all derogatory and insulting remarks about public officials from commentators' scripts, especially those remarks which dealt with Congressmen.

After a lively exchange of words, Winchell was able to reveal the facts of the disagreement in his next broadcast, closing his remarks with the triumphant statement that if he had not been permitted to continue unmuzzled, he would not be on the air to tell about it.

Winchell has ample cause to be grateful to his country—for where but America could an ex-vaudeville player rise in the space of twenty years from a twenty-five dollar a week job on the *Vaudeville News* to an income (before taxes) of nearly \$400,000 a year.

Winchell talks exactly as he sounds on the air—with incisive, rapid-fire phrases.

At 45, he is strikingly good-looking—an erect, grey-haired figure with keen blue eyes and a nervous manner. Rarely visiting his office at the *New York Daily Mirror*, he makes his headquarters at a small, inconspicuous table in the Stork Club. Arriving here at eleven in the evening, he has "breakfast", and then is shaved in the Stork's private barbershop—installed for his special use. He remains at the Club until three in the morning, taking telephone calls and receiving people he wants to see. But the few hours spent at the Stork produce the tid-bits and special items which distinguish his column from those of his numerous competitors. At no time does Winchell partake of the general revelry or the liquor. He drinks coffee—and not much of that—and drunks arouse his special contempt. The waiters, hatcheck girls and other employees at the Stork Club regard him almost as a divinity. Proprietor Sherman Billingsley has never ceased being grateful for the Winchell items which years ago turned the Stork from a nondescript speakeasy into the world's most noted saloon.

Only a few persons have ever seen a Winchell broadcast. Observed only by his secretary and a few close friends, he broadcasts from a booth in the Blue Network's unpretentious New York newsroom. During an hour or more before he goes on the air, he is seated—with his hat on head—at a typewriter in the conference room adjoining the newsroom.

Here he polishes up the script and coins many of the Winchellisms which have enriched our slang. Rarely content with Mr. Webster's words, he substitutes *Renovate for Divorce*, *Merge for Marry*, *Ratzi for Nazi*, *Infanticipating for Pregnant*, *Cinemactress for Movie Star*.

A few minutes before broadcast time, he moves into the news room booth, loosens his tie and tests his voice. When he gets his cue, all his nervousness seems to vanish. Occasionally a boy slips an urgent press bulletin into his hand. He extemporizes easily and frequently ad libs—often chuckling after he has delivered what he considers a telling blow. As the conclusion of his broadcast, he sinks into an easy chair exhausted.

The telephones then come to life. Winchell is up to answer them. Few people realize that he will reply personally to calls made after his broadcast. One woman in Boston calls continually to complain that he speaks so fast she can't understand him. Winchell takes this goodnaturedly. He eludes cranks with the phrase, "Start talking Mister, It's your money". He is as unargumentative on the phone as he is argumentative on the air. To Elizabeth Dilling's telephoned indignation, he retorted merely "I'll tell Winchell when he comes in".

But to friends and foes alike, Winchell is a man to be reckoned with, one who serves his country with the best of intentions and with considerable effect. History unquestionably will note him for this.





THE MCGEES, WHO FILL UP PRACTICALLY ALL THEIR SPARE TIME WITH WAR WORK, AND ALSO HELP ALONG WITH THE CHOW AT A CANTEEN

## “TAIN’T FUNNY, MCGEE!”

FIBBER MCGEE AND MOLLY NEARLY DIDN’T MAKE THE GRADE

TUNE IN TUES. 9:30 P.M. E.W.T. (NBC)

“At the end of the first year,” says Don Quinn, scripter of the program, ‘Fibber McGee and Molly’ was just a punk show. We were all ready to give up.” Eight years passed without giving up. The result of this persistence was a beautiful white colonial house in San Fernando Valley which the Jordans own, enough money in the bank never to worry again, a friendship for Mr. and Mrs. America that is warmly reciprocated, and an extremely high listening rating indicating that Fibber McGee and Molly stand at the very top of all programs with an audience estimated at forty-five million.

Years of lean living from a trunk, years of tough audiences in tank towns, years of practicing their family humor with each other because there was no audience to be had! All this toughened up Marian and Jim Jordan to withstand a frosty reception when at last they finally did achieve an ether audience.

They began to streamline the show. Built up one character, shaved down another. Played for the laughs in ordinary daily life. Sympathetic Molly became even more sympathetic. Unhandy Fibber became still more unhandy. The program began to catch hold. Audiences liked them.

Blustering Fibber and sharp-phrased Molly are as simple and as kindly in private life as on the air. Their mode of living is comfortable, not pretentious. The Jordans are childhood sweethearts from Peoria, Ill. Of their two children, Kathryn, 20, shows promise as radio performer, Jim, Jr., 18, is at the University of Southern California.

Plain, homey family, the Jordans. They like to do things together, just as they did when they met at choir practice in Peoria and fell in love. That’s when Fibber was a postman and Molly a pretty girl with one eye on the stage and the

**'TAIN'T FUNNY McGEE'' (continued)**

other on Jim Jordan. Now the whole family likes to gather around the piano for a community sing, giving out with the old-time favorites that were part of their ancient vaudeville act. They dance a lot. Jim, Sr. does a super-duper rhumba. Pleasant-faced Marian goes for the Irish jigs and square dances. All pitch in for an old-fashioned picnic barbecue when the kids bring their friends home.

Fibber goes in for the manufacture of garden furniture in

his carpenter shop in the basement. Does pretty well, too, though you'd never think so after listening to a Tuesday night script. Fibber and Molly love prize fights. They go to them together and home the same way, which is unusual. They read mystery stories with each other and, before rationing, took long trailer trips.

So it goes. Mr. and Mrs. America listen in on a warm, sympathetic and humorous family life, and the Jordans really live it.

**WALLACE WIMPLE, IN THE PERSON OF BILL THOMPSON, IN A MOMENT OF JUSTIFIABLE DEPRESSION, THINKS OF HIS DEAR, DEAR WIFE**







A DOUBLETALK CONCOCTION THAT UNDOUBTEDLY WILL HAVE TO BE LAID ASIDE FOR THE DURATION OR PERHAPS FOR A CENTURY OR TWO

MOLLY USES A BIT OF MCGEE PERSUASION ON THE UNWILLING FIBBER

FIBBER, THOMPSON, AND THE GUY WHO WRITES SCRIPT, DON QUINN



# MR. DISTRICT ATTORNEY

CHAMPION OF THE PEOPLE  
DEFENDER OF TRUTH  
GUARDIAN OF OUR RIGHTS

TUNE IN WED. 9:30 P.M. E.W.T. (NBC)

**M**r. District Attorney is now four years old, and in its time it has received the applause of J. Edgar Hoover and most of the district attorneys throughout the country. A quick glance behind the mike at the people who make up this show might turn up something interesting.

Jay Jostyn, the star, is as smooth and suave a prosecutor as ever sent a man to the hot seat. Tall, polished, handsome enough to make any feminine heart skip a beat, he plays a part as though born in the character. This is easy enough if you don't do many of them, but around the studios they sometimes tell you about the time Jostyn appeared as 48 different characters in 38 script shows — all in one week.

Born in Milwaukee, Jostyn went to Marquette University, then entered the dramatic school at Wisconsin Conservatory of Music. When he joined a stock company at nineteen, the director told him: "You got out of dramatic school just in time. Try to forget what you've learned." He did, replacing it with actual road experience throughout the far West and Canada. A radio executive in Los Angeles who had his eyes tightly closed and his ears wide open caught one of his shows, and that's how he happened to get started in radio. Many engagements followed in Los Angeles, Chicago, Cincinnati, and then New York. Many shows, "Mary Sothern," "Unsolved Mysteries,"

*Continued on page 18*



JAY JOSTYN, THE D.A. WHO TERRORIZES THE CRIMINAL HEART





A TYPICAL COURTROOM EFFECT IN THE PURSUIT OF JUSTICE THAT HAS ABSOLUTELY NOTHING TO DO WITH THE EVIDENCE PRESENTED



VICKI VOLA, LEN DOYLE AND JAY JOSTYN IN A MOMENT OF CONCENTRATION THAT CERTAINLY BODES NO GOOD FOR MALEFACTORS



THE D.A.'S GIRL FRIDAY IN A BLISSFUL AND UNTRoubLED MOMENT

#### MR. DISTRICT ATTORNEY (continued)

"Renfru of the Mounted," "Home Sweet Home," "Second Husband," plenty of others, wherever they needed a fine actor.

It's hard for a man with light brown hair and clear blue eyes to look like a villain, but he doesn't get many of those roles these days. Cultured and quiet, a lover of Shakespeare and good music, he is fond of people with a similar background. He has other likes, including roast lamb, turquoises, the theatre, and a relaxed hour at the Lambs Club of New York, where he is a member.

Len Doyle, who does the D.A.'s man Friday, started his acting career twenty years ago in a glass factory, where he worked to earn money for a bicycle. He needed the bike to get to the theatre in a nearby town. He was born in Toledo, O., but his parents moved to Port Jervis, N. Y., when Len was very young, and he still considers the latter his home town. The people in Port Jervis have never disputed it. He gets his detective accuracy by hanging around police stations, listening to the cops talk and getting a preview of the lineup. He's married to the former Agnita Lahey, and his two children are Jerry and Lee. He likes boating, hunting and fishing, and has offered his 42-foot motor launch, and his services, to the Navy. He hopes they'll let him do patrol duty. Eugene O'Neill and Jack London do duty with him as favorite authors, the other one being Jerry Devine, who scripts Mr. District Attorney.

Vicki Vola, the D.A.'s girl Friday, (that makes two Fridays in one week), is young and pretty and rejoices in the real name of Victoria. French father, Italian mother, which gives her a fluency in both those languages, in addition to three others. She likes dancing, swimming and tennis, and attends many concerts. As for what she looks like, you can tell from the picture. The eyes and hair are brown, and the disposition is marvelous.

A very interesting trio, bent on legal vengeance. Crime marches on! Jostyn, Doyle and Vola cause it to limp a bit.

YOU GET MOST OF THE EMOTIONS HERE, TENSENESS, AMUSEMENT, CALM CONTEMPLATION AND SEVERAL OTHERS AS THEY ARE NEEDED





The choir during a performance at a U. S. airbase in Augusta, Ga. Rev. Glen T. Settle in center. They have given concerts at hundreds of army camps the country over, in every case to overflow audiences that were very demonstrative in their enthusiasm — demanding encore after encore.

## WINGS OVER JORDAN

THE MINISTER AND HIS PEOPLE  
HAVE A MISSION FOR THE WORLD

TUNE IN SUN. 10:30 A.M. E.W.T. (CBS)

This negro choir, now heard every Sunday morning over more than a hundred stations, first lifted its rich, melodious voices in radio song on a program of the Cleveland Rescue Mission. Rev. Glen T. Settle, who manages the choir, thought it deserved a wider hearing and went with the idea of a Sunday morning program of spirituals to Worth Kramer, of WGAR in Cleveland. Mr. Kramer took the choir under his protective wing, directing, arranging and rehearsing, and in January, 1938, "Wings Over Jordan" became a coast-to-coast feature. Since then the choir has toured in every state of the Union. Rev. Settle himself was born in unspeakable poverty, but managed to attend a theological college, and when he took over the Baptist Church at Paineville, O., he was so impressed by the choir-singing that he conceived the idea that later developed into the present program. His ensemble is composed of ordinary people, laborers, housewives, maids . . . just people who take pleasure in praising the Lord in unison. "I felt I had a mission to convince the world that the negro race is not made up of hoodlums and wasters," says Reverend Settle. Dr. Settle and his choir have played return engagements in most of the places where they have been once heard, and have come to New York, by request, time after time. They appear to have struck a common denominator in music, a line of melody combined with a rich, melodious spirituality that appeals to almost everyone.



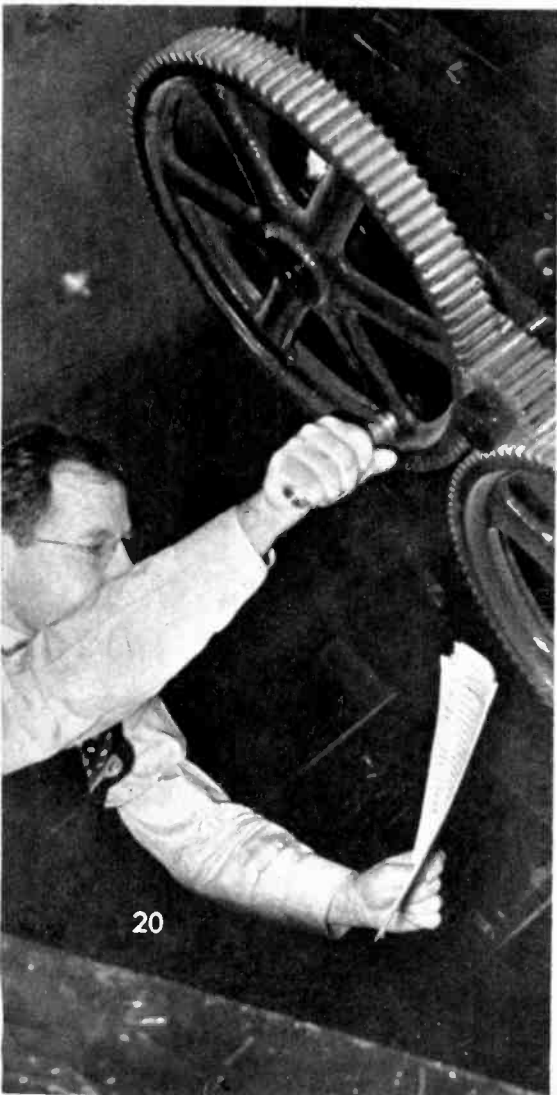
Rev. Settle and his choir had a good time discussing music and other things with Mayor LaGuardia at the City Hall while visiting in New York.



LAST MINUTE REHEARSAL FOR CAVALCADE OF AMERICA FINDS MEMBERS OF CAST DILIGENTLY CHECKING SCRIPTS FOR LAST MINUTE CHANGES

Sound effects are an integral part of the show, requiring the most experienced men.

# CAVALCADE



When the Cavalcade series was first presented eight years ago, few people in radio thought it would succeed. Likely to be tagged as "long-haired" and an "educational program" those in the know felt that a show devoted to historical drama would find a very small listening audience. But Cavalcade has proved that Americans are interested in their country and its great names. The producers of the show were far-sighted enough to see that if the program was to have any real value, it must not be a dry, dusty, rehash of what teachers taught in the grade schools.

It is interesting to note that an early Cavalcade story on George Washington was unique in that it ignored the Revolutionary War, and outlined the hero's remarkably prophetic experiments in agriculture. And when Edison was ethered there wasn't a whisper about his famous light bulb.

The program was designed to re-awaken in the public mind a consciousness of those ideals and inheritance that are most basically American. With this objective, the show was submitted to an air audience as an informative and exciting type of entertainment, and while the objective was not obvious, it served its purpose. The stories are conceived by authors from historical records, and selected by a Planning Board that works in close harmony with the sponsor. After the story has been okayed by the Planning Board it is scheduled for broadcast some six or eight weeks ahead. Then the research department gets busy digging out all the facts concerning the person and his period. The material must be authenticated by sponsor, Planning Board, and Research Department before final acceptance. Dr. Frank Monaghan, of Yale University, is maintained as Historical Consultant to see that the scripts are absolutely without bias. John Anderson, drama critic of the New York Journal-American, serves as critic. Homer Fickett is director.

