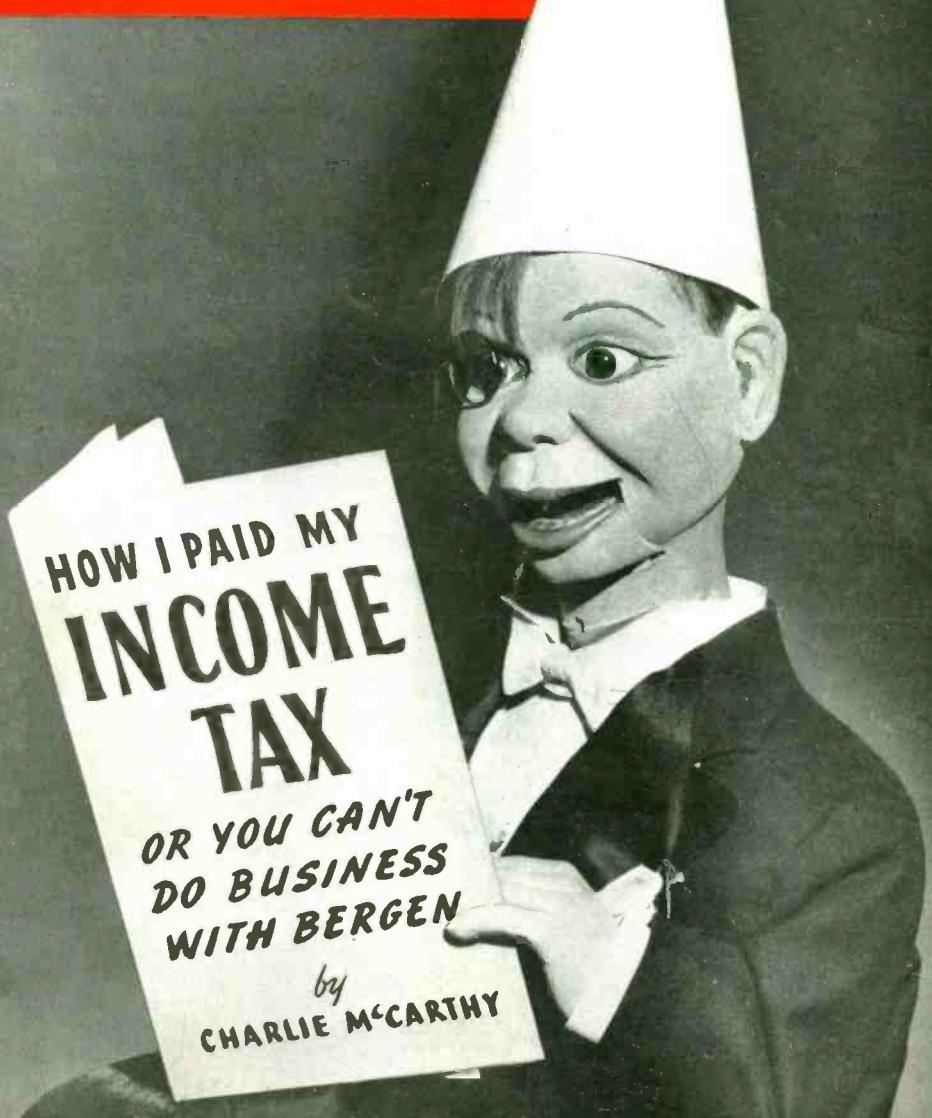


# TUNE IN

APRIL, 1944 FIFTEEN CENTS

35¢ in Canada



HOW I PAID MY  
**INCOME**  
**TAX**

OR YOU CAN'T  
DO BUSINESS  
WITH BERGEN

by  
**CHARLIE McCARTHY**



## What kind of a house would you put here?

After the war, somebody's going to put up a new house on that pretty rise of ground that overlooks the river bend just outside of the town line. Nothing elaborate. Just a pretty little house snuggled into the trees as though it belonged there.

Somebody else may buy the old Ward farm. There should be many a good day's hunting in those rolling fields and back through the woods over to the State road.

Yes, somebody's going to buy it. Somebody's always coming along, with a dream and a little money, and doing the things we'd promised ourselves we'd do someday.

But this time, why can't that "somebody" be *you*?

Look—suppose you put part of your pay into War Bonds each payday—not 10% or 15%, but all you can. And keep putting it away, week after week, payday after payday. Here's what happens:

Before you know it, you get so you hardly miss that money. And if you do miss it, you've got something better to replace it: the knowledge that you, personally, are helping to insure a steady flow of planes and tanks and guns to the men who fight. The knowledge that you, personally, have toed the mark and are helping to win the war.

Then, one of these days, when peace has come again, the money you've put away starts coming back to you. And bringing more money with it—you get four dollars for every three you put in!

When that day comes, *you* can get out your pencil and start figuring just what kind of house you'll put on the river bend.

But to make sure that day *does* come, you'd better do this: get out your pencil right now and start figuring, not how little you can save in War Bonds, but how much. Chances are, you've done your bit and are doing it right now. But don't stop there! Raise your sights—*do your best!*

### YOU'VE DONE YOUR BIT...

BUY MORE



### NOW DO YOUR BEST

WAR BONDS

*This advertisement is a contribution to America's all-out war effort by*

TUNE IN

NATIONAL RADIO MAGAZINE

[www.americanradiohistory.com](http://www.americanradiohistory.com)

*"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  
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**"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 TO THE EDITOR

#### "THE WORLD TODAY"

Gentlemen:

That "World Today" writeup in your last issue certainly hit the spot with me. I never miss the news roundup, though the family's just settling down to dinner at that time. I've had a hard time in the evenings, I admit it, but so that they'd be quiet and listen, too, but now we just prop up that handy map you printed against the sugar bowl and follow the broadcast around the world together. It makes the whole thing so much more real for all of us.

JOHN FRANTE

Flushing, New York

#### GARRY MOORE

Gentlemen:

How about giving Garry Moore a break? When the little guy with the O. J. haircut was wowing 'em on the popular morning "Everything Goes" program, his things were expected of him. But when he starts a chapter of his own, what happens?

The powers that be combined him with Jimmy Durante, whose heavy humor completely submerges the whimsical Garry. Overwhelmed by the whooshes, Garry doesn't get much of a chance to project his own style of humor through the mike.

ALFRED KURT

Buffalo, New York

Gentlemen:

Do you think there's a chance that Garry Moore's verses may be published? They would really be wonderful. I like his poems about mice, the Blowhorn and about the little girl. Odie Nash really has competition there.

D. L. SMITH

Cresson, Pennsylvania

(Editor's note: No collection of Garry's poems has been definitely planned yet. Perhaps they will be published some time in the future.)

#### AN ANNOUNCER'S OPINION

Gentlemen:

Having been a radio announcer for a number of years, I feel qualified to pass judgment on your magazine. It is really a fine diversion for the tired business man, and an educational service to radio listeners, and an unfailing source of interest to those who have been in radio broadcasting stations in one capacity or another. (This is an actual "putt" of friends of mine.)

DON SHELTON

Chicago, Illinois

#### APOLOGIES TO MR. WRIGHT HILYARD

In the November issue of TUNE IN, a picture appeared at the bottom of page 32 with the caption: "The 'round-table' broadcast audience is made up of the inmates of the State Prison's own 'town hall.' Beated in the audience, fourth from the left in the front row, was Mr. Wright Hilyard of Jacksonville, Florida, whose picture appears on the left."

Hilyard is not and never has been an inmate of the Florida State Prison. He is a Jacksonville business man, and, at the time the picture was taken, was attending the broadcast in the interest of the Office of Price Administration, to inspect the "Inmates" who had volunteered to assist in the issuance of Ration Book No. 3. Mr. Hilyard was then a Guest of the Superintendent of the Florida State Prison.

TUNE IN regrets any inconvenience the publication of this picture may have caused Mr. Hilyard, and offers its apologies to him.





# RADIOQUIZ

HILDEGARDE  
GUEST QUIZARD

LOVELY FEMCEE OF NBC'S "BEAT THE BAND"



1 Jerry, Duc and Jack are three characters in mystery: (A) Suspense (B) Mystery Theatre (C) I Love a Mystery



2 Singing star of her own show, she took her name from the popular song: (A) Virginia (B) Dinah (C) Maty



3 One of this comic's favorite neighbors is: (A) Mrs. Nussbaum (B) Mrs. Buxbaum (C) Mrs. Fussform



4 Gaping National Barn Dance singers are: (A) Pearl & Acuff (B) Lulu Belle & Scotty (C) Lewis & Gentry



5 Seated on Bergen's lap is Charlie's rival: (A) Mortimer Snoop (B) Mortimer Sneed (C) Mortimer Snooks



6 His initials are D. E. and he's boss of: (A) Truth or Consequences (B) People are Funny (C) Hobby Lobby



7 The favorite tag line of this famous comedienne is: (A) I Dood It (B) I'm a ba-a-d girl (C) Why, Daddy?



8 This flourishing moustache is gone from the face of: (A) Major Bowes (B) Joe Howard (C) Cecil B. DeMille

ANSWERS ON PAGE 47

LETTERS (continued)

## SERIALS

Dear Sirs:

May I make a suggestion? Why don't radio announcers for serials make a habit of listing the names of the characters and the real names of the people who take the parts before or after each program?

I am a Frank Lovejoy fan. In my opinion, he steals every show he's on from the stars. But he became my favorite just as a voice—when I first heard him. I listened to his voice off and on for a year before I realized he had a name.

PHYLIN GORDON

Brockton, Massachusetts

Dear Sirs:

I'm one of those people who listen to daytime serials and am always annoyed to hear the announcer spell the name of the product sponsoring the program. Do radio people think that housewives can't even spell "Ringo"?

MRS. HEALY ELIAS

Fernande, Michigan

## BERGEN AND OPHELIA

Dear Sirs:

Ophelia's certainly a cute-looking gal considering that she's really only Edgar Bergen's bat. I'm a puppet-lover from way back and have a whole slew of them down in the basement, with all kinds of heads from paper and rage to porcupines. But I've never used just one hand, as a hand before. Now I've got a lot of new ideas for a "handy" family. Thanks to you.

JIM HARTING

Savannah, Georgia

## SOLDIER MAIL

Dear Sirs:

I'd like to hear more of the song, "I'll Live East." This song may not mean much to civilians, but to soldiers stationed far away from their homes and loved ones, it means a great deal.

I am from Chicago, and my job at present is giving entertainments of war. The words of this song create a tingle up and down my spine, and inspire me to do everything I can to help shorten the war. The proper kind of music helps to sooth the mind and nerves of the soldier, so that he can concentrate better on his work.

PRIIVATE C. E. NOONAN

Camp Gruber, Oklahoma

Dear Sirs:

Could you find space in your valuable and very enjoyable magazine for a picture of the singer in "Waita Time"? I have yet to know what they look like, although I have listened to that program for a long time.

M. R. SMITH

Devonshire, Bermuda

(Editor's note: Watch future issues.)

## MORE ABOUT SINATRA

Dear Sirs:

Sometimes I wonder if I'm normal—here I am, 16, ten-year-old fact I don't even like him. For the last month in every magazine—Sinatra—Sinatra. And now in my favorite mag, you've guessed it—Sinatra again! Staring up at me from the cover of the January TUNE-IN magazine, looking like a god, and the general aroma of Frankie thru the whole thing. Please, I beg of you, NO MORE SINATRA!!!

Now that that's off my mind, a few lines to tell you how much I enjoy your excellent magazine (with Sinatra). Get a book of adjectives and read some of the best ones and that's your magazine. It's always been tops with my gang at Lehman High School.

GLORIA FORSYTH

Canton, Ohio

Dear Sirs:

Thanks for that story by Sinatra. He's still at making such songs as "I'm a Call for Love," "I'm a Paper Doll," and "You Made Me Love You." Personally, I think letting him sing numbers like "Pistol Packin' Mama" and "Oh, What a Beautiful Morning" won't keep him on the air so sooners long.

The band goes wild when Frankie sings a song which suits him. So please give Sinatra love songs to sing.

MRS. M. H.

Pendleton, Oregon

# TUNE IN

VOL. 1, NO. 12 APRIL 1944

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## ON THE COVER

CHARLIE McCARTHY, who claims "you can't do business with Bergen"—and gives his own reasons—on page seven.

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## AROUND THE NETWORKS



H. V. Kaltenborn's Twenty Year Club celebrates its second anniversary this month. The club was founded April 4, 1942, on the NBC analyst's twentieth anniversary as a news commentator, and is composed entirely of radio veterans with a record of service stretching over two decades or more. Among the members are 17 who have been in radio for 30 years, and five who have been in the industry for 35.

The new crop of comedians which radio produces each year no longer come up the hard way. Such oldtimers as Al Jolson, Eddie Cantor and Jack Benny were seasoned by grueling years of one-night stands in vaudeville before they climbed to fame. Youngsters like Ralph Edwards, John Reed King and Garry Moore, however, have leaped into the comedy field from other jobs in radio itself—either as announcers or quizmasters.

Though Quentin Reynolds knew little about American radio when he first appeared on "Salute to Youth," his authoritative comments won him immediate popularity. So overwhelming was audience response that, when "Salute to Youth" went off the air, the former BBC broadcaster and war correspondent was signed at once for both CBS's "Report to the Nation" and Mutual's show, "Victory Is Our Business."



NBC has already worked out elaborate plans for covering the Democratic and Republican nominating conventions. Day-by-day reports of proceedings and special pickups will be broadcast to listeners in this country and by shortwave to troops overseas. In addition, sound motion pictures will be flown to New York City for presentation over NBC's television station WNBT.

The "Breakfast at Sardi's" program has become so popular that local stations affiliated with Blue are organizing benefit parties patterned after the California radio original. Though emcee Tom Breneman cannot be present at each of these parties himself, he sends the traditional orchids by air express.

NBC's public service feature, The Inter-American University of the Air, has added another famous name to an already impressive roster by signing Archibald MacLeish for its newest series, "American Story" (heard Saturdays at 7 P.M. E.W.T.). In addition to acting as writer-narrator for this literary cavalcade of the Americas, the poet and Librarian of Congress plans to experiment with new and more dramatic uses of sound effects.



Publicity buildups for the NBC show, "Johnny Presents," have often emphasized mistress of ceremonies Ginny Simms' openhearted acts of kindness to servicemen guests and other men in uniform. Less likely to make the headlines, however, are the songstress' private charities, such as her regular Thursday evening visits to the home of a bedridden girl in Los Angeles, to give the youngster private singing lessons.



DETECTING TOOK A HOLIDAY while CBS "Crime Doctor" Sloane listened to a playback of his performance with Ginny Simms on NBC's "Johnny Presents."



NBC COMEDY TEAM "AMOS 'N' ANDY" spend half their air time pulling verbal rabbits out of hats. But when amateur magician Chester Morris recently guested on the show, he turned the tables and amazed Gosden (Amos) and Correll (Andy) by producing a live one.

## Along Radio Row

REAL-LIFE HUSBAND of Gloria Morgan, the actress who plays Les Damon's wife on the CBS "Thin Man" series, is announcer Ernest Chappell. The couple are shown at New York's night spot, Cafe Society Uptown.



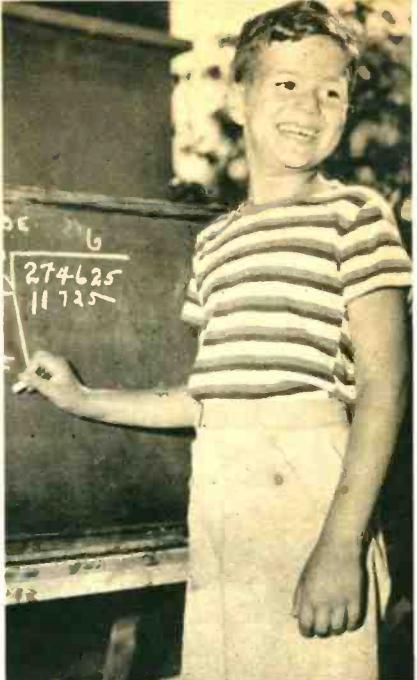
BLUE'S "MYSTERY THEATRE" CAST had a lot of fun holding a wake for Adolph Hitler. Here Jay Flippin poses for a wacky caricature by Jolly Bill Steinke, while Geoffrey Barnes kibitzes from the sidelines.



A MUSICAL FAMILY REUNION takes place whenever diminutive coloratura soprano Lily Pons of Metropolitan Opera fame, appears as a singing guest on husband Andre Kostelanetz' program, "The Pause That Refreshes on the Air," heard Sunday afternoons over CBS.



JUNIOR'S AT IT AGAIN! The "bad little boy" doesn't even behave in a Navy plane. He's trying to give a sleeping sailor the hot foul on a camp visit with the entire cast of NBC's "Red Skelton and Company" show.



MATHEMATICAL WIZARD Joel Kupperman, 7-year-old wonder of Blue's "Quiz Kids," demonstrates that he can easily figure the income tax on his salary.

A "SNACK" OF DUDATED SCRIPTS is fed to "Miss Blue" by Marie Patterson, secretary to supervisor Gene Rouse, who received the goat, carefully crated, as a present from an anonymous—and nature-loving—admirer.





# OF MIKES AND MEN

By

LAURA HAYNES

Prominent Leap Year casualty is none other than CHARLIE McCARTHY, who was proposed to by fan mail—and accepted. Now NBC's lumbering Lothario is engaged, and 7-year-old SHARON LYNN O'BRIEN, of Long Beach, California, has a tiny diamond ring to prove it!

