

TUNE IN

MARCH, 1944 FIFTEEN CENTS

NO. 12 CANADA



IF I WERE RADIO CZAR
by
GRACIE ALLEN

www.americanradiohistory.com

THE NATIONAL RADIO MAGAZINE

ANC

To be read before the 4TH War Loan Drive

ONE DAY SOON, someone will come to see you.*

He, or she, will ask you to lend your Government at least an extra \$100 this month. To put at least an extra \$100 over your regular Bond buying, into War Bonds for the 4th War Loan.

Don't—*don't* say you can't afford it even though you may wonder how you're going to get that money.

If you think that getting the money is going to be hard, why, before the doorbell rings, look at the faces of these dead countrymen of yours. Read their stories.

Then think how hard it would be to have to tell Americans like these that *other* Americans can't afford to lend at least an extra \$100!

** If, by chance, you should be asked—don't think your money isn't needed! Go and buy those extra Bonds, yourself!*



Lieutenant William C. Farrow was one of Jimmie Doolittle's Tokyo raiders. His plane made a forced landing in Japanese territory and Lieutenant Farrow is believed to be one of the American aviators who was executed by the Japanese some time later.



Rear Admiral Daniel J. Callaghan commanded the U.S.S. San Francisco. Driving his ship straight through the mist of a greatly superior Jap fleet, he directed operations from the deck of his flagship until blown to pieces by a Jap shell.



Lieutenant George H. Cannon, U.S.M.C., was mortally wounded during the Jap bombardment of Midway, Dec. 7th. He refused to be taken to a hospital till all his men had been evacuated, and as a result, he died of loss of blood.



Lieutenant Alexander Nininger fought his way, hand-to-hand, into the Jap lines on Ilioum. Wounded 2 times, he continued to advance until he was killed. When his body was found, a Jap officer and two Jap soldiers lay dead around him.



Seaman first class James R. Ward was stationed in a gun turret in the Oklahoma on Dec. 7th. When the order was given to abandon ship, he stayed in his turret holding a flashlight so that the rest of the crew could see to escape. He was drowned.



Captain Albert H. Rooks was commanding officer of the U.S.S. Houston. Engaging an overwhelming Jap force, the Houston smashed into them and went down, guns blazing. Rooks went down with his ship.



Keep backing the attack!

The Treasury Department acknowledges with appreciation the publication of this advertisement by

TUNE IN

This advertisement prepared under the auspices of the War Advertising Council and the U.S. Treasury Department

Get
in stride

BORN info
will going strong



step along with
**JOHNNIE
WALKER**

BLENDED SCOTCH WHISKY

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



RED LABEL
8 YEARS OLD

BLACK LABEL
12 YEARS OLD

Harb No. 8 (proof)

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

LETTERS
TO THE EDITOR

LAUGH NIGHT

Gentlemen:
Honky for Tuesday nights! That's one time I sure come home and listen to the radio instead of getting myself into trouble downtown. Let me tell you it's a treat to get a good belly-laugh these days when all those superduper see no. 1 comedians hit the air for a change. With a first-class line-up like Fibber McGee, Red Skelton, Burns and Allen, Judy Canova, Bob Hope, Colonel Stuppnack and good old Archie of Duff's Tavern—you can't miss even if a couple of 'em have an off night. My only gripe is this—how about spreading some of that good cheer out over the week instead of jamming it all in a single night. The way it is now, you can only listen to a couple of them—and I'd hear 'em all if I could.
BOB ALFRIED

Brooklyn, N. Y.
(Editor's note: You have a point there, Bob.)

HOPEFUL STUDENT

Dear Sirs:
I am just a teen age girl in my last year of high school. I do a great deal of acting and singing in the town in which I live. My main ambition in life is to have a choice sponsored spot on the radio.

I am indeed grateful for the day I first bought TUNE IN. Your magazine has encouraged me a lot and given me a lot of helpful hints about how to get ahead in radio.

I admire Jeri Sullivan and Dick Haymes very much and thoroughly enjoyed your articles on them. Maybe one day I shall have the honor of becoming one of your write-ups.

CAROL OHMART
Spokane, Washington

COMMERCIALS

Gentlemen:
I'm no genius myself but I blush for the advertising profession every time I hear one of those awful commercial jingles. Even if they sound cute the first time (which is seldom enough) after dozens of repetitions they're just the thing to drive a defenseless listening audience to the movies.

JOHN M. HARTON
St. Louis, Missouri

Dear Editor:

As a Gabriel Heatter fan from way back, I feel entitled to a constructive criticism now and then without any danger of running down this very worthwhile program. But why, in the midst of his stirring and dramatic broadcasts, must he break off to extol the virtues of Kream Harmonic? It would be less confusing to listeners and is much better taste if an announcer were to peddle the client's wares—and leave Heatter, and Heatter's voice, for the NEWS.

ESTHER MARTIN
Milwaukee, Wisconsin

TOO MUCH OF A GOOD THING

Dear Sirs:
If I had my way I'd yank that Screen Guild Players show right out of its present slot and give it a chance to shine somewhere else I don't know why the sponsor hasn't thought of it himself.

It's a good program—brilliant stars, good directing, and all that—but coming right on the heels of an hour of Lux Radio Theatre, the half-hour show seems like a capsule of entertainment.

ANNA M. LERK
San Francisco, California

THRILLING NEW SHOW!



**"A Woman
of America"**

The gripping love story of a pioneer woman and the perils of her trip to the Old West in a covered wagon—a story of the faith and courage that is the heritage of all women of America today.

Listen daily—Mon. thru Fri.

**3 P.M. EWT
NBC Network**

Brought to you by
IVORY SNOW

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"That *Extra Something*
in
Daytime Radio"



"Songs by MORTON DOWNEY"

with

Raymond Paige's Orchestra

BLUE NETWORK 3:00 P.M. E.W.T.

MONDAY THRU FRIDAY

PRESENTED BY THE COCA-COLA COMPANY
AND BOTTLERS OF COCA-COLA IN 166 CITIES

"TUNE IN"

for

COMPLETE RADIO ENJOYMENT



IMPORTANT ANNOUNCEMENT

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

only \$1.⁵⁰

FOR TWELVE EXCITING ISSUES

FILL IN AND MAIL THIS CONVENIENT COUPON NOW

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

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

NAME.....
ADDRESS.....
CITY..... STATE.....

LETTERS (continued)

FRANK SMATRA

Dear Mr Davis:

I have just read the story by Frank Sinatra in your January issue, and I am so excited that I have to write you immediately.

All of us who are Frank's fans have naturally read every article we could find about him, and there have been loads. I'm sure most of these articles have been written by older people who have forgotten what they were like at our age. They have called us all sorts of names, and as a result, everyone who isn't a fan thinks we are silly and even crazy. Leave it to Frank to tell them for the first time that we aren't morose, but normal kids with enthusiasm. Instead of laughing at us, he understands how we feel, because he used to feel that way himself about his favorite.

Is it any wonder all of us love him?

Frank-ly
SISSE MITCHELL.

Seattle, Washington

CHILDREN'S PROGRAMS

Gentlemen:

Being a mother of four children aged six, eight, nine and twelve, I have little time for personal entertainment. The radio has been a boon to me and I would be lost without it. However, I am almost tempted to throw mine away, as it is responsible for one of my greatest problems.

My youngsters are now of the age where they have a natural love for the children's serials which are broadcast daily in the late afternoon. For a while I was very pleased as this entertainment kept them occupied during the busy hours when I was getting their supper. However, I noticed as time went on that they got so upset over various "horror" programs that they couldn't get their supper and have trouble sleeping at night.

Couldn't some amusing or soothing serials be invented for the children so that they'd have good appetites and be relaxed at bedtime?

MAHMA KUNSTMAN

Toledo, Ohio

SCHEDULES

Dear Sirs:

I've been a regular reader of TUNE IN right from the start, but have never noticed any comments on one of the things I like best about your magazine. I'm referring to those radio program highlights which are made a help in finding just what I want to listen to.

We don't get an evening paper at my home, because I'm much too tired to read it when I get home, and my wife takes away the morning one so that I can never find it. Even if I can lay my hands on it, the print is so small on the radio page that I have to get up and go fumbling around for my glasses.

You get the idea I think—thanks for those awful listings.

EUGENE MERRILL.

Dover, New Jersey

JULIA SANDERSON

Dear Editor:

Let's give a rousing welcome to Julia Sanderson, now that she's back on the air. She would have been missed by a lot of us had she decided not to return to radio after the death of her husband, Frank Crumit.

Here's hoping too that there will be a story and pictures of her in TUNE IN soon.

MARGARET ALEXANDER

New York, New York

(Editor's note: Watch future issues.)

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ON THE COVER

GRACIE ALLEN, CBS star, who tells what she would do if she were running radio — on page 7.

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AROUND THE NETWORKS

Bob Hope's rating, by 600 newspaper radio writers, as 1943 "Champion of Champions" gave NBC plenty of cause for celebration. But the loudest cheers of all came when the news got 'round to Bob's day camp for defense workers' sons in North Hollywood Park. The boys voted their comedian sponsor "tops" right from the start—and now are puffed up with pride to find that the whole nation agrees with their own verdict.



Dunninger, the "master mentalist," amazes Blue listeners anew each week with the number and variety of his telepathy feats. And it's no wonder—for in his long career, the magician has baffled such great minds as Presidents Coolidge and Roosevelt, Pope Pius XII (when he was Cardinal Pacelli) and Thomas Edison. After the wizard's last visit to Washington, Eleanor Roosevelt quipped: "He's so remarkable . . . that some people wouldn't like to have him around all the time."



As former vaudeville troupers, Si Wills and Joan Davis know all the tricks for preserving domestic harmony in married comedy teams. Si not only plays anonymous hecklers on NBC's "Joan Davis-Jack Haley" show, but also concocts some of those left-footed blunders his wife is famous for. Which bright ideas are his, however, Joan never knows—just in case they don't make a big hit with the little woman.

No one knows better than Irving Berlin how successful a song salesman Kate Smith can be. Only five years ago, the CBS singing star launched "God Bless America"—and in short time won it a secure place among patriotic classics. Remembering this, the tunesmith was glad to trust Kate with his new war baby, "My British Buddy," already popular abroad.

"Superman" can really expand his chest now. Mutual's hero of the airwaves has managed the true-life feat of getting under the Nazis' thick skin. The self-styled supermen of Europe proved it themselves by singling out the miracle-worker for a vicious attack in the official paper of Hitler's guards.

Toscanini often relaxes by listening to the radio performances of other musicians—and sometimes criticizing them very severely. But on one occasion, after tuning in on the middle of a symphony, he listened for a moment, then leaned back murmuring, "not bad — not bad." The joke came in when the announcer said at the end of the selection: "You have been listening to a recording of Beethoven's Sixth Symphony, conducted by Arturo Toscanini."



Benny Goodman took no chances on having his 1944 overseas tour delayed by red tape. Though the FBI usually clears entertainers in five weeks, Goodman started sending his band for fingerprinting as far back as October.

Low Davies



"THE MUSICAL STEEL MAKERS"

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

In Their Eighth Year

ON THE BLUE COAST-TO-COAST EVERY SUNDAY 5:30-6:00 P. M., E.W.T.

It's Wheeling Steel!

Ask for

TUNE IN

each month at your newsstand

The Most Informative Radio Magazine In America

TUNE IN

is DIFFERENT • TIMELY
INTIMATE • UNBIASED
PICTORIAL • EXCITING

OF MIKES AND MEN

By
LAURA HAYNES

BERT GORDON may be the *Mad Russian* on NBC's "Time to Smile," but it's EDDIE CANTOR and orchestra leader "COOKIE" FAIRCHILD who play Russian Bank between rehearsal calls—with the loser paying for dinner. Bert's choice of card games is gin rummy, which he plays with singer NORA MARTIN.

★ ★ ★

HAL PEARY, NBC's "Great Gilder-sleeve," is so proud of his Portuguese ancestry that he's gathering material for a book on famous people from Portugal. March king JOHN PHILLIP SOUSA is one of his subjects—and Brazilian chanteuse CARMEN MIRANDA may soon be added. Hal only recently discovered that he and Carmen are distant cousins, through branches of their family living in the Azores.

★ ★ ★

Even though he's "Mayor of the Town" for CBS, LIONEL BARRYMORE refuses to be drawn into any arguments over possible Presidential candidates. "The only politics I talk about," he says, "are the 'mayor's' customary re-elections at option time every thirteen weeks!"

★ ★ ★

Temptations of 1944: To ask KATE SMITH if she has a union card—she was seen bribing stagehands move her program's grand piano, when it looked as though they wouldn't get it into place in time for the next number . . . to ask RAYMOND PAIGE for the next waltz, when he's conducting — Ray positively goes into a dance while wailing sweet rhythms from his Young Americans orchestra on "Salute to Youth" . . . to ask BING CROSBY to some elegant social function where white tie and tails are a "must"—just because he hates sleek clothes . . . to ask guest service heroes how they feel about the actors who impersonate them in the dramatized stories of their war exploits, on so many programs!

★ ★ ★

BING CROSBY isn't the only star who hates to wear severely tailored clothes. BERNARDINE FLYNN, the *Sade* of

"Vic and Sade" over NBC and news commentator over CBS, has the same aversion—for different reasons. Seem: that when she was a girl, her father was a men's clothier, and she got awfully tired of wearing the boys' caps, coats and such that Dad got her at wholesale rates. Today, Bernardine can hardly look a manish suit in the lapel.

★ ★ ★

RONNIE, 9-year-old son of GEORGE BURNS and GRACIE ALLEN, is proud of taking his reprimands like a little man, without shedding a tear. But, when he brought home a report card filled with such good marks that the CBS comedy stars praised him to the skies, Ronnie got so excited he burst out crying!

★ ★ ★

ED GARDNER's return from Hollywood meant a lot of needlework for a certain woman out in Flushing, on New York's Long Island. The woman is Ed's mother, who embroiders over the autographs on the bar apron Ed wears as "Duffy's" Archie—and the Blue star gathered plenty of new penciled signatures while he was in the West Coast radio and film center.

