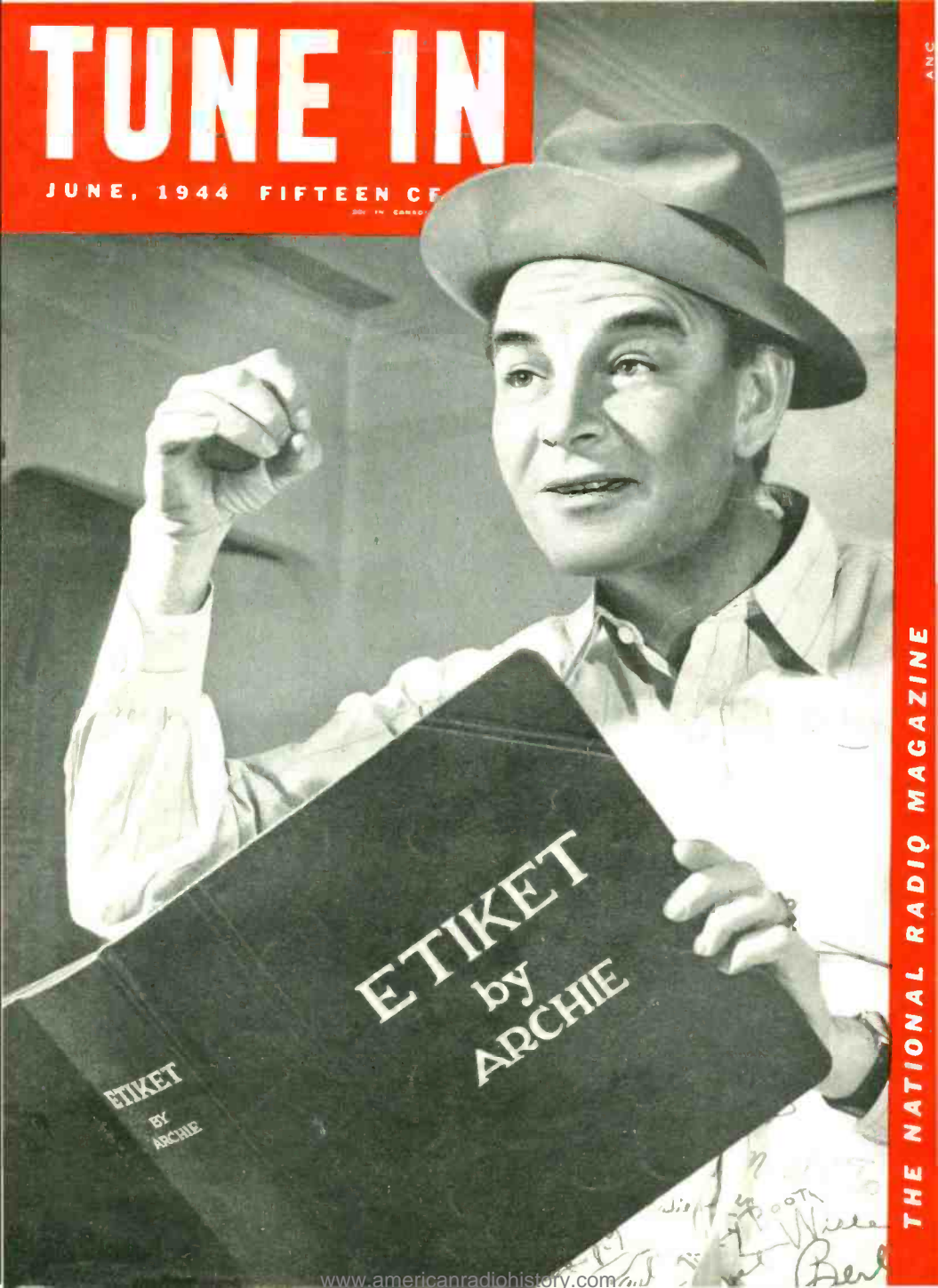


TUNE IN

JUNE, 1944 FIFTEEN CENTS

300 7th CANADIAN



ANC

THE NATIONAL RADIO MAGAZINE

ETIKET
BY
ARCHIE

ETIKET
by
ARCHIE

Radio Booth
Wills
Berl



RADIO QUIZ

PHIL BAKER
GUEST QUIZARD

CRACKMASTER OF CBS' "TAKE IT OR LEAVE IT"



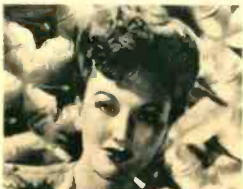
1 These young songbirds are known as: (A) The Andrews Sisters (B) The Moyle Sisters (C) The Murrah Sisters



2 House Jameson portrays Father in: (A) The Aldrich Family (B) One Man's Family (C) The Parker Family



3 This menacing shadow is pointing to: (A) Mr. District Attorney (B) Ellery Queen (C) The Crime Doctor



4 Ginny Simms is called: (A) A.E.F. Darling (B) Sweetheart of Uncle Sam's Armed Forces (C) G. I. pin-up



5 This cute youngster now sings under the name of: (A) Jessica Dragonette (B) Georgia Carroll (C) Kate Smith



6 The sponsor of Motion Gould's orchestra is: (A) Renault Wine (B) Cresa Blanca Wine (C) Roma Wine



7 This National Barn Dance hand is known as: (A) Kurn Kohblers (B) Housier Hot Shots (C) Kiddoodlers



8 The head of this family dearly loves to play: (A) The Bee (B) The Flight of the Bumble Bee (C) The Hornet

ANSWERS ON PAGE 47

LETTERS (continued)

INTERRUPTED GHOSTS

Dear Sir:

Mystery stories are my hobby—especially radio thrillers. I think the screams and crines that come over the air are ever so much more spine-chilling than the movie or book versions.

But why, oh why, is it necessary for the announcer to come on with the commercial just as I'm sitting on the edge of my chair chewing my fingernails off? It seems that no sooner does the ghost start to walk or the hatchet to descend on the head of some shivering victim than I have to listen to a little drama within a drama about Mary Jane, who just learned a lovely new way to take spots out of dresses.

Seriously, these middle commercials spoil the mood entirely. Wouldn't it be just as satisfactory to have longer announcements at the beginning and end?

MARION BEVEN

San Francisco, California

NEW RECORD DEPARTMENT

Dear Sirs:

Your new record department, "There's Music in the Air" is certainly a grand innovation. It's mighty handy to have those reviews of the new albums to refer to. Best of all, I like the fact that you include classical as well as popular music.

Keep up the good work!

ERNEST BRADLEY

Atlantic City, New Jersey

FRANK SINATRA AGAIN

Gentlemen:

In answer to the letter so Frankly written by Rustie Mitchell, I wish to offer my opinion.

Frank Sinatra, I admit, has a very talented voice, and I enjoy listening to him until all those young screams of thirteen or fourteen years start screaming all over the place.

Heavily, Miss Mitchell, don't you think most older people remember a great deal of the things they enjoyed when they were your age? I'm sure they do. Ask your father and mother.

I'm sure if anyone were to ask Mr. Sinatra if he disliked all the screaming, his answer would be "yes."

MARIE FIEBY

Chickasaw, Ohio

BESSIE BEATTY

Dear Editor:

I never thought the day would come when I, a "hard-headed business man," would listen to a woman commentator. My infrequent contacts with the tribe have convinced me that they're a meaty-mouthed lot on the whole.

But I must confess that I do enjoy Bessie Beatty and was pleased to see your write-up of her. Can't say I'm thrilled by the 12 sponsors you mention, but do sometimes get a kick out of the way she works 'em in. However, during the main part of the program, Miss Beatty shows an intelligent awareness and wide background which is stimulating and refreshing.

JOHN MARIUS

New York, New York

PROGRAM TITLE

Dear Sirs: There never has been a genius in my family and I'm far from being a radio script writer. But even I could think of a better name for a show than "Horror!" "The Pause That Refreshes on the Air." It really reaches a new high in awkwardness.

BETTY RANTALIN

Brooklyn, New York

COMPLIMENTS

Dear Sir:

I should like to take this opportunity to compliment you on your fine magazine. It is one of the first to really take the reader behind the scenes in radio. I enjoy not only the programs, the news, the scenes, but also the stories on the various stars of the network. I think you should also be commended for the recognition you give the lesser known names of radio, the performers of the local stations.

BETTY LOU PETERSON

Detroit, Michigan

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ON THE COVER

ED GARDNER, who tells you how to behave if you ever visit Duffy's or other title spots—on page 10000.

TUNE IN, published monthly by O. S. Publishing Company, Inc., 30 Rockefeller Plaza, Radio City, New York 20, N. Y. Richard Davis, President; V. E. Alton, Secretary. Single copies 15 cents. Subscription, \$1.50 for 12 issues. TUNE IN accepts no responsibility for manuscripts and photographs that may be submitted. Manuscripts returned only with self-addressed envelope. Entered as 2nd class matter January 20th, 1943 at the Post Office at New York, N. Y. under the Act of March 3rd, 1879. Copyright 1943 by O. S. Publishing Company, Inc. PRINTED IN UNITED STATES OF AMERICA

AROUND THE NETWORKS

Phil Spitalny and his all-girl orchestra expect to be able to announce the name of America's "Singing Cinderella" some time in June. The lucky winner is then entitled to a thirteen-week contract on NBC's "Hour of Charm" at a salary of \$150 a week. A total of 9,813 non-professional contestants were auditioned, either in person or through



recordings, in this search for the "undiscovered" voice of America. Though only one singer gains immediate stardom on the "Hour of Charm" program itself, Mr. Spitalny has announced that many runners-up have already been offered radio contracts and guest spots in their own localities, by producers impressed by their vocal talents.

As mistress of ceremonies and servicemen's Cupid of the Blue Network's "Blind Date" program, Arlene Francis has long been a favorite of the United States armed forces. As a gesture of good-will, Arlene has often invited the disappointed losers on the show to see a performance of the hit play, "The Doughgirls," in which her part was that of a Russian sniper. Now, however, the young actress has become an ambassador of good-will on an international scale. Since this American girl is of Armenian ancestry, Russian airmen conceived the idea of dropping pictures of her, dressed in Soviet uniform, over the land of her forefathers in an attempt to bolster Allied sympathy among Armenian soldiers.



The governments of two South American countries have officially recognized the efforts of Xavier Cugat, conductor of Mutual's "Your Date with Cugat," to promote better Pan-American understanding. Some months ago, the "Rhumba King" was presented with Bolivia's highest honor, the Simon Bolivar medal, and now Venezuela has granted him a similar award.

Thirty-year-old Morton Gould, maestro of CBS' "Cresta Blanca Carnival," continues to add new garlands to his already illustrious name. Starting out as a child prodigy, the composer and pianist was ready for concert stage appearances by the time he was seventeen. At twenty-one, this American-born and American-trained musician had already conducted a symphony orchestra in a presentation of his own works over a radio network. Other honors include the selection of Gould's "Lincoln Legend" for performance in Russia at the request of Dimitri Shostakovich; the premiere of his First Symphony by Fritz Reiner; an all-Gould program last March with the St. Louis Symphony orchestra; and, latest, a commission to write another symphony in celebration of the Centennial Anniversary of the Young Men's Christian Association.



Two CBS newscasters, George Fielding Eliot and Quentin Reynolds, have recently published books which are proving of interest to their listeners. Mr. Eliot's thoughtful "Hour of Triumph" concerns itself not only with the strategy of the final steps to victory, but also with means of achieving a permanent peace. Quentin Reynolds' "The Curtain Rises," on the other hand, is an absorbing account of his thrilling experiences overseas.



ANYTHING CAN HAPPEN when these two CBS funsters get together. Here nobody Fred Allen registers open-mouthed astonishment at the size of Jimmy Durante's famed schnozzola gargantuan.



AN OUTSTANDING HONOR was bestowed upon CBS comedy team George Burns and Gracie Allen when movie star Adolphe Menjou presented them with an award of merit on behalf of TUNE IN radio magazine.



CHILDREN IN SPIRIT are Marilyn Sable, Peggy Drake and Sam Cowling, who climbed into the playpen for audience tots provided by jovial emcee Don McNeill, of Blue's "Breakfast Club."

Along Radio Row

FROM SEVEN TO SEVENTY is no great jump for actress Cecile Roy, the Aunt Maud of CBS' "Amanda of Honeymoon Hill" (lower right). The center portrait shows versatile Miss Roy as she really looks.





DISTINGUISHED AMERICAN ACTORS Alfred Lunt and Lynn Fontanne are introduced by BBC announcer Joan Gilbert (at the mike) as they broadcast greetings from London to the armed forces at home.



THE DEVIL FINDS WORK for idle hands to do, murmurs eternally-surprised NBC comedian Jack Haley as he manages to find use for—count 'em—three of those handy appendages.

HAT FANTASIA should be the title of this one. Even headgear expert Tom Breneman of Blue's "Breakfast at Sardi's" was stunned by these strange "Lady in the Dark" numbers Mischa Auer brought in.



THAT BRIGHT IDEA pop-eyed Rochester is explaining over the phone won't look nearly so good when the husky-voiced comic finds his unsympathetic "boss," Jack Benny, is listening, too.



He Proposed last night!

—how lucky that I wore my lovely

Evening in Paris
face powder



Face Powder \$1.00
Perfume \$1.25 to \$10.00
(All prices plus tax)

BOURJOIS
NEW YORK

Tune in "Here's to Romance," starring Dick Haynes, with Jim Ameche and Ray Blitch's Orchestra—Thursday evenings, Columbia Network.

OF MIKES AND MEN

By

LAURA HAYNES

Leave it to "Blondie" to come to the defense of purse-parkin' mamas! Tired of hearing how much "junk" women tote around in their pocketbooks, PENNY SINGLETON recently inveigled five men of the CBS series into emptying and weighing the contents of their pockets. Yield (from co-star ARTHUR "Dagwood" LAKE, HANLEY "Diners" STAFFORD, announcer KEN NILES, producer DON BERNARD, writer JOHN L. GREENE): 2½ lbs. scrap paper (envelopes, notes, circulars), 4 lbs. metal (keys, knives, lucky pieces), 2 lbs. plastic and miscellaneous (combs, poker chips, ???).

★ ★ ★

The Blue's brain-baffler has inspired New York hotel elevators to poetry:

"Though DUNNINGER can read your mind,

Our girls don't have his gift.

So call your floor—in time—

When riding in this lift!"

★ ★ ★

"Believe It or Not," ROBERT L. RIPLEY—who amazes people by airwave over Mutual, as well as on paper—draws his cartoons upside down, has been in China more often than in his own New York offices, visited more countries than anyone else who ever lived, and owns five cars but doesn't know how to drive (does it matter now?). Bob's first job, just to make it earlier, was drawing designs on—tombstones.

★ ★ ★

Our friends, the motion pictures, do strange things to radio stars. M-G-M signed GINNY SIMMS because she's one of the loveliest brunettes singing on the air—put her in a blonde wig for scenes of her first film for them—then gave her flaming red tresses to flash in a Technicolor flicker!

★ ★ ★

Hair-Raising Disclosures: GARRY MOORE went to all the trouble of "growing in" the stubble of his treasured crew-cut tresses for the movie cameras, only to be tested again and told: "Cut it off again—but quick!" Co-star JIMMY DURANTE (you'll find more about both CBS comedians, on page 15) says of his own lint-like, grayish fuzz—which he insists on referring

to as a "coiffure"—"I had it done by an inferior decorator!" . . . Requested to grow a photogenic beard for publicity purposes, composer-conductor BERNARD HERRMANN (maestro of many a CBS show) demanded with dignity: "What have I done to music to compel me to go into hiding?"