★ ★ ★

MONTY WOOLLEY's luxuriant beard may have been a shock to clean-shaven Hollywood, when he first swam into its ken, but it was no novelty to radio, when Monty got his own show over CBS . . . Latter network has quite a corner on the beaver market. Facial foliage conceals the features of two of FRED ALLEN'S Mighty Art Players, befit JACK SMART and fiery-haired EVERETT SLOANE . . . Veteran HOUSE JAMISON of "Crime Doctor" has a pure white beard, while JOSE FERRER of "The Family Hour" has a dark and villainous one—for his stage role of Iago in "Othello."

★ ★ ★

LEONARD WARREN is a real "Blue" ribbon winner. Not only does the big baritone sing regularly on that network's "What's New?" — and occasionally on their opera broadcasts from the Met—but he got his start by winning the same web's "Metropolitan Auditions of the Air" some four years ago!

★ ★ ★

Before "Amos 'n' Andy" days, FREEMAN F. GOSDEN and CHARLES J. CORRELL had a wild fame as a singing team on both radio and records. Their platter sales were only so-so—except for one disk that went like hot cakes. Hoping to learn the secret of their success, the NBC duo carefully examined their best-seller. They found out, as soon as they turned it over. On the other side was a recording by GENE AUSTIN, the CROSBY-SINATRA of that day.

★ ★ ★

There's more scholarship in radio than most professors would deem possible. South Dakota-born, Canadian-educated JUDITH EVELYN—the "Mrs. Miniver" of CBS—was the first director of plays at Manitoba University and her master's thesis on dramatist GERMAR HAUPTMANN is still required reading there. JAY "Mr. District Attorney" JOSTYN (of whom more on

pages 32-3) holds a teacher's certificate in dramatics from the Wisconsin Conservatory of Music—and has been very successful lecturing before high school and college radio classes. MILTON CROSS has a diploma as an accredited musical supervisor for public schools—which must come in mighty handy for his chores on Blue's "Chamber Music Society of Lower Basin Street"!

★ ★ ★

*Tip to people who puzzle over the odd dedications authors put in their books: The "LITTLE JOHNSTON" referred to in MAJOR GEORGE FIELDING ELIOT's new volume, "Hour of Triumph," is his pet name for his wife. Johnston is the middle name of the former JUNE HYND who—before her marriage to the CBS military analyst—had her own series on the air as NBC's assistant director of women's programs. "Little" is life-size, for the burly commentator's bride is just short of five feet tall.*

★ ★ ★

Did you know that Mutual commentator BOAKE CARTER is also a portrait painter? He's done more than 100 and once earned his living that way.

★ ★ ★

*Names Department: Puzzling panel of children's photos in the office of JOHN CHARLES THOMAS is simply a pictorial record of the many babies who have been named after the NBC singing star . . . CARLETON MORSE, prolific author of such radio successes as "One Man's Family" (NBC) and "Love a Mystery" (CBS), was born in the aptly-titled Oregon town of Talent.*

★ ★ ★

Favorite radio story (Eastern War Time) centers around the 9 P.M. spot on Wednesday night, which wags are now calling The Battle of the Senses—because CBS has FRANK SINATRA, "The Voice," NBC has EDDIE CANTOR, "The Eyes," and Blue has DUNNINGER, "The Brain"! P.S. Considering the human qualities he puts into the news, don't you suppose we could call GABRIEL HEATTER—who's on the same time, over Mutual—"The Heart"?

★ ★ ★

*Pet anecdote making the rounds of Western broadcasting studios is the story of the agent who was singing the praises of an unknown actor to CECIL UNDERWOOD, producer of NBC's "Fibber McGee and Molly" and "The Great Gildersleeve." The super-salesman used such glowing terms that Cecil finally said: "Oh, go away—next thing you'll tell me he's a safe bet because he's 4-F." "Better than that," beamed the agent, "he's an enemy alien!"*

- how lucky that  
I wore my  
lovely  
Evening in Paris  
face powder



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

BOURJOIS  
NEW YORK

Tonight "Here's to Romance," starring Dick Haynes, with Jim Amene and Ray Block's Orchestra—  
Thursday evenings. Columbia Network.



## HOW I PAID MY INCOME TAX OR YOU CAN'T DO BUSINESS WITH BERGEN

by CHARLIE McCARTHY

It happens this way, see — I'm sittin' in my study nonchalantly marking a deck of cards, when who pops his beeper in the door but Bergen — the Swedish nightingale. From the look in his eye, I can see he's about to lay the ground-work for a double-cross.

"Charlie," he says, with a look of

fatherly affection in his good eye, "I'd like to talk to you."

"See my secretary for an appointment," I says demurely, "and perhaps I can squeeze you in about half past Thursday."

"Now, Charlie," he says, "we've been together a long time, haven't we?" I had

to admit that this had the basis of truth and he continued, rubbing his hands, "And we've been very, very close."

"Yes," I cracked, "especially you." I've known him long enough never to agree with anything he says until I find out what cooks. That's why I stall him off in this case — with polite chitchat.

(CONTINUED ON NEXT PAGE)

## HOW I PAID MY INCOME TAX (continued)

Next he goes into that hardship routine. He says, "Charlie, I've done a lot for you, with the thought in mind that you'd be a comfort to me in my old age."

"Well, haven't I?" I says, thumbing an old copy of *Esquire*.

"Well, anyway," he continues, "today there's a little matter which I would like to discuss with you." As soon as he says "little matter," I know it has something to do with my allowance. And sure enough, he whips out an official-looking card and says, "Sign here."

"Oh, no, you don't," says I. "Let me see what I'm signing." He gives me some double talk about an Employee-withholding-exemption certificate. I ask him to drag that past a little slower. It turns out to be a form from the Collector of Infernal Refuge.

"Bergen, I refuse to sign anything until I've called my lawyer," I says. But before I can reach for the phone, he shoves a pen in my hand and points to a dotted line. Of course, I'm not going to stand for this stuff without reading it, so I looks it over. It turns out to be the new Pay As You Go tax plan. If I gotta pay as I go, I'm gonna stay right here.

Anyway, there's three boxes to check.

The first one says, "Married person living with husband." That lets me out. You know I'm not living with my husband. I left him . . . the brute beat me. The next box says, "Single person not married, not head of family, not nothin'." That's comin' closer. The third one covers my case exactly. . . . "Single husband not married." So I check it off.

Before I sign, I ask Bergen for a breakdown on this shakedown. And he says the government wants 20% of my salary. This is ridiculous on the face of it, 'cause I don't make that much.

"But, Charlie," says Bergen, with one hand in my pocket, "the government needs money, and money doesn't grow on trees." The only answer to that one I could think of was "Yours did." And, anyway, I just ain't got the mazoola—the happy cabbage.

"What about your piggy bank?" asks Bergen, trying another angle. "Don't you have anything in that?"

"Not a sow," I says, "not a sow."

"That's the trouble with you, Charlie," he says, turning on the heat, "you're too careless with your money. I sometimes wonder where it all goes."

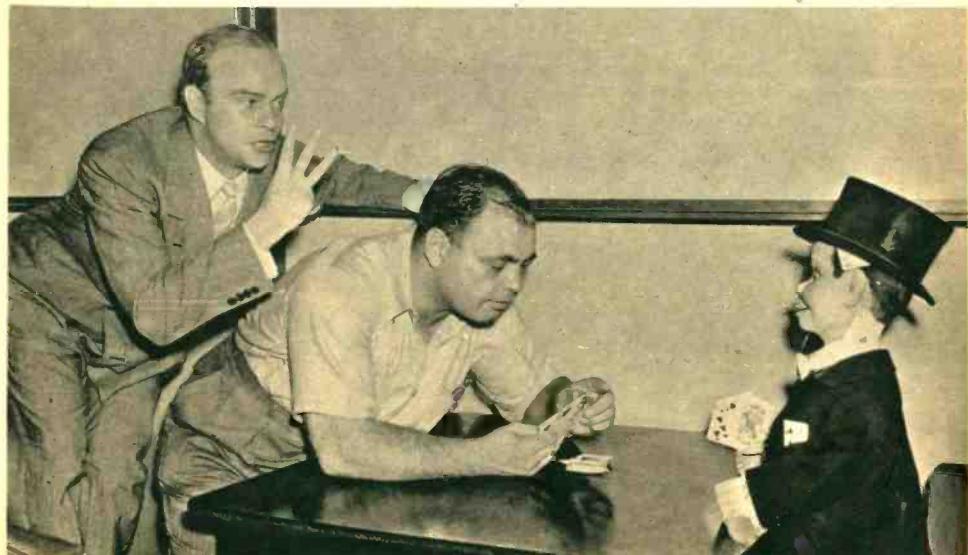
"Can I help it if I'm a spendthrift?" I says. "A penny here and a penny there and before I know it, a whole nickel's

gone." And Bergen says, "That's just the trouble—a fool and his money are soon parted." If that's the case, why do I have so much trouble getting any from him?

"Nevertheless," says Bergen, "you will have to figure out 20% of your salary and pay it to the government." So I starts to work on it. I puts down 75¢. It looks so small on the paper that I tear it up and write it in five-inch numbers.

That doesn't help much, so I start to figure: "Twenty times 75 is what I got to get. . . . First, I multiply zero times zero. It comes out a goose egg. Then I multiply zero times seven and I get another zero. I've done all that work and what do I have to show for it? Nothin'—so I take another tack. Five into two goes . . . oh, oh, it doesn't work. There's no use forcing it, so I drop the seven and push in another goose egg. I saute the goose egg, slop it around, and the whole thing comes out 131, except February, which has 28."

Bergen brings up the question of expenses, so I decide to make a list of my assets and liabilities. When I get through, it looks something like this:



AMONG CHARLIE'S ASSETS: AN UNSUSPECTING CARD-PLAYER, EDGAR BERGEN'S SIGNALS—AND A FEW EXTRA ACES FOR EMERGENCY



AMONG CHARLIE'S LIABILITIES: BERGEN HIMSELF (ACCORDING TO McCARTHY), FOE W. C. FIELDS — AND THAT THREATENING SAW!

#### ASSETS

One scout knife with broken blade  
One sling shot (pre-war rubber)  
One deck of cards (three missing)  
Two glass doorknobs  
One horse's tooth (bicuspid)  
One pair of loaded dice  
Four telephone slugs  
Bicycle chain with missing link  
Horned toad (see top bureau drawer)  
Willys-Knight radiator cap (vintage '22)  
Marbles—6 aggies—I realie  
One forged report card (slightly bent)  
Yo-yo with broken string

#### LIABILITIES

Bergen  
Bad debts (25¢ to Bergen)  
Mortgage on scooter bike (held by Fifth National Bank—President, Skinny Digan)  
Bergen  
Minature golf course  
4¢ owed for gum drops (try and get it)  
Bergen  
D in history  
One unsigned report card

#### Bottle of hair tonic bought for Bergen

(total loss)

#### A set of military brushes (ditto)

After I subtracted the liabilities from the assets—or is it the other way around?—I find that my net income runs into four figures—all zeros. The way I figure it, the only way for me to pay this is for Bergen to raise my allowance. I explain this to him as gently as possible. Picking himself up off the floor, he snaps the double lock on his pocketbook.

"The whole thing is so ridiculous," I says. "The way things are now, I just can't afford to earn a living." He said, "You shouldn't feel that way—you're in the lower brackets." I said, "Lower brackets, nothing—I'm on the bottom shelf."

Then he gives me that Alcatraz routine. "You're going to jail," he exclaims.

"I'll call my lawyer," I barked. "I'll get out a writ of hideous corpuscle, nol contendre, and epso saltso."

"But, Charlie," he interrupts.

"Don't Charlie me," I said, "There's

more here than meets the F.B.I. I'll fight this thing, Bergen. . . . I'll take it to the highest court in the land." I'm lettin' off steam, when I happen to turn the blank over. Bergen says, "You'll have to pay this or else."

"Wait a minute," I shouts, "Not so fast, bucket-head. . . . I just happened to look on the back of the card and I just happened to see a most amazing fact."

"What do you mean?" Bergen cracks.

"What do I mean?" says I, in my best legal manner. "I shall quote: 'Withholding tax shall not apply where the individual makes less than twelve dollars a week.' "

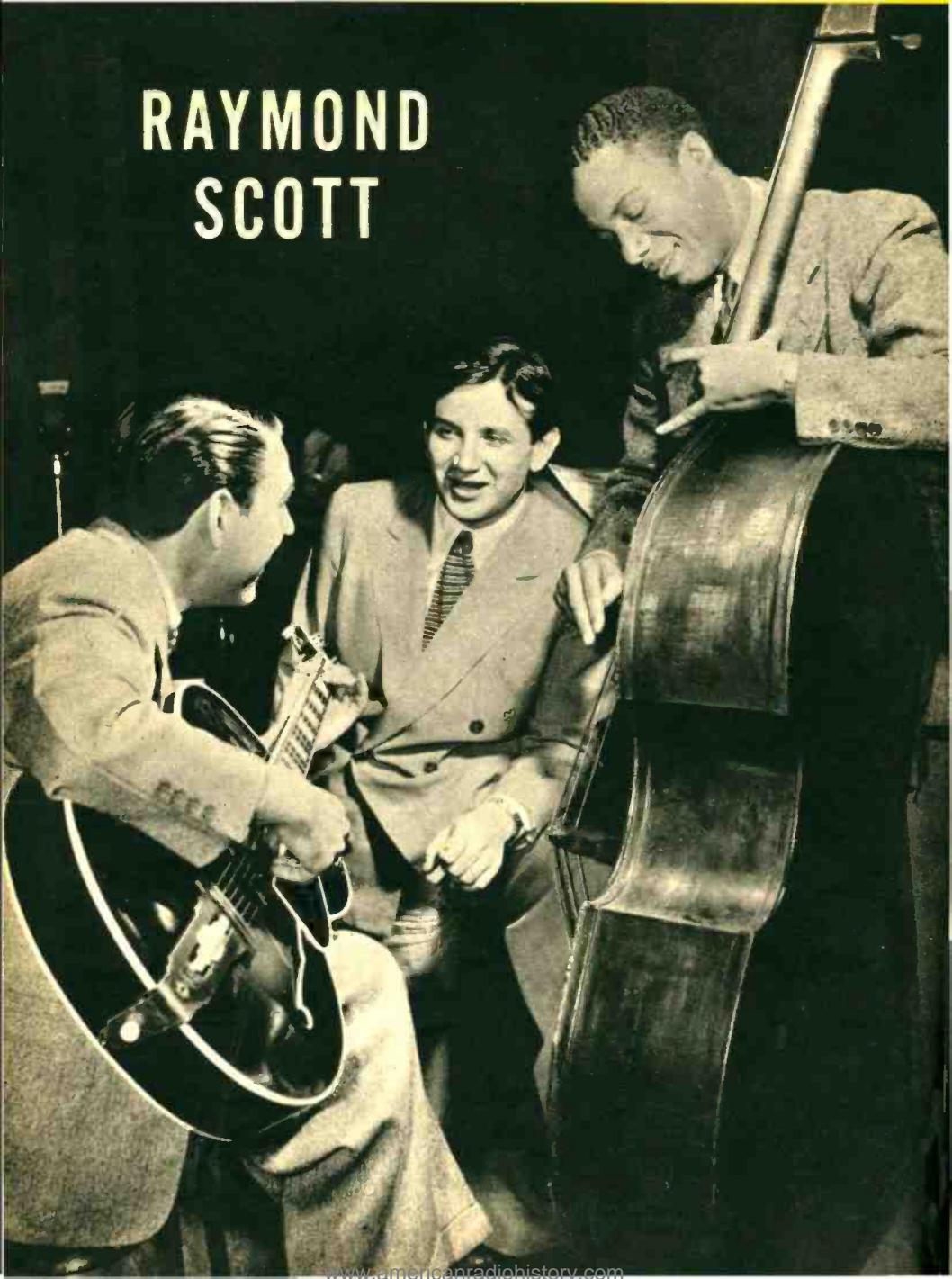
"But, Charlie. . . ." says Bergen.

"But, Bergen," says I. "You louse. . . . you've ultra-violated my trust."

"I'm sure I can explain," says Bergen. "I was only trying to look our for myself—I mean the government."

"Why, you penny-pincher," I shouts. "Get away from me. . . . Don't touch me. . . . Leggo my la-pel, Bergen, before you steal my coar! I'll clip you, so help me. . . . I'll mow you down!"

# RAYMOND SCOTT



# THE MUSICAL MAESTRO USES SCIENTIFIC MEASURES TO PRODUCE JAZZ TREASURES

TUNE IN MON. THRU FRI. 4:45 P.M., E.W.T. (CBS)

THE twentieth century is always referred to as the age of science. But, until recently, modern American jazz remained outside the sphere of mathematical accuracy, drawing its inspiration largely from the emotions and ad-libbing improvisations of the musicians who played it.

Now, however, science has invaded the jazz field in the person of Raymond Scott, CBS composer-conductor. The up-and-coming idea man has already demonstrated that cold, precise methods can produce some of the hottest numbers in the world. Gifted both with musical imagination and an engineering habit of mind, Raymond feels that "for years dance band music and jazz has been surrounded by a lot of hokum." To him, the most important thing about

jazz is having a good beat, and a happy, joyous sound. It stimulates the listener and makes him feel grand. But to say that the musician who produces or writes it has to drink, smoke marijuanna or indulge in other peculiar antics to put him in the right mood is just silly. Jazz is a regular artistic problem like any other.

Not that the Scott theories have always been widely and seriously considered by the public. For a long time the "professor" was considered slightly off the beam—or bean. In the late thirties, when his famous quintet (composed of six men) was making jazz history with a series of wacky compositions embellished with grotesque titles, newspapers all over the country published interviews and stories listing

his strange eccentricities. When he got up in the morning, so the gag went, the maestro was likely to lace up his shoes, then park them under the bed and solemnly parade around in his stocking feet. In the course of his daily ablutions, the swarthy composer thought nothing of turning on one water-rap, filling his glass under the other, and then contentedly drinking air—without ever knowing the difference. He got that unruly mop of jet-black hair into shape by running the fingers of his left hand through it and waving the comb wildly around in the atmosphere with his right.

