

TUNE IN

JANUARY, 1946

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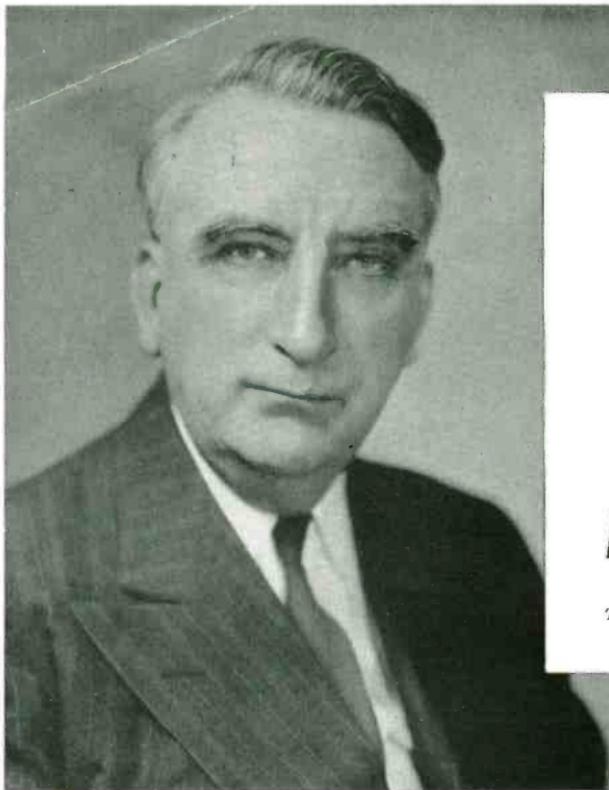
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REG. U. S. PAT. OFF

THE RADIO LISTENER'S MAGAZINE



A Timely Message to Americans

from
The Secretary of the Treasury

America has much to be thankful for.

Abroad we have overcome enemies whose strength not long ago sent a shudder of fear throughout the world.

At home we have checked an enemy that would have impaired our economy and our American way of life. That enemy was inflation—runaway prices.

The credit for this achievement, like the credit for military victory, belongs to the people.

You—the individual American citizen—have kept our economy strong in the face of the greatest inflationary threat this nation ever faced.

You did it by simple, everyday acts of good citizenship.

You put, on the average, nearly one-fourth of your income into War Bonds and other savings. The 85,000,000 owners of War Bonds not only helped pay the costs of war, but also contributed

greatly to a stable, prosperous postwar nation.

You, the individual American citizen, also helped by cooperation with rationing, price and wage controls, by exercising restraint in your buying and by accepting high wartime taxes.

All those things relieved the pressure on prices.

THE TASK AHEAD

We now set our faces toward this future: a prosperous, stable post-war America—an America with jobs and an opportunity for all.

To achieve this we must steer a firm course between an inflationary price rise such as followed World War I and a deflation that might mean prolonged unemployment. Prices rose more sharply after the last war than they did during the conflict and paved the way for the depression that followed—a depression

which meant unemployment, business failures and farm foreclosures for many.

Today you can help steer our course toward a prosperous America:

—by buying all the Victory Bonds you can afford and by holding on to the War Bonds you now have

—by cooperating with such price, rationing and other controls as may be necessary for a while longer

—by continuing to exercise patience and good sense with high faith in our future.

The challenge to America of switching from war to peace with a minimum of clashing gears is a big one.

But it is a small one compared to the tasks this nation has accomplished since Sunday, December 7, 1941.

Fred W. Vansant
Secretary of the Treasury

TUNE IN

VOL. 3, NO. 5

JANUARY 1946

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ON THE COVER

MARY PATTON who plays cousin Barbara on "A Woman's Life" over CBS. Cover photograph by Gerard Urie.

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

BETWEEN ISSUES...

Office beaming over the arrival of our new editor, Paul Gardner . . . The "Can You Top This?" trio putting out a book of best jokes heard on their programs . . . Harry von Zell (Dec. issue) giggled his way into radio stardom. Muffing a song cue on an amateur program, he flustered, and was besieged with requests for a repeat performance from all the listeners . . . Our favorite storyteller, Johnny Neblett (see page 34) has decided he can more easily



Harry von Zell

add to his repertoire of fascinating tales in New York. He's bidding Chicago good-bye shortly after the first of the year . . . The television crowd very excited over the debut of CBS color television. You'll be seeing it sooner than you think . . . Has anyone noticed how much Tommy Dorsey's voice sounds like Cary Grant's on his Sunday afternoon program? . . . The gay, informal party that CBS gave for the Andrews Sisters at the Astor Hotel was further enhanced by the impromptu singing of the three gals . . . James Melton is planning to add Hitler's car to his famous collection of automobiles when the Treasury Department finishes using it for campaign purposes . . . Ezra Stone, the original Henry Aldrich, is out of the Army and returning to the role he made famous . . . A big luncheon welcomed ex-Air Ace Tommy Harmon to the field of broadcasting. He's doing sports broadcasts . . . Frank Sinatra's newly organized baseball team "The Swooners" won first 15 out of 17 games. Frank has been playing a sterling second base . . . Stern-looking ex-Police Commissioner Lewis Valentine's M.C. job for "Gangbusters" carries the reported salary of twenty-five thousand a year . . . Now we've heard everything. There's a new program starring Ralph Slater, hypnotist, who mesmerizes members of the studio audience, and then puts them before the mike where listeners hear their reactions to Slater's suggestions . . . Raymond Massey, frequent guest star, has just written a chapter on acting for the new issue of Encyclopaedia Britannica . . . Hildegarde never looked lovelier than when she did her spot on NBC's mammoth "Parade of Stars" . . . Bing Crosby's temporary retirement from the airways is leaving a big gap in radio entertainment . . . June, our pretty switchboard girl, is temporarily involved in wedding plans—but sad to relate they're not her own. Her sister's fiance got home before Jerry . . .



Tommy Dorsey



Frankie

the field of broadcasting. He's doing sports broadcasts . . . Frank Sinatra's newly organized baseball team "The Swooners" won first 15 out of 17 games. Frank has been playing a sterling second base . . . Stern-looking ex-Police Commissioner Lewis Valentine's M.C. job for "Gangbusters" carries the reported salary of twenty-five thousand a year . . . Now we've heard everything. There's a new program starring Ralph Slater, hypnotist, who mesmerizes members of the studio audience, and then puts them before the mike where listeners hear their reactions to Slater's suggestions . . . Raymond Massey, frequent guest star, has just written a chapter on acting for the new issue of Encyclopaedia Britannica . . . Hildegarde never looked lovelier than when she did her spot on NBC's mammoth "Parade of Stars" . . . Bing Crosby's temporary retirement from the airways is leaving a big gap in radio entertainment . . . June, our pretty switchboard girl, is temporarily involved in wedding plans—but sad to relate they're not her own. Her sister's fiance got home before Jerry . . .



Hildegarde



Bing

★

Evening
in
Paris

PRESENTS

The
Powder
Box
Theater

★

FEATURING

DANNY O'NEIL

Radio's new singing star

EVELYN KNIGHT

Radio, night club and
Decca recording artist

RAY BLOCH

The Evening in Paris
Orchestra and Chorus

JIM AMECHE

Host and Master of
Ceremonies

with

GUEST STARS

From Stage, Screen and
radio in dramatic playlets

Every Thursday Evening
over the

CBS NETWORK
10:30 E.S.T.

★

OF MIKES AND MEN

By

Laura Haynes

Announcer KEN NILES is sure he'll be in top condition for the hundred-yard dash event if and when the Olympic games are revived. NILES, who has a tight Sunday schedule of splicing for three programs, announces the "Blondie" show which precedes "Beulah" on the air. Signing off "Blondie," NILES has exactly 30 seconds to reach his "Beulah" stint before that hits the air. Ken says he has had a few nightmares in which he finds these vital studio doors locked when he reaches them!

★ ★ ★

Practical jokers frequently capitalize on the rigid time schedule maintained in radio. A good example was the trick pianist LYMAN GANDEE, of the KAY KYSER "College of Musical Knowledge" pulled on FRANKIE CARLE recently. CARLE, entering a Hollywood restaurant declined GANDEE'S invitation to lunch. "Can't," replied CARLE. "Have time only for a cup of coffee. I'm due on the air in 20 minutes." Just as his java was being served CARLE froze in terror as he heard his piano theme coming over the radio public address system. After CARLE'S frenzied exit GANDEE revealed that he'd sneaked out to play CARLE'S theme on the restaurant's piano beaming it over the public address system.

★ ★ ★

As an actor, ARTHUR VINTON has more lives than that proverbial cat. In his past few performances with the Saturday CBS series, "The FBI in Peace and War," VINTON has been poisoned, stabbed, electrocuted and smothered to death at least once. Soon things are to take a turn for the worse for he is to double as two characters . . . and both are to die!

★ ★ ★

HEDDA HOPPER, whose imagination, it seems, is as lively as some of her hats ran into a snag not long ago. Needing a quotation of poetry to start off her column and unable to find anything appropriate, she blithely dashed off two lines of her own. She got so many requests for the rest of the poem

that she was forced to sit down and finish it.

★ ★ ★

The millions who are familiar with ANNE SOTHERN'S "Maisie" characterization on the screen have come to expect her to overcome all obstacles the hard way. Actually, ANN often does so in real life. When she first started her radio series Producer TONY STAFFORD noticed that she had committed her part to memory. "That isn't necessary," he told her. "Why not read your script directly into the mike?" "But I'm used to memorizing my lines," protested ANN. "To read them would be the hard way."

★ ★ ★

JANE FROMAN who recently returned from her second jaunt into the ETO where she entertained men overseas immediately after her Lisbon plane crash, traveled by boat this time. GYPSY MARKOFF, who was in the same accident is also overseas with the USO and should be taking the return route shortly.

Sometimes it pay to be late. ALICE FROST, female sleuth of "Mr. and Mrs. North," was once gifted with a handsome gold pin in the form of a clock dial with movable hands. BILL TUTTLE, her director then and her husband now, liked to set the hands to the hour for their appointed meetings as a reminder for the often tardy ALICE. Now the two have been married four years and the pin seems to have done the trick.

"As the twig is bent" etc., doesn't apply in the case of many radio stars who have switched from their original professional training to face a microphone. TED COLLINS studied medicine while KATE SMITH trained to be a nurse. TED HUSING, sportscaster, hoped to be a commercial airplane pilot, HARRY SOSNIK wanted to be a songwriter, GARRY MOORE once cooked at a boy's camp and JAMES MELTON dreamed of playing the saxophone. FRED ALLEN'S juggling act is still remembered among vaudevillians. DON RODNEY engaged in such diverse trades as dressmaking and bricklaying. LINA ROMAY was once employed in a florist's shop.

America's number one vocal heart-throb, DINAH SHORE, cautions would-be singers to avoid the footbal cheering section while in school. DINAH explains that her enthusiastic yelling during school days changed her from a lyric soprano to a contralto but, she adds, "There's no telling what I would have eventually sounded like if I hadn't stopped."



ON A RECENT TRIP to a friend's farm, Don Lurch, WEAF's Modern Farmer, took a busman's holiday, made transcriptions of DDT experiments to control dairy flies. Don's niece, Joanne, lent a hand.



A GOOD FRIEND TO HAVE is "Album of Familiar Music" soprano Margaret Daum. Miss Daum is handy at repairing radios, toasters, etc., is often invited to dinner by friends with ulterior motives.



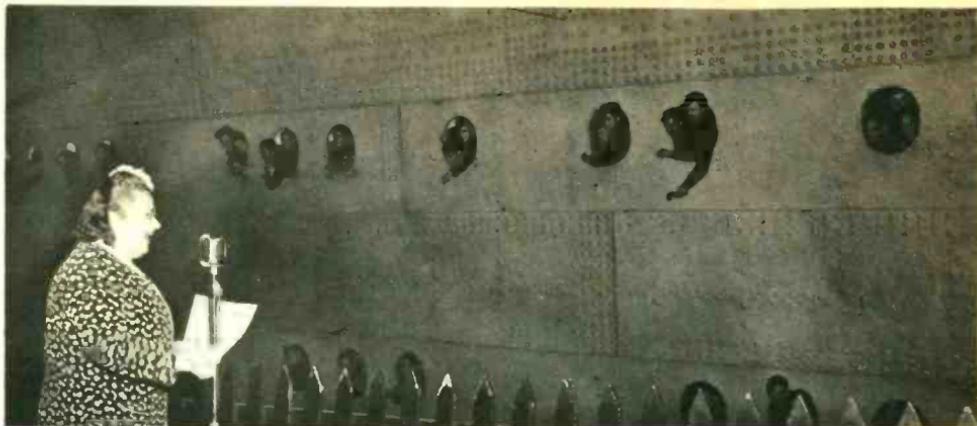
NEEDLESSLY FRIGHTENED is the comedy team, Dick and Gene Wesson. The young stars of "Supper Club" have shot up quickly in the past year, have nothing to worry about for a long time to come.

Along Radio Row



PAYING TRIBUTE to General Dwight D. Eisenhower on a recent trip to New York are popular stars Paula Stone and Eddie Cantor. Eddie recently returned to the air after a U.S.O. Camp Show tour.

(CONTINUED ON NEXT PAGE) 3



RADIO'S BELOVED KATE SMITH joins the host of entertainers who each day voyage down to New York's piers to welcome returning servicemen. Kate is pictured here at Pier 90, where she recently sang for more than 14,000 war veterans who arrived aboard the troopship Queen Elizabeth. Kate sang an old favorite, "God Bless America," and an appropriate new one, "I've Got A Date With A Gal in New York."



TWO FACES IN A DRESSING ROOM MIRROR might be an appropriate title for this study of NBC dramatic stars Lucille Wall and Bart Robinson. Lucille appears daily in the title role of "Portia."



WELCOME, NEIGHBOR is what Ozzie Nelson and Harriet Hilliard, CBS veterans, seem to be saying to CBS newcomers Joan Davis and Harry von Zell. Emcee von Zell was caught short-handed in the deal.

"LONG HAIR DEPARTMENT": Hiding behind the beards and the sartorial splendor at the National Barn Dance's Hoosier Hot Shots, who have just returned from a long tour of Europe's army camps.





GOOD, OLD AMERICAN ENTERPRISE can best describe Josephine Antoine's way of solving the redcap shortage. The radio soprano constructed a portable luggage carrier out of a child's discarded old wagon.

HORSES, HORSES, HORSES, and NBC's Jane Webb collects them in all sizes, shapes, and varieties. Jane goes back to her rocking-horse days as the source of her hobby, has a really immense collection.



UNAPPRECIATIVE OF THE BEAUTY of his father's thoroughbred Tennessee walking horse is two-year-old Roy Neill, son of "Grand Ole Opry's" Roy Acuff. Roy will probably change his mind in a few years.



IRELAND JOINED FORCES WITH NORTH CAROLINA when handsome ex-cop Phil Regan made a recent guest appearance on "National Barn Dance." North Carolina was prettily represented by Lulu Belle.



WHAT IS VAN JOHNSON'S PICTURE DOING IN A RADIO MAGAZINE? Well, it seems that the American girl's No. 1 heart-throb made a recent guest appearance on CBS's "Theater of Romance," the Tuesday evening program that features condensations of some of the hit movie. A photographer came along, asked Van to pose for some cheesecake, and—well—anyway, he's got pretty legs, hasn't he girls



Ozzie and Harriet: a junior league Fibber McGee and Molly?

EASTERN STANDARD TIME INDICATED. DEDUCT 1 HOUR FOR CENTRAL TIME—3 HOURS FOR PACIFIC TIME. NBC IS LISTED (N), CBS (C), AMERICAN BROADCASTING CO. (A), MBS (M). ASTERISKED PROGRAMS (*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS.

SUNDAY

- 8:30 a.m. **THE JUBALAIRES (C)** Highly recommended to early Sunday risers is this half-hour of spirituals and folk songs sung by what is probably the best Negro quartet around at the moment. ▼▼
- 9:15 a.m. **E. POWER BIGGS (C)** Music especially composed for the organ well-played by the organist of the Boston Symphony Orchestra. ▼▼
- 9:30 a.m. **COAST TO COAST ON A BUS (A)** Milton Cross omcees this children's variety show, one of the oldest programs on radio. Recommended only to those who like to hear children entertain. ▼
- 11:30 a.m. **INVITATION TO LEARNING (C)** For those who like to start off the week with some fancy book-learning; a bad spot for a good show, with guest speakers discussing the great literature of the world. ▼▼
- 1:15 p.m. **ORSON WELLES (A)** One of the liveliest, most spontaneous fifteen-minute commentaries to hit radio since the days of Alexander Woolcott. Highly recommended. ▼▼
- 1:30 p.m. **CHICAGO ROUND TABLE (N)** Another fine program that comes along too early in the day and interferes with the Sunday comics; stimulating discussions on the state of the world. ▼▼
- 2:00 p.m. **WASHINGTON STORY (A)** Dramatizations and interviews with people who make the story: John B. Kennedy, narrator; Marquis Childs, Washington columnist; and guest speakers. ▼▼
- 2:00 p.m. **THE STRADIVARI ORCHESTRA (C)** Paul Lavalle conducts a string orchestra that plays semi-classical music sweetly and agreeably, with Harrison Knox pitching in for an occasional tenor solo. ▼▼
- 2:30 p.m. **JOHN CHARLES THOMAS (N)** The baritone makes an ingratiating M.C.; John Nesbitt spins some fancy tales; Victor Young conducts the orchestra. ▼▼
- 3:00 p.m. **NEW YORK PHILHARMONIC (C)** An hour and a half of symphony music played by one of the great U. S. orchestras with emphasis on serious contemporary music in addition to classics. ▼▼
- 3:30 p.m. **ONE MAN'S FAMILY (N)** An old radio favorite; one of the first and best of radio's chronicles of American family life. ▼▼
- 3:30 p.m. **WASHINGTON STORY (A)** Some "inside" news on what's going on behind the closed doors of the nation's capital. John B. Kennedy is the narrator, Marquis Childs and guest speakers inform and predict. Excellently produced. ▼▼
- 3:30 p.m. **LAND OF THE LOST (M)** Isabel Manning Hewson's fantasy about a kingdom at the bottom of the sea. Excellent children's show, with a large adult audience. ▼▼

TUNE IN'S LISTENING POST

TUNE IN RATES SOME OF THE LEADING NETWORK PROGRAMS. THREE TABS (▼▼▼) INDICATES AN UNUSUALLY GOOD SHOW, TWO TABS (▼▼) A BETTER PROGRAM THAN MOST, AND ONE TAB (▼) AVERAGE RADIO ENTERTAINMENT.