★ ★ ★

No one—least of all the networks—is surprised when correspondents and analysts toss off a new book, but NBC personalities have recently begun turning out some unexpected tomes: Baritone JOHN CHARLES THOMAS ("Westinghouse Program") has completed a cookbook . . . comedian "SENATOR" FORD ("Can You Top This?") has penned a handy guide to the etiquette of laughter . . . and actress LOUISE LARABEE ("Woman of America") has been busy streamlining favorite fairy tales for grown-ups to refresh their childhood memories.

★ ★ ★

In case women readers are palpitating to know just how they can annoy men most, Blue Network has made a survey of its stars and reports: MORTON DOWNEY, the Irish tenor, dislikes slacks and toothy girls . . . MILTON CROSS, the straw boss of "Basin Street," doesn't think much of girls who know all the bartenders by their first names . . . JIM AMECHE, announcer and emcee, detests those old bugaboos, caked powder and crooked stocking seams . . . and ED "Archie" GARDNER (who presents more of his earth-shaking views on human behavior, in this issue) avoids the "ersatz intellectual" who loves to discuss important matters about which she really knows nothing.

★ ★ ★

WALTER YUST, host of Mutual's "The Human Adventure," wonders if some people don't expect too much! As editor of the "Encyclopaedia Britannica," he says the strangest complaint they ever received came from a woman who was annoyed because she couldn't find the name of THE UNKNOWN SOLDIER in the master reference work.

★ ★ ★

When H. V. KALTENBORN (see story on page 30) gave a party recently, friends dragged out the Japanese helmet the NBC analyst had brought back from the South Pacific and passed it around. Catching sight of a grande dame who held it as though she expected it to crawl, CBS analyst MAJOR GEORGE FIELDING ELIOT couldn't resist calling out: "Hans, didn't that helmet belong to the Jap who had smallpox?" Many years his senior, but just as quick on the uptake, Kaltenborn looked at him in mild surprise. "Why, no," he said blandly, "don't you remember, George? He was a leper." And the two commentators, grinning like impish schoolboys, reached out to catch the helmet as it fell.



ETIKET FOR THE ELITE

by ED GARDNER

ARCHIE OF "DUFFY'S" OFFERS UNTIMELY TIPS ON BETTER BEHAVIOR

LEAVE us not brandy words. There is a right and a wrong way to disport one's self under all occasions, even when visiting one's in-laws. If one perspires to success in this bale of tears, his manners must be such that he will help to

make any high-class socialistic gathering a real fiasco.

That is why we should all have etiket, a phrase which means simply the proper forms of behavior under all circumstances, especially if someone is looking.

I have wrote these hints on etiket after years of practicing up on me own manners, whether at home, aboard or in the company of the elite who meet to eat at "Duffy's." Nowadays, when they see me coming, folks murmur prettily behind

(CONTINUED ON NEXT PAGE)

7



Archie (Ed Gardner) argues by phone with Duffy—who never appears on the show.

ETIKET FOR THE ELITE (Continued)

their hands: "Here comes Archie, the churl." Which, of course, makes me feel that my efforts to learn etiker and pay me debt to society has not all been wasted.

We will take up one subject at a time—in a cavalrycade, so to speak. The first item on the menu is:

Dining Out Formal

Dining out formal is just like in a restaurant except more should go in the mouth than upon one's tie.

When finally at table, it is protocol for the guest of honor to be sat on either the right or the left of mine host, depending upon which side of mine guest mine host is sitting.

Introductions come right after stuffing of napkins into the waistcoat (pronounced westkut). Always introduce the lady first, thus: "Mr. Jones, shake hands with the wife."

However, if the girl is not a wife but just a ordinary finance, and you present her to several people, the form

is thus: "Miss Brown, Mr. Jones, Mr. Smith, Miss Brown, Mr. Jones, Mr. Smith, Mr. Doe, Miss Brown, Mr. Smith, Mr. Williams, ect."

When meeting the nobility, it is proper to address them as "Your Grace" or "Your Dutchess." If meeting royalty, however, it is better form to use "Your Majesty" or "Your Majestess," depending—of course—upon whether it is a king or a queen. In case of a earl, I have found it good policy to just say: "How do you do."

Throughout the evening's regalia, it is of primitive importance to watch to every request of mine hostess. Per example, if she says, "Please pass the nutcracker," it is very bad form to hand her a beer bottle.

If you drop your napkin, don't go under the table after it unless you are sure you can find your way back again. Tongues will wag freely if you fail to return to your chair by the time the party breaks up.

When leaving table at a private dinner party, resist the temptation to slip some monastery consideration such as a dime under the plate for the waitress. Unless you can make it a quarter, a winning smile will suffice.

This now arrives us at:

Dining Out Unformal

When dining *al fresco* (extra for soup and dessert), one is behooved to watch carefully to his manners—even, perish forbid, if one must go so far as to take off his hat.

First off, when calling for service, it is considered *de trop* to whistle for the waiters. It is preference to tap a spoon on one's water glass.

As to eating, it is considered *rigor mortis* to pick up boiled potatoes with the fingers. Spearling them with the fork is the correct way to handle this always puzzling point of gastromic procedure. This does not apply if the potatoes are mashed. In that case, one spears with one's spoon.

When the cordials are served, it is considered bad form, no matter what the occasion, to attempt to open a beer bottle with your teeth.

When dining in French restaurants, it is best to do as the Romans do. In calling for the check—or "*addicion*"—I have found it good politics to use the proper French, which is, "Waiter, the *garçon*, if you please." It is surprising the results you get.

A common mistake is when you reach for the check and get it. The proper



TRAVEL ETIKET: ED GARDNER SHOWS HOW THE LITTLE WIFE HANDLES THE BIG BAGGAGE

form here is to get one's hand stuck in one's water glass until the crisis is past, not neglecting to murmur, "Well, next time, old chap."

Getting down to the finer points of etiket, we finally come to:

Love Making

When asking a girl for a kiss, one has the choice of two methods—or, if those involved are inclusive, the two may have the choice of one method. I am speaking of an approach.

This, to be pacific, may be the "Darling, isn't it a lovely moonlight night—may I hold your hand?" method or the "How about it, kid?" method. These both have their points and are often interchangeable, such as times when the "How about it, kid?" method works even better in the moonlight.

Always be fair to the other guy. At parties or sestas, suggest kissing games: This is a sporting gesture to give the other fellow a chance—which, of course, in my case, he ain't got.

The well-appointed lover is usually well dressed. The most effective forms of dress I have encountered in my own behalf has been a quiet tie with a loud shirt or versa visa and a formal tuxedo with optional dinner jacket (same number of buttons and buttonholes and a carnation in the boutonnear). If a appropriate chapeau is not to be found, a hat makes a good substitution. Dames are very noticeable of this.

If you are going to be a successful swane, you have got to spend money. A tighwad never caught no molasses. Unless you are prepared to spend some 60 cents for orchids, another 2 bits for bomboms and at least a buck and a half (what the English call a "moon and six pence") for the opera, you might just as well stay home. It is not that the opposition sex is goldiggers, it is just that people who do not spend money is repugnizant to dames.

Last Words on Love

Do not let romance blot out business out of your mind. If you must kiss a dame goodnight in a hallway, at least have the presence of mind to stuff a few circulars in her letter box.

Most men are all alike dazzled by the first pair of plucked eyebrows, false eyelashes and painted toe-nails that wink at them. The man of perspicacity will rake as much care in choosing his mate as in choosing his underwear. Remember the old adagio that opposites attract.

Blondes attract brunettes and brunettes blondes. So keep in mind that if you are stupid enough you will go out with an intellectual.

The wise lover will learn to dance well. He will not be a wallpaper. "Tripping the light bombastic," as it is sometimes called, is the easiest of the social graces if you are graceful. If not, it is best to "sit this one out," which is more fun, anyway.

It is smart to think of little presents occasionally. They need not be expensive if chosen wisely. I have gotten some very good results with such trinkets as a potted lilac, mother-of-pearl snuff box, horse-hair ring, ivory back-scratcher (Chinese, if possible, with the long nails) and a combination jackknife and bottle opener. Of course, any kind of diamonds is always permissable and in good form.

If you are a gentleman at heart, these hints on etiket will come easily and naturally to you. If you are a bum, you may have to work at it a little harder, but it is worth it. Believe me, I know.



Mon-crazy Miss Duffy (Florence Halop)—unlike her father—is always on the spot.



RING CROSBY'S TIE-LESS INFORMALITY IS "REPUGNIZANT" TO SHIRT-SLEEVED ARCHIE



blonde took leave of absence from her first job in the credit department of a large retail store to make a three months' tour with a chaurauqua troupe.

Playing the lead in a tabloid version of "Gentlemen Prefer Blondes" then convinced Alice that this fair lady, at least, preferred acting. Stock-company experience in Miami, Florida, merely strengthened that belief and led her finally to New York and network radio—where she has portrayed so many long-suffering heroines of various daytime dramas that playing the light-hearted, never-to-be-dismayed *Pamela* must be a refreshing change.

Alice's fresh-faced, blue-eyed co-star, Joseph Curtin, is a bookbinder's son born in Cambridge, Massachusetts. Although he played juvenile roles, at the age of 10, with George Pierce Baker's famous Harvard "47" Workshop, Joe went on to finish his education at the local Latin School, then—upon graduation, at 17—followed Baker's collegiate trail to the Yale Drama School.

Three years there, then a year of repertory in Santa Barbara, California, followed by road tours with Maude Adams, Otis Skinner and Walter Hampden, condensed versions of Shakespeare at the Chicago World's Fair and summer stock at Ogunquit, Maine—with such guest stars as Ethel Barrymore and Florence Reed—have given Joe an unusually thorough background of stage training.

Radio, however, has taken up all the Curtin time ever since he got his first big break, back in 1936, and Joe has been heard in a great variety of roles, though he seems to specialize in marital ones—first (and still) as Helen Menken's "Second Husband," later as *John* in "John's Other Wife," and now as *Pamela's* spouse.

Native New Yorker Frank Lovejoy (*Lieutenant Weigand*) came a bit closer to being born into the amusement world.



PAM AND JERRY LOOK FOR THE QUICKEST EXIT—FROM A MURDER

DRIVER MCGLOIN (MANDEL KRAMER) WAITS TO WHIZ THEM AWAY

His birthplace was just one block from the old Biograph studios, and his father worked for Pathe News. But the elder Lovejoy was so set on Frank's not growing up to be an actor that he even refused to let his own newsreel company take pictures of his sailor-suited 6-year-old son performing for the Fourth-Liberty Loan Drive.

It took Frank two years of financial study at New York University and a stint as a Wall Street broker's clerk to make the break into radio acting by way of "little theatre" work in Brooklyn, a "bit" part on Broadway, and the inevitable "stock" in Virginia and Cincinnati.

Mandel Kramer (garrulous cab-driver *Mabama McGloin*) studied law for a couple of years at Western Reserve University in his native Cleveland, before following a similar little-theatre-and-stock trail to Radio City, where he has been playing multitudinous "mugs" ever since.

Walter Kinsella (*Sergeant Mullins*) is another New Yorker, who served as a Marine during World War I and was an amateur running champ before getting started in the old silent films, playing in a long list of Broadway hits, and finally performing in more radio programs than he should be able to cover with wings on his heels.

Only Betty Jane Tyler (whose father is in the furniture business) is too young, at 15, to have had any stage experience. But she brings plenty of radio training to the role of little *Susan*. Dancing and singing lessons led her to children's programs "years ago" and she has been much in demand for juvenile roles ever since.

Though occasionally handicapped by too-familiar plots or overburdened with too many wise-cracking gangster pals, these seasoned players wring every last chuckle from some amusing and hair-raising situations and make crime-detecting—in mirthful mood—an armchair pastime shared by all.



SAFE AT HOME, THEY FIND SUSAN HAS HAD UNWELCOME GUESTS

POLICE SGT. MULLINS (WALTER KINSELLA) IS EXASPERATED—AGAIN

THE NEW THIN MAN

DAVID GOTHARD CRIME-BUSTS
AS THE SUAVE NICK CHARLES

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

THOUGH the long-time hero of "Adventures of the Thin Man," Les Damon, has now graduated to a real-life job of gangster-fighting for Uncle Sam, debonair detective *Nick Charles* still carries on for radio audiences through a new counterpart, David Gothard. Six-foot-tall David insists that it's acting experience, not a criminal past, which makes him fit the part so well. Nevertheless, the lean wise-cracker freely admits spending a night in jail once — with the door wide open — when he hitch-hiked from his native Los Angeles to Chicago for his first radio job. Hotel rooms were hard to find — and even harder to pay for.

Before that little adventure (which took place 12 years ago — when David was 21), the brown-haired actor had had his heart in little theatre groups, and sold men's furnishings for a living on the side. Since then, radio has been this incorrigible bachelor's only bride—except that "Thin Man" marks the third time he's been married to Claudia Morgan by scriptwriters





“WE WUZ FRAMED”

FATE TRAPPED MOORE & DURANTE—AND MADE THEM A PICTURE OF HAPPINESS

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

STRANGE success story of the past year is that of 29-year-old Garry and 51-year-old Jimmy of “The Moore-Durante Show.” How anyone was ever psychic enough to team the suave new comic star with the hilariously violent old master is still one of radio’s major mysteries.

Jimmy Durante and Garry Moore had never met until the March evening they both guested on “Camel Comedy Caravan” a year ago. They didn’t even appear on the same section of the program. Yet somehow, hearing the play-back, producer Phil Cohan—and others who were also thinking of building a new comedy series for some vague future date—were struck by the interesting contrast in styles of clowning.

Nebulous plans, about which the only certainty was that Garry was to be master of ceremonies, were barely begun when Lou Costello’s illness—and Bud Abbott’s refusal to carry on their Camel series without his long-time partner—made a quick replacement imperative. The first Moore-Durante show was whipped together in 10 days.

In fact, events transpired so rapidly that, four days before their series made its debut that same month, Jimmy answered the phone during a program powwow in his hotel room, said apologetically: “Mr. Moore? No, there’s no Mr. Moore here!”—and hung up, before he recalled that that was the name of his new partner, sitting right beside him then!

(CONTINUED ON NEXT PAGE) 15



Big Hope Emerson, who takes a lot of kidding from Garry Moore and Jimmy Durante, is husky enough to hammer home her own points.



Starring partner Garry, announcer Howard Petrie, singer Georgia Gibbs, conductor Roy Bargy, producer Phil Cohan surround Jimmy.

"Da conditions dar prevail!" between Jimmy and Garry have changed since then. Today, when Jimmy says proudly, "That's *my boy* who said that," he means it. Maybe you've noticed they're the only such team in radio who don't get their laughs by making fun of each other? That's the Durante-Moore story in an appropriate nutshell.

It's not that other twosomes, who use each other as verbal punching-bags on the air, don't have a deep-rooted mutual affection. In most cases, these are comedians who started out together a decade—or even a generation—ago. Garry and Jimmy are a "made" team, and their association is only some fifteen months old now.

But there's no doubting the affection and respect they share: The affection for each other of two of the friendliest little guys in radio, thrown together by their work; the respect they have for each other's comedy style—those styles which are so vastly different.

Actually, their material is virtually interchangeable, according to Garry, who writes about half the show himself (Jimmy—who falsely claims he doesn't even know his alphabet—writes nothing, but ad-libs precociously on the prepared scripts). The difference in effect lies in the unusual way each delivers his lines.

Rhazzzola explodes them in a thapsody of scrambled rhetoric. He mangles the big words just to hear them scream, and the gagmen give him as many as possible, just to see what magic changes he will ring on them. Garry can wax poetic in the most modulated tones and spiel the polysyllables at mile-a-minute speed—a trick he learned while overcoming a childhood habit of stuttering.

No two men could be more dissimilar. True, they're the same height, 5 feet 7—though the bronze spikes of Garry's crew-cut give him a decided advantage over the transparent fluff atop Durante's balding head. And both have quite remarkable noses—though Jimmy's blossoms like a rosy balloon, while Garry's looks as though it had been pinched white and yanked firmly downward.