All this is very easily explained, says Raymond. In the first place, the ordinary details of living are too irksome to be bothered with while a man is in the throes of creating. Moreover, most of the tall tales are pure fiction. The dark-eyed, stocky gent is quite a wag in his unmusical moments and got a big kick out of telling reporters idiotic anecdotes—until they started to backfire. And by the time he realized that people thought he was a nut, it was much too late for him to do anything about it.

(CONTINUED ON NEXT PAGE)



ZANY AS IT SEEMS, RAYMOND SCOTT'S "SECRET SEVEN" IS COMPOSED OF NINE, OR EVEN TEN, JAZZ MANIACS—BUT NEVER MERELY SEVEN



RAYMOND USES THE RECORDING MACHINE ON HIS LEFT AS A "PIANIST," TO PLAY BACK THE MELODY WHILE HE FILLS IN COUNTERPOINT

Now, as for those titles, they're really quite sensible and logical if you know the reason for them. "Shortnin' Rice, S.R.O., S.R.O." is a Chinese version of "Shortnin' Bread," and the train of thought pictured is merely Scott waiting to get into a Chop Suey restaurant. The S.R.O. means Standing Room Only. Clear? "Bumpy Weather Over Newark" was inspired by a series of transcontinental plane trips to Hollywood, to fulfill movie contracts, and represents the intrusion of bad weather in New Jersey on the pleasure of the trip. Anyone who has ever taken a similar jaunt can understand that one.

Of course, there are others that are a bit more esoteric—"Stiff Lace and Old Charcoal . . . D.M.A.T. . . D.M.A.T. . . D.M.A.T.," for example. But the idea becomes quite simple when one realizes that D.M.A.T. stands for "Don't Mean A Thing." And "War Dance for Wooden Indians" is explained by an Oklahoma legend of a warehouse in which are stored a whole tribe of wooden Indians. Once a year, the Indians come alive and stamp around in a primitive dance. Scott has only supplied the music for them. Source of the legend? Oh, Raymond made it up. Similar reflections lurk behind "The Hungry Count, E.H. . . E.H. . . E.H." (Ex-

tremely Hungry), "Reckless Night Aboard an Ocean Liner," "Dinner Music for a Pack of Hungry Cannibals" and "In a Subway Far from Ireland."

Real reason for the goofy names is that the stocky musical Merlin is completely ear-minded. He chooses phrases which have a pleasant and attractive sound, rather than because they mean anything. Like Gertrude Stein, who wrote "A rose is a rose is a rose" because she liked the cadence of the words, Scott believes that word groups can have a very significant emotional effect as mysterious symbols—without conveying a definite thought to the hearer. The unorthodox note juggler will explain "significant blanks," too—at length—to anyone who cares to listen, and is convinced that an orchestra can stop playing entirely for a few seconds—and yet, during the silent moment, have tremendous musical impact on the audience. This same abstract theory of the value of sound for its own sake led him to call his sextet a quintet, and his present nine-man group the "Secret Seven." The combinations of vowels and consonants in sextet and secret nine don't vibrate properly in Raymond's delicate ear.

Whatever more conventional musicians may think of the

restless jazz wizard's pet notions, a good many of them have been loud in their praises of him as a pioneering experimenter. They respect the sound technical skill developed at the Institute of Musical Art and watch with interest new techniques for music-making being developed in the elaborately-equipped laboratory in Scott's Westchester home.

The Brooklyn-born artist himself is not slow to state that his music is revolutionary, and stands rapt in ecstasy as he hears his own compositions blared out over the six-foot high solid mahogany loudspeaker he has designed and built. An egotist in the sense that he is completely absorbed in his vocation, no sense of false modesty keeps him from objectively appraising his own work. When he thinks something is terrific, he says so—and emphatically. But the orchestral alchemist is equally quick to admit to faults when he sees them. And a quick, sharp wit, plus a fine ability to laugh at himself (though not at his music), keep the homely, likable composer's feet on the ground.

That home laboratory is really something to see. Literally thousands of records line the walls—the composer hopes one day to have enough so that he can use them instead of wall paper. Thorough as he is at gathering together "anything of musical, technical or historical interest that has ever been recorded," the not-too-orderly jazzophile has never catalogued his huge collection in any way—with the result that finding a particular selection is often a mad treasure hunt in which the whole family joins.

Scott's most proud possessions are not records, however, but the awe-inspiring array of mechanical contraptions with which he makes and plays them. The laboratory has enough knobs and bolts in it to double as a stage set for a *Frankenstein* movie. When Raymond Scott still used his real name of Harry Warnow, he wanted to be an acoustical engineer—until famous brother Mark Warnow convinced him that his field was music. (The Raymond Scott monicker came out of the Manhattan telephone book—so that Harry wouldn't cash in on his brother's success.) At any rate, it seems to the observer that Raymond has managed to combine both careers—for many of the devices are his own inventions. And nobody's allowed to call them "gadgets," either—for to their owner the contrivances are scientific aids, essential to music-making in the modern world.

The inventive genius explains that a musician can no longer sit and brood over his compositions in a quiet meadow, as he did in the old days. In radio particularly, music is a business requiring such speed-up tools as permanent recorders and "erasable" playback devices. Scott himself daydreams up new combinations of sound, then plays them right onto a record instead of sitting down and painstakingly writing them out. Assistants later transcribe the record into a score. Sometimes, too, he plays, sings or speaks composition to dictation men who write them down—thus compressing 120 hours of mechanical work into 15.

These techniques serve not only for the original Scott creations put on the beam by the "Secret Seven," but in developing the novel arrangements of popular dance tunes to be played by the entire CBS band. When asked what makes his band different, the intense baton-wielder replies quite seriously that the boys are "terrific on purpose." Not only do they play in pitch, in tune and in time, but the maestro feels that they've taken the cold out of radio bands—they play "warm" as well as accurately.

No story on Raymond Scott would be complete without mentioning his passion for recordings. Ever since he started changing discs for customers in his Russian father's music store, he's been thrilled by electrically-reproduced music.

Now he boasts: "Every sound I make is recorded," and adds that phonograph records have a much greater nostalgic value than pictures. "Just think of listening to the very sounds you made five years ago!" He prefers well-balanced reproduction to "live" music, since with artistic distortion it is possible to enhance the original performance. But a well-balanced record in the Scott sense requires a staff of experts and expensive equipment beyond the perfectionist's private means, so the bandleader organized a commercial transcription company—just to take care of his own experiments properly.

Off the air, Raymond lives quietly with his wife, Pearl, 5-year-old Carolyn and 2-year-old Stanley. Being the wife of a genius has its moments, however. When something goes wrong with a loudspeaker, the head of the family vanishes into his laboratory (formerly the living room) for two days at a time—while Pearl hands in sandwiches every few hours. The maid refuses to dust Raymond's infernal machines, for fear of having them blow up in her face. And the test-tube musician is not a bit scientific about household chores. Last fall, when Pearl was unable to get help in gathering up the leaves on the lawn, she drew them to her lord and master's attention. After raking away for a while, the amazed composer naively exclaimed: "Does this happen every year?"



BEDTIME STORY HOUR WITH CAROLYN, STANLEY AND MRS. SCOTT

But don't let anyone sell you any Cinderella stories about the new headliner. Jack was no starving understudy getting his first chance at a square meal through overnight fame. He was doing nicely—at a minimum of \$500 a week—writing for some of radio's biggest stars. So nicely, in fact, that when he left the Hope show for "Red" Skelton's, Bob didn't just sing "Thanks for the Memory." He sued. That's how valuable good gag-writers are.

And Jack was good. He'd never been a "curb" gag salesman—which means he'd never stood on Vine Street, peddling wisecracks to passing comedians for peanuts. He was head writer in their literary stables, and so versatile that he could switch with ease from Eddie Cantor's straight gag style to Jack Benny's "situation" comedy.

Now, as a performer, Jack still has two handicaps to overcome. For one thing, he's naturally lazy, easy-going—and cynical. For another, his humor is apt to be too intelligent for mass consumption. His native wit—New York-born, with an Irish ancestry—sparkles best at private parties, where he knows people's interests.

Graduate of Mercersburg Academy, former sports star at New York University, one-time professional boxer, the 35-year-old still looks more like a tired athlete than either writer or actor. A born lounger, he would undoubtedly broadcast from an easy chair—if he could. He loves to boast of the bumper crops on his big farm, "Loose Ends," but friends would be surprised if he's ever planted so much as a petunia seed himself.

A casual soul, who runs to silk polo shirts, green suede jackets and slacks until actual performance time—when he natties up to compete with dapper emcee Don Ameche, in conservative (for Hollywood) pin-stripe suits and the only ties he ever wears—Jack might never have crashed the lime-light . . . if a certain talent scout hadn't spotted a certain beautiful blonde.

In Hollywood, that's not news. But this tall young woman was outstanding, even in the film capital. She was an "unknown," yet the talent scout found someone who could introduce him, and was more than pleased to find himself facing her across a table at the Tropics, popular West Coast radio and movie rendezvous.

He started by telling her how much he could do for her in radio, but her response wasn't quite according to Hollywood Hoyle. "Couldn't you," she asked shyly, "use a good comedian instead?" Taken aback, he stammered: "Why, y-e-e-s, we could—but we'd have to hear a recording first!" That, he figured, should settle that.

Without bating her big blue eyes, the stunning creature reached under her table and brought forth a big 12-inch record. Believe it or not, that record did the trick. It started the wheels turning which rolled Jack Douglas right into the "What's New?" program last fall.

The woman was Jack's wife, Merle, who is every bit as intelligent as she is attractive. Even the record had an ironical history. It was one Jack had made that spring, to audition—for the first time as a performer—for a summer replacement show which might launch him as a comedian. Just for an extra O. Henry touch, that audition was won by a well-known comic—using a script tailor-made for him by none other than Jack Douglas.

Today, the devil-may-care new star enjoys two distinctions in his field. He is probably the handsomest comedian in radio—and the only one who writes all his own material. Undoubtedly, his one ambition now is to have, some day, about ten writers of his own—all just as good as himself!



FORMER ATHLETE DOUGLAS SHOWS HOW NOT TO GET IN THE SWIM



DAGWOOD AND BLONDIE, OF COMIC-STRIP FAME, ARE PLAYED BY ARTHUR LAKE AND PENNY SINGLETON — ON BOTH AIR AND FILM

# BLONDIE

by CHIC YOUNG  
Registered U.S. Patent O



## DAGWOOD AND HIS WIFE RUN TRUE TO FORM—EVEN IN PRIVATE LIFE!

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

COMIC strips have been accused of everything from frightening the kiddies to distorting the human race beyond all recognition. A few—the homey type—have managed to recreate the humorous incidents of daily life in cartoon form. But only one of them has managed to recreate cartoon characters in the flesh.

"Blondie" is its name. Created by cartoonist Chic Young of King Features, *Blondie* and *Dagwood Bumstead* have carried their marital mishaps and average-suburban Americanism, not only into movies and radio, but right into actual, everyday life.

Penny Singleton and Arthur Lake have been playing the roles for so long now—fourteen films for Columbia Pictures and more than four years of radio for CBS—that even they can't tell you where the *Bumsteads* leave off and their own personalities begin. As Lake puts it, "instead of being a man portraying a character, I feel like a character portraying a man."

The only big difference between their lives and the *Bumsteads'* is the way they make their living. And, of course, there's also the minor fact that, while both are happily married, it's not to each other!

In appearance alone, Penny and Arthur resemble their cartoon prototypes to an amazing degree. Yet the most startling similarity of all—*Blondie's* own trademark—is the single fraud in the whole situation.

New York theatre-goers of the '30's remember Penny as a freckle-faced, five-foot-three bundle of energy who sang, danced and clowned through musical shows—with a mop of chestnut curls. Today's blonde ringlets are the only Hollywood touch in Penny's make-up.

Like *Blondie*, Penny has two children. Her first-born, "DeeGee" (Dorothy Grace), is of school age now and just the right size for the identical mother-and-daughter costumes which both don. More like the home-loving cartoon cutie than any actress has a right to be—from the studio viewpoint—the star is completely devoted to her family and has never shown any compunction about interrupting her career for them.

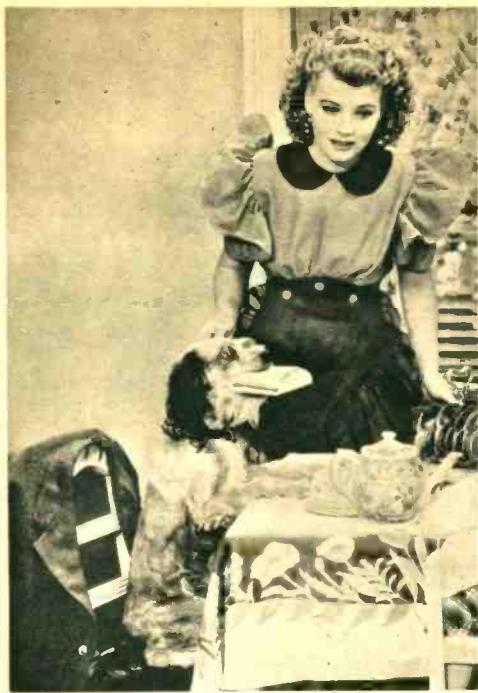
Just in the past year, *Blondie's* impersonator—whose real names are Dorothy McNulty by birth, Mrs. Robert



DAGWOOD'S SON, ALEXANDER (TOMMY) COOKI, LOOKS JUST LIKE DAD

(CONTINUED ON NEXT PAGE)

[www.americanradiohistory.com](http://www.americanradiohistory.com)



DAISY, THE DOG, IS AN IMPORTANT MEMBER OF THE HOUSEHOLD

DAGWOOD AND BLONDIE HEAR A FEW WORDS FROM BOSS DITHERS (MANLEY STAFFORD)—WHO ALSO PLAYS "BABY SNOOKS'" DADDY



Sparks by marriage — took time out for: (1) The arrival of a second daughter, Robin Susan; (2) packing up to follow her film-producer husband, now a Marine, to make a home for him wherever she could be near his station.

Penny's life might have been much the same if she'd never heard of "Blondie." But those who know actresses don't really think so. Suppose she'd been playing *Dracula's* daughter—or *Frankenstein's* wife?

In Lake's case, there has been an even more direct tie-up between his role and his private personality. The blue-eyed, brown-tressed six-footer parts his hair with a Dagwoodish dash, wears "jazzbo" ties and a hat just slightly too small for his head.

A favorite Hollywood story is the one about the time that Lake—just like *Dagwood* with a forgotten letter in his pocket—forgot to mail his Yuletide greetings until the day after Christmas. It may have been sheer showmanship, but friends still treasure those envelopes with the telltale "Dec. 26" postmark!

There's strictly nothing phony about Arthur's Bumsteadian appetite. *Dagwood* may gorge himself on quadruple-decker sandwiches from the *Bumstead* icebox. Lake is known for the damage he does to refreshments at any neighborhood gathering. As though that weren't enough, he even has a soda fountain in his home.

All of which is little short of amazing—for both Penny and Arthur are children of the theatre. Kentucky-born Arthur Silverlake was the son of a former circus acrobat and an actress, and made stage entrances before he could read and write. Philadelphia-born Penny was the daughter of a newspaperman and started singing in a local movie house before she was nine.

Yet—somehow—both found, not only a perfect career but a perfect private life, in two comic-strip characters



# GEORGIA CARROLL

LOOKING BEAUTIFUL BORED THE FORMER  
POWERS MODEL—SO SHE BEGAN TO SING

TUNE IN WED. 10:00 P.M. E.W.T. (NBC)

MANY a girl would gladly exchange her job for lovely Georgia Carroll's blonde hair, blue eyes and delicately molded features. But the twenty-four-year-old Texas belle wants a career—not glamour. Beauty's a dreadful handicap in getting work, she complains. People never believe a shapely lass can really *do* anything—they just want to stand her somewhere and look at her.

Nevertheless, it was coquettishness—not talent—which first started Georgia Ann on the road to success. Artist McClelland Barclay put the modeling bee in the Carroll bonnet when he spotted the photogenic miss in her native Dallas. Photographs on billboards and in the slick-paper magazines soon brought fame, and were followed by stage and movie assignments.

The model was not satisfied with the inactive "peacock" roles she invariably drew, however, and talked Kay Kyser into giving her an audition. Now she's happy as contralto of the "College of Musical Knowledge."



FRIENDS AND FELLOW-WORKERS AT THE NBC STUDIOS LIKE LUCILLE — A SMILING BLONDE COLLEEN WHO HAS MADE HER WAY TO THE TOP

# LUCILLE MANNERS

## THE "CITIES SERVICE CONCERT" SOPRANO IS A BIT O' THE IRISH

TUNE IN FBI. 8 P.M. E.W.T. INBC

If Marie McClinchy had had her way, she would be a radio star today — under that name. The young New Jersey singer's Irish rose when the phone call from NBC suggested that she choose an alias. McClinchy was, the voice insisted gently, both hard for strange announcers to pronounce and reporters to spell correctly.

But, in the end, Marie just had to agree. Even at the local radio station in

Newark — where she had sung on many a woman's club program for the princely sum of \$3 a performance — she had been called everything from McClosky to McTrichy.

"All right," she said, "but I can't think of any other. Why not call my voice teacher, Louis Dornay? I'll take any name he suggests."

And that's how Lucille Manners, the present blonde-haired, trim-figured star,

was "born." That was the name Dornay chose. Under it, the former file clerk and banker's secretary made her network debut the following week and started on the rapid rise to her seven years of stardom on the "Cities Service Concert" program.

