

Radio [★] & TELEVISION

best

APRIL 1948

MAGAZINE
FOR THE
MILLIONS



In This Issue

FRED ALLEN
IS IT TRUE?
TELEVISION'S
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BIRTH OF A RADIO PROGRAM

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Radio best

MAGAZINE FOR THE MILLIONS



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RADIO BEST is published monthly by Radio Best, Inc., Executive and Editorial Offices, 453 FIFTH AVENUE, New York 18, N. Y. Advertising offices: New York: 1 East 57th Street, (Plaza B-1836); Jack Dillon, Chicago: 165 North Wabash Avenue, (Dearborn 5272); O. A. Faldon, Los Angeles: 1397 West 8th Street, Dan Harvey, San Francisco: 48 Post Street, Don Hawkins, Roger A. Johnston, Price 25c per copy in the United States. Subscription price: 3 issues \$3.00 in the United States, Canada \$3.50, foreign countries \$4.50. Entered as Second Class Matter August 22, 1947 at the Post Office at New York, N. Y., under the act of March 3, 1879. Changes in address should reach us five weeks in advance of the next issue date. Give both the old and new addresses. Entire contents copyrighted 1948 by Radio Best, Inc., N. Y. All rights reserved. Printed in U. S. A. Unsolicited manuscripts, cartoons, etc., are not returned unless postage and addresses will be given prompt consideration, but we cannot accept responsibility for the return of them. Title registration U. S. Patent Office applied for.

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Radio best cover profile

EDGAR BERGEN, after eleven years in radio, remains the same shy, quiet fellow offstage that he was when he first hit Hollywood with Charlie packed in his trunk. Born Edgar John Bergen in Chicago on February 16, 1903, he learned, while still in knee-pants, that he had a highly flexible voice and the gift of mimicry.

When 14 years old, his first year in high school, he made his professional debut with a home-made dummy. After a varied career, he entered radio on the Rudy Vallee show in December, 1936 and soon became the star of the present Chase & Sanborn program in the fall of 1937. He is married to the former Frances Westerman, a model, and they have a two-year-old daughter, Candice.

CHARLIE MCCARTHY was created by Edgar Bergen about twenty-four years ago, but the character he portrays is "mentally about 14 years old," as Bergen puts it. Inspiration for the midget McCarthy came from an irrepressible, little Irish newboy in Chicago. Bergen designed and made the body, and a wood-carver, named Charles Mack, fashioned the head from a block of ash. The total cost was \$35, and Edgar still uses the original head. Charlie supported Bergen through Northwestern U, where he received his B.A. degree in 1927.

(See this month's fall color cover starring Charlie McCarthy, Edgar Bergen, Anita Gordon and Mortimer Snerd.)



letters to THE EDITOR



The Waring Story

TO THE EDITOR: First I wish to compliment you on the only really good radio magazine I have ever seen. Everything from the general format down to the advertising is in very good taste. Your recent article on Fred Waring and the Pennsylvanians gave me a special treat. I'm listening to his Monday night General Electric show as I write this. I do have one suggestive criticism to offer: Why was the article so short? I believe, in actual wordage, it was about the shortest in the magazine. And why, oh why did you place the caption across the picture of the orchestra? I would have liked very much to have had that picture for a collection of mine, but you spoiled it. Getting back

to the length, I felt you should have at least given the story another full page. Of course a really informative article on the Pennsylvanians would have taken up several volumes of RADIO BEST. However you could have touched on some of the highspots in their almost fabulous career. Ever since my family moved to Chicago in 1928 I have followed Waring and the orchestra. No one could ever convince me that there is a finer musical aggregation anywhere. They can play any type of music the way it should be played. And, of course, the Glee Club is beyond comparison. Try listening to "Dry Bones" if you doubt me.

Eugene D. Morris
Elgin, Illinois

Got A Title For This, Abe?

TO THE EDITOR: I want to refute your reviewer of the Abe Burrows show. If Burrows is the perfect remedy for bad radio then you may as well fill the air with singing commercials and more disc jockeys. Mr. Burrows' humor should be confined to Hollywood marriages or Brooklyn burlesque shows, he certainly does not belong in radio.

Mrs. L. F. McGlynn

• We still think Abe Burrows is the most scintillating comedy find of the age. E.H.

Kudos For Us

TO THE EDITOR: Just a few words to "air my views" on your new magazine, RADIO BEST. In short, it's tops. Everybody should give thanks that we finally have a magazine devoted to the fields of radio other than the technical fields. I'm just one of the thousands working toward the goal of somebody becoming a "somebody" in radio in no little way. An article like "Radio's Closed Door Policy" is indeed a real "eye-opener." RADIO BEST will always be a must on my list. Best of luck, congratulations and thanks again for a really terrific publication.

Charles T. Dismar
Washington, D. C.



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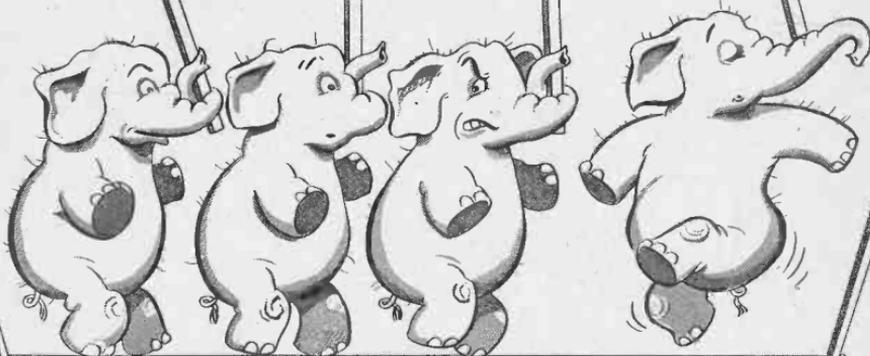
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letters TO THE EDITOR



We Should Have Confessed

TO THE EDITOR: I got a great kick out of your "Case of the Cover Girl" mystery which starred Herbert Marahall. But I knew all the time that your editors wear false beards and that you were the culprit who stole all of the RADIO BEST covers.

Hilda Lindenmeyer
 Brooklyn, New York

Tip To Winchell

TO THE EDITOR: I took Walter Winchell's tip and bought my first copy of RADIO BEST. If Winchell would forget that he's an expert on world affairs and confine himself to things like recommending good plays, movies and magazines like yours, he would make more sense. I think your magazine is the most refreshing thing that's happened in a long time.

Thomas L. Burke
 San Jose, Calif.

Yes, Hooper Dissents

TO THE EDITOR: Here are my nominations for the worst comedies on the air: 1. Red Skelton, 2. Milton Berle, 3. Groucho Marx, 4. Meet Me at Parky's, 5. Village Store. Does anyone disagree?

Betty Henshaw
 Orrville, Ohio



Wants Daytime Radio Log

TO THE EDITOR: Your "Evening Guide to Listening" is fine for folks who listen only to evening programs. But what about the millions who listen in the daytime? Don't you think RADIO BEST should have a special radio log of daytime programs?

Barbara Wilkins
 Detroit, Mich.

We Do It Everytime

TO THE EDITOR: I just read RADIO BEST for the first time and I was so impressed with it that I sat down to write you and tell you how much I like your magazine. I don't see how you managed to cram so much interesting reading and so many interesting pictures in just one issue. From now on, you can bet that I won