But between them lie 22 years' difference in age, an entire era of changing show business, and backgrounds so different the two might have been born on separate planets. Gentle Jimmy Durante—barber's son, of French-Italian parentage—is one of the all-time great comedians born on New York's teeming lower East Side, trained in the singing-waiter saloons, and awarded the coveted accolade of comic stardom in the Ziegfeld shows. Impish Garry Morfit—attorney's son and descendant of the president of America's first Continental Congress—is one of the successful modern schoolboys who took the new road to national glory by way of radio, without benefit of any previous professional experience on the stage.

Jimmy (born February 10, 1893) left school at the eighth grade. He had helped around his father's modest tonsorial establishment, carted 500 papers "uptown" to Union Square newsstands daily—and, somewhere along the route, picked up a few piano lessons. At 15 or so, he was singing raucously in Bowery dives, entertaining for experience alone at Brooklyn church bazaars and charity benefits, acting as "barker" on the Coney Island boardwalk to boost the sale of his own home-made records.

At 17, he was a full-fledged professional piano-player, at \$25 a week, in Diamond Tony's saloon at Coney. Other engagements followed, in cafes from Chinatown to Harlem: at one place, he was accompanist for Eddie Cantor's early vocalizing. By 1916, the razzle-dazzle ragtime pianist had organized his own five-piece band to play at Harlem's Club

Alamo, where he met Eddie Jackson, one of the two partners with whom he rose to first real fame. The other, Lou Clayton, joined in on the opening-night festivities when Jimmy launched his own Club Durant off Broadway, in 1923—and a great comedy trio was born.

Clayton, Jackson and Durante were a byword of night clubs and vaudeville, until Jimmy was tapped for Ziegfeld's "Show Girl," went on to do another Broadway musical and suddenly found himself in Hollywood as a solo star. His films were everywhere, his "Inky Dinky Do" was on everyone's lips, his bravura nose was caricatured from here to there, when teen-aged Garry Morfit first hit the trail which was to bring them both together.

In those early '30's, Garry (born January 31, 1915) was a champ debater and fair-haired boy of the "little theatre" movement in his native Baltimore. With military school behind him and college ahead of him, the youngster—who still looks more like a brogue-hod, slack-clad varsity lad than most real denizens of the campus—left high school in his senior year. But not for the lure of greasepaint or the halo of a spotlight. Oh, no. The ambitious young Morfit was going to be a playwright.

The brash teenster dropped his textbooks with a soul-satisfying thud, in order to collaborate on a revue with none other than F. Scott Fitzgerald, the late "jazz age" novelist. The show was never produced, but Garry went on to sell a daytime program idea which landed him a job as continuity writer for a Baltimore station.

Jimmy once wrote a song—one of the dozens he's turned out in his own inimitable idiom—titled "I Know Darn Well I Can Do Without Broadway (Can Broadway Do Without Me?)" It was characteristic Durante reverse English, of course. Times Square is the pulse-beat of Jimmy's own big, generous heart. Not to have an audience is the one great, unbearable loneliness to him.

But, at 20, Garry—the poor man's Milton—fled from audiences, even unseen ones. He yearned to pour out his laughter-loving soul on paper, rather than by voice. Being personally funny over the airwaves was his idea of the great, unbearable boredom. But the chance illness of a variety-show comic, for whom he substituted, had given local stations an inkling of what Morfit could do to a mike. From then on, the hounds of fate were after him, howling like breakfast-broadcast banshees, driving him into becoming a performer in spite of himself.

From Baltimore, he fled to New York to become a freelance writer—and found himself guesting in person on a Fred Allen show. He fled to St. Louis to become a sports and news announcer—and found himself exceeding almost more comedy programs than he could (and did) write. The day he gave notice there, he got a wire from NBC's Chicago office asking him to do a series similar to one he was just giving up. Networks are networks and they don't pay off in peanuts, so Morfit bowed to fate—with a fist tightly clenched behind his back.

It was on Chicago's "Club Matinee" that Thomas Garrison Morfit got his present starring name. He'd always used the nickname Garry, and now an enterprising listener won \$50, in a Morfit-retitling contest—simply by lopping off that last syllable and re-spelling the first one. The new Mr. Moore was soon on his way to New York and, eventually, the historic teaming with Mr. Durante.

That Garry and Jimmy should become fast friends, as well as co-stars, is extra sugar in their coffee. It's also the heart-warming secret of their CBS show's howling success.



Magnum-proportioned "Toodles Bongschnook" (Hope herself) gives pint-sized Garry unusual support as his East Coast "secretary."

"ARMY SERVICE FORCES PRESENTS"

HOW THE ARMY TAKES CARE OF ITS FIGHTING MEN IS THE THEME OF THESE WAR DEPARTMENT DRAMAS

TUNE IN SAT. 10:15 P. M. E.W.T. 11-11-41



THE ALL-ARMY BAND PROVIDES INTERLUDE AND BACKGROUND MUSIC WHILE LIEUT. COL. WILLIAM SLATER (AT THE MIKE) ACTS AS NARRATOR

SATURDAY night brings a special pleasure to every radio listener with a son or brother, sweetheart or husband in the U. S. Army. For, on that night, by tuning in to "Army Service Forces Presents," families find reassurance that everything possible is being done to make the American soldier the best cared for and best equipped in the world.

This series of morale-building broadcasts for civilians is presented as a public service feature by the Blue Network, in cooperation with the War Department. Based on official reports sent back from the far-flung battle fronts, each week's program makes clear by vivid dramatization just what one of the branches of the various Army Service Forces does.

Generally speaking, the purpose of this organization of 3,000,000 soldiers is to see that the "right men and right materials are at the right place at the right time." This tremendous task is accomplished through 17 different technical and administrative branches, ranging from the Corps of Engineers and the Medical Department to the Women's Army Corps. By means of the prodigious effort of the Army Service Forces, the frightening phrase "too little and too late," common at the beginning of the war, has been supplanted by the heartening "enough and on time."

What makes the "Army Service Forces Presents" show so remarkable is that it could stand on its merits for enter-

tainment value alone. The ranks of these little-known departments are as filled with heroes engaging in difficult and dangerous exploits as those of the Army Air Forces and Army Ground forces. Gripping dramas of actual combat incidents tell of the struggle by the Transportation Corps to seize and operate enemy rail systems so that vital supplies can be sent into forward positions; of perilous trips made through Jap-infested jungles by "PX" clerks; of hazardous tasks accepted and carried through by the Military Police.

The colorful and exciting quality of the broadcasts may be credited to the fine talent employed on each program. Names of the "regulars" were already familiar to listeners when the show began just about a year ago. Famous sportscaster Bill Slater—now Lieutenant Colonel William Slater—acts as narrator, and brings to the part all the skill developed in years of play-by-play descriptions of football games for radio and newsreels. The handsome 41-year-old Colonel owes his fine carriage to early West Point training, but has spent

most of his life as a teacher and headmaster—with broadcasting merely a hobby.

Music is supplied by an all-Army band led by another radio veteran, Romanian-born Captain Harry Salter. Known in civilian life as "Hit-and-Run Salter," because of his habit of putting over song hits and staying for long runs, Harry used to have a passion for colorful and eccentric clothes. Now, of course, the Army has calmed him down to the universal khaki and even his handleading gestures look strictly military.

Another headliner is Sergeant Arthur Laurents, who writes the series. Before entering the Army in 1941, this young radio wizard (now only 25) had worked on many radio dramas, such as "Columbia Workshop," "Hollywood Playhouse" and "Manhattan at Midnight." Most striking characteristic of his "Army Service Forces Presents" playlets are their touches of authenticity and realism. Heroes talk like the boy in the next block—in Army slang—sometimes even in Brooklyn accents, yet manage to retain dignity and stature.

THESE PHOTOGRAPHS SHOW BRANCHES OF THE ARMY SERVICE FORCES IN ACTION



SIGNAL CORPS: BANGERS IN NORTH AFRICA RECEIVE THEIR ORDERS THROUGH A WALKIE-TALKIE



ORDNANCE SECTION: SETTING UP A GUN



ENGINEERS CORPS: CONSTRUCTING A SAFE BRIDGE



CHAPLAIN CORPS: SOLDIERS AT TRINIDAD HOLD "ON THE ALERT" EASTER SERVICES

CONSTANCE MOORE

"CEILING UNLIMITED'S" LOVELY SINGING ACTRESS IS A MULTIPLE STAR FROM THE LONE STAR STATE

TUNE IN SUN. 2 P.M. E.W.T. (CBS)

LADY LUCK has been a prodigal godmother to Constance Moore, feminine star of "America—Ceiling Unlimited." First, she blessed Connie with such classic beauty that both stage and

screen success were inevitable. Then she gave her such singing and acting ability that radio fame was equally assured.

But Dame Fortune can't claim all the credit. The triple-star Texan has worked like a honey-haired beaver—and a couple of real godfathers helped!

It was her own godfather who got Connie her first radio chance, at 15, over a local Dallas station. Within six months, the youngster was staff vocalist. Two years later, she was spotted by Hollywood talent scouts.

Result: A film contract and 21 leading roles in three years. Within the next

20 months, she made four more movies—and had a baby. It was the latter's godfather who got Connie on the stage for the first time, by introducing her to "By Jupiter's" composer—who was looking for a leading lady.

Connie played the role for months but left, before the end of the show's run, to take baby Gina back to Hollywood. That's home to her. Her movie and radio contracts are both there. But, most of all, it's the place where Lady Luck has arranged that Connie, husband Johnny Masschio (a Hollywood artists' agent) and Gina can all be together.





LAWRENCE WELK

THE FORMER FARM BOY ROSE TO FAME ON HIS BUBBLING "CHAMPAGNE MUSIC"

NOTHING seems further from the sturdy, simple life of a North Dakota farm than the sophisticated, ear-soothing rhythms of Lawrence Welk's "champagne music." Nevertheless, that's just where the nimble-fingered, accordion-playing maestro started his musical career.

Not that there was anything "champagne and caviar" about the husky blue-eyed bandleader's childhood. As a lad, Lawrence knew well—by actual experience—every one of the tedious and back-breaking chores on his father's farm near Strasburg, North Dakota. Occasionally he worked out, too, in some neighbor's sun-baked wheat field, tossing sheaves of grain into a threshing machine for the magnificent sum of one dollar a day.

But evenings in the comfortable Welk farmhouse made up for the days' hard labor. For then Lawrence's father, Ludwig Welk, brought out his old-fashioned European accordion, which he had managed to save when he fled from Bismarck's "goose-stepping" Prussians, and played the well-loved songs and polkas of his native Alsace-Lorraine.

With such a background, brown-haired Larry started to play, too, just about as soon as he could hold the accordion. So willingly did the youngster practice that, by the time he reached long-pants age, he was already supplying the music

for rural dances, as well as rating "featured billing" at local school and church socials.

The real turning-point in the ambitious boy's career came, however, on the day when the Welks managed to buy their offspring one of the new-type accordions with a piano keyboard. Young Lawrence was completely dazzled by the glamorous instrument, set with sparkling rhinestones, and decided there and then to devote his life to music—not farming.

Though the well-tailored maestro has now achieved the big-time success he once dreamed of, those early North Dakota days have never been forgotten. Years of manual labor have given the cheerful musician a muscular physique which is the envy of concave-chested city-bred bandleaders. His soft, husky voice still carries a slight foreign accent, dating from the days when English was not the Welks' mother tongue. And even his wife is a childhood sweetheart whom Lawrence "courted" as a gangling schoolboy.

Moreover, the genial baton-wielder has never developed champagne tastes to suit his music. Once off-stage, the formal white tie is given the go-by in favor of simple sport clothes. Hunting, fishing—and tall fish yarns—lure him more than night clubs. Plain, hearty food—and lots of it—is the rule in the big River Forest, Illinois home where the devoted

LAWRENCE WELK (continued)



JAYNE WALTON SINGS SWEET AND HOLLY SWANSON COMIC VOCALS

family man spends his free time encouraging the three little Welks to be musical.

Most striking "hangover" of all, however, is Champagne Welk's passion for polkas, a preference dating back to the Alsatian numbers which were the first type of music he ever learned to play. By featuring at least one of these old-fashioned tunes on every radio program, Lawrence Welk became the undisputed Polka King of the name bands. Not that the polkas remain old-timers under the King's baton. On the contrary, each dance has its face lifted by a new arrangement, so that the polka emerges rejuvenated as a fast and lively swing melody. And Lawrence found that he'd started a new craze, when Decca asked him to make an all-polka album of recordings.

Though Lawrence himself is still linked in so many ways with the life he led as a boy, his present seventeen-piece orchestra is indeed a far cry from the original miniature "band" of accordion, saxophone and drums. Nevertheless, a road tour as accordion soloist in the Black Hills of Dakota, while the tall, shy lad was still a green adolescent, had given the budding bandleader some pointers on how to please an audience, and the group's first efforts met with moderate success. Soon after the combination was improved by the addition of a piano, opportunity knocked—this time in the guise of an invitation to broadcast over pioneer station WNAX, of Aberdeen, South Dakota. As leader of the station's orchestra, Welk was dignified with the title of "musical director"—a position in which he took the greatest pride.

By the year 1927, Welk's little orchestra had grown to a group of six pieces and the bandleader decided it was time for him to develop a distinctive style of his own—something which would set his music apart from that of other orchestras. After experimenting with various arrangements and



ACCORDION-PLAYING LAWRENCE LED A SIX-PIECE "HOTSY TOTSY" JAZZ BAND IN THE TWENTIES, BEFORE INVENTING HIS OWN NOVEL STYLE

giving prominence to various instruments, he finally hit upon the effect he wanted—soft, sweet music but with a lilt and bounce to it he felt was unique. And so “champagne music” was born.

It wasn't until more instruments were added to the orchestra, and Lawrence was able to elaborate on his style, that real success came—first in his own territory, and then nationally. But the popular appeal of this brand of music, keyed by the theme song written by Welk himself, “Bubbles in the Wine,” has now been proved by radio, movie-short, record and prominent hotel contracts.

Almost as closely connected with “champagne music” as the leader himself is Jayne Walton, billed as the “little champagne lady.” The tiny brown-eyed songstress was performing on a local station in Omaha, Nebraska, when the maestro heard a record of her voice and hired her sight unseen. Although Jayne's really an American-born colleen of Irish descent, she spent the early part of her life in Mexico and learned to speak Spanish before English. As a result, the lass lends a Latin-American flavor to “champagne music” by renditions of popular Spanish tangos, rhumbas and folk songs. It was Jayne, too, who introduced the Mexican waltz, “Maria Elena,” to this country.

Quite a contrast to petite and dainty brunete Jayne is another band headliner, “Holly” Swanson, bass-fiddle player and singer of comedy songs. Holly's an eternally grinning, lean and lanky beanpole, measuring a mere six feet ten in his stocking feet. And though the record says that the rubber-faced grey-eyed comic tips the scales at over two hundred, the avoirdupois is nowhere in evidence. Holly's pet hate—and Jayne's, too—is one-night stands, which they're both only too familiar with. And, strangely enough, his ambition is to go back where Lawrence Welk started—on the farm.



LAWRENCE MEETS AN “OLD FRIEND” OF FRANKSTER RALPH EDWARDS



THE PRESENT-DAY SEVENTEEN-PIECE ORCHESTRA AIMS TO CAPTURE IN MUSIC THE GENTLE SPARKLE OF MELLOW OLD-VINTAGE CHAMPAGNE

Columbia Presents

CORWIN

THE PRIZE-WINNING PLAYWRIGHT SETS A WHIRLWIND PACE FOR RADIO LITERATURE

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



At work: Corwin is the center of attention during all rehearsals of his unusual scripts.