All her life, Lucille (nee Marie) says today, other people have been making her decisions for her. Born on what astrologists call the "cusp" — May 21st

—between the zodiac signs of Gemini and Taurus, she laughingly claims she has inherited the worse tendencies of both. Like most Geminis, she finds it hard to make up her own mind. Like most Taurians, she can be very, very stubborn.

Those who work with the bell-voiced soprano agree with the second sentiment, disagree with the first. Lucille, they say, definitely knows what she wants and nearly always gets it. They say it affectionately, adding: "She's Irish, all right, but not temperamental. We've never seen her have a tantrum yet. She's just businesslike."

Sickening to her beliefs has richly rewarded the little girl from Jersey. Today, her weekly salary is comfortably over the four-figure mark — though friends still wonder how she manages to have any of it left, after her periodic spells of haunting auction rooms and also buying presents for almost everyone she knows.

Generous to a fault, Lucille loves giving gifts and will seize upon any excuse, even if it's only a matter of a friend getting over a cold. She also loves to ferret out antiques and bric-a-brac — with a special passion for glassware and fine furniture (an interest possibly taken over from her father, who owned a carpenter-shop in her childhood).

The results furnish her magnificent 20-room English manorhouse in Short Hills, New Jersey, where she has lived with her mother for the past two years



EARLY THIS YEAR, LUCILLE BECAME THE BRIDE OF ARMY LIEUTENANT WILLIAM J. WALKER

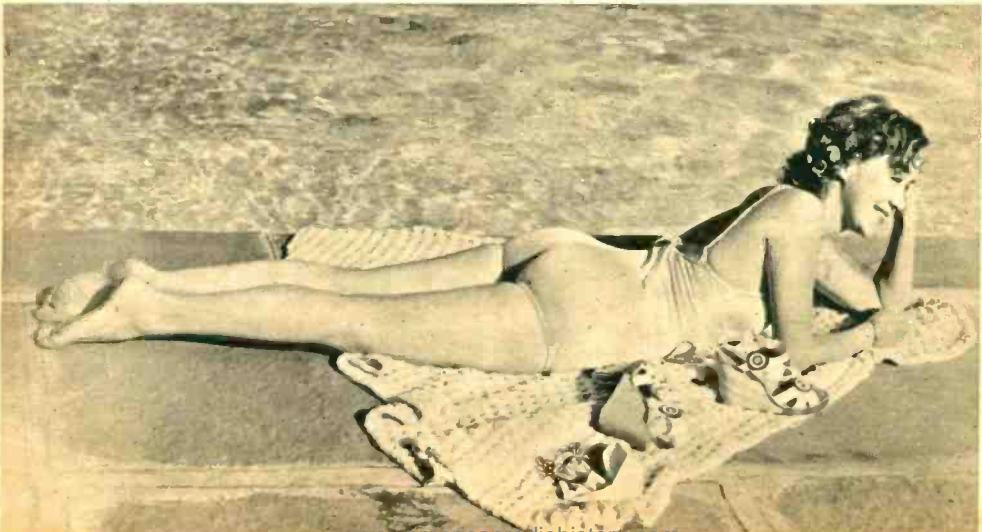
and where she was married, last January 6th, to her long-time sweetheart, Lieutenant William J. Walker of the Army Air Forces.

It was probably having the ceremony at home which saved Lucille from being late, as her mother had always predicted, for even her own wedding. The busy star — who, in these days of gasoline rationing, has to commute across the Hudson River to New York by bus, train, ferry and then bus again — has

never been particularly noted for her promptness.

The hurry which attended her wedding was typical. With just six days' notice from the Army, Lucille and Bill were married the evening before her broadcast, left for Quebec the moment she caroled her last note, and had the briefest of honeymoons — for, the following Friday, the bridegroom's leave was up and the bride was due back in New York for her next weekly program.

CONCERT AND OPERA SINGER, AS WELL AS RADIO STAR, LUCILLE HAS A FIGURE THAT IS THE GREEN-EYED ENVY OF OTHER PRIMA DONNAS



brown-eyed, compactly-built counselor has never been satisfied with anything but the best for his star or his program. Like all perfectionists, the capable veteran producer can be a stern taskmaster, and working for him is not always either pleasant or easy. To newcomers in his fold, Ted may sometimes present a surface of dry matter-of-factness, a personality lacking warmth and human appeal. Nevertheless, his sharp mind, complete grasp of all aspects of radio business, and unusual gift for penetrating to the heart of any problem, win the immediate respect of colleagues. And, as people work with the master-manager and come to know him better, they add understanding and liking to respect, as they realize the cold exterior is merely a protective shell, beneath which are concealed the geniality and kindness which make up the real Ted Collins.

Proof of the foresighted impresario's ability to spot winners—and bet on them—are many. Only a young lad in the twenties when he first heard Kate Smith sing (in the musical comedy hit, "Flying High"), he made one of the quick decisions so characteristic of the brilliant career-builder. Before his backstage interview with the "Songbird of the South" was over, he had scrapped a promising career with a recording company to gamble his future on the voice of a girl known primarily as a dancer and comedienne. The 50-50 verbal arrangement the pair made then still stands, without a single line in writing to substantiate it—an anachronism in the radio world of iron-bound contracts. But both partners realize fully their complete dependence on each other, and feel no need for a further bond.

From the moment of that first meeting, Kate put her professional life entirely in Ted's hands, and let him gamble with both their futures on many occasions. Nor did she ever regret it. Ted's instinct for mass-appeal show business is infallible.

Radio wise-guys took a morbid joy in predicting failure for the singer when her manager dared to start her out on CBS's toughest spot—a fifteen minute program at the same time that NBC's tremendously popular comedy team, "Amos 'n' Andy," were on the air. But the "I told you so" boys had to eat their words as the fan mail came pouring in. The smart alecs threw up their hands in horror again in 1934 when the self-confident theatrical wizard refused various sponsors for his star which he felt were not in keeping with her personality and type of appeal. And again her fame mounted.

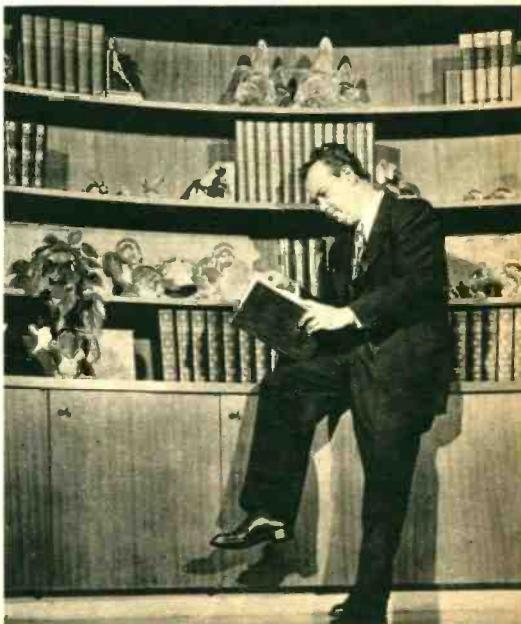
Kate was definitely established as a singer by the time her enterprising pilot made his boldest venture of all, in 1938. Radio Cassandras shook their heads and muttered forebodingly as it was announced that, "to expand her prestige as an outstanding American woman," Kate would star in a noonday broadcast composed exclusively of commentary—without warbling a single note in the appealing voice listeners loved so well. Onlookers in the trade failed to realize that, with Ted Collins' guidance, Kate had already become more than a singer to her public—she symbolized a kindly, charitable, wholesome way of life and listeners were glad to hear her opinions. Now "Kate Smith Speaks" is one of the most popular daytime programs on the air.

That the fabulous impresario's "seeing eye" for talent has never been limited to Kate is illustrated by the many illustrious alumni of the "Kate Smith Hour." Such names as Abbott and Costello, Tommy Riggs, the Aldrich Family



TED (ON THE RIGHT) DIRECTS THE SHOW FROM THE CONTROL BOOTH

COLLINS TREASURES HIS BOUND VOLUMES OF KATE SMITH SCRIPTS



# *The Fabulous Ted Collins* (continued)



DAUGHTER ADELAIDE, TED AND MRS. COLLINS SPEND PLEASANT SUMMERS ENJOYING OUTDOOR SPORTS AT THEIR INFORMAL LAKE PLACID HOME

and Henny Youngman come to mind at once. It was Ted, too, who introduced Rudy Vallee to radio. Although the many-sided executive cannot read a note of music, he selects all the songs, new and old, which Kate sings—and, as the record proves, is almost psychic in his ability to sift out future hits from the many numbers presented to him by hopeful tunesmiths and music publishers. Five years ago, even Irving Berlin himself was doubtful of the success of "God Bless America"—but Ted trusted to his own judgment and was vindicated when Kate made it a modern classic.

Clarity of perception and an analytical mind are not alone responsible for Ted Collins' triumphs. The suave, 44-year-old producer is a hard worker, bringing to his

job both unflagging energy and single-mindedness of purpose. Even his office demonstrates an all-pervading sense of perfection and order. Designed to create the effect of a gracious living room, it nevertheless includes all the tools of its owner's trade, and thus provides for both hours of concentration and relaxation.

Perhaps the very intensity of the New York-born businessman's devotion to his job leads him to find hobbies which are far removed from radio. Fishing amounts to a passion with the quiet, well-mannered sportsman, and he is reputed to have gathered together a collection of angling equipment which is the envy and admiration of fellow fans. In nine years, the Fordham-educated radio specialist missed only one gridiron session of his alma mater's. Ted's



IN WARM WEATHER, THE CHATTY, NOONTIME "KATE SMITH SPEAKS" PROGRAM IS OFTEN BROADCAST FROM THE SONGSTRESS' LODGE, NEARBY

not content to remain merely a spectator, however, and for six years owned the Celtics professional basketball team. Now he's become an important figure in the football world through his purchase of the professional franchise at Boston—and intends to go "full steam ahead" with his Boston Yanks after the war.

Off the air, Ted's free time is spent with his family—blonde wife Jeannette and recently-married daughter Adelaide—rather than with Kate Smith. His relations with the singer have always been most friendly, however, as each partner feels immense respect and liking for the other. The Kate Smith programs are really products of a magic combination of talents which compliment each other. Neither teammate will take credit from the other

in fact, when the question of responsibility for success arises, the pair insist on giving place to each other like Alphonse and Gaston. Kate points out that, although her position as star has entitled her to most of the publicity, Ted has a following of his own through his part as announcer and newscaster. And most of the numerous plaques and loving cups presented by a grateful public have been inscribed to both.

All in all, the evidence seems to indicate that Ted Collins' zeal, uncanny sense of proportion and outstanding organizational ability would have made him "fabulous" in any field he chose to conquer, from banking to building ships as another Henry Kaiser. That he chose to lend his executive "genius" to radio is the good luck of listeners.



GLEAM IN EYE, THE TYPICAL "SHADOW" SCRIPT-WRITER PLOTS AGAINST HIS LUCKLESS CHARACTERS — AND THE PUBLIC'S PEACE OF MIND

# THE SHADOW KNOWS

## THERE'S METHOD IN THE MADNESS OF THE VETERAN MYSTERY SHOW

TUNE IN SUN. 5:30 P.M. E.W.T. (Mutual)

THE theatre was hushed and dark. Eight hundred people held their breaths in the eerie blackness, as "The Shadow" unfolded its latest tale of terror. The only sound to be heard was the menacing voice of an actor onstage.

Suddenly, a scream tang out—no unusual occurrence on "The Shadow"—but this scream wasn't in the script. It wasn't even on the stage. It came from the audience itself, where an imaginative woman was having a mild attack of horror-show hysteria.

That was the first time the omniscient *Shadow* was ever surprised on his own broadcast. It was also the first time that the cast had ever experimented with performing in such utter darkness that they had to use flashlights to read their scripts. They never tried it again. They wanted their studio audience to have fun, but they didn't want to frighten it into fits.

Since then, "Shadow" broadcasts have been conducted from a well-lighted stage, where the audience can see that the villains and vampires are only actors and actresses in business suits and bright dresses—that the howling winds and dynamite explosions are coming from streamlined equipment handled by two rather bored-looking sound engineers.

But the scripts and performances are still spine-chilling, and the sound effects are every bit as impressive as they're intended to be, even when one can see how they are achieved. As a matter of fact, "live" sound is used as much as possible, and recordings are resorted to only for such studio impossibilities as weather conditions, trains, traffic and other mechanical noises.

For one thing, the guns are real—even if they only shoot blanks. The favorite weapon for striking down unsuspecting victims, over the air, used to be .22 caliber, but the war has made it impossible to get shells this size. Now the shots are usually fired from a .38—which soundmen say doesn't give as sharp a crack but is more satisfactory because its report has more "body."

Stranglings are about the only sound effects that the players create for themselves—with the victim choking himself (or, usually, herself) with his own hands, to get that constricted timbre into his voice. Stabbings and falling bodies are imitated by one of the soundmen, who thumps his own chest—or the back of his buddy—for the former, and takes it on the chin himself for the latter. Not quite on the chin, perhaps, since he breaks his fall with his outstretched arms.

but at least one "Shadow" sound engineer has developed water-on-the-elbow from impersonating too many falling bodies! The sound of breaking bones (a macabre yet frequent note in the series) is achieved with classic simplicity. The boom-bang boys merely crunch Life Savers in their teeth. The resultant sound is painfully realistic.

For studio audiences, such prosaic goings-on dispel a great deal of the mystery. But there's one effect which is just as weird to onlookers as to listeners-in, and that's hero Lamont Cranston's non-appearance when he becomes the *Shadow*. At such times, the apparently panic-stricken performers are really pleading with the empty air around their microphone—for the *Shadow* is out of sight, in a soundproof booth, speaking through the "filter" mike which gives that eerie quality to his voice.

Time was when radio's *Shadow* existed only as this disembodied voice. From the very start, back in 1931, readers of Maxwell Grant's magazine stories about this nebulous character knew that he was really Lamont Cranston, a seemingly carefree playboy who knew how to hypnotize people so that he was "invisible" to them.

But, for some years, the *Shadow* wasn't even a character in his own radio series. He was only the narrator of sundry dire happenings, a malevolent spirit who gloated over the misfortunes of others and was the very symbol of evil. It wasn't until Mutual adopted him, in 1936, that he became

Cranston on the air—a *Cranston-Shadow* portrayed by none other than the ebullient Orson Welles.

Now the role belongs to blond, bulky Bret Morrison and is a very reformed character indeed. Today, the part played by the velvet-voiced, 31-year-old former Chicagoan is a veritable one-man posse, bent on seeing that justice is done and proving that *Crime Doesn't Pay*.

There's another, most important sound effect on the show—the scream of Margot Lane, Cranston's long-suffering but ever-faithful girl friend. Slight, copper-haired Marjorie Anderson, who plays this harassed heroine, has the reputation of being the best screamer in radio. After her five years in the role, it's probably true.

The Washington-born actress' own life hasn't lacked excitement. Accidents have a way of following her around, just waiting to happen. She has even fallen through an open manhole—on her way home from church! Somehow, she has always escaped serious injury, despite numerous automobile mishaps, everywhere from the Naples-Rome highway (while living abroad with her parents) to the back roads of Connecticut (where she now has her home).

The former Powers model confesses that she dreads the moment when Cranston might miss a broadcast cue and fail to "rescue" her in time. It would be, she says, too bad for her mother and five-year-old daughter Lynne—who both believe she needs a *Shadow* to protect her in her private life!



CENTRAL FIGURES ARE THE COMMISSIONER (KENNETH DELMAR), MARGOT (MARJORIE ANDERSON) AND "THE SHADOW" (BRET MORRISON)



HOWLS—NOT HARMONY—RESULT WHEN ROLYPOLY DUMBBELL LOU COSTELLO AND LEAN WISEGUY BUD ABBOTT DROP ARGUMENT FOR SONG

# ABBOTT AND COSTELLO

## THOSE BA-A-AD BOYS DON'T FOOL AROUND WITH A JOKE UNTIL IT'S OF AGE

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

THOUGH Abbott and Costello have cracked their way into the nation's funnybone as a couple of scrapping, bad boys, they draw the line at cradle-snatching. Others may dazzle the public with the passing glitter of new gags, fresh and green from the idea-mint. But to make the grade on the "Abbott and Costello Show," jokes must be true corn, ripened by the passage of years. According to the two rowdies, great jests—like great music—must have stood the test of time.

For, in spite of present wealth and fame, Bud Abbott and Lou Costello are still just a couple of simple vaudeville roisterers, carrying on in the loud and lively slapstick tradition of their burlesque days—and dazedly wondering why it pays them so well. No limelight can make these seasoned troupers forget that for so long an identical cross-talk routine panned nothing but worries at the end of the week. The technique hit real gold over three years ago, when the team made an overnight hit in Universal's "Buck Privates," but the boys are still pinching each other and hoping it will last.

And not for all the tea in China would they streamline the old-fashioned knock-about farce that put them on top.

Chief writer for the program is John Grant, a holdover from the team's hall-bedroom days. His is a research job of digging out side-splitting nuggets from the past and polishing them up in modern lingo. When necessary, watchful John carefully whitewashes the Minsky elements, since the comedians are proud to boast that they've never told a shady story.

Original (but never subtle) gags make their way into the script, too, contributed by pop-eyed clown Lou and sourpuss sidekick Bud themselves. Inspiration usually comes to the lean and squat comedy kings during a session of the gin-rummy game begun thirteen years ago when they first met—and showing no signs of ending yet. As the chips progress in a steady stream from Bud to Lou (who always wins), the pair of zanies jaw at each other in interminable argument—and suddenly hit on a phrase or idea that seems good. Then they take time out from the game to kick the happy thought

around a little and get it into final shape for broadcasting. In spite of years of hardships shared, these alumni of burlesque limit close association to working hours. The Abbotts and the Costellos decided long ago that they'd like to keep their private lives quite separate. Nevertheless, each keeps close tabs on the doings of the other. There's a sharp, but friendly rivalry between the families and the sudden plunge into real money gave scope for heckling on a grand scale.