★ ★ ★

Reasoning or no reasoning, there are two stars of Blue's "What's New?" who aren't going to starve! The wife of emcee DON AMECHE canned huge quantities of Victory Garden vegetables, while the wife of comedian JACK DOUGLAS specialized in preserving fruits—and the two families operate on a year-round barter system. Incidentally, there's another Ameche on the airwaves now. Five-year-old film AMECHE, JR.—son of the New York emcee and nephew of Don—has been playing in "Big Sister," over CBS.

★ ★ ★

Behind the Scenes: DR. FRANK BLACK, the scholarly but genial General Music Director of NBC, can play one of the hottest versions of "Dinah" you ever heard—on the harpsichord . . . JACKSON BECK, cowboy hero of Mutual's "Cisco Kid," has never been on a horse . . . but MARLOU NEUMEYER, daredevil heroine of Mutual's "Captain Midnight," could easily live up to her role in real life—she's not only an outstanding athlete but has an expert rating from the National Rifle Association for her skill with a gun!



IN A broadcasting studio elevator the other evening, I was standing behind a fat man and a whistling cow who had both been on the "Hobby Lobby" program and who were now both stuck in the door. I was trying to get to the butcher's before he closed, and I said out loud: "Damn this business anyway!"

Quick as a flash, a vice-president (who happened to be running the elevator at the time) sneered and said: "You're so smart . . . what would you do if you were running the radio business?"

As it so happened, I had an answer ready. First of all, I would have a pro-

If I Were Radio Czar

By

GRACIE ALLEN

EDITOR'S NOTE: Gracie Allen's highly provocative suggestions for improving current radio programs are presented at her own risk. They do not necessarily express—are not intended to express—opinions of TUNE IN editors!

gram of nothing but hearing Charles Boyer breathe. Then I would have a fifteen-minute program of the news commentators giving their opinions of the war generals . . . then I would have a fifteen-minute round-up of the war generals giving their opinions of the news commentators.

I'd arrange to bring Mr. Anthony ro Hollywood long enough to play *Rhett*



GRACIE ALLEN EXERCISES HER VERY VIVID IMAGINATION BY READING FAIRY TALES TO HER CHILDREN. SANDRA AND RONNIE BURNS

Bulter in "Gone With the Wind" on the Screen Guild show.

I would inaugurate a program idea in which Bing Crosby's horses, Eddie Cantor's five daughters and Edgat Bergen's missing hair would have an hour variety show of their own, after working so hard on other broadcasts all these years.

As a forfeit on "People Are Funny," I would have Art Baker assign someone to drop a frog down Greta Garbo's back.

I would like to hear Archie of "Duffy's" play *Scrooge* in Dickens' "Christmas Carol" on the holiday eve programs.

I would have the "Quiz Kids" take over some of the present Washington Bureaus and explain the rules to us.

I would give a great deal to hear H. V. Kaltenborn take over the "Lone Ranger" role and cry "Hi-ya Silver" every evening.

I would take Frank Sinatra out of singing and get him a nice quiet spot as John's Other Wife's Husband's

Nephew on His Mother's Side's Step-cousin's Friend Across the Street Upstairs.

I would like to hear Adolf Hitler, Admiral Tojo and Mussolini as guest artists on "Information Please," with a U. S. Marine and a baseball bat as co-masters of ceremonies.

I think we should get Tommy Manville to bring some of his ex-wives up for a guest appearance on "Hobby Lobby."

I would have Spike Jones take over the New York Philharmonic orchestra for a season and appoint *Finnegan*, of "Duffy's" as the commentator.

I would commission someone to go up to all those strange-looking men who sit in the control booth and ask them, once and for all, who they are and what they are doing there. My husband George says that's how men were trained for ration boards for years before the war even began.

I would certainly like to direct radio broadcasting studio people to hire pages

only between the ages of a hundred and a hundred and ten . . . preferably without teeth. The sound of page boys gnashing their teeth, every time a well-paid announcer walks on the stage, has drowned out some of our best jokes.

I suggest that the *Lone Ranger's* horse and Lassie, the new dog movie-star, be given their own morning serial. After all, animals use soap, too.

I would like to rent out my husband George to act on the morning and afternoon soap operas, as his hay-fever is coming on again and, as long as I have to hear him suffer, we may as well get paid for it.

And, speaking of serials, I think it would be a splendid idea to have all the radio critics appear in a dramatic radio show, in addition to their other work. We could call the show "One Pans Hammyly."

I would like to hear the members of the "National Barn Dance" in Noel Coward's "Private Lives" . . . all except the part of *Victor*, which I want kept

open just especially for Major Bowes.

I suggest that Henry Morgenthau and the Congressional tax committees do guest appearances on "Inner Sanctum," where they can frighten people on schedule once a week.

I think there should be a kind of "service" station on radio, to help just as the motor service stations do.

For instance, about eleven o'clock at night, the service station should broadcast nothing but the sounds of someone yawning. Then we can switch it on for a few minutes to make our dinner guests sleepy enough to go home.

Or, failing that, the station might broadcast screams from twelve to one, so we could at least frighten the guests away.

Of course, these are just a few preliminary changes, but I think most of the programs will find they will make a radical difference in their Crossley and Hooper ratings.

As for myself, I would like to do Shakespeare in modern dress . . . particularly one I saw for \$37.50 in a sweet little shop on Beverly Drive the other day.

And, as a final change, I would tone down the radio commercial at the beginning of each show, if only for the sake of my sister Bessie. Poor Bessie hasn't heard a radio show in years, because she is so impressionable.

Every time the announcer comes on, urging her to buy the product, poor Bessie always runs right down to the corner store to buy one—and, by the time she gets back, the program is over.

I think it's very important that I consider television and see that it gets off on the right foot. One of the troubles with radio has been its formality. People come to broadcasts all dressed up and frightened, and stand up on a bare, polished stage.

I think television should be more informal. For instance, the first big all-star telecast should be made up of such touches as Don Ameche brushing his teeth, Nelson Eddy baking shortnin' bread, or Charles Laughton arguing with the plumber. We might have Humphrey Bogart being talked down by a traffic cop and Dorothy Lamour doing a series of deep-knee-bends.

We could even give the commercials zest and audience appeal. I would handle it by simply having Gypsy Rose Lee walk by, with the commercials printed on her back.

Yes, folks, I think we have more to look forward to, in the post-war world, than the prospect of seeing our husbands with cuffs on their trousers again.



GEORGE BURNS AND FRANK SINATRA BEAM ON GRACIE—UNAWARE OF HER PLANS FOR THEM*



WHETHER HE WARBLES LIKE BING OR NOT, THE PERSONABLE BOB CROSBY CAN ASSERT HIS OWN CLAIMS TO BEING A REAL "PIN-UP BOY!"



HERE ARE BOB CROSBY AND HIS BAND AS THEY APPEAR IN A TYPICAL MOVIE SCENE—THIS TIME STRUTTING THEIR STUFF IN A BAGGAGE CAR

BOB CROSBY AND COMPANY

HANDSOME SINGING STAR IS A THINNER EDITION OF HIS FAMOUS BROTHER, BING

TUNE IN SUN. 10:30 P.M. E.W.T. INBCI

THOUGH Bob Crosby won't be 31 till next August 23rd, he has his epitaph all settled already. The solemn words will read: "HERE LIES BOB CROSBY WHO ONCE STOOD ON HIS OWN FEET." By the time this *in memoriam* is chiseled in enduring stone, the young crooner hopes that people will have stopped referring to him as Bing's kid brother.

As singing star and emcee of his own Sunday night show, "Bob Crosby and Company," the smiling, six-foot husky certainly seems entitled to the independence he longs for. But fate—and heredity—have stacked the cards against him. Those big eyes and chubby features the girls swoon over are typical Crosby, carbon copy of a younger Bing

—with hair. The voice is Crosby, too—not quite so rich and mellow, Bing fans say—but nevertheless recognizable in tone and quality. And Bob's even added to the confusion by becoming a real family man, like his brother. Married early in his career to a non-professional, he now has two children—Kathleen, now yet five, and Christopher, just approaching two.

The mellow-voiced pin-up boy varies a little from the Crosby success formula. Instead of aping Bing's tendency toward loud sport shirts, he's the dapper man-about-town, conservatively tailored in navy blue. And he's never even considered raising horses. In fact at heart the lad's a city slicker and much prefers the narrow pavements and bright lights of

Hollywood to the wide open spaces of Bing's ranch.

Scriptwriter Carroll Carroll may have something to do with the "double Crosby" angle, in spite of Bob's strenuous efforts to be different. The author of the mild jokes and pleasant banter of "Bob Crosby and Company" does a similar stint for Bing's spot, the "Kraft Music Hall," and never hesitates to drag in a reference to the most famous member of the clan.

Arranger Matty Melneck is Bob's own, however, and tunes up the musical numbers in fine style to suit the maestro's finicky ear. Nothing annoys Bob so much as poor music, and he feels that the success of the show is largely the result of Matty's own efforts.

CONTINUED ON NEXT PAGE: 11

BOB CROSBY AND COMPANY (continued)

The Pied Pipers, a mixed quartet, come in for their share of the glory, too. Many listeners feel that Bob's own warbling is at its best when bolstered by them. Once upon a time the Pipers were an octet of seven men and a girl, singing with Tommy Dorsey's band. But one by one the boys dropped off. The first answered the call of war work at Lockheed; another turned Montana fire marshal; still another became a city employee in Los Angeles; and the fourth became an arranger with Bing.

Now black-haired Jo Stafford still provides the feminine interest, while John Huddleston, Chuck Lowry and Clark Yocum lend their masculine charms to smooth renditions of the rhythm tunes and ballads that Matty arranges for them. The group left the Dorsey band early in 1943 to go on their own, but after an Eastern vaudeville tour, returned to Hollywood to work in the film, "Girls Incorporated," for Universal Pictures. And Bob thinks he's lucky to have them in his company.

There's quite a story behind the Bobcats, too. When Bob Crosby was a comparatively unknown, sultry-voiced vocalist attached to the Tommy and Jimmy Dorsey bands, he spent a lot of time dreaming of building a name all his own. Some years ago, he was brooding at a table just off the Waldorf bandstand, when four determined looking musicians marched up to him. They had an idea. The boys had formerly belonged to Ben Pollack but right at that moment were unattached. All they needed was a leader and they'd be a band again. Would Bob organize them, sing with them and talk for them?

Would he? It seemed manna from heaven to Crosby. Within a week the Bobcats had opened at Wilson, North Carolina, the start of a nation-wide trek of one-nighters and stage dares which continued for three years. Then Hollywood began to beckon to our young hero. At first he was pretty leery of the whole thing, jumping to the conclusion immediately that Hollywood wanted to

cash in on Bing's magic name. In time he realized that it was really glamour-boy Bob they wanted, and accepted with alacrity. He's already made seven pictures, latest of which is "See Here, Private Hargrove."

The contract with Metro-Goldwyn-Mayer meant disbanding the Bobcats, and this Bob did with regret. Now that he's boss of his own airshow, however, he's gradually gathering the original players back into the fold.

When it comes to girl vocalists, Bob doesn't want oldtimers. Each week he produces a new guest star, drawn from the ranks of the not-yet-famous. Remembering his own long years of waiting for a break, he chooses these singers from among the newcomers, or those trying to stage a comeback.

Bob may be the boss of the program, but he's not the whole show. Co-star and deep-voiced singer Les Tremayne is in there battling right along with him. Those quotations from the classics that Les sings around with such abandon are



THE PIED PIPERS, CHARLES LOWRY, JO STAFFORD, CLARK YOCUM AND JOHN HUDDLESTON, MUST BE HITTING THE HIGH NOTES THIS TIME

come by naturally. For the London-born actor stems from a family of troupers. His mother was an early English motion-picture star, and his grandmother once sang opera. Les himself started in the movies at the age of four, and since then has served as everything from magician's stooge and park barker to vocal soloist and dramatic coach. After all that experience, it's no wonder the slim, sandy-mustached jack-of-all-trades can toss off dialect stories and glib chatter with ease. Mike's hardly frightened him either after having been leading man in 32 airshows, including a stint acting as hero of the "First Nighter" plays for several years.

Les isn't the only performer on "Bob Crosby and Company" with a suave, nonchalant mike manner. As the huge California studio audiences can testify, Bob has a winning stage personality all his own. But it wasn't always so. When, as a youngster of thirteen, he made an amateur appearance in his home town of Spokane, his voice froze in his throat. Five times the organist played the introduction to "Has Anybody Seen My Gal," and five times Crosby exposed his tonsils—with no result. When the organist started on the sixth round, Bob had had enough of the glamour of the spotlights and bolted for the exit.

The youngster managed to get into trouble again with his first professional job. Anson Weeks heard him doing volunteer warbling during broadcasts of a walkathon in Spokane, and signed him up for his band. Bob accepted the congratulations of his large family—four brothers and two sisters—in a daze, and headed for San Francisco and the start of his real career.

Everything was going smoothly until he tried to struggle into his tuxedo for the first performance. He'd never worn one before and the bow tie was a complete puzzle to him. Finally, damp with exertion and agony, it occurred to him to ask a bellboy for help. The bellboy knew how all right, but Bob was an hour late. Since then, he's been superstitious about bow ties and never wears one to a show if he can help it.

Bob's full name is George Robert Crosby. Like Bing, the black-haired, brown-eyed singer has always been sports-minded. He thinks the most unusual incident in his life was making a baseball triple play unassisted in a grammar school game. In spite of his desire to "stand on his own feet," he really thinks Bing is "public personality no. 1"—besides being the best kind of insurance against a brother's sweated head.



BOB'S HAVING A LOT OF FUN MAKING A BASS FIDDLE OUT OF CO-STAR LES TREMAYNE



GRACIE FIELDS

● ● ● — THE "VICTORY SHOW" STAR HAS
WON FAME ON BOTH SIDES OF THE ATLANTIC

MUSIC is notoriously a good mixer. Its soothing influence knows no bounds from the savage breast to the furrowed brow of majesty. But even music needs the contagious effervescence of Gracie Fields to find the magic combination that will please both Judy O'Grady and the Colonel's lady at one and the same time—which isn't as easy as it looks!