- 4:30 p.m. **NELSON EDDY (C)** Well produced musical show, with the baritone getting expert help from Robert Armbruster's Orchestra. ▼▼
- 4:30 p.m. **MUSIC AMERICA LOVES (N)** A talent-laden, but slow-moving, musical variety, with Tommy Dorsey as the emcee. ▼▼
- 5:00 p.m. **SYMPHONY OF THE AIR (N)** Frank Black conducting the NBC Symphony Orchestra, considered by lovers of good music as one of the three great U.S. symphony orchestras; guest stars as soloists. ▼▼▼
- 5:00 p.m. **FAMILY HOUR (C)** Pleasant half-hour of semi-classical music with teen-age diva Patricia Munsel as the star. ▼▼
- 5:45 p.m. **WILLIAM SHIRER (C)** The former European war correspondent is one of the softer-spoken and more qualified of the news-analysts. ▼▼
- 6:00 p.m. **ADVENTURES OF OZZIE AND HARRIET (C)** Harriet Hilliard and Ozzie Nelson attempt to do a junior league Fibber McGee and Molly but never quite make it. ▼
- 6:00 p.m. **PAUL WHITEMAN (A)** No longer "the king of Jazz," but still one of the nation's top-notch interpreters of a popular ballad. With Georgia Gibbs, one of the better songstresses around at the moment, and The Merry Mocs. ▼▼
- 6:30 p.m. **SUNDAY EVENING PARTY (A)** A pleasant, uninspired half-hour of some of the popular tunes of the day; with vocalists Louise Carlsile and Felix Knight, Phil Davis and his Orch. ▼
- 6:30 p.m. **FANNIE BRICE (C)** The old favorite stars as Baby Snooks, with Hanley Stanford as "Daddy." Usually funny. ▼▼
- *6:30 p.m. **THE GREAT GILDERSLEEVE (N)** Unven comedy series, with the humor ranging from the corny to the very entertaining; with Hal Paary as Throckmorton. ▼▼
- 7:00 p.m. **JACK BENNY (N)** A program that's as much a part of the average American family's Sunday as going to church and noon-time chicken dinner. ▼▼
- 7:00 p.m. **OPINION REQUESTED (M)** A panel of four authorities guest on this one, and talk about some of the problems that confront the discharged service man. Bill Slater is the moderator. ▼▼
- 7:00 p.m. **DREW PEARSON (A)** One of the liveliest and most controversial of radio's news commentators. ▼▼
- 7:30 p.m. **BANDWAGON (N)** Cass Daley is featured in some not so good comedy routines, with a different guest band around every week. ▼
- *7:30 p.m. **QUIZ KIDS (A)** Joe Kelly presides over this motley collection of miniature geniuses, absolutely the last word in quiz shows. ▼▼
- *7:30 p.m. **BLONDIE (C)** Each week Blondie and Dagwood get into a new scrape; routine Sunday evening entertainment. ▼
- 8:00 p.m. **BERGEN AND MCCARTHY (N)** One of the fastest moving, slickest variety shows on the air. Charlie makes love to a beautiful guest star each week. ▼▼
- 8:00 p.m. **MEDIATION BOARD (M)** A. L. Alexander conducts this most reliable of radio's "Dear Beatrice Fairfax" shows. ▼
- 8:00 p.m. **FORD SYMPHONY (A)** A new time and a new network for this popular Sunday radio concert; the show now runs to a full hour, resulting in a more varied selection of music. ▼▼
- 8:00 p.m. **BEULAH (C)** The versatile Marlin Hunt plays three character parts, including the peppery "Beulah," formerly of the Fibber McGee and Molly show. The result is a pleasant half-hour. ▼▼
- 8:30 p.m. **FRED ALLEN (N)** Without a doubt the best comedy program on the air; fast-paced, well-produced, and blessed with the incomparable, astringent Allen humor. ▼▼

(CONTINUED ON NEXT PAGE) 7

TUNE IN'S LISTENING POST (continued)

9:00 p.m. **MANHATTAN MERRY-GO-ROUND** [N] Musical variety, with a long list of entertainers headed by Thomas L. Thomas, baritone, and Victor Arden's orchestra. Not as good as some other shows like it. ▼

9:00 p.m. **WALTER WINCHELL** [A] Fast talk and saucy gossip from one of the first and best of the radio columnists. ▼▼

9:30 p.m. **AMERICAN ALBUM OF FAMILIAR MUSIC** [N] Frank Munn, Jean Dickenson, Margaret Davin, Evelyn MacGregor, and the Buckingham Choir sing, and the Heanichen Concert Orchestra plays, old and new American songs. ▼▼

10:00 p.m. **OPERATIC REVUE** [M] A new musical series presenting popular operatic arias translated into English. Three or four guest soloists are featured each week. ▼▼

10:00 p.m. **THEATER GUILD OF THE AIR** [A] An ambitious show that in its first few seasons never quite came off. This series of condensations of outstanding radio plays should please the more serious radio listeners, however. ▼▼

10:00 p.m. **HOUR OF CHARM** [N] A little too coy for some listeners, but there is no doubt that Phil Spitalny's is the best all-girl orchestra around. ▼▼

10:00 p.m. **TAKE IT OR LEAVE IT** [C] Most people would rather take this quiz show starring Phil Baker. ▼▼

10:30 p.m. **WE THE PEOPLE** [C] One of the better radio programs, bringing into focus some of the delightful and ingenious of the 130,000,000 people who make up the population of the U.S.A. ▼▼



Sherlock Holmes and Precious Watson

MONDAY

8:00 a.m. **WORLD NEWS ROUND-UP** [N] James Stevenson reviews the morning news and calls in staff correspondents from Washington and abroad. ▼▼

9:00 a.m. **BREAKFAST CLUB** [A] Jazzy, entertaining early morning program, with Don McNeill emceeing for a surprisingly talented and wide awake cast. ▼▼

10:00 a.m. **VALIANT LADY** [C] High-tensioned soap opera for housewives who want to start off their day with a sigh. ▼

10:00 a.m. **ROBERT ST. JOHN** [N] Many housewives precede their frenetic sessions with the soap operas with this daily fifteen-minute news analysis by the well-known foreign correspondent. ▼▼

10:30 a.m. **FUN WITH MUSIC** [M] Daily half-hour variety shows, designed as a background for the morning's dusting. ▼

10:45 a.m. **ONE WOMAN'S OPINION** [A] Lisa Sergia analyzes the latest developments in the war theaters in her crisp, precise accent. ▼▼

*10:45 a.m. **BACHELOR'S CHILDREN** [C] Dr. Graham solves his personal problems, and those of his patients, five days a week. Very popular morning serial, better written than most. ▼▼

11:00 a.m. **FRED WARING** [N] The genial band-leader presides over a show that is so good it can hold its own with the best of the evening programs. Every week-day. ▼▼

11:55 a.m. **CLIFF EDWARDS** [M] The old-timey, better known as "Ukulele Ike," in a between-the-shows song or two. ▼

12:00 p.m. **KATE SMITH** [C] According to the Hooper Polls, one of the top daytime programs in America. And there's a reason why. ▼▼

1:45 p.m. **YOUNG DR. MALONE** [C] The highly traveled young medico is the central character in this entertaining daily serial. ▼▼

2:00 p.m. **THE GUIDING LIGHT** [N] Early afternoon love story, heavy on pathos, light on humor. ▼

2:15 p.m. **TODAY'S CHILDREN** [N] A long-time favorite with daytime radio listeners. A melodramatic rendering of the problems that face the younger generation. ▼

2:30 p.m. **QUEEN FOR A DAY** [M] From an hysterical studio audience each day a new Queen is selected and crowned, and given 24 hours in which to do whatever she wants to do. The tuner-in doesn't have half as much fun as the contestants. ▼

3:00 p.m. **WOMAN OF AMERICA** [N] A new idea in daytime shows: soap opera with an historical background—in this case, the Oregon Trail. The idea is good, but the show is not. ▼

3:15 p.m. **HARVEY HARDING** [M] Mutual's One-Man-Show sings some of the popular ballads, accompanies himself on several instruments, does his own announcing—and practically everything else except stand on his head. ▼

5:00 p.m. **SCHOOL OF THE AIR** [C] Radio's leading educational program. Each day, five days a week, a different subject is taught: Mon., American History; Tues., Music Appreciation; Wed., Science; Thurs., Current Events; Fri., World Literature. ▼▼

5:15 p.m. **SUPERMAN** [M] Children love this fantastic serial, and its flamboyant hero—a guy who gets in and out of more tight squeezes than you'll care to remember. ▼

5:45 p.m. **CAPTAIN MIDNIGHT** [M] The fearless World War pilot and his adventures: with spies and children. Fun for children. ▼

6:15 p.m. **SERENADE TO AMERICA** [N] The NBC Orchestra under the baton of Milton Katims in a pleasant half-hour of dinner music. ▼

6:30 p.m. **GLEM McCARATHY** [N] The latest sports news delivered in the rapid-fire manner that seems to go hand in hand with all sports broadcasting. ▼

6:45 p.m. **CHARLIE CHAN** [A] Ed Begley plays the keen-witted inspector of the Honolulu police: not so spooky as it used to be in the old days. ▼

7:00 p.m. **FULTON LEWIS, JR.** [M] Fifteen minutes of the latest news, with interpretive comments. ▼

7:15 p.m. **NEWS OF THE WORLD** [N] John W. Vandercok in New York, Morgan Beatty in Washington, and correspondents around the globe via short wave. ▼▼

7:30 p.m. **BULLDOG DRUMMOND** [M] Another of the many new mystery shows that have sprung a mushroom growth this season. This one battling about average as these shows go. ▼

8:00 p.m. **CECIL BROWN** [M] The former South Pacific war correspondent in a discussion of the news that is interesting for its liberal, hard-hitting analyses of political developments. ▼▼

*8:00 p.m. **CAVALCADE OF AMERICA** [N] Dramatizations based on the lives of great Americans, well-written and produced. ▼▼

8:00 p.m. **VOX POP** [C] Informal interviews with the man in the street, conducted by Paris Johnson and Warren Hull. Anything can happen, and usually does. ▼▼

8:15 p.m. **HEDDA HOPPER** [A] From the West Coast comes 15 minutes of lively chatter from the highly-read movie gossip columnist. ▼

8:30 p.m. **ADVENTURES OF SHERLOCK HOLMES** [M] Basil Rathbone and Nigel Bruce of the movies star in these entertaining adaptations for radio of the Arthur Conan Doyle detective stories. ▼▼

8:30 p.m. **VOICE OF FIRESTONE** [N] Howard Barlow conducts the symphony orchestra, and guest artists appear each week. Tone of the show is a little stuffy, but the music is first-rate. ▼▼

8:30 p.m. **JOAN DAVIS** [C] The lively, uninhibited comedienne in a new comedy series destined to bring her many new fans. Andy Russell provides the vocals. Horry van Zell is the dapper straight man. ▼▼

9:00 p.m. **RADIO THEATER** [C] One of radio's top dramatic shows: smooth, professional adaptations of the better movies. ▼▼

*9:00 p.m. **TELEPHONE HOUR** [N] One of the best of the Monday evening musical programs: with Donald Verhee conducting the orchestra, and a new guest star each week. ▼▼

9:30 p.m. **INFORMATION PLEASE** [N] Some very eager people demonstrate how bright they are, and the result is a diverting half-hour, if you have nothing better to do. Two of the experts are John Kieran and Franklin P. Adams; Clifton Fadiman is the emcee. ▼▼

9:30 p.m. **SPOTLIGHT BANDS** [M] A roving show that originates before groups of war workers or servicemen: popular tunes played by some of the sprightlier big bands. ▼▼

10:00 p.m. **CONTENTED PROGRAM** [N] Light and semi-classical music, sung by Josephine Antoine with the orchestra conducted by Percy Faith. ▼▼

10:00 p.m. **SCREEN GUILD PLAYERS** (C) Good radio plays adapted from outstanding movies; featuring Hollywood stars in the leading roles. ▼▼

10:00 p.m. **AUCTION GALLERY** (M) From New York's Waldorf-Astoria galleries expensive items that you and I can only dream of owning are sold to celebrities. Dove Elman conducts the show, and it's fun to listen to. ▼▼

10:30 p.m. **DR. I. Q.** (N) Jimmy McClain conducts a popular quiz that tests your knowledge on a wide range of subjects. ▼▼

10:30 p.m. **THE BETTER HALF** (M) Still another quiz show (aren't the networks overdoing a good thing?). This one pitting husbands against wives for the stakes and the laughs. ▼

11:00 p.m. **NEWS AND NEWS ANALYSIS** (C) Two experts—John Daly and William L. Shirer—combine their talents to bring you the latest news and interpret it. ▼▼▼



Study in contrast: Hope and Hildegard

TUESDAY

9:00 a.m. **FUN AND FOLLY** (N) The hour is early, but Ed East and Polly are as sprightly and gay as ever. Chatter, interviews, gags, designed to make you start the day smiling. ▼▼

10:00 a.m. **MY TRUE STORY** (A) Human interest stories built around real-life incidents, pretty dull and routine. ▼

10:15 a.m. **LORA LAWTON** (N) Radio's Washington story, with its young heroine facing bureaucrats and personal problems with equal fortitude. Daily except Saturdays and Sundays. ▼

11:15 a.m. **ELSA MAXWELL'S PARTY LINE** (M) The professional party-thrower and columnist now turns her vast supply of energy to radio. Limited appeal, but more stimulating than many daytime shows. ▼▼

11:45 a.m. **DAVID HARUM** (N) One of America's favorite characters acts as Cupid and Mr. Fix-it to a host of people. ▼

1:15 p.m. **CONSTANCE BENNETT** (A) The versatile movie actress in a series of daily informal chats of interest to women. ▼

*1:35 p.m. **MA PERKINS** (C) Another one of radio's self-sacrificing souls, who likes to help other people solve their problems. ▼

1:45 p.m. **SINGING LADY** (A) Irene Wicker dramatizes fairy tales and fables for children in a pleasant, pixie-ish manner. Excellent children's show. ▼▼

2:30 p.m. **WOMAN IN WHITE** (N) Soap opera with a hospital background; more entertaining than most. ▼▼

2:30 p.m. **THE FITZGERALDS** (A) Ed and Pegeen in a half-hour of animated, lively chatter about this and that. ▼▼

4:15 p.m. **STELLA DALLAS** (N) The hard-boiled gal with the heart of gold is the heroine of this afternoon story. ▼

6:45 p.m. **LOWELL THOMAS** (N) The late news delivered in a smoothly professional style by this well-liked newscaster. ▼▼

7:30 p.m. **COUNTY FAIR** (A) A quiz show that has its audience trying for prizes in a midway atmosphere; all right, if you like quiz shows. ▼

7:30 p.m. **BARRY FITZGERALD** (N) The beloved movie Academy Award winner in a new dramatic series entitled "His Honor, The Barber." Written and produced by Carlton ("One Man's Family") Morse. ▼▼

*8:00 p.m. **BIG TOWN** (C) Murder, kidnapping, and other varied forms of violent activity are day by day occurrences in this fast-paced series of melodramas. ▼▼

*8:00 p.m. **WILLIAM AND MARY** (N) A comedy series starring Cornelia Otis Skinner and Roland Young, with music by Ray Black's band and Barry Wood as the emcee. One of the season's new shows. ▼▼

8:30 p.m. **THEATER OF ROMANCE** (C) Sometimes inelegant translations for radio of some very good plays. Chief difficulty is that it is practically impossible to condense a good theater piece into a half-hour radio script. ▼

8:30 p.m. **ADVENTURES OF THE FALCON** (M) James Meighan is the radio "Falcon," and is almost as smooth and polished as George Sanders in the cinema version. ▼▼

9:00 p.m. **MYSTERY THEATRE** (N) Excellent mystery stories, adapted from famous whodunits. Expertly directed and produced. ▼▼▼

9:00 p.m. **GUY LOMBARDO** (A) Year in and year out America's favorite "sweet" band, although music experts often shake their heads and wonder why. ▼▼

9:00 p.m. **INNER SANCTUM** (C) For those who like bloody murders, and lots of them, this is tops. ▼▼▼

9:30 p.m. **FIBBER MCGEE AND MOLLY** (N) The escapades of the couple from 79 Wistful Vista make one of the most popular of all radio shows. ▼▼▼

9:30 p.m. **AMERICAN FORUM OF THE AIR** (M) Very entertaining discussions of some of the vital issues of the day. ▼▼▼

9:30 p.m. **THIS IS MY BEST** (C) Expert adaptations of good short stories and novels, well-acted by Hollywood guest stars. Superior entertainment. ▼▼▼

10:00 p.m. **FORD SHOW** (C) A new musical variety starring vocalists Ja Stafford and Lawrence Brooks, with Robert Russell Bennett conducting the orchestra. Good, light entertainment. ▼▼

10:00 p.m. **BOB HOPE** (N) One of the top radio comics in a spry, lively half hour of both good and bad jokes. Frances Langford provides the sex appeal and the vocals. ▼▼▼

10:30 p.m. **HILDEGARDE** (N) The chanteuse from Minneapolis emcees a fast-paced variety show, all the while charming half her listeners and sending the other half away screaming. ▼▼



The phenomenally popular Andrews Sisters

WEDNESDAY

10:45 a.m. **THE LISTENING POST** (A) Dramatized short stories from a leading national magazine; well-written and acted; a superior daytime show. ▼▼▼

11:30 a.m. **BARRY CAMERON** (N) Serial based on the emotional difficulties of a discharged soldier, a soap-operative treatment of a problem that deserves more serious consideration. ▼

12:15 p.m. **MORTON DOWNEY** (M) Songs and ballads by the perennially popular Irish tenor. ▼▼

1:30 p.m. **RADIO NEWSPAPER** (C) Mild chit-chat aimed at the feminine trade, with Margaret MacDonald keeping the gossip and the commercials rolling smoothly. ▼

1:45 p.m. **JOHN J. ANTHONY** (M) Mr. Anthony dispenses advice to members of his bewitched, bothered, and bewildered studio audience. ▼

3:30 p.m. **PEPPER YOUNG'S FAMILY** (N) Very entertaining afternoon show—the story of an average American family told without the unhealthy emotionalism of most daytime series. ▼▼

*5:15 p.m. **DICK TRACY** (A) The adventures of the square-jawed detective among a group of the most unsavory criminals ever conceived. For children only. ▼

*7:00 p.m. **SUPPER CLUB** (N) Good fifteen-minute variety, starring Perry Como with Ted Steele and his orchestra; Mary Ashworth, vocalist; and Martin Block as M.C. ▼▼

(CONTINUED ON NEXT PAGE) 9

TUNE IN'S LISTENING POST (continued)

*7:30 p.m. **HOBBY LOBBY [C]** Bob Dixon is the M. C. on this reasonably entertaining show that parades some of the nation's more inventive collectors of hobbies. ▼▼

7:30 p.m. **LONE RANGER [A]** This Western is popular with children, and Poppo might be mildly interested too. ▼▼

7:45 p.m. **M. V. KALTENBORN [N]** The professional news analyst in a leisurely discussion of the day's headlines. ▼▼

8:00 p.m. **ADVENTURES OF THE SAINT [C]** Brian Aherne plays the debonair Simon Templar, and, with the help of a polished production, turns this into one of the better thrillers. ▼▼

8:00 p.m. **PICK AND PAT [A]** The old vaudeville team in a generous serving of familiar and reasonably palatable corn. ▼

8:00 p.m. **SIGMUND ROMBERG [N]** "Middle-brow" music [Romberg's expression for semi-classical songs like "Softly as in the Morning Sunrise"] conducted by a man who's been writing it for years and understands it as well as anyone. ▼▼

8:00 p.m. **JACK CARSON [C]** The ace movie comedian had difficulty getting laughs on the radio last season, but time and tide may change everything. Warm tuning in on. ▼▼

8:30 p.m. **FRESH-UP SHOW [M]** Second-rate variety show, with comedy by Bert Wheeler, songs by Ruth Davis, music by Dave Terry. ▼

8:30 p.m. **FISHING AND HUNTING CLUB [A]** Informal discussions of some of the joys and tribulations that confront the sportsman. ▼

*8:30 p.m. **DR. CHRISTIAN [C]** Jean Hersholt stars in this saga of a country doctor: good entertainment, if you don't take it too seriously. ▼▼