At play: Norman takes a rare rest period for gin rummy with music-composer Lyn Murray.

PLENTY of people in radio believe that the new art hasn't produced any real creative genius as yet. Others aren't quite so sure—particularly when they consider Norman Corwin, 34-year-old writer, producer and director.

Within a scant half-dozen years, Corwin has won virtually every award in his field. His original manuscripts are on exhibit in the Library of Congress. Governments and networks all over the globe have asked for both his recordings and his actual scripts for broadcasts in their own countries.

All in all, the Corwin output has already shown signs of lasting far beyond the average radio script's span of life. But the assayers of art are still confused as to his ultimate place in radio literature. How, they ask, can you classify a man who—in the current "Columbia Presents Corwin" series alone—turns out everything from musical comedy to documentary drama, poetic fantasy to slapstick satire?

Another unique feature of the current series is that author-director-producer Corwin is the only personality connected with *all* the shows. The actual personnel at the mike—actors, musicians, composer-conductors—changes from week to week, as Norman experiments with new ideas about writing for broadcast purposes.

"Radio," he maintains, "should ultimately produce a great heroic race of writers. Our language today has tremendous vigor and our radio is the perfect medium for transmitting it."

The ruddy-faced, matter-of-fact wonder boy feels that Whitman, Sandburg, Edgar Lee Masters are as important to our times as the older classics, yet readily admits the strong Elizabethan influence in his own work.

Typical passages of Corwin poetic narration are often Shakespearean, in

the best "Friends, Romans, countrymen" tradition. He loves the "sweep, texture, cadence and rhythms" of those days and believes they can be translated into common modern terms.

He himself has an acute ear for today's down-to-earth idiom, an almost wicked sense of the banalities of everyday speech, which he transfers to paper so slyly that few actors could get the nuances without the author's own direction. Aside from this, much of his humor is, as he cheerfully admits, "as subtle as a Sears, Roebuck catalogue." Like Shakespeare, he is addicted to puns—even in private life.

On more serious subjects, he reads omnivorously and does a great deal of his own research. His painstaking accuracy stems, he says, from his newspaper days. Boston-born Norman dropped schooling for journalism, at 17.

It was while reporting that he got his first radio experience, doing news-casts. Later, he tried other programs over local stations—but there's quite a gap between one of those early series, which drew 3 letters in 20 weeks, and one of his 1941 network shows, heard by an estimated single-night audience of 50 or 60 millions!

"Of course, we had the President speaking on that program," he observes, with a boyish grin on the face which would look like a nice pug dog's—if pug dogs were either genial or good-looking. But it was Corwin's dramatization, rather than Roosevelt's concluding speech, which won that program the coveted Peabody Award as the outstanding broadcast of 1941.

Yet Corwin feels strongly that everything he does is made possible by radio teamwork. The fact remains that he's a one-man studio. He set the pace, back in 1938, by writing, casting and directing "Words Without Music"—his first

half-hour series for CBS after they discovered him—while handling five other programs every week.

The result was almost complete physical collapse—a state which has become virtually an annual event, as sure as the Fourth of July. The apparently husky six-footer suffers from chronic insomnia, nervous indigestion and—when very tired—nosebleeds! (The latter are a hangover from days when boxing was his hobby, "only we called it street-fighting when I was a kid," he grins.) They're all by-products now of the pressure under which he works.

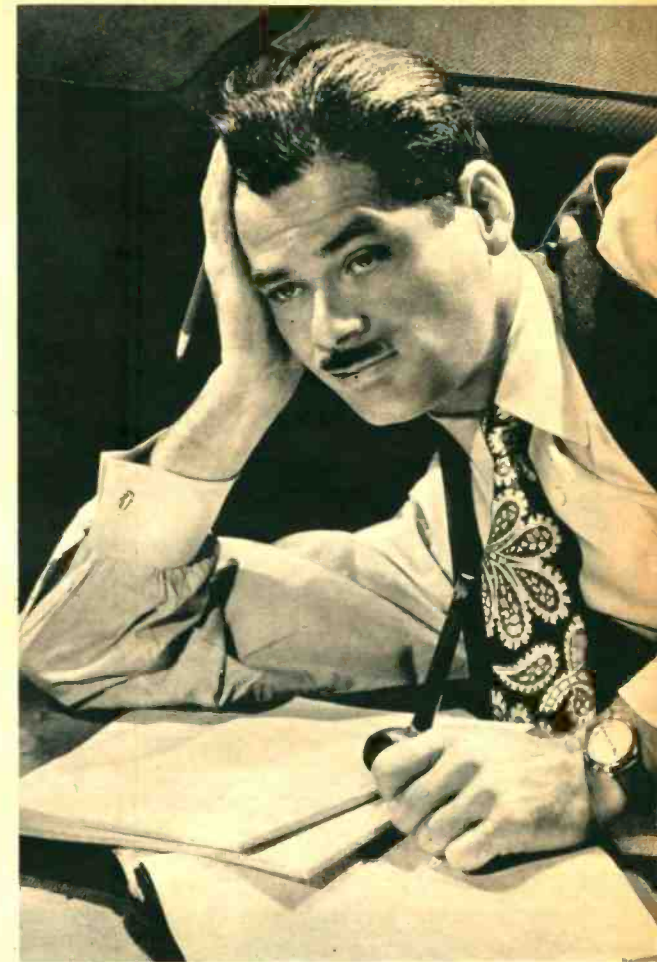
Mornings, he gets up at ten, makes his own breakfast—bachelor-fashion, in a closet-sized kitchenette just big enough to hold the chair from which he can reach both ice-box and grill, reading while he cooks and eats—then walks the seven blocks to his office.

From then on, the day is one long round of conferences with writers, actors, composers, sound engineers—"people who want something out of you and people you want something out of"—ending with dinner at 7 or 7:30.

Then home again, to don dungarees, plaid shirt and house-slippers for an almost night-long session at his typewriter, figuring new ways to conquer the technical problems of radio writing, or worrying through one of those depressions which convince him he'll never write a speakable line again.

He can't find time to go to the barber's—and his shock of pale brown hair looks it. He has no evenings off for theatre or movie-going—in fact, he catches up on films by special screenings while in Hollywood, where he often does part-time work during his essential rest periods each year.

Hollywood has long tried to snare him with long-term contracts, but he refuses to give up radio, even for slightly



WRITER-PRODUCER-DIRECTOR NORMAN CORWIN IS A PIONEER IN THREE AERIAL FIELDS

colossal fees. In radio itself, he won't sign up for more than 26 weeks at a time, uncertain as to the strain his health will stand.

Supremely unconcerned about the question of "genius," Norman himself could hardly tell you why he works so desperately. He could, he confesses, conceivably be happy performing less arduous duties for soap operas.

But there's his strong conviction that "any honest, conscientious craftsman must have a sense of responsibility to his times." "If we had had," he says, "a

more complete education through the persuasiveness of radio and the spoken word, there would have been no World War II. Now we must plan on heading off World War III."

Underlying even his most delightful humor, there is this constant serious attempt to help Americans understand the time and country in which they live. For it, he drives his reluctant body to the breaking point—and devotes his far more resilient mind to turning out some of the best, most direct-for-broadcast writing that radio has known to date.

BACKSTAGE WITH THE EVER POPULAR "MUSICAL STEELMAKERS"

PROFESSIONAL musical shows are plentiful in radio, but they have a way of running their course and then being retired—all in the space of a thirteen-week contract or two. Far from slowing up with old age, however, the unique home-talent program known as "The Musical Steelmakers" is still feeling its oats after a veteran run of nearly eight years on the air. And no crystal balls are needed to find out why, as a glance backstage (in Wheeling, West Virginia's Capitol Theatre) makes clear.

For behind the scenes of the broadcast so competently produced by the employees of Wheeling Steel Corporation and their families, lies the enormous zest and enthusiasm of amateurs—a zest which is transmitted to the millions of listeners from coast to coast who tune in to the Blue Network each Sunday afternoon at 5:30 P.M. E.W.T. Nor is any effort spared to make the program meet the challenge of professional competition. Ten hours of rehearsals precede each performance—which means ten hours of hard work in addition to a full week at the plant. Each talented musician is a perfectionist, listening avidly to the recording of the final Sunday-morning dress rehearsal in an effort to polish his own contribution still further at actual air time.

Best indication of the spirit of camaraderie which prevails at this cooperative "adventure in entertainment" is the complete absence of mike-fright, even among newcomers. The novice not only feels that he's been coached thoroughly at rehearsals, but also that he's among friends—fellow clerks, stenographers, machinists, who sing and play because they love to.



Trains are his hobby when steel worker Bill Grimsus is not in the mills or at rehearsals for "The Musical Steelmakers." Five-year-old daughter Jane Ann acts as railroad inspector—and her father's severest critic.



A between-rehearsal snack is enjoyed by Maury Longfellow, production; Lois Mae Nulte, fencee; Regina Colbert, singer; Mary Bower, harpist; and the persuasive-voiced interlocutor "Old Timer" John Winchcoll.



Singing secretary Regina Colbert takes time out to smile for the photographer in her ordinary weekday surroundings. Regina can handle both her stenographic notes and musical high notes with equal ease.



Caught unawares on the Capitol Theatre stage are regular headliners "Old Timer," Lois Mae Nollie, Carlo Ross and Regina Colbert, Carlo's voice is heard in the theme song each week, and occasionally in solos.



The Evans Family gather around the piano for an old-fashioned Sabbath hymn-sing, before attending the program on which the three older girls vocalize as a gay and enthusiastic trio each Sunday afternoon.



Receptionist-songstress is the true-life dual role played by Alma Custer. For six days a week curly-haired Alma is an efficient office worker, but she emerges transformed on the seventh day, as a gifted singer.



Ham or cheese is the choice at this gay but simple party held after a rehearsal of the show. Ham seems to be a universal favorite with the "Old Timer." Regina Colbert and the blonde emcee, Lois Mae Nolte.



Listening to a recording of the final dress rehearsal to catch possible slip-ups is a very important part of the show's advance preparations with this earnest group of serious-minded steelworker-musicians.



Rehearsals are fun as well as work. Here Hetty Jane Evans of the singing Evans sisters and Margie Grieg of the Steelmakers' chorus enjoy a hearty laugh over a joke told by the Blue Network's Ray Knight.



J. L. "Pop" Grimes, advertising manager of Wheeling Steel Corporation (seated on stool at left), nods approval of the tune to handleader Lew Davies (playing clarinet near the piano) and his group of musicians.

JOAN EDWARDS

YOU CAN HEAR CURVES IN THE OOMPH-GIRL'S VOCALS

TUNE IN SAT. 9:00 P.M. E.W.T. (CBS)

EACH Saturday night, when "Hit Parade" songstress Joan Edwards flounces out to say "hello" to the studio audience, she's greeted with a moment of dead silence. And then all bedlam breaks loose. Just as soon as the boys get their breaths back, they give out with a series of whistles, foot stampings, catcalls and wolf howls far outdistancing the mediocre display heard later — on second sight — over the air.

Cause of all this virile admiration is a medium-sized curvacious lass, endowed by nature with a pair of provocative dimples and come-hither snapping black eyes. But it's not nature alone which sets masculine hearts to thumping. Art has had a hand in it as well — as Joan herself is the first to admit.

As a matter of fact, the female Sinatra is mighty proud to point out that "radio's wooden woman," as they used to call her, is now "radio's sweater girl" — and all by her own efforts. Just a few years ago that same torchy voice emanated from a singer who looked like a college senior. Publicity pictures showed a serious-faced young miss, conservatively dressed, with heavy black eyebrows and smooth brown hair parted demurely on the side.

Quite a contrast with the present "Hit Parade" warbler! For when Joan woke up to the fact that glamour was as necessary to big-time success as a good voice, she cast an appraising eye on other stage beauties and got a lot of new ideas. Mere prettiness wouldn't do. Glamour had to be dramatic, eye-catching, breath-taking.

So practical Miss Edwards began to make herself over. She worked on her plump but straight-up-and-down figure until curves appeared in the right places. Then a whole series of new and dazzling gowns were ordered, gowns which drew attention to those hard-won curves. The



JOAN SANG AND PLAYED A HOT PIANO WHEN SHE TOURED THE COUNTRY WITH WHITEMAN

hair became blonde — and swept up in an imposing facade of pompadour. Joan learned just how to flash those black eyes at her audience and how to win people over with her wide, generous, isn't-it-all-fun smile.

By now all this showmanship is second nature to the singer. Combined with the exuberant gusto with which she delivers a ballad and the crooning sadness of her lyrics, it's made the little lady (who's five feet five) the dream girl of millions.

And, strangely enough, Joan's marriage and family life have fixed her more firmly than ever in the glamour-girl groove. Some years ago, press agents got the idea that stars—especially romantic ones—lost their appeal when they married and settled down. And motherhood completely ruined the career of any pin-up girl.

Time — and the popularity of Papa Sinatra — have taught the press agents a thing or two. Fans were delighted with Joan Edwards' wedding to Julius Schachter, violinist and concertmaster, some two and a half years ago. And they practically whooped with joy when Mrs. Schachter became a mama last October 29th. Little Judy Ann was deluged with gifts from her mother's admirers — blankets and bibs, crib fixings and loving cups poured in on the proud parents. And letters are still coming from lonesome fathers in the service, enclosing snapshots of their babies and asking for

exchange pictures of Joan's. Some of them say how much they envy the singer's happiness in being able to play with her daughter, and explain that they've never even seen their own children.

Mixing marriage and a career isn't really so difficult, says the vivacious bundle of rhythm. It requires a lot of energy and alertness, of course, to see that things are taken care of properly

at home—even if one does have a maid to keep the three-room apartment tidy and a nurse for the baby.

Sew's the strong point in this thrifty lass's cooking line, though she can turn out almost any type of plain dish, and does prepare meals whenever time permits. On the nurse's day off, the efficient lady of the house takes care of Judy Ann, and really looks forward to that one day of complete domesticity. All these chores are preparations for the time—many years from now—when the warbler's career is over and the census-taker can record: Mrs. Julius Schachter. Occupation: Housewife.

Though the Edwards name is a well-known one in the entertainment world, Joan won success entirely on her own. Uncle Gus Edwards, famous for his talent discoveries, has had to take a lot of kidding for not discovering his own niece. But both Uncle Gus and song-publisher Ben Edwards, Joan's father, wanted her to stay out of show business entirely.

The frank and uninhibited Edwards hopeful did no such thing, however. Instead, she found time between classes at New York's Hunter College to become a pianist and singer on a local radio station. Then came appearances with Rudy Vallee, a contract with Paul Whiteman, a singing charmer role in "It Happened on Ice," and, finally, the "Hit Parade." Even the family's willing to admit now that their advice wasn't as sound as it seemed to be at the time.



SERVICEMEN, BEING ENTERTAINED AT JOAN'S APARTMENT, LOOK OVER HER HIT RECORDS



WHEN NOT AIRING HIS VIGOROUS OPINIONS—OR FLYING TO THE BATTLEFRONTS—H. V. IS A RELAXED AND KINDLY, HOME-LOVING MAN

H. V. KALTENBORN

THE HIGH PRIEST OF COMMENTATORS LOVES A GOOD FIGHT—AND GETS IT

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

THE stormy petrel of any profession is usually some brash youngster who hasn't learned to keep his mouth shut. But the prize pop-off of radio—youngest of all professions—is a battle-ried veteran. At almost 66, tall, paunchy, vigorous H. V. Kaltenborn hasn't learned to keep his mouth shut yet and, by his own creed, never will. The self-appointed Nimrod of the Association of Radio News Analysts is a mighty hunter before the Lord of Controversy.