Not that Gracie always aims to soothe, by a long shot. As her millions of listeners know, the uninhibited "London music hall incarnate" runs quite a gamut of her own in the course of a fifteen-minute "Victory Show." Smiles, tears, cheers—and raucous laughter—come tumbling one after the other, each seeming perfectly natural at the time.

And the reason for that is mercurial Gracie's ability to change her mood at a second's notice.

After thirty-three years of grimacing and homping her way on and off stages, the irrepressible Lancashire lass can size up an audience in just a few seconds. Radio selections have to be chosen and timed in advance, but no such restrictions hamper Gracie on a concert tour. As the singer gets her teeth into her first number, her woman's intuition is busy getting the "feel" of listeners. And their unspoken reactions are her guide. In choosing the next song from among a repertoire of over five hundred pieces, ranging all the way from "Please Leave My Butter Alone" to "The Yanks Are Coming Again." The accompanist has to keep an anxious eye on that brightly colored handkerchief she always carries on the stage, so that he won't get his signals mixed and start off on the wrong chord.

Gracie's sometimes written up by over-zealous press agents as "a glamour girl of 45." The age is o.k. with the rowdy songstress—she boasts of it. "Me hair is blonde, but I touch it up, I do." The glamour angle, however, makes her hood. For all her million-dollar annual income and years of hobnobbing with silk hats, Gracie's still a simple product of the Lancashire soil—just about as artificial and pretentious as your Aunt Martha from the country.

The nearest thing to an affectation that Gracie possesses is the Lancashire dialect itself—and even that was natural up to five or six years ago. Since then, constant association with cultured English and American speech has rubbed the rough edges off the comedienne's tongue—though she still lets the "h's" fall where they will when she thinks it will amuse her hearer.

For, in private life, as well as public, Gracie will do anything for a laugh. That lusty, robust stage personality is not an act—it's just Fields. Though her career started before she reached her teens, the youngster was no carefully-schooled child prodigy. Instead, "our Gracie" was born to be the village cut-up, with a native music-hall wit that catapulted her right out of the local cotton mill and into the hearts of the entire English nation.

Both in Britain and America, Gracie Fields has startled casual acquaintances with her frankness, her endless energy, her complete lack of self-consciousness. Whatever pops into her head, she says—and she wouldn't care if royalty, or the President, were there to hear. If she feels that a story told in her own home

needs a high kick in the air to emphasize its point, dignity never blocks her path. Some innocent bystanders have found to their amazement, too, that the English comedienne either likes people—or she doesn't. And when she doesn't, she tells 'em so. Subtlety's not much in impulsive Gracie's line.

Not that the warmhearted mimic has to worry much about being a lady nowadays. Made one of the few women Commanders of the British Empire by King George VI, her position is assured. In an inimitable combination of English and American slang, she commented: "It's a good thing they didn't make me a Dame; it would sound a bit racy, I suppose."

Nevertheless, in spite of tomboyish boisterousness, Gracie's truly feminine at heart. Coming from a family of plain folk where the sum of all happiness for a girl was to own a silk dress, the ac-

trix's interest in clothes has never flagged. On a recent overseas camp tour, the star found that silk stockings were still readily available in Italy—and exclaimed immediately that she'd be glad to exchange two of her trunks for some. No such hard bargain was necessary, however, and the rollicking performer returned triumphantly to the United States as the proud possessor of two dozen pairs.

Raising flowers is another pet hobby with its roots stretching back to a Lancashire childhood. Though the easygoing "sweetheart of the British Expeditionary Forces" can make herself comfortable anywhere—in rude camps, on bombers, in hotel rooms—home really means a place where Gracie can have a bit of a garden. There's more than a bit of one in the spacious grounds which surround her house in California, and the sun-loving Englishwoman is out

there whenever she can spare the time, picking flowers with true Fields enthusiasm—by the bushel. Literally dozens of vases dot every room, filled with blooms lovingly arranged and re-arranged by the lady of the house.

It's not only the flowers which suffer a constant re-grouping in the Fields menage. Gracie's favorite remark, familiar to personal friends and members of her "Victory Show" cast, is: "Too quiet here. Let's get moving." And moving furniture—literally—is her favorite indoor sport. Even while entertaining, the human dynamo can't sit still. If she gets an idea that the piano would look better over there, she hauls guests right to their feet to help her push—talking a steady stream all the while. And, like as not, they'll have to shove it back again before they leave. Even hotel rooms, where Gracie's to stay only for the night, get a taste of the Fields face-lift-

(CONTINUED ON NEXT PAGE)

A POT OF TEA—AND A COCKNEY STORY—HIT THE SPOT WITH SERVICEMEN GUESTS IN THE "CANTEEN" OF GRACIE'S SANTA MONICA HOME





HUSBAND MONTY BANKS COMPLAINS THAT GRACIE FINDS A NEW WAY TO ARRANGE THE FURNITURE IN THEIR LIVING ROOM EVERY DAY

(continued)

ing. Reporters, used to lounging comfortably on their spines while taking notes, are surprised to find themselves with coats off, heaving away at the sofa, and wildly trying to remember what the star they've come to interview is saying.

Nevertheless, because Gracie is so sincere, she's able to win them completely. No one else is so casually careless of a new suit when the boys want to take a few wacky pictures. And few perform-

ers can step right off a plane after a gruelling army tour, and go right into an impromptu act just for the sheer love of doing it.

According to husband-manager Monty Banks, the "Gracie Fields show" goes on at home all the time. His dawn-rising wife drags him out of bed for a before-breakfast dip in the pool each morning, and then puts him through a dizzy set of tennis whenever she gets the chance.

At any hour of the day, Gracie's likely to turn up with a bevy of assorted guests. They're usually servicemen now, picked up on the street on the Fields progress homeward. In England, they were often children from the Gracie-Fields-supported Peacehaven orphanage.

With all its peculiarities, life with Gracie is never dull. And it's a grand thing to find a professional wife who's never too tired to cook a midnight snack.

MONTY'S BEAMING WITH JOY AT THE PHOTOGRAPHER—BECAUSE HE'S BEEN ABLE TO MAKE THE ENERGETIC GRACIE SIT STILL FOR A MOMENT



CONTENTED HOUR

LITING MUSIC PROVIDES A GAY THEME

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



SOLOIST JOSEPHINE ANTOINE HAS A SILVERY SOPRANO — AND GOLDEN HAIR



REINHOLD SCHMIDT SINGS THE DEEP BASS SOLOS

ARE YOU tired, nervous, over-wrought? Do you suffer from bills in front of the eyes, nostalgia or hardening of the emotions? Then your Monday-night prescription is to "wait till the cows come home" and listen to "Carnation Contented"—the program which, as one long-time listener puts it, bids you relax, sit back, and let its music soothe your ruffled brow.

All commercials aside, "Carnation Contented" does specialize in melodies that massage jittery nerves and bring back pleasant memories of old song favorites. For all the operatic background of its soloists, for all the international career of its conductor, the program is middle-western to the core, singing and playing tunes which have been time-tested for popularity.

Not that the middle west is alone in liking songs to which it can hum the melody! But Chicago has been the home of the show ever since its NBC debut, back at the beginning of 1932. Its present featured personalities, however, have come from all over the continent to provide the sort of music, classic or "pop," that Americans like best. Conductor Percy Faith hails from Toronto, basso Reinhold Schmidt from Philadelphia, soprano Josephine Antoine from Boulder, Colorado.

Of these three, lean, sardonic-looking "Reinie"—who is director of the chorus, as well as soloist—is the only veteran. He's been with the show throughout its more than twelve years on the air, even while training and singing with a local church choir and acting as a faculty member of the Chicago Musical College.

The two others have only been with the program in its most recent years. Handsome, 37-year-old Percy Faith didn't even, as a matter of fact, begin his real network career until a year after the "Contented" hour began, when he be-

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THE MIXED CHORUS, TRAINED BY BASS-SOLOIST REINHOLD SCHMIDT, SINGS MUSIC ARRANGED BY ORCHESTRA-CONDUCTOR PERCY FAITH



PRETTY PATTI CLAYTON IS ONE OF THE "CARNATION CONTENTED" SINGERS

came staff conductor, arranger and pianist with the Canadian Broadcasting Corporation in 1933.

January 4, 1936, was a red-letter day on the calendars of both plump, pretty Josephine Antoine and "Carnation Contented," although their paths hadn't even crossed as yet. It was the program's fourth anniversary, out in Illinois—and Josephine's debut at the Metropolitan Opera, back in New York. It also happened to be the first network broadcast of an opera from the Met, so that the newcomer became—on her debut—one of the first of all prima donnas to sing from its stage over radio!

The former grocer's daughter from the Golden West was the first American-born coloratura soprano in twenty-five years of Met history, though barely old enough to vote at the time. Nevertheless, she had already achieved a Master of Fine Arts degree at the University of Colorado, won a radio voice scholarship to the Curtis Institute and also attended the Juilliard School in New York.

First's have always come naturally to her—she was even the first honest-Injun Colorado girl to sing at the century-old Central City Summer Festival—but, in private life, she's most noted for the startling originality of her hats. The more frivolous and downright foolish, the better the chapeau, in Miss A.'s opinion. As a result, her entrance into the studio is usually a signal for the orchestra to swing into an impromptu version of "Where Did You Get That Hat?"

Her six-foot colleague with the 165-pound-strong bass voice boasts an equally varied edu-

educational background—Temple University and the U. of Pennsylvania in his home state, North-western in his adopted Illinois. As a youngster, Reinie dreamed of becoming a lawyer, made his first public appearance as a professional violinist, and was suddenly catapulted into a singing career when the local operatic society in Philadelphia needed a bass lead for "Martha" on 48 hours' notice.

But black-haired, brown-eyed Percy Faith is the one who really got started early, musically speaking. At 6, he also began with the violin—purchased by his loving family to keep him from banging out tunes on their best glassware—and fiddled as manfully as Nero for some three years. Unfortunately for his bow-wielding, the smell of resin made him ill. He turned to the piano, with such success that, at 11, he was playing for silent movies in a Toronto theater.

The young Canadian got three dollars a night (plus carfare) for his accompaniments, and a truly precocious career was well under way. At 15, the ever-confident Faith made his debut as a concert pianist. At 18, he was writing musical arrangements for big time bandleaders.

In his present top-billing spot on "Carnation Contented," he not only conducts the orchestra but composes the special numbers they play and arranges almost every note sounded by both band and chorus. His arrangements add the only out-and-out novelty to the program's tried-and-true selections. Faith can make even "Dancing in the Dark" sound like a little something by Stravinsky, only more familiar to the masses.

Aside from their musical talents—and the fact that maestro and basso each have a daughter and a son—the "Contented" threesome have few tastes in common. The writing member of the trio collects first editions, the blue-eyed blonde collects compasses (that's right—those little gadgets with the magnetic needles), and the tall basso collects furnishings and garden equipment for his beloved suburban home.

For all his name, Percy's the athletic type, with a particular fondness for boxing and winter sports. Reinie finds his "leisure" time pretty well taken up with teaching, gardening and golfing, while Josephine likes to spend her idle hours window-shopping (with an eye for millinery) and zoo-visiting.

Members of Faith's orchestra and Schmidt's chorus also have interesting stories, with the accent on war efforts at present. Patti Clayton, who is a photographer's model as well as singer, spends her spare time in both kinds of studios, knitting for her husband—former chorus-member Gail Watts, now in the Navy.

And at least two tenors and one instrumentalist are working night shifts in a defense factory, aside from their musical jobs. None of them had ever handled machinery before. One, in fact, on his first night at work, asked innocently where the drill presses were—only to be cussed out by the foreman, who demanded: "What do you think you're leaning on—a sewing machine?"



CHORUS MEMBERS FLORENCE EDWARDS AND PATTI KNIT BETWEEN NUMBERS



CONDUCTOR-COMPOSER-ARRANGER PERCY FAITH IS THREE TIMES A STAR!

BIG TOWN

A FIGHTING NEWSPAPER EDITOR TRIES TO CLEAN UP HIS CITY, ALMOST SINGLE-HANDED

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

SOMEONE once said, "Crime doesn't pay—anybody but radio writers," and Jerry McGill has been fond of quoting it ever since. As not only author but producer and director of the blood-and-thunder stories which make up the "Big Town" series, he knows what he's talking about, too.

Slight, fairish, mild-mannered McGill has a fine time—and a lucrative one—turning out the corpse-filled, crime-busting chapters in the fictional life of *Steve Wilson*, managing editor of *Big Town's Illustrated Press*.

As a former journalist, Jerry knows very well that such editors don't go out to cover police-reporter assignments, that newspaper offices aren't movie-style madhouses. But, as a true son of the theater, he also knows the value of sheer melodrama for holding an audience's attention.

For all his meek appearance, the "Big Town" impresario has had forty years of life as variegated as grandmother's patchwork quilt. First patch took its color from the Green Room of theatrical tradition. Jerry was born almost onstage at Bridgeport, Connecticut, where his parents were playing

the leads in "The Count of Monte Cristo." Second patch is the yellow of sunlight at the University of Florida, where Jerry took his B. A. degree before going on to Oxford as a Rhodes scholar. There's a variety of colorful patches in this period, representing all the odd jobs he held during school vacations—everything from conductor of a Coney Island streetcar to supercargo on a freighter.

But the predominating patch is black as printer's ink. Jerry started a journalistic career as reporter on a local daily while still going to college, and newspaper work was his mainstay until he landed on the patch of 24-karat gold cloth which stands for his present radio success.

He's been the Big Three of "Big Town" ever since CBS and Ironized Yeast took over the series last fall. Even before that, he had done a number of scripts for the show when it was on a different network under different sponsorship.

That was the period when Edward G. Robinson was portraying the hard-hitting *Steve Wilson*—and Ed Pawley, who has the assignment now, suspects there's something like poetic



1 Editor Steve Wilson (Ed Pawley) and girl-reporter Lotelie (Fran Catlin) investigate a possible news story—this time in the apartment of Dr. Lebeck, famous Czech refugee, who has refused to talk after being found wandering in the street, badly beaten up.