*8:30 p.m. **MR. AND MRS. NORTH [C]** A married couple with a mania for solving murders: amusing. ▼▼

9:00 p.m. **FRANK SINATRA [C]** After all is said and done, the point remains that Sinatra is still pretty handy with a popular tune. ▼▼

9:00 p.m. **EDDIE CANTOR [N]** The new comedians have better material to work with and a fresher approach, but no one can match Cantor's vitality and energy. Still among the best for your listening time. ▼▼

9:30 p.m. **MR. DISTRICT ATTORNEY [N]** Jay Jostyn and Vicki Vale star as the D.A. and his pretty girl Friday, and get in and out of tight squeazes well after week to the delight of those who enjoy action thrillers. ▼▼

9:30 p.m. **MAISIE [C]** The radio version of the popular movie series got off to a slow start but gains momentum each week. Ann Southern is the vivacious, kind-hearted Maisie. ▼

10:00 p.m. **KAY KYSER [N]** The personality boy from North Carolina works as hard as ever to put over this combination of musical and quiz shows. But, after five years, the format seems a little stale and a change might be a good thing. ▼

10:00 p.m. **COUNTERSPY [A]** Good thriller, usually fictionalized from newspaper items. Don McLaughlin plays David Harding, chief of the counterespies. ▼▼

10:30 p.m. **ANDREWS SISTERS [C]** Maeanne, Patty and LaVerne in their own variety show, singing as off-key and as enthusiastically as ever. ▼▼



Tom Mix does some juggling

1:30 p.m. **PAULA STONE AND PHIL BRITO [M]** Interviews with celebrities conducted by Miss Stone, and songs from Mr. Brito, better-than-average daytime show. ▼▼

7:00 p.m. **JACK KIRKWOOD [C]** Fifteen-minute variety starring one of the best of the new comedians. ▼▼

7:30 p.m. **PHILO VANCE [N]** The adventures of S. S. Van Dine's master detective makes a pleasant enough after-dinner filler. Jose Ferrer and Frances Robinson play the lead roles. ▼

5:45 p.m. **TOM MIX [M]** Stock cowboy characters and situations slanted towards the after-school trade, particularly the boys. ▼

7:30 p.m. **BOB BURNS [N]** The Van Buren bazaar player in a new winter show, with vocalist Shirley Ross. Es-Dead End Kid Leo Garcey heads the comedy cast. ▼▼

8:00 p.m. **BURNS AND ALLEN [N]** Admirers of zany comedy will rate screwball Gracie and her maligned spouse Georgie as tops. Meredith Wilson supplies the music. ▼▼

*8:00 p.m. **SUSPENSE [C]** Radio's psychological thrillers, one of the finest mystery shows on the air. With different movie stars as guests each week. ▼▼

*8:15 p.m. **LUM 'N' ABNER [A]** An old radio favorite of the folksy variety; recording the trials and tribulations of the two gentlemen from Pine Ridge. ▼▼

8:30 p.m. **DINAH SHORE [N]** The nation's top interpreter of a sentimental ballad in her own variety show. ▼▼

8:30 p.m. **AMERICA'S TOWN MEETING [A]** Usually stimulating, four-part discussions on subjects of note, with the studio audience pitching in afterwards to ask questions. ▼▼

9:00 p.m. **DONALD VORHEES [N]** Very listenable arrangements of the better popular songs; with guest stars. ▼▼

9:00 p.m. **MUSIC HALL [N]** One of the better variety shows on radio, fast-moving, slick entertainment. ▼▼

9:00 p.m. **GABRIEL HEATTER [M]** A favorite American commentator interprets the news and the condition of your teeth almost in the same breath. ▼

9:30 p.m. **VILLAGE STORE [N]** Jack Haley and Jean Carroll in a not very inspired music-and-comedy show. ▼

10:00 p.m. **ONE FOOT IN HEAVEN [A]** Well-written stories about the trials and tribulations of a minister and his family. ▼▼

10:00 p.m. **ARCH OBOLER PLAYS [M]** One of radio's top writers always guarantees a better-than-average show, though the quality is sometimes uneven. ▼▼

10:00 p.m. **ABBOTT AND COSTELLO [N]** Lively comedy with a burlesque flavor that makes up in energy what it lacks in good taste and good jokes. ▼▼

10:30 p.m. **WE CAME THIS WAY [N]** A drama series dealing with important events in the lives of well-known historical personalities. Sometimes interesting, sometimes not. ▼



Henry Alavich does some phoning

THURSDAY

9:45 p.m. **DAYTIME CLASSICS [N]** A fifteen-minute interlude between the soap operas featuring Ben Silverberg and the NBC Concert Orchestra in light classics. ▼▼

*10:30 a.m. **ROMANCE OF EVELYN WINTERS [C]** Each day a new chapter in the lady's complicated love life. ▼

11:30 a.m. **A WOMAN'S LIFE [C]** Joan Alexander stars as Carol West in this daily morning series written by novelist Kathleen Norris. ▼▼

FRIDAY

9:00 a.m. **FRAZIER HUNT [M]** The former magazine correspondent in a daily series of comments on the news. ▼▼

10:30 a.m. **ROAD OF LIFE [N]** The day-to-day happenings in the life of a Chicago family; less of an emotional strain and better written than most serials. ▼

11:00 a.m. **BREAKFAST IN HOLLYWOOD [A]** Tom Breneman and the studio audience their names, insults them, and makes them laugh. Very brisk and chipper show. ▼▼

2:15 p.m. **JUST BETWEEN YOU AND JANE COWL (M)** One of the theater's first ladies chats amiably and only occasionally gets a little hammy. ▼

3:30 p.m. **BEST SELLERS (A)** Dramatizations of the most popular of the current and older books; unusually adult daytime show. ▼▼

4:00 p.m. **BACKSTAGE WIFE (N)** Soap opera with a theater background; cleverly written, well acted. ▼▼

4:30 p.m. **LORENZO JONES (N)** The story of the small-town inventor and his wife Belle, told with more comedy than most daytime serials. ▼▼

5:00 p.m. **TERRY AND THE PIRATES (A)** All the characters of the comic strip come to life in this serial, a favorite with kids. ▼

5:30 p.m. **JUST PLAIN BILL (N)** Good, kindly Bill Davidson dispenses advice on mortgages, love affairs, and other sundry matters. ▼

5:45 p.m. **FRONT PAGE FARRELL (N)** The story of David and Sally Farrell and their journalistic adventures in Manhattan. Well-written, well-acted serial. ▼▼

8:00 p.m. **HIGHWAYS IN MELODY (N)** Paul Lavalle and his orchestra in an excellent half-hour of music; with guest stars. ▼▼

8:00 p.m. **THE ALDRICH FAMILY (C)** Henry gets in and out of trouble, while his long-suffering family watch quietly from the sidelines. Very good, if you like domestic stories. ▼▼

8:30 p.m. **DUFFY'S TAVERN (N)** One of the funniest shows on radio: the humor is sharp and inventive; the acting is topnotch, and the pace is fast and well-tempered. ▼▼

8:30 p.m. **KATE SMITH (C)** Kate returned to her old network with less drama and more of her songs. ▼▼

9:00 p.m. **WALTZ TIME (N)** Hardy radio favorite, with Frank Munn, tenor, Evelyn MacGregor, contralto, and Abe Lyman's Orchestra performing in three-quarter time. ▼▼

9:00 p.m. **IT PAYS TO BE IGNORANT (C)** CBS's satirical commentary on the quiz shows, with Tom Howard, George Shelton, Lulu McConnell and Co. Very funny. ▼▼

9:30 p.m. **PEOPLE ARE FUNNY (N)** Emcee Art Linkletter tosses quizzes, quizes and psychological stunts at radio and studio audiences. Routine, unless you're especially fond of quiz shows. ▼

10:00 p.m. **DURANTE AND MOORE (C)** One of the slickest comedy teams that has turned up in radio in years. Very funny, and highly recommended. ▼▼

10:30 p.m. **DANNY KAYE (C)** Last season this was one of the most expensive and least entertaining of the big radio shows. Now, with Goodman Ace of the "Easy Aces" writing the scripts, things may take a turn for the better. ▼▼

10:30 p.m. **LEAVE IT TO THE GIRLS (M)** Elissa Landi, Paula Stone, and other leading Broadway glamor girls have a half-hour hen-feat over the air, with occasionally entertaining results. ▼▼

11:30 p.m. **WORLD'S GREAT NOVELS (N)** Carl Van Doren is the commentator; dramatizations of some of the world's classics. ▼▼

11:30 p.m. **THE AMERICAN STORY (N)** A series of dramatizations based on the development of America. Authored by post-scholar-statesman Archibald MacLeish, carefully produced. ▼▼

SATURDAY

10:00 a.m. **ARCHIE ANDREWS (N)** Very funny adventures of teenage Archie and his high school pals. ▼▼

10:00 a.m. **TEENTIMER CANTEN (N)** A new musical variety show featuring teenage talent and fashion tips. Eileen Barton, last season the female vocalist on the Sinatra show, is a regular each week. ▼▼

11:30 a.m. **SMILIN' ED McCONNELL (N)** Although many people consider this genial gentleman long on personality and short on talent, he has a devoted following among Saturday morning extraverts. ▼

11:30 p.m. **HOOKEY HALL (M)** Bobby Hookey stars as the emcee of this children's variety show. Not for those who feel that children should be seen but not heard. ▼

12:30 p.m. **ATLANTIC SPOTLIGHT (N)** A forerunner of what will probably be a post-war commonplace: international variety shows. This one is jointly presented by NBC and BBC, is usually very good. ▼▼

1:00 p.m. **FARM AND HOME HOUR (N)** One of the better public service programs, this one dealing with some of the problems that confront the American farmer. ▼▼



Judy and the Duke

1:00 p.m. **GRAND CENTRAL STATION (C)** Slick, professional dramatic series, featuring stars from the big Broadway plays. Some of the stories are corny, but the show is always neatly produced. ▼▼

2:00 p.m. **OF MEN AND BOOKS (C)** Reviews of the new best-sellers, a program designed for the bookworms. ▼▼

4:45 p.m. **TIN PAN ALLEY (N)** A program that takes you behind the scenes of the song-writing industry. Usually interesting and well-done. ▼▼

5:00 p.m. **DUKE ELLINGTON (A)** A great American composer and conductor in a full hour of excellent jazz. ▼▼

6:00 p.m. **QUINCY HOWE (C)** One of the better news analysts discusses the state of the world. ▼▼

6:15 p.m. **PEOPLE'S PLATFORM (C)** Forums on some of the topical problems of the day; guest speakers: usually very good. ▼▼

7:00 p.m. **OUR FOREIGN POLICY (N)** Outstanding statesmen and government officials discuss each week some current issue in America's world diplomacy. You'll have to be interested to enjoy this. ▼▼

7:00 p.m. **HELEN HAYES (C)** The polish of Miss Hayes' acting often takes the edge off some not very good radio plays. ▼▼

8:00 p.m. **THE LIFE OF RILEY (N)** William Bendis in a fair-to-middling comedy series about life in Brooklyn. ▼

8:00 p.m. **WOODY HERMAN (A)** One of the better bands in a half-hour of lively swing music for the Saturday night hep-cats. ▼▼

8:30 p.m. **TRUTH OR CONSEQUENCES (N)** A fast-moving quiz show that will be funnier when it's televised. Ralph Edwards is the impresario. ▼▼

8:30 p.m. **MAYOR OF THE TOWN (C)** Lionel Barrymore and Agnes Moorhead in an uneven dramatic series. Miss Moorhead is just about radio's top dramatic star, however, and is well worth listening to. ▼▼

8:30 p.m. **DETROIT SYMPHONY ORCHESTRA (M)** Valter Poole conducts this polished musical outfit in an hour's concert. ▼▼

9:00 p.m. **NATIONAL BARN DANCE (N)** Saturday night vaudeville with a rural flavor. With Lulu Belle and Scotty heading a large cast. ▼

9:00 p.m. **YOUR HIT PARADE (C)** The nation's top ten tunes, well played by Mark Wornow and his band and sung by Joan Edwards and Dick Todd. ▼▼

9:00 p.m. **GANGBUSTERS (A)** A show that dramatizes actual crimes, naming names, dates, places. Good listening. ▼▼

9:30 p.m. **CALLING ALL DETECTIVES (M)** A novel twist to the average radio murder drama: the audience participates in tracking down the criminal. Good Saturday evening listening bet for the mystery fan. ▼▼

9:30 p.m. **CAN YOU TOP THIS? (N)** Harry Hershfield, Senator Ford and Joe Laurie, Jr. try to outshine one another, while the Laugh Meter gauges the results. For those who like their fun frantic. ▼▼

9:45 p.m. **SATURDAY NIGHT SERENADE (C)** Sentimental tunes, hit songs, light classics, carefully blended, well played and sung. ▼▼

10:00 p.m. **JUDY CANOVA (N)** Judy's comedy is too corny to please a lot of radio listeners, but she has vitality and keeps the show going by the force of her personality. ▼

10:00 p.m. **CHICAGO THEATER OF THE AIR (M)** Pleasant, well-done condensations of the famous operettas. With Marion Claire. ▼

10:15 p.m. **REPORT TO THE NATION (C)** News interviews and sketches conducted by John Daly; excellently, fine entertainment. ▼▼

10:30 p.m. **GRAND OLE OPERY (N)** Roy Acuff and company in another Saturday night slanted toward the hill-billy trade. This one is more authentic than most; many of the featured songs are authentic American folk ballads. ▼▼

SAY

*"Merry
Christmas"*

WITH A
SUBSCRIPTION
TO

TUNE IN

*the gift
that brings
cheer the
whole year
'round*

SPECIAL XMAS OFFER

ONE 1-year subscription

\$1.50

TWO 1-year subscriptions

\$2.75

ADD'L 1-year subscriptions

\$1.25

TUNE IN
30 Rockefeller Plaza, N. Y. 20, N. Y.
Enclosed is \$ for which send
"Tune In" to the names below.

To—Name
Address

To—Name
Address

SENT BY—

Your
Name
Address

TOMMY DORSEY and the F. B. I.

Ordinarily there would be no connection between Tommy Dorsey, his orchestra, "A-Tisket, A-Tasket" and a nineteen-year-old boy who had just been kidnapped. However, when the FBI puts its ear to the ground the strangest sort of music is heard. Hence, the story that former war correspondent Ted Malone came up with on the American network program after a visit to Washington is one to be remembered.

It seems that a young New Yorker was kidnapped one night and was duly gagged and blindfolded. The gangsters drove gaily on but made one mistake they lived to regret. They played the radio.

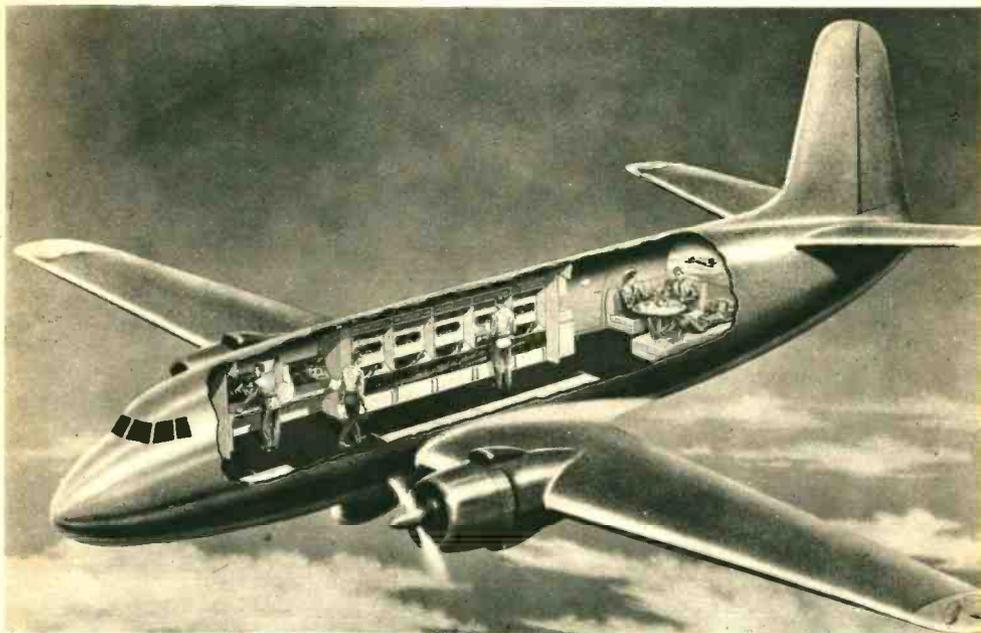
After his release, the victim recalled that he had been driven about 10 minutes before his captors turned on the car radio, that the radio was switched off right after the Dorsey arrangement, and that they had driven another 20 to 25 minutes. Questioned further by the FBI, the young man remembered that while he was being held he had heard the click of cues on billiard balls, the rattling of collapsible chairs, the sound

of church bells ringing at 10 o'clock on Sunday morning, and the noise of elevated trains. Once his captors had made a remark about a local movie.

The FBI checked the Dorsey broadcast, figured the time required to play "A-Tisket A-Tasket," and estimated additional time of the kidnapers' trip. Analysing the information they had acquired, the government agent drew a circle around the area in which they believed the boy had been held. Then they checked every neighborhood in the circle. Finally they found a Ukrainian Hall with a pool room in the basement. There was a movie house next door and a church on the corner where the bells rang every Sunday morning at 10 o'clock. The elevated train was nearby. While no one piece of evidence was conclusive, the accumulated clues made it certain that this was the place. After several days the FBI found the kidnapers' car, trailed the parties involved until they were able to build up a case. When the amazed kidnapers were confronted with this mass of evidence, they broke down and confessed.



TOMMY DORSEY, TROMBONE-PLAYER, MASTER OF CEREMONIES, CLUE-PROVIDER EXTRAORDINARY



THE ALL-METAL, LOW-WING MONOPLANE THAT WILL BE USED TO REBROADCAST STRATOVISION PROGRAMS ACROSS THE UNITED STATES

HOW HIGH IS UP IN TELEVISION?

How high is up in television stumped the experts, confounded the scientists, and disturbed those visionaries who foresaw a national network until a 27-year-old Texan, Charles Edward Nobles, came along in December of 1944 to take an airplane flight which may be symbolically comparable to that of the Wright Brothers.

That's right—the ceiling for television appeared to be impenetrable until Nobles gazed thoughtfully out at a Texas landscape about a year ago. When he came out of the ether and got off the plane he set out on a beeline to speak to Westinghouse officials, who in turn spoke to Glenn L. Martin aviation officials, who didn't waste a moment themselves. Nothing halted anybody save the shortage of materials induced by war. Now the war is over.

So, in your little black book put down

by PAUL GARDNER

the word—stratovision. In the television that the brilliant Nobles conceives how high is up is approximately six miles, and eight planes or so will bring television to America much quicker than anybody anticipated.

Let's envisage the difficulties that beset the dreamers of a television network. When brilliant thinkers like Zworykin, Farnsworth, DuMont, and others, were making the physical facts of television possible a lot of people got on a bandwagon and shouted that the day of television was just around the corner. Like prosperity, following the depression, it wasn't. There was a grievous obstacle in the way of television and, literally and figuratively, the roof fell in.

Don't get excited and run to the

nearest exit, we'll try in simple language to describe the difference between television and frequency modulation and the standard and international short waves that are so popular today. Hold on—here we go.