Briefly, Cavalcade tells the history of America through the lives of the country's greatest men and women, with all the dramatic vividness of which radio is capable. Responsibility for such full-blown pictures lies at the pen points of a galaxy of writers such as Robert Sherwood, Norman Corwin, Maxwell Anderson,



DIRECTOR HOMER FICKETT (SEATED UNDER FLAG) GIVES THE ENTIRE CAST A QUICK RUN THROUGH THE SCRIPTS BEFORE AIR TIME.

# OF AMERICA

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

William Saroyan and Carl Sandburg, and a dozen others equally prominent.

The actors and actresses who insure that the *Cavalcade* episodes are presented at their dramatic best are Paul Muni, Helen Hayes, Raymond Massey, Burgess Meredith, Lynn Fontanne, Ethel Barrymore, Alfred Lunt, and many others. The show is so constructed that the burden of characterization falls almost entirely upon one person.

Sound effects for *Cavalcade* are a story all their own. Present day mechanics in that field can master almost any sound of a current nature they have to cope with, but when it comes to reproducing an 1885 grindstone, or a Dutch bowling match on the New Amsterdam Green, then research of a very exacting and accurate nature is required for this is a show in which radio paints its setting with sound — it has to be good.

At first, *Cavalcade* used a regular stock group of actors and went purely historical. Recently, however, the public has been too occupied with rushing current events to give must thought to things of the past, so the show has a modern theme — war, heroism, and problems of the home front. It is still biographical, but the characters presented are modern heroes and heroines, and the show has a direct bearing on the present conflict.

Teachers, ministers, mothers and public officials have sanctioned the program, as have all leading radio editors. In 1937 it was designated "The Radio show most acceptable and worthwhile for the general family."

Regular members of the acting company, such as Karl Swenson, John McIntire, Arlene Francis, and Ed Jerome have been with the show for many years. Harking back to the technique used in the old stock company days, Ed Jerome will star as Abe Lincoln one week, and the next performance turn up as the butler with a one-line exit. Don Voorhees, director of the dramatized musical background, is a *Cavalcade* fixture, the only absolutely permanent one in the show. *Cavalcade* is today's history. What passes through air-ethered show weekly may be immortal tomorrow.

CONTINUED ON NEXT PAGE

Edward Jerome, versatile actor, plays Abe Lincoln one week, and a bit part the next.



# avalcade of America

DU PONT



AUTHENTIC SETTING OF CAVALCADE OF AMERICA AS IT IS PRESENTED EACH WEEK. ENORMOUS SOUND EFFECT BOXES, AT RIGHT, ARE REQUIRED

THE SUPPORTING CAST GATHERS AROUND ONE M. CROPHONE. MEM BEHIND THE CAST HOLD WEEKLY CONFERENCES ON CAVALCADE SHOW





# EXHIBITIONIST'S PARADISE

Dave Elman's Hobby Lobby Gives Them all a chance to do their stuff in public

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

10,650,000 listeners tune in on Hobby Lobby, according to authoritative estimates, but no one enjoys the show more than its originator, Dave Elman himself. This odd and remarkable program, now 6 years old, won honors immediately, being voted the outstanding show by the Nation's radio editors when it was first produced. The popularity of this singular collection of ether exhibitionists has never flagged, principally because cockeyed wonders never appear to cease.

Born in Park River, N. D., forty-three years ago, Dave Elman early developed a passion for collecting strange and otherwise useless objects, and it was this lust for the curious and the extraordinary that led him far afield in the hobby world until at length he decided to let the public in on his private pleasure.

An eye-opening stream of hobbyists flow through his programs, and short, stocky Dave, taking his glasses on and off, loves to talk about what he has seen.

"The most remarkable thing I have come across?" He pauses to stroke the rhinoceros skin binding of a first edition as he talks to you. "There are several, of course, but I think top place must go to the talking dog. I thought it was a gag, but I never pass anything up, so I called Mrs. Eleanor Sedelmeyer in Baltimore, and she put the dog on the phone. He said, 'Hello, how are you?'" I nearly dropped dead. I put the dog on the show and the audience nearly dropped dead."

Among the other remarkable acts Dave remembers is the mass hypnotist who did his stuff right out in public; the fellow with the automatic pants puller-upper; the character who uses his tongue to cook things on; and the clever man from Syracuse, N. Y., who had a new set of fingers created for himself by a doctor after an explosion that blew most of them off and now is nationally known as a creator of fish flies, which he ties with his new fingers. A woman who pulls grand pianos around with her teeth ranks high in this list, and one that Dave says he will never forget is the wonderful and complicated machine that Gelett Burgess, the humorist, built, a machine that does absolutely nothing and so cannot get out of order.

Professionally curious Dave Elman lives in a seventeen-room house in Summit, N. J., with his wife, Pauline, and two sons, Howard and Robert. His most important personal hobby is photography, and next in interest is his collection of first editions and rare bindings. A busy man, he finds time to spend many hours in the dust of second hand bookshops, and he comes up with many a rare item. Some of them he even reads.

Dave talks continuously, mostly about himself, and says he has sold more bonds than any other person alive, forty million dollars' worth. His bond auctions are pretty fabulous, at that. He sold the first Japanese flag taken at Gaudalcanal for \$252,000.00, the first fuse of a bomb dropped on Tokio, the famous Bible from which Rickenbacker held prayers in the lifeboat. Pretty much of an indoor man, Dave indulges little in sports. A quiet evening spent with his family, his books, his photography, spell comfort and happiness to him. But he does love to travel, and no food can take the place of broiled chicken in his inquiring and ever-wondering heart. A keen, warm-hearted personality, Dave Elman himself is one of his best exhibits.



Dave Elman, the program's presiding genius, astride his hobby.



Florence Casza, a spare-time Houdini, gets into a mailbag, is manacled and locked in. Gets out in view of audience. A pleasant package.



Auburn Taylor, of Charleston, W. Va., demonstrates his pants-pulling-up device, for quick action in case of fire or for any other emergency.

Mrs. Anna Wandy has fallen into strange habit; but if a lady feels like a bit of piano pulling, why stop her? We certainly wouldn't try. It would be interesting to discover how the lady developed such remarkable traits — or say nothing of such thrilling and such extraordinarily placed muscles.





**David Mannix** toasts charcoal on his tongue. Don't ask us why. This act is guaranteed to warm up a cold tongue and a frigid audience.



**Leonard Hanstein** manages to stay permanently behind the eight ball by gargling it. He probably has his reasons, but not made public.

**Howard Klein** indulges in wholesale hypnotism. Don't look at him too closely if you have a leaning for nocturnal somnambulism. Though they do say that you'd never do anything hypnotized that you wouldn't be inclined to do anyway. Sleep doesn't change character.





**Tony Soma**, 52d Street restaurateur, and wife, who found they could only put their children to sleep by upside-down singing.



**Tirza Duval**, New York entertainer, is rather well known for several stunts, especially her dance in a bath of wine. She is strongly interested in sinks.



**Arthur Stopes** made an organ out of beer cans, which might seem like strange material to play hymns on. It's all a matter of taste.



**Lillian Nelson** and her boxing cats, who look as though they can step a fast and vicious six rounds, with plenty of infighting and — oh yes, backtalk.



ALAN BUNCE, LOOKING AS ATTRACTIVE AS HIS LISTENERS IMAGINE THE FASCINATING YOUNG DR. MALONE MUST APPEAR IN REAL LIFE.

# THE MALONES ARE IN TROUBLE AGAIN

YOUNG DR. MALONE AND NURSE ANN NEVER HAVE A PEACEFUL MOMENT

TUNE IN MON. THRU FRI. 2 P.M. E.W.T. (CBS)

Most people have an intense interest in what goes on in a doctor's life, and radio serials have pried around a great deal in the private doings of the man behind the stethoscope. Even a doctor's wife shows an understandable curiosity about what goes on behind his closed doors. When the doctor's wife is also a nurse, and is therefore familiar with the strange pretenses that women use as an excuse to visit a good looking young physician, trouble walks hand in hand with the best of medical practices.

One of the highest ranking of all doctor stories on the daytime radio is "Young Dr. Malone," which started in January, 1939 on NBC and is now a CBS program heard over eighty-nine stations by an estimated audience of over nine million. The script of this exciting and sometimes moving drama was first written by John Picard and Frank Provo. Author Picard is now in the United States Army, so Author Provo is going it alone for the duration. He is not doing too badly, although young Dr. Malone does seem to get into a terrible lot of trouble and the youthful medico and his wife, Nurse Ann, appear to misunderstand each other more than most couples. But it's the life they lead, one supposes. After all, when Dr. Malone went abroad and was given up for lost, and Ann was on the verge of falling in love with Frank Palmer, of the Air Force, and not only that, but a beautiful and lonely French girl named Lisette came back rather attached to the attractive (though married doctor), it was bound to cause enough trouble to satisfy daytime listeners for a long period.

Alan Bunce, who plays Dr. Malone, was born in Westfield, N. J., and talked himself into a theatrical job quite early in life during a meeting with the playwright, Sidney Howard. At the ripe age of nineteen Alan came face to face with his first microphone, earning ten dollars for the assignment. His radio work started in earnest nearly eight years ago, and today he considers the theatre secondary to his work on the air. Redheaded Ruth Nugent, daughter of Playwright J. C. Nugent, is Alan's wife. He met her some years ago when, a very shy youth, he went to a New York theatre looking for a job. J. C. Nugent was too gruff and too busy to talk to him, but Ruth took pity on Alan and they went to lunch together to talk it over. It was a long talk and has lasted right up to this day. P.S., He got the job.

Nurse Ann is in the more than capable hands of Elizabeth Reller, who was stagestruck when she was a kid back in Rich-



HERE ARE THE ALWAYS EXCITING MALONES AGAIN AND EVERYBODY, EVEN THE PATIENT, SEEMS TO BE HAVING A GOOD ENOUGH TIME.

(continued)

mond, Ind., and has never lost her love of the dramatic spoken word, though she claims she would give up her career if the right man came along. "Lady Lib," as they call her, is still unmarried as we lock this up at the printer's. She lives in modest but comfortable style on East 52d Street, in New York, with her sister Gretchen, enjoys swimming, hiking, and likes to ski. Has been on the Malone show for four years.

The fans have a peculiarly personal attitude towards the players in relation to the parts they play, and every once in a while they send rather remarkable letters to the members of the company. Alan Bunce got one last month addressed to "Dr. Malone, at Doctor Dunham's Private Hospital, New York City." There happens to be a Dr. Dunham in real life in New York and he received the letter, being much mystified at the comments on a secret operation performed on a government official. And when he learned that his wife was a nice person who was fully justified in leaving him because she did not know all the facts, it is an understatement to say that he was taken aback. The mystery was straightened out for him by CBS.

One youngster wrote to Nurse Ann: "Please hurry down to my house, as I have a slight case of pneumonia." Elizabeth, who feels her part rather keenly, was not able to make the trip, but she has been corresponding regularly with the boy for some time now, and appears to have encouraged him to a rapid and complete recovery. In fact, his recovery is complete enough for him to engage himself in a heart interest in the direction of his pretty mail-order nurse, and he claims he is going to marry her when he grows up. Love seems to be involved. He makes no mention of what he proposes to do about Nurse Ann's script husband, Dr. Malone, and it is to be hoped that he has no violent intentions about him. It all goes to prove how closely the listeners identify themselves with the drama that unrolls itself before their consciousness five days a week, and self-identification is one of the most important necessities of effective stage action.

The fans send many gifts to their favorite members of the cast, including an enormous fruitcake, preserves, a really handsome afghan, a lace tablecloth, and other diverse and sometimes valuable items.

In the meantime the personable young doctor and the attractive young nurse portrayed by Alan and Lady Lib continue to get into trouble toward the end of each instalment five days a week trouble, however, which they always manage to get out of.



ALAN BUNGE AND HIS SONS, LANNY, 8, AND ELLIOTT, 6, CAUGHT IN A MOMENT WHEN NO DEADLY PERIL MENACES DR. MALONE'S HAPPINESS



THE CAST OF YOUNG DR. MALONE DRAWING LOTS FOR A PATCHWORK QUILT SENT IN BY A FAN. ALAN BUNGE DREW THE LONGEST STRING.



In a sentimental mood, Jiggs shows appreciation to famed African hunter Frank Buck for 'bringing him back alive.'

## MEET JIGGS

For a bit of 'monkeyshines,' Frank Buck, noted animal trainer, brought "Jiggs" his trained Orangutan before the mike of Cleveland's WHK-WCLE.

With all the presence of a seasoned trouper, the 'monk' gave a very creditable performance. Like all good radio comedians, Jiggs likes to 'mug'—does it to perfection. He's very versatile, too. In addition to his musical prowess, Jiggs is an accomplished acrobat. Delights in turning back flips and handsprings—entertained the staff with his complete bag of tricks. He made friends with everyone in the studio, shaking hands continually.

Reports from the studios indicate that no announcers fear the loss of their jobs to this new upstart.



Jiggs plays his version of Rimsky-Korsakoff's "Flight of the Bumblebee." His lips slipped off the harmonica—resulting in a resounding Bronx cheer.

Maestro Willard and vocalist Lillian Sherman look on as Jiggs takes a turn at leading the orchestra. Frank Buck, in the background, seems somewhat skeptical about his protegee's ability as a conductor. Fan mail received from listeners proved that Jiggs was an overnight sensation.







LILY PONS IN THEIR SUNNY CONNECTICUT BREAKFAST ROOM



A GOOD MUSICIAN IS ALWAYS A HARD TASKMASTER, BUT THE MEN OF THE ENSEMBLE ADORE ANDRÉ KOSTELANETZ. MUSICIANS WILL TAKE ANYTHING FROM A MAN THEY CONSIDER A FINE CONDUCTOR AND AN HONEST ARTIST

## THE BEST IN MUSIC TO THE WIDEST AUDIENCE IS THE AIM OF KOSTELANETZ

HUSBAND AND WIFE COMBINE WORK AND PLAY

When a musical director and a great soprano take up house together, you expect to see something that might be a cross between the Metropolitan Opera House and one of the smaller railroad stations, but you'd have André and Lily all wrong. Their house is a modest eight-room affair in Silvermine, Connecticut, which they call, "The Place of the Little Man," or rather, its French equivalent. In this house are thirteen birds, three dogs named Piano, Pouf, and Panouche, and a couple of cats whose names have not been given to the general public. Hardworking Kostelanetz is a disciplinarian and a perfectionist at his work, and a gentle kind of person with few eccentricities when he has no baton in his quick, tense fingers. He reads considerably, spends a great deal

of time at the piano, and works much with Lily Pons, with whom he gives many joint concerts.

After the beamed living room, the largest room in the house is the kitchen, and if you think Lily Pons isn't vitally interested in cooking you just don't know what goes on in the heart of a famous soprano. The small white summer house, down toward the foot of the garden, always draws a fond look from the members of the Kostelanetz family. "We were married here, in June," says Lily, as lovely as one of the flowers in her own garden. "It is one of our favorite spots, and often we work together here."

Kostelanetz is driven by the urge to give music to everybody, especially to those who never knew they could enjoy

it. His program-making is considered somewhat revolutionary by some musicians, but with shrewd Kostelanetz the combination of popular and classical music on the same program has proved immensely popular. He combines a showman's ability with his musical knowledge, and though it is possible that a dead composer or two, here and there, might not approve of certain details of his interpretation, the audience always goes for it in no uncertain fashion. "There is no popular and classical music," he says. "Only good and bad music. After all, what does classical mean? It means it has stood the test of time. We have to give present day music a chance to have time test it."