2 In the library, they find the murdered body of one of Dr. Lebeck's old family servants. The doctor, they know, is custodian of a large medical fund deposited in a Swiss bank. Did the servant die protecting his interests—or did Dr. Lebeck himself kill him?

justice in the fact that he got his juiciest radio plum to date when he took over Eddie G's starring role.

It was a show-business version of "Turn about's fair play." Robinson once took over a role which Pawley had considered his very own. It was the lead in a Broadway melodrama of a dozen years ago called "Two Seconds," the best part Pawley had had since "Elmer Gantry." Robinson got the role overnight, when his studio purchased the play as a film vehicle for him. Nothing personal in it—Eddie and Ed had been friends ever since they both played in Theatre Guild productions, back in the twenties—but Pawley had rather hoped to do the screen version himself.

Since then, Pawley has played plenty of bad-man roles in Hollywood. Tall and solid-looking, he's equally impressive as either gangster or racket-buster. His bulldog jaw fits the belligerent *Steve Wilson* like a boxing-glove—but the tip-off to Pawley's real personality is his surprisingly gentle blue eyes. Quiet and considerate, he's very happy to be on the side of law and order at last.

Luke McGill, the Missouri-born "managing editor" has had newspaper experience, back in his home town. At 15, he was working in the Associated Press offices at the *Kansas City Star*, on a very special assignment—reading off news items to outlying newspapers over a hook-up of 45 or 16 telephones. Even at that age, he had a resounding bass voice and read with so much expression that out-of-town editors used to rib him about it. He came by both voice and expression honestly—his summer vacations were spent touring with his family's stock-company tent shows.

Frances Carlin—who plays *Lorelei*, girl reporter who hides her love for *Steve* under a bushel of wisecracks—had an experience surprisingly like Pawley's. She, too, inherited a "Big Town" role which had been created by a player who once beat her to another assignment.

Early in her stage career, Fran was screen-tested for a movie role, given a stock contract and sent out to Hollywood, only to learn that the part had been given to an actress who was already starring at the studio. The actress was Claire Trevor—who originated the role of *Lorelei*, before Ona Munson took it over for the succeeding years.

That experience slightly soured the Indianapolis-born brunette on the subject of movie-making. A brief run in an ill-fated play didn't make her feel much happier about Broadway, either, and she finally went home to visit the folks in Chicago. Her first night there, she met a young daytime-serial actor named Dan Sutter, who gave her a list of people to see about getting a job in radio.

Fran had never heard of daytime serials then, but within three months she had leads in two of them, "Kitty Keene" and "Attorney at Law." Within two years, she was married to Dan Sutter, and they played the parts of man and wife in "Ma Perkins" for a year and a half before coming to New York, where Dan had a chance to try his talents as a production man behind the scenes of radio.

Sutter is now a lieutenant in the Army, but his name still lives on in radio, by way of "Big Town." *Steve's* and *Lorelei's* biggest rival as newshounds is *Sutter of the Big Town Graphic*—a typical trick of author McGill, who likes to use his friends' names for his fictional characters.

Neither Ed nor Fran miss Hollywood or Broadway, in the excitement of their present assignments. They like their roles, the high-comedy lines Jerry McGill writes for them, and the fact that they have a brand-new play to act every Tuesday night—plays like the current "Silent Are the Living," as shown in a complete picture-story on these pages.



3 Inspector Callahan (Dwight Weist) is sure Lebeck is the murderer. Steve isn't so sure—particularly when he learns that Lebeck is keeping quiet because the Nazis are holding his daughter as a hostage, until he signs the fund over to them.



4 When Lebeck is released from custody, Lorelei accompanies him as he returns home to await another message from the extortionists. There they discover a Nazi agent trying to locate Lebeck's wall safe. Dr. Lebeck shoots him in the ensuing struggle!



5 Back in their office, Steve and Lorelei gloss over their latest press "scump." But the best part of all is that Steve has been able to learn that Lebeck's daughter has eluded her Nazi captors and become a nurse with the underground in Slovakia.

“THE WORLD TODAY”

DAILY PROGRAM OVER CBS BRINGS THE NEWS DIRECT FROM THE MEN WHO SEE IT HAPPEN

TUNE IN MON. THRU SAT. 6:45 P.M., E.W.T. (CBS)

TEAMWORK means as much in radio as it does on football fields. Without it, there could be no such round-the-world news reviews as Columbia Broadcasting System's "The World Today," as sponsored by General Electric.

The CBS team is a big one, and the playing period is brief. Just ten minutes a day, six days a week—all hot news, direct from the scenes where it's taking place—with newsworthy fronts to choose from each day, all over the globe.

Shortwave newscasts have been brought to "The World Today" from more than two dozen countries, where CBS correspondents are reporting on local developments. In some of these centers, there's more than one of them hunting down tomorrow's headlines for today's broadcast.

Not all of them can take part in the public broadcasts, even in a week. It takes a good "coach" to decide which members of the team will play in any given game. And it



PAUL WHITE, CBS DIRECTOR OF NEWS BROADCASTS, AND DOUG EDWARDS, NEWSCASTER, CHECK THE LAST-MINUTE TELETYPE REPORTS

takes a good "quarterback" to call the plays, in their split-second timing on the air, to keep the ball moving from New York, all over the map and back again.

Coach for "The World Today" is Paul White, CBS Director of News Broadcasts, who carefully charts the expected news trends in advance, makes up schedules for correspondents to participate in the coming week's broadcasts, and notifies them by cable. Quarterback is Doug Edwards, CBS newscaster in New York, who delivers the daily summary and announces the reporting "players" as they come in.

Ten minutes before broadcast time, White and Edwards go over the latest bulletins coming in over the tickers. Edwards writes his summary, checks the list of men who will broadcast and the time for each. White takes his place at the "cue channel," telephone system by which he talks to correspondents before they go on the air.

At 6:45 P.M. in New York, Doug is facing his mike, all set to read his summary. At the same time, Webley Edwards may be standing by in Honolulu, John Daly waiting in Algiers, Bill Downs ready to come in from Moscow. They will go on at two-minute intervals, and timing becomes all-important. It's 1:15 in the afternoon in Hawaii, 11:45 at night in Algeria, 2:45 the following morning in Russia—and no one's watch can be a second off the time of the actual broadcast from the New York studios.

White talks to each by phone, a minute or two before they go on with their newscast, checks their watches to the second, finds out if there have been any startling developments since these radio reporters sent in their latest cables. If there have been, it usually means a "scoop," and White allows the scooper extra time on the air.

In such cases, it's up to Doug to make the necessary announcements, on a second's notice, and to fill in any gaps after the scoop is completed. He must be ready with other "fillers," too—latest cable and wire reports from fronts which can't be heard from direct, at the last moment, because of atmospheric or other disturbances.

Scoops have been plentiful. William L. Shirer, in the days when he was broadcasting on "The World Today," scored a news beat with his report of the signing of the French-German armistice in the Forest of Compiègne. Webley Edwards, who's still newscasting from Honolulu, aired the first eye-witness account of the attack on Pearl Harbor.

Charles Collingwood (now in London, with the CBS staff headed by Edward R. Murrow) won the coveted Peabody Award for his radio reporting from Algiers. He scooped the world on the assassination of Admiral Darlan and the arrival of Winston Churchill in North Africa.

They see plenty of action, scoring their scoops. John Daly gave the first eye-witness account of Messina's fall, less than four and a half hours after the first Allied troops entered the Sicilian city—because he got there with a Third Division platoon, thirty minutes before the British Eighth Army itself arrived on the scene!

Eric Sevareid, Far Eastern reporter, parachuted to safety from a crippled American transport plane, struggled through the Burma jungle for three harrowing weeks—with the help of native head-hunters—and scored a scoop on his own rescue, using a hand-cranked radio transmitter.

Colorful men and colorful news make up this program of fresh-from-the-front reporting. But only a map can give an adequate idea of "The World Today's" global coverage. That map is presented on the following pages, together with pictures of some of the ace correspondents who broadcast news from key spots in Columbia's round-the-world set-up.



John Daly, CBS correspondent now in Algiers, gets on-the-spot news about parachutes from an American soldier who has just "landed."



Bill Downs, CBS correspondent reporting news from Moscow for "The World Today," tours a war-ruined Russian city with other reporters.



ARCHIE'S IN TROUBLE AGAIN — SURROUNDED BY PAL JUGHEAD JONES, SIBEN VERONICA, MR. AND MRS. ANDREWS, AND HOME-GIRL BETTY

Archie Andrews

AS TOM SAWYER OF THE AIR, JACKIE GRIMES LIVES A SAGA OF GROWING PAINS

TUNE IN MON. THRU FRI. 5:15 P.M., E.W.T. 1Mvrucll

"HELLO, Jughead? This here's Archie. Look—come on over right away. It's a matter of life and death! With this urgent appeal for help, *Archie Andrews* comes on the air each week full of zest for scraping himself in and out of another jam. Though he's already been involved in enough difficulties to last another man a lifetime, the troubled sixteen-year-old is still just popping with ideas—none of which turn out too well.

Archie's first awkward bow to the world was made, not in radio, but as the hero of the luridly-colored "Archie Comics." His creator, John L. Goldwater, publisher of numerous funny-books, thought him up in bed one night back in 1939. It all came about because of Mr. Goldwater's small son, Richard. Though Dick was just about two—still

too young to appreciate *Archie's* antics—his proud father noticed that he was happiest when something amused him. Instead of the usual run of wondermen heroes of thrillers, why not create a truly comic character for children, some one who would make them laugh? And that's how *Archie* was born.

When the irrepressible youngster added radio listeners to his newsstand friends in May of 1943, the dapper publisher was determined to keep up the comic-book tradition of broad humor. First of all, he lined up Howard Merrill as script-writer. Then the auditions for the cast began, and quite a job it was. Would-be *Archie's*, fat and thin, short and tall, appeared one after the other, until more than four hundred had been interviewed. But none of them satisfied Mr. Gold-

water. He wanted his radio characters to look, as well as sound, like the parts they played. It meant a struggle at first, but the cast is ready for television right now.

Archie himself is played by 17-year-old Jackie Grimes, a "natural" for the role. Jackie was sent for his audition by a casting agency, not even knowing what part he was to try out for. But the moment he appeared on the stage, the weary interviewers felt they'd struck gold at last. For there he stood: a slightly-built lad all dressed up in a "sharp" suit, straight brown hair slicked back with a suggestion of a crack in back, and a thin, rabbit face lit up by mischievous grey eyes. It was Archie come to life. To ditch it all, when the formal readings were over, Jackie reached into his pocket and yanked out a comic book. He'd been an Archie fan for two years!

Almost as important as the title character is *Jughead Jones*. Archie's beanie-wearing pal, confidant, calmer-downer and advisor. That nasal drawl listeners associate with the part emanates from human beanpole Cameron Andrews, who towers over his sidekick at the mike. Unlike Jackie, Cameron has to shave o' mornings, for he was born in 1910. Seen in the skeleton, however, the hazel-eyed 120-pounder gives the lie to time, for he looks a rather undeveloped nineteen. Though Philadelphia-born, Cameron has spent a good part of his life in Yankee country, and was known for his imitations of New England rural characters before joining the "Archie Andrews" cast. He used to feel that youthful looks were a great handicap, as his most famous specialties were impersonations of crochety cracker-barrel philosophers. Nevertheless, that "handicap" came in mighty handy when he applied for the *Jughead* role.

Archie's long-suffering parents fit their parts as well. Sympathetic *Mary Andrews* is played by chubby-faced Peggy

Allenby. In real life, the auburn-haired actress is mother of two children old enough to think up ways of getting into trouble without a scriptwriter's help. The harassed father, *Fred Andrews*, is portrayed by 190-pounder Reese Taylor—six feet, two inches of wit and humor. Far from being as annoyed with Archie as his plot character requires, Reese is sometimes so convulsed with mirth at his "son's" rehearsal antics that he can hardly read his own lines.

Joy Geffen and Vivian Smolen, both teen-age girls, play the two rivals for Archie's young heart, loyal admirer *Betty Cooper* and glamour-grl *Veronica Lodge*. Though Vivian's the sophisticated siren of the piece, she dresses much like other youngsters throughout the country—in sweaters and platform shoes. Most exciting event in her life thus far is her record of more than 6,000 dances with United Nations fighting men as hostess of New York's Stage Door Canteen. The petite brunette's partners included men from such far-flung points as Trinidad, Java, South Africa and Australia. On one occasion, she was asked to sponsor 24 grown godchildren, the crew of an LCI invasion landing craft. Since then, Vivian's tried to be a good godmother, writing letters, sending packages and keeping in touch with the relatives of her boys.

Other characters, such as *Reggie Mantle* (Paul Gordon), villain of the piece, weave their way in and out of the pattern of the show. An orchestra, complete with gilded harp and feminine harpist, provides the musical interludes. However, it is Archie himself, confronted by the problems of adolescence, attempting by hook or crook to solve them, who furnishes most of the complications. His solutions smack of the amusing but often uncomfortable doings of any American boy. And if the radio audience has as much fun as the cast does, "Archie Andrews" is a good show indeed!

"IN THE SOUP" IS JUST NORMAL FOR HERO ARCHIE (JACKIE GRIMES)



TEEN-AGE PHILOSOPHY KEEPS JUGHEAD (CAMERON ANDREWS) CALM





Roy Shield does a take-off on the type of leader who flaps his wings at his band until the boys lay side bets on when he'll really take off.



Monkeypuss has just thought up a new sour face to scare sweet notes out of the band. The boys have frustable concentrating on the music.

ROY SHIELD CAN WIELD A MEAN BATON—EVEN IN FUN

DOC'S LEADING MAKES GOOD MUSIC—NO FOOLING

TUNE IN TUES. 12:05 A.M. SAT. 2:00 P.M. E.W.T. (NBC)

The **Retiring Type** hides his shy personality behind the score, pecking out furtively at the band now and then. Or maybe he's just nearsighted.