In standard and short wave broadcasting the signal at a receiver is composed of a "ground wave," and a "sky wave." Now, at the relatively low frequencies used for these methods of broadcasting, the ground wave obligingly bends so as to follow the earth's curvature. Without being too technical about it, we may state that for relatively low frequencies the receiving antenna may be far below the horizon with respect to the transmitter and still receive both ground and sky wave signals.

So far—is everybody happy? Now we are about to enter the ultra-high frequency broadcasting angle and that's

HOW HIGH IS UP IN TELEVISION? (continued)

where the imposing problem of television enters.

Because of the high frequencies involved the "ground wave" does not curve appreciably, nor are the "sky waves" bent back as in short wave broadcasting. Thus, a receiving antenna located below the horizon from the transmitting antenna receives no signal either from the "ground wave" or the "sky wave."

In brief, television and FM broadcasting are limited to "line-of-sight" distances and so the average radius would be about fifty miles. You couldn't get far with a national network built on those lines. The cost of a link from Boston to San Francisco, to be readied by about 1950, would cost about \$100,000,000 just for the construction cost of coaxial cables. As for the other approach, a series of radio relay stations, at least 100 would be necessary, approximately 35 miles apart. There is such a relay operating at the moment—Washington, Philadelphia, New York and Schenectady.

Both the relay and cable network operations offer technical problems be-

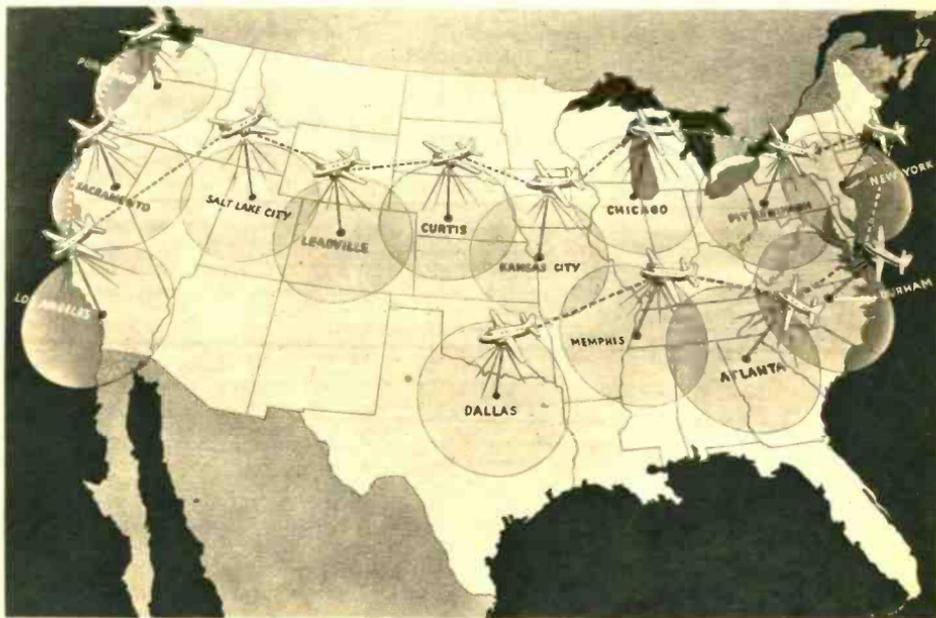
cause of the numerous times each program must be handled. At each relay station additional distortions are added to the picture in the way of noise, phrase distortion and amplitude distortion. That is not the way to win people and influence sponsors. Furthermore, neither people nor sponsors will become interested in television unless the best of talent is available. As in radio, only a network could solve this matter for television.

Then, what did our ingenious young Texas friend, Charles Edward Nobles, evolve which holds out so much promise for the future of television?

Nobles decided that if a television transmitter were placed in an airplane and the television program broadcast from the airplane in flight, the transmitter's coverage area would be increased by virtue of an increased line-of-sight distance to the horizon. While at an altitude of 2,000 feet a coverage of 50 miles is possible, a coverage of 211 miles is possible at 30,000 feet and about 300 miles at 50,000 feet. Interesting, eh? If the horizon stops you, then simply go over the horizon!

The Westinghouse radar technician disclosed that whereas fifty kilowatts of power will deliver a usable signal at approximately 50 miles from a ground station, only one kilowatt of power will deliver the same usable signal approximately 200 miles from 30,000 feet. This youthful genius also estimated that small-powered transmitters can be made in sizes and weights which are practical from the standpoint of carrying them in airplanes; that powers of the order of one kilowatt can be generated with tubes available today; that this power will represent only about four percent additional load on the plane's engines.

When Nobles presented his views to the Glenn L. Martin Company, a study was made of the operation of an airplane required for stratovision. It was agreed that the airplane part of it was feasible, that airplanes could take off at staggered 4-hour intervals remaining at 30,000 feet for eight hours each with staffs of technicians aboard. There would be two airplanes in each area all the time, in case the apparatus on one should accidentally break down.



A CHART SHOWING HOW STRATOVISION WILL WORK: programs will originate in ground studios, and be "beamed" (solid lines) to planes for re-broadcast. Beamed connections (dotted lines) would then form a transcontinental and nation-wide system of visual communications.

One plane could serve 16,000,000 people. With planes situated over such key cities as Pittsburgh, New York, Chicago, Kansas City, western Nebraska, western Colorado, Salt Lake City and Los Angeles, a network could be established. According to Nobles the cost of such a television network would be \$1,000 per hour as against \$13,000 per hour for the equivalent ground coverage.

The studios could be located on the ground in normal fashion. The program would be fed into a small ground-to-plane link transmitter, picked up in the plane by a ground-link receiver, fed into the broadcast transmitter, and re-broadcast over the plane's line-of-sight area by means of the broadcast antenna. That's how high up will be in television if Nobles and his associates have their way.

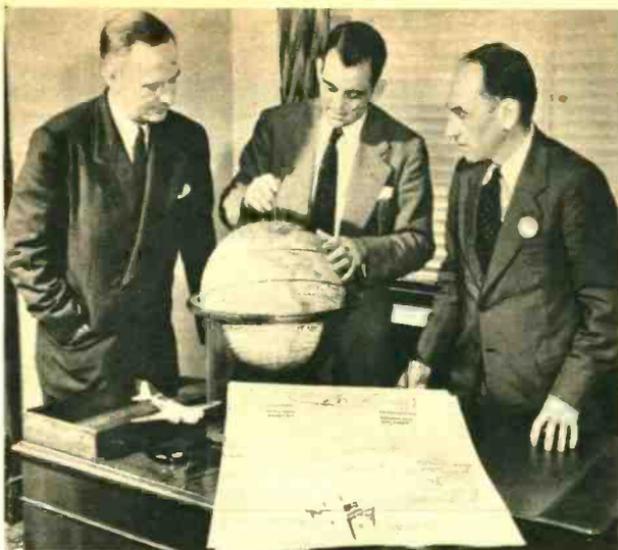
Nobles was brought up in an atmosphere that was full of electricity. Born in Dallas, Texas, January 8, 1918, his father was an engineer employed by the Western Union Telegraph Company. Nobles lived in Dallas, Houston, New Orleans, Fort Worth, Paris, Texas, graduated from the high school in the latter town. He then attended Texas A. & M., graduated with a B.S. in Electrical Engineering in June, 1939. At the age of twenty-one, Nobles went to work for Westinghouse and proved to be outstanding in radar. He made several major contributions to several highly-restricted radar designs and folks said that he was a young man to be watched.

They were right. Nobles brought up his project as he was returning by plane to Baltimore after a short holiday in Mexico.

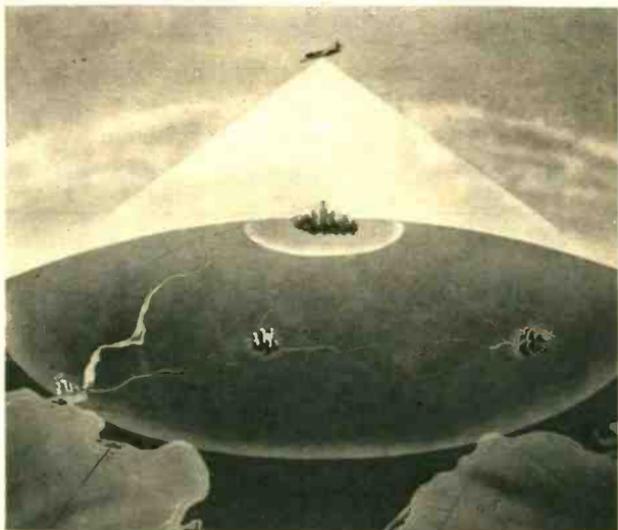
Will it come out all right? Is it too fantastic, too Buck Rogerish, too impossible of realization, this stratovision network for television?

Just consider this. It was Westinghouse which produced the first radio broadcaster in the person of the late Dr. Frank Conrad who pioneered his talks from a garage. Thereafter, KDKA came into being in 1920 and network radio was on its way.

Now, twenty-five years later, another Westinghouse man comes up with an idea. But it is not as far-fetched as it once might have been. Nor in these days of Uranium-235, the atomic bomb, jet propulsion, radar, the conquest of space and time. It is not so inconceivable that some day the airplane transmitters of which Nobles is speaking



THE ORIGINATOR OF STRATOVISION, C. E. Nobles (center) explains it to Walter Evans of the Westinghouse Manufacturing Company and William K. Ebel of Glenn Martin Company.



103,000 SQUARE MILES (large shaded area on map) can be covered via Stratovision in contrast to a 30-mile ordinary station operation, as is here indicated (small shaded area on map).

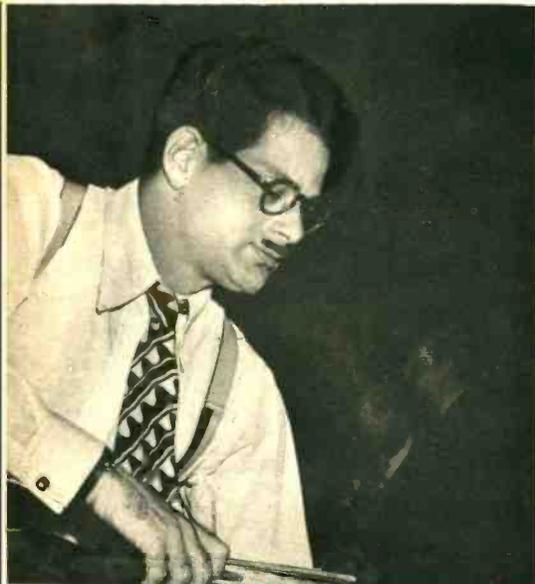
will be controlled by mechanical contrivances from the ground. You can name your own ticket on the potentialities.

How high is up in television and in

science? There is no limit, providing man uses his knowledge wisely and well. And that would seem to be the immediate prospect in television and concomitant developments (we hope!).

"STARS IN THE AFTERNOON"

FROM NEW YORK



NORMAN CORWIN WAS THE IMPRESSARIO for the first of CBS's excellent fall-and-winter program previews, "Stars in the Afternoon."

TWO DIRECTORS, STILL GROGGY FROM STARS IN BANNER SUNDAY AFTERNOON

"I FELT LIKE A TERMITE"

by NORMAN CORWIN

THERE'S nothing like the preparation of an hour-and-a-half show to make you reasonably sure that if life doesn't begin until 40, you're sorry, but it doesn't look as if you'll be above ground long enough to test the theory. If you've ever contemplated production of a similar show, take my advice and start working on it six months in advance.

I came in to New York a week and a half before the date of the broadcast and I have to admit that I felt a close kinship to any immigrant who ever arrived on Ellis Island with no more knowledge of the country he was going into than a third-hand account from his wife's cousin. I was on foreign soil. First set of unpredictables was the array of talent I had spread out before me to work with.

I'm accustomed to handling stars in my own bailiwick—on a half-hour program written with a single story line or thesis to develop—but a parade of talent which had to be integrated in some kind of pattern was another backyard entirely. I was surprised and delighted to find that almost everybody, from stagehands to the most beautiful girl in America pitched in with a will to make what promised to be

(CONTINUED ON PAGE 18)



ORIGINATION POINT OF N. Y. "STARS OVER HOLLYWOOD" WAS TREMENDOUS CARNEGIE HALL. AUDIENCE ARRIVED EARLY, STAYED TO ENJOY

"BEST SHOW IN TOWN"

THE PROBLEM OF PRESENTING THE CBS BROADCASTS SETTLE BACK WITH RELIEF

"WE NEEDED A TRAFFIC COP"

by WILLIAM N. ROBSON

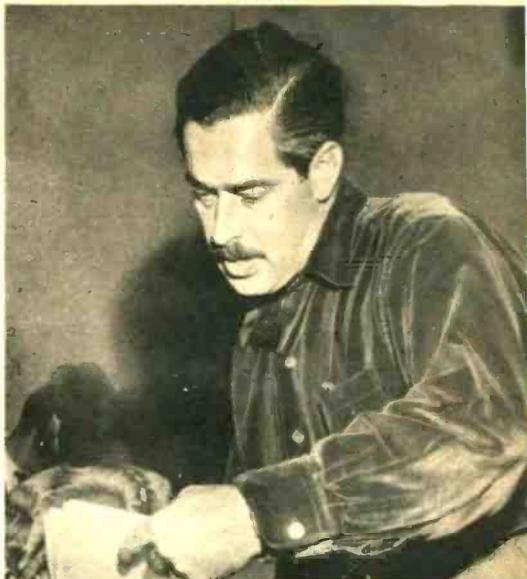
DIRECTING, in radio, should be retail and not wholesale. It is bad enough to direct a few stars but when you have a battalion of them you can easily wind up in the crazy house. Or are you going to say that radio is like that, anyway? But let's get back to that special broadcast which I handled on the West Coast, featuring Columbia Broadcasting System headliners.

Norman Corwin was taking care of the Eastern end from Carnegie Hall. My task was merely to correlate a program involving Joan Davis, Ginny Simms, Ozzie and Hartiet, Lionel Barrymore, Blondie and Dagwood, Nelson Eddy, Jimmy Durante and Garry Moore, Don Ameche, Claudette Colbert, Frank Sinatra, Gene Autry, Hanley Stafford, Jack Carson, Ann Sothern, Jean Hersholt, Eddie Arnold, Reginald Gardner, Agnes Moorehead and Harry Von Zell. As I see it, extracting uranium for the atomic bomb was not much more difficult.

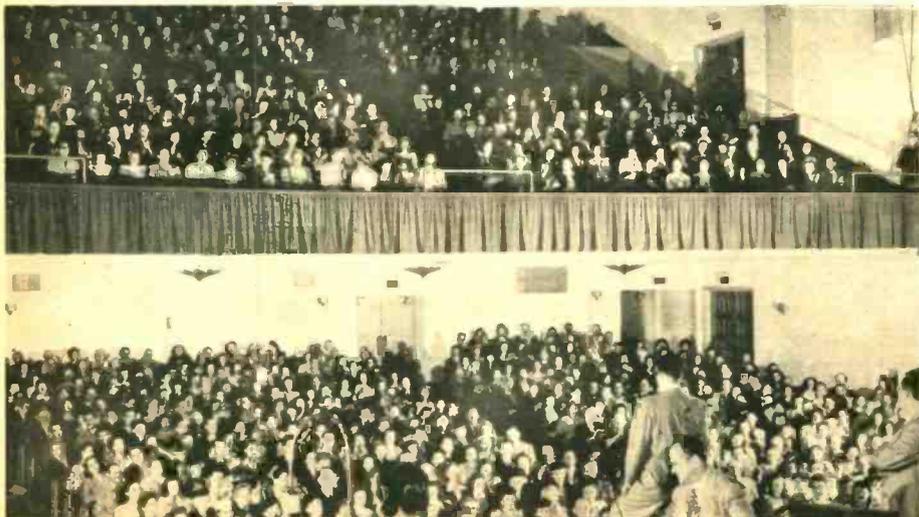
Here's all we had to do—plan the show two months before it went on, then prepare the script for two weeks. But that was nothing, my hearties, most of the changing, revising,

(CONTINUED ON PAGE 19)

FROM HOLLYWOOD



WILLIAM N. ROBSON, CRACK CBS PRODUCER, supervised the goings-on for the Hollywood show, the second of the star-studded previews.



THE HOLLYWOOD EDITION OF "STARS OVER HOLLYWOOD" WAS BROADCAST DIRECTLY FROM CBS STUDIOS, WAS ENTHUSIASTICALLY APPLAUDED



BETWEEN THE CATCH-AS-CATCH CAN rehearsals, two of the dramatic actors, Ann Shepherd and Paul Mann, take time off to snooze.



ONE OF THE HITS of the show was Bess Myerson, Miss America of 1945, who appeared with John ("Report to the Nation") Daly.



THE CROWD LINED UP EARLY outside huge Carnegie Hall to get choice locations for the show, and to watch the celebrities as they enter.

"I FELT LIKE A TERMITE" (continued)

(and was) a production headache a success.

It's a truism that if you knew what a backlog of aggravation the preparation of a Stars in the Afternoon was going to build up, you'd never get embroiled. First tribulation was the discovery that Carnegie Hall (from which the broadcast was to originate) was not available for a dress rehearsal Saturday night at a reasonable hour. P.S. We started at midnight and worked through until 3 A.M. Sunday. Further, Carnegie, while admirably equipped for musical and dramatic events from the stage, is not built for radio broadcast needs. We had to knock out a wall to make sure that the stage and the control booth were visible to each other. Came the discovery that one of our acts required four more microphones than we were prepared to feed through the board. Rush call for the engineering staff to install three additional field amplifiers.

Nobody but those close to the core of operations can have any conception of the blood and sweat which went into the program which came out of your loudspeakers between 3 and 4:30 P.M., EWT, Sunday, September 16. Miss America sounded pretty calm for her turn at the mike. You had no way of knowing, unless you were behind the scenes, that she commuted back and forth between Newark, N. J., and Manhattan with only minutes to spare before her spot came up.

It was touch-and-go work with everybody. I felt a little like a termite, constantly burrowing into the woodwork, detouring occasionally to get around an obstacle, but winding up with what I considered a good meal. It was tough—but worth it.



WHILE WAITING FOR CUES, this group of CBS stars passed the time of day chatting. Helen Hayes also went to work on a Christmas sweater.



ONE OF THE HIGH SPOTS of the show—as always—was diminutive charming Helen Hayes, who deserted the theater this year for radio.

"WE NEEDED A TRAFFIC COP" (continued)

editing and cutting took place during the last three days. Rehearsals? Now you're talking. The stars did, too, but in dribs and drabs. Each had their own shows and then you had to fit their schedule into yours.

Time, as you know, is everything in life and it is everything in radio. How much "spread" should we allow for laughter and applause (if it came)? Nobody knew. We arbitrarily decided to allow fifteen minutes over the whole hour and a half. If we ran under we could fill in with Bill Hatch, our brilliant orchestra leader who had prepared a full arrangement of the Screen Guild theme which would run two or three minutes, if necessary.

What the listening public never knew and what I am revealing now for the first time is that our main problem was that of traffic. Those who went on early were ushered out of the theatre as soon as their performances were completed. The crowd of talent was so tremendous that the Joan Davis troupe, for example, which went on last, was not asked to report to the theatre until the show had been on for an hour. Poor Miss Foss, my aide, had the horrendous job of getting people lined up in the wings, seeing that their scripts were prepared for them and that they were ready when their cue, after what seemed like hours of waiting, finally came.