Kaltenborn has probably made more enemies than any other commentator on the air—and probably averages more daily mail (both fan and pan) from his estimated ten or eleven million listeners. Such utterly disparate groups as America First and the American Federation of Labor have each tried to persuade his sponsors to remove this clipped-voiced, clipped-mustached, clipped-opinioned Jeremiah from the radio scene—or else. The "or else" has turned out to be one of the longest and best-paid (some \$200,000 yearly) of all radio news-commentator careers.

Foeds follow him about like flies. He has long been in the bad books of both big labor unions, both for urging listeners to put pressure on their Congressmen for curbing labor demands, and for alleging that the output of non-union plants was generally greater than that where workers were organized. As founder and spokesman of the Association of Radio News Analysts (membership of which includes most of the top airwave solons who write and deliver their own

commentaries), he has battled lengthily with the networks on the much-discussed, much-debated question of just how far radio analysts should go in voicing their own opinions on news and controversial subjects.

All this is pretty strenuous going for a man who has had more than two decades on the air—and who was already in his 40's before he ever faced a microphone. Hans von Kaltenborn (to give him the full name he abbreviated when the United States first fought Germany, in 1917) is also the founder of broadcasting's Twenty Year Club of radio veterans. And it was he who delivered what is believed to have been the first editorial analysis of a news event ever given over the ether, back in 1922.

Now, having achieved a very satisfying success at an age when most men are dreaming of retirement, the granddaddy of news analysts is still going strong, covering the globe much as he used to do when he was a much younger foreign correspondent. Current record—20,000 miles of flight into South Pacific battle zones last fall, another flying trip to Latin America this past spring.

Veteran of more adventures than any listener would suspect today, hearing his oracular notes, the Milwaukee-born curiosity-seeker started traveling abroad and studying foreign languages at an early age. When not even a high school graduate, he learned French "cold," during his first two months at the Paris Exposition of 1900—having reached

France by working his way across the Atlantic on a cattleboat. He remained in that country for a couple of years, living on the \$1-a-week he received for letters to his hometown newspaper, plus whatever he could earn by selling stereoscopes in little French villages.

German he already knew. Back in Merrill, Wisconsin, he had memorized and recited Schiller and Goethe to please his foreign-born father. Now he practiced his knowledge, bicycling from Paris to Berlin—and subsisting on 3c bowls of bread and milk, with occasional meals from small-town officials he "interviewed" for the *Merrill Advocate*.

Some years later, he was to find himself back in Germany in somewhat better circumstances, as secretary to the Harvard-Berlin Professorial Exchange. Teased by his glimpses of "culture" on his early cycling tours through England and western Europe, tormented by a thirst for more knowledge when he got a job on the Brooklyn *Daily Eagle*, Hans had entered Harvard as a special student—at the age of 27—and won a degree *cum laude* and a Phi Beta Kappa key!

This was only the start of his later travels—to Russia and Asia, as well as Europe. Among other, more middle-aged escapades, he was the first man ever to broadcast from an actual battlefield to America. That was during the Civil War in Spain, with machine-gun fire punctuating his still dry, measured tones and with bullets flicking dangerously near the helmet which—added to his usual business suit—was his only concession to dressing for war.

Brave, opinionated and steadfast, the old warrior doesn't daunt easily. Years before, in China (where he was the first American reporter to interview Chiang Kai-shek), he had stood off a bandit firing-squad by nonchalantly balancing a straw on the end of his nose and recalling other childish juggling tricks until he was laughingly let go.

As even the most skeptical can see, the Purol oracle hasn't always sat among the clouds on Olympus. He's been around. There's plenty of color behind the black robes of Kaltenborn's present dignity. And it helps explain how he was suddenly catapulted into his greatest prominence in 1938. One of the



AT HOME: H. V. KALTENBORN ENJOYS HIS WIFE'S PIANO-PLAYING



SPORTS: H. V. PLAYS QUILTS WITH SON AND DAUGHTER-IN-LAW



AT WORK: HE QUESTIONS WENDELL WILKIE ABOUT HIS PLANS



SPANISH-AMERICAN WAR: SGT. H. V. K. AT 19 THIRD FROM LEFT

first to sound the warning trumpet of impending war, he was also one of the few, during the Munich crisis, able to translate and comment upon Hitler's, Mussolini's, Daladier's speeches almost in the instant they came sputtering over the short-wave.

More than a hundred broadcasts in less than three weeks was his record for that period. He never left the studios, dozed in his wrinkled clothes on an army cot, lived on onion soup brought hot from home by his wife. And, when the wordy vigil was finished, H. V. Kaltenborn was a well-known name. Fifty thousand letters proved it. Years of radio time, thousands of miles of travel, had won the Dean of Commentators his post-graduate cap and gown.

Kaltenborn's fighting qualities are something he has always had. While still in his teens, he was one of the first in his district to volunteer for service in the Spanish-American War of the late 1890's. Turned down by the Army for lack of weight (he was so thin and fleet-footed in those days that his boyhood cronies called him "Spiderlegs"), he finally made the grade—by swallowing a dozen bananas and a quart of milk, just before re-examination, and becoming violently ill immediately after!

Today, his appetite is hearty—when he remembers to eat. He invariably skips meals before broadcasts and lectures, but afterwards will devour his favorite dish (apples and potatoes cooked together, with a good *schnitzel*) with the greatest of gusto. He's partial to rye and other dark breads, doesn't like white at all, and is still fond of onion soup. No smoker, he loves candy, especially caramels, but the family doesn't keep any around the house because of his tendency toward an expanding waistline.

His figure is still erect and strong, however, mainly because of vigorous exercise—particularly tennis. He has taken his racquet with him on every trip to Europe and played the game on virtually all continents. Nowadays, he plays almost every weekend and can still put up a good, stiff battle against top-ranking Alice Marble, who is a frequent house guest at the Kaltenborns' rambling, unpretentious country home at Stony Brook, Long Island.

Characteristic of the born fighter, on the courts, is his driving power, never-say-die attitude and will to win. He will go after every shot, no matter how impossible of re-

covery, and often pulls up to win when the score against him looks hopeless. Favorite "doubles" partner is his wife, and the two have won many an amateur silver cup.

In work and play, the marriage of Hans and Olga Kaltenborn has been something of a classic over 33 happy years—possibly because they have so much in common in unusual ways. Both are descended from German nobility, yet both were born in this country. Hans' father was a baron—but a political refugee of his day, who fled to America when the hated Prussians *annexed* his native Hesse.

Hans' wife is a baroness in her own right, but her father was in the diplomatic service and Olga was born in Chicago, reared in South Africa and South America—which explains why she is her husband's ablest translator of Spanish today. Shipboard romances are an odd tradition in the Kaltenborn family by now. Hans' father and mother (a New York schoolteacher) met at sea. So did Hans and Olga. And so did their son Rolf and daughter-in-law Ruth!

They also have a daughter, Anais, and both children now have two youngsters of their own. The four grandchildren are an important part of H. V.'s private life. Stubborn in argument, garrulous on his favorite subjects, the news analyst is otherwise quite a different personality, in his own home, from the impression he gives on the air.

A first glimpse inside that town house—a blue-shuttered, remodeled "brownstone" on one of New York's quietest side streets—shows the difference immediately. There are the oldest (age 5) granddaughter's "paintings," proudly exhibited along with the many citations, honorary degrees and scrolls on the walls of Kaltenborn's trophy room. There's the singing canary in a bright cage, and the two sleek, waddling dachshunds who have their own stockings hanging on the fireplace every Christmas.

Sentimental, affable and kindly, in his off-mike moments, Kaltenborn has an Old World courtesy coupled with a sense of humor as American as Mark Twain. "Speaking on the air," he pontificates, with a typical twinkle, "is an indecent exposure of the personality." But his friends and family would be the first to deny that Hans' aerial strip-tease, continued for some 22 years, has ever given the public more than a glimpse of his private character—except to reveal his enjoyment of a good, soul-satisfying, rough-and-tumble fight!



WORLD WAR II: H. V. (AT LEFT) IN THE BOUGAINVILLE JUNGLES



BROADCASTING: FROM HUT OF GUADALCANAL'S OWN "RADIO CITY"



THE YOUNGS SIT DOWN TO BREAKFAST: HATTIE (SERVING), MOTHER MARY YOUNG, PEGGY, CARTER TRENT, SAM YOUNG AND PEPPER HIMSELF

PEPPER YOUNG'S FAMILY

THE CHARACTERS—AND THE ACTORS WHO PLAY THEM—GROW OLDER TOGETHER

TUNE IN MON. THRU FRI. 3:30 P.M. E.W.T. INBCI

FOLLOWERS of "Pepper Young's Family" are probably entirely unaware that when they tune in each day they hear, not just one family, but two. For the actors in this veteran serial have worked together so long that they're practically a family themselves. During almost nine years on the air, each member of the cast has shouldered and worried about the real-life problems of the others, just as the characters do in Elaine Catrington's script.

Nowadays rehearsals are very informal indeed, as talkative and motherly Marion Barney (who plays *Mrs. Young*) steps out of her part for a moment to make sure that "her boys," Lawson Zerbe (*Pepper Young*) and Stacy Harris (*Carter Trent*) have had a proper lunch. All the youngsters

do call her "Mom," just for fun—they say "Marion" when they're in real earnest—and the plump, silver-haired actress says she sometimes almost forgets that they're not her own children. "Father" of this adopted family is, of course, Tom Chalmers (*Sam Young*). Like *Sam* himself, the ruddy-faced broad-shouldered actor doesn't say much, but prefers to peer over the tops of his horn-rimmed spectacles and chuckle at his women-folk, Marion and blue-eyed Betty Wragge (*Peggy Young*). Gentle Greta Kvalten (the maid, *Hattie*), Eunice Howard (*Linda Taylor*), Jean Southern (*Lidie Gray*) and many other minor characters "belong" just as much as the real *Youngs* do, and are greeted with the same enthusiasm.

Conversation doesn't follow the same lines as at *Mary*

(CONTINUED ON NEXT PAGE) 33

PEPPER YOUNG'S FAMILY (continued)



FATHER YOUNG (THOMAS CHALMERS) PRETENDS HE'S HARDHEADED

Young's breakfast table, of course. It's mostly actors' shop talk. Tom Chalmers is likely to lead off with a tale of his student days in Italy, where he made his operatic debut, or tell of the time when he was the first American baritone to sing roles in French and Italian at the Metropolitan. There might be a story connected with the versatile artist's legitimate stage successes in "Mourning Becomes Electra" or "Outward Bound."

Likely enough this will lead Marion Barney to reminisce about her own legitimate stage days. And there's plenty of material there, for the yellowed clippings of the veteran actress's triumphs would fill several scrapbooks. Old-timers will remember Marion in "Ben-Hur" and "Camille" way back in 1913 and 1914, and her work in the silent pictures. Since 1928, however, this chic and well-groomed lady of the stage has been fully occupied in radio and has become famous for creating mother roles, not only sweet and sympathetic ones such as *Mary Young*, but also hardboiled and bitter characters like *Ma Barker*. Aside from her stage career, Marion's favorite topic is businessman-husband Roy Richardson, to whom she has been married for 35 years.

Hair-raising thrillers can be contributed by Lawson Zerbe, who "specializes" in character parts from 12 to 80. Once, on a bet, this versatile young dynamo managed to enact seven different roles in one broadcast. Usually he's more conservative, and considers his life quite uneventful. There was the time, of course, while playing "Dracula" in stock, that a practical joker nailed him firmly in his coffin instead of pretending to do so—and firemen had to chop him out

PARENTS FIND THEIR OWN SONS' HABITS AND PROBLEMS REPRODUCED IN THE CHARACTER OF PEPPER YOUNG (PLAYED BY LAWSON ZERBE)



before he smothered. On another occasion, while the lad was starring in "Dr. Jekyll and Mr. Hyde" with the help of a frightening set of false teeth, one of the molars lodged in his throat and had to be extracted in a hospital. Oh, the stage is a safe and sane life, to be sure.

Stacy Harris could tell many a hair-raising tale, too, if he wished. But the thin, sensitive-looking young man prefers to talk of pleasant incidents in his brief career as a radio actor and will say nothing whatsoever of the heroism under fire which won him a citation. Harris volunteered with the First American Field Service right after Pearl Harbor, landing in Africa as General Montgomery was about to start his drive up the African coast. Assigned to a Fighting French unit as messenger, ambulance driver, and stretcher carrier, this gallant soldier was twice nicked by bullets, and finally given a medical discharge after three serious attacks of jaundice. Strangely enough, Stacy's part in the serial parallels his own life, as *Carter Trent*, too, has returned from service abroad.

Betty Wragge's another member of the cast who actually lives her role, for the brown-haired lass has grown up with *Peggy* during the last eight years. As a child, Betty appeared on the stage with such famous stars as Richard Barthelmess and Richard Dix, and is now prepared to swap yarns with the best of 'em.

All in all, the members of this actor-clan are as varied and colorful as any characters portrayed in a play, and their lives rival the dramatic events of the serial. On the air, nevertheless, they remain "Pepper Young's Family," typical Americans.



MOTHER MARY YOUNG (MARION BARNEY) IS BOTH KIND AND SWEET

THE ROMANCE OF DAUGHTER PEGGY YOUNG (PLAYED BY BETTY WRAGGE) AND CARTER TRENT (STACY HARRIS) IS ENCOURAGED BY THE FAMILY





SINGER FRANK FORREST AND JOHN REED KING "GAG" A DUET

DOUBLE OR NOTHING

HEARTY AD-LIBSTER JOHN REED KING AIMS
HIS QUESTIONS AT LAUGHS — NOT ANSWERS

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

A QUIZ show is what they call it. And a quiz show it appears to be. But as anyone who has ever listened to "Double or Nothing" knows, six-year-old Junior could answer many of the "brain-teasers" hurled at contestants. And he wouldn't have to be a Quiz Kid either.

"What country does borscht come from?" yells leather-lunged emcee John Reed King excitedly. The perspiring mike novice is dazed by the rows of faces gazing up expectantly. As orchestra-leader Nat Brusiloff urges him forward, he finds his mind suddenly a complete blank. "I wonder who that is *enshyng* down the aisle," meditates the quizmaster aloud. Skill no response—except loud cries of "Russia" from the studio audience. A menacing glare and a majestic sweep of the arm silence these unruly prompters, and John turns again to his bewildered victim, stating conversationally, "Russia's a big country, isn't it?" Light dawns—indecision vanishes—and the happy contestant quavers, "Russia?" At this point the bulky, 29-year-old master of ceremonies takes time out

to register pleased astonishment before shouting "Right," and handing over a five-dollar bill.

Believe it or not, there's a method in all this madness. Fast-talking and radio-wise John Reed King maintains that his quiz program is just another type of comedy show, with the "question and answer" format merely an excuse for the fun to come. Instead of listening to a professional comedian, listeners enjoy the freshness and variety of hearing new personalities each week.

Of course, the quizzier himself has to be on his toes every minute. He's got to know just how much kidding a contestant will take without getting sore, how to get the audience in a good mood, how to time his gags for the greatest amount of laughter.

These details are no real problem to the grey-eyed six-footer. Ever since his graduation from Princeton with a well-earned degree in social psychology, the gagster has been busy putting sense-of-humor-tickling on a scientific basis. It's all in the know-how, he says. For example, during the studio audience "warm-up period," the serious-minded comedian strolls up and down the aisles exchanging cracks with individuals picked out at random. Not only do these broad witticisms put the entire group in a holiday spirit (which then is communicated to listeners at home), but John can tell immediately which people are extrovert "crack-backers" and which are self-conscious "slinkers." The "crack-backers" make far the most entertaining contestants, and, moreover, "slinkers" have a tendency to disappoint the audience and refuse the thrilling "double or nothing" question.

Occasionally, John's instincts fail and some cittering miss or glowering male freezes in front of the mike, saying nothing at all. Those are moments which try quizmasters' tongues—but, in general, scientist King insists, the system works well.