ACCORDING to Roy Shield, conductors are not just naturally eccentric—they're a saddened and disillusioned race. When an orchestra leader suddenly abandons dignity to leap into cataleptic writhings with the baton, he's probably suffering from the peculiarities of some rugged individualist in his band, blithely tapping out "B to the Bar" in the midst of a symphony.

Roy Shield certainly ought to know about musicians. He's been one himself since the age of five, when he took to the organ while his Iowa playmates were playing Indian. By fifteen, he was already making his mark as a concert pianist and doing composing and arranging as well. But his life was still comparatively uncomplicated and peaceful.

A **Swimming Champion** couldn't improve on this rhythmic series of side-swipes for pushing a way through heavy waves—of sound.





Menace No. 1 is the jabber. When he grabs his trusty foil, the baton, and lunges forward, the players dive for their face-guards.

A job as conductor-arranger for the Victor Talking Machine Company really began to teach him the facts about musicians. No orchestra is complete without a family of Disney-ish Gremlins whose sole function and joy in life is to harden the leader's arteries. There's the "ostrich" who buries his head in the music while he figures out the third race, and his first cousin, the "layout," who goes through all the motions but never produces any kind of note—sour or otherwise.

Roy became even wiser in the ways of orchestras when Hollywood called him to score and direct the music for early sound films. Saddey but more sophisticated, he went to Chicago in 1931 to become director of music for NBC.

The "Hallelujah Stance" aims to inspire the band to new musical heights, but merely looks as if the conductor were catching a fly.



The Handshaker is a jolly lad. That pumping motion keeps his muscles in trim for all those congratulations at the reception after the show.

Nowadays Roy Shield not only scores theme and mood music for dozens of network broadcasts, but is widely acclaimed by the fans for his own conducting of "Roy Shield and Company." The doctor must shield the music from the foibles of the erratics in his band, for neither his classical program (Tuesdays) nor his popular numbers (Saturdays) ever lack an enthusiastic audience.

The critics say that, as an interpreter of classical music, Shield is a "realist and individualist" himself. Maybe that's why, after long years of struggling with foot-flappers and bow-arguers, he can still match his baton smile with that of any man. All kidding aside, he still thinks that musicians—and conductors—are the grandest people in the world.

The Doctor takes a rest and poses as himself. Apparently the benign smile is his trick to get those sure-fire results out of his orchestra.





WOODY HERMAN

STAGE GLAMOUR HAS NO PLACE IN THE RESERVED BANDLEADER'S QUIET HOME LIFE

WOODY HERMAN may be a gilded idol to his autograph whunting fans, but to Mrs. Herman he's the typical American husband who comes home tired at night, looking for his slippers and a chance to talk shop. There's nothing exotic or even colorful about Woody, the man—no spasms of temperament, no erratic habits, no jumping out of the bathtub wildly yelling: "Eureka!"

The nearest thing to an eccentricity the lean and lanky

bandleader possesses is a passion for tomatoes. He eats 'em first thing in the morning, at his nine A.M. breakfast, plasters 'em on his cheese sandwich at lunch, orders a side dish of them at dinner. And then, when he's ready for his bedtime snack, he craves tomatoes once more. Though Woody's never said anything about it, his wife is sure that when they do retire, it'll be a tomato-farm.

And it isn't because of the taste of love-apples, either.

The glamorous and nonchalant maestro is really a confirmed hypochondriac, working those curly brown locks thin over his health. He limits himself to two and a half cups of coffee a day—because it's bad for him; drinks milk—because it's good for him; lies down on a cot between performances—because it rests him.

A reserved, conservative and systematic man, Woody takes everything about his life and career seriously. When he lost a good-luck coin some months ago, wife Charlotte turned the house inside out to find it, while the baton-wielder fretted for days. Not that he stormed about making a nuisance of himself. The brown-eyed singer's reactions are always negative. Worry, annoyance and even anger are indicated by a frown—and a deeper silence than usual. When he's really stirred to the depths, however—as, for example, when the orchestra lies down on the job—he overcomes the introvert in him and makes a speech. On such occasions, the boys in the band call him "Patrick Henry"—a take-off on his patriotic full name of Woodrow Wilson Hetman.

Though Woody's quiet and thoughtful, he's never morose or sullen at home. No matter how tired at night, he's anxious to share the events of the day with his wife, and always dutifully laughs at her jokes, good or bad. And he'll skip hours of sleep to get up and play with baby daughter Ingrid before starting the day's grind.

In fact, the family's the one subject that Woody can be eloquent about. He never goes on tour without a special series of fifty pictures of Charlotte and Ingrid, which he

carries around in a little leather-bound book. An evening off with the boys means a wild orgy—of talking about the baby's cute tricks. He solemnly explains that she's a little rkye of about two and a half, with hair, believe it or not, just the color of pink grapefruit. They think eventually it'll turn red, like her mother's. And he's amused because Charlotte's afraid the baby has inherited her voice, too, which she thinks is "awful." Really, Charlotte's voice is soft and pleasant, but she's not a singer. In any case, it's easy to see that the simple, one-maid home in New York's middle-class Jackson Heights is the core of the bandleader's life, wherever he may be.

In spite of all this devotion, Woody's a typical—rather than perfect—husband and father. The meticulous neatness of his bureau drawers is the despair of his less formal wife. He's fussy about his clothes, too—suits must be tailored to perfection. In sombre greys and browns. Ties can be loud, but they must shriek in just the right way or the man of the house won't wear them. And he's no help at all with small repairs. He even had to ask Charlotte to fix a broken suspender catch for him.

Like many another American husband, this one doesn't like to go out much. Big parties and crowds are his pet hates. Night clubs bore him—except when he wants to hear another band. And surrounded as he is with music all day long, he doesn't even want to sing at home—except in the shower, occasionally, when warming up for a show.

Aside from his family, Woody's heart belongs completely

(CONTINUED ON NEXT PAGE)

THOUGH WOODY'S PLAYED THE CLARINET SINCE THE AGE OF ELEVEN, HE STILL ENJOYS TUNING UP WITH A SECTION OF HIS BLUES BAND





FRANCES WAYNE ADDS FEMININE GLAMOUR, APPEAL TO THE VOCALS



CUTTING UP AT SERVICE CANTEENS IS PART OF WOODY'S JOB, TOO

to his orchestra. He's mighty proud of the boys, of the zip and swing they put in their numbers. Special favorites are his Woodchoppers, the "band within a band" composed of the maestro himself, playing the clarinet, and six men beating out 8 to the bar on drums, piano, bass, guitar, trumpet and trombone.

The bandmen think just as much of Woody as he does of them. They proved it last fall when, while their leader was ill in bed—the result of over-exhaustion—they carried on by themselves, appointing one of their members to direct them temporarily. And when the boyish maestro was well again, he tendered them a testimonial dinner to show his appreciation of their loyalty.

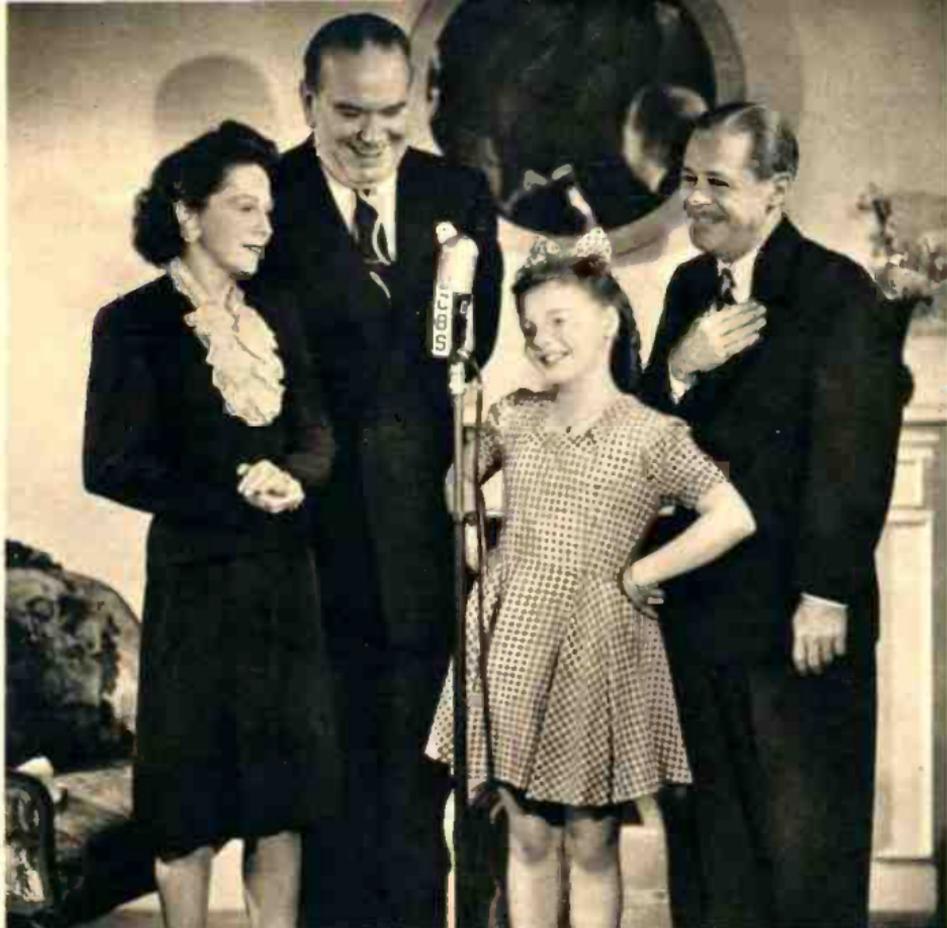
Woodrow Wilson Herman wasn't always a clarinet player. He really started out in music with the alto saxophone at the age of nine. In two years he felt sure enough of himself to study the clarinet, and by the time he was twelve, had embarked on a professional career. As a vaudeville trouper, he played both instruments and danced as well. Eventually he dropped the stage to enter Marquette University, where he majored in English literature.

After graduation, the "single" act was scrapped and he teamed up with the Gus Arnheim band. Later he played with Harry Sosnik and Tom Gerun, sitting next to Tony Martin for some time in the latter group. His real chance came in 1937 while on tour with Isham Jones. When Isham decided suddenly to retire, the orchestra found itself without a leader and asked Woody if he would take over. He did and soon was touring the big hotels all over the country with them. By 1938, they'd made enough of a hit to be signed up for Decca records. Since then, they've grooved innumerable discs, particularly in the blues field, which have become best sellers for juke boxes everywhere.

Woody himself explains his fondness for the blues as the result of "too many one-night stands in Texas." But he seriously believes that swing is on its way out and that the music of the future will tend towards the simple melodic American blues form. As originally created and developed in the South, the blues came out of the deep longings of the people for happiness and peace, and thus form the most rounded type of American folk music with a universal appeal.

When the Herman outfit hit California, Hollywood executives were impressed by the picture possibilities of the handsome young bandleader. Woody's first picture was a Universal musical entitled "What's Cookin'?" released in 1942. Originally he was signed to lead the band and sing a few numbers. But while waiting his turn before the cameras one day, he tried out an impromptu dance he'd thought up. The director saw him, a dance sequence was written into the script—and W.W. had another chance to shine. Later Twentieth Century-Fox contracted Woody for a leading role in Sonja Henie's "Winter Time," and now United Artists is planning a third film for him in the near future.

Hollywood sign-ups mean practically a vacation for Woody. Hours are not so bad—7:00 A.M. to 6:00 P.M.—and there's a whole Sunday off each week. Moreover, his titian-haired wife and daughter can join him, and holiday celebrations don't have to be sandwiched in between shows. The only catch to it all is that the work is very monotonous. Musical numbers are played again and again until the recording is perfect. After that, the band goes through the motions silently before the camera, sometimes repeating the same few gestures for an entire day to make a satisfactory take. This year, however, Woody dreams of having a real vacation—14 completely free days in which to do as he pleases.



FOUR REGULAR CHARACTERS IN THE LARGE CAST ARE MARY MARLIN, PUBLISHER DAVID POST, BEFUGEE-CHILD MARIA AND BUTLER ARNOLD

"THE STORY OF MARY MARLIN"

ACTRESS MURIEL KIRKLAND LEADS A DOUBLE LIFE AS A SCRIPT SENATOR

TUNE IN MON. THRU FRI. 3:00 P.M. E.W.T. 1CB51

WHEN *Mary Marlin* steps away from the microphone, she sheds the false aura of assurance which surrounds the woman senator, and emerges a small, shy, brown-eyed girl named Muriel Kirkland. Friendly and talkative, with sensitive, nervous hands constantly in motion, modest Muriel's always ready to praise the talents of fellow-troupers, directors, authors, producers—in fact, of anybody but Muriel Kirkland herself.

The auburn-haired stage and radio-actress is not the political genius she portrays in "The Story of Mary Marlin," either. Her one experience as a woman-executive, on the

steering committee and council of Equity actors' union, remains a nightmare of worry, exhaustion and confusion in her mind. Now she limits herself to being a good citizen, keeping well enough informed to vote intelligently—quite a job in itself, she believes.

Nevertheless, Muriel's most famous stage role was also a political one, that of *Mary Todd* in "Abe Lincoln in Illinois." More fun, however, were her comedy parts as a naive youngster in "Strictly Dishonorable" and delightfully immoral wench in "The Greeks Had a Word for It." Muriel just loved being wicked—and perfectly safe—on the stage.

(CONTINUED ON NEXT PAGE) 33



MURIEL KIRKLAND, who plays *Senator Mary Marlin*, is still mike-shy, in spite of Broadway stage, radio and stock experience. Her husband, Staats Cotsworth, is swashbuckling hero of another CBS serial, "Flashgun Casey."

WILLIAM A. LEE plays various minor roles, including *Joe's* comic sidekick, *Abner Peabody*, and detective *Nervous Hendricks*. Bill's ability to jump from part to part was developed by more than twenty-five years of theatrical trouping.