And Kostelanetz gives it every chance in the world.

# RADIO'S MOST FAMOUS FAMILY

"ONE MAN'S FAMILY" IS DEDICATED TO MOTHERS AND FATHERS AND THEIR BEWILDERING OFFSPRINGS.

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

The Radio show "One Man's Family" seems as old as Methuselah, as time-honored as radio, itself, customary as a Sunday Night supper. The show has been coming over the ether weekly for eleven years. Eight of those venerable mileposts have had the same sponsor, who still has seven years to go.

The program was first produced by NBC on the west coast as a sustaining in 1932. Two years later it went nationwide, has long since become a radio legend, earned its author half a million dollars—added steadily to the fortunes of its cast.

In the history of "the Family" there have been four deaths, one divorce, fifty characters introduced—twelve permanent Sunday night visitors. Out of the half a hundred who have played various parts, most of the original cast still remain through the perpetual saga: Some of them began as script school children and were written into adulthood, others who started as juveniles are now playing romantic leads. When a member of the cast is drafted, dies, or gets married, so it is

written into the script and even though he returns no more, his memory is kept alive through references. Becoming a part of "One Man's Family" is almost a practical guarantee of a lifetime job, and pleasant security.

The mystery of its appeal is still a mystery. It's theme is nothing more complicated than the daily happenings of an average American home. It's institutional family attempts to intercept certain phases of ordinary happenings, philosophies, weaves in wars, floods and calamities to give it a timeliness, but it always remains the closely knit story of a family of twelve. There is little or no conflict. On some shows, nothing actually happens. The characters merely sit around and talk. They aren't witty; they don't tear at your emotions, you are rarely perturbed—they are certainly never profound. Paul, favorite and beloved character to millions of people, often engages in some quiet talk that is inspiring, but even these choice bits of inspiration are something you know, already. The most probable

THE FAMILY, L. TO R. CLAUDIA, PAUL, HAZEL, FATHER BARBOUR, MOTHER BARBOUR, JOAN. BACK ROW—JACK, BETTY, CLIFF, TEDDY AND HANK



ANDRÉ KOSTELANETZ DEMANDS THE UTMOST IN PERFORMANCE FROM EACH OF HIS MEN, AND THEY RESPECT AND HONOR HIM FOR IT

## ANDRÉ KOSTELANETZ

TUNE IN SUN. 4:30 P.M. E.W.T. (CBS)

André Kostelanetz, who can put together and conduct a musical program that almost anyone can enjoy, came to this country from Russia in 1927. Two years later he made his first radio appearance, conducting an orchestra and chorus on the CBS "Ballade Hour." His audience since then has grown to an estimated eighteen million over a hundred and sixteen stations, and his music has been heard in the farthest hamlets of our country.

Born in 1901 at St. Petersburg, now known as Leningrad, Kostelanetz gave his first public recital at the age of eight, but says he is the only Russian prodigy who has never played for the Czar. In 1930 he attracted the attention of CBS, and his "André Kostelanetz Presents" program marked the beginning of his long association with radio.

In 1936 he made thirteen consecutive week-end flights to Hollywood, but he has never had cause to regret this over-extensive traveling, as it was on one of these visits that he directed the orchestra in the Hollywood Bowl and met his soloist for that concert, Lily Pons. They married a couple of years later; went to South America for their honeymoon, and broadcast six concerts from Buenos Aires.

Rarely have two fine artists been more fortuitously joined, for Kosty spends much of his time working with the world-famous soprano. Music, to them, is a delightful kind of play; it serves as hobby and career. And through this joint work they come to a deeper understanding of their art and of each other, which, after all is a fine foundation for marriage.

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OFF ON A JOINT TOUR WITH HIS WIFE, THE POPULAR LILY PONS



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OFF ON A JOINT TOUR WITH HIS WIFE, THE POPULAR LILY PONS





PAUL, OF "ONE MAN'S FAMILY," IS PLAYED BY MICHAEL RAFFETTO. IN REAL LIFE, HE FINDS HIMSELF AT HOME WITH THE NEIGHBORHOOD CHILDREN

secret of the success of the whole thing is its seeming sincerity. The cast has been playing the parts for so long that they are almost as real to them as their everyday life. When they enter the studio on Sunday night there is a spirit of "going home" quite prevalent, they call each other by their script names and discuss things that happened in last week's show as if it were really part and parcel of their life. When Page Gilman, who has played Jack, the youngest son, since the show went on the air, was drafted into the Army it affected the whole cast. Quiet, gray, velvet-voiced Mother Barbour called the cast together at rehearsal and said: "The war has come to our household." They were as sad as if Page were son and brother. Each of them felt a new responsibility toward the war effort. Mother Barbour took up knitting to send him a sweater, Claudia, the script sister, went out and joined the motor corp division of AWVS, Radio sister Hazel became a Hollywood Canteen hostess. All of which impetus sprang from a radio's brother going to the front. At another time the script called for Hazel to have a baby. The event was given a terrific build-up, week after week,—when the script baby finally arrived, it had all seemed so wonderful that Hazel had herself a real baby.

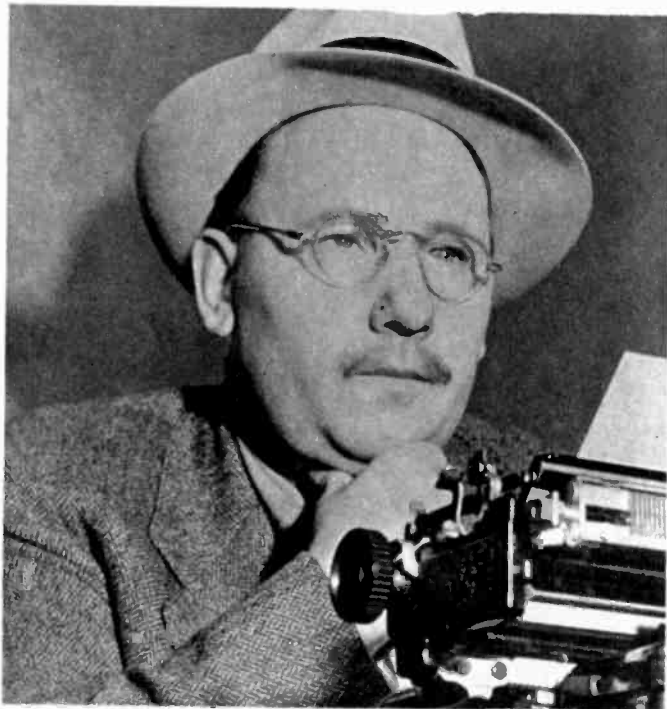
Listeners to "One Man's Family" often comment: "Gosh, the man who writes that script must have *some family!*" The man who writes the script is 40-years-old Carlton E. Morse,

who has no family, and often expresses an aversion to children. Formerly a cowboy, rancher of the range, Hearst writer and police reporter, he got an idea for his family series from reading Galsworthy's *Forsythe Saga*. Morse was, however, born into a family of six, of Dutch parentage, and sometimes his family is reflected but never mirrored in the radio show. While he was still an infant the Morses bought a ranch in Oregon where Carlton learned about cattle during the day and read classics at night. Ambitious to get away from the cattle, he turned to newspaper writing. It was while he was a Hearst columnist that he met and married blonde, witty, Patricia Morse, who is severe critic of all he does. In 1929, with newspapers folding under him almost weekly, he decided radio looked rather permanent, introduced his "Family," and he and radio have been permanent and inseparable ever since.

The program is carried on a full NBC network, has won trophies and awards of all types, continually remains one of the biggest draws in radio. In eleven years it has consumed scripts equivalent to 41 average length novels. Out of those three million, two hundred and fifty thousand words has come nothing more astounding than a glimpse each Sunday of the ordinary conversation of a fictional average family.

Some writers claim that Morse gets by with murder in depicting his family, and that he certainly gets by the censors. Basis

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CARLTON E. MORSE, SCRIPTER, IS RADIO'S MOST PROLIFIC WRITER

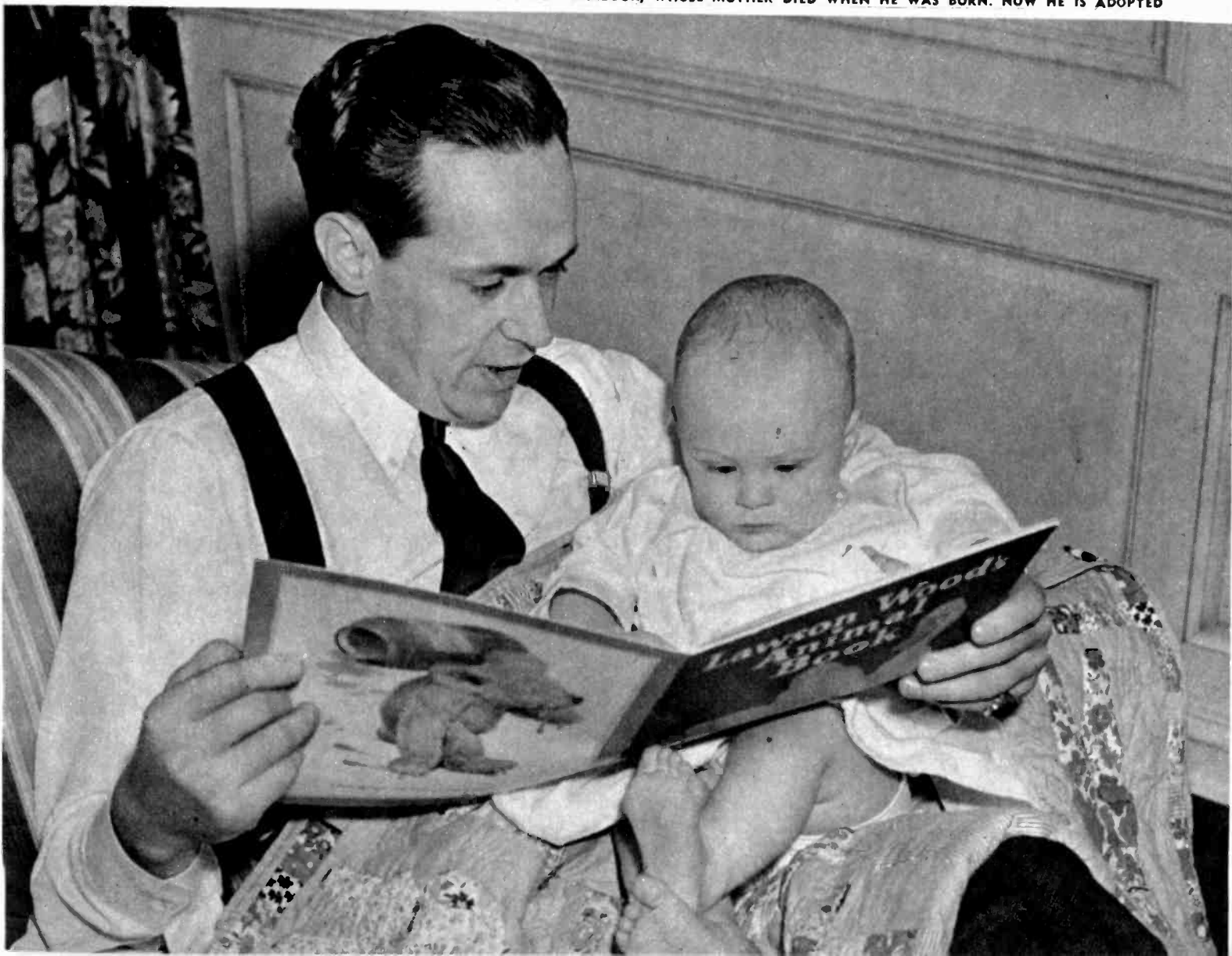
#### RADIO'S MOST FAMOUS FAMILY (continued)

for their claim is several rather risqué chapters, one memorable example being the night the debonaire Clifford was in a hospital and the beautiful nurse, while giving him a bath, engaged in some romantic language. The whole thing was an everyday hospital occurrence, but it jolted listeners into closer attention and accumulated several million more for the next broadcast. True, also, is the fact that births and "the facts of life" are treated frankly in the Barbour family.

So familiar to radio audiences is "One Man's Family" that it is considered a real family rather than fictional creatures. All of the cast receives fan mail addressed to them by their air names. This is a tribute to an author, who neither listens to Beethoven, studies newspapers, nor frequents a bar for inspiration. Morse—he just sits down at his typewriter and waits. Since the proof of the pudding is axiomatically in the eating, his prosaic method of writing is eminently successful. From his stare-at-a-blank-page has come a germinating plot.

Perhaps that is why for eleven years millions of families, in homes large and small across the country, have gathered around the radio at that old familiar theme—"One Man's Family" is dedicated to the mothers and fathers of the younger generation and to their bewildering offsprings." If the listening audience is sometimes bewildered by the galaxy of names flitting in and out of the script, it is also apparently entertained.

BABY "SKIPPER" IN "ONE MAN'S FAMILY" IS THE YOUNGEST BARBOUR, WHOSE MOTHER DIED WHEN HE WAS BORN. NOW HE IS ADOPTED





CHARMING LITTLE DAWN BENDER IS "MARGARET" IN THE FAMILY "MOTHER" IS MINETTA ELLEN, "FATHER" IS J. ANTHONY SMYTHE

CARLTON E. MORSE, SHOWN HERE WITH HIS CHARMING WIFE PATRICIA, RELAXES AT CARDS AFTER A FULL DAY OF WRITING SCRIPT.





THE WHOLE FAMILY, PAPA, MAMA AND THE BAMBINI, HAVING AN EXTREMELY GOOD TIME WITH A HUMOROUS ITALIAN FAMILY DRAMA

## THE MELTING POT OF FREEDOM

WOV, NEW YORK'S ITALIAN-LANGUAGE STATION MAKES GOOD AMERICANS OUT OF THEM ALL

Up to six P.M. each day WOV broadcasts in the Italian language to the greatest local Italian-speaking audience in the world. It isn't in Rome, either, where the population is about 1,350,000. It's right in its own cosmopolitan New York, where more than 2,000,000 Italian-Americans live.

They take their programs seriously, these 2,000,000. They deluge their favorite stars with fan mail, and Italians do

not write letters with the facility of other races. They come in and block up the waiting and reception rooms, hoping that the leading lady in a soap opera will come through and give them an autograph, or a smile, at least.

There's never a dull moment at WOV, either on the air or in the reception rooms. Up to six o'clock the air is made melodious with the folk music of Naples, the tunes that Caruso electrified the

world with, or comic Italian songs. In between are the serials, household talks, the dramas and the comedy sketches. All in a rapid-fire Italian that continues ceaselessly the whole day through.

A foreign language audience of over two million, especially when the language is that of one of our enemies, entails a great deal of responsibility in wartime. WOV's programs are fashioned to bring home to its listeners a realization



THE AGUGLIAS MIGHT BE CONSIDERED THE BURNS AND ALLEN OF THE ITALIAN RADIO. THEY QUARREL UPROARIOUSLY EVERY DAY ON WOV.

that America is fighting to restore all that was beautiful and civilized in the pre-Mussolini and pre-fascist days. The daytime routine is listened to by a monitor who speaks both Italian and English fluently, in order that no ambiguity of any kind might slip in.