Fundamental similarities in taste have helped along the competition. Too familiar an acquaintance with roadside camps and cheap rooming-houses during vaudeville tour days has developed a passionate homing instinct in each of their simple breasts. Both spend their free time, for the most part, in the comfortable, middle-class California "ranches" they built when the gold started to pour in. With very little interest in Hollywood society, the boys have made no attempt to imitate the grandioses' establishments they see all around them. But if Costello gets a newer, bigger and better record-player than Abbott—then the fur stars to fly. And eventually Abbott will produce something even louder and more wonderful.

Elaborate and fancy furniture, complicated electrical devices, and trick gadgets are their pride and joy. Until the tragic drowning of Lou Costello's infant son, both boasted daily of their swimming pools, which represented real luxury—and success—to them. When Abbott put one over on Costello by buying a night club, Lou rode him unmercifully about it, then quieted down as he heard money tinkling into the till, and ended up buying one of his own. Zany Lou has

only one contraption in his home that Bud hasn't tried to imitate. It's a loudspeaker system by means of which the irrepressible bad boy can listen to the conversation in every room in the house—and join in, too, if he likes. Lou thought it was a lot of fun to throw a scare into timid women guests—or add a crack or two to a matrimonial wrangle—but the staid and severe Bud wouldn't have it on a bet. Bud doesn't sneer at the screwball device any more, though—not since it came in so handy during his partner's long months of convalescence from rheumatic fever.

Rattle-brained as the duo seems on the air, they've had the common sense not to let Hollywood go to their heads. Both are married to the same ex-chorus-girl wives they started out with—Bud and Betty Abbott for twenty-five years, Ann and Lou Costello for thirteen. The partners share, too, a sincere love of children and are devoted to their own, Carole Lou and Patricia Costello, and adopted son Bud Abbott, Jr.

From their joint vaudeville background, the chunky fat man and his lean shadow have inherited, besides their love of hoary jokes, the traditional open-handed generosity of show business. Many of their acts of charity have been widely publicized—from the donation of dancing lessons for Hollywood service men to the huge project of underwriting the expenses of building a 300-patient rheumatic fever foundation at Palm Springs. Not so well known are their innumerable acts of warmhearted liberality to old pals who once gave them a helping hand. And the landscape surrounding their own unpretentious homes is dotted with the roofs they've put over the heads of relatives.

Amusing slant on the whole thing is that Lou is a notori-

GEORGIA-BORN FIVE-FOOTER CONNIE MAINES REALLY MAKES HEARTS FLUTTER AS SHE WARBLERS BALLADS TO THE MUSIC OF FREDDIE RICH





Little Matilda's "tree and a half year old" childish treble emanates from Billy Gray, a former night club and burlesque entertainer.

Note to listeners: Ken Niles really impersonates himself, but the show's "Mrs. Niles" is played by Elvia Allman, not Ken's own wife.



## ABBOTT AND COSTELLO (continued)

ous nickel-squeezers. The Costello purse-strings are wide open for any good cause—but the squeaky-voiced dumbbell goes to any length to avoid buying his own cigars. When working on a movie set, he manages to get the studio to buy them for him. And, in social life, he grabs 'em from his startled hosts by the handful. The incorrigible scapgegrate doesn't always get away with his antics, either. On one occasion, while being entertained in a swanky Boston home, Lou dived his right hand into the proffered box of Corona Coronas, and, as usual, emerged with a fistful. Without batting an eyelash, the proper English butler maneuvered around the back of Lou's chair to his left side, then said: "And your other hand, sir?" But the chubby bad boy was not a bit abashed. He took six more! Not that swiping cigars is the only trick wacky Lou has up his sleeve. He's never grown up from the time he was little Louis Francis Cristello, pulling girls' pigtails in the schoolhouse at Paterson, New Jersey. If invited to a formal luncheon, the chubby screwball is likely to turn up in an open-throated sport shirt, and then further amaze the company by putting his feet on the table, pocketing the ashtrays and generally making a nuisance of himself. And when these time-worn gags don't get enough attention from the audience, the padded-cell refugee thinks up some new ones—such as abruptly getting up and galloping full tilt (and dead pan) into a plate glass window, or appearing at a reception held for a governor—dashingly decked out in the cook's Indian-blanket bathrobe.

A living embodiment of the hero of moron jokes, Lou is always bubbling with ideas—usually bad. His tremendous zest for life is evident in everything he does. As an air raid warden, he's efficient and thorough; as a neighbor, he knows all the folks for miles around; as a shopper, he drives the tradesmen to distraction. Mrs. Costello spends half her time taking back the misfit clothes he buys her in spontaneous outbursts of affection. Busy waiters grow hysterical under his heckling—and then are consoled by the fabulous tips he leaves them.

The one thing he's pretty serious about is his family. He's mighty proud of the Costellos, and loves to glorify the name. First thing in the morning, the man of the house hauls up a specially designed flag in the backyard—to show the world the Costellos are awake. The playroom floor is embellished with a huge caricature of Lou, broadcasting his tag line, "I'm a bad boy," from coast to coast. The lawn could grow back into the forest primeval for all he cares, but leaky faucets and squeaky hinges get the confirmed tinkerer's immediate attention. And, when household chores are done, the four Costellos can all relax by seeing a movie in their own private theatre.

Perhaps Lou's famous rotundity has something to do with his lack of desire to get behind a lawn mower. The story goes that, when the comedian hired a trainer to make him lose weight, the trainer lost eight pounds but the "reducer" gained ten. The clown insists, however, that he was thinner once—and proves it by the fact that he doubled as stunt man for Dolores Del Rio in silent-movie days. Certainly he couldn't have been lugging all that avoidupois when he earned his living in a slaughter house and prize-fight ring. The whistle he calls a voice is a new acquisition, too—adopted after Abbott and Costello first hit the air on the Kate Smith show. Radio listeners couldn't tell who was asking and who was answering, because both partners sounded so much alike.

Because, as funnyman of the combination, Lou gets all the



Pedigreed greyhounds and sunny patios symbolize the luxuries that new prosperity has brought to home-loving Lou and Mrs. Costello.



Bud and Mrs. Abbott live quietly on a nearby "ranch" (Hollywood style) and keep up a friendly rivalry with the livelier Costellos.

laughs on the show, people usually remember him and forget Bud entirely. But they get the names mixed up. When they see the walking beer-barrel personally, they're apt to say: "Oh, there's Abbott"—or even "Abbott and Costello." The bumbling little guy feels very much abused about it. He wants to be a big shot in his own right, not all mixed up with some other fellow.

Abbott doesn't give a hoot about being the unrecognized member, however. Nothing's better for a comedy team than confusion, he feels. Strangely enough, it's solemn question-feeder and advice-giver Bud who is the happy-go-lucky member of the team. Though twelve years older than his confederate in guffaws (Bud is 48—Lou, 36), the lanky straightman retains a youthful optimism in contrast to extrovert Lou's occasional moods of depression and worrying. This difference in temperament sometimes leads to verbal clashes, but the boys always patch things up in the end—and even salvage a gag or two from the battle.

Just as friendly and informal a person as his partner in crime, Bud's quite conventionally sedate in society. Parsimonious Lou considers him quite a spendthrift, however, and points to the Abbott "Hi-Neighbor Ranch" as an example. Starting out originally with a modest home, Bud has built on a room here and there, as the fancy took him, until the final amazing result resembles nothing so much as a jigsaw puzzle—and also represents a considerable outlay in cash.

Cantankerous and argumentative as the skinny comic seems on the air, he's really an easy-going veteran showman with complete mastery of the details of his trade. Being the fuse that lights firecracker Costello is not as simple as it appears. Bud's not only the ideal straightman in appearance but possesses a sense of timing considered quite remarkable by those in the know. It's split-second timing which makes those aged jokes stand up and take the laughs in spite of the weight of their beards.

Though not as colorful a personality as Lou, Bud has an interesting story of his own. He often says that he was born a troupier, in the shadow of an Atlantic City circus tent. And it is true that William Abbott's mother was a bareback rider and his father an advance man for Barnum and Bailey. The value of cooperation in show business was drilled into him as a youngster, so he's perfectly content to remain the forgotten man and let Costello be the aggressive bellower swaggering around in the limelight.

From time to time there have been rumors of a split-up in the team. But friends of the boys doubt that it will ever happen. Back in 1936, before the corny partners had really clicked, Bud was laid up with pneumonia. Even though his bank account dwindled down to one figure, Lou refused to try the game alone. And all the fans know of Bud's devotion to Lou in his recent illness. As long as those graveyard gags get laughs, Abbott and Costello will be pitching them.



JAY AND RUTH JOSTYN ARE THE TYPICAL PROUD PARENTS WHEN "JOS" PLAYS THE VIOLIN AND JOHNNY ACCOMPANIES AT THE PIANO



Weekday mornings, when Jay has rehearsals in town, Annie serves the Jostyns early breakfast on the sunny back porch.



Saturday and Sunday (his free days) give Jay a chance to stretch out with the papers—before mowing the lawn.

## A DAY WITH THE D.A.

LIFE WITH "MR. DISTRICT ATTORNEY" JOSTYN  
AND FAMILY ISN'T QUITE WHAT YOU'D EXPECT

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

ACCORDING to popular imagination, the home lives of radio stars run the gamut from A to Z—A being the Abyss, or a frantic existence spent catching naps in gilded but glacial hotel rooms, snatching a ham-and-rye at the studio drugstore and generally moving in the heart of a whirlwind—Z being the Zenith, or a leisurely loll in some 50-room palace, with humming-birds' wings on toast for breakfast and a limousine at the door.

Nowhere, in the alphabet between, is there anything like a reasonable facsimile of normal American life. Yet there are radio celebrities living exactly as they would if they were making similar salaries in other professions and rearing their families in other parts of the United States. That's easily proven by a visit to the Jay Jostyn home, out in Manhasset, Long Island—a half hour's train trip from New York's Radio City.

Starring as "Mr. District Attorney" (and having good spots on two other regular shows) has paid Jay well. You'd expect the house he bought, a couple of years ago, to show it. It does—in a quiet, suburban way. Set high on a hilltop of Manhasset's Strathmore-Vanderbilt Country Club section, the Georgian colonial building is the showplace of the district. For one thing, it's only a stone's throw from the clubhouse. For another, it's the largest of the estates. But these distinctions are more modest than they look

in print. The club has a nice swimming pool and tennis courts, but no golf links or gingerbread. And the Jostyns' "largest estate" means exactly two acres of wooded grounds and a pleasant but not palatial 10-room house.

That's true of everything you see, as you prowl around the premises. In the garage, you'll find a Sunday-best car—up on blocks for the duration—and a station-wagon, still in use though Jay usually walks the two miles to his train. In the house, there are no fragile museum pieces. The D.A. and his wife like antiques, but the substantial kind. After all, they have two growing boys—Jean Charles ("Jos"), 14, and John, almost 13.

Their prize pieces are the shining brass andirons in the living room, which once belonged to Shakespearean actress Julia Marlowe, and the massive four-poster in the master bedroom. The latter is more than a hundred years old—and 500 pounds of solid mahogany. Jay bought it as a birthday surprise for Ruth, while she was visiting her folks out in Kansas.

Indoors, Mr. District Attorney's favorite haunt is the library, with its wallful of personal photographs and another solid wall of books—no first editions or fine leather bindings, just well-read novels, mysteries and a whole shelf of plays. Outdoors, it's the barbecue pit, where the D.A. himself officiates, in a gigantic apron and asbestos gauntlets. The famed Jostyn sizzling steaks are no more, but there are still grilled frankfurters and golden-brown chicken for lucky guests.

The family is compact and cozy. In addition to Ruth and Jay, Jos and Johnny, there's Annie, the indispensable maid, and two pets. No kennel-club creatures these! Cookie, as the D.A. will tell you, is "just dog"—part terrier, part Airedale, mostly unclassifiable—and Bingo is "just delicatessen-store cat."

The Jostyns are active and well-liked in their community. Ruth (who was a fellow stock-company player when Jay met and fell in love with her) directs many an amateur play. As for Jay, the neighbors are trying to get him to run for Congress next fall!



From the sun porch, Johnny, Jos, Ruth and Jay can look out over their wooded acres and into the green valley below.



Jay's prize talent is the ability to cut his own hair—with the aid of a special round mirror attached to the chair back.

AT THE DRIVEWAY OF THEIR LOVELY GEORGIAN HOME. ALL FOUR JOSTYNs WELCOME THE COMING — AND SPEED THE PARTING — GUESTS



# THE ROMANCE OF HELEN TRENT



HELEN TRENT (BETTY RUTH SMITH) AND HER ASSISTANT, LISA VALENTINE (INANNETTE SARGENT), DRAPE A DRESS DESIGN ON A MODEL

THE CAREERS OF THESE PLAYERS HAVE BEEN AS VARIED AS THE PLOT THEY ENACT!

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

**P**ROUDEST boast of "The Romance of Helen Trent" is that it's one daytime serial devoted to proving that love and happiness are still possible for a woman who is past thirty-five. Quibblers may point out that life itself has been proving

this thesis for some time now, and that *Helen Trent*—who spends so much of her time solving the personal problems of others—is often short-changed when it comes to winning any happiness of her own. But that's what makes excitement

for daytime listeners, and "Helen Trent" has plenty of both excitement and listeners.

Where the serial is really setting a record is in the varied careers and personal lives of its players. Talent and versatility are pretty much taken for granted, in the casting of radio dramas, but the "Trent" line-up undoubtedly has more than its share of these qualities.

Versatility is the other name of Betty Ruth Smith, who plays the heroine. During her undergraduate years at Kansas University, she was voted everything from Campus Beauty to Queen of both Homecoming and Intercollegiate Festivals. No classic belle, Betty Ruth boasts a dazzling smile, an intriguingly long and slightly crooked nose—and blue eyes which have been called "the most beautiful in radio acting" by no less an authority than Varga, the pin-up-girl artist and connoisseur.

But her brief life to date—she's a good ten years younger than *Helen Trent*—has been filled with other achievements, too. She began her drama school studies at home in Wichita, Kansas, at the age of five, won her Liberal Arts degree in 1937, and was well launched on her radio career before she ever cast her first vote.

Now a Navy lieutenant's bride, as well as one of Chicago's radio actresses most-in-demand, she not only impersonates a successful Hollywood designer, as *Helen Trent*, but actually knows something about design and drawing. Brown-haired Betty Ruth is a gifted portrait-painter. She's also a seasoned script-writer, having handled "continuity" back in her early radio experience.

Like his co-star, Marvin Mueller (who plays *Helen*'s sweetheart, *Gill Whitney*) did some writing in his first broadcasting days, authoring a dramatic series which he not only produced but in which he enacted all ten parts—at seventeen. Today, the Washington University graduate's hobby is writing verse so good that you'll find him represented in anthologies of modern American poetry.

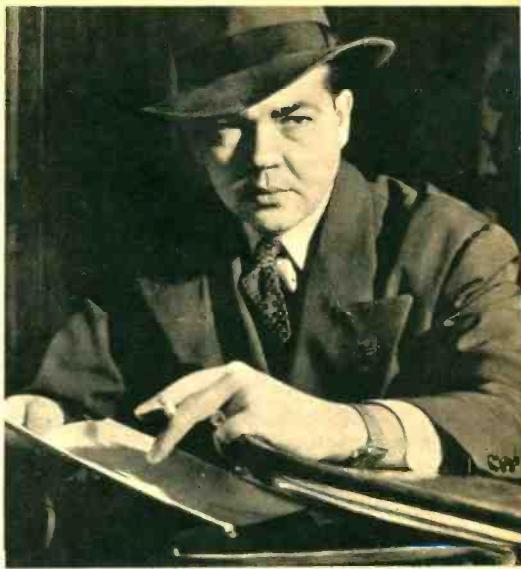
Mueller, too, is considerably younger than the late-fortyish role he plays in "Helen Trent," but his personality is much like the dynamic *Gill's*. Wide-grinned and seemingly nervous, he's a whirlwind of vitality who breezes blithely through innumerable acting and announcing jobs. Not even one of the heaviest weekly schedules in Chicago radio can upset either his even disposition or his chronically boyish enthusiasm.

The young actor has other characteristics which make those who know him believe he could have carried out *Gill's* own confidential assignments in foreign lands. A talented linguist, Mueller speaks Spanish, German and French. In fact, it was this fluency which got him his first radio break in his native St. Louis.

The rest of the cast is equally versatile. John Walsh, who plays *Chuck Blair*, not only studied piano and violin but was singing with the Metropolitan Opera chorus when he was only eleven. At eighteen, the Long Island lad was already well started on his ten-year career as a six-foot-four baritone in hit Broadway musical shows.

Blonde, blue-eyed, fragile-looking Nannette Sargent (*Lisa Valentine*) can boast of having been both women's state fencing champion out in Michigan and a leading ballerina in New York City, though she's only four feet, eleven and three-quarter inches tall (she insists she's still growing and will some day achieve five feet). Now she concentrates on acting for the radio, with such facile versatility that she has been known to play both a slinky villainess and a tiny baby—in the same day's "Ma Perkins" serial broadcast.

(CONTINUED ON NEXT PAGE)



Gill Whitney (Marvin Mueller). Helen's long-time fiance, is a former lawyer who performs secret missions for the Government.