THE STORY OF MARY MARLIN (continued)

The Yonkers-born star finds radio acting quite a challenge. She's filled with enthusiasm for author Jane Crustinberry's imaginative presentation of "Mary Marlin" and thrills to the excitement of new characters to meet and new lines to say each day. But, as a stage-trained player, she's had quite a time remembering that her voice need reach only the mike—not the last row of the second balcony. A confirmed strewer and fretter, she's haunted by the fear of splinting her innocent listeners' eardrums. Then, too, a stage actress expresses emotion



JOAN VITEZ portrays *Hennessey*, head nurse of *Freedom Outpost*. The Hungarian-born actress grew up in Detroit and made her radio debut there in "Lone Ranger." She's been a New York serial "regular," playing many varied roles, for the past five years.

PATSY O'SHEA is heard as the Russian refugee child, *Maria*. Ten-year-old Patsy is really a redheaded Brooklynite, but, as a seasoned actress of more than 500 radio performances, can manage all types of parts—and several dialects—with equal ease.



through her body and eyes, while on the radio, voice is the sole medium.

Though not new to the networks, Muriel screwed up courage for weeks before listening to record playbacks of her original "Mary Marlin" performance. Then, she says, her worst fears were realized as she heard dead pauses replace the moments she had filled with gestures. In spite of her modest disclaimers, however, Muriel Kirkland admires find her, both on radio and stage, a gifted and sincere artist.



ARTHUR KOHL plays *Arnold*, *Mary Marlin's* butler, in the script. In real life, he's a veteran director and actor with 25 years of showbusiness behind him, including work on Army programs and on stock plays in France at the time of the last war.

CHARLOTTE LEARN portrays *Miss Wood*, *David Post's* secretary. A born trapezist, Charlotte's been acting since the age of two. Her first grown-up stage part was played opposite the late Douglas Fairbanks, *Sensar*, of movie and stage fame.



ROBERT E. GRIFFIN takes the part of *Joe Marlin*, *Mary's* husband, in the serial. Robert started out in radio as a vocalist, back in 1923, but has been acting in "The Story of *Mary Marlin*," playing the same role, since 1935.

JAY MEREDITH plays the character of *Barbara Crayley*. Outside the studio, Jay spends her time doing war work and writing letters to her husband, Lt. George Fitts, now on duty overseas with the United States Army Transport Service.





MORLEY & GEARHART

THE "PLEASURE TIME" PIANO DUO IS WELL-MATCHED OFFSTAGE AS WELL AS ON

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

CHANCE has played strange tricks with Virginia Morley and Livingston Gearhart, two serious pianists who couldn't keep their fingers from straying into jive—or their hearts from turning to romance—no matter how hard they tried to keep their minds on the classics they studied.

It was sheer accident that Fred Waring ever discovered them for the "Pleasure Time" program. The piano team of Morley and Gearhart was fairly well-known on the concert stage (where they had even made guest appearances with the New York Philharmonic), but they were apparently in the long-haired groove to stay—until that night last summer.

Virginia and Livingston were merely visiting a Waring broadcast, like any other members of the studio audience—except that they had a friend in the orchestra. After the show, they waited for him to change to street clothes. The theater was empty, the two stage pianos idle, and they began to play their own versions of the kind of popular music they had just been hearing. In walked Waring and, almost before they knew it, the young artists were Fred's two newest "Pennsylvanians." Their super-sophisticated piano rhythms have been a frequent feature of the program ever since.

A real accident—in every sense of the word—brought the Buffalo boy and California girl together, in the first place, when they were both studying music at the Fontainebleau Conservatory in France. He stumbled in the students' dining room—and she caught his luncheon tray in her lap! Romance was inevitable when the apologetic six-footer called on his slim brunette victim the next evening—and discovered that there were *two* pianos in her studio.

That's how their duo-piano team was born. Married as soon as their course was completed, the Gearharts were already winning fame in Europe when war broke out and they had to return to the United States and start over again.

Accident or no accident, nothing can really ruffle their normal, well-mannered poise. Still in their twenties, they manage to lead a peaceful married life, even while combining serious concert engagements with their broadcasts of popular music. For relaxation, the missus likes to make pottery—modeling, glazing and baking the clay herself—while the mister likes to read detective stories. Livingston (who has written ballet music on commission for the Paris Opera) hopes to write a bang-up murder mystery himself some day.

HANDS ACROSS THE TABLE

JUNE BAKER HAS HOME MAKING AT HER FINGERTIPS

JUNE BAKER's had hands on her mind for the past eleven years—busy, hardworking hands. As conductor of the "Home Management Program" on Mutual's Chicago station, WGN, the housekeeping advisor must constantly produce a stream of new ideas for keeping women's brisk, willing fingers occupied. At 9:45 A.M. C.W.T., each Monday-through-Saturday morning, June is ready with novel hints on cooking, table setting, menu planning and entertaining. Home decoration and fashion trends are part of her reporting job, too.

Surprisingly enough, when the ingenious home economist returns at night to her own comfortable apartment and real-life name of Katherine Roche, she does not drop her interest in hands. But for relaxation she prefers motionless ones—lovely, decorative models in glass and china. In more than three years of pursuing fascinating antiques in dusty, out-of-the-way corners of Canada, New England and Chicago, the woman-broadcaster has gathered together a collection of seventy unusual pieces. No two are alike. The subjects range from an old kerosene lamp with a hand clasping the base to a unique period-plate vase, accented by a miniature painted picture of a Persian general.

Not content to see hands idle, even inanimate ones, the practical Miss Baker finds work for them to do, too. A brass door-knocker hand greets visitors at the front door; several pairs of cupped china hands collect ashes on a coffee table in front of the davenport. Other "handy" novelties are put to practical use as cigarette boxes, match holders, paper weights, butter dishes and wine glasses.

The collector's been waiting for years to be introduced to an audience with the comment, "Give the little lady a great big hand." She hopes they'll take it literally.

OFF THE AIR. JUNE BAKER SPENDS MANY HOURS WITH HER COLLECTION OF DECORATIVE HANDS



Sunday's HIGHLIGHTS

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

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

- A. M.**
- 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 Raclies (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 Sunday Serenade (Blue) Music
 - 12:30 Stradivari Orchestra (NBC) Music
 - 12:30 Trans-Atlantic Call (CBS) Drama
 - 12:30 Here's Maxine (Mutual)
 - 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
 - 1:45 Starring Curt Mossey (CBS)
 - 2:00 America—Calling Unlimited (CBS)
 - 2:30 Westinghouse Program (NBC) Music
 - 3:00 N. Y. Philharmonic-Symphony (CBS)
 - 3:00 Ernest K. Lindley (NBC) News
 - 3:00 This Is Fort Dix (Mutual) Variety
 - 3:00 Maylan Sisters (Blue) Songs
 - 3:15 Upton Close (NBC) News
 - 3:30 Hot 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 Fireside Party (Mutual) Variety
 - 5:30 Musical Steelmakers (Blue) Music
 - 5:30 The Shadow (Mutual) Mystery
 - 5:45 Dear John (CBS) Drama
 - 6:00 First Nighter (Mutual) Drama
 - 6:00 The Catholic Hour (NBC) Religion
 - 6:00 Silver Theatre (CBS) Drama
 - 6:00 Hall Of Fame (Blue) Variety
 - *6:30 Great Goldenleeve (NBC) Comedy
 - 6:30 Upton Close (Mutual) News
 - 7:00 Drew Pearson (Blue) News
 - 7:00 Jack Benny (NBC) Variety
 - *7:30 Quiz Kids (Blue) Quiz
 - 7:30 Fitch Bandwagon (NBC) Music
 - 7:30 We, The People (CBS) Variety
 - 8:00 Chase & Sanborn (NBC) Variety
 - 8:00 Jerry Lester Show (CBS) Variety
 - 8:00 Mediation Board (Mutual) Forum
 - 8:30 One Man's Family (NBC) Drama
 - *8:30 Crime Doctor (CBS) Drama
 - *8:30 Keepsake (Blue) Music
 - 8:45 Gabriel Heatter (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 Tivoco Star Theatre (CBS) Variety
 - 9:30 Album of Familiar Music (NBC)
 - 9:45 Jimmy Fidler (Blue) Gossip
 - 10:00 Revlon Revue (Blue) Variety
 - 10:00 Tals II Or Leave II (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.

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

A. M.

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

NOON

- 12:00 Kate Smith Speaks [CBS] News
- 12:00 Boote Carter [Mutual] News
- 12:00 The Open Door [NBC] Drama

P. M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 1:00 H. R. Bouthage [Blue] News
- 1:00 Ray Dady [Mutual] News
- 1:30 Luncheon with Lazarus [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 Martin [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- 3:15 My True Story [Blue] Drama
- 3:30 Pepper Young's Family [NBC]
- 4:00 Blue Fratics [Blue] Quiz
- 4:15 Stella Dallas [NBC] Drama
- 4:30 Westbrook Van Veenhis [Blue] News
- 4:45 Sea 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
- 6:45 Lowell Thomas [Blue] News
- *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 Forces [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
- 9:15 Gracie Fields [Mutual] Variety
- 9:30 Winchell & Chesney [Mutual] Variety
- 9:30 Spotlight Bands [Blue] Music
- 9:30 "Doctor J. O." [NBC] Quiz
- 10:00 Raymond Gram Swing [Blue] News
- 10:00 Raymond Clapper [Mutual] News
- 10:00 Carnation Contented Program [NBC]
- 10:00 Screen Guild Players [CBS] Drama
- 10:30 Information Please [NBC] Quiz
- 10:30 Yankee Doodle Quiz [Blue]
- 11:00 Ned Colmer [CBS] News
- 11:15 Joan Brooks [CBS] Songs
- 11:30 St. Louis Serenade [NBC] Music
- 11:30 Saludos Amigos [Blue] Music



ADET LIN, DAUGHTER OF AUTHOR LIN YUTANG, WELCOMES BLOOD DONOR TESS SHEEHAN

CHINESE BLOOD BANK

"YOUNG DR. MALONE" INSPIRES ONE OF ITS ACTRESSES TO CONTRIBUTE

WRITERS of radio dramas vie with each other in boasting how closely their stories follow real life. But Frank Provo, author of CBS serial "Young Dr. Malone," heard weekdays at 2:00 P.M. E.W.T., can outbrag them all now. He made real life follow the events of his script.

According to the plot of the program, *Dr. Jerry Malone* (played by Alan Bunce) and his wife, *Nurse Ann Malone* (Elizabeth Reller), have been treating wounded soldiers in China. After seeing at first-hand how desperately blood plasma was needed, Jerry wrote a letter to his housekeeper in America, *Mrs. Penny*, urging her to contribute to the life-saving Chinese Blood Bank in downtown New York.

Tess Sheehan, who portrays *Mrs. Penny*, was so moved by the appeal she read over the air that she made an appointment immediately. No stranger to the simple and painless process of blood-tapping, the patriotic actress had made four donations to our own American Red Cross before following the script suggestion.

Among the hard-working Chinese staff members was Adet Lin, 20-year-old novelist and daughter of Lin Yutang. Now, along with the rest of the group under Dr. Chen Lung Yi's leadership, Adet has returned to China. There she hopes to assist in organizing a similar medical unit in Chang Sha, a battered city which the Japs have tried to capture, again and again, during the long years of war.



DR. CHIEN LUNG YI, HEAD OF MEDICAL AID TO CHINA, TESTS THE ACTRESS'S BLOOD PRESSURE



CHINESE TEA, AS BREWED BY ADET, HITS THE SPOT WITH MISS SHEEHAN AFTER THE DONATION

Tuesday'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) Variety
- *10:00 Valiant Lady (CBS) Drama
- *10:15 Kitty Foyle (CBS) Drama
- *10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sandy's (Blue) Comedy
- 11:15 Vic & Sade (NBC) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 The Open Door (NBC) Drama
- 12:00 Boake Carter (Mutual) News

P. M.

- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Roy Dady (Mutual) News
- 1:00 H. R. Bouthage (Blue) News
- 1:30 Luncheon with Lopez (Mutual) Music
- 1:30 Bernardine 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 Martin (CBS) Drama
- 3:00 Morton Downey (Blue) Songs
- 3:15 Ma Perkins (NBC) Drama
- 3:45 Right To Happiness (NBC) Drama
- 4:00 Home Front Matinee (CBS) Music
- 4:00 Blue Fractions (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:15 Stella Dallas (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:45 Sea Maund (Blue) Drama
- 4:45 Full Speed Ahead (Mutual) Variety
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Partia 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 (Blue) News
- 7:00 Awake At The Switch (Blue)
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- *7:15 Harry James' Orchestra (CBS) Music
- 7:15 John W. Vandercook (NBC) News
- 7:30 American Melody Hour (CBS) Music
- *7:30 Salute To Youth (NBC) Variety
- 7:30 Arthur Hale (Mutual) News
- 7:30 Metropolitan Opera, U.S.A. (Blue)
- 7:45 H. V. Kaltenborn (NBC) News
- 8:00 Black Castle (Mutual) Drama
- *8:00 Big Town (CBS) Drama
- *8:00 Johnny Presents (NBC) Variety
- *8:15 Lum & Abner (Blue) Drama
- *8:30 Duffly's (Blue) Variety
- 8:30 Horace Heidt's Orchestra (NBC)
- *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 Heather (Mutual) News
- 9:15 Gracie Fields (Mutual) Variety
- 9:20 Fibber McGee & Molly (NBC)
- 9:30 Spotlight Bands (Blue) Music
- 10:00 Bob Hope (NBC) Variety
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 Red Skelton (NBC) Variety
- 11:15 Joan Broots (CBS) Song
- 11:30 Sinfonietta (Mutual) Music

Wednesday's HIGHLIGHTS

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

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

A.M.