LUCKY WINNERS—AN AMERICAN SEAMAN AND AUSTRALIAN FLYER



PAUL MARTELL

BANDLEADER PLAYS VIOLIN, ACCORDION — AND CHECKERS

IF Paul Martell's family had had their way, the child fiddler would have grown up to be a concert violinist. If young Paul had had his way, he would have become the world's checker champion. As fate would have it, the dark, curly-haired six-footer turned out to be the proud possessor of a 13-piece dance band which broadcasts regularly over Mutual, playing sweet and hot with equal ease.

The great checker crisis occurred when Paul was twelve and had just changed violin teachers, after six years of study. At least, that's what Mama Martell thought for about six months—until she called up the new instructor and asked how the family pride-and-joy was getting along with his fiddle. "That," said the maestro grimly, "is what I have been wondering." Paul had been spending both his violin time and violin money taking lessons from a checker-player.

An "awful licking" from his dad settled that, and the one-time truant has been too busy for checkers ever since, first at Columbia University, then as a member of Walter Damrosch's New York Symphony Orchestra, and finally as theater conductor—where he first got the idea of organizing his own band. That was in 1935 and their debut was so successful, at New York's largest public ballroom, that they've been an annual fixture there ever since, when not on tour.

Meanwhile, Paul—who plays his violin (an 1815 Gagliano) at the swanky hotels but usually sticks to his piano-acordion for more popular engagements—is also busy both writing and publishing songs. His firm's name, Palomar Music Publishing Corporation, was chosen partly because it suggests an abbreviated version of his own French-Italian name and partly because it reminds him of California, where he'd like to settle down in some distant future, grow figs—and play checkers.

Sunday's

HIGHLIGHTS

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

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

A. M.

- 10:00 National Radio Forum (NBC)
- 10:30 Words & Music (NBC) Variety
- 10:30 Southernaires (Blue) Music
- 10:30 Wings Over Jordan (CBS) Music
- 10:30 Radio Chapel (Mutual)
- 11:00 Rhapsody of the Rockies (NBC)
- 11:30 Hour Of Faith (Blue)

NOON

- 12:00 Salt Lake City Tabernacle (CBS)
- 12:00 Reviewing Stand (Mutual) Forum
- 12:00 Weekly War Journal (Blue) News

P. M.

- 12:30 Stradivari Orchestra (NBC) Music
- 12:30 Trans Atlantic Call (CBS) Drama
- 12:45 Maylan Sisters (Blue) Songs
- 1:00 Church of the Air (CBS)
- 1:00 Voice of the Dairy Farmer (NBC)
- 1:30 Edward R. Murrow (CBS) News
- 1:30 Univ. of Chicago Round Table (NBC) Forum
- *1:30 Lutheran Hour (Mutual)
- 2:00 America—Ceiling Unlimited (CBS)
- 2:00 Those We Love (NBC) Drama
- 2:30 Westinghouse Program (NBC) Music
- 3:00 N. Y. Philharmonic-Symphony (CBS)
- 3:00 This Is Fort Dix (Mutual) Variety
- 3:00 Life Of Riley (Blue) Comedy
- 3:00 Upton Close (NBC) News
- 3:30 Hat Copy (Blue) Drama
- 3:30 The Army Hour (NBC) Drama
- 3:30 Bulldog Drummond (Mutual) Drama
- 4:00 Fun Valley (Blue) Variety
- 4:30 Andre Kostelanetz (CBS) Music
- 4:30 Lands of the Free (NBC)
- 5:00 The Family Hour (CBS) Music
- 5:00 General Motors Symphony (NBC)
- 5:00 Mary Small Revue (Blue) Variety
- 5:30 Musical Steelmoters (Blue) Music
- 5:30 The Shadow (Mutual) Mystery
- 5:45 Woman From Nowhere (CBS) Drama
- 6:00 First Nighter (Mutual) Drama
- 6:00 The Catholic Hour (NBC) Religion
- 6:00 Silver Theatre (CBS) Drama
- 6:30 Hall Of Fame (Blue) Variety
- *6:30 Great Gildersleeve (NBC) Comedy
- 6:30 Upton Close (Mutual) News
- 7:00 Drew Pearson (Blue) News
- 7:00 Jock Benny (NBC) Variety
- *7:30 Quiz Kids (Blue) Quiz
- 7:30 Fitch Bandwagon (NBC) Music
- 7:30 We, The People (CBS) Variety
- 8:00 Ford Program (Blue)
- 8:00 Chase & Sanborn (NBC) Variety
- 8:00 Goodyear Show (CBS)
- 8:00 Meditation Board (Mutual) Forum
- 8:30 One Man's Family (NBC) Drama
- *8:30 Crime Doctor (CBS) Drama
- *8:30 Keapskates (Blue) Music
- 8:45 Gabriel Hottler (Mutual) News
- 9:00 Radio Reader's Digest (CBS) Drama
- 9:00 Manhattan Merry-Go-Round (NBC)
- 9:00 Walter Winchell (Blue) Gossip
- 9:15 Basin Street (Blue) Variety
- 9:30 Texaco Star Theatre (CBS) Variety
- 9:30 Album of Familiar Music (NBC)
- 9:45 Jimmy Fidler (Blue) Gossip
- 10:00 Take It Or Leave It (CBS) Quiz
- 10:00 Hour of Charm (NBC) Music
- 10:00 Cedric Foster (Mutual) News
- 10:30 The Thin Man (CBS) Drama
- 10:30 Bob Crosby (NBC) Variety
- 11:15 News Of The World (NBC)

Monday's

HIGHLIGHTS

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

(*) Asterisked programs are rebroadcast
at various times; check local newspaper.

A. M.

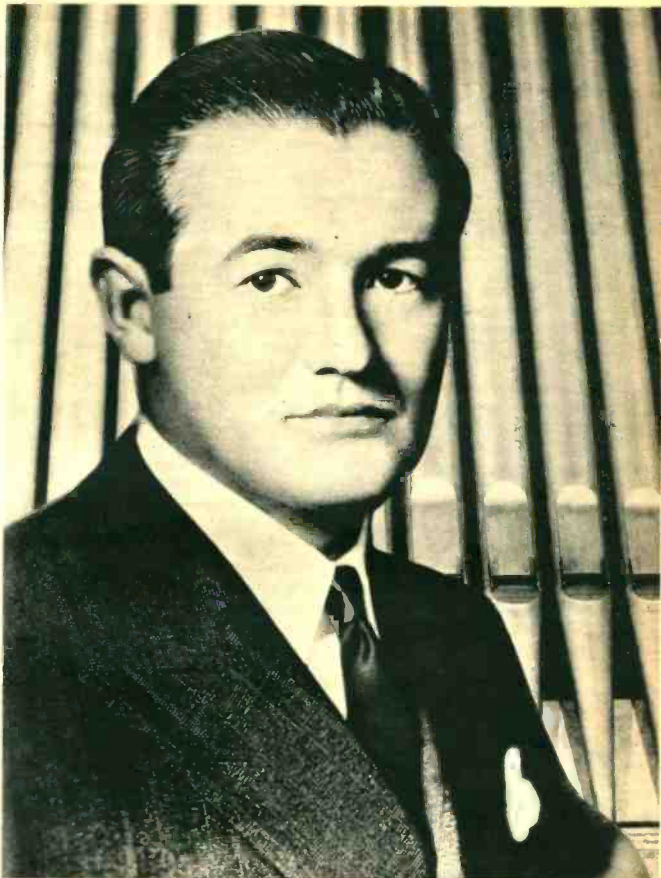
- 9:00 The Breakfast Club (Blue) Variety
- *10:00 Valiant Lady (CBS) Drama
- 10:15 My True Story (Blue) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Road of Life (NBC) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boabe Carter (Mutual) News
- 12:00 Words & Music (NBC) Variety

P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Roy Dady (Mutual) News
- 1:15 The Humbord Family (Blue) Music
- 1:30 Luncheon with Lopez (Mutual)
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:15 Today's Children (NBC) Drama
- 2:15 The Mystery Chef (Blue)
- 2:30 Ladies Be Seated (Blue) Variety
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Marton Downey (Blue) Songs
- 3:00 Woman Of America (NBC) Drama
- 3:30 Pepper Young's Family (NBC)
- 4:00 Blue Fralics (Blue)
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sao Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:00 When a Girl Marries (NBC) Drama
- 5:15 Dick Tracy (Blue) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Serenade To America (NBC)
- 6:45 Lowell Thomas (NBC) News
- *7:00 Horace Heidt Time (Blue)
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- 7:15 John Vandercook (NBC) News
- 7:30 Lone Ranger (Blue) Drama
- 7:30 Army Air Force Hour (Mutual) Variety
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Cavalcade of America (NBC)
- 8:00 Vox Pop (CBS) Quiz
- *8:15 Lum & Abner (Blue) Drama
- 8:30 Blind Date (Blue) Quiz
- 8:30 Sherlock Holmes (Mutual) Drama
- 8:30 Voice of Firestone (NBC) Music
- *8:30 Gay Nineties Revue (CBS) Variety
- 8:45 Captain Midnight (Blue) Drama
- 8:55 Bill Henry (CBS) News
- 9:00 Lux Radio Theatre (CBS) Drama
- 9:00 Counterspy (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- *9:00 The Telephone Hour (NBC) Music
- 9:30 Winchell & Mahoney (Mutual) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Information Please (NBC) Quiz
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Carnation Contented Program (NBC)
- 10:00 Screen Guild Players (CBS) Drama
- 10:15 Top Of The Evening (Blue)
- 10:30 Broadway Showtime (CBS) Variety
- 11:00 Ned Calmer (CBS) News
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Saludos Amigos (Blue) Music



E. POWER BIGGS

MASTERLY TECHNIQUE BRINGS NEW LIFE TO ORGAN CLASSICS

TUNE IN SUN. 9:15 A.M. E.W.T. (CBS)

Americans, and especially American radio listeners, have often been accused of being unmusical, at least as far as serious music is concerned. True, they will tune in to operas and symphony concerts—on weekend afternoons when it's completely convenient. But how many people will take the trouble to break their ordinary routines in order to listen to really great music?

One answer to pessimistic critics is supplied by E. Power Biggs and his weekly program composed entirely of "long-haired" organ selections. Though this gifted young artist broadcasts at 9:15 A.M. on Sunday mornings—at an hour when most families have hardly reached the yawning and stretching stage—his popularity has

mounted steadily month by month since the initial radio concert in September, 1942. Most startling of all are the letters that pour in from the West coast, where avid organ devotees have to tumble out of bed at 6:15 A.M. (because of the transcontinental difference in time) to harken to Bach and Mozart and Handel.

There's good cause for all this early rising, of course. Since the English-born E. Power Biggs' graduation with the highest honors from the Royal Academy of Music in London, critic after critic has gone into rhapsodies about his flawless technique, his imaginative interpretations, his ability to re-create the authentic feeling and atmosphere of the organ classics. This outstanding musician has given numerous recitals throughout England and in many of the historic churches of London before coming to America. After his arrival in this country (where he is now a citizen), Mr. Biggs' appearances with Dr. Koussevitzky and the Boston Symphony Orchestra won him fame, and his prestige increased with other soloist engagements at the Berkshire Symphonic Festival, the Library of Congress, and with the Symphonic Orchestras of Cincinnati and Chicago.

The organist really became headline material—and not only in music publications—when he accomplished the "feat" of playing the complete organ literature of Bach twice, first at the Germanic Museum of Harvard University and then at Columbia University. Popular entertainment journals had to admit that for once serious music had really "laid 'em in the aisles" when both series of recitals were completely sold out in spite of the "austerity" of the selections. And it was generally agreed that a public revival of interest in organ music resulted from the life and feeling infused into the classics.

Listeners to the air concerts are doubly fortunate, in that they hear not only a great musician but an instrument which matches his talents. These programs, made possible by CBS and patroness of chamber music Mrs. Elizabeth Sprague Coolidge, emanate from the Germanic Museum in Cambridge, Massachusetts, which possesses a most unusual organ—a baroque model created to reproduce faithfully the organ voices of Bach's time. Designed and built by G. Donald Harrison, President of the Aeolian-Skinner Organ Company, the instrument is modern in that it uses electrical power, but adheres to the spirit of the seventeenth and eighteenth centuries, even to the low wind pressure typical of the days when pumping was done by hand. As a result, classical music, ordinarily distorted by modern instruments, can be heard in its original beauty.

Moreover, both organ and organist are versatile, and modern compositions are given the same sensitive renditions as is accorded the works of the old masters.



THIS SPECIALLY-CONSTRUCTED BAROQUE ORGAN GIVES FULL SCOPE TO MR. BIGGS' TALENTS

Tuesday's

HIGHLIGHTS

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

(*) Asterisked programs are rebroadcast of various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club (Blue) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Jilly Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:15 Vic & Sade (NBC) Drama
- 11:30 Gilbert Mortyn (Blue) News
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Words & Music (NBC) Variety
- 12:00 Boake Carter (Mutual) News

P. M.

- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Bouthage (Blue) News
- 1:15 The Humbard Family (Blue) Music
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Bernadine Flynn (CBS) News
- 1:45 The Goldbergs (CBS) Drama
- 2:00 Young Dr. Malone (CBS) Drama
- 2:30 Light Of The World (NBC) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- *3:00 Mary Marlin (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:15 Ma Perkins (NBC) Drama
- 3:45 Right To Happiness (NBC) Drama
- 4:00 Broadway Melodrama (CBS) Variety
- 4:00 Ozark Romblers (Blue) Variety
- 4:00 Backstage Wife (NBC) Drama
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Full Speed Ahead (Mutual) Variety
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Haund (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Edwin C. Hill (CBS) News
- 6:30 Jack Smith (CBS) Songs
- 6:45 Lowell Thomas (NBC) News
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- 7:15 John W. Vandercook (NBC) News
- 7:30 American Melody Hour (CBS) Music
- 7:30 Ronald Colman Show (NBC)
- 7:30 Arthur Hale (Mutual) News
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Ford Program (Blue)
- *8:00 Big Town (CBS) Drama
- *8:00 Johnny Presents (NBC) Variety
- *8:15 Lum & Abner (Blue) Drama
- *8:30 Duffy's (Blue) Variety
- 8:30 A Date With Judy (NBC) Drama
- *8:30 Judy Canova (CBS) Variety
- 8:55 Bill Henry (CBS) News
- *9:00 Famous Jury Trials (Blue) Drama
- 9:00 Mystery Theatre (NBC) Drama
- 9:00 Burns & Allen, (CBS) Variety
- 9:00 Gabriel Heatter (Mutual) News
- *9:15 Believe It Or Not (Mutual)
- *9:30 Fibber McGee & Molly (NBC)
- 9:30 Spotlight Bands (Blue) Music
- 10:00 Bob Hope (NBC) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Columbia Presents Corwin (CBS)
- 10:30 Red Skelton (NBC) Variety
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Jananietta (Mutual) Music

Wednesday's HIGHLIGHTS

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

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

A.M.