Chuck Blair (John Walsh), Helen's cousin—now on shore duty for the U.S. Navy, has been taking a very special interest in Lisa.

## THE ROMANCE OF HELEN TRENT (continued)

Youngest of the cast members is Bernice Martin, as *Helen's* secretary. But, at twenty, the black-eyed, brown-haired youngster can point with pride to a career as fashion model, frequent stage appearances, and no less than fourteen years of dramatic schooling. Brainy Bernice has even taught dramatic art in Chicago public schools.

Klock Ryder, the *Hiram Weatherbee*, is one of the real old-timers of both stage and radio, having started out with one of the fabled Willard Mack's stock companies, back in 1901, as a "prop" boy. The lanky six-footer from Coldwater, Michigan, is also an ardent photographer and water-color artist who likes to cook Mexican dishes as a sideline, but says he can't remember a time when he didn't want to go on the stage. Radio is a more recent love but, in two and a half years, he has already played important parts in all major Chicago CBS shows.

Motherly-looking, gray-haired Bess McCammon is the only regular on the program who isn't a real acting veteran. With no previous stage experience, she entered radio only a scant dozen years ago, when her husband died and left her with two small boys to support. But her ability is more than proven by her masterly handling of her "*Helen Trent*" assignment. Agatha Anthony, the quiet, semi-invalid spinster, is just about as far removed as any character could be from the actual personality of this plump, hearty woman who leads such a full life, both as busy radio actress and as loving letter-writing mother of two sons now in service!



Ginger Leroy (Bernice Martin) is Helen's gossipy little stenographer in the designer's workshop at the Hollywood film studio.



NEIGHBOR WEATHERBEE (KLOCK RYDER) PLAYS A FRIENDLY CARD GAME WITH HELEN'S ROOMMATE, AGATHA ANTHONY (BESS M'CAMMON).



## THE CHARIOTEERS

### IMPROVISING NOVEL ARRANGEMENTS IS THEIR SPECIALTY

TUNE IN THURS. 9:00 P.M. E.W.T. (NBC)

HARMONY groups are plentiful in radio—but a harmony group that never uses a single written note of music is certainly unusual. And that's the story on "The Charioteers," now featured on Bing Crosby's "Kraft Music Hall."

Whenever they get a chance, the five members pictured above (baritone Ira Williams, first tenor Wilfred Williams, bass Howard Daniel, second tenor Eddie Jackson, and pianist James Sherman) get together for a practice session in which they think up and try out new arrangements. By the time the musicians have all the kinks ironed out of a song, they can't forget it. Even years later, some one of the boys will recollect just how they worked out a number.

Nor that these lads are a crew of musical ignoramuses, unable to reduce their rhythmic thoughts to writing. All are college-trained, and Howard Daniel was once a violin instructor at Wilberforce University, Ohio. It was under his sponsorship that the original "Harmony Four," of which he and Wilfred are survivors, made its appearance. The present combination takes its name from the famous Negro spiritual, "Swing Low, Sweet Chariot," which was formerly used as a theme song.

## Sunday's HIGHLIGHTS

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

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

A M

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

NOON

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

P M

- 12:30 Stradivari Orchestra (NBC) Music  
12:30 Transatlantic Call (CBS) Drama  
12:30 Here's Mexico [Mutual]  
12:45 Moyleton Sisters [Blue] Songs  
\*1:00 Lutheran Hour [Mutual]  
1:00 Church of the Air (NBC)  
1:00 Voice of the Dairy Farmer (NBC)  
1:30 Edward R. Murrow (CBS) News  
1:30 Univ. of Chicago Round Table (NBC) Forum  
2:00 America — Ceiling Unlimited (CBS)  
2:00 These We Love (NBC) Drama  
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 Life Of Riley [Blue] Comedy  
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 Land of the Free (NBC)  
5:00 The Family Hour (CBS) Music  
5:00 General Motors Symphony (NBC)  
5:30 Musical Steelmakers [Blue] Music  
5:30 The Shadow [Mutual] Mystery  
5:45 Woman From Nowhere (CBS) Drama  
6:00 First Nighter [Mutual] Drama  
6:00 The Catholic Hour (NBC) Religion  
6:00 Silver Theatre (CBS) Drama  
6:00 Hall Of Fame [Blue] Variety  
\*6:30 Great Gildersleeve (NBC) Comedy  
6:30 Upton Close [Mutual] News  
7:00 Drew Pearson (CBS) 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 Goodyear Show (CBS)  
8:00 Meditation Board [Mutual] Religion  
8:30 One Man's Family (NBC) Drama  
8:30 Crime Doctor (CBS) Drama  
\*8:30 Keepsakes [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 Texaco Star Theatre (CBS) Variety  
9:30 Album of Familiar Music (NBC)  
9:45 Jimmy Fidler [Blue] Gossip  
10:00 Revlon Theatre [Blue] Drama  
10:00 Take It Or Leave It (CBS) Quiz  
10:00 Hour of Charm (NBC) Music  
10:00 Cedric Foster [Mutual] News  
10:30 The Thin Man (CBS) Drama  
10:30 Bob Crosby (NBC) Variety  
11:15 News Of The World (NRC)

# Monday's

## HIGHLIGHTS

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

(\*) Asterisked programs are rebroadcast at various times; check local 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 Bookie Carter [Mutual] News
- 12:00 Words & Music [NBC] Variety

P. M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 1:00 H. R. Bakshage [Blue] News
- 1:00 Ray Dodd [Mutual] News
- 1:30 Luncheon with Lopez [Mutual]
- 1:45 The Goldbergs [CBS] Drama
- 2:00 The Guiding Light [NBC] Drama
- 2:15 Today's Children [NBC] Drama
- 2:15 The Mystery Chef [Blue]
- 2:30 Ladies Be Seated [Blue] Variety
- \*3:00 Mary Martin [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- 3:00 Woman of America [NBC] Drama
- 3:15 My True Story [Blue] Drama
- 3:30 Pepper Young's Family [NBC]
- 4:00 Blue Frolics [Blue]
- 4:15 Stella Dallas [NBC] Drama
- 4:30 Westbrook Van Voorhis [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
- 6:15 Serenade To America [NBC]
- 6:45 Lowell Thomas [NBC] 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 Ford Program [Blue]
- 8:00 Vox Pop [CBS] Quiz
- \*8:15 Lum & Abner [Blue] Drama
- 8:30 Blind Date [Blue] Quiz
- 8:30 Sherlock Holmes [Mutual] Drama
- 8:30 Voice of Firestone [NBC] Music
- \*8:30 Gay Nineties Revue [CBS] Variety
- 8:45 Captain Midnight [Blue] Drama
- 8:55 Bill Henry [CBS] News
- 9:00 Lux Radio Theatre [CBS] Drama
- 9:00 Counterspy [Blue] Drama
- 9:00 Gabriel Heatter [Mutual] News
- \*9:00 The Telephone Hour [NBC] Music
- 9:30 Winchell & Mahoney [Mutual] Variety
- 9:30 Spotlight Bands [Blue] Music
- 9:30 "Doctor I. 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 Calmer [CBS] News
- 11:15 Joan Brooks [CBS] Songs
- 11:30 Saludos Amigos [Blue] Music



ROCKING HORSE RHYTHM HELPS BOBBY REMEMBER THE SONGS MRS. HOOKEY TEACHES HIM

## BOBBY HOOKEY

THE PRINCE OF THE MEMORIZERS  
LEARNS ALL HIS LINES BY HEART

TUNE IN SAT. 12 M. E.W.T. (Mutual)

SUN. 11:45 A.M. E.W.T. (NBC)

FINDING himself on the air without a script is the favorite nightmare of many a seasoned emcee. But 6-year-old Bobby Hookey, singing star and quipster of his own Saturday "Hookey Hall," laughs at such fears.

Though a veteran of four years in radio, the child rhythm wonder is still too young to read. Every song in his repertoire of over 300, as well as the

THE 6-YEAR-OLD SINGING STAR SIGNS HIS AUTOGRAPH (AN XI FOR MUTUAL'S ADMIRING PAGES





FEEDING DUCKS IN THE PARK NEAR HIS HOME IS BOBBY'S FAVORITE SUMMER PASTIME

snappy retorts he tosses back at genial announcer Don Lowe, is memorized before broadcast time. Not content with one show a week, either, the pint-sized trouper appears as a regular guest on the Sunday "Marion Loveridge" program.

Teacher and cue-signaler for the infant jester is Mrs. Hookey, who first discovered her youngster's talents when she enrolled him in a dancing school

at the age of two. The junior Swoontra arrived home swinging his own versions of the tunes to which he was learning to tap.

Tiny, brown-eyed Robert still prefers singing to eating, so Mrs. Hookey uses radio lessons as rewards—after supper. Play hours are spent with his pets—two turtles, two ducks, a goldfish, and, dearest of all—a white Spitz puppy.

BOBBY TAKES A WELL-EARNED AFTERNOON SIESTA ON A COUCH IN THE STUDIO'S LOUNGE



## Tuesday'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
- \*10:00 Valiant Lady [CBS] Drama
- \*10:15 Kitty Foyle [CBS] Drama
- \*10:45 Bachelor's Children [CBS] Drama
- 11:00 Breakfast at Sardi's [Blue] Comedy
- 11:15 Vic & Sade [NBC] Comedy
- 11:30 Gilbert Martin [Blue] News
- 11:45 Imagine! Wolcott [Mutual] Ideas

NOON

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

P. M.

- 12:30 Farm & Home Hour [Blue] Variety
- 1:00 Ray Dady [Mutual] News
- 1:00 H. R. Boughage [Blue] News
- 1:30 Luncheon with Lopez [Mutual] Music
- 1:30 Bernardino 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 Broadway Melting-Pot [CBS] Variety
- 4:00 Blue Frolics [Blue] Music
- 4:00 Backstage Wife [NBC] Drama
- 4:15 Stella Dallas [NBC] Drama
- 4:30 Full Speed Ahead [Mutual] Variety
- 4:30 Westbrook Van Voorhis [Blue] News
- 4:45 See Sound [Blue] Drama
- 5:00 Hop Harrigan [Blue] Drama
- 5:15 Archie Andrews [Mutual] Drama
- 5:15 Portia Faces Life [NBC] Drama
- 5:45 Superman [Mutual] Drama
- 5:45 Front Page Forrell [NBC] Drama
- 6:00 Quincy Howe [CBS] News
- 6:15 Edwin C. Hill [CBS] News
- 6:30 Jack Smith [CBS] Songs
- 6:45 Lowell Thomas [NBC] News
- \*7:00 Fred Waring's Orchestra [NBC]
- \*7:00 I Love A Mystery [CBS] Drama
- \*7:15 Harry James Orchestra [CBS] Music
- 7:15 John W. Vandercroft [NBC] News
- 7:30 American Melody Hour [CBS] Music
- 7:30 Everything For The Boys [NBC]
- 7:30 Arthur Hale [Mutual] News
- 7:30 Metropolitan Opera, U.S.A. [Blue]
- 7:45 H. V. Kaltenborn [NBC] News
- \*8:00 Ford Program [Blue]
- \*8:00 Big Town [CBS] Drama
- \*8:00 Johnny Presents [NBC] Variety
- \*8:15 Lum & Abner [Blue] Drama
- \*8:30 Duffy's [Blue] Variety
- 8:30 A Date With Judy [NBC] Drama
- \*8:30 Judy Canova [CBS] Variety
- 8:55 Bill Henry [CBS] News
- \*9:00 Famous Jury Trials [Blue] Drama
- 9:00 Mystery Theatre [NBC] Drama
- 9:00 Burns & Allen [CBS] Variety
- 9:00 Gabriel Heatter [Mutual] News
- 9:15 Believe It Or Not [Mutual]
- 9:30 Fibber McGee & Molly [NBC]
- 9:30 Spotlight Bands [Blue] Music
- 10:00 Bob Hope [NBC] Variety
- 10:00 Raymond Gram Swing [Blue] News
- 10:30 Red Skelton [NBC] Variety
- 11:15 Joan Brooks [CBS] Songs
- 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 rebroadcast at various times; check local newspapers.

A.M.

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

NOON

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

P.M.

- 12:15 Big Sister [CBS] Drama
- 12:30 Farm & Home Hour [Blue] Variety
- 12:30 U. S. Air Forces Band [NBC]
- 1:00 H. R. Boughake [Blue] News
- 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
- 2:00 Guiding Light [NBC] Drama
- 2:30 Ladies Be Seated [Blue] Variety
- 2:45 Perry Mason [CBS] Drama
- 3:00 Morton Downey [Blue] Songs
- \*3:00 Mary Martin [CBS] Drama
- 3:00 Woman of America [NBC] Drama
- 3:15 Ma Perkins [NBC] Drama
- 3:30 Yankee House Party [Mutual] Variety
- 4:00 Blue Frolies [Blue] Minstrel
- 4:00 Backstage Wife [NBC] Drama
- 4:30 Westbrook Van Voorhis [Blue] News
- 4:45 The Sea Hound [Blue] Drama
- 5:00 Hop Harrigan [Blue] Drama
- 5:15 Archie Andrews [Mutual] Drama
- \*5:45 Superman [Mutual] Drama
- 5:45 Front Page Farrell [NBC] Drama
- 6:00 Quincy Howe [CBS] News
- 6:15 Secondo to America [NBC]
- 6:15 Captain Tim Healy [Blue] Stories
- 6:30 Jack Armstrong [Blue] Drama
- 7:00 Fred Waring's Orch. [NBC] Music
- \*7:15 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 Ford Program [Blue]
- 8:00 Monty Woolley Show [CBS] Variety
- \*8:00 Mr. & Mrs. North [NBC] Drama
- \*8:15 Lum & Abner [Blue] Drama
- \*8:30 Battle of The Sexes [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 Frank Sinatra [CBS] Variety
- 9:00 Gabriel Heatter [Mutual] News
- 9:30 District Attorney [NBC] Drama
- 9:30 Spotlight Bands [Blue] Drama
- 9:30 Jock Carson Show [CBS] Variety
- 9:30 Soldiers With Wings [Mutual] Variety
- 10:00 Raymond Gram Swing [Blue] News
- 10:00 Great Moments In Music [CBS]
- 10:00 Kay Kyser's Orch. [NBC] Music
- 10:15 Listen To Lulu [Blue] Song
- 10:30 Star For A Night [Blue]
- 10:30 Cresta Blanca Carnival [CBS]

# Expert on Dogs

## BOB BECKER KNOWS—AND TELLS—ALL ABOUT CANINE PETS

THURS. 6:15 P.M. (CBS), SAT.

10:45 A.M. E.W.T. (NBC)

WHATEVER a luxury-loving woman might think, Bob Becker is leading the life that would be wish-fulfillment to most men. As outdoor editor of the Chicago Tribune for the past twenty years and dog expert on the radio for a dozen, the former South Dakotan has gone to Alaska to hunt moose and caribou, to Georgia, Florida and Louisiana to work with pointers and setters in a sportsman's paradise, and fished everywhere—all in the line of business.

Even before this era of specializing in outdoor sports, the slight, mild-looking nature-lover had journeyed far afield in search of scientific specimens (a taste developed when his family moved to Beloit, Wisconsin, nextdoor to famed explorer Roy Chapman Andrews), making at least two zoological trips to the Amazon for the Field Museum of Natural History.

Today, however, he concentrates pretty much on animals domestic, breeds fine dogs in his own Illinois kennels, writes about them, lectures on them—via "Bob Becker's Pet Parade" over NBC, "Chats About Dogs" over CBS—and has virtually forgotten all about his little namesake, *Eusomops honariensis Beckeri*, the species of bat he discovered in far-off Bolivia a number of years ago.



BOB THINKS EVERY DOG SHOULD HAVE HIS HOLIDAY — AND BELIEVE IN "SANTA PAWS"

## Thursday's

### HIGHLIGHTS

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

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

A.M.

- 9:00 Mirth & Madness (NBC) Variety
- 9:00 The Breakfast Club (Blue) Variety
- 10:00 Valiant Lady (CBS) Drama
- 10:15 Kitty Foyle (CBS) Drama
- 10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast of Sordi's (8th) Comedy
- 11:15 Second Husband (CBS) Drama
- 11:30 Gilbert Marilyn (Blue) News
- 11:30 Bright Horizon (CBS) Drama
- 11:45 Imogene Wolcott (Mutual) Ideas

NOON

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

P.M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Romance of Helen Trent (CBS)
- 1:00 Roy Dady (Mutual) News
- 1:00 H. R. Baumhage (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 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- 5:45 Superman (Mutual) Drama
- 5:45 Front Page Farrell (NBC) Drama
- 6:00 Ned Calmer (CBS) News
- 6:30 Jeri Sullivan (CBS) Songs
- 6:45 Lowell Thomas (NBC) News
- 7:00 Fred Waring's Orchestra (NBC)
- 7:00 I Love A Mystery (CBS) Drama
- 7:15 Harry James Orchestra (CBS)
- 7:15 John W. Vandercroft (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 Ford Program (Blue)
- 8:15 Lum & Abner (Blue) Drama
- 8:30 Aldrich Family (NBC) Drama
- 8:30 America's Town Meeting (Blue)
- 8:30 Human Adventure (Mutual) Drama
- 8:55 Bill Henry (CBS) News
- 9:00 Gabriel Heatter (Mutual) News
- 9:00 Kraft Music Hall (NBC)
- 9:00 Major Bowes Amateur Hour (CBS)
- 9:30 Joan Davis (NBC) Variety
- 9:30 Dinah Shore (CBS) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Treasure Hour of Song (Mutual)
- 10:00 Abbott & Costello (NBC) Variety
- 10:00 Raymond 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 Hero's To Romance (CBS) Music
- 11:30 Music of the New World (NBC)

BECKER VIRTUALLY TAKES DICTATION FROM HIS CANINE FRIENDS FOR RADIO SCRIPTS



SMALL WHITE "SKIPPY" AND BIG BLACK "DAWN OF KEZAR" ARE TWO OF HIS BUDDIES

# Friday's

## HIGHLIGHTS

\*Eastern War Time Indicated.