- 9:00 The Breakfast Club [Blue] Music
- 9:00 Music from Manhattan [NBC]
- *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] 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 Books Carri [Mutual] News
- 12:00 The Open Door [NBC] Drama

P.M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 12:30 Mirth & Madness [NBC] Variety
- 1:00 H. R. Baulhage [Blue] News
- 1:00 U. S. Air Forces Band [NBC]
- 1:00 Roy Dady [Mutual] News
- 1:15 Ma Perkins [CBS] Drama
- 1:30 Luncheon With Lopez [Mutual] Music
- 1:30 Bernardino Flynn [CBS] News
- 1:30 Ladies Be Seated [Blue] Variety
- 2:45 Percy Mason [CBS] Drama
- 3:00 Marton 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 Frolics [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
- *5:45 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
- 6:45 Lowell Thomas [Blue] News
- 7:00 Fred Waring's Orch. [NBC] Music
- *7:15 Harry James' Orch. [CBS] Music
- 7:30 Caribbean Nights [NBC] Music
- 7:30 Easy Aces [CBS] Comedy
- 7:30 Halls of Montezuma [Mutual] Variety
- 7:45 H. V. Kaltenborn [NBC] News
- *8:00 Sammy Kaye's Orch. [CBS] Variety
- *8:00 Mr. & Mrs. North [NBC] Drama
- *8:15 Lum & Abner [Blue] Drama
- *8:30 Bottle Of The Seven [Blue] Quiz
- *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 Eddie Cantor [NBC] Variety
- *9:00 Mayor of the Town [CBS] Drama
- 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
- 10:00 John B. Hughes [Mutual] News
- 10:15 Sunny Skivlar [Mutual] Songs
- 10:15 Listen To Lulu [Blue] Songs
- 10:30 Star For A Night [Blue] Drama
- 10:30 Cresta Blanca Carnival [CBS]

McCARTHY'S RIVAL

NEITHER "CHARLIE" NOR REAL, LIVE GIRLS CAN TAKE "OPHELIA'S" PLACE IN EDGAR BERGEN'S AFFECTIONS!

OUT in Hollywood, it's an open secret that it's never closed season—mrimonially speaking—on Edgar Bergen. The canny son of a Swede is one of the most eligible bachelors in show business, and there are plenty of girls who would give him their last bottle of hair tonic just to claim squatters' rights on that knee which *Charlie McCarthy* occupies with such aplomb. They would willingly stepmother *Charlie* (and even *Mortimer Snerd*) if Bergen would only speak for himself.

But NBC's ventriloquist star remains elusive, and you can't blame the girls for thinking there must be a mystery woman somewhere in the lucrative Bergen woodpile. So what have they finally found? *Ophelia*—a goblin wisp of a woman who eats right out of Bergen's hand and, in fact, even talks through his fingers!

Friends have often seen *Ophelia* perform at private parties, where Bergen creates her on the spot with a borrowed lipstick and eyebrow pencil and his own handkerchief for a shawl. Radio fans, however, heard her for the first time on a broadcast of the Blue Network's "What's New?" Ever since, letters have been creeping into TUNE IN's mail, demanding the lowdown on the little woman. Here it is, in pictures, with the make-up and costume which *Ophelia* dons for special occasions.



FIRST STEP IN CREATING "OPHELIA" — EDGAR BERGEN DRAWS HER FEATURES ON HIS HAND



SECOND STEP — BERGEN PUTS A SHAWL OVER HER "HEAD" AND ATTACHES A COSTUMED BODY



"OPHELIA" IS READY TO TALK, USING BERGEN'S FINGERS — AND VENTRILOQUISTIC VOICE

Thursday's HIGHLIGHTS

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

[*] Abridged programs are rebroadcast
of various times; check local newspapers.

A.M.

- 9:00 Music From Manhattan (NBC)
- 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 at Sardi's (Blue) Comedy
- 11:15 Second Husband (Blue) Drama
- 11:30 Gilbert Martyn (Blue) News
- 11:30 Bright Horizon (CBS) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 Books Carter (Mutual) News
- 12:00 The Open Door (NBC) Drama

P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Mirth & Madness (NBC) Comedy
- 12:30 Romance of Helen Trent (CBS)
- 1:00 Ray Dady (Mutual) News
- 1:00 H. R. Boulhage (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 Morton Downey (Blue) Songs
- *3:00 Mary Martin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 4:00 Backstage Wife (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:15 Stella Dallas (NBC) Drama
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Partia Faces Life (NBC) Drama
- *5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Ned Calmer (CBS) News
- 6:30 Jeri Sullivan (CBS) Songs
- 6:45 Lowell Thomas (Blue) News
- *7:00 Fred Waring's Orchestra (NBC)
- *7:00 I Love A Mystery (CBS) Drama
- *7:15 Harry James' Orchestra (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
- 8:00 Black Castle (Mutual) Drama
- *8:15 Lum & Abner (Blue) Drama
- *8:30 Aldrich Family (NBC) Drama
- 8:30 America's Town Meeting (Blue)
- 8:55 Bill Henry (CBS) News
- 9:00 Gabriel Heather (Mutual) News
- 9:00 Kraft Music Hall (NBC)
- 9:00 Major Bowes' Amateur Hour (CBS)
- 9:15 Gracie Fields (Mutual) Variety
- 9:30 Joan Davis (NBC) Variety
- 9:30 Dinah Shore (CBS) Variety
- 9:30 Spotlight Bands (Blue) Music *
- 9:30 Tracura Hour of Song (Mutual)
- 10:00 Abbott & Costello (NBC) Variety
- 10:00 Raymond Clapper (Mutual) News
- 10:00 Raymond Gram Swing (Blue) News
- 10:30 March of Time (NBC) News
- 10:30 Wings To Victory (Blue) Variety
- 10:30 Here's To Romance (CBS) Music
- 11:30 Music of the New World (NBC)

Friday'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.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Music From Manhattan (NBC)
- *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 Road of Life (NBC) Drama
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Martin (Blue) News
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

- 12:00 Kate Smith Speaks (CBS) News
- 12:00 The Open Door (NBC) Drama
- 12:00 Boats Carter (Mutual) News

P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 Mirth & Meadness (NBC) Variety
- 1:00 Roy Dady (Mutual) News
- 1:00 H. R. Boulhage (Blue) News
- 1:00 U. S. Marine Band (NBC) Music
- 1:30 Bernardine 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 Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perties (NBC) Drama
- 3:30 Yankee House Party (Mutual) Variety
- 3:30 Pepper Young's Family (NBC) Drama
- 4:00 Blue Frolics (Blue) Comedy
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:30 Full Speed Ahead (Mutual) Variety.
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Partia Faces Life (NBC) Drama
- *5:45 Superman (Mutual) Drama
- 6:00 Quincy Howe (CBS) News
- 6:45 Lowell Thomas (Blue) News
- *7:00 I Love A Mystery (CBS) Drama
- *7:00 Fred Waring's Orchestra (NBC)
- 7:15 Jake Vandercook (NBC) News
- 7:30 Broadway Colling (CBS) Variety
- 7:30 The Lone Ranger (Blue) Drama
- 7:45 H. V. Kattenborn (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 Cisco Kid (Mutual) Drama
- *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 Philip Morris Playhouse (CBS)
- 9:00 Walt Time (NBC) Music
- 9:15 Gracie Fields (Mutual) Variety
- 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 Jake Gunther (Blue) News
- 10:00 Duranto-Moore Show (CBS) Variety
- 10:00 Amos & Andy (NBC) Drama
- 10:30 Stage Door Canteen (CBS) Variety
- 11:15 Joan Broads (CBS) Songs
- 11:30 Music Hall (Blue)
- 11:30 Mrs. Miniver (CBS) Drama



VOICELESS WONDER

JANET EBERHARDT "SPEAKS" WITH FALSE VOCAL CORDS

WHETHER Janet Eberhardt has a voice as pretty as her picture, listeners may never know. True, Janet has her own "lines" to speak, on "The Arkansas Traveler" Thursday evenings at 7:30 E.W.T., over NBC. But, when she says "B-e-o-o-o" in foghorn tones, it's an actual foghorn that you hear. Janet merely frames the words with her lips. She's a Sonovox "articulator."

That means all she does on the Bob Burns show is exactly what you see her doing here—opening her mouth without a sound. The "earphones" do the rest, when held to her throat. Piped up through the wires is a recording of a real foghorn, which replaces the tones her own vocal cords would make.

Sonovox was discovered just like that, when its inventor was shaving. Talking to himself while using an electric razor, he was startled to hear the words come out as though the razor itself were speaking. Presto! A new radio gadget was born which can give speech to anything from a chicken to a full fifty-piece orchestra—and girls like Janet became unsinging, as well as unsung, heroines of the airwaves.



SWITCHBOARD STAR

DUANE THOMPSON SPECIALIZES IN "HELLO GIRL" ROLES

SONOVOX articulators aren't the only microphone personalities who remain more or less anonymous to audiences, even while contributing a definite part to the show as heard on the air. Every Wednesday at 9 P.M., E.W.T., "The Mayor of the Town" is ushered in, over CBS, with the words: "Springdale City Hall, good evening." And that's that. Duane Thompson's job is over for the day — until she says the same simple phrases on the repeat broadcast.

Limited though her field may be, Duane has proved herself something of a specialist in it, for more than eight years. Occasionally, she has a few more lines to speak during a show — she could never have less! But, whatever it is she has to say, it's invariably spoken as a telephone operator.

Duane was the "hello girl" on Louella Parsons' "Hollywood Hotel" for four years, and rang the bell so well that she's been typed ever since. She's been handling the switchboard for Lionel Barrymore for more than a year now — and cheerfully admits she still couldn't operate a two-trunk line without getting the wires crossed!

Saturday's HIGHLIGHTS

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

[*] Asterisked programs are rebroadcasts
of various times; check local newspapers

A. M.

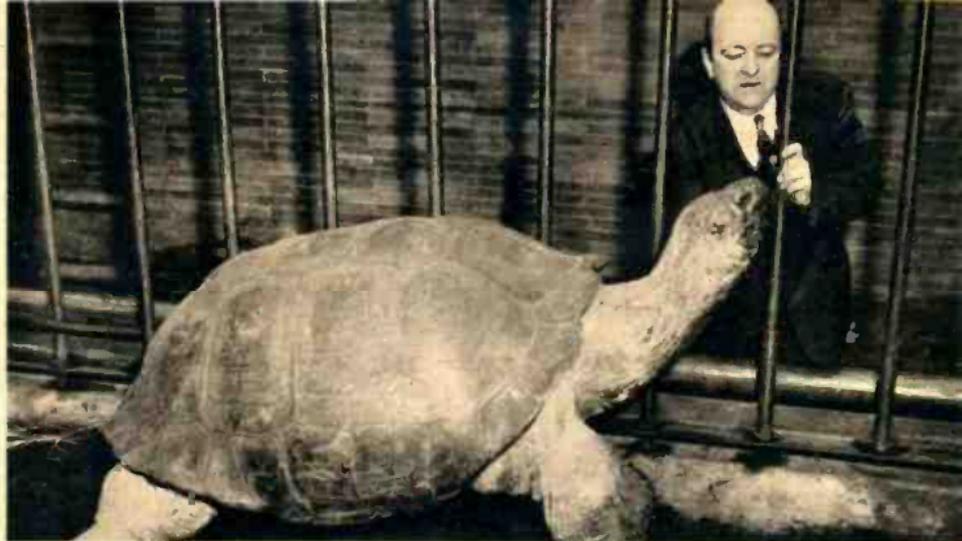
- 8:15 The Websters [Blue] Drama
- 8:30 Missus Goes A-Shopping [CBS]
- 9:00 The Breakfast Club [Blue] Variety
- 9:00 Music From Manhattan [NBC]
- 10:00 Youth On Parade [CBS] Variety
- 10:00 Road To Danger [NBC] Drama
- 10:00 Swing Shift Follies [Blue] Variety
- 10:30 Green Hornet [Blue] Drama
- *10:45 Saver's Pat Parade [NBC]
- 11:00 Hook 'N' Ladder Follies [NBC]
- 11:00 Saturday Musicals [Blue]
- 11:05 Let's Pretend [CBS] Drama
- 11:30 Land Of The Lost [Blue] Drama
- 11:30 Fashions In Rations [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 Hooky 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 Horace Heidt [Blue]
- 1:00 That They Might Live [NBC] Drama
- 1:00 Campano Serenade [CBS] Music
- 1:30 Luncheon With Lapes [Mutual]
- 1:30 The Bakers [NBC] Drama
- 1:30 Aunt Jemima [CBS] Music
- 2:00 Roy Shield [NBC] Music
- 2:00 Metropolitan Opera [Blue]
- 2:00 Navy Bulletin Board [Mutual]
- 5:30 Cesar Sacheringer [NBC] News
- 5:30 Mother & Dad [CBS] Music
- 6:00 I Sustain The Wings [NBC]
- 6:00 Quincy Howe [CBS] News
- 6:15 People's Platform [CBS] Forum
- 3:30 Hawaii Calls [Mutual] Variety
- 6:30 Curt Massey [NBC] Music
- 6:45 The World Today [CBS]
- 6:45 Religion In The News [NBC]
- *6:45 Leon Henderson [Blue] News
- 6:55 Bob Trout [CBS] News
- 7:00 Man Behind The Gun [CBS] Drama
- 7:00 What's New [Blue] Variety
- *7:30 Grand Ole Opry [NBC] Variety
- *7:30 Thanks To The Yanks [CBS] Quiz
- *8:00 Blue Ribbon Town [CBS] Variety
- 8:00 Able's Irish Rose [NBC] Drama
- 8:00 "California Melodies" [Mutual]
- 8:15 Boston Symphony [Blue]
- *8:30 Inner Sanctum [CBS] Drama
- 8:30 Truth or Consequences [NBC] Quiz
- 8:30 Foreign Assignment [Mutual] Drama
- 8:55 Ned Calmer [CBS] News
- *9:00 Hit Parade [CBS] Music
- 9:00 Theatre of The Air [Mutual] Music
- 9:00 National Barn Dance [NBC] Variety
- 9:30 Spotlight Bands [Blue] Music
- 9:30 Can You Top This [NBC] Quiz
- 9:45 Justice Dragostoffe [CBS] Music
- 10:00 John B. Hughes [Mutual] News
- 10:00 John Gunther [Blue] News
- 10:00 Million Dollar Band [NBC] Music
- 10:15 Correction Please [CBS] Quiz
- 10:15 Army Service Forces [Blue]
- 10:15 Bond Wagon [Mutual] Variety
- 11:00 Major George Fielding Elliot [CBS]
- 11:15 Dance Orchestra [CBS]
- 11:15 Dance Music [Blue]



VISITS TO THE ZOO—AND BUSINESS ACQUAINTANCES LIKE IGBERT THE TURTLE—REPLACE BOARD MEETINGS IN DONALD BAIN'S CABER

ANIMAL IMITATOR IS A HUMAN "WHO'S ZOO"

DONALD BAIN CRIES WOLF FOR A LIVING

THOUGH Donald Bain's been a radio personality for nearly twenty years, he's never even had a chance to say "Hello, Mom." And if he did, his family would probably disown him. For the mild, little man in the worn blue fedora would have to sandwich that identifying remark in amongst the squeals of a litter of newborn pigs—or perhaps the meows of a pensive cat.