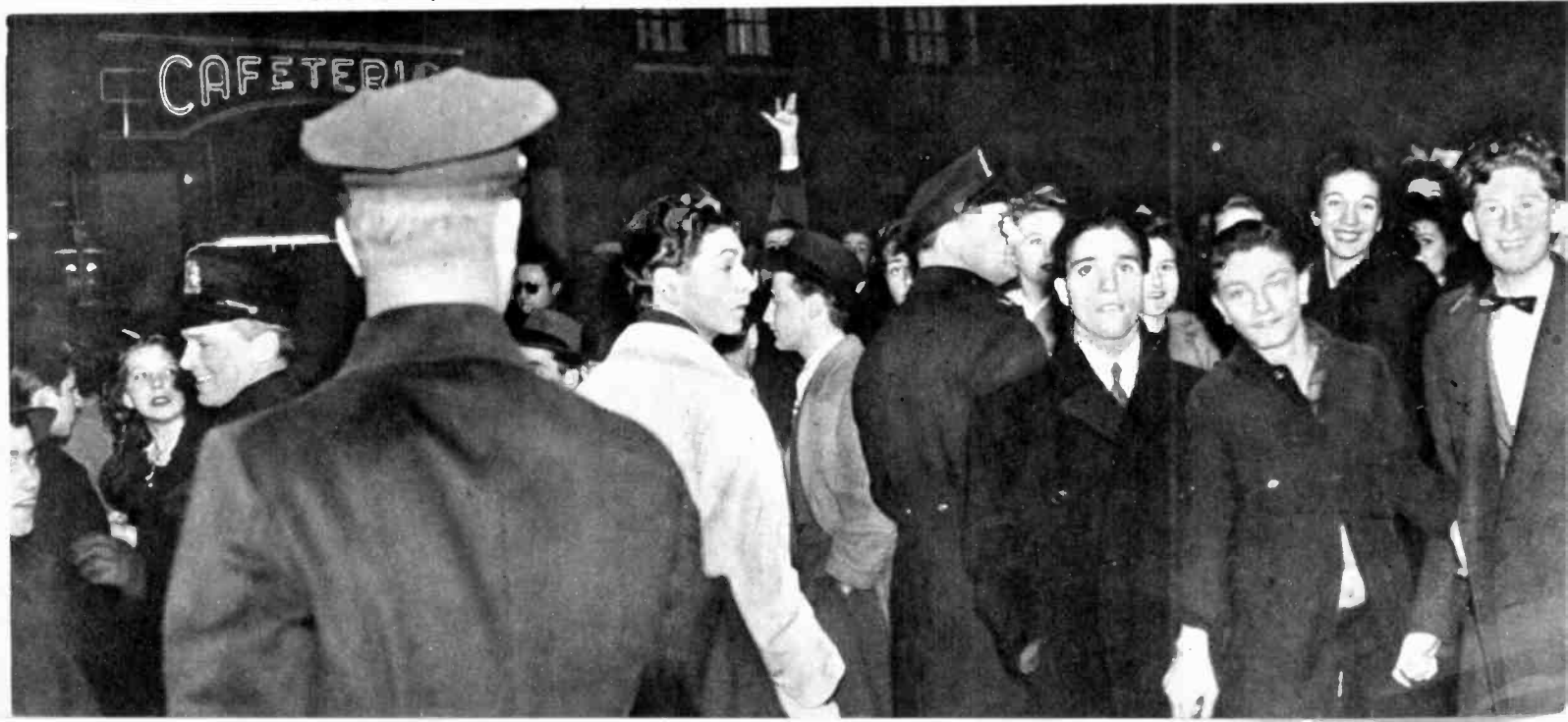
The personnel of the station is keenly attuned to the present situation, and most of them rank high in the estimation of all Italian-Americans. One of the an-

ncuncers, for example, is Pietro Novasio, who was a member of the Italian senate and gave it all up to come to a liberty-loving land. When Bulova, in partnership with Richard E. O'Dea, took over WOV in 1938, everything was exhaustively checked and double-checked in order to gear the program of educational Americanism to its best effectiveness, and this policy is never for a moment forgotten, no matter what the program may be.

Somebody has to make order out of the staccato foreign chaos that pervades WOV, and General Manager Ralph N. Weil has his hands full doing it. He manages however threading his way carefully through waiting rooms full of colorful Italian mothers and darting, laughing, screaming children who will grow up in good time to be good, hardworking, sincere Americans without a hyphen. WOV will thus have served its War Mission.

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WHEN WOV HELD A BOND RALLY, MORE THAN TEN THOUSAND FANS TRIED TO GET INTO A HALL WITH ONLY THREE THOUSAND CAPACITY.







**The Ciaramillas**, whom you might call, with graphic accuracy, a good all-round comedy and song team, convulse Italian-Americans daily with their stuff.



**Mattie Sondi**, receptionist at WOV. The lady sings, too. The costume, as you might suppose, varies with the work. They double in brass at WOV.

**Signor Alberto Campobasso**, Italian author, director and actor, and one of the station's stars, makes an effective entrance.



## ARCH OBOLER

HE'S TRULY A HIGH-GRADE  
ONE-MAN SCRIPT MILL

TUNE IN "WORLD FREEDOM" SUN. 6:05 P.M. E.W.T. (BLUE)

The exciting mind of Arch Oboler has originated more prize-winning and provocative radio plays than any other creative artist in broadcasting. Author of some of the most memorable programs that ever rode the air waves, the dynamic, thirty-four-year-old scripter has been responsible for more than four hundred original dramas. Now he is back as the directing genius of one of the mightiest programs ever conceived. "World Freedom Broadcasts" is an Oboler brainchild. Of the twenty-six shows outlining the future history of the world, the first and the last were written by Oboler. All are supervised by him, and the great stars of Hollywood play in them. It is a plan to strengthen the foundations of democracy. The Arch Oboler genius has at last found its greatest possible outlet.



# GROUCHO MARX

**"Blue Ribbon Town" brings back  
the insanity and the laughter**

**TUNE IN SAT. 10:15 P.M. E.W.T. (CBS)**

The Marx Brothers have split, but a laughter-loving nation is not to be deprived of its chance to roll around on the living-room floor in mirth, for they've lured Groucho out to star in "Blue Ribbon Town." With him in the new musical program are Virginia O'Brien of the dead-pan face, and Donald Dickson of the rich baritone voice. Robert Armbruster conducts, when not interrupted too seriously by the infectious idiocy that goes on about him.

As soon as Groucho could walk he was pushed out on the stage. In vaudeville, as a member of the La Roy trio, he sang, danced with his familiar clumsy grace, and managed a female impersonation or two. When the act was stranded in Colorado the versatile Groucho took to driving a grocery wagon. He parted from his boss by mutual consent.

The famous Marx Brothers act that has blazed a trail of apoplectic laughter across America was put together by Minna Marx, mother of the four boys. She supplied the discipline. All Marxes need discipline, but Minna Marx was the only one who could apply it effectively.

Back and forth and criss-cross over the American scene went this madly convulsive quartet, setting new standards for mirth wherever they played, and when at last it was announced that the brothers had separated there was lamentation wherever anyone lived who enjoyed a crazy laugh. And now they've got Groucho back again,

The frozen visage of Virginia O'Brien is a notable feature of "Blue Ribbon Town." Lovely Virginia of the hazel eyes and dark hair, who, born in Los Angeles, developed her humorously immovable and frightened expression during an audition when she was scared to death.

With wisecracking Groucho and deadpan Virginia at the top of their form, laughter marches on, spurred by pleasant brand of ingenious idiocy that lights up "Blue Ribbon Town."



Sammy Kaye, now riding the crest of the wave, supported himself through college — today his payroll amounts to two hundred thousand dollars a year and until tire and gas rationing came along his famous band traveled in their luxurious private bus, but this is discarded for the duration.

## SAMMY KAYE

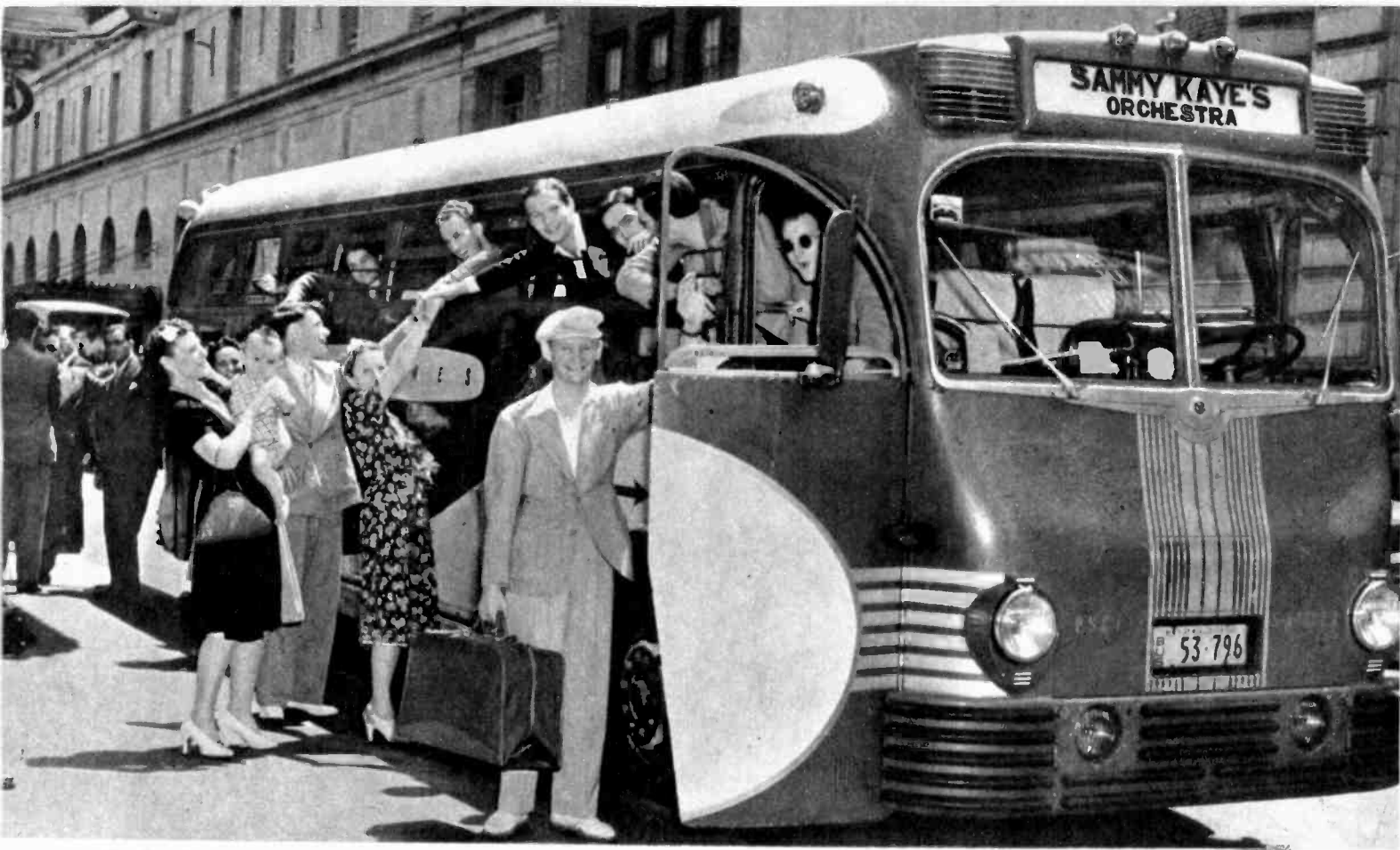
FROM CIVIL ENGINEER TO  
KING OF "SWING AND SWAY"

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

Since the New Years Day three years ago when Sammy Kaye launched his first commercial radio program, his life has been fast and eventful. Thirty-four year old Sammy, the King of Swing and Sway, was born in Cleveland, Ohio. After a false start towards civil engineering tune-haunted Sammy became steadfast in his desire to be a musician. In rapid and competent succession he learned to play the clarinet, bass horn, saxophone, banjo, guitar and trumpet; supported himself at Ohio University by leading his own band.

In his spare time he won the low hurdles championship of the state. A busy life at any age.

The impresario of Swing and Sway is one of the few bandleaders to become a top ranker without having first played in New York. The beginning was modest enough. Sammy got himself six musicians, booked an engagement for twenty dollars a night, all of which the musicians got, and set out on a skyrocketing career in a rented jalopy. Today the thirty-two piece orchestra has a payroll of two hun-



The first tour of the Sammy Kaye band was made in a rented jalopy. The six piece orchestra got twenty dollars an engagement. Now they travel in real class, and give autographs, live in the best hotels. The orchestra wives say goodbye as their musician husbands set forth on tour.

Sammy Kaye is well known to Hollywood, likes to relax there in the company of comedian Jack Oakie and lovely Osa Massen. Sammy plays a mean accordion, Oakie sings.



(continued)

dred thousand dollars annually and owns its own high powered bus, though Lord only knows what they do about that in these priority-filled times.

Tireless Sammy keeps going. When the Swing and Sway orchestra swings a number it stays swung. Radio, theatre and night club bookings vie with each other in tempting him financially, and Hollywood has added it's rich, luscious voice. Sammy never stops. He works too hard, rests too little, sees everybody and listens to anyone. Has open house between shows while he rests on a made-up and casual bunk constructed backstage.

Dynamic and ingenious Sammy created a new stunt, "So You Want To Lead A Band". Patrons with bandleading inclinations were encouraged to take over his baton, and the boys in the band were instructed to follow the leadership scrupulously. The results usually turned out pretty side-splitting, but everybody had a good time and the amateur leader got an autographed baton. Soon Sammy was giving out about four hundred of these each week. All this had a marked box-office reaction, which was singularly pleasant to whoever had to pay the bill.

Swing and Sway has put over some of the most popular tunes of our time, and in December of 1941 Sammy introduced over the air the patriotic song, "Remember Pearl Harbor", which he wrote in collaboration with Don Reed. It became



The members of the orchestra double in the glee club, most of them sing and play several instruments. At public performances they heckle Sammy, play amusing tricks behind his back, prove themselves good comedians. There is a spirit of pleasant good comradeship among them all.

one of the principal fighting songs of the war, with the bandleader contributing his composer's royalties to Navy Relief. The sum has run into the thousands.

Early in 1941 Sammy, by the sheerest kind of accident, happened to hear a novelty tune being played in a Philadelphia night club. Sammy went for it in a big way, dug up its composer, a U. of Penn. undergraduate, and arranged for its publication. Introduced by its discoverer and recorded for Victor, the song became one of the most popular hits of the season. It is the number entitled "Daddy." And so it goes with Sammy. He takes them where he finds them, and he recognizes them when he hears them, too.

Petite, dark, attractive Ruth Eldin, of Cleveland, is Sammy's wife, and with their boy, Jackie, they live in an Ohio mansion called "Harmony Place". When he isn't swinging and swaying, the bandleader goes in for riding, hunting and fishing, and takes an occasional workout with the football team of the local high school.

Sammy has one outstanding superstition. A regular feature of every Swing and Sway first broadcast is a tuneful medley of three old songs, "Let's Try Again," "If You Were Only Mine" and "I Just Can't Believe It's True." The combination clicked for him the first time he ever went on the air and he has never tried to change his luck. Who would?

When great bandleaders get together you have Sammy Kaye, Harry James and Benny Goodman, all top-ranking nation favorites. Each has become famous through a different type music.