Deduct 1 hour for Central Time.

—3 hours for Pacific Time.

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A. M.

- 9:00 The Breakfast Club (Blue) Variety
- 9:00 Mirth & Madness (NBC) Variety
- \*10:00 Valiant Lady (CBS) Drama
- 10:15 Kitty Foyle (CBS) Drama
- 10:45 Bachelor's Children (CBS) Drama
- 11:00 Breakfast at Sardi's (Blue) Comedy
- 11:00 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 Words & Music (NBC) Variety
- 12:00 Bebe Carter (Mutual) News

P. M.

- 12:15 Big Sister (CBS) Drama
- 12:30 Farm & Home Hour (Blue) Variety
- 12:30 U. S. Marine Band (NBC)
- 1:00 Roy Dady (Mutual) News
- 1:00 H. R. Boushage (Blue) News
- 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 Marion Downey (Blue) Songs
- \*3:00 Mary Marlin (CBS) Drama
- 3:00 Woman of America (NBC) Drama
- 3:15 Ma Perkins (NBC) Drama
- 3:30 Yankee House Party (Mutual) Variety
- 3:30 Pepper Young's Family (NBC) Drama
- 4:00 Blue Frolics (Blue) Music
- 4:00 Backstage Wife (NBC) Drama
- 4:30 Westbrook Van Voorhis (Blue) News
- 4:30 Sentimental Music (Mutual)
- 4:45 The Sea Hound (Blue) Drama
- 5:00 Hop Harrigan (Blue) Drama
- 5:15 Archie Andrews (Mutual) Drama
- 5:15 Portia Faces Life (NBC) Drama
- \*5:45 Superman (Mutual) Drama
- 6:00 Quincy Howe (CBS) News
- 6:15 Captain Tim Healy (Blue) Stories
- \*7:00 I Love A Mystery (CBS) Drama
- 7:00 Fulton Lewis Jr. (Mutual) News
- \*7:00 Fred Waring's Orchestra (NBC)
- 7:15 John Vandercoot (NBC) News
- 7:30 Friday On Broadway (CBS) Music
- 7:30 The Lone Ranger (Blue) Drama
- 7:45 H. V. Kaltenborn (NBC) News
- 8:00 Ford Program (Blue)
- \*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 Novy (Blue) Variety
- \*8:30 Hit Parade (NBC) Music
- 8:55 Bill Henry (CBS) News
- \*9:00 Gangbusters (Blue) Drama
- 9:00 Gabriel Heatter (Mutual) News
- \*9:00 Philip Morris Playhouse (CBS)
- 9:00 Walt Disney (NBC) Music
- 9:30 That Brewster Boy (CBS) Drama
- 9:30 People Are Funny (NBC) Quiz
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Double or Nothing (Mutual) Quiz
- 10:00 John Gunther (Blue) News
- 10:00 Durante-Moore Show (CBS) Variety
- 10:00 Amos & Andy (NBC) Drama
- 10:30 Stage Door Canteen (CBS) Variety
- 11:15 Joan Brooks (CBS) Songs
- 11:30 Music Hall (NBC)
- 11:30 Mrs. Miniver (CBS) Drama



# BESSIE

## INFORMAL COMMENTS PROVIDE A "WINDOW"

WHEN Bessie Beatty first started chatting about people and places over New York's WOR, she was afraid that a morning audience might resent her—and the "glamorous" life she described. Instead, however, as many letters from admirers prove, housewives have identified themselves with the charming, grey-haired commentator, and feel their own horizons broadened through this contact with a wider world.

Not that the busy reporter's life is as free as it appears on the air. Actually, preparations for each 45-minute session of "easy" ad-libbing take an entire day—and a long one at that. At eight in the morning, the energetic former newspaperwoman and actor-husband William (Bill) Sauter leave the five-story brownstone, which houses both home and offices, and start for the studio. From then till 11:30 P.M., when the devoted couple, still together, return from covering a play, there's scarcely an unfilled moment for personal relaxation. Moreover, the day's chores are not ended—from midnight to 2 A.M. is the time indefatigable Miss Beatty regularly devotes to reading the books she reviews on her broadcasts.



ACTOR-HUSBAND BILL SAUTER ENJOYS "JOSHING" MISS BEATTY ON THE DAILY BROADCASTS



MANY BRIDES BORROW MISS BEATTY'S LUCKY SIXPENCE TO WEAR IN THEIR WEDDING SHOES

# B E A T T Y

## ON THE WORLD" FOR BUSY HOUSEWIVES

TUNE IN MON. THRU FRI. 10:15 A.M. E.W.T. IWOI

Hard as the schedule seems, Bessie Beatty loves it. These hours of preparation are not spent on a cold script, but keeping up with every aspect of life for her hearers: visiting a picture gallery or housing project, trying out recipes, getting new ideas for interior decoration, and above all, meeting people—colorful people, people of achievement. Moreover, the program itself is always exciting, for the brisk and smiling emcee never knows what her guests may say, or even how she herself is going to cover all of her 12 sponsors.

In fact, Miss Beatty insists that radio broadcasting is the most intriguing and rewarding job she's ever had. And that's saying a great deal, for this gracious lady of the air has had a distinguished career as writer, editor of women's magazines, "behind the news" journalist, world traveler, and war correspondent on the Russian front during the last World War.

In spite of this cosmopolitan background, Bessie Beatty's radio success is based on complete understanding of the problems and interests of the American woman at home—an understanding she explains by her streak of "incurable domesticity."

## Saturday's HIGHLIGHTS

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

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A. M.

- 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 Songs Of A Dreamer (Blue) Variety
- 10:30 Green Hornet (Blue) Drama
- \*10:45 Becker's Pet Parade (NBC)
- 11:00 Hook 'N' Ladder Follies (NBC)
- 11:00 Onstage Everybody (Blue) Variety
- 11:05 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 Hooley Hall (Mutual) Variety
- 12:00 Theatre Of Today (CBS)

P. M.

- 12:15 Consumer's Time (NBC) Advice
- 12:30 Farm & Home Hour (Blue) Variety
- 1:00 Horace Heidt (Blue)
- 1:00 Here's To Youth (NBC) Drama
- 1:00 Companso Serenade (CBS) Music
- 1:30 Luncheon With Lopez (Mutual)
- 1:30 The Baxters (NBC) Drama
- 1:30 Aunt Jemima (CBS) Music
- 2:00 Roy Shield (NBC) Music
- 2:00 Metropolitan Opera (Blue)
- 3:30 Army-Navy Houseparty (Mutual) Variety
- 5:00 Navy Bulletin Board (Mutual)
- 5:30 Caesar Searchinger (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
- 6:30 Hawaii Calls (Mutual) Variety
- 6:30 Curt Mosey (NBC) Music
- 6:45 The World Today (CBS) News
- 6:45 Religion In The News (NBC)
- \*6:45 Leon Henderson (Blue) News
- 6:55 Bob Trout (CBS) News
- 7:00 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 Abie's Irish Rose (NBC) Drama
- 8:00 Ford Program (Blue)
- 8:15 Boston Symphony (Blue)
- \*8:30 Inner Sanctum (CBS) Drama
- \*8:30 Truth Or Consequences (NBC) Quiz
- 8:30 Cisco Kid (Mutual) Drama
- 8:55 Ned Colmer (CBS) News
- \*9:00 Hit Parade (CBS) Music
- 9:00 Theatre Of The Air (Mutual) Music
- 9:00 National Barn Dance (NBC) Variety
- 9:30 Spotlight Bands (Blue) Music
- 9:30 Can You Tap This? (NBC) Quiz
- 9:45 Jessica Dragonetti (CBS) Music
- 10:00 Royal Arch Gunnison (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 Band Wagon (Mutual) Variety
- 11:00 Major George Fielding Eliot (CBS)
- 11:15 Dance Orchestra (CBS)
- 11:15 Dance Music (Blue)

# ELECTRONICS

## YOUR JOB, YOUR HOME, YOUR CLOTHES, AND YOUR AMUSEMENTS ARE BEING REVOLUTIONIZED BY THIS WONDER-WORKING SCIENCE

**W**HAT is electronics? We are told that by means of this new science man can perform such miracles as frying eggs on a cake of ice, or heating one end of a paper clip while the other end remains cool. But these feats, though spectacular, are not the most useful applications.

Actually, every layman is already familiar with electronics. Each time you switch on your radio, hear your favorite star talk in a movie, or turn on a fluorescent light, you are making electronics your servant. The well-known "electric eye" opens a door for you as you approach it, stops an elevator as it reaches floor level, or sets off a burglar alarm when a prowler passes through a door or window.

In many other unseen ways, electronics is affecting your life right now. This science has not only given us the beginnings of television, but has revealed for medical study the hitherto-unseen influenza virus. It is controlling the operation of party-line and long-distance telephone service, the cutting and printing of food-packaging materials and postage stamps, and the filling of beer and soda bottles. In research laboratories and behind the scenes of industry, ingenious devices are hard at work photographing invisible molecules, analyzing and sorting minute color variations (estimated to be able to distinguish as many as 2,000,000 different ones), or taking measurements that are accurate to 1/10,000 of an inch.

These devices have human—or superhuman—senses. They can see, hear, feel and even smell. Phenomena which are completely beyond man's normal power to grasp are easily detected by them—they can hear the faintest sounds around the earth, feel a hidden speck of metal in a sheet of paper, see through fog and the black of night, or peer deep into the inner structure of metal castings and the fascinating sub-microscopic world of things completely invisible to the eye.

Electronics is helping to win the war, both on the fighting fronts and on the production front. Electronics will help to cushion the shocks of postwar readjustments by applying the results of wartime research and engineering to the production of scores of new or improved peacetime commodities, thus providing thousands of jobs for returning service men and displaced war workers. Electronics will enrich the future of mankind with products and services verging on the miraculous, not only enhancing our enjoyment of life, but also increasing the security of men and nations by expanding their resources and annihilating more and more of the barriers of time and space.

The demands of military security restrict, for the present, what may be said about the numerous applications of electronics on the fighting fronts. It is no secret, however, that every American naval vessel is equipped with electronic sound systems which carry orders, warnings and signals throughout the ship; that radio sending and receiving apparatus is used on ships and planes and tanks and even as part of the personal equipment of parachute troops and other special units. Electronic direction finders and other specific types of equipment are also playing vital roles.

On the home front, various industrial applications of electronics are speeding production by cutting heating and other processes from hours to minutes. New inventions have improved such operations as hardening, annealing, tempering, welding and soldering metals; pre-heating plastic materials for molding; bending veneers in the manufacture of plywood; seaming thermoplastic-coated fabrics; drying textiles and matching dyes. Various devices are saving materials by making possible the utilization of different substances and by reducing rejects, as well as saving man-hours by eliminating safety hazards and controlling automatic operations. It's electronics, too, that makes possible the increased efficiency and strengthened morale brought about by informative and recreational uses of radio, plant broadcasting systems (including industrial music service), and sound motion pictures.

In order to understand how electronics works, let's turn to our old friend, the radio. First of all, electrons, in combination with other particles called protons and neutrons, make up all matter—the chair in which you're sitting, the paper on which this is printed, and everything else, including your own body. When you switch on your radio, ordinary electric current flows into the wire filament in the electron tube and the resulting heat "boils" electrons out of the cathode (sometimes the wire itself, but usually a coated sleeve through which the wire runs), in much the same way that heat boils steam out of water. Voltages applied to other parts of the tube control the direction, amount and speed of the free electrons.

Electronics may be defined, then, as the science of freeing invisible particles of electricity from matter and putting them to work. But heat is not the only means of freeing electrons. In the "electric eye," for example, these particles of electricity are liberated by throwing light on one of the electrodes of



THE "RADIO NAIL" GUN or spot gluer is used instead of tacks or staples to bond thin veneers of wood. A charge of current, shot through the topmost layer, joins it to the sheet below by forming a bond in the glue previously spread between the veneers.



"SEWING" THERMOPLASTICS with radio current instead of needle and thread is demonstrated by Carol Weatherly of RCA, while Dr. George Brown looks on. The thermoplastic-coated material is firmly joined by the generation of heat in the fabric itself.

the tube. The flow of electrons is stopped whenever the light is interrupted. It is this interruption of a light beam that controls the mechanism which opens a door for you or counts the traffic going through a tunnel.

The following important principles embodied in various kinds of electron tubes make possible the numerous and varied applications of electronics:

1. Electrons can be controlled in a tube by the application of a very small amount of energy.
2. The energy required may be applied in a variety of forms—for example, the light beam which controls a photocell ("electric eye"), the radio signals picked up by your aerial, or the vibration of a microphone diaphragm.
3. The energy represented by the controlled electrons can be used to control a larger amount of energy, which in turn can be used to control a still larger amount. By a series of such steps, prior to conversion of the electrical energy into other forms, the original control may be applied to useful amounts of sound, light, heat or mechanical energy.

And what of tomorrow? Does our imposing list of things electronics has done and is doing suggest that there are no more wonders to be expected of this science? Not at all! Electronics is already a lusty infant, but an infant none-the-less, with a long and fruitful life stretching ahead through our generation and many more to come.

Probably the first great popular development will be in the field of television. Leaders in the industry already see the possibility of producing a good home television receiver that could be sold for about \$200 in the immediate postwar period, barring excise taxes, changes in standards or inflationary costs. Television broadcasting facilities already exist in New York, Philadelphia, Albany-Schenectady, Chicago and Los Angeles, and it is believed that more stations will be established and commercial programs made available as soon as the marketing of such a receiver can be assured.

Thomas F. Joyce, manager of the Radio, Phonograph and Television Department of RCA, recently forecast that within five years after the commercial resumption of television, network and individual stations in 157 key cities of the United States should be making television program service available

to 17,252,000 wired homes, or about 60 per cent of all homes in the country. By the end of the fifth year, he said, it is likely that engineers will have developed low cost automatic rebroadcasting transmitters, requiring no human attention except for periodic inspection and servicing, to be used for picking up and relaying television programs to areas beyond the direct reach of transmitters in the 157 key cities. Other important technical developments promise to eliminate restrictions imposed by poor lighting (as in the telecasting of out-of-door sporting events), and look toward ultimate perfection of techniques for telecasting in natural color.

For the more distant future, possibilities are virtually unlimited. As David Sarnoff, president of the Radio Corporation of America, has predicted, the day may come when every person will have his own little radio station tucked away in his pocket, to hear and to communicate with his home or office as he walks along the street. Tiny electron tubes may make it possible to design radio receivers and transmitters no larger than a fountain pen or cigarette case. People may even carry television screens on their wrists as they now carry watches.

Radio-vision will have many uses, Mr. Sarnoff stated, serving wherever sight is needed. For instance, it will be used to prevent collisions on highways and railroads, on sea lanes and on the airways. With sensitive radio ear and eye to guide them, the great stratospherers will have super-human powers of both sight and hearing as they speed through space with passengers and freight. As radio made the world a whispering gallery, television will make it a world of mirrors.



AIR AND WATER-TIGHT FEATURES of "radio seams" are demonstrated by Miss Weatherly, as she stands on an inflated bag of the fabric without bursting the seams. This special material is now used in manufacturing raincoats, balloons and food wrappings.

## RADIO HUMOR

● Phil Harris: Does Fred Allen always talk through his nose?

Jack Benny: Yes, he's the only comedian that tells them and smells them at the same time.

—*Jack Benny Show* (NBC)

● Joseph Calleia: Just between you and me, isn't love silly?

Werrenrath G. Werrenrath: Between you and me it would be ridiculous.

—*Stage Door Canteen* (CBS)

● John Gart: I got to the party too late for egg-nog.

Julia Sanderson: Oh, that's a shame.

John Gart: And they insulted me by offering me beer.

Julia Sanderson: What did you do?

John Gart: Swallowed the insult!

—*Let's Be Charming* (Mutual)

● Gracie Allen: Brother Willie is going to be a bombardier so I'm going to send him a bucket of waste kitchen fat.

George Burns: What for?

Gracie Allen: Brother Willie will drop the grease on the streets of Berlin and hundreds of Germans will slip and fall—and boy, will that make those Heinies sore!

—*Radio Hall of Fame* (Blue)

● Joe Laurie: My girl's very handy and economical. She just made herself a dress from some old drapes she had. I took her out to a play last night and when the usher called out, "Curtain going up"—she fainted!

—*Can You Top This?* (NBC)

● Phil Baker: They've got a new spelling for the German capital. They now spell it B-E-R-I-N. The Allied Air Force has bombed the 'L' out of it.

—*Take It Or Leave It* (CBS)

● Florence Halop: Wait 'til Archie hears you're married. He doesn't know it yet.

Dinah Shore: That's funny. It was in most of the papers.

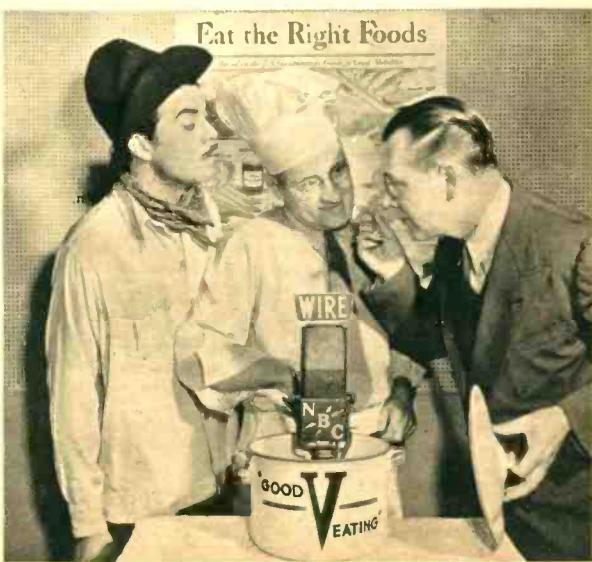
Florence Halop: Was it printed in the racing results?