The truth of the matter is that Donald keeps the wolf from the door by howling at it—or sometimes yowling.

CAN'T YOU SEE THE RESEMBLANCE, FOLKS? THE MAESTRO'S TRYING TO MAKE HIMSELF OVER INTO THE MISSING LINK FOR THIS SQUAWK





DONALD CAN'T EVEN HAVE HIS TEETH FIXED. HE NEEDS THOSE MOLAR CAVITIES TO PRODUCE AN AUTHENTIC BRAND OF COCKATOODLE-OO

screaming, bellowing or snarling at it. As animal imitator for both CBS and NBC, he's been called upon to produce sounds ranging all the way from the random cluckings of a docile hen to the roars of Tarzan's lion. Not content with that, he sometimes pinchbits with wails for a six-months-old script baby. The only assignment he's ever refused is playing Rin-tin-tin's flea—out of consideration for the paw that feeds him.

Keeping up that polished repertoire isn't an easy task,

either. It takes practice to present the essence of "horse" in a neigh. So the busy, rubber-faced artist rehearses constantly as he dashes from studio to studio, often leaving a solid line of puzzled—and sometimes fainting—women in his wake. On the few occasions when the screams of dismay on hearing a lion roar have pierced Donald's absent-minded preoccupation, he takes them as a tribute to his art. Each of the quivering ladies is then presented with a little blue book labeled, "Anything from a mosquito to an elephant."

THE KING OF THE BEASTS ISN'T A BIT IMPRESSED BY GROWLS—NOT EVEN WHEN HE SEES IT'S JUST HIS OLD FRIEND BAIN IN BACK OF 'EM



RADIO HUMOR

● Ed Gardner: Well, Miss Ball, you haven't said how you like the place.

Lucille Ball: Oh, yes I have—under my breath.

Ed Gardner: Well, let's hear it—we like to have a lady's comment.

Lucille Ball: This isn't a lady's comment.

—*Duffy's Tavern (Blair)*

● Jimmy Durante: What do you know about anatomy? Did you ever go through school?

Garry Moore: No, I went through *Equire*.

—*Durante-Moore Show (CBS)*

● Jack Benny: Let's go eat. What do you say to a little grub?

Dennis Day: "Hiya, Grubbie?"

—*Jack Benny Show (NBC)*

● Harry MacNaughton: I was a spy in the last war.

Lulu McConnell: Did they shoot you?

Harry MacNaughton: I don't know—I was blindfolded.

—*It Pays To Be Ignorant (Mutual)*

● Soldier Contestant: I just don't seem to get along with my top sergeant.

Jim McWilliams: What's he like?

Soldier Contestant: I can't exactly describe him—but I often wonder if his stomach knows that his face has indignation.

—*Correction Please (CBS)*

● Eddie Cantor: One look at you, and I feel like a different man.

Ida Lupino: One look at you, and I feel like a different man.

—*Eddie Cantor Show (NBC)*

● Milton Berle: In Washington, it's so crowded cops paint lines down the pedestrians to protect the taxis. Honestly, the only way to get a cab there is to buy one. I waited an hour but the only Cab I saw was Calloway.

—*Full Speed Ahead (Mutual)*

● George: Look, I've got a surprise for you, dear—I brought Eddie Cantor home for dinner.

Gracie: Oh, George, we couldn't eat an old friend.

—*Burns and Allen (CBS)*



DISC JOCKEY

ALAN COURTNEY SHOWS OFF A SET OF TYPICAL PAGES AS A NURSEMAID TO RECORDS FOR NEW YORK'S STATION WOY

THE LOT of a disc jockey may be a happy one, but it doesn't look it. Hour after hour, in all-night sessions, he sits alone, playing records to an empty studio—and an unseen radio audience. But far from hating the long, monotonous grind, most disc jockeys love it.

Alan Courtney, platter-spinner for New York's WOY, is no exception. According to this slangy ad-libber, a good "nursemaid to records" (as he prefers to be called) is born that way. All his life the wiry Courtney has been a dizzy disciple of *le jazz bot*. And a steady job has done nothing to calm him down or sober him up. For his regular workaday stint is emceeing the "1280 Club"—giving out with transcribed swing and jive at 1280 kilocycles on the local dial, from 7:30 to 10:00 P.M. each Monday-through-Saturday evening.

Two and a half hours an evening is a fairly cushy sitting-session for a maestro of the turntables. Nevertheless, after fifteen years of record-twirling, Courtney's wise enough to make preparations for all emergencies before settling down to the marathon. Fortified by a corned beef sandwich before he goes on the air, the 32-year-old syncopation kid can keep his mind on the walls arising from the spinning discs. While the records rotate, the rapt grey-eyed maestro is busy thinking up a way of putting the next number right in the groove with a flip pun—or a stirring announcement from one of his thirteen sponsors. Sometimes, however, even a jazz manic nods. Then, the foresighted boogie-woogie fan can reach down for his ever-ready snack of salted peanuts, cokes and cigarettes, and refresh himself with some silent munching.

Though the whole program certainly revolves around Courtney, the vaudeville-trained showman whisks in guest stars to liven things up now and then. Highlight of the week for Alan himself is Monday's hour-long "Harlem Hit Parade." For years a champion of interracial harmony in his private life, the maestro takes pleasure in bringing before the mike such friends as Cab Calloway and Lena Horne.



ST. LOUIS, MISSOURI—Stella KWK—Ed Wilson is taking flying instructions in a fool-proof, family-type plane designed for post-war construction. As a service to listeners, who will soon be piloting their own, the emcee describes each lesson on his two daily "M. J. B." shows.



CHICAGO, ILLINOIS—Station WLS—Glenn Snyder, general manager of WLS, buys a precious herb called "ginseng" from Jay Yuen Sen, of the Chinese Emporium. An American-educated Chinese aviator, unable to find it in war-torn China, sent a request for it to this country.

RADIO FACTS

◆ CBS broadcast 26,110 programs of War Matter during the first 648 days following Pearl Harbor. The cost of 12,387 of these was voluntarily borne by the network itself and the balance—13,723 War Matter programs—was bought and paid for by U. S. advertisers on this particular network.

◆ In the United States, 31,000,000 families own 47,660,000 home radios and 8,750,000 car radios.

◆ The "Big Three" soap advertisers have increased their purchase of network radio time in the last six years from eight to seventeen million dollars a year. In the last five years, the cigarette and tobacco industry has increased purchase of radio time from eight million to sixteen million dollars; the drug and cosmetic industry, one of the largest advertisers from the very first, increased radio expenditures in the past five years from eighteen to thirty-one million dollars.

◆ Food advertisers invest as much in network radio, for time alone (exclusive of talent), as they do in all general magazines, and more than twice as much as in women's magazines.

◆ Before the war, RCA operated radiophoto circuits, in New York, between London and Buenos Aires. Since the outbreak of the war, six additional circuits are now carrying commercial photographs, drawings, sketches, documents and all types of printed or written material, between New York and Sweden, Russia, Egypt, Hawaii, Australia and Switzerland. Supplementing these channels is an overland circuit between New York and San Francisco.

◆ NBC's massive television antenna is doing a worthy wartime job. This peculiar looking contraption atop the world's tallest structure, the Empire State Building, is sending our sight and sound programs of the leading sports events, at Madison Square Garden, to wounded soldiers and sailors in military and naval hospitals within 75 miles of Radio City—with rebroadcasts through WPTZ in Philadelphia and WRGB in Schenectady.

*"Why shouldn't I
buy it?
I've got the
money!"*

Sure you've got the money. So have lots of us. And yesterday it was all ours, to spend as we darn well pleased. But not today. Today it isn't ours alone.



"What do you mean, it isn't mine?"

It isn't yours to spend as you like. None of us can spend as we like today. Not if we want prices to stay down. There just aren't as many things to buy as there are dollars to spend. If we all start scrambling to buy everything in sight, prices can hike to hell'n'gone.

"You think I can really keep prices down?"

If you don't, who will? Uncle Sam can't do it alone. Every time you refuse to buy something you don't need, every time you refuse to pay more than the ceiling price, every time you shun a black market, you're helping to keep prices down.

*"But I thought the government put a
ceiling on prices."*

You're right, a price ceiling for your protection. And it's up to you to pay no more than the ceiling price. If you do, you're party to a black market deal. And black markets not only boost prices—they cause shortages.

"Doesn't rationing take care of shortages?"

Your ration coupons will—if you use them wisely. Don't spend them unless you have to. Your ration book merely sets a limit on your purchases. Every coupon you don't use today means that much more for you—and everybody else—to share tomorrow.

*"Then what do you want me to do
with my money?"*

Save it! Put it in the bank! Put it in life insurance! Pay off old debts and don't make new ones. Buy and hold War Bonds. Then your money can't force prices up. But it can speed the winning of the war. It can build a prosperous nation for you, your children, and our soldiers, who deserve a stable America to come home to. Keep your dollars out of circulation and they'll keep prices down. The government is helping—with taxes.

*"Now wait! How do taxes help
keep prices down?"*

We've got to pay for this war sooner or later. It's easier and cheaper to pay as we go. And it's better to pay more taxes NOW—while we've got the extra money to do it. Every dollar put into taxes means a dollar less to boost prices. So...

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

**HELP
US
KEEP**

PRICES DOWN



One Part Hollywood—One Part New York —Mix Well in Chicago

OUT in a California training camp, a couple of thousand soldiers are howling their heads off at a gag . . . the band plays a short fanfare . . . applause . . . the announcer comes in with his commercial.

A neat, smooth operation—yet the comedian and announcer are 3,000 miles apart, and probably have never met each other. They're "mixed" in a studio in Chicago.

When there's to be a pick-up from any out-of-the-studio spot, NBC sends equipment and engineers to the scene two or three days ahead of time. They set up a circuit between that pick-up point and the "mixing" center. If the announcements on the program are to come from New York, they will go over a special NBC circuit direct to the same "mixing" point.

The mixing engineer gets his cues and his timing by telegraph. Then he sits down before an NBC mixer—and with a flick of the wrist performs the miracle of blending together a comedian on the coast with an announcer from the east—so subtly that it sounds as if they were both sitting in the same room!

NBC engineers helped develop this miraculous mixer—which *automatically* fades out a voice from one source and fades in a voice from another source.

Perfecting devices and operations such as this, working out every new means for making broadcasting more effective, increasing the scope and richness of radio through every resource at its disposal—these are some of the things that make NBC "The Network Most People Listen to Most."



—The **National Broadcasting Company**

America's No. 1 Network — A SERVICE OF RADIO CORPORATION OF AMERICA

www.americanradiohistory.com



Clarence Nash is the voice of two quack characters—Walt Disney's *Donald Duck* of film fame, and radio's *Herman the Duck* on CBS's Tuesday broadcast starring Burns and Allen.



Walter Huston reads aloud from "Duffy's First Reader"—to proud author *Archie* (Ed Gardner) and *Miss Duffy* (Florence Halpin), outstanding lights of the Blue Network show.



Triple-Threat Arch Ward does a Friday "Sports Review" over Mutual, is sports editor of a big Chicago newspaper, and chairman of a Government committee on physical fitness.

Laugh, clown, laugh Orson Welles—who yearns to be a radio comedian, as well as straight actor-director-writer-producer—gets hilarious help from expert Gertrude Lawrence, on her Sunday night "Revlon Revue," over Blue.

It's "Time to Smile"—but the ever-candid camera catches Eddie Cantor and Nora Martin off guard, on their Wednesday night NBC program. Eddie looks as though he's still surprised by his own discovery's singing talent!

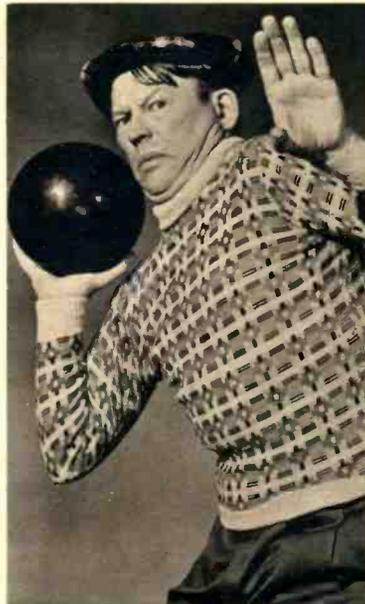


Mr. and Mrs.—Frank Lovejoy, CBS and Blue dramatic lead, and Joan Banks, star of Mutual's "The Editor's Daughter," celebrate an anniversary at New York's Cafe Society club.

ALONG RADIO ROW



Fanny Brice, star of NBC's "Maxwell House Coffee Time" on Thursdays, gives Nancy Grant and Scotty Teagarden two of her cat's kittens, as John Conte and Nancy's mother look on.



Any Yogee similarity to any known sport is purely accidental, when Fred Allen assumes a strong-man pose—and pickle-puss expression—as thousands cheer his verbal acrobatics on the "Texaco Star Theater," heard Sundays over CBS.

10-Year-Old Twins are Eileen and Elsa Nilsson, who jive-tong with Spike Jones' City Slickers on Bob Burns' "The Arkansas Traveler." It's Elsa who carries the melody, Eileen the harmony, Thursday evenings for NBC.





James Stewart
CHUNGKING

Web Edwards
HONOLULU

Bill Dunn
MELBOURNE

Ed Murrow
LONDON

Bill Henry
WASHINGTON

John Daly
ALGIERS

Bill Downs
MOSCOW

CBS CORRESPONDENTS REPORTING FROM WORLD CAPITALS IN THE NEWS