If I am ever assigned to this task again I think my first request will be for a tower with red and green lights so we can direct the throngs. Stop and go signals are most important in this very complicated type of production.



THE HAM AND THE VOICE might be the proper title for this study of Jack Carson and Frank Sinatra, who sang "Along the Navajo Trail."



COWBOY STAR GENE AUTRY made a brief appearance after his recent discharge from the Army, had quite a time renewing old acquaintances.



TWO COMICS AND A CROONER, Gary Moore, Joan Davis and Andy Russell, spend their day off rehearsing for the gargantuan show.



ALL-STAR CAST rests between shows. Left to right, Jack Carson, Theodor von Eltz, Agnes Moorhead, Don Ameche and Penny Singleton.



STUDYING THE SCRIPT are Sinatra, Ginny Simms and Lionel Barrymore. The show went off very smoothly despite many limitations.



A TYPICAL SCENE THAT TOOK PLACE AT DON McNEILL'S CHRISTMAS PARTY IN JULY FOR VISITING SERVICEMEN AND THEIR FAMILIES



"dear arthur"



By special permission Time Inc reprints a letter from Fred Allen to Arthur Godfrey written in the inimitable Allen style and read by Godfrey on one of his broadcasts over CBS.

dear arthur . . .

i have been spending some time in old orchard beach in maine. there aren't any radios active in our neighborhood. most of the tubes blew out in the early days of the war and most people have removed the gizzards of their sets and are using their radios for bread-boxes, rest homes for aged canaries . . . or lobster-pots. one old gentleman here, however, manages to get your program on his hearing device. instead of keeping it to himself he tells his wife. therefore, the whole neighborhood is familiar with your show, about one in the afternoon. after the old gentleman gets your show he has to shake out his hearing device and lie down for half an hour as his head always buzzes when you finish. you are off at 10:00--by the time the old boy lies down, gets up, locates his wife to tell her what you've said and she drops everything to get around to the neighbors and shoots off her mouth it is generally one p.m. when i see people walking along the road chuckling to themselves after lunch i know that you have foaled some humorous remarks earlier in the day. when i see folks along with straight faces i know that either you haven't told any jokes that morning or the man with the hearing device has loused up your points in retelling. you are at the mercy of this old gentleman up here.

well, the purpose of this letter, arthur, is to tell you that this week you have upset the farm area for miles around. monday, you advised people to read "the plowman's folly" and abandon plowing and go in for harrowing. the old man with the hearing device told his wife, she blabbed it around and by nightfall farmers for miles around had congregated in front of the old man's house with their plows. after a short demonstration and a mass oath to abandon plowing and go in for harrowing, the farmers departed leaving 237 plows on the old man's doorsteps.

the old guy is pretty mad. every morning at 9:15 he pulls out his hearing device and refuses to listen to your show. his wife doesn't know what you are doing these days and the whole neighborhood is being deprived of the entertainment you divulge. you are losing listeners, arthur, and you will be a dead duck around old orchard until we can talk the old gentleman into inserting his hearing device again. the only way we can do this is for you to tell him what he can do with 237 plows and no suggestions as to how he can dispose of them one at a time. he is using two plows as book-ends for a large mcguffey reader and he is using one plow as a doorstep for the back door. he still has 234 plows piled up in front of his house. what can a man do with 234 plows? you had better find out pronto. the old gentleman is threatening to add another battery to his hearing device equipment and see what is going over on one of the stronger stations. you can save these listeners. let me know what your outlet here can do with the plows. i will tell him. he will pop his hearing device back in and, once again, maine will be godfrey-conscious. sincerely . . .

fred allen

old orchard beach, maine

BETTY LOU GERSON

A FORMER SOUTHERN BELLE IS ONE
OF THE BIG SOAP OPERA STARS

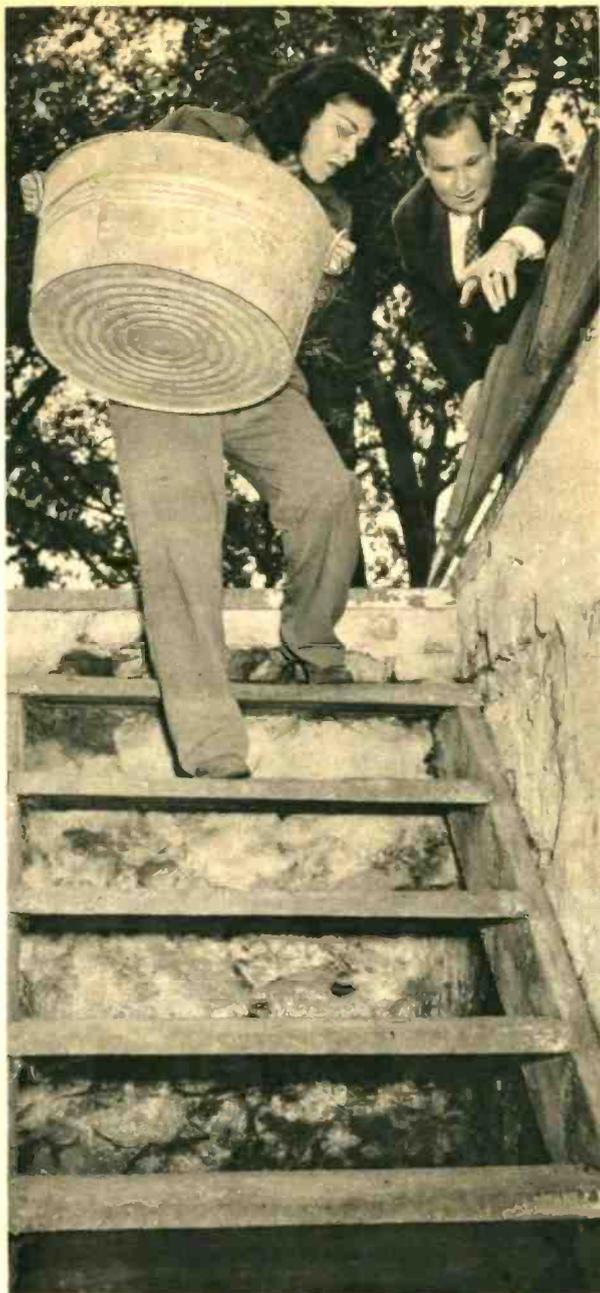
TUNE IN: 2:15 p.m. E.S.T. (NBC)

FOR an actress to achieve recognition in the field of soap opera is a really rare thing in radio. One of the few people to have ever emerged from the anonymity that surrounds the harassed, but well-paid, cast of a daily serial is pretty, athletically-inclined Betty Lou Gerson, who five-days-a-week, rain-or-shine, stars in the role of Marilyn Larimore on General Mills' "Today's Children."

Betty Lou, who has wanted to be an actress ever since she can remember, was born in Chattanooga, Tennessee, on April 20, 1914. When she was still a baby her parents moved to Birmingham, Alabama, and, in the midst of one of the most aristocratic societies in the old South, Betty went to the finest schools and participated in the gay quadrilles and other social functions of the city. The call of the theater, however, is a persistent one, and she spent all her spare time at the Birmingham Little Theater.

Chicago was the next stop on the Gerson itinerary, and it was in this city that she was first introduced to radio. A friend had just written a radio script, and asked Betty Lou to play a leading role in the auditions. A talent scout heard her, was impressed, and signed her up for an exclusive NBC contract. Roles in such famous programs as "The First Nighter" and "Grand Hotel" followed, until several years ago the versatile actress began specializing in soap opera-plays with resounding success.

Betty Lou is married to her favorite radio director, Joe Ainley, and continues to make her home in Chicago. In her spare time, she escapes to her farm just outside the city limits. Here, in this bucolic paradise, she gets away from some of the emotional problems that she delineates week after week for the pleasure of American housewives.



AT HER FARM BETTY LOU GERSON GETS ADVICE FROM AGRICULTURAL EXPERT EVERETT MITCHELL



KATE SMITH



FRANK SINATRA



GINNY SIMMS



DANNY KAYE



JOAN DAVIS



PHIL BAKER



PATRICE MUNSEL



ARTUR RODZINSKI



HELEN HAYES



GARRY MOORE



JIMMY DURANTE



DICK HAYMES

These are the famous artists

... all CBS headliners ... who



JACK CARSON



JAMES MELTON



CLAUDETTE COLBERT
Lux Radio Theatre



JO STAFFORD



ANDREWS SISTERS



FANNY BRICE



HENRY ALDRICH



JEAN HERSHOLT



NELSON EDDY



LIONEL BARRYMORE



HARRIET HILLIARD



OZZIE NELSON

bring you radio's most brilliant

entertainment every day in



DICK TODD



JANE PICKENS



ANDRE KOSTELANETZ



BOB HAWK



ART LINKLETTER



MARLIN HURT



PENNY SINGLETON



ARTHUR LAKE



ANN SOTHERN



JIM AMECHE



GENE AUTRY



BILLIE BURKE

the week from coast to coast on

"The Biggest Show In Town"



JOHNSON & HULL



AGNES MOOREHEAD



JEAN TENNYSON



PAUL McGRATH



EILEEN FARRELL



ARTHUR GODFREY



TED HUSING



IFS TREMAYNE



TOM HOWARD



JIMMY CARROLL



JESSICA DRAGONETTE



EVELYN KNIGHT

This is CBS...the Columbia Broadcasting System....





CAUGHT IN ONE OF HIS FEW RELAXED MOMENTS IS TENOR LAURITZ MELCHIOR, WHO HAS MADE A TREMENDOUS HIT IN RADIO

ALL THE WORLD LOVES MELCHIOR

LAURITZ MELCHIOR HAS A UNIVERSAL APPEAL THAT IS UNUSUAL FOR AN OPERA STAR

If this story sounds as twisted as a pretzel you're right—but blame it on "Pasternak's Pretzels." That's what gave a new twist to the career of Lauritz Melchior, the gargantuan tenor of the Metropolitan Opera Company.

Melchior had been proceeding along his merry, robust way, a pillar of opera—in fact, a very big pillar—when he was invited by Fred Allen to appear on his radio program. Lauritz was supposed to sing a commercial for an imaginary sponsor, a mythical pretzel-bender named Pasternak.

He performed this chore in such laudatory fashion that the mouths of his listeners watered throughout the country and many people were affected by the broadcast, especially one Joe Pasternak, a Hollywood producer. Get it? The song went straight to Pasternak's heart and thence to his pocket and he made Melchior a fabulous offer to perform in "Thrill Of a Romance." Lauritz accepted, went over big in the movies, and now he is one of the outstanding triple-threat entertainers of the United States. What distinguishes

him, however, is that he is one of the few people who started in opera who still retain a sense of humor.

Ever hear about him and Lohengrin? In that famous opera, Melchior plays a scene in which he bids a sorrowful farewell, then steps into a swan boat to be pulled into the wings by stage hands. One afternoon signals were crossed, and Melchior discovered that the swan had been removed before he had time to enter it. Piped-up Melchior,

"Say, what time does the next swan leave?"

Melchior also indulges in practical jokes. During a rehearsal of the radio show, "The Metropolitan Opera Presents," soloist Rise Stevens and conductor Wilfred Pelletier were madly rehearsing a tidbit from the opera, Carmen. Their backs were to Melchior who could be seen by the orchestra. He began a pantomime of Carmen that had the orchestra in stitches. Rise observed the laughter and thought her show was slipping. Both Miss Stevens and Pelletier finally turned to discover that Lauritz was putting on an act.

Lauritz, who is sometimes laughingly referred to as the Great Dane, made his debut in 1923 at the Royal Opera in Copenhagen at the beneficial salary of four dollars a week, with overtime. Now he earns a thousand dollars for a Metropolitan Opera appearance and his radio and concert work merit three times that amount. His remuneration for the movies is as astronomical as his figure.

Melchior is popular because, while he is a man of vast

and unusual talent, he has never lost the common touch. He makes no demands for special consideration from his employers, save that he will make no appearances the week before Christmas. Once he declined a \$10,000 concert offer because it fell a week before Christmas.

He loves food with a deep, abiding passion. Whether he is in his permanent home atop a mountain which overlooks Beverly Hills in California or at his New York residence in the Hotel Ansonia he gravitates almost automatically to the center of culinary activities. Rich Danish pastries, cinnamon, burnt sugar, cheese, herring, brandied fruit, butter cookies and roast goose are among his favorites. Because of his intake of calories the manager at the Ansonia Hotel has installed a double-sized bathtub in his suite so as to accommodate the Melchior rotundity.

His eagerly awaited next step is, of course, television. There you will see him, hear him, watch him, perhaps even observe him eat a pretzel. The man who captured Pasternak will yet capture a nation.

Everybody loves a fat man, and Lauritz Melchior proves the point. His chatter on Edgar Bergen's show, his performance on "Duffy's Tavern," his success on "Command Performance," his burlesque of Frank Sinatra on the Fred Allen show are but a few of his triumphs. His success in "Thrill of a Romance," where both he and Van Johnson won the bobby soxers is a testimonial to his truly phenomenal appeal.



MELCHIOR IS ONE OF THE FEW OPERA STARS WHO ENJOYS JOKES



HIS ZESTFUL JOY OF LIVING COMES OUT IN HIS SINGING



NOVELTY TUNES LIKE THIS HAVE MADE TONY PASTOR (RIGHT) ONE OF THE TOP U. S. LEADERS. DICK BYER OFTEN LENDS THE MAESTRO A HAND

TONY PASTOR

PEANUTS, BANANAS AND BELL BOTTOM TROUSERS HELPED TONY TO THE TOP

YOU heard it in bars, in theaters; it filtered from your radio almost continually. It was a juke-box natural. With lustier lyrics it had been known to the Navy for many years so, of course, it

by HAROLD BERKIN

was a favorite of every sailor and every sailor's girl friend. But "Bell Bottom Trousers" caught everyone's musical ear

and refused to let go. Actually it was written so long ago that no one knows who originated it. There is, however, no question about who picked up this oldie and rocketed it to Hit Parade status.

Tony Pastor has a talent for turning out new and fresh variations on familiar themes. Ever since he took over the old Artie Shaw band after Shaw's sudden retirement, Pastor's career has been punctuated with novelty numbers which climbed to a smashing success. His pleasantly abrasive vocals and rhythmic "jump" arrangements helped him do what "Billboard," the entertainment business' weekly, describes as "heroic biz" during his recent tour. But, says Pastor, "I was not ever thus."

The Pastor saga starts back in the palmy days of 1928 when he first played his saxophone with a professional outfit, Irving Aaronson's Commanders. Three years of this and Tony, like most ambitious lads, decided he'd do best in a place of his own, with a band of his own. Optimistically he opened a night club in Hartford, Connecticut. Times had changed by then, however, and the depression closed down with a bang rivaling only the final slam of the club's doors. Tony, not too happily, rejoined the "boys in the band."

He made the musical rounds with Smith Ballew, Joe Venuti, Vincent Lopez, and finally reached the ranks of the Artie Shaw aggregation. The cure for the band-leading bug, which had bitten him earlier, came in an unexpected way. While he was playing in the Shaw orchestra at the Hotel Pennsylvania in New York, Artie Shaw decided he wanted no more. Shaw retired, and Pastor took over for the remainder of the stay at the hotel. That seemed to aggravate matters. Pastor wanted his own outfit. Ten months later he had it, and was ready to begin the all important "get-acquainted" phase which faces every new band.

A cross-country trek of one-night stands is a hectic routine. It means playing to every type of audience from college proms to carnival crowds. It means travelling all day, playing most of the night, and then returning to a drab hotel-room for a few hours sleep before hopping to the next engagement. On the positive side, however, it also means building up a solid circle of fans throughout the country.

So, Tony packed his sax and his band, and went off to all points North, West, South, and finally again headed East. He'd played hamlets, towns, and the big cities. Dancers at the State Ballroom in Boston, the Surf Club at Virginia Beach, and Hollywood's Casa Manana had heard and approved. They liked the drive and lift of his novelties and the sweet balance he showed with a ballad.

Tony was in. Booked into New

York's Hotel Lincoln on the heels of Charlie Barnet, the Pastor orchestra realized the worst was over. And it was. Established among the "name-bands," they have been recognized as a sure box-office draw wherever they appear. Their recordings of "Bell-Bottom Trousers," "Five Salted Peanuts," and "Please No Squeeza Da Bananas" climbed to fantastic heights of popularity.

Now Pastor does a little climbing himself in his pet plane, a helicopter. He enthusiastically recommends this type of craft, but then Pastor is enthusiastic about a number of things. Having once owned a flower shop, the

big bandleader can give you an authoritative description of the varieties of orchids. An amateur carpenter, he discusses the merits of birdseye maple, mahogany, and cherry-wood with the same facility with which he describes his culinary concoctions. Yes, he can cook, too, and is particularly proud of something he calls peanut custard pie.

Though much of Pastor's popularity arises from his remarkably popular novelty tunes, he does a solid and satisfying job with every number in the book. Versatile himself, the orchestra reflects the many sides to this man who plugged until he fronted his own outfit and brought it right square to the top.



HARD WORK, THEN MORE HARD WORK IS WHAT PUT PASTOR ON TOP AND KEEPS HIM THERE

Command Performance

THIS OVERSEAS VARIETY SHOW IS STILL INCOMPARABLE ENTERTAINMENT

ONE warm afternoon last September, the greatest all-star cast ever assembled in one room gathered in the AFRS (Armed Forces Radio Service) San Francisco studios. In the middle-sized, jam-packed room Ginny Simms rubbed elbows with Dinah Shore, Judy Garland exchanged quips with rowdy

comedian Jerry Colonna, Bing Crosby said an amiable how-do-you-do to Frank Sinatra. Purpose of this motley gathering: to record special Christmas week programs for U. S. servicemen who will spend Christmas, 1945, overseas.

To the more than 5,000,000 men who have heard "Command Performance" at

one time or another during its five-year history, this entertainment line-up is not surprising, however. Day in and day out, in the foxholes of Bataan or on the road to Berlin, this sparkling variety show has featured more star names than any other program in broadcasting history. Free of commercials, and devoid



DINAH SHORE, "ARCHIE" GARDNER AND FRANCES LANGFORD ARE TYPICAL OF MILLION-DOLLAR TRIPS HEARD ON "COMMAND PERFORMANCE"

of any excess sentimentality or cheap patriotism, the show has been so well received that discharged servicemen complain that the entertainment the networks at home provide seems tame in comparison to their beloved "C.P."

For Christmas, 1945, the boys are going to get a really super-duper show. They will be pleased to hear their favorite vocalists, Dinah Shore, Ginny Simms, Frances Langford and Judy Garland singing everything from "Atchison, Topeka, and the Santa Fe" to "Adeste Fidelis." Music will be provided by Harry James, Kay Kyser, and Count Basie, with Sinatra, Johnny Mercer, and Bing Crosby around to lend a hand with the vocals. The Delta Rhythm Boys and Lena Horne will give out with some blues and boogie-woogie, and laughter will be provided by Bob Hope and Ed ("Archie") Gardner.

When the star-studded two hours comes to a conclusion, and the cast joins to sing the national anthem, more than one lad may rise to his feet and feel that he isn't so far from home despite the miles that keep him away.