- 9:00 The Breakfast Club (Blue) Music
- 9:00 Mirth & Madness (NBC) Variety
- *10:00 Valiant Lady (CBS) Drama
- 10:15 My True Story (Blue) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Variety
- 11:30 Bright Horizon (CBS) Drama
- 11:30 Gilbert Marlyn (Blue) News
- 11:45 David Harum (NBC) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Boote Carter (Mutual) News
- 12:00 Words & Music (NBC) Variety

P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 U. S. Air Forces Band (NBC)
- 1:00 H. R. Baukhage (Blue) News
- 1:00 Ray Dady (Mutual) News
- 1:15 Ma Perkins (NBC) Drama
- 1:30 Luncheon With Lopez (Mutual) Music
- 1:30 Bernadine Flynn (CBS) News
- 2:00 Guiding Light (NBC) Drama
- 2:30 Ladies, Be Seated (Blue) Variety
- 2:45 Perry Mason (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- *3:00 Mary Martin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 3:30 Yankee House Party (Mutual) Variety
- 4:00 Blue Frantics (Blue) Minstrel
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:30 Just Plain Bill (NBC) Drama
- *5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Serenade to America (NBC)
- 6:15 Captain Tim Healy (Blue) Stories
- 6:30 Jack Armstrong (Blue) Drama
- 7:00 Fred Waring's Orch. (NBC) Music
- 7:15 John Nesbitt (CBS)
- 7:30 Caribbean Nights (NBC) Music
- 7:30 Easy Aces (CBS) Comedy
- 7:30 Halls of Montezuma (Mutual) Variety
- 7:45 H. V. Kallenborn (NBC) News
- 8:00 Monty Woolley Show (CBS) Variety
- *8:00 Mr. & Mrs. North (NBC) Drama
- *8:15 Lum & Abner (Blue) Drama
- 8:30 My Best Girls (Blue) Drama
- *8:30 Dr. Christian (CBS) Drama
- *8:30 Beat The Band (NBC) Quiz
- 8:30 Dubonnet Date (Mutual) Music
- 8:55 Bill Henry (CBS) News
- 9:00 Dunninger (Blue) Telepathy
- 9:00 Eddie Cantor (NBC) Variety
- 9:00 Frank Sinatra (CBS) Variety
- 9:00 Gabriel Heatter (Mutual) News
- 9:30 District Attorney (NBC) Drama
- 9:30 Spotlight Bands (Blue) Drama
- 9:30 Jack Carson Show (CBS) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:00 Great Moments in Music (CBS)
- 10:00 Kay Kyser's Orch. (NBC) Music
- 10:30 Cresta Blanca Carnival (CBS)
- 11:30 Arthur Hopkins Presents (NBC)



LISTENER RESPONSE WON THIS HAT FOR EMCEE ED EAST FROM BLUE'S MURRAY GRABHORN

LADIES BE SEATED

WACKY STUNTS AND QUIZZES MAKE A HOUSEWIVES' FROLIC

TUNE IN MON. THRU FRI. 2:30 P.M. (Blue)

THEY call the show, "Ladies Be Seated," but, actually, a better description would be, "Roll 'Em in the Aisles." Housewives-on-a-holiday have a hard time staying in their seats, between craning their necks to see every detail of the performance and rocking with mirth at the results.

It's really an old-time vaudeville act, filled with the slapstick clowning that never goes stale. The only difference is that the comedy's supplied—not by elephantine 285-pounder emcee Ed East, or his pretty wife, Polly—but by the

SMILING ED AND POLLY LOOK ON AS BETTER HALVES PUT HUSBANDS THROUGH THEIR PACES



Thursday's HIGHLIGHTS

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

(*) Astarisked programs are rebroadcast
of various times; check local newspapers.

A.M.

- 9:00 Mirth & Madness [NBC] Variety
- 9:00 The Breakfast Club [Blue] Variety
- 10:00 Valiant Lady [CBS] Drama
- 10:15 Kitty Foyle [CBS] Drama
- 10:45 Bachelor's Children [CBS] Drama
- 11:00 Breakfast of Sardi's [Blue] Comedy
- 11:15 Second Husband [CBS] Drama
- 11:30 Gilbert Martyn [Blue] News
- 11:30 Bright Horizon [CBS] Drama
- 11:45 Imagine Wolcott [Mutual] Ideas

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 Boake Carter [Mutual] News
- 12:00 Words & Music [NBC] Variety

P.M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Romance of Helen Trent [CBS]
- 1:00 Roy Dady [Mutual] News
- 1:00 H. R. Baukhage [Blue] News
- 1:15 Ma Perkins [CBS] Drama
- 1:30 Let's Be Charming [Mutual] Variety
- 1:30 Bernardine Flynn [CBS] News
- 1:45 The Goldbergs [CBS] Drama
- 2:15 Joyce Jordan, M. D. [CBS] Drama
- 2:30 Ladies Be Seated [Blue] Variety
- 3:00 Marton Downey [Blue] Songs
- 3:00 Mary Marlin [CBS] Drama
- 3:00 Woman of America [NBC] Drama
- 3:15 Ma Perkins [NBC] Drama
- 4:00 Backstage Wife [NBC] Drama
- 4:00 Blue Fralics [Blue] Music
- 4:15 Stella Dallas [NBC] Drama
- 4:45 The Sea Hound [Blue] Drama
- 5:00 Hop Harrigan [Blue] Drama
- 5:15 Archie Andrews [Mutual] Drama
- 5:15 Partia Facis Life [NBC] Drama
- 5:45 Superman [Mutual] Drama
- 5:45 Front Page Farrell [NBC] Drama
- 6:00 Mad Calmer [CBS] News
- 6:15 Serenade To America [NBC]
- 6:30 Jeri Sullivan [CBS] Songs
- 6:45 Lowell Thomas [NBC] News
- 7:00 Terry And The Pirates [Blue]
- 7:00 Fred Waring's Orchestra [NBC]
- 7:00 I Love A Mystery [CBS] Drama
- 7:15 John Nesbitt [CBS]
- 7:15 John W. Vandercook [NBC] News
- 7:30 Mr. Keen [CBS] Drama
- 7:30 Bob Burns [NBC] Variety
- 8:00 Maxwell House Coffee Time [NBC]
- 8:00 Suspense [CBS] Drama
- 8:15 Lum & Abner [Blue] Drama
- 8:30 Aldrich Family [NBC] Drama
- 8:30 America's Town Meeting [Blue]
- 8:30 Human Adventure [Mutual] Drama
- 8:55 Bill Henry [CBS] News
- 9:00 Gabriel Heatter [Mutual] News
- 9:00 Kraft Music Hall [NBC]
- 9:00 Major Bowes' Amateur Hour [CBS]
- 9:30 Joan Davis [NBC] Variety
- 9:30 Dinah Shore [CBS] Variety
- 9:30 Spotlight Bands [Blue] Music
- 9:30 Treasure Hour of Song [Mutual]
- 10:00 Abbott & Costello [NBC] Variety
- 10:00 Raymond Gram Swing [Blue] News
- 10:00 March of Time [NBC] News
- 10:30 Stop and Go [Blue]
- 10:30 Here's To Romance [CBS] Music
- 11:30 Music of the New World [NBC]



HANDSOME IRISHMAN LEE SULLIVAN SHOWS THAT HE'S A LADYKILLER AS WELL AS A SINGER

audience themselves. Ladies who never get a chance at the limelight revel at the opportunity to vocalize in public, tell the world how their husbands proposed, or run races for their shoes in stocking feet.

Funniest fun of all comes, not from the stunts thought up by madcap Ed and his irresponsible cohorts—though they're looneybin enough—but from the amazed contestants' own ad-lib remarks. Girls who always thought they could sing find they sound just like those who always knew they couldn't; neat and

proper mothers take off their shoes to see gaping holes in their stockings; dignified grandmothers suddenly discover themselves in front of the mike and remember their teeth are still on the bathroom shelf at home.

Facial expressions are something to see, too, when the lucky winners are confronted with incredible prizes dug up from obscure corners of New York by scavenging shopping expert, Walt Framer. But best of all, the ladies love to see some unwary husband put on the spot. Strangely enough, husbands love it, too.

THE ART OF SPAGHETTI-EATING — AS DEMONSTRATED BY A GROUP OF WILLING CONTESTANTS



Friday's

HIGHLIGHTS

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

[*] Asterisked programs are rebroadcast at various times; check local newspapers.

A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Mirth & Madness (NBC) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:00 Rood of Life (NBC) Drama
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Words & Music (NBC) Variety
- 12:00 Boake Carter (Mutual) News

P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 U. S. Marine Band (NBC)
- 1:00 Roy Dady (Mutual) News
- 1:00 H. R. Baukhage (Blue) News
- 1:30 Bernadine Flynn (CBS) News
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:45 The Goldbergs (CBS) Drama
- 2:00 The Guiding Light (NBC) Drama
- 2:30 We Love and Learn (CBS) Drama
- 2:45 Perry Mason (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- *3:00 Mary Martin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 3:30 Yankee House Party (Mutual) Variety
- 3:30 Pepper Young's Family (NBC) Drama
- 4:00 Blue Frantics (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:30 Sentimental Music (Mutual)
- 4:45 The Sap Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- *5:45 Superman (Mutual) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Serenade To America (NBC)
- 6:15 Captain Tim Healy (Blue) Stories
- *7:00 I Love A Mystery (CBS) Drama
- 7:00 Fulton Lewis Jr. (Mutual) News
- *7:00 Fred Waring's Orchestra (NBC)
- 7:15 John Vandercook (NBC) News
- 7:30 Friday On Broadway (CBS) Music
- 7:30 The Lone Ranger (Blue) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- *8:00 Kate Smith Hour (CBS) Variety
- 8:00 Cities Service Concert (NBC) Music
- *8:15 The Parker Family (Blue) Drama
- *8:30 Meet Your Navy (Blue) Variety
- 8:30 Hit Parade (NBC) Music
- 8:55 Bill Henry (CBS) News
- *9:00 Gangbusters (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- *9:00 It Pays To Be Ignorant (CBS) Comedy
- 9:00 Waltz Time (NBC) Music
- 9:30 That Brewster Boy (CBS) Drama
- 9:30 People Are Funny (NBC) Quiz
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Double or Nothing (Mutual) Quiz
- 10:00 John Vandercook (Blue) News
- 10:00 Durante-Moore Show (CBS) Variety
- 10:00 Amos & Andy (NBC) Drama
- 10:30 Stage Door Canteen (CBS) Variety
- 10:30 Nero Wolf (Blue) Drama
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Mrs. Miniver (CBS) Drama



DISCIPLINE IS NO PROBLEM—WHEN RADIO PROGRAMS BECOME PART OF CLASSROOM ACTIVITIES

THE FOURTH "R"—RADIO

WFL'S "STUDIO SCHOOLHOUSE" TEACHES CLASSES OVER THE AIR

ONE WEEKLY PERIOD GIVES YOUNG VOLUNTEERS A CHANCE TO REPORT THEIR WAR EFFORTS





COMMENTATOR "SKIPPER" DAWES STAGES LIBRARY DISCUSSIONS FOR PROGRAM LISTENERS

Elementary grades, for example, have responded eagerly to Station WFIL's "Studio Schoolhouse" in its three years of broadcasting three-weekly lessons during regular classroom hours. Popularity was proven when Monday's "Magic of Books" program invited youngsters to join their commentator, "Skipper" Dawes, in *after-school* library discussions. More than 1,000 showed up for the first session!

Wednesday's "Music in the Air" brings them their favorite classics, played by a string ensemble and described by Dawes.

But Friday's "Quaker City Scrappers" (named for their salvage drives, rather than any pugnacious habits) is probably the best-loved of all.

This is the small-fry chance to prove that they can really help with the war effort. Also—on both this and the Monday book program—they get to take part in dramatized scripts.

How seriously they take their own and the combined efforts of WFIL and the B. of E.'s Radio Committee (pictured below) is revealed by the candid glimpses of concentration on these pages.

CONSULTANTS ARE CHAIRMAN GERTRUDE GOLDEN, MRS. RUTH WEIR MILLER, MISS RUTH DOERR



Saturday's

HIGHLIGHTS

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

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

A. M.

- 8:30 Missus Goes A-Shopping [CBS]
- 9:00 The Breakfast Club [Blue] Variety
- 9:00 First Piano Quartet [NBC]
- 10:00 Mirth And Madness [NBC] Variety
- 10:00 Songs Of A Dreamer [Blue] Variety
- 10:30 Green Hornet [Blue] Drama
- * 10:45 Becker's Pet Parade [NBC]
- 11:00 Hook 'N' Ladder Follies [NBC]
- 11:00 Onstage Everybody [Blue] Variety
- 11:05 Lei's Pretend [CBS] Drama
- 11:30 Land Of The Lost [Blue] Drama
- 11:30 Fashions in Relations [CBS]
- 11:30 "Hello Mom" [Mutual] Variety
- 11:30 Lighted Windows [NBC] Drama

NOON

- 12:00 Music Room [NBC] Music
- 12:00 Blue Playhouse [Blue]
- 12:00 Hooley Hall [Mutual] Variety
- 12:00 Theatre Of Today [CBS]

P. M.

- 12:15 Consumer's Time [NBC] Advice
- 12:30 Farm & Home Hour [Blue] Variety
- 1:00 Grand Central Station [CBS]
- 1:00 Andri'n' Continentales [Blue]
- 1:00 Here's To Youth [NBC] Drama
- 1:15 Yagabonds Quartette [Blue]
- 1:30 Luncheon With Lopez [Mutual]
- 1:30 The Bastards [NBC] Drama
- 2:00 Roy Shield [NBC] Music
- 3:30 Philadelphia Orchestra [CBS]
- 3:30 Army-Navy Houseparty [Mutual]
- 4:35 The Colonel [CBS] Comedy
- 5:00 Carliss Archer [CBS] Drama
- 5:00 Navy Bulletin Board [Mutual]
- 5:30 Cesar Saerchinger [NBC] News
- 5:30 Mother & Dad [CBS] Music
- 5:45 Hello Sweetheart [Blue] Songs
- 6:00 I Sustain The Wings [NBC]
- 6:00 Quincy Howe [CBS] News
- 6:00 Service Serenade [Blue]
- 6:15 People's Platform [CBS] Forum
- 6:30 Hawaii Calls [Mutual] Variety
- 6:30 Curt Massey [NBC] Music
- 6:45 The World Today [CBS] News
- 6:45 Religion In The News [NBC]
- * 6:45 Leon Henderson [Blue] News
- 6:55 Bob Trout [CBS] News
- 7:00 Mayor Of The Town [NBC] Drama
- * 7:30 Grand Ole Opry [NBC] Variety
- * 7:30 Thanks To The Yanks [CBS] Quiz
- * 8:00 Blue Ribbon Town [CBS] Variety
- 8:00 Abie's Irish Rose [NBC] Drama
- * 8:00 Ford Program [Blue]
- 8:30 Pops Orchestra [Blue]
- * 8:30 Inner Sanctum [CBS] Drama
- * 8:30 Truth or Consequences [NBC] Quiz
- 8:30 Cisco Kid [Mutual] Drama
- 8:55 Ned Colmer [CBS] News
- * 9:00 Hit Parade [CBS] Music
- 9:00 National Barn Dance [NBC] Variety
- 9:30 Spotlight Bands [Blue] Music
- 9:30 Can You Top This [NBC] Quiz
- 9:45 Jessica Dragonette [CBS] Music
- 10:00 Royal Arch Gunnison [Mutual] News
- 10:00 Million Dollar Band [NBC] Music
- 10:00 John W. Vandercook [Blue] News
- 10:15 Correction Please [CBS] Quiz
- 10:15 Army Service Forces [Blue]
- 10:15 Bond Wagon [Mutual] Variety
- 11:00 Major George Fielding Eliot [CBS]
- 11:15 Date Line [CBS] Drama
- 11:15 Karn Kobbler's [Blue] Music

THERE'S MUSIC IN THE AIR

TUNE IN'S SELECTION OF THIS MONTH'S TEN BEST POPULAR SONGS

(in alphabetical order)

A LOVELY WAY TO SPEND AN EVENING
BY THE RIVER OF ROSES
I COULDN'T SLEEP A WINK LAST NIGHT
I'LL BE SEEING YOU
I LOVE YOU

IT'S LOVE, LOVE, LOVE
LONG AGO
SILVER WINGS IN THE MOONLIGHT
THE MUSIC STOPPED
WHEN THEY ASK ABOUT YOU

Latest Popular Recordings

A GOOD MAN IS HARD TO FIND — Les Brown (Columbia): Though not the torch song its title would indicate, this Les Brown side is a cute novelty on the manpower shortage. Butch Stone sells the vocal chorus cleverly. "Bizet Has His Day," a swing parody of the Bizet classic, "L'Arlesienne Suite," is a better side in that it gives the band and the arrangement a better chance.