# MARY MARLIN

ANNE SEYMOUR IS A  
SEVENTH GENERATION ACTRESS

TUNE IN MON. THRU FRI. 3 P.M. E.W.T. (NBC)

**B**orn into the Davenport family, famous in theatrical annals, Anne Seymour is the seventh successive generation to make the stage a career. A New Yorker, Anne attended St. Mary's school in Long Island, but not before she made her stage debut, which occurred at the age of three. The family went through hard times. She and her mother lived in Greenwich Village for a week on peanuts. Lovely Anne served a term at Macy's, but never gave up her dream of a career on the stage. In the course of many jobs she saved a little money, managed a course under the famed Marie Ouspenskaya. Started in radio in Cincinnati and hit it off immediately. Was with Don Ameche in the "Grand Hotel" series, and now stars in two NBC daytime serials, "A Woman of America", and "The Story of Mary Marlin". Is interested in palmistry. Her own palm tells her she flies off the handle too easily. Tries to correct this situation, and has managed very well indeed, judging by her most brilliant success.

# VALIANT LADY

JOAN BLAINE HAS HELD TITLE  
ROLE FOR OVER THREE YEARS

TUNE IN MON. THRU FRI. 10<sup>0</sup>A.M. E.W.T. (CBS)

Joan Blaine, born on an Iowa farm, has won all nation-wide polls as Radio's most popular daytime actress. Has been Valiant Lady for more than five years. Black haired Joan has dark blue eyes, which is unusual with such hair, is five feet five inches tall, weighs a hundred and fifteen pounds. Is pleased when you remember that she is a descendant of James G. Blaine, once a presidential candidate. Plays the piano and the harp, and has won honors in literature. Rides, dances, swims, cooks, designs her own clothes. That brought dividends, because last year she won the American Fashion Academy distinction of being one of America's twelve best dressed women. Looks back on the time when she was playing golf at Banff, Canada, and was caught in a shower with an unpressed and extremely talkative young man who turned out to be the Prince of Wales. Lives in New York in considerable luxury, with her mother and brother, she works hard, plays hard, and enjoys life in general.







BRACE BEEMER, SHOWN IN A TYPICAL "LONE RANGER" SETTING, IS A ROOTIN', TOOTIN', SHOOTIN' COWBOY IN REAL LIFE, AND A FIRST WAR HERO

## "HI YO SILVER"

THE LONE RANGER INCREASES IN POPULARITY WITH EVERY PASSING YEAR

TUNE IN MON., WED., FRI. 7:30 P.M. E.W.T. (BLUE)

The Lone Ranger first rode into the hearts of the children, and many of the adults, of America in January, 1933. George Washington Trendle, the program's owner, has netted more than a million dollars out of him. Not to mention the good-sized fortune and the ever-growing income that has fallen to the lot of the show's scripter, Fran Striker.

When Trendle's rather small station needed the pepping up a hard riding cowboy could inject, Fran Striker was asked to think one up.

The scripter, at that time, was turning out fifty thousand words a week. That adds up to six books the size of "Gone With The Wind" each year. Tireless Fran Striker took it on, and the masked hero has been riding six nights a week for ten years on material supplied by a writer with apparently boundless imagination and invention. Program caught on at once, and Striker moved himself and family to Detroit, where he also turns out such programs as "The Green Hornet" and "Ned Jordan, Federal Ace". The one-man writing combine has three assistants, and guides the destinies of the Lone Ranger through a daily and Sunday cartoon appearing in a hundred and fifty newspapers. He has spare time, too, and has used it to

turn out nine full length novels and a score of ten cent books. "Hi Yo Silver!" has become an American slogan, familiar even to those who haven't listened to the program. Reports from the fighting fronts indicate our tough Yanks use it often as a battle cry.

Brace Beemer, six feet three inches, is every inch the Lone Ranger that he plays. Never drinks, smokes, chews or uses a cuss word, either as the Lone Ranger or as Beemer. Never appears in public performance without his mask and lives as simple and unadorned a private life as any Robin Hood. Born in Mount Carmel, Illinois, volunteered for military service at the age of fourteen and got away with it. Saw action at Argonne and Luneville with the Rainbow Division. Twice wounded, stout-hearted Beemer won the military order of the Purple Heart. Married, he lives with his family, which includes three boys and a girl, on his farm near Rochester, Michigan. Raises saddle horses and thoroughbreds. The modern Robin Hood lives quietly on the rewards and emoluments that come to a popular crusader, and will probably ride the range profitably for a long time to come, for authentic figures indicate a listening public of over twenty million, a public whose interest never falters.



FRAN STRIKER, WHO SCRIPTS THE LONE RANGER, DESERTS HIS TYPEWRITER TO EXPLAIN THE DETAILS OF AN OLD SIX-SHOOTER TO HIS THREE SONS

JOHN TODD, WHO HAS BEEN PLAYING TONTO FOR THE PAST TEN YEARS    A PAINTING OF THE LONE RANGER WITH TONTO AND SILVER

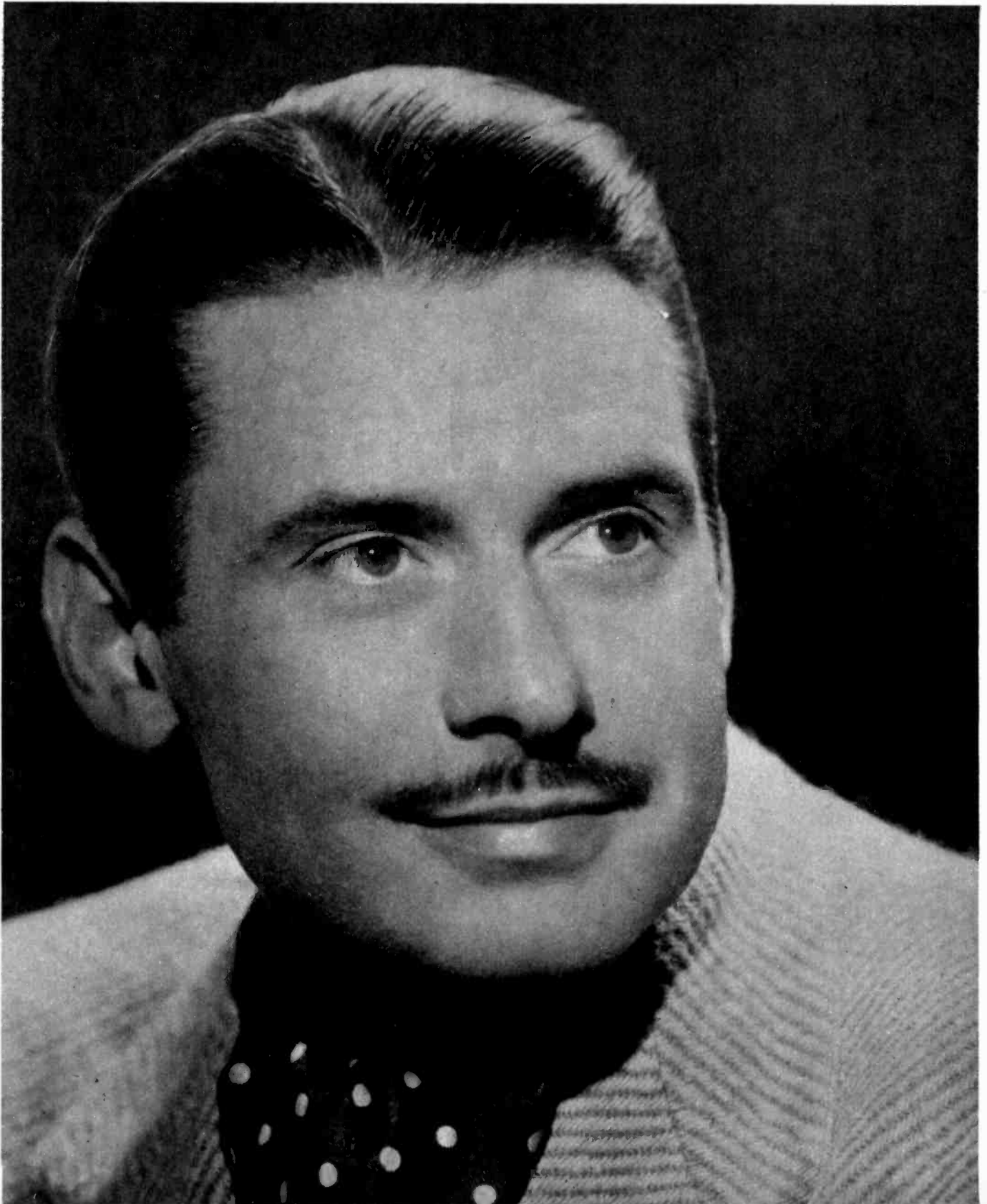


# WILBUR EVANS

**THIS BARITONE IS THE ANSWER  
TO MANY A ROMANTIC PRAYER**

*TUNE IN SUN. 12:30 P.M. E.W.T. (Blue)*

**W**ilbur Evans traveled a long, rough road before he landed in Carnegie Hall last July. Winner of \$5000 Atwater-Kent prize, golden-throated Wilbur used most of it to study at Philadelphia's Curtis Institute. He had taught boxing and swimming up to that time, and was beautifully built to match. Twenty-six weeks opposite Jeanette MacDonald on a coast-to-coast program, and concerts in more than five hundred cities preceded the Carnegie Hall debut. Life has become complicated for the romantic singer, because he's asked to make a choice from radio, the screen and the stage. Will settle for all of them. Married to a slim blonde girl named Florence, plays tennis and squash, rides and hunts. Wilbur Evans looks the way the producer dreams a matinee idol should look. Six feet tall, short black mustache, he strides along in a trench coat with his hat at an angle attracting more looks from the fems than a Hollywood sweater girl. Unspoiled, his feet are firmly planted on the ground, now he waits until his name is solidly on a contract before dreaming.





## SOAP OPERA CINDERELLA

JOY HATHAWAY, 'STAR OF "AMANDA OF HONEYMOON HILL"' WAS DOWN TO HER LAST CAN OF BEANS

TUNE IN MON. THRU FRI., 10:30 A.M., E.W.T. (CBS)

When Joy Hathaway was trying to break down the theatrical fences of New York, she lived with two other stage-struck kids in a cheap room on the East Side of that tough but exciting city. Lady Luck continued to frown glumly on them until they were down to their last tin of baked beans. This they cooked carefully, but dropped the pan on the floor. They scooped the precious beans up off the floor and ate them. Joy's two other friends were Vicky Abbott and Martha Scott, both of whom have done pretty well since they spilled the beans.

Joy made the director cry when she auditioned for her first big radio part, which was "Lollie" in *Stella Dallas*. He was so moved that he forgot to tell her she could have the job. They got hold of Joy finally and rushed her to the station ten minutes before she was to go on the air. When she was awarded the part of Amanda in *Amanda of Honeymoon Hill*, she told the director she was to have a baby in three months. He said, "Think nothing of it. I'll write you in and out again."

The baby is now Charles Francis Kenny, Jr., two-and-a-half years old, there are seven goats, a flock of Rhode Island red chickens, and a husband, the well-known songwriter, named Charles Kenny after his son. They all live on a hill-top in Easton, Conn., and will no doubt continue to live there happily forever after.

## Sunday's

### HIGHLIGHTS

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

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

#### NEWS, COMMENTATORS, FORUMS

P.M.

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

#### VARIETY, COMEDY AND QUIZ

P.M.

- 1:45 Col. Stoopnagle's Stooparoos (CBS)
- 6:30 Gene Autry (CBS)
- \*6:30 Great Gildersleeve (NBC)
- 7:00 Jack Benny (NBC)
- \*7:30 Quiz Kids (BLUE)
- 8:00 Chase & Sanborn Program (NBC)  
Edgar Bergen, Charlie McCarthy,
- 9:30 Texaco Star Theatre (CBS)  
Fred Allen
- 10:00 Take It or Leave It (CBS)  
Phil Baker
- 10:30 What's My Name (NBC)  
Arlene Francis, Budd Hulick
- 10:45—The Parker Family (NBC)

#### DRAMA

P.M.

- 2:00 Those We Love (CBS)
- 6:00 First Nighter (Mutual)
- 6:15 Irene Rich (CBS)
- 8:30 One Man's Family (NBC)
- \*8:30 Crime Doctor (CBS)
- \*8:30 Inner Sanctum Mystery (BLUE)
- 9:00 Radio Reader's Digest (CBS)

#### POPULAR MUSIC

P.M.

- 4:30 Pause That Refreshes (CBS)  
Albert Spalding and  
Andre Kostelanetz
- 5:00 The Family Hour (CBS)  
Deems Taylor and Gladys Swarthout
- 7:30 Fitch Bandwagon (NBC)
- 9:00 Manhattan Merry Go-Round (NBC)
- 9:30 American Album of Familiar Music  
(NBC) Frank Munn, Jean Dickenson,  
Vivian Della Chiesa
- 10:00 Hour of Charm (NBC)

#### CLASSICAL MUSIC

P.M.

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

# Monday's HIGHLIGHTS

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

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

## NEWS, COMMENTATORS, FORUMS

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

## VARIETY, COMEDY AND QUIZ

- P.M.  
\*7:30 Blondie (CBS)  
8:00 Vox Pop (CBS)  
\*8:30 Gay Nineties Revue (CBS)  
\*8:30 True or False (BLUE)  
9:30 Dr. I. Q. (NBC)

## DAYTIME SERIALS

- A.M.  
\*10:00 Valiant Lady (CBS)  
11:00 Road of Life (NBC)  
P.M.  
12:15 Big Sister (CBS)  
1:00 Life Can Be Beautiful (CBS)  
1:45 The Goldbergs (CBS)  
2:15 Lonely Women (NBC)  
4:15 Stella Dallas (NBC)  
5:00 When a Girl Marries (NBC)

## DRAMA

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

## POPULAR MUSIC

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

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

## CLASSICAL MUSIC

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

# "AIR" CONDITIONING

## RADIO STARS WORK LONG AND DILIGENTLY TO KEEP 'IN THE PINK'

Just as athletes follow a regular conditioning program to keep in ship-shape for competition — and as school teachers periodically return to colleges and universities for additional training — radio actresses must work constantly to keep their voices in trim for microphone duty.

Good all around health is essential to withstand the hours of arduous rehearsals — and sometimes three or more air shows a week. No one realizes this more than the artist herself and tries to include exercising as part of her daily schedule.

Most every actress has her own favorite exercise but here, some of NBC's Chicago radio lovelies show what they consider the most popular forms of voice control work.



Breathing exercises with a couple of heavy books on the 'tummy' help strengthen diaphragm muscles. So says Beryl Vaughn of "Helpmate." Her excellent voice and diction proves her point.



Miss Vaughan shows how, by talking over a pencil held between the teeth, it is possible to improve diction. A favorite exercise of many radio celebrities. "Hold pencil firmly," says Miss Vaughan.



Speaking into a candle; without disturbing the flame, helps to create a soft quality to the voice, claims Rita Ascot who plays "Fay" in "Ma Perkins." It is of great value also in breath control.

## Tuesday's

### HIGHLIGHTS

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

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

#### NEWS, COMMENTATORS, FORUMS

P.M.

- 12:00 Boake Carter (Mutual)
- 1:00 H. R. Baukhage (Blue)
- 2:00 Cedric Foster (Mutual)
- \*6:00 Frazier Hunt (CBS)
- 6:15 Edwin C. Hill (CBS)
- 6:45 Lowell Thomas (Blue)
- 7:00 Fulton Lewis, Jr. (Mutual)
- 7:15 John Vandercook (NBC)
- 7:45 H. V. Kaltenborn (NBC)
- \*8:00 Earl Godwin (Blue)
- 8:55 Cecil Brown (CBS)
- 10:00 John B. Hughes (Mutual)
- 10:00 Raymond Gram Swing (Blue)

#### VARIETY, COMEDY AND QUIZ

A.M.