TWO OF THE COUNTRY'S TOP VOCALISTS—GARLAND AND SINATRA—CHAT BETWEEN SONGS



CROSBY STOPS IN TO RECORD A FEW SONGS



KAY KYSER AND HARRY JAMES KIBITZ WITH "THE VOICE" BETWEEN THE LONG REHEARSALS



BEFORE HE FACED THE MOVIE CAMERAS, BRENEMAN HAD TO UNDERGO THE USUAL PESKY HOLLYWOOD MAKE-UP TESTS

BREAKFAST IN HOLLYWOOD

TOM BRENEMAN'S DAILY PROGRAM BECOMES A HOLLYWOOD MOVIE

ABOUT twenty years ago, when radio was first beginning to step out of its diapers, Hollywood's movie producers became alarmed and set up a howl that reverberated from one end of the country to the other. "Radio is a threat and a menace to our industry," they screamed, "let's do everything in our power to kill it." Rumor has it that the cinema moguls, wholesale attempt at murder often took subtle and menacing

forms. For example, a popular radio entertainer would be invited to the Coast to star in a movie, and then a careful attempt would be made to see that he or she appeared as dowdy and uninteresting as possible before the cameras. Kate Smith and Rudy Vallee were two early victims of the war between radio and the movies; through no fault of theirs, their early films were instantaneous and vociferous

flops.

As time went on, and it became clear that radio supplemented rather than replaced the movies as the country's No. 1 entertainment industry, the boys from Hollywood changed their tactics. All through the '30's successful films were manufactured from successful radio shows; and, sometimes, as in the case of Bing Crosby, an outstanding personality became equally popular in both mediums. In the past year, however, the trend of radio-shows-into-movies has really boomed. Whether the approach of television (resulting in the inevitable amalgamation of the two industries) is responsible for this or not is a disputed point. At any rate, films based on radio shows have appeared with consistent regularity—Phil Baker's "Take It Or Leave It" and "Archie" Gardner's "Duffy's Tavern" were two of the bigger ones.

A new one that movie audiences will be seeing soon is "Tom Breneman's Breakfast in Hollywood." For more than four years housewives have been enjoying Tom Breneman's bright, breezy early morning chatter and interviews with his studio guests. Producers Edward and Robert Golden happened to tune in on the program one morning, liked it as much as the housewives, and the result is the forthcoming United Artists release. For the movie version the format of the program is being reproduced in exact detail—with, of course, a typical Hollywood love story being thrown in to tie the picture together. A girl (Bonita Granville) meets a sailor (Edward Ryan) at a radio program ("Breakfast in Hollywood") with the usual turns and twists, and the eternal happy ending.

Star and spearhead of the show, however, is still radio's Tom Breneman, a fast-talking, ad-libbing Pennsylvanian who has grown up with broadcasting. Emcee Breneman got his start in radio right after his graduation from Columbia University, has in the intervening two decades done everything from croon into a microphone to manage a radio station. Nation-wide success came when quiz shows became the vogue in the early '40's. Breneman's easy manner and engaging informality immediately put studio audiences at their ease, and laid the groundwork for the spontaneous kind of fun that makes a quiz show entertaining.

Facing the cameras for the picture that bears his name brought new problems into Breneman's life, however. Suddenly confident before the mike, he became camera-shy once he was surrounded with Klieg lights. Before appearing for his first "takes" on "Breakfast in Hollywood," Breneman practised his lines before his family for an entire week, on his first day showed up on the set a half-hour early.



BRENEMAN RUNS INTO MOVIE COMEDIENNE ZASU PITTS ON THE SET



TOM SOON LEARNS HOLLYWOOD HAS MANY SUCH COMPENSATIONS

Once he heard the Hollywood battle-cry, "Lights.... camera.... action," however, Breneman found his brow drenched with perspiration and his hands clammy from nervousness. It took several cups of coffee to bring him back into shape.

Another time, in attempt to capture some of the informality of the radio show, Breneman was told to wander about the 250 extras assembled in the replica of his radio studio, and to select from among them several typical studio guests to "interview." As he voyaged about the huge set, trailed by a mobile camera, he came face to face with a pleasant-faced, fluttery woman whom he thought was typical enough. He asked her where she came from.

"I come from Kalamazoo for my health," she answered.

"How did you get here?" asked Tom.

"On the train, of course," was the ready answer.

"Guess you found traveling pretty crowded and uncomfortable, huh?"

"Oh, no," came the answer. "There was plenty of room on the train, and the service was excellent."

"When did you come out?" asked the astonished Tom.

To which the woman innocently replied: "In 1922."

The woman turned out to be the famous ZASU PITTS.

YOU CAN'T HEAR EVERYTHING!

Even the most enthusiastic listener doesn't catch all the interesting broadcasts each day. For this reason, Tune In here presents excerpts of unusual interest from various programs . . . in case you missed them.

SUITING A SOLDIER

I was discharged on Sunday, and I had to be out of uniform in one day. With the assistance of a few of my relatives I went to find a civilian suit. What I liked, they didn't like, but I finally found one. The clerk said that it would take three or four days for tailoring, so I took the suit home without alterations.

The thing that stands out in my mind is the looseness of civilian clothes. Army clothes are tight. Civvies are loose. I even find myself asking all my friends how they like my suit. In fact, I feel like I am in a different world. I'm somewhat in a daze, but it's what I've been looking for and dreaming about for five years.

—Master Sergeant Jay Coogan on "Headline Edition" (American)

UNINVITED AUDIENCE



I remember one evening, when things were pretty well cleaned up around Tinian town, we were showing a movie to the boys in sort of a little hollow amphitheatre. Suddenly a patrol spotted four guys sitting up on a little rock ledge a few hundred feet back, watching the show. But they didn't look quite well-fed enough to be G.I.'s. And besides, what with it being a Betty Grable picture, they were sitting too far away from the screen to be Yanks. Anyway, we investigated. And sure enough, they were four Japs . . . sitting up there—fully armed—watching the show. What they planned to do later, no one will ever know.

—A Gunner's Mate on "Jobs For G.I. Joe" (WBBM, Chicago)

YOU CAN'T HAVE EVERYTHING

I GUESS there are all kinds of ways a man can laugh. There's the little snort of laughter a man tosses off a million times a day without thinking about it.

There's the big belly-laugh, and that curious sad smile of saying good-bye, and the crazy laughter of the kids. And different from all of them is that laughter that comes after loneliness and a long silence—a laughter so quiet that unless you know what's inside of a man you'd never know he was laughing. I guess that's the kind of laughter I hear most.

My name's Sergeant Mike Harbour. I'm stationed just outside Denver, Colorado. This is kind of a funny place. It's an army post, only it's not an army post. It's a hospital only different. It's a sort of a school, but not quite.

Guys come back from overseas nervous and tired, sometimes all shot up; and before they go back to work for the army, they come here for a while. I happen to be here because I picked up some flak in my leg and it had to be amputated. The way I figure, it gives me, a slight edge over most people. After all, it's not every guy who can hold up his sock with a thumb tack. Hanging around here a guy learns a few things. A guy learns to judge people not by the number of legs, or the strength of eyesight. A guy learns that before a man can get well two things have to happen; he has to be able to talk and he has to be able to laugh. And sometimes, after you've been kicked around in the war, that's not so simple.

Hopping around on one leg like me, a lot of people stare at you. At first it makes you all nervous and mad. You feel like crying, you feel like smashing a guy's teeth in. After a while, you begin to stare right back, give them the once-over, find out what makes them tick. That's when you find out everybody in the world's got something missing, only mostly it doesn't show. Maybe it's a big healthy guy, and he's afraid of girls. They make him nervous. It's not funny. The guy's lonely, he wants to get married, but he just can't talk to girls. That's like having a leg missing, only it's worse, 'cause it's inside.

I'm no doctor—all I know is watching people. All I know is nobody has everything. So you make the most of what you've got.

"Wings For Tomorrow" (Mutual)

STALIN AND MICKEY



Stalin speaks and reads no other language but Georgian and Russian. In 1934 he began to learn English, but soon gave it up. "I am too old, and besides I can understand the Mickey Mouse movies without English."

—Richard Lausterbach on "March of Time" (American)

DUEL IN THE AIR

ON JUNE 22ND, in 1808, there took place perhaps the most remarkable duel ever fought. This duel, I think, was peculiarly French in tone . . . and could hardly have occurred anywhere else. You see Monsieur de Grandpre and M. le Pique had a quarrel. It arose out of jealousy concerning an opera prima donna, Mlle. Tirevit, at the Imperial Opera. A duel was ceremoniously arranged, and the duel was to be fought in the air. The duel was to be fought from balloons, and the two French gentlemen had two balloons constructed exactly alike, so neither would have any advantage. Each entered his balloon in the Garden of the Tuilleries, with great crowds watching breathlessly. This novel duel called for the opponents to fire, not at each other, but at the other's balloon, which would fall to earth due to the gas escaping. So the ropes holding the cars were cut, the balloons sailed aloft and when they were about a half-mile up a signal for firing was given. One gentleman missed, the other didn't—and the spellbound crowd watched one balloon topple from the sky. The victor, M. de Grandpre, continued his triumphal journey and landed some seven miles from Paris. While it essentially was a duel, it probably was the first aerial "dogfight" in history.

—Harry Marble on Margaret Arlen's program (WABC, New York)

NOT OURS ALONE

EIGHTY PER CENT of the Chinese are still illiterate. None of them have had any experience with voting for their national officials. I think we must remember that China will have her own type of democracy which may be different from ours. After all we have no copyright on democracy.

—Dr. J. L. McConaughy, Nat'l. President of United China Relief on "Headline Edition" (American)

HOW IT STARTED

IN SIAM there is an occasional albino type of elephant which, on account of its nearly white skin, is generally referred to as a "white elephant." This type was formerly eagerly sought and tamed and kept in luxurious captivity. The Siamese believe in the transmigration of souls, and they once thought that the souls of their former kings were incarnated in these white elephants. In former times, but not today, the royal white elephants are special food and had special servants to wait upon them, and when a white elephant felt sleepy, Siamese chorus girls and dancers and priests sang lullabys to them and thus sang them to sleep. The elephants seemed to respond and they enjoyed it, for an elephant is a very appreciative animal. But the fact remains that a tame elephant is a very expensive animal to have around because he eats so much. And no one in Siam would care to set a white elephant to work to earn his living as ordinary elephants do, and no one would care to turn a white elephant back into his native forest to shift for himself because it would be disrespectful to the departed soul of a dead king. So the only thing that could be done was to bear the expense and keep on feeding him for perhaps fifty years or a century or so until he died a natural death. The white elephant therefore became somewhat of a burden that could not be very well disposed of—hence the general reference in our own language to some useless article which is hard to dispose of as being a "white elephant."

—"World Traveler" (WGN, Chicago)

MEMO



Most men are naive as well as romantic. They want a girl to look like Marlene Dietrich but they don't think about what it takes besides what she's

got to make her look so beautiful.

—Alton Cook, movie critic on "Feature Story" (WOR, New York)

TAX DODGERS

WE DISCOVER many tax evasion cases through anonymous tips—that is people either write or call into the Treasury Department and give us a lead. Next we watch any unusual currency transactions. Finally, the O.P.A.

is of great assistance. When we find that someone has purchased large quantities of food we check this against the persons income tax returns.

All over the country today we are meeting with civil service officials to map plans for securing the ten thousand new agents that will be needed to do this huge job. Two thousand men are already on the job at this moment.

We feel at the Treasury that men who have been overseas fighting will be extremely impatient with people who have been profiting through the war. We think these service men will do a good thorough job in tracking these fellows down. Furthermore we know that two million men will be returned within this year and many of them will have good qualifications for this type of work. As far as possible we are going to try to get men who have had experience as investigators or perhaps in some field of law. These men will be given a short four weeks course partly oral and partly by correspondence. We feel it will prepare them adequately for the job.

—Joseph D. Nanan, Commissioner of Internal Revenue on "Headline Edition" (American)

IN MERRIE ENGLAND

TOO many people, I think, rush into marriage with nothing to build on. When the tough times come, you want someone to stand behind you, and the right one will stick. Some people, especially here in America, get married as if they could turn their wife or husband in the next year for a new model. People in England take a lot more time about marriage—probably because divorces are harder to get. Here in America, the laws all favor the woman. She has the whip hand. Over there, a marriage isn't a temporary little affair, it's for life. Engagements are longer. And the courting period's sort of nice.

—Pat O'Malley on "Success Story" (Mutual)

WORK

THE GERMANS have been working so hard for so long that they can't seem to stop now. Their attitude is best summed up by Dr. Houdremont, a director of the Krupp Steel plants. He said he was quite willing to have the Allies control German industry for the next twenty years. When I asked him if other German industrialists felt the same, he replied: "We will do anything to get started again."

—Joseph Purcell on "March of Time" (American)

"CHECK"



I do not feel trepidation or fear as I look into the future, because the great power which leads the world today does not know how to exploit or oppress—she only knows how to liberate and protect.

—Sergio Osmeña, President of the Philippine Commonwealth (American)

COURTING FAME

LET'S go back to the early 1920's. On the basketball courts of America, there roams a stocky little fellow who seems destined to reach the very pinnacle of fame as a basketball player. He is an amazing shot, able to toss the ball into the basket with deadly accuracy from almost any angle. He's fast as lightning on his feet, a superb floor-man, with keen eyes and a quick brain. In brief, this thickset little fellow has all the requisites of a topflight basketball player.

And when the chubby player hooks up with a fast semi-pro basketball team in New Jersey, it doesn't take him long to become the star of the team, for he's game to the core and is a tough man to stop from slipping through enemy defenses to score winning baskets.

In game after game, the stocky little player stars, and the sports pages of the nation begin to build him up as one of the coming greats of the basketball world.

But as a basketball player, the stocky youth has one drawback, though he's serious about his playing ability and about his ambition to become a top-ranking basketball star, he just can't act serious during a game no matter how gruelling the fight, or how tough the opposition. Even in the tightest moment of a bitterly-contested game, he always has to clown. With every basket, with every play, he has to toss in a wisecrack in a shrill, squeaky voice. And more than once his incessant clowning irritates his team-mates by taking their minds off the game.

His sensational playing often sends the crowd to its feet, cheering, but just as often, his clowning sets them back in their seats, roaring with laughter.

And so one night, with the laughter of the crowd still echoing in his ears, the coach takes the chubby player aside and says—Look, fella, you get the crowd to laughin' too often. Listen, they

(CONTINUED ON NEXT PAGE) 35

YOU CAN'T HEAR EVERYTHING (continued)

come here to see a basketball game, not a lotta slapstick comedy. Cut it out willya?

Looking a little woebegone, the player agrees, but though he tried his best to keep his word, during the very next game he cannot resist the temptation to set the fans to laughing.

And again the coach—this time sacked up by a couple of glowering players—stalks into the locker-room after the game. He walks slowly up to the star player and says quietly—Hey, whaddya mean makin' with the wisecracks again? Yeah, yeah, I know . . . you played a swell game, and we won, but I'm tellin' ya . . . ya gotta quit clownin'! Ya just gotta be serious. The fans pay good dough to watch a basketball game, and that's what they're goin' to see. Whaddya say?

And once again, the stocky little basketball star ruefully promises to play a serious game.

But it's no use. He simply cannot resist the impulse to play the fool. A talent for hilarious comedy is born in him. And so, though he's well on his way to becoming one of the nation's foremost stars of the basketball world, he suddenly disappears from the court, quietly drops from the picture.

At first, the cheering fans still looking for a laugh, miss him. But after all, sports fame is fickle, and in time he is quite forgotten. A sports hero whose star flashed for a brief, brilliant moment on the sports horizon and then faded into oblivion, all because he couldn't resist clowning.

And So the Story Goes . . . this story of one of the might-have-beens of the world of basketball. A fine player who might have reached great heights and lasting fame as a basketball star, if he could only have played the game seriously.

Today, his name is a strange one to the sports pages of the nation, but it's a familiar one to the pages devoted to the entertainment world. For even now, though the one-time star pro basketball player's dream of sports glory is long dead, he's still clowning, for when he gave up the fame won on the basketball court, he wise-cracked his way back to the renown he had lost. They laughed at him on the basketball court . . . and they're still laughing at him . . . for today he's clowning so well that he's one of the most famous comedians in America. For that one-upon-a-time basketball star who traded hoop-fame for laughs, teamed up with a straight man to form a hilarious comedy team of

screen and radio—for you see, that stocky one-time basketball star is . . . Lou Costello.

—Johnnie Neblett on "So The Story Goes" (WBBM, Chicago)

TAKES TWO



No man is going to act like Walter Pidgeon to his wife unless she really reminds him a bit of Greer Garson, so the women who complain that their husbands or sweethearts don't act as romantic as the men in the movies should remember that a man makes love to a woman only when she herself is romantic to look at.

—Alton Cook, movie critic on "Success Story" (WOR, New York)

MISSION ACCOMPLISHED

THE other day a Marine, decorated with Toverse ribbons, marched into CBS and explained that a year ago while serving in the Pacific he had tuned in a shortwave broadcast of the first episode of a two part story on Columbia's night thriller, "Suspense." But, because the Marine was unable to hear the second part the week after, he never found out how the story ended—a situation Columbia's record library remedied by playing a recording of the entire program for him. The Marine left smiling—his mission accomplished.

—"Behind the Scenes" (CBS)

COMPARISON

I THINK Russians are more like Americans in character and temperament than any other foreigners. We both talk big, plan big. We live in lands of opportunity. I found many Russians who hoped that after the war the Soviet government would become more like England and America. They hoped this because they want peace and security and they know it depends on being friendly with England and America, especially America. They admired our planes and our shoes. They marveled how we could fight a war and still have supplies to send across the seas to allies. Perhaps some of them even wished they had such an economic system.

—Richard Lawerback on "March of Time" (American)

RAIN IS BEAUTIFUL

THIS STORY has its beginning when a New York surgeon performed a difficult operation on a patient by the name of William Sheppard. Mr. Sheppard was only twenty-nine years old and much of his future happiness depended upon the outcome of that operation. He had suffered from a serious physical disability since he was eight years old. But now, there was a chance that his entire life might be changed. He thought about that future as he lay on his hospital bed, waiting for the day when he would know the answer. If all went well, there was even the possibility that his draft board would lift his 4-F classification so he could join the Army. That was his fondest hope. Days went by—then a week—then two and finally it was time to remove the bandages. Wonder of wonders! His dream had come true. The operation was a success!

Mr. Sheppard walked out of the hospital and down the sidewalk. It was raining heavily, but he didn't care. He was starting a new life and never before had he been so happy. A taxicab came down the street and the young man stepped to the curb and hailed it. "It's a beautiful day," he said to the driver as he sank back in the cushions. "Take me twice around Central Park." The driver looked out the window of his cab at the rain pouring from a leaden sky. People just didn't take pleasure rides on a day like that. Just to be sure he understood the instructions, he asked, "Did you say you wanted to ride around Central Park twice?" "That's what I said," the young man answered with a grin. "You must think I'm crazy, but to me, any day would be a beautiful day, because I haven't seen a thing for twenty-one years. Around the park, please."

—Bernardine Flynn (CBS)

LADYLIKE



I started out to be a baseball player. Leffry Gomez wanted to make a pitcher out of me when I was 13 because I could throw a fast outcurve. But my brother thought tennis would be more "ladylike" so I made the switch to please him.

—Alice Marble on "Melody Lane" (WBBM, Chicago)



KARL SWENSON, WHO PLAYS THE TITLE ROLE IN "LORENZO JONES" AND HIS FOUR SONS: DAVID, 6; PETER, 9; JOHN, 2; STEVEN, 4.

ONE of the better of the late afternoon programs is a quiet amusing story of a small-town garage mechanic who likes to invent gadgets in his spare time. Somehow the gadgets never work, but that never worries the lovable, lackadaisical hero—a gentleman who also gives the program its name, "Lorenzo Jones."