GOOD FOR NOTHIN' JOE — Lena Horne (Bluebird): Coming as a companion record to the torchy Victor album, "Moanin' Low," released earlier, "Haunted Town" and "Good For Nothin' Joe" (with Charlie Barnet's orchestra) are two of the finest examples of Lena Horne's style available on records. "Moanin' Low" itself includes the best torch songs of all time, such things as "Ill Wind," "Stormy Weather," "Mad about the Boy," and "I Got a Right to Sing the Blues." Paste an extra envelope in your "Moanin' Low" album for "Haunted Town" and "Good For Nothin' Joe."



Their "Moonin' Low" album is admired by Lena Horne and band leader Lou Brigg.

SMOKE RINGS — (Victor Album): A companion album to the excellent "Up Swing," released last month by Victor and reviewed in these columns, "Smoke Rings" is a collection of the most popular ballads from 1936 to 1943. Each one is played by the band which originally made the song famous. Larry Clinton, for instance, does his famous version of "My Reverie"; Duke Ellington plays "I Got It Bad"; Freddy Martin does "Intermezzo"; Sammy Kaye, "Moon Love"; etc. Other bands represented are Benny Goodman, Tommy Dorsey, Artie Shaw and Glenn Miller. Apparently compiled at the same time as "Up Swing," the "Smoke Rings" collection continues in the good taste of its predecessor.

G. I. JIVE — Johnny Mercer (Capitol): This disc is the Mercer brand of jive singing on a Johnny Mercer tune. Johnny has a rhythm in his voice which is infectious.

BEHIND THE BANDSTAND

by BOB EARLE

ARTIE SHAW is officially out of the Navy blue with an honorable discharge and resting at his Hollywood home before resuming full-scale civilian activities. Shaw enlisted in April, 1942, and was assigned to active duty as a seaman aboard a mine-sweeper. Transferred to music, Artie assembled an all-star band, hirc-hiked them throughout the entire South Pacific area for months on an itinerary that included shipdeck concerts, front line jam sessions, and serenades in mud. Bombed, torpedoed, and at battle stations 17 times, the band saw more action than they care to remember. Our first line should be amended to: "Artie Shaw is out of the Navy blue with a VERY honorable discharge!"

It could only happen on the Army's "Command Performance" radio show. Frank Sinatra and Bing Crosby met, feuded, and sang a duet together. Dinah Shore stood by, egged them on, and finally joined the boys on the second chorus making the duet a trio. "I keep facing Sinatra thinking he's the microphone," complained Bing. Whereupon Frank tossed a stiff jab back at the Groaner with, "Bingo, will you give me the name of your gravel dealer?"

Radio's Dennis Day now sports the name legally. He was Eugene Dennis McNulty before the switch . . . Bill Schallen, the former Alvino Rey vocalist, is leading a great swing band for the Coast Guard on the East Coast.

Two of the Four King Sisters, Alyce and Louise, will open a San Fernando Valley (California) dress and sports-wear shop called the Valley Vogue this summer. Yvonne King, who has designed the girls' stage wear for years, will create originals for the shop. The King Sisters music activities will continue unaltered.

We called your attention to Ginnie Powell with Jerry Wald's band last month. She proved our claim; was a sensation last month at the New Yorker Hotel and on the band's broadcasts . . . Perry Como will not allow his press agent to use the word "swoon" in connection with publicity!

ON THE SERIOUS SIDE

NEWS AND PREVIEWS

Leopold Stokowski was so enthusiastically received when he conducted the Mexico Symphony Orchestra in Mexico last fall that he will return there this month for a series of concerts. Stokowski is one of a number of artists who have started the trek to Mexico and South America for personal appearances. The artists have been exceptionally well received in each instance, opening South America and Mexico as virgin fields for concert tours.

Arturo Toscanini, according to press reports from Berne, Switzerland, is being sought to accept the presidency of an Italian Republic, now being organized in northern Italy. Toscanini has been steadfast in his refusal to accept Fascist doctrines and it is for this reason that the republican circles have been working steadily for his nomination.

Soprano Grace Moore has been asked to organize an operatic company to sing in Italy during the present war. Although Italy is still the scene of heavy cross-battle, Miss Moore has announced that she will accept the invitation.

Artur Rodzinski, conductor of the New York Philharmonic Symphony, opened the path for a barrage of criticism and comment when he stated recently that boogie-woogie is a contributing factor to juvenile delinquency. Among the eminent classical musicians who have disagreed with Maestro Rodzinski are Leopold Stokowski and Mischa Elman. Elman compared Rodzinski's complaint with statements of earlier days when people thought "the waltz was wicked," while Stokowski, who has made a study of swing, confessed that he enjoys boogie-woogie and Frank Sinatra's "individualistic" phrasing, subjects of Rodzinski's scorn. Stokowski further stated that he believes modern music, including all forms of swing, will eventually be absorbed into American art music.

RECORD RELEASES

MOZART DIVERTIMENTO IN E FLAT MAJOR FOR VIOLIN, VIOLA, AND CELLO — JASCHA HEIFETZ, violinist, WILLIAM PRIMROSE, violinist, and EMANUEL FEURERMANN, cellist (Victor Album DM 959): A delightful companion album to the earlier "Archduke Trio," "Brahms Trio number 1 in B Major," the "Shubert Trio in B Flat Major" and the "Dohnanyi Serenade" is this latest chamber music album by Heifetz, Primrose, and Feurermann. All three artists are of the best in their field and their work together is inspired to bring out the most sensitive treatment of the selection.

BACH: PRELUDE AND FUGUE IN E FLAT MAJOR (Saint Anne) — CHICAGO SYMPHONY ORCHESTRA, FREDERICK STOCK, Conductor (Victor Album M or DM 958): This is one of the last recordings made by the eminent conductor, Frederick Stock, before his death two years ago. Stock transcribed the Bach work for orchestra, treating the original score with sympathy in an attempt to vary as little from Bach's composition as possible. The orchestral work is rich in color and yet retains all the charm of Bach.

OTHERS: Thomas L. Thomas has recorded an album of Welsh Traditional Songs for Victor. "Victor" has also reached into its files to release a new single disc coupling of Sergei Rachmaninoff, renowned pianist, who died a year ago. Columbia has recorded the very beautiful "Le Sacre du Printemps" with composer Igor Stravinsky conducting the New York Philharmonic Orchestra (Number of this last: Columbia MMM 417).



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RADIO HUMOR

WITH THE NATION'S STATIONS

● **Arlene Francis:** Who in mythology is the God of Love? You know—who is it that is supposed to bring two loving hearts together?

Contestant: Mt. Anthony?

—*Blind Date (Blue)*

● **Charles Laughton:** I'm a famous philanthropist. Don't tell me you've never heard of the Laughton Foundation.

Charlie McCarthy: Well no. But I always figured you wore one.

—*Chase and Sanborn (NBC)*

● **Garry Moore:** I have an uncle who used to make his living by sticking his right arm into a lion's mouth.

Deems Taylor: What do you call a man who makes a living sticking his right arm into a lion's mouth?

Garry Moore: We call him "Lefty."

—*Hall of Fame (Blue)*

● **Two old timers** were talking. "I've got rheumatism in my left leg," said the first. "That's old age," advised the friend. "Couldn't be," said the afflicted, "my right leg is as old as my left and I ain't got rheumatism in that one."

—*Can You Top This? (NBC)*

● **Bob Hope:** Of course I was very friendly with General Dwight Eisenhower. I call him by his nickname, Ike.

Carpenter: What did he call you?

Bob Hope: Well, during the heat of battle, everybody gets excited.

—*Bing Crosby's Music Hall (NBC)*

● **Gracie Allen:** Tootsie Sagwell! What are you doing in this office building?

Tootsie: Looking for a job, Gracie. You see, I've decided to give up men.

Gracie: Give up men! But Tootsie, this is leap year. And if I ever saw a girl with kangaroo blood it's you.

—*Barns and Allen (CBS)*

Baby Snooks: Remember I asked you "What's the shape of the world?"

Daddy: Yes.

Baby Snooks: Well, teacher said "Stinko" ain't the right answer.

—*Maxwell House Coffee Time (NBC)*

● **Lulu McConell:** My grandparents are wonderful. My grandmother and grandfather are both over 90 and they don't even use glasses.

Tom Howard: Well, some people like to stink out of bottles.

! Pay To Be Ignorant (Mutual)



NASHVILLE, TENN.—Station WLAC—Yodeling cow-girl Texas Daisy has managed to convince announcer Paul Oliphant that she can strum that ole guitar with much more colorful effect when mounted on the back of her bucking bronco. Pony looks bored with whole proceeding.



DES MOINES, IOWA—Station WHO—One of the answers to Station WHO'S popularity is the tuneful singing duo known as the Johnson Sisters, brown-eyed brunette Mary Jane Alice and honey-blondie Ruth Arlene. The lassies are featured on the "Iowa Barn Dance Frolic" program.

RADIO FACTS



TUCSON, ARIZ.—Station KTUC—Program Director Wayne Sanders combines the arts of cookery and ivory-tickling on his "Musical Chef" broadcast, heard Mondays, Wednesdays and Fridays at 10:45 A.M. Wayne started out in radio as a piano soloist on the Blue "Musical Steelmakers."



NEW ORLEANS, LA.—Station WWL—When the "flu" epidemic hit New Orleans, Jill Jackson got the bright idea of setting up a "flu bar" for Station WWL victims. The woman commentator is shown mixing a remedy of doubtful ingredients for suffering announcer John Kent.

◆ New developments in radio facsimile will bring modern "miracles" into the home after the war, according to John V. L. Hogan of the Institute of Radio Engineers. This "magic printing press" can reproduce text four times as fast as reading speed, yet, when manufactured on a mass scale, should cost less than a typewriter. Radio listeners may even expect to turn on a newspaper, and receive it page by page.

◆ An American Forces Network which re-broadcasts American programs directly to servicemen stationed in the British Isles has been set up by the Special Service Division of the U. S. Army. Transcriptions of shows (minus commercials) are made here, flown to London, and then piped by cable to small, Army-operated radio stations.

◆ The first broadcast of actual sound (not code messages) took place just twenty-five years ago, in 1909. Music from phonograph records was sent out from the Eiffel Tower in Paris, and was reported received by radio stations 300 miles away.

◆ A tiny lip microphone which makes it possible to broadcast from noisy areas without background interference is now being manufactured for military use by the Electro-Voice Manufacturing Company of South Bend, Indiana. The device weighs only two ounces, fits under a gas mask, and is widely used in tank warfare where thundering artillery makes ordinary transmission impossible.

◆ Specially-designed electronic automatic pilots are being produced by the Minneapolis-Honeywell Regulator Company for installation in bombing planes. Built primarily for precision bombing, the autopilot holds the plane on its exact course, thus providing a stable platform for accurate high-altitude bombing.

RADIOQUIZ ANSWERS

(Quiz on page 2)

- 1—(B) The Moylan Sisters. 2—(A) The Aldrich Family. 3—(A) Mr. District Attorney. 4—(B) Sweetheart of Uncle Sam's Armed Forces. 5—(C) Kate Smith. 6—(B) Cresta Blanca Wine. 7—(B) Hoosier Hot Shots. 8—(A) The Bee.

The fight on the doorstep



THIS WAR can't be won on battlefields alone. One of the most critical campaigns of all must be waged right on the doorstep of every family in America.

This is the fight against higher prices and higher wages. It's a fight that *must* be won...or victories on battlefields will be meaningless.

It's like this. In America this year, our total income after taxes will be about 133 billion dollars. But there'll be only about 93 billion dollars' worth of goods to spend it on. If we all start trying to buy as much as we can, prices will shoot up.

As prices rise, people will ask for—and, in many cases, get—higher wages. That will put up the cost of manufacturing, so up will go prices again. Then we'll need another pay raise. If we get it, prices rise again. It's a vicious circle.

The Government has done a lot to help keep prices down. It has put ceilings on food and rent...has rationed scarce articles. But the Government can't do it all alone.

It needs *your* help!

Your part in this fight won't be easy. It will mean foregoing luxuries, perhaps doing without a few necessities. Tough? Maybe...but don't say that where the veterans of Italy and New Britain can hear you!

You *want* to do your part, of course. So do we all...farmers, laborers, white-collar workers, business executives. And the way to do your part *right* now is to observe the following seven rules for Victory and a prosperous peace...

1. Buy only what you NEED. And before you buy anything, remember that patriotic little jingle: "Use it up. Wear it out. Make it do or do without."

2. Keep your OWN prices DOWN! If you sell goods, or your own time and labor, *don't ask for more money* than you absolutely must! No matter who tries to talk you into asking more...*don't listen!*

3. No matter how badly you need something...never pay more than the posted ceiling price! Don't buy rationed goods without giving up the required coupons. If you do, you're helping the Black Market gang—hurting yourself!

4. Pay your taxes cheerfully! Taxes are the cheapest way to pay for a war! The **MORE** taxes you pay now—when you have some extra money—the **LESS** taxes you'll pay later on!

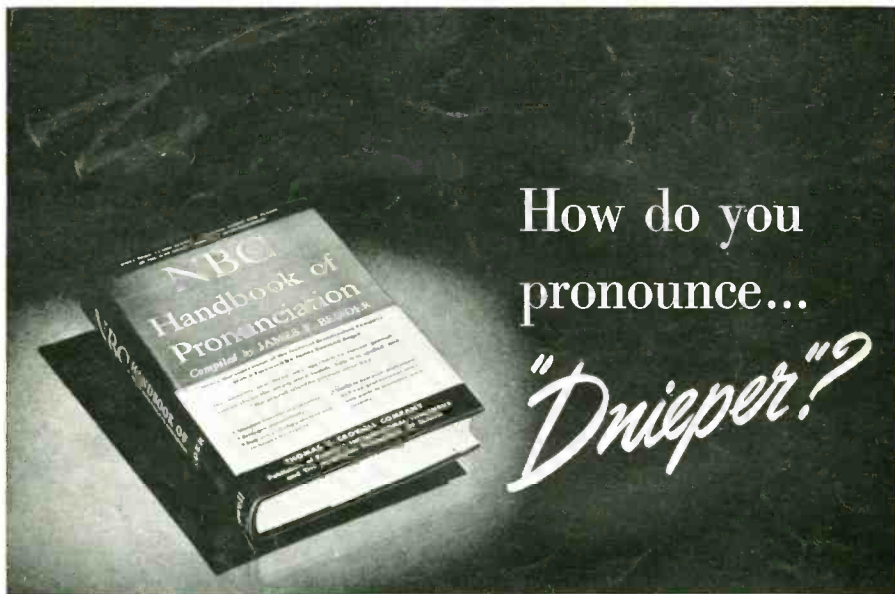
5. Pay off old debts. Don't make any new ones! Get, *and stay*, square with the world!

6. Start a savings account. Make regular deposits, often! Buy life insurance. Keep your premiums paid up.

7. Buy War Bonds...regularly and often! *And hold on to them!* Don't just buy them with spare cash you can easily do without. Invest every dime and dollar you don't actually **NEED**...even if it *hurts* to give those dimes and dollars up!

Use it up...Wear it out.
Make it do...Or do without.





How do you
pronounce...

"Dnieper?"

Is it "D-nee-per" or "D-ny-per"
or "Neeper"?

And what about "amenable"?

Are you sure how that one goes?

* * *

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favorite orchestra—or the correct
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for perfection in "little things."

It's the total of these "little things"
that has made NBC "The Network
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*From "The NBC Handbook of Pronunciation."

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