*Duffy's* (Blue)

## WITH THE NATION'S STATIONS



OMAHA, NEB.—Station KOIL.—They're never too young or too green to join the apprentice training program at KOIL. Two-year-old Carl Bates, son of studio supervisor Al Bates, may have to sit on a desk to reach the mike, but can sport earphones and a pencil with authority.



INDIANAPOLIS, IND.—Station WIRE.—Push-cart Pete looks on enviously as announcer Wally Nehring samples one of Chef Dick Stone's culinary concoctions. Foodcaster Dick puts years of restaurant experience to good use on his homemaker broadcast, "EAT-itorially Speaking."



CINCINNATI, O.—Station WCKY—Rex Davis, news editor-in-chief, measures the heels which got WCKY beauty contest winner Jean Winkler a job as a Powers model. Told at first that she was too short for modeling, Jean bought the highest heels she could find and applied again.



DES MOINES, IOWA—Station KRNT—An eight-hour volunteer job of sorting corn, when regular farm help was unavailable, won "good neighbor" awards for Fort Des Moines Sgt. Eileen Stuart, Lt. Dorothy Leavitt and Pfc. Lorentine Pleissner from farm editor Howard Langhuff.

## RADIO FACTS

◆ Pilots of scouting planes in war zones are experimenting with a new compact type of sound-recorder. It enables the observer to dictate what he sees into a small microphone instead of using the customary pad and pencil. More than an hour of continuous talking can be recorded on the device's two miles of hair-like wire—wire so thin that it is all wound on a spool the size of a doughnut.

◆ Network broadcasting had its humble beginnings only 21 years ago. The first "network" program, aired over a two-station "chain," was a five-minute saxophone solo entitled "Love Light in Your Eyes," broadcast over New York's WEAF and transmitted to WNAC in Boston.

◆ Rural listeners who find interference at night, on stations they hear clearly in the daytime, can blame it on the sunset. It seems that, after dark, a phenomenon occurs far above the earth's surface which causes the upward-traveling sky-waves of all stations to be bent back toward the earth. The reflected waves of two local stations often conflict, resulting in dual reception at a single point on the radio dial.

◆ British comedians are finding it no easy task to amuse the public and at the same time keep within the rigid codes of the government-operated British Broadcasting Corporation. Jokes are forbidden on such varied subjects as alcoholic drinks, service women, the black market and American soldiers—all old standbys of U. S. gags.

## RADIOQUIZ ANSWERS

(Quiz on page 2)

- 1—(C) I Love a Mystery. 2—(B) Dinah—the girl is Dinah Shore. 3—(A) Mrs. Nussbaum—the comedian is Fred Allen. 4—(B) Lulu Belle and Scotty. 5—(B) Mortimer Snerd. 6—(C) Hobby Lobby—emcee is Dave Elman. 7—(C) Why, Daddy?—the "child" is Baby Snooks. 8—(A) Major Bowes.

# ALPHABETICAL INDEX TO POPULAR PROGRAMS

TUNE IN has listed in alphabetical order the most popular programs. They are arranged either by the headliner or the name of the program. For example we have listed Fred Waring rather than "Pleasure Time With Victory Tunes."

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

A	Abbott & Costello. Thurs. 10:00 P.M. (N)	Ford Program SMTWTF 8:00 P.M. (B)
	Abe's Irish Rose. Sat. 8:00 P.M. (N)	Front Page Farrell. MTWTF 5:45 P.M. (N)
	Aces Easy. Wed. 7:30 P.M. (C)	Fun Valley. Sun 4:00 P.M. (B)
*Aldrich Family	Thurs. 8:30 P.M. (M)	G
*All Time Hit Parade	Fri. 10:00 P.M. (N)	*Gasoliers. Fri. 9:00 P.M. (B)
American Melody Hour	Tues. 7:30 P.M. (C)	*Gay Nineties Revue. Mon. 8:30 P.M. (C)
Amos & Andy	Fri. 10:00 P.M. (N)	Gen. Motors Symphony Sun. 8:00 P.M. (N)
Archie Andrews	MTWTF 9:15 P.M. (M)	Godfrey, Arthur. M. to S. 6:30 A.M. (C)
Army Hour	Sun. 3:30 P.M. (N)	Goldberg, The. MTWTF 1:45 P.M. (C)
B		Goodyear Show. Sun. 8:00 P.M. (C)
*Bachelor's Children	MTWTF 10:45 A.M. (C)	*Great Gildersleeve. Sun. 6:30 P.M. (N)
Basin Street	Sun. 9:15 P.M. (B)	Great Moments. Wed. 10:00 P.M. (C)
*Battle of the Sexes	Wed. 8:30 P.M. (B)	Green Hornet, The. Sat. 10:30 A.M. (B)
Baukage, H. B.	MTWTF 1:00 P.M. (B)	*Grand Ole Opry. Sun. 7:30 P.M. (N)
*Beat The Band	Wed. 8:30 P.M. (N)	H
Benny, Jack	Sun. 7:00 P.M. (B)	Hecht, Gabriel. M. to F. 9:00 P.M. (M)
Big Sister	MTWTF 12:15 P.M. (C)	Heidt, Horace. Mon. 7:00 P.M. (B)
*Big Town	Tues. 8:00 P.M. (C)	Heile, Trent. MTWTF 12:30 P.M. (C)
*Blind Date	Mon. 8:30 P.M. (B)	Here's To Romance. Thurs. 10:30 P.M. (C)
*Blondie	Mon. 7:30 P.M. (C)	Hill, Edwin C. Tues. 8:15 P.M. (C)
*Blue Ribbon Town	Sat. 8:00 P.M. (C)	*Hit Parade. Sat. 9:00 P.M. (C)
Boswell, Connee	Wed. 7:00 P.M. (B)	Hoppe, Bob. Tues. 10:00 P.M. (N)
Bowers, Major	Thurs. 9:00 P.M. (C)	Hot Copy. Sun. 3:30 P.M. (B)
Breakfast Club	MTWTF 9:00 A.M. (B)	Hour of Charm. Sun. 10:00 P.M. (N)
Breakfast at Sardi's	MTWTF 11:00 A.M. (B)	Howe, Quincy. MTWTF Sat. 6:00 P.M. (C)
Bright Horizon	MTWTF 10:00 A.M. (C)	Human Adventure. Thurs. 8:30 P.M. (M)
Bulldog Drummond	Sun. 3:30 P.M. (M)	I
Burns & Allen	Tues. 9:00 P.M. (C)	*I Love a Mystery. MTWTF 7:00 P.M. (C)
*Burns, Bob	Thurs. 7:30 P.M. (N)	Information Please. Mon. 10:30 P.M. (N)
C		*Inner Sanctum. Sat. 8:30 P.M. (C)
Calmer, Ned. Mon. to Fri. 11:00 P.M. (C)		J
Campanella Serenade	Sat. 10:00 P.M. (C)	Jack Armstrong. MTWTF 5:30 P.M. (B)
*Canova, Judy	Tues. 8:30 P.M. (C)	*James, Harry Tues. to Thurs. 7:15 P.M. (C)
Cantor, Eddie	Wed. 9:00 P.M. (N)	January, Lois. MTWTF 5:30 A.M. (C)
Carry You Top This?	Sat. 9:30 P.M. (N)	Jergens' Journal. Sun. 9:00 P.M. (B)
Carnation Hour	Mon. 10:00 P.M. (M)	Joyce Jordan, M.D. MTWTF 2:15 P.M. (C)
Carsons, Jack	Wed. 9:30 P.M. (C)	K
Catholic Hour	Sun. 6:00 P.M. (N)	Kaltenborn, H. V. MTWTF 7:45 P.M. (N)
*Cavalcade of America	Mon. 8:00 P.M. (M)	*Keye, Sammy. Wed. 8:00 P.M. (C)
Ceiling Unlimited	Sun. 2:00 P.M. (C)	*Keepsakes. Sun. 8:30 P.M. (B)
Chase & Sanborn Hour	Sun. 8:00 P.M. (M)	*Kitty Foyle. MTWTF 10:15 A.M. (C)
Chicago Round Table	Sun. 1:30 P.M. (M)	Kostelanetz, Andre. Sun. 4:30 P.M. (C)
Chicago Theatre	Sat. 9:00 P.M. (M)	Kyser, Kay. Wed. 10:00 P.M. (N)
*Christian, Dr.	Wed. 8:30 P.M. (C)	L
Cisco Kid	Sat. 8:30 P.M. (M)	Lewis, Fulton, Jr. MTWTF 7:00 P.M. (M)
Cities Service Concert	Fri. 8:00 P.M. (N)	Lies Can Be Beautiful. MTWTF 1:00 P.M. (C)
Clapper, Raymond	Mon. & Thurs. 10:00 P.M. (M)	Lil' Abner. Sun. 3:00 P.M. (B)
Correction Please	Sat. 10:15 P.M. (C)	Light of the World. MTWTF 2:30 P.M. (N)
Counter Party	Mon. 9:00 P.M. (N)	*Lone Ranger. Mon. Wed. FRI. 7:30 P.M. (B)
*Crime Doctor	Sun. 8:30 P.M. (C)	Lopez, Vincent. M. to S. 1:30 P.M. (M)
Crosby, Bing	Thurs. 9:00 P.M. (N)	*Lum and Abner. M. to Thurs. 8:15 P.M. (B)
D		Lutheran Hour. Sun. 1:30 P.M. (M)
Dallas, Stella	MTWTF 4:15 P.M. (N)	Lux Radio Theatre. Mon. 9:00 P.M. (C)
*Daniels	Fri. 7:15 P.M. (C)	M
Date With Judy	Tues. 8:30 P.M. (N)	Ma Perkins. MTWTF 1:15 P.M. (C)
Davis, Jean	Thurs. 9:30 P.M. (N)	Malone, Ted. MTWTF 1:30 P.M. (B)
*Death Valley Days	Thurs. 8:30 P.M. (C)	*Man Behind the Gun. Sat. 7:00 P.M. (C)
Double or Nothing	Fri. 9:30 P.M. (M)	Man, Merry Go Round. Sun. 9:00 P.M. (N)
Downey, Morton	MTWTF 3:00 P.M. (B)	March of Time. Thurs. 10:30 P.M. (B)
Dr. I. Q.	Mon. 9:30 P.M. (N)	Marin, Mary. MTWTF 3:00 P.M. (C)
Dragonette, Jessica	Sat. 9:45 P.M. (C)	*Maxwell House Time. Thurs. 8:00 P.M. (N)
Dubonnet Date	Wed. 8:30 P.M. (M)	McGee, Fibber & Molly. Tues. 9:30 P.M. (N)
*Duffy's	Tues. 8:30 P.M. (B)	*Meet Your Navy. Fri. 8:30 P.M. (B)
Durante, Jimmy	Fri. 10:00 P.M. (C)	Metropolitan Opera. Sat. 2:00 P.M. (B)
E		Million Dollar Band. Sat. 10:00 P.M. (N)
*Ed Sullivan	Mon. 7:15 P.M. (C)	Moore, Garry. Fri. 10:00 P.M. (C)
Eiley Queen	Sat. 8:00 P.M. (N)	Mr. District Attorney. Wed. 9:30 P.M. (N)
Famous Jury Trials	Tues. 9:00 P.M. (B)	Mr. Keen. Thurs. 7:30 P.M. (C)
*Fiddler, Jimmy	Sun. 9:45 P.M. (B)	*Mr. & Mrs. North. Wed. 8:00 P.M. (N)
First Nighter	Sun. 6:00 P.M. (M)	Music Hall. Fri. 11:30 P.M. (N)
Fifth Bandwagon	Sun. 7:30 P.M. (N)	Mystery Theatre. Tues. 9:00 P.M. (N)
F		N
		National Barn Dance. Sat. 9:00 P.M. (N)
		National Farm & Home Hour. M. to S. 12:30 P.M. (B)
		National Vespers. Sun. 2:30 P.M. (B)
		New York Philharmonic Sun. 3:00 P.M. (C)
		Night Editor. Thurs. 8:15 P.M. (N)
G		O
		One Man's Family. Sun. 8:30 P.M. (N)
		P
		Pause That Refreshes. Sun. 4:30 P.M. (C)
		*Pearson, Drew. Sun. 7:00 P.M. (B)
		People Are Funny. Fri. 9:30 P.M. (N)
		Perry Mason. MTWTF 2:45 P.M. (C)
		*Philip Morris Playhouse. Fri. 9:00 P.M. (C)
		Portrait Face Life. MTWTF 5:15 P.M. (N)
		Q
		*Quiz Kids. Sun. 7:30 P.M. (B)
		R
		Radio Hall of Fame. Sun. 5:00 P.M. (B)
		Radio Reader's Digest. Sun. 9:00 P.M. (C)
		*Revlon Theatre. Sun. 10:00 P.M. (B)
		S
		Schreiber, Cecile. Sat. 5:30 P.M. (N)
		Salt Lake Tabernacle. Sun. 12:00 Noon (C)
		Screen Guild Players. Mon. 10:00 P.M. (C)
		Second Husband. MTWTF 11:15 A.M. (C)
		Sherlock Holmes. Mon. 9:30 P.M. (M)
		Shore, Diana. Thurs. 9:30 P.M. (C)
		Silver Theatre. Sun. 6:00 P.M. (C)
		*Simms, Ginny. Tues. 8:00 P.M. (N)
		Sinatra, Frank. Wed. 9:00 P.M. (C)
		Skelton, Red. Tues. 10:30 P.M. (N)
		Smith, Kate. MTWTF 12:00 Noon (C)
		Soldiers With Wings. Wed. 9:30 P.M. (M)
		Southernaires. Sun. 10:30 A.M. (B)
		Spotlight Bands. M. to S. 9:30 P.M. (B)
		Stage Door Canteen. Fri. 10:30 P.M. (C)
		Superman. MTWTF 5:45 P.M. (M)
		*Suspense. Thurs. 8:00 P.M. (C)
		Swarthout, Gladys. Sun 5:00 P.M. (C)
		T
		Take It or Leave It. Sun. 10:00 P.M. (C)
		Telephone Hour. Mon. 9:00 P.M. (N)
		Templation, Alec. Wed. 10:30 P.M. (C)
		Texaco Theatre. Sun. 9:30 P.M. (C)
		*Thanks to the Yanks. Sat. 7:30 P.M. (C)
		The Shadow. Sun. 5:30 P.M. (M)
		Thin Man. Sun. 10:30 P.M. (C)
		This Is Fort Dix. Sun. 3:00 P.M. (M)
		*Thomas, Lowell. MTWTF 6:45 P.M. (N)
		Toddy's Children. MTWTF 2:15 P.M. (N)
		*Town Meeting. Thurs. 9:30 P.M. (B)
		*Truth or Consequences. Sat. 8:30 P.M. (N)
		V
		*Valent Lady. MTWTF 10:00 A.M. (C)
		Vandercock, John. MTWTF 7:15 P.M. (N)
		Vic and Sade. MTWTF 11:15 A.M. (N)
		Voice of Firestone. Mon. 8:30 P.M. (N)
		Vox Pop. Mon. 8:00 P.M. (C)
		W
		Waltz Time. Fri. 9:00 P.M. (N)
		*Waring, Fred. MTWTF 7:00 P.M. (N)
		We The People. Sun. 7:30 P.M. (C)
		Westinghouse Program. Sun. 2:30 P.M. (N)
		Who's New. Sat. 7:00 P.M. (B)
		When A Girl Marries. MTWTF 5:00 P.M. (N)
		Wings to Victory. Thurs. 10:30 P.M. (B)
		Woolley, Monty. Wed. 8:00 P.M. (C)

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



## Seven things you should do:

1. Buy only what you really need	2. Pay no more than ceiling prices...buy rationed goods only with stamps	3. Pay off old debts and avoid making new ones	4. Support higher taxes ...pay them willingly	5. Provide for the future with adequate life insurance and savings	6. Don't ask more money for goods you sell or work you do	7. Buy all the War Bonds you can afford—and keep them
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Keep prices down...use it up, wear it out, make it do, or do without



## How to Move Moscow Three Thousand Miles...in Six Seconds

**7:21:00 P. M., Eastern War Time.** In two minutes, on the NBC "News of the World Roundup," a voice will say, "This is Moscow . . ."

In the control room at Radio City in New York, a man casually exchanges a few words with Moscow in a test conversation. The air crackles with a harsh, unpleasant sound.

**7:21:15.** The man turns to a teletype machine linked to NBC's short-wave listening post in San Francisco. He types out: "Moscow reception poor. Any better in San Fran?"

**7:21:32.** The answer from San Francisco: "Moscow clear as a bell."

**7:22:50.** The signal is given to reverse the relays between New York and San Francisco.

**7:22:56.** The reverse is completed.

**7:23:00.** A voice says: "This is Moscow . . ." and millions of Americans hear a clear report from the Russian capital.

In six seconds, unknown to the listener, Moscow was moved three thousand miles from east to west . . . from New York to San Francisco.

At NBC, smooth-running perfectionism like that is part and parcel of *every* program, *every* broadcast, *every* activity carried on by America's oldest and most popular network.

For the nation's biggest advertisers, who are clients of NBC, it has meant more dependable and more progressive service throughout; it has put the *best* in network broadcasting at their full disposal.

For the listener, it has meant more entertaining and interesting programs, wider in scope, richer in their service and satisfaction.

. . . 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

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