Featured in the title role of Lorenzo is one of the more experienced and polished actors in radio, Karl Swenson. Maybe the reason Swenson makes the role seem so convincing is that there is really a lot of Lorenzo in him. Like Lorenzo, Swenson is constantly stepping outside his field to dabble in some pleasant sideline — although the real-life Lorenzo always makes his hobbies pay. Take, for example, Swenson's 81-acre farm in New York state. Most actors would be content simply to run up to a country place for a week-end. Swenson, however, has converted the vast acreage to a practical use — he raises

bees. During the war, when farm labor was scarce, he even put in a complete carpentry shop with electrical equipment, and turned out the necessary farm woodwork himself.

Other hobbies that Swenson plays around with — and that would delight the soul of Lorenzo Jones — are photography and watching a good trotting race. The only trouble with the latter hobby is that Swenson rarely has time for it — he has never attended the Hambletonian classic held annually near his farm.

But possibly the characteristic that Lorenzo Jones and Karl Swenson have most in common is that each is an incurable family man. In the daily serial, Lorenzo is constantly going to his wife, Belle, for comfort and solace. Swenson has a wife, Virginia, who is equally as helpful when his various projects turn out badly, plus four row-headed little Swensons who see that Papa never stays sad for very long.

LORENZO JONES IS A FAMILY MAN

"THE ANSWER MAN"

Tune In presents some of the most interesting questions and answers selected from this highly entertaining and enlightening program. Its evergrowing popularity can be attributed, in part, to the wide variety of questions and the authenticity of all answers.—The Editors



Albert Mitchell

Is there any possibility of a whale sneezing?

Since sneezing is caused by an irritation of the nasal passages, and a whale has a nose, there is no reason why he shouldn't sneeze once in a while.

Is there such a sport as tickling trout?

Catching trout or other fish by tickling them is a common sport in Scotland. You quietly dip your hand into the water next to the trout, stroke him under the gills evenly and gently until he becomes quiet—then just as quietly, evenly and gently, you pick him up out of the water.

Is it true the diplomatic corps of the United States started out as a secret, underground movement?

In a sense, yes—for our diplomatic service was started in 1775 as a "Committee of Secret Correspondence" appointed by Congress to discover how foreign powers felt towards the rebellious colonies. Thomas Paine was secretary of the committee, and had under him such men as John Dickinson, Benjamin Harrison, John Jay and Benjamin Franklin. The name was changed to the "Committee of Foreign Affairs" in 1777, and continued as such until the Department of Foreign Affairs was established in 1781.

The Spifire is a kind of British fighter plane, but what is the Living Spifire?

The name Living Spifire was given to the Peregrine falcon by the British—who trained these hawks to intercept German carrier pigeons carrying secret messages. Many Nazi-trained pigeons were seized by these living Spifires during the European fighting, their messages secured and decoded.

How many people regularly read a newspaper in this country?

Ayer's Directory, which lists 1,857 daily newspapers and 9,692 weeklies, estimates that these papers are read with reasonable regularity by 90 million persons.

What sport in America is watched by the most people?

Softball. The softball games all over America last year were watched by more than 130 million people—more than any other in America.

What is the oldest breed of dog?

The Saluki, or Royal Dog of Egypt, is probably the oldest known breed of domesticated dog in the world. This dog was exactly the same as long ago as 329 B.C. when Alexander the Great invaded India. Pictures of the dog go back to the earliest known civilization.

How many people fall off ladders each year?

There is no way of telling exactly, but it is estimated that about 200 people are killed each year by falling off ladders.

Who was the first farmer in the world?

The exact individual isn't known, but it was probably a woman—for it is believed that women first cultivated the earth as the next step in their task of finding food.

What sort of mysterious power was the Tarantella dance once supposed to have?

Curative. Back in the Middle Ages an epidemic of St. Vitus Dance struck most of southern Europe, and superstition blamed the cause of the disease on the bite of the tarantula spider. Music was believed the only cure, and a special dance, called the tarantella, was devised to drive the sickness from the people. It wasn't a very effective cure—but it made a good dance and has become a favorite rhythm of many Latin countries.

How many people can sit down to the table in the dining room in the White House—the room in which they have the formal affairs?

The State dining room in the White House will seat 100 guests.

Why didn't Man O' War ever run in the Kentucky Derby?

Because his owner, Samuel Riddle didn't think the stakes of the Kentucky Derby were high enough.

When you're "hung as high as Gilderoy's kite," what is done to you?

You are punished most severely. Gilderoy was a notorious freebooter of Perthshire, England, whose real name was said to be Patrick of the clan Gregor. He was hanged in July, 1638, with five of his gang after a barbarous career. Stories of his crimes circulated so among the common people they eventually were made into a ballad. Among other things, he is said to have robbed Oliver Cromwell; hanged a judge, and picked the pocket of Cardinal Richelieu in the presence of the King.

Bob "Believe-it-or-Not" Ripley says Mt. Chimborazo in Ecuador is two and a half miles higher than Mt. Everest in the Himalayas while a geography book says that Everest is highest. How can this be?

Because geographers and Mr. Ripley measure their mountains differently. Geographers measure from Sea Level to the top of the mountain—and by this standard Mt. Everest is higher. However, Mr. Ripley measures from the center of the earth, and this makes Mt. Chimborazo higher.

Which would win a race, an elephant or a rabbit?

That would depend upon the conditions of the race. Given an open plain, or a long distance race, the elephant would undoubtedly win—in short spurts, of course, the rabbit would far outrun his opponent.

Of all the people added to the last Who's Who, who was the youngest?

Sgt. Marion L. Hargrove, author of "See Here, Private Hargrove," who was 24 when he made "Who's Who."

Did Nathan Hale get any information through to our Army before the British captured and hanged him?

Yes, Nathan Hale got considerable important information through to the American Revolutionary Army before he was caught. He managed to report to his superiors most of what he had learned of the plans and troop dispositions of the British.

What insect is it that lives its life on a raft?

The raft spider—which isn't really an insect but an Arachnid—lives most of its life on a raft made of carefully woven leaves. Occasionally the raft spider will jump off into the water to get food, but it always returns to the raft to eat and sleep and sail along further.

Tune In to "The Answer Man":		
WOR, New York	M, T, W, T, F,	7:15 P.M. E. W. T.
	S,	7:45 P.M. E. W. T.
	M, T, W, T, F, S,	12:45 P.M. E. W. T.
WGN, Chicago	W, Sun.,	10:00 P.M. C. W. T.
Yankee Network	M, T, W, T, F, S,	6:30 P.M. E. W. T.



ALAN MOWBRAY, GEORGE FISHER, DALE EVANS SMILE AT JIMMY DUNN WISE CRACK

"ASSOCIATED" JOINS THE RANKS

THE ASSOCIATED BROADCASTING COMPANY ENTERS RADIO PICTURE AS AMERICA'S FIFTH NATION-WIDE NETWORK

ONE day Leonard A. Versluis and Roy C. Kelly looked over the radio situation in Michigan and decided that there ought to be another network. Then, just like that, the Associated Broadcasting Corporation, fifth of the national networks, was born.

Versluis, in the radio and photography business—he has studios all over Michigan—and Kelly, owner of the Wolverine State Network, were more or less pushed into the expansion. Their Michigan nucleus was growing so much that by 1943 they were functioning as a "per-occasion" network. That is a fairly expensive proposition because there are line charges. Well, there are no line charges in a network.

So, in September of 1945, the Associated Broadcasting Corporation, with twenty-two basic stations, was born.

The program structure of the network is based on news and music, with a strong emphasis on sports and special events. One of the first moves of the new organization was to sign up Sam Taub, with Adam Hats as sponsor, for fight broadcasts, the contract running

for a period of a full year.

For those who like current events well described, Associated features such newspaper authorities as Ian Ross Macfarland, John B. Hughes and Graeme Fletcher. Esther Van Wagoner Tufty, from Washington, gives a woman's view of the news.

Such unusual features as a nightly presentation of the BBC's "Radio Newsreel" and a regular schedule of concerts by the bands of the Army, Navy and Coast Guard keep Associated's programs varied and appealing.

Network outlets are, nation-wide, include, WMEX Boston; WITH Baltimore; WWDC Washington; WWSW Pittsburgh; WLEE Richmond; WBNY Buffalo; WTMV E. St. Louis; WMIN Minneapolis; WJBK Detroit; KNAK Salt Lake City; KMYR Denver; KFOX Los Angeles-Long Beach; KSAN San Francisco; KWBR Oakland; KWJJ Portland; KRSC Seattle; and WNHC New Haven, Connecticut.

In Cincinnati, WCKY has agreed to provide facilities to Associated upon request for availabilities. In Chicago and

New York there have been special arrangements made with WMCA, WOV, WJJD and WIND. The network does not have a straight affiliation contract with these stations, but WMCA cooperates in the clearance of time with WOV, as the alternate, and in Chicago WJJD and WIND operate on the same basis.

In an inaugural message marking the commencement of the new network's coast-to-coast operations, Paul A. Porter, chairman of the FCC, summed up the true importance of the event when he said, in part, "The formation of a new network is a symbol of the American determination to face the post-war period, not timidly, but with the courage to push on to new goals of achievement."

Across the nation, millions will echo this salutation, and welcome the entertainment brought into their homes by the Associated Broadcasting Corporation, the newest of the networks.



DISCUSSING Associated's premiere show — ex-Elephant Boy, Sabu, and Freddie Bartholomew.



INTERVIEWING movie stars Gale Storm and Brenda Marshall is jovial emcee George Fisher.



DINING IN THE LIBRARY OF THEIR BEVERLY HILLS HOME ARE THE BURNS FAMILY: RONNIE, PAPA GEORGE, MAMA GRACIE, AND SANDRA

THERE'S NEVER A DULL MOMENT IN GEORGE BURNS' HOUSEHOLD



RONNIE INDULGES IN A FAVORITE PASTIME, WHILE PAPA DECIDES HE WANTS TO PLAY, TOO

If you were taking a sight-seeing trip through Beverly Hills, famed habitat of the Hollywood radio and movie stars, one of the sights the guide would call out would be a plain unpretentious 12-room house with a comparatively inconspicuous swimming pool hidden in the back yard. "The Burns and Allen home," the guide would shout, and possibly you would be a little startled to find the zaniest Mr. and Mrs. on radio living in so conventionally suburban a house.

If, on the other hand, a secret key would admit you into the interior of the Burns ménage, you would be a little more reassured. For, inside the comfortable dwelling, the goings-on have something of the same spirit and animation that Burns and Allen capture on their radio program every Thursday night on NBC.

First of all, there is Gracie herself —

not the flutter-brained nitwit with the high-pitched voice that you are familiar with on the air, but a more gentle, soft-spoken Gracie. Despite the fact that the real-life Gracie is a lot quieter than the professional one, she is still lively and vivacious, and forever reminiscing about her crazy relatives. The other half of the famous matrimonial team, George, might be around, too — probably playing with the family dog or bending over his income tax returns, but in any event bearing somewhat the same perplexed, impatient air that he is famous for on the radio.

Two other less publicized Burnses would also be in the immediate vicinity. They are eleven-year-old Sandra and ten-year-old Ronnie, the two children that Gracie and Georgie adopted not so long ago. You'd probably find Sandra practicing a difficult Beethoven sonata on the piano, stopping now and then to do a lively jitterbug to relax her leg muscles. Ronnie, who goes to military school, could probably be found in the backyard shooting away at some clay pigeons.

Not quite as crazy as the Burns and Allen household you hear on the radio? Well, maybe not. But it's a lively family, and a happy one, and you can bet your life that there's rarely a dull moment when they are all together.

Take dinner-time, for example. Chances are the Burnses would forsake the elaborate dining-room for an informal meal in the library. Chances are, too, that Gracie has cooked the meal — she's a confirmed homebody, and passes up thousands of dollars in movie contracts so that she will have more time to take care of her family. All through dinner, Gracie entertains with her sparkling stories — with Husband George around to feed cues when Gracie stops to take a breath. "Tell us about your mother and her poodle . . ." George will start out, and Gracie is off on another of her long, amusing stories. After dinner, Gracie takes over at the piano, while George, Sandra, and Ronnie do a fast-paced buck-and-wing.

When the junior Burnses have gone to bed, George works over the next week's radio scripts or studies a new contract (he handles all the production and financial chores in the family). It's along about this time, too, that Mr. and Mrs. Burns sound the most like their radio counterparts. "Do we have enough money to buy me a new sable coat?" Mrs. Burns will ask. "Aw, Gracie!" is the familiar reply of hapless Georgie.



PAPA PLANNED A QUIET SNOOZE—BUT IT LOOKS LIKE IT'S NOT GOING TO WORK OUT



MOTHER AND DAUGHTER HAVE A BEAUTY SESSION AT GRACIE'S IMMENSE DRESSING TABLE



RONNIE DELAYS GOING TO SCHOOL SO THAT HE CAN KISS HIS FAMOUS MOTHER GOOOBYE

RADIO HUMOR

● Marlin Hurt, star of the CBS "Beulah" program, was telling Music Conductor Al Sack about the first time Hurt met his wife when both were attending high school. "I was in the drug store waiting for a soda, and I'll never forget that moment when our eyes first met. I heard a buzzing in my ears, bells rang, lights flashed. Do you know what that means?"

"Sure," replied Sack, "You were leaning against the pin-ball machine!"

● An aging actor went up to NBC's Ed "Duffy's Tavern" Gardner at the Hollywood Brown Derby and said, "I'm the romantic type, which is why I look like a juvenile."

"Yes," replied Ed, "but you're a little delinquent around the middle."

● When ABC's "Blind Date" Mistress of Ceremonies Arlene Francis asked Pvt. Joseph Hoover if he was related to the former White House occupant he retorted, "Sure—we're both Republicans!"

● Jack Kirkwood dealt a quickie to studio executives who were listening to a rehearsal of his CBS "Jack Kirkwood Show." He was ad-libbing with two of the performers, but the onlookers failed to respond to one of his top witticisms. Jack looked at one of the performers and said, "There must be people here—I hear breathing."

● Producer Don Bernard of the NBC Abbott and Costello airshow was recently approached by a gag-writer who had spent ten years writing for film comedians and now wanted a chance to try his hand at radio. "What did you do before writing movie gags?" asked Bernard. "Well," smiled the writer, "I was pretty young to work before that. In fact, my main ambition was to be a pirate." "Congratulations," quipped Bernard. "Not every man can realize the dreams of his youth."

● Dave Newell, ABC's "Fishing and Hunting Club of the Air" expert, says that during a recent hunting expedition, he met a backwoods character who had little experience with civilization. "Why, when he was a boy and his mother first put a necktie on him," says Newell, "he just stood right where he was and didn't stir from the spot all the rest of the day. He thought he was tied up!"

● "It's a great kindness to trust people with a secret—they feel so important while they're re-telling it," quotes Conrad Nagel on CBS' "Radio Reader's Digest."



Carol Stewart

THE ATTRACTIVE VOCALIST OF THE "BEULAH" SHOW
IS ONE OF THE FEW AUTHENTIC CINDERELLAS ON RADIO

TUNE IN SUN. 8 p.m. E.S.T. (CBS)

CINDERELLA stories are rare and far removed in radio. It takes years and years of hard work, and a long succession of trials and errors, before a network personality evolves a style that "catches on."

A recent — and darned good-looking exception — is the sweet-voiced vocalist on Marlin Hurt's "Beulah" show — Carol Stewart. Her story is one of the few bona fide Cinderella yarns of the radio industry.

It all began when Carol was making noises like telephones and banging doors for CBS's sound department. One afternoon she had just finished her one-woman production behind the scenes when she looked up and saw a nice-looking man grinning down at her.

"Now, if you could only sing," he remarked.

"I can!" Carol came back pertly, and demonstrated with a few trills. The man applauded and said good-bye. Carol remembered him only as a guest with a peculiar name on the afternoon's show.

It was almost a year later that Marlin Hurt, who had guested on the show as "Beulah," came back to CBS for auditions of his own network show. He

was looking for a singer who could also act, and he suddenly remembered the cute little sound effects girl.

"Let's give her a try," he suggested, and his friendliness of twelve months before paid him and radio off with a fresh, pretty face and an engaging voice.

But even if Carol's break came early in her career — she isn't twenty-one yet — she still did a lot of work before she was discovered by Hurr Carol started out in her career by being one of those "Hollywood babies" — talented, attractive children who are dragged to the movie capital by ambitious mothers from the sticks. In Carol's case it was Dallas, Texas, that she hailed from, and she made her professional debut over the airwaves at the tender age of six — singing such sweet little children's songs as "When I Take My Sugar Out to Tea" and "Out of Nowhere."

Her early success, however, was followed by the natural slump that a child star goes through when she's growing up. Carol filled in this period by studying at Hollywood High and Professional schools, where she played small roles in senior class plays and such. After a few semesters at the University of California at Los Angeles, where she ma-

jored in art and decoration, Carol decided to try radio, and got the job with CBS that resulted in her meeting Marlin Hurt.

Carol still thinks that the training she got there was a good way to get a background in radio. She says proudly that she was good at her job, too. "All except for an occasional embarrassing moment — like the time I jumped my cue on the 'Raffles' program," Carol specifies. "I shut the door ahead of the actor's departure from the scene, and he had to do some fancy talking to cover up the little blunder." Carol also sound-effected for the "Blondie" and the Lionel Barrymore programs.

In her off hours, however, Carol still kept up with her singing. Anywhere you would see a semi-professional group of college undergraduates parading around as a dance band you could find Carol right in the thick of it — performing for five dollars a night or even just the experience of doing it.

Her change of luck, she believes, came about the time she changed her name from Mary Ann Gideon to Carol Stewart (an old family name). "Things really started to happen then," Carol reminisces, "although I'm really not very superstitious about things like that."

As to her future plans, Carol, like any other attractive girl in radio, lets her thoughts run in the direction of television. She wants to get a solid acting background before she blossoms out in "video," however. Now she's getting some professional training at the Geller Workshop in Hollywood, has stacked up a neat row of acting credits to her name — ranging all the way from Amy in "Little Women" to the role of the wise-cracking woman photographer in "The Philadelphia Story."

So, if her past performances are indicative of things to come, it won't be long now until you'll see beautiful Carol Stewart smiling at you from the television screen in your living room.



CAROL STEWART WITH THE PRINCE CHARMING WHO DISCOVERED HER — MARLIN HURT

RADIO ODDITIES

◆ It actually happened during a rehearsal of "Blondie" on CBS. The sound man, trying to recreate the sound of a pin dropping on the floor, was unable to duplicate the noise authentically. The producer came to the rescue and suggested: "Try dropping that railroad spike on the floor. We'll cut the volume down in the control room." It worked.

◆ Ely Culbertson holds a lighted cigarette when he speaks over the radio. He doesn't smoke it, but says he just likes to hold it for timing and to relieve nervous tension.

◆ A blind man directs the British Broadcasting Corporation's Monitoring Service. This Service, which grew from a handful of people to 600 "eavesdroppers" is supervised by John Jarvis, who, although blind, has a remarkable memory and hearing. He supervised the service during the war years when it provided the Prime Minister with the latest information from its secret location in the Oratory School for Boys at Cavensham, Berkshire.

◆ When Bud Abbott and Lou Costello first tried to get on radio, they were a comedy team in a burlesque troupe. In order to impress their prospective sponsor with a show of elegance, Bud and Lou pawned their valuables for enough money to buy raccoon coats. The sponsor refused to be dazzled, however, and they didn't get the job. After selling the coats at a large loss, they had to borrow more money for carfare to catch up with their burlesque troupe.