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

P.M.

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

#### DAYTIME SERIALS

A.M.

- \*10:00 Valiant Lady (CBS)
- 10:15 The O'Neills (NBC)
- 11:15 Second Husband (CBS)

P.M.

- 1:45 The Goldbergs (CBS)
- 2:00 Young Dr. Malone (CBS)
- 3:00 David Harum (CBS)
- 4:00 Backstage Wife (NBC)

#### DRAMA

P.M.

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

#### POPULAR MUSIC

P.M.

- \*7:00 Fred Waring's Orchestra (NBC)
- 7:05 Ella Fitzgerald (Blue)
- \*7:15 Harry James Orchestra (CBS)
- 8:30 Horace Heidt (NBC)
- 10:15 Gracie Fields (Blue)
- 10:45 Mary Small Songs (CBS)

A.M.

- 12:00 Jimmy Dorsey's Orchestra (Blue)
- 12:30 Hal McIntyre's Orchestra (CBS)

#### CLASSICAL MUSIC

- 12:30 Vaughn Monroe (CBS)
- 7:30 American Melody Hour (CBS)

CONTINUED ON NEXT PAGE

# 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;  
for these, check local newspapers.

## NEWS, COMMENTATORS, FORUMS

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

## VARIETY, COMEDY AND QUIZ

- A.M.
- 11:00 Breakfast at Sardi's (Blue)
  - 11:30 Smile Awhile (Blue)
- P.M.
- 4:00 Club Matinee (Blue)
  - 7:30 Easy Aces (CBS)
  - 9:00 Eddie Cantor Show (NBC)
  - 9:00 The Mayor of the Town (CBS)
  - 10:00 Kay Kyser's Program (NBC)

## DAYTIME SERIALS

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

## DRAMA

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

## POPULAR MUSIC

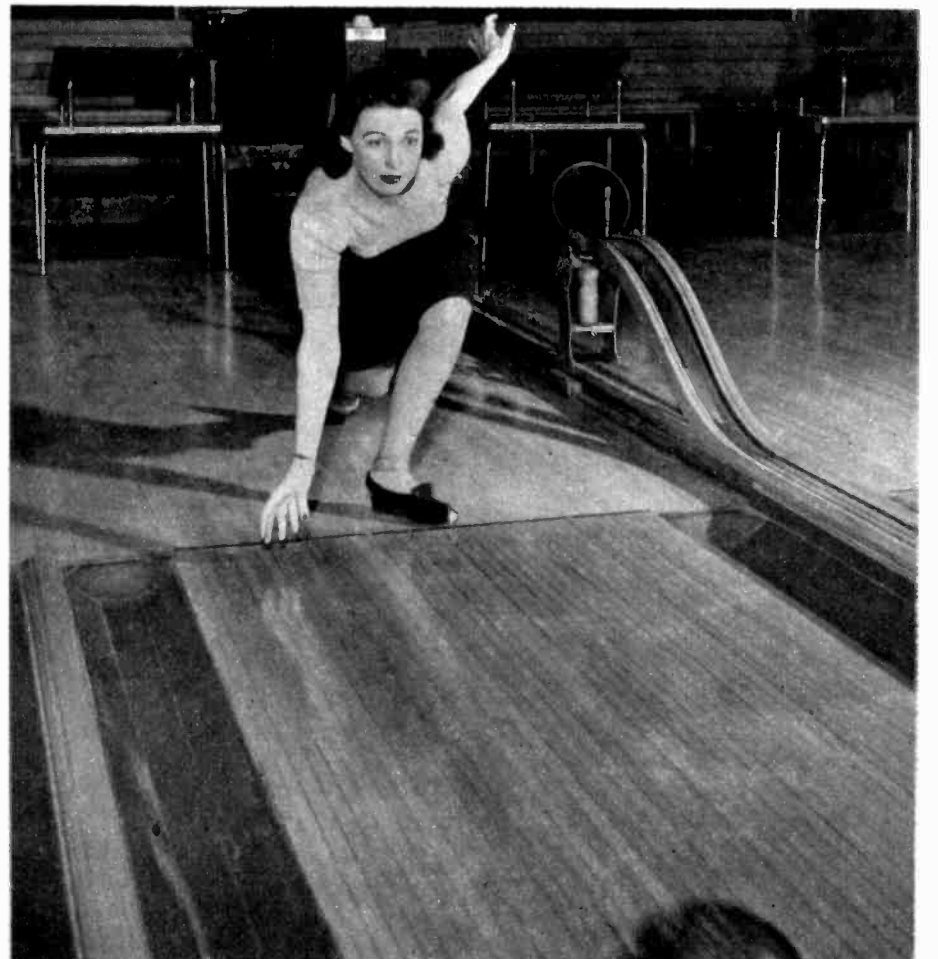
- P.M.
- 1:00 Sketches in Melody (NBC)
  - 3:00 Morton Downey (Blue)
  - \*7:00 Fred Waring's Orchestra (NBC)
  - 7:30 Caribbean Nights (NBC)
  - \*8:00 Sammy Kaye's Orchestra (CBS)
  - \*8:30 Tommy Dorsey's Orchestra (NBC)
  - 10:15 Gracie Fields (Blue)
- A.M.
- 12:30 Russ Morgan's Orchestra (Blue)
  - 12:30 Glen Gray's Orch. (CBS)

## CLASSICAL MUSIC

- 10:00 Great Moments in Music (CBS)



Bicycle-riding exercises not only keeps you in trim but also helps to strengthen diaphragm muscles according to Eloise Kummer of "Backstage Wife," "Hot Copy" and "The Guiding Light."



Good physical condition is another prerequisite of the successful radio actress. Bowling is one of the favorite sports of Betty Ruth Smith, "Lone Journey" star. She also recommends long walks.

# TUNE IN FOR CASH

*Almost nightly, on some air-ethered show you have heard an M.C. say: "Mrs. Joe Doakes of Clarissa, Iowa wins twenty-five dollars for her question which stumped the experts." Anyone can try for these cash awards — it might as well be you. Prizes range from \$1 to \$650. TUNE IN gives you the correct listings and how to get your share.*

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

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

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

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

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

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

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

**QUIZ KIDS** Sunday 7:30 P.M. (Blue) Prize Money: If question you submit is used, you receive a Zenith portable all-wave radio. If accompanied by a box top from a medium or large size package of "One-A-Day" Vitamin tablets you receive the radio plus a \$50 war bond. Write Quiz Kids, Chicago, Ill.

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

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

**THE BETTER HALF** Sunday 9:00 P.M. (Mutual) Prize Money: By participating, \$11 to each couple that answers questions correctly.

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

## Thursday's

### HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

P.M.

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

### VARIETY, COMEDY AND QUIZ

A.M.

- 9:00 Breakfast Club (Blue)

P.M.

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

### DAYTIME SERIALS

A.M.

- \*10:15 Kitty Foyle (CBS)

P.M.

- 2:30 Guiding Light (NBC)
- 3:45 Right to Happiness (NBC)
- 5:00 When a Girl Marries (NBC)
- 5:30 Just Plain Bill (NBC)
- \*5:45 Captain Midnight (Blue)

### DRAMA

P.M.

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

### POPULAR MUSIC

A.M.

- 11:45 Little Jack Little (Blue)

P.M.

- 1:45 Vincent Lopez's Orchestra (Blue)
- 5:30 Singing Strings (Blue)
- 6:30 Indiana Indigo (NBC)
- 11:30 Cab Calloway's Orchestra (Blue)

### CLASSICAL MUSIC

P.M.

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



# Friday's

## HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

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

### VARIETY, COMEDY AND QUIZ

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

### DAYTIME SERIALS

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

### DRAMA

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

### POPULAR MUSIC

- P.M.  
\*7:00 Fred Waring's Orchestra (NBC)  
\*8:15 In Person, Dinah Shore (Blue)  
\*8:30 All Time Hit Parade (NBC)  
9:00 Waltz Time (NBC)  
Frank Munn  
9:30 Spotlight Bands (Blue)  
10:15 Gracie Fields (Blue)

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

### CLASSICAL MUSIC

- P.M.  
1:45 Palmer House Concert (Mutual)  
3:30 Columbia Concert Orchestra (CBS)  
7:30 Halls of Montezuma (Mutual)  
8:00 Cities Service Concert (NBC)

## WITH THE NATION'S STATIONS



Washington, D. C.—Station WWDC—Norman Reed, program director, 'quietly' awakens Norman Brokenshire for his 7 A.M. daily air stint. Norman has been in radio for twenty years and his salutation "How do you do ladies and gentlemen, how DO you do" is familiar from coast to coast



Chicago, Ill.—Station WBBM—Nothing like a quiet day in the studio. Bluejacket members of CBS's "The Sky's The Limit" are the Peck's bad boys of the broadcast. This picture gives you a rough idea of how they put over a song. Sherman Marks, script author, is at the 'mike.'



Boston, Mass.—Station WNAC—Eileen Murphy, one of the Yankee Network Starlets, recently made her debut by singing "He's Just My Bill." Few people realized that she was singing it to her own Bill in the Navy. Needless to say, he is her most ardent fan and greatest admirer.



New York, N. Y.—Station WHOM—The Red Cross Donor Center was the scene, recently, of an actual broadcast during blood donations. The staff of WHOM, while donating their blood, broadcast their experiences. Donors, shown here, are Joseph Lang, and Mrs. Joseph Savalli.

# Saturday's

## HIGHLIGHTS

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

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

### NEWS, COMMENTATORS, FORUMS

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

### VARIETY, COMEDY AND QUIZ

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

### DRAMA

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

### POPULAR MUSIC

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

### CLASSICAL MUSIC

- A.M.  
11:30 U.S. Army Band, Capt. Thomas D'Arcy, Director (Mutual)  
P.M.  
2:00 Metropolitan Opera (Blue)  
8:15 Boston Symphony Orchestra (Blue)  
9:00 Chicago Theatre of the Air (Mutual)

## SHORT WAVE BROADCASTS

Daily		Morning	
EWT	CITY	STATION	DIAL
7:00 a.m.	London	G5B	9.51
7:40 a.m.	Moscow		9.86
			10.445
8:00 a.m.	Melbourne	VLG2	9.54
9:00 a.m.	London	GRE	15.39
10:00 a.m.	Chungking	XGOY	6.12
11:00 a.m.	London	GSF	15.14
11:00 a.m.	Stockholm	SBT	15.155
11:00 a.m.	Melbourne	VLG	9.58

Daily		Afternoon	
12:00 noon	London	GRE	15.39
2:00 p.m.	London	GRE	15.39
3:45 p.m.	London	GRG	11.68
5:15 p.m.	Moscow		15.11
5:45 p.m.	London	GSC	9.58

Daily		Evening	
6:45 p.m.	London	GSC	9.58
6:48 p.m.	Moscow		15.23
			15.11
8:30 p.m.	Rio de Janeiro	PSH	10.22
9:00 p.m.	London	GSC	9.58
		GSL	6.11
9:00 p.m.	Stockholm	SBU	9.535
9:15 p.m.	Moscow		15.11
			9.565
10:00 p.m.	Bern	HER3	6.165
		HER5	11.865
10:00 p.m.	Rio de Janeiro	PRL8	11.72
10:45 p.m.	London	GRN	6.195
		GRC	2.915
11:15 p.m.	Moscow		9.565
12:30 a.m.	London	GSC	9.58
		GRN	6.195
		GRC	2.915
1:10 a.m.	Melbourne	VLG3	11.71

## FROM ENEMY STATIONS

Daily		Morning	
EWT	CITY	STATION	DIAL
7:30 a.m.	Berlin	DJB	15.20
7:30 a.m.	Vichy		17.765
7:40 a.m.	Rome	2R06	15.30
8:00 a.m.	Tokyo	JZI	9.535
9:30 a.m.	Berlin	DJB	15.20
10:00 a.m.	Rome	2R06	15.30

Daily		Afternoon	
12:30 p.m.	Toyko	JLG2	9.505
1:00 p.m.	Rome	2R06	15.30
2:00 p.m.	Tokyo	JLG2	9.505
4:00 p.m.	Rome	2R04	11.81
4:45 p.m.	Vichy		9.62

Daily		Evening	
6:00 p.m.	Tokyo	JLG2	9.505
6:00 p.m.	Rome	2R06	15.30
7:00 p.m.	Berlin	DXJ	7.24
8:30 p.m.	Rome	2R03	9.63
9:00 p.m.	Berlin	DXJ	7.24
9:20 p.m.	Tokyo	JLG4	15.105
10:30 p.m.	Rome	2R03	9.63
		2R011	7.22
11:00 p.m.	Berlin	DXJ	7.24
12:00 mid.	Berlin	DXJ	7.24
		DXP	6.03



Hollywood, Cal.—Station KMTR—An 'on the spot' description of the interior of the oldest Mission Church in California. Father Bateson, the Rector, is interviewed by Don Kerr. This is typical of more than a thousand events broadcast each year from this station by Radio News Reel.



Oklahoma City, Okla.—Station WKY—These uniformed gentlemen are among the many who appear weekly on the "Private Matthews Reporting" program for the United States Army. These army men are stationed at Fort Sills, Oklahoma and make the trip each week to appear on the show.

# YOURS FOR THE ASKING

*National networks, and many local stations, carry numbers of programs through which the listener can benefit. TUNE IN has prepared a list of these, for the ambitious minded, who would like to take advantage of the generosity of advertisers. So pick out what appeals to you, atlas or game book—and happy hunting!*

- RAND-McNALLY ATLAS** and 24 Clark Candy Bars. Program: "Where Do We Stand," Sunday 5:00 P.M. (Blue) Requirements: Send in a news question. If answered by Vandercook & Gunther, sender receives 1943 Rand-McNally International World Atlas and 24 Clark Candy Bars. Address: Clark Candy Bar, Box 33, Pittsburgh, Pa.
- BEST SELLER BOOK** by Dorothy Thompson. Program: "What's Your War Job?" Wednesday 7:05 P.M. (Blue) Requirements: Send in example of Best War Effort. Ten books awarded to best suggestions. Address: What's Your War Job, Blue Network, New York City, N. Y.
- SANITATION BOOK** Lycon's 48-page book on sanitation plan. Program: "David Harum," Mon. thru Fri. 11:45 A.M. (NBC) Requirements: None. Address: c/o station.
- RECIPE BOOK** Drink and Dessert Recipes. Program: "Carnation Contented Program," Monday 10:00 P.M. (NBC) Requirements: None. Address: Carnation Company, Milwaukee, Wisc.
- CURRENT BEST SELLER** Program: "Soldiers of Production," Sunday 11:00 A.M. (Blue) Requirements: Send in slogan on "Help Speed War Production." Submit slogans to Blue Network, Radio City, N. Y. C.
- PANCAKE RECIPE** Program: "Aldrich Family," Thursday 8:30 P.M. (NBC) Requirements: None. Address: Log Cabin, Battle Creek, Michigan.
- RECIPE BOOK** By the famous Betty Crocker, Program: "Light of the World," Mon. thru Fri. 2:00 P.M. (NBC) Requirements: 25 cents in coin. Address: Light of the World, Minneapolis, Minn.
- BEST SELLER BOOK** Latest in fiction or non-fiction. Program: "Show of Yesterday and Today," Sunday 2:30 P.M. (Blue) Requirements: Identify celebrity from initials and hints given on the program. Books given to first ten correct answers. Address: Show of Yesterday and Today, Blue Network, New York City, N. Y.
- WAR ATLAS** Edited by H. V. Kaltenborn. Program: "Kaltenborn Edits the News," Mon. thru Fri. 7:45 P.M. (NBC) Requirements: 10 cents. Address: At all Pure Oil Dealers.
- CAR LIFE FORECASTER** Care of automobiles in war time. Program: "Kaltenborn Edits the News," Mon thru Fri. 7:45 P.M. (NBC) Requirements: None. Address: At all Pure Oil Dealers.
- RALEIGH PREMIUM CATALOGUE** Program: "Red Skelton Show," Tuesday 10:30 P.M. (NBC) Requirements: None. Address c/o station.
- CHOCOLATE SYRUP RECIPES** Program: "When a Girl Marries," Mon. thru Fri. 5:00 P.M. (NBC) Requirements: None. Address: Bakers Chocolate, Battle Creek, Mich.
- BABY BOOK** And Victory Box Lunch Recipes. Program: "Mary Lee Taylor," Tues. and Thurs. 11:00 A.M. (CBS) Requirements: One label from Pet Milk Can. Address: c/o station.
- RADIO SCRIPT** Script of program and supplementary material. Program: "Our Secret Weapon," Fri. 7:15 P.M. (CBS) Requirements: Self-addressed stamped envelope. Address: Freedom House, N. Y. C. or c/o station.
- FIRST AID CHART** Handy chart for correct method of administering first aid. Program: "Edwin C. Hill," Tuesday 6:15 P.M. (CBS) Requirements: 10 cents. Address: Johnson & Johnson, New Brunswick, New Jersey.
- BOOKLET** On "Tobaccoland, U.S.A." Program: "Harry James," Tues. thru Thurs. 7:15 P.M. (CBS) Requirements: None. Address: Chesterfield, Box 21, N. Y. C.

## HOW . . .

CAN I PARTICIPATE IN PROGRAMS THAT GIVE AWAY CASH PRIZES?

## WHAT . . .

DO THE MANY RADIO CELEBRITIES LOOK LIKE?

## WHEN . . .

DO RADIO STARS FIND TIME TO RELAX?

## WHERE . . .

CAN I FIND THE BEST PROGRAMS EACH DAY?

## WHICH . . .

PROGRAMS SHOULD I PERMIT MY CHILDREN TO LISTEN TO?

## WHY . . .

ARE MORE PEOPLE 'TUNING IN' TODAY THAN EVER BEFORE?

## WHO . . .

ARE THE MOST IMPORTANT PEOPLE IN RADIO?

ANSWERS  
TO THESE AND  
OTHER QUESTIONS

ARE FOUND EVERY  
MONTH IN

# TUNE IN

NATIONAL RADIO MAGAZINE



Lucille Manners

TUNE IN FRI. 8:00 P.M. E.W.T. (NBC)

Eight years ago Lucille Manners was a file clerk in an insurance office earning eighteen dollars a week. Today she has a seventeen-room mansion in Short Hills, N. J., wears mink coats, has two servants and several high-powered cars. All of which she earned—on her own.

Born in Newark, N. J., the only daughter of Peter J. McClinchey, a hatmaker, Lucille found herself left with the support of her mother at his death. She was still in high school, with no visible means of support. Her first job was as a file clerk and singing on a small local station.

One day, a man called up the N. B. C. Artists' Bureau. "Who was the girl who just sang?" he asked. The girl was Lucille, the man was sponsor for her present program, one of the oldest now on the air.

Lucille Manners is interesting. Her background of hard work has given her a humanness, culture, poise and beauty. Five feet five inches tall, blue-grey eyes, she looks helpless—proves she isn't.

Miss Manners is an exceptional horsewoman and an excellent swimmer. At the moment, however, all her thoughts are centered in Sergeant William J. Walker, Staff Sergeant in the Air Corps, whom she will marry late in June. Will live in her Short Hills mansion—after "Bill" comes home from the wars.

## ALPHABETICAL INDEX TO POPULAR PROGRAMS

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

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

### A

- \*Abie's Irish Rose ..... Sat. 8:00 P.M. (N)
- Aces, Easy ..... Wed. to Fri. 7:30 P.M. (C)
- Aldrich Family ..... Thurs. 8:30 P.M. (N)
- \*Adventure of the Thin Man ..... Fri. 8:30 P.M. (C)
- \*All Time Hit Parade ..... Fri. 8:30 P.M. (N)
- Allen, Fred ..... Sun. 9:30 P.M. (C)
- Amanda Honeymoon Hill M. to F. 10:30 A.M. (C)
- 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)
- Aunt Jemima ..... Mon. to Sat. 8:25 A.M. (C)
- 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)
- Baker, Phil ..... Sun. 10:00 P.M. (C)
- Barrymore, Lionel ..... Wed. 9:00 P.M. (C)
- Basin Street Chamber Music ..... Mon. 10:35 P.M. (B)
- Battle of the Sexes ..... Tues. 9:00 P.M. (N)
- Baukhage, H. R. ..... Mon. to Fri. 1:00 P.M. (B)
- Benny, Jack ..... Sun. 7:00 P.M. (N)
- Bergen, Edgar ..... Sun. 8:00 P.M. (N)
- Berle, Milton ..... Wed. 9:30 P.M. (C)
- 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)
- \*Borge, Victor ..... Mon. to Fri. 7:00 P.M. (B)
- Bowes, Major ..... Thurs. 9:00 P.M. (C)
- Breakfast Club ..... Mon. to Fri. 9:00 A.M. (B)
- Breakfast at Sardi's ..... Mon. to Fri. 11:00 A.M. (B)
- \*Brice, Fanny ..... Thurs. 8:00 P.M. (N)
- Brown, Cecil ..... Mon. to Fri. 8:55 P.M. (C)
- Burns and Allen ..... Tues. 9:00 P.M. (C)
- \*Burns, Bob ..... Thurs. 7:30 P.M. (N)

### C

- Calling Pan American ..... Sat. 4:30 P.M. (C)
- Calmer, Ned ..... Mon. to Sat. 11:00 P.M. (C)
- Camel Caravan ..... Fri. 10:00 P.M. (C)
- Campana Serenade ..... Sat. 10:15 P.M. (N)
- Can You Top This? ..... Sat. 9:30 P.M. (N)
- Cantor, Eddie ..... Wed. 9:00 P.M. (N)
- \*Captain Midnight ..... Mon. to Fri. 5:45 P.M. (B)
- Carnation Contented Hour ..... Mon. 10:00 P.M. (N)
- Carnegie, Dale ..... Mon. to Fri. 9:55 P.M. (B)
- Carroll, Madeleine ..... Mon. to Fri. 5:00 P.M. (C)
- Catholic Hour ..... Sun. 6:00 P.M. (N)
- \*Cavalcade of America ..... Mon. 8:00 P.M. (N)
- \*Ceiling Unlimited ..... Mon. 7:15 P.M. (C)
- Chase and Sanborn Hour ..... Sun. 8:00 P.M. (N)
- Chicago Round Table ..... Sun. 2:00 P.M. (N)
- \*Christian, 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)
- Cleveland Symphony ..... Sat. 5:00 P.M. (C)
- Club Matinee ..... Mon. to Fri. 4:00 P.M. (B)
- Colonna, Jerry ..... Tues. 10:00 P.M. (N)
- Counter-Spy ..... Mon. 9:00 P.M. (B)
- Cresto Blanca Carnival ..... Wed. 9:15 P.M. (M)
- \*Criming Doctor ..... Sun. 8:30 P.M. (C)
- Crosby, Bing ..... Thurs. 9:00 P.M. (N)
- Crumit, Frank ..... Sat. 8:00 P.M. (C)
- Cugat, Xavier ..... Fri. 10:00 P.M. (C)

### D

- Dallas, Stella ..... Mon. to Fri. 4:15 P.M. (N)
- Danny Thomas Show ..... Sat. 7:30 P.M. (B)
- Day, Dennis ..... Sun. 7:00 P.M. (N)
- Davis, Joan ..... Thurs. 9:30 P.M. (N)
- \*Death Valley Days ..... Thurs. 8:30 P.M. (C)
- DeMille, Cecil ..... Mon. 9:00 P.M. (C)
- Dickenson, Jean ..... Sun. 9:30 P.M. (N)
- Dining Sisters ..... Mon. 7:30 P.M. (N)

- Doctors at War ..... Sat. 5:00 P.M. (N)
- \*Dorsey, Thomas ..... Wed. 8:30 P.M. (N)
- Double or Nothing ..... Fri. 9:30 P.M. (M)
- Downey, Morton ..... Mon. to Fri. 3:00 P.M. (B)
- Dr. I. Q. ..... Mon. 9:30 P.M. (N)
- Dragonette, Jessica ..... Sat. 9:45 P.M. (C)
- \*Duffy's ..... Tues. 8:30 P.M. (B)

### E

- \*Edwards, Joan ..... Sat. 9:00 P.M. (C)
- Ellery Queen ..... Sat. 7:30 P.M. (N)
- Elliat, Major ..... Sat. 11:00 P.M. (C)
- Evans, Wilbur ..... Sun. 12:30 P.M. (B)

### F

- Fadiman, Clifton ..... Mon. 10:30 P.M. (N)
- Family Hour ..... Sun. 5:00 P.M. (C)
- \*Famous Jury Trials ..... Tues. 9:00 P.M. (B)
- Fibber McGee and Molly ..... Tues. 9:30 P.M. (N)
- \*Fidler, Jimmy ..... Sun. 9:30 P.M. (B)
- Fields, Gracie ..... Mon. to Fri. 10:15 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)
- \*Great Gildersleeve ..... Sun. 6:30 P.M. (N)
- Godfrey, Arthur ..... Mon. to Fri. 6:30 A.M. (C)
- \*Godwin, Earl ..... Sun. to Fri. 8:00 P.M. (B)
- Goldbergs, The ..... Mon. to Fri. 1:45 P.M. (C)
- Good Will Hour ..... Sun. 10:00 P.M. (B)
- Goodman, Al ..... Sun. 9:30 P.M. (C)
- Great Moments in Music ..... Wed. 10:00 P.M. (C)
- Green Hornet, The ..... Sat. 4:30 P.M. (B)
- \*Grand Ole' Opry ..... Sat. 7:30 P.M. (N)
- Gunther, John ..... Fri. 10:00 P.M. (B)

### H

- Haines, Connie ..... Thurs. 10:00 P.M. (N)
- Harum, David ..... Mon. to Fri. 11:45 A.M. (N)
- Happy Jack Turner ..... Mon. to Fri. 9:45 A.M. (N)
- Hawley, Adelaide ..... Mon. to Sat. 8:45 A.M. (C)
- Heatter, Gabriel ..... Mon. to Fri. 9:00 P.M. (M)
- Hill, Edwin C. ..... Tues. 6:15 P.M. (C)
- Hilliard, Harriet ..... Tues. 10:30 P.M. (N)
- Heidt, Horace ..... Tues. 8:30 P.M. (N)
- \*Hit Parade ..... Sat. 9:00 P.M. (C)
- \*Hobby Lobby ..... Sat. 8:30 P.M. (C)
- Hope, Bob ..... Tues. 10:00 P.M. (N)
- Hot Copy ..... Mon. 11:30 P.M. (N)
- Houston, Josephine ..... Sun. 12:30 P.M. (B)
- Howe, Quincy ..... Wed. 6:00 P.M. (C)
- Hughes, John B. ..... Wed. 10:00 P.M. (M)
- \*Hunt, Frazier ..... Tues. and Thurs. 6:00 P.M. (C)

### I

- \*I Love a Mystery ..... Mon. to Fri. 7:00 P.M. (C)
- \*In Person ..... Fri. 8:15 P.M. (B)
- Indianapolis Symphony Orch. ..... Fri. 3:30 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. (B)
- \*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. 4:30 P.M. (C)
- \*Johnny Presents ..... Tues. 8:00 P.M. (N)
- \*Jolson, Al ..... Tues. 8:30 P.M. (C)
- 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)  
 \*Kennedy, John B. . . . . Mon. 6:30 P.M. (C)  
 \*Kitty Foyle . . . . . Mon. to Fri. 10:15 A.M. (C)  
 Kraft Music Hall . . . . . Thurs. 9:00 P.M. (N)  
 Kostelanetz, Andre . . . . . Sun. 4:30 P.M. (C)  
 Kyser, Kay . . . . . Wed. 10:00 P.M. (N)

**L**

Landt Trio . . . . . Mon. to Fri. 3:15 P.M. (C)  
 Langford, Frances . . . . . Tues. 10:00 P.M. (N)  
 Lewis, Fulton, Jr. . . . . Mon. to Fri. 7:00 P.M. (M)  
 Life Can Be Beautiful . . . . . Mon. to Fri. 1:00 P.M. (C)  
 Light of the World . . . . . Mon. to Fri. 2:00 P.M. (N)  
 \*Lights Out . . . . . Tues. 8:00 P.M. (C)  
 Little Blue Playhouse . . . . . Sat. 11:30 A.M. (B)  
 \*Lone Ranger . . . . . Mon., Wed., Fri. 7:30 P.M. (B)  
 \*Lonely Women . . . . . Mon. to Fri. 2:15 P.M. (N)  
 Longmire, Carey . . . . . Mon. to Fri. 1:45 P.M. (N)  
 Lopez, Vincent . . . . . Mon. 1:45 P.M. (B)  
 \*Lord, Philips . . . . . Mon. 9:00 P.M. (B)  
 \*Lum and Abner . . . . . Mon. to Thurs. 8:15 P.M. (B)  
 Lux Radio Theatre . . . . . Mon. 9:00 P.M. (C)

**M**

Ma Perkins . . . . . Mon. to Fri. 1:15 P.M. (C)  
 Malone, Ted . . . . . Mon. to Fri. 3:45 P.M. (B)  
 Manners, Lucille . . . . . Fri. 8:00 P.M. (N)  
 Manhattan Merry Go Round . . . . . Sun. 9:00 P.M. (N)  
 \*Manhattan Story . . . . . Wed. 8:30 P.M. (B)  
 Marine Band . . . . . Wed. 1:45 P.M. (B)  
 March of Time . . . . . Thurs. 10:30 P.M. (N)  
 Mary Morlin . . . . . Mon. to Fri. 3:00 P.M. (N)  
 \*Maxwell House Coffee Time Thurs. 8:00 P.M. (N)  
 Mayor of the Town . . . . . Wed. 9:00 P.M. (C)  
 Meet Your Navy . . . . . Fri. 8:30 P.M. (B)  
 Metropolitan Opera . . . . . Sat. 2:00 P.M. (B)  
 McCarthy, Charlie . . . . . Sun. 8:00 P.M. (N)  
 Moore, Gary . . . . . Mon. to Sat. 9:00 A.M. (N)  
 \*Morgan, Frank . . . . . Thurs. 8:00 P.M. (N)  
 Moylan Sisters . . . . . Sun. 3:00 P.M. (B)  
 Mr. District Attorney . . . . . Wed. 9:30 P.M. (N)  
 Mr. Keen . . . . . Wed. to Fri. 7:45 P.M. (C)  
 \*Mr. & Mrs. North . . . . . Wed. 8:00 P.M. (N)  
 Munn, Frank . . . . . Fri. 9:00 P.M. (N)  
 Murrow, Edward . . . . . Sun. 6:00 P.M. (C)  
 Musical Steelmakers . . . . . Sun. 5:30 P.M. (B)

**N**

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

**O**

Of Men & Books . . . . . Sat. 2:05 P.M. (C)  
 O'Keefe, Walter . . . . . Tues. 9:00 P.M. (N)  
 One Man's Family . . . . . Sun. 8:30 P.M. (N)  
 O'Neills . . . . . Mon. to Fri. 10:15 A.M. (N)  
 Otero, Emma . . . . . Sun. 12:00 P.M. (N)

**P**

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

**Q**

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

**R**

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

Rich, Irene . . . . . Sun. 6:15 P.M. (C)  
 Riggs, Tommy . . . . . Fri. 10:00 P.M. (N)  
 Report to the Nation . . . . . Sat. 7:00 P.M. (C)  
 Road of Life . . . . . Mon. to Fri. 11:00 A.M. (N)  
 Rochester . . . . . Sun. 7:00 P.M. (N)  
 Romance of Helen Trent M. to F. 12:30 P.M. (C)  
 Ross, Lanny . . . . . Fri. 10:00 P.M. (C)

**S**

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

**T**

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

**V**

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

**W**

Wake Up America . . . . . Sun. 3:15 P.M. (B)  
 Waltz Time . . . . . Fri. 9:00 P.M. (N)  
 \*Waring, Fred . . . . . Mon. to Fri. 7:00 P.M. (N)  
 Washington Luncheon . . . . . Sat. 1:30 P.M. (B)  
 Weekly War Journal . . . . . Sun. 12 Noon (B)  
 We The People . . . . . Sun. 7:30 P.M. (C)  
 Westinghouse Program . . . . . Sun. 2:30 P.M. (N)  
 What's My Name . . . . . Sun. 10:30 P.M. (N)  
 When A Girl Marries . . . . . Mon. to Fri. 5:00 P.M. (N)  
 Whiteman, Paul . . . . . Tues. 9:00 P.M. (C)  
 Winchell, Walter . . . . . Sun. 9:00 P.M. (B)  
 Wings to Victory . . . . . Thurs. 10:30 P.M. (B)

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



**Harry Wismer**

**TUNE IN MON. THRU FRI. 6:15 P.M. E.W.T. (BLUE)**

The greatest break Harry Wismer ever had was the day he nearly broke his leg in the Florida University game against Georgia Tech. An all-round sports collegiate, Harry wanted to be a professional football player. Popular with coaches and colleges alike, he went up to Michigan in 1933 with the hope of carrying on in football, but again the leg kept him out. Helpful coaches decided to let him broadcast locally.

In 1935, Dick Richards, owner of the Detroit Lions pro football team and station WJR, Detroit, engaged him as Lion's cub reporter. Harry would hitch-hike eighty miles each night to do his broadcast, somehow managing to get back each morning for his classes.

In 1938 he made his network debut, assisting Bill Stern. From then on the handsome young sports announcer was in. Today he's one of the busiest sports announcers in the business.

Five feet, ten and one-half inches tall, stockily built, Wismer has brown eyes, dark brown hair and an infectious personality.

Keyed to the fast tempo of an announcer's life, Harry does everything in a rush. Plays hard, lives fast. Likes steaks, theaters and bright lights. He is married and has an eighteen-month-old son, Henry Richard. The Wismers live just outside Detroit, near Willow Run Plant.

## RADIO FACTS

◆ In their radio program Fibber McGee and Molly depict an average couple with a \$3,500 a year income. Actually the two stars earn \$3,500 a week!

◆ Rehearsals of most radio shows are held the same day of the broadcast. In the morning the cast reads the script and runs through it two or three times. An afternoon rehearsal is held to iron out technical difficulties. An hour or two before the program goes on the air a "dress" rehearsal is held. Changes are made in the script up until broadcast time.

◆ Raymond Edward Johnson was a bank teller until the crash lost him his job. Now he's a regular member on the "Crime Doctor" series and other dramatic shows.

◆ Mary Margaret McBride was a top magazine writer and added radio work only as a sideline. She now clears \$1200 a week with NBC.

◆ Comedian Hank Ladd was studying singing and hoped to reach the Metropolitan Opera when he ran out of money. He became Phil Baker's stooge and gag writer, then switched to Bob Hope and is now Bert Wheeler's partner.

◆ Jerry Devine, author-producer of "Mr. District Attorney," is only 34 years old but has been in show business for 23 years. When he was only eleven he appeared in silent films. Jerry's first writing assignment was on the Jack Benny program.

◆ On all the big comedy programs the studio audience is entertained for ten or fifteen minutes before the show goes on the air. The comics keep a supply of best gags to get the audience in a relaxed and good mood, before program time.

◆ Thousands of men and women in the armed forces are admitted to radio broadcasts each week, both in New York and Hollywood. Many of them have never seen a broadcast unless one came to their camp or training center.

◆ Charles Martin lost his cub-reporter job when his paper had to retrench. He sold himself as a writer, producer and director to a small station for \$18 per week and now earns fifty times that with his Philip Morris Playhouse.

# DON'T TAKE ANY WOODEN SHOES

## WCKY, CINCINNATI ANNOUNCER FINDS THEM IMPRACTICAL

**C**aught in the shoe rationing order, John Watkins paid \$2.75 for a pair of wooden shoes. He found them comfortable to stand in, but annoying and painful for walking despite the mild sensation they caused among women shoppers. John doesn't depend on hearsay—he tries things out for himself. It's good publicity at any rate.



WATKINS READS LETTERS FROM MARINES ON GUADALCANAL REGARDING HIS MORNING SHOW



LEAVE IT TO THE GIRLS TO INSPECT ANYTHING THAT SMACKS OF A NEW IDEA IN FOOTWEAR

## RADIO HUMOR



"BOY, IS THAT A RELIEF!" GROANS WATKINS AS HE TENDERLY RUBS HIS PEDAL EXTREMITIES



A BEWILDERED SHINE BOY TRIES TO DECIDE BETWEEN SHOE POLISH AND A COAT OF VARNISH

● I notice that there are no hitchhikers on the road anymore. In fact the only people you see on the road now are guys with "A" cards hiding behind Burma Shave signs with siphons.

— *Bob Hope Show (NBC)*

● Archie: Look, Miss Duffy, I want you to meet this fellow.

Shirley: Please Archie, don't ask me to. How would it look if my boyfriend sees me kissing a strange man.

Archie: But you don't have to kiss him.

Shirley: Then why should I meet him?

— *Duffy's (Blue)*

● My brother and I are twins . . . all thru life he got the best of everything . . . I got nothing . . . when he threw spitballs . . . I got punished for it . . . One time he was arrested for speeding . . . I spent thirty days in jail . . . I was in love with a beautiful girl . . . He ran away with her . . . But I finally got even . . . Last week I died and they buried him.

— *Basin Street Chamber Music (Blue)*

● Tommy: I think we'll save those cement bags. Maybe we can make a dress for Betty Lou out of them.

Betty: Oh, no you don't. . . . My girl friend's mother made her a whole outfit out of cement bags and one day she got caught in the rain while she was standing in front of the school.

Tommy: What happened?

Betty: We didn't always have that statue there.

— *Tommy Riggs Show (NBC)*

● The only thing Benny takes out on a moonlit night is his upper plate. . . . Look, Portland, I can't be romantic either. My scamp days are over. The last girl I took out left town and became a nurse with the Confederate army.

— *Fred Allen Show (CBS)*

● So when I see Egghead standing there in front of Joe's Tavern, I walk up to him. . . . "Hiyah, Egghead," I says, "What's cooking?" . . . and he says, "I am" . . . They just gave me a hot foot."

— *Fibber McGee (NBC)*

● Bergen: Do you like books, Charlie?

Charlie: Well, right now I'm reading a brand new volume.

Bergen: What's the name of it?

Charlie: "Ration Book Number Two."

Bergen: And do you like it?

Charlie: I'll say, I'm eating it up.

— *Chase and Sanborn Show (NBC)*



# Behind This Issue

## Good-Hearted Kosty (See Pg. 31)

They call him Kosty, if they know him well enough, and you can always tell when a man in authority is kind to people, by the look in his friends' eyes when they talk about him. Their faces light up at the mention of his name as though some inner candle has been set ablaze suddenly. One of his friends told us about what happened some time ago when six girl defense workers from Sperry Gyroscope came in to hear him conduct. It was a broadcast with no invited public and, unfortunately for the six girls, the entire air time was taken up by a last minute Winston Churchill broadcast. In order to lessen the girls' disappointment, the sympathetic conductor led the orchestra in a spirited and impressive rendition of *Marche Slav* for the audience of six girls and everybody went home happy, including Kosty.

## An Apple for Teacher (See Pg. 38)

The need for affection is strong in most human beings, and with affection comes the desire to give presents. That's why teachers get so many apples from their pupils. And that's why radio performers are the recipients of so many gifts. At New York's WOV, where the daytime performers are practically all Italian, the personal note is struck very strongly, and they send some interesting presents. The other day Diana Baldi, who has three programs a day six days a week, received by special messenger a piping hot platter of spaghetti, a bottle of homemade red wine, and a dozen paper napkins. Diana ate it between programs, and soon after received a telephone call from the busy but enamoured Neapolitan housewife as to whether she had enjoyed it. She had, and said so. Everybody was pleased.

## Muscular Interview (See Pg. 23)

You have to be in topnotch physical condition to interview Dave Elman, the Hobby Lobby man. We came to a Saturday afternoon rehearsal at the Columbia studios and walked right into the middle of a set of characters that seemed almost out of this world. A soldier sat there with a Charlie McCarthy dummy

on his knee and six different and assorted dummies all around him. A man sat placidly on the edge of a seat dressed in a bathrobe and nothing more. All over the place people sat, stood and paced, reading their scripts aloud tremulously and nervously, while Dave Elman dashed from one to the other snapping pictures of them in every conceivable pose, with a tiny camera. We talked to him on the run, keeping up as best we

### WINNERS of the MARCH RADIO QUIZ CONTEST

#### FIRST PRIZE: \$25

MISS ROSE LEVITT  
2290 Andrews Avenue  
Bronx, New York City, N. Y.

#### SECOND PRIZE: \$15

42 Arbutus Avenue  
Pitman, New Jersey

#### TEN \$1 PRIZES:

DON. L. KEARNEY, 629th Tech  
School Squadron, Gulfport Field,  
Mississippi.

RUTH CHAMBERLAIN, 5555  
Sheridan Road, Chicago, Illinois.

ENSIGN MAURICE L. NEE,  
U. S. N., Gallatin Hall D44, Soldiers'  
Field Station, Boston, Mass.

RAY EDDINGTON, Cavalier, N.  
Dakota.

MR. JESSE HENSHEL, 345 De  
Mott Avenue, Rockville Centre, L. I.

WILLIAM CARTWRIGHT, 1757  
Hillcrest Avenue, Merchantville  
N. J.

MR. JERRY LAMPINSKI, 74 Clay  
Street, Central Falls, Rhode Island.

MARGARET S. VAN HORN,  
Eagle Road, Newton, Pa.

GEORGE CICERO, 3613 Avenue  
L, Brooklyn, N. Y.

HARRIET EDEN ROSS, 8 N. Wal-  
nut Street, West Hempstead, L. I.,  
New York.

NOTE: By a curious oversight the winner of the second prize signed no name to the entry. We await word from the fortunate contestant, and will hold the prize money until identity is established.

could, and this went on for an hour. That left us with practically no breath. Dave finally took pity on us and sat down to finish our talk. We got good material, and lost three pounds.

## She No Longer Works for Peanuts (See Pg. 46)

Radio is full of nice people. Anne

Seymour, who plays Mary Marlin, is one of the nicest of them. Some of this niceness you can ascribe to her young and impoverished days in Greenwich Village, when she tramped the streets looking for work until the soles of her shoes were full of holes. So pressing did the situation get that for one whole week she lived on peanuts, acquiring thus a taste for the goobers that later success has never been able to wipe out, she tells us. Anne Seymour talks quite frankly about those difficult but rather romantic days, when success and fame were elusively just around the corner. Her sufferings and hardship were not in vain, for it has all gone into the making of a soft, kindly face, and a voice that has the understanding and depth that only experience can give to an actress.

## Prize Contest Poetry

Every once in so often something comes along to brighten an editorial life, and this time it happened in our prize contest, the winners of which are published in another column. One of the contestants, the clever Jesse Henshel, sent in the answers in the form of a poem. Unfortunately, two of the names were incorrect, so Mr. Henshel is entitled to no more than a one dollar third prize. Just the same, we like his poetry so much that we think our readers are entitled to a look at it, so here it is:

No. 1. *By the looks of her amusing and whimsical face,*

*I can see it is interesting Ilka Chase.*

No. 2. *The man who is standing there alone,*  
*Is handling a radio microphone.*

No. 3. *These gay performers who like to*  
*carouse,*

*Are program stars from Maxwell House.*

No. 4. *The man who looks like a ton of money,*  
*Appeared on the program,—“People Are*  
*Funny.”*

No. 5. *Lily Pons and hubby,—Kostelanez,*  
*Sing and play swell musical sonnets.*

No. 6. *This angel is a Texaco star,*  
*Known as Fred Allen,—near and far.*

No. 7. *A Metropolitan Opera is so much plush,*  
*A soap opera is Radio with so much slush;*

*A horse opera is so much slicker,*  
*For cowboys and Indians appear in the sticker.*

No. 8. *Major Bowes, aboard his yacht,*  
*Has earned much money and knows what's*  
*what.*

No. 9. *The scene is wacky,—hence is*  
*A scene from Truth or Consequences.*

No. 10. *The statement on radio sets is false,*  
*And should be taken with grains of salts.*

No. 11. *Radio's first announcer, calm without*  
*fright,*

*Is good old Major Andrew White.*

No. 12. *Allen Jenkins, Miss Swarthout and*  
*Taylor (Deems),*

*Are the ones in the picture (or so it seems).*

No. 13. *This man with moustache and beard*  
*upon*

*His face is NBC's Bob St. John.*

No. 14. *This newscaster's picture in the book,*  
*Is that of keen-eyed John Vandercook.*



**SMOKING LESS—  
SMOKING MORE?**  
*You're SAFER smoking*  
**PHILIP MORRIS**

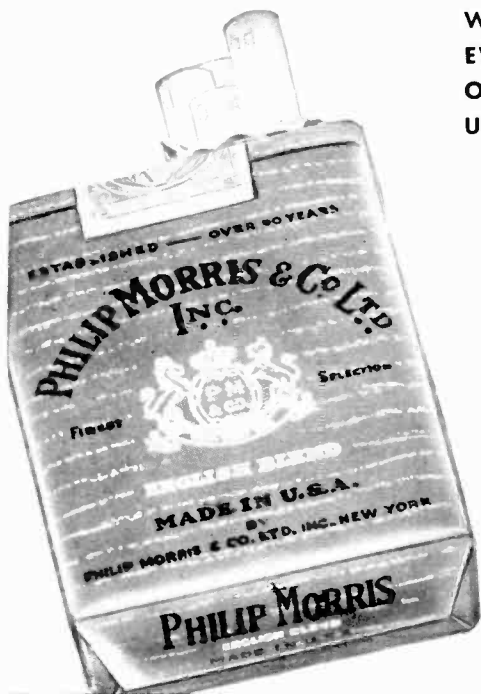
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