◆ Orson Welles was the first American ever invited to perform as a guest star with the famous Abbey Players of Ireland. He went to Ireland for his health when he was sixteen, and in Dublin he met an actor to whom he introduced himself as Orson Welles, brilliant young star of the New York Theatre Guild. Fortunately for Welles, he was able to live up to his word.

◆ James Melton, who owns one of the world's outstanding collections of antique autos, never faces the mike unless he has his "lucky" auto in his lapel. The charm is a tiny replica of an aged Locomobile and was originally owned by Diamond Jim Brady.

WITH THE NATION'S STATIONS

COLOR TELEVISION

AMERICAN science goes forth quietly its miracles to perform and now the public has within view, not only television, but the additional marvel of color television.

According to the heralding words of Dr. Peter C. Goldmark, Television Engineer for the Columbia Broadcasting System, the American television owners will soon see red—and every other color of the spectrum. An agreement has been worked out with the General Electric Company whereby the first GE receivers will be ready by the end of January.

CBS color television plans include the installation of a special television transmitter in the Chrysler Building in New York City. What is so encouraging about the new television is the fact that it is "ghost-free." "Ghosts" in television are like echoes in radio and they appear as shadows on the television screen.

Television is a big boy now.



DAYTON, OHIO—STATION WHIO—Celebrating the 150th Anniversary of the signing of the Treaty of Greenville, Ohio, by Chief Little Turtle and General Anthony Wayne, announcer Les Spencer joins in three-cornered hand-shake with an "Injun" and a "Frontiersman."



DAYTON, OHIO—STATION WING—A unique "man-hunt" was conducted by Ronny Daly on his "Man In the Street" program. When a listener's papa-bird escaped leaving babies hungry (for Papa feeds them), Ronny got him back in 15 minutes by the use of airwave description.



WASHINGTON, D. C.—STATION WRC—Discussing the non-political side of Washington life in a breakfast broadcast, "Coffee With Congress," are Senator Leverett Saltonstall, his wife, and daughter Emily of the U.S.N. Bill Herson, at mike, conducts the series.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 OF TITLE IV, published monthly at General Post Office, New York 1, N. Y. for October 1, 1945.

State of New York _____ ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Richard Davis, who having been duly sworn according to law depose and say that he is the Publisher of the TVR IV and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and circulation, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in sections 305, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, D. H. Publishing Company, Inc., 30 Rockefeller Plaza, N. Y. 20, N. Y. Editor, Richard Davis, 30 Rockefeller Plaza, N. Y. 20, N. Y. Managing Editor, Lawrence Silverberg, 30 Rockefeller Plaza, N. Y. 20, N. Y. Business Managers, None.

2. That the paper is not owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of shareholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual owner, must be given.

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, he being the person to whom the paragraphs contain statements purporting affiant's full knowledge and belief as to the circumstances and conditions under which such stockholders and security holders who do not appear upon the books of the company as trustees, bond stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is _____ (This information is required from daily publications only).

Richard Davis, Publisher sworn to and subscribed before me this 5th day of September, 1945.

Irene A. Hermann Notary Public _____ County Clerk's No. 183, Reg. No. 424-367 My Commission expires March 30, 1957

THERE'S MUSIC IN THE AIR

(LET'S LOOK AT THE RECORDS)

CLASSICAL

PIANO MUSIC OF DEBUSSY: ARTUR RUBENSTEIN, pianist (Victor Album M-998): With the possible exception of Chopin, no one composer added so



much to the harmonic and coloristic resources of the piano as Claude Debussy. Artur Rubinstein, Poland's great pianist, gives an admirable interpretation of such favorites as "Poissons D'or," "Jardins Sous La Pluie," and other classic Debussy works.

CHRISTMAS CAROLS: SONORA CHORISTERS (Sonora Album MS-473): The age-old, familiar melodies long associated with the holiday season superbly sung by the Sonora Choristers under the capable direction of Eugene Mott. A collection that you will treasure for many years to come.

LE COQ D'OR: DIMITRI MITROPOULOS conducting THE MINNEAPOLIS SYMPHONY ORCHESTRA (Columbia Album MX-254): This last opera of Rimsky-Korsakov was completed in August, 1907. It is based on Pushkin's famous satire on monarchy, written about 1832, when a spirit of revolt had gripped Russia. Dimitri Mitropoulos and his excellent organization give it a superlative rendition.

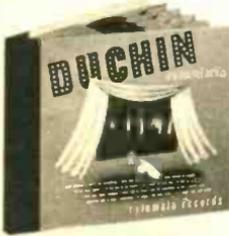


STEPHEN FOSTER ALBUM: RICHARD CROOKS (Victor Album M-354): Here is Foster at his best in the racy minstrel ballads of early America and the romantic love songs of the old South. The smooth tenor voice of Richard Crooks is ideal for the interpretation of this well-loved music.

POPULAR

THE HISTORY OF JAZZ—Volumes 1 and 2: Various Artists (Capitol Albums CE-16 and CE-17): Under the titles of "The Solid South" and "The Golden Era," Capitol presents the first two of its album series depicting the history of jazz. There will be four albums in all, with descriptive booklets by Dave Dexter. A very capable job of preserving for posterity the songs that are as much Americana as Plymouth Rock.

EDDIE DUCHIN REMINISCES: Eddie Duchin at the piano (Columbia Album C105): For his first release since joining the Navy, Eddie reminisces for you on the eighty-eight with sixteen old favorites everybody knows and loves. "April Showers," "Alice Blue Gown," "Pretty Baby," and "Till We Meet Again" gives you an idea of what to expect from this swell album.



ON THE MOON-BEAM: Vaughn Monroe and his Orchestra (Victor Album P-142): An ingenious idea from an album with Vaughn doing his usual capable job of conducting and singing. Here are the songs: "Moonlight and Roses," "Paper Moon," "Moonglow," "Harvest Moon," "Carolina Moon," "Moon Love," "Racing With the Moon," "Moon of Monakora," "Moon Over Miami," and "Blue Moon."

To People who want to write but can't get started

Do you have that constant urge to write but the fear that a beginner hasn't a chance? Then listen to what the editor of Liberty said on this subject:

"There is more room for new-comers in the writing field today than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the next Robert W. Chambers, Edgar Wallace, E. Phillips Lovejoy, F. Scott Fitzgerald and the hundreds of achievement await the new men and women of power."



MOTHER OF 4 EARNS \$1,000 ON HER WRITING
"Without specialising on income like a lot, I have been able to earn \$1,000 approximately from N. I. A. If I had not the responsibility of our small children, our duties, household work, and our work, I am sure I could have made much more. After only two issues, I sold a novel, written to Kalliope American. The N. I. A. may make writing child's play. Classified: Annapolis, Md.

Writing Aptitude Test—FREE!

NEWSPAPER Institute of America offers a free Writing Aptitude Test. Its object is to discover new recruits for the army of men and women who add to their income by fiction and article writing. The Writing Aptitude Test is a simple but expert analysis of your latent ability, your powers of imagination, logic, etc. Not all applicants pass this test. Those who do are qualified to take the famous N. I. A. course based on the practical training given by big metropolitan dailies.

This is the New York Copy Desk Method which teaches you to write by writing! You develop your individual style instead of trying to copy that of others. You "cover" actual assignments such as metropolitan reporters get. Although you work at home, on your own time, you are constantly guided by experienced writers. It is really fascinating work. Each week you see new progress. In a matter of months you can acquire the coveted "professional" touch. Then you're ready for market with greatly improved chances of making sales.

Mail the Coupon Now

But the first step is to take the Writing Aptitude Test. It requires but a few minutes and costs nothing. So mail the coupon—make haste to move toward the most enjoyable and profitable occupation—writing for publication! Newspaper Institute of America, One Park Ave., New York 16, N. Y. (Founded 1925)

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Free

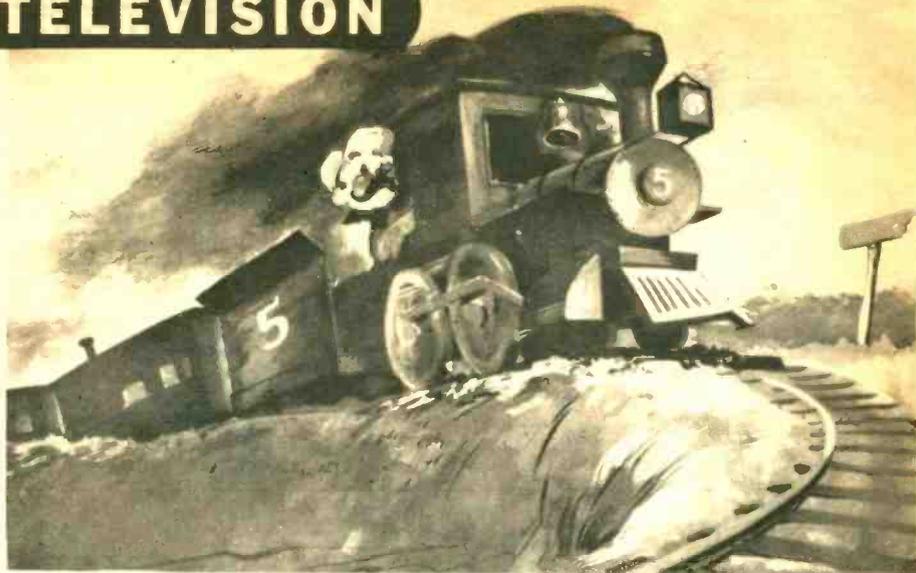
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Send me, without cost or obligation, your Writing Aptitude Test and further information about writing for profit as promised in June 19, November.

Miss _____
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Address _____

(All correspondence confidential. No minimum will call on you.) 29-7-645

TELEVISION



FROM THE GIFTED PEN AND BRUSHES OF CARTOONIST GEORGE PAL COMES ANOTHER OF HIS LOVABLE CHARACTERIZATIONS — CASEY JONES

HOW TO SELL A WATCH BY VIDEO

BOND-CHARTERIS HAS DEvised A NEW KIND OF TELEVISION COMMERCIAL

SLOWLY, before your eyes, a watch is transformed into Casey Jones, railroad engineer. First of all, hands sprout out from the watch; then Jones' happy, lackadaisical face springs out from the stem; the watch strap becomes Casey's feet. The transformation completed, Casey begins then a long series of adventures and misadventures. With legendary skill he runs his train through a maze of locomotives that come at him from all directions; he zooms across perilous curves and over treacherous bridges; he stops his train at a split second's notice, thus saving the life of a woman whose heel is lodged in the railroad track.

Is this the description of a new movie cartoon? No. It's just one of George Pal's Telefilms, and a hint of the kind of television commercials you can expect to see and hear when video eventually replaces the radio in the American home.

Bond-Charteris is the name of the Hollywood firm that is experimenting



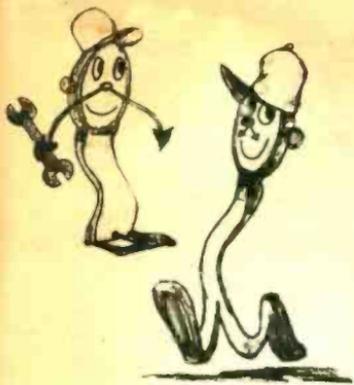
WATCHES ARE ADVERTISED by Casey in as painless a commercial as yet devised.

with the Pal telefilms. Organized by Anson Bond, a genial, young, ex-documentary film producer, and Leslie Charteris, author of the famous "The Saint"

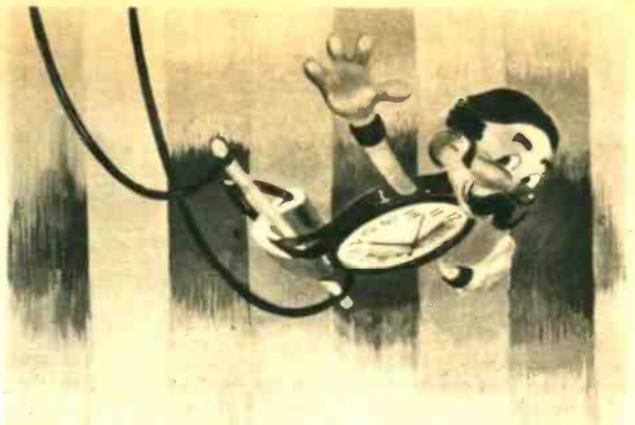
mystery stories, this new firm makes no secret of its specialization in telefilms, thinks that most television commercials will have to be filmed and shown many times to cut down the tremendous overhead expense of "video."

Live television shows, Mr. Bond, the salesman of the organization, will tell you, require all the agonizing preparation of a radio show, plus the lengthy production detail which goes into a Broadway stage play. A small-budget television show, he continues, will be about as mobile as a hippopotamus. Of necessity, sets will have to be limited, scope will be small, and production costs extravagant.

On the other hand, Bond is convinced, the special television film, while expensive, may be used over and over again in televiewing. What is more, it can conceivably jump from a ranch in New Mexico, to a rice field in China, to a boulevard in Paris in less time than it will take to say "pass the sugar." Television film, as he sees it, and as he



JOE WATCH-STRAP is a very versatile fellow. can repair a broken-down engine in a minute.



CASEY PAUSES IN THE MIDDLE OF A BUSY DAY TO TAKE A FEW SWINGS ON THE TRAPEZE

and Charteris are making it, compresses within a definite framework a subject of illimitable scope through the use of special techniques — cameo-style close-ups, cartoon devices, montages, and "dissolves." In short, Tolstoy's "War and Peace" might logically be a telefilm of an hour's length with only a few omissions from the original story. "War and Peace" as a live production would consume whole months in the telling, and bankrupt the House of Morgan.

Even so the telefilm commercial costs so much more than the radio commercial that it might take quite a few more years and considerably more research before television is made inexpensive enough to be within the range of the average American pocketbook. As an example, radio spot announcements can be delivered by an advertising agency for as little as thirty dollars each; reletime signals in units of five, on the other hand, will cost fifty thousand dollars. Adaptations to different hours will cost an additional fifteen hundred. Considering, however, that the original fee covers the development of Puppetoon characters exclusively for the sponsor and the preparation of the stories and music, this is probably not as exorbitant as it may sound.

Then, too, there is the fact that television commercials will be more fun than radio commercials. In the Bond-Charteris telefilms, commercials will cease to sing and will be cartooned instead. Think how delightful it will be to see a can of prunes sprout legs and perform a chorus routine or a bowl of Krackly Crunchies erupt to discharge the gay figure of Krackly Crunchy Karl.



ANOTHER GEORGE PAL CREATION IS CHLOE, THE LITTLE FELLOW SITTING ON THE STOOP



"THROUGH THE DARK OF NIGHT," CHLOE SINGS, ADVERTISING A NEW RADIUM DIAL-FACE

KEN GRIFFIN IS A HANDY MAN TO HAVE AROUND

THE old adage, "Satan always finds some mischief for idle hands to do," certainly doesn't apply to Ken Griffin, who plays Dr. Paul Burton in "The Woman in White." The handsome NBC star has turned the business of repairing broken gadgets into a gargantuan-like hobby and leisure time occupation. About the only thing he doesn't do, as a matter of fact, is play the zither—and probably that's just because he never got around to doing it.

For instance, there was the time Griffin became enamored of an ancient Mercedes reposing in an automobile bone yard. He bought it and proceeded to putter. He tore the motor apart and rebuilt it; rebuilt the entire rear end of the car; put in a new set of gears; and manufactured several shock absorber parts. Then he ripped off the top of an old Austin, renovated it, and topped off his new acquisition. The result was a pluperfect car that would have delighted even Henry Ford himself.

Buying a home on Chicago's near North Side proved, of course, to be a field-day for the Griffin-enterprise and ingenuity. The Oklahoma-born dramatic star started from scratch, proceeded to do his own plumbing, plastering, woodwork, and decorating. His own bedroom is an insomniac's dream—Ken made it light and sound proof. After the dirty work was finished, he also designed a Griffin crest, executed the elaborate and beautiful design in copper, and set it in his front gate. Of course, the spearhead of his new home, however, is his basement workshop—where Griffin can turn out anything from a watch-wheel to an elaborate yacht's fitting at a moment's notice.

Among other Griffin accomplishments: he's a bona fide yachtsman—not the gentleman variety, but the kind who likes to hoist his own sails; an expert photographer, specializing in developing his own prints; a dabbler in architecture and a collector of first editions; and a polished radio ham operator (Griffin got his start delineating soap operas via a control room, had previously studied radio engineering at Harvard.)

A Post-Script for the girls: he's a really expert cook, too.

KEN GRIFFIN WORKS AT ONE OF HIS HOBBIES — PHOTOGRAPHY



KEN DESIGNED HIS OWN CREST IN THE FORM OF A GRIFFIN



HIS BASEMENT WORKSHOP IS GRIFFIN'S FAVORITE HANGOUT



KEN EVEN LEARNED TO SEW TO MAKE SAILS FOR HIS BOAT

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SPECIALY FITTED RING AND EARRING

This lovely set is so rich looking, so well made, that smart looking women everywhere are proudly wearing them. The goldplated ring glows with the fine burnished luster that only 24K gold can produce. Its special design makes it instantly adjustable in size to any finger, and once fitted it is set in a comfortable non-plain fit SPECIALLY ADJUSTED TO YOUR FINGER. The delicately made screw-on-type goldplated earrings cling to your ears with the gentle stubborn tenacity of fine jewelry.

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When you get your set show it to your friends, compare it with the finest jewelry in your local shops, admire it on yourself in your mirror. Then you will know why we say that this is the most amazing offer we have made, and you will agree that it is the greatest bargain you have ever purchased. You can see your set at our risk—get it at our expense—if you act now!

ALL 3 PIECES
1.98
Plus 40¢
Fed. Tax

GUARANTEE
If Not Completely Satisfied, Return Within 5 Days and Your Money will be Quickly Refunded.

SEND NO MONEY!

You need not risk a cent. Send no money just the coupon indicating your color choice. When the postman delivers your set pay him only \$1.98 plus postage and 20% Federal Tax. You can select your birthstone color, or any other color you prefer. If you want two different sets to wear with different outfits, you can have two for only \$3.50 plus 20% Federal Tax. The demand for this wonderful jewelry makes it impossible for us to guarantee a definite supply. You must act now—send the coupon today.

INVENCO CORP., P.O. BOX 281,
Church St. Annex, N. Y. C. 8



PICK YOUR BIRTHSTONE*

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- FEBRUARY AMETHYST
- MARCH AQUAMARINE
- APRIL WHITE SAPPHIRE
- MAY GREEN SPINEL
- JUNE ALEXANDRITE
- JULY RUBY
- AUGUST PERIDOT
- SEPTEMBER BLUE SAPPHIRE
- OCTOBER ROSE ZIRCON
- NOVEMBER YELLOW SAPPHIRE
- DECEMBER GREEN ZIRCON
- * SIMULATED.

MAIL THIS COUPON

INVENCO CORP., Dept. 69-W
P.O. Box 281, Church Street Annex,
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Send me my Cameo Ring and Earring Set at once. Birth month or color.....

Send C.O.D. I'll pay postman \$1.98 plus postage and 20% Federal Tax on delivery

I am enclosing \$2.38, postage is free, tax included.

Send two sets. I'll pay postman \$3.50 plus postage and 20% Federal Tax on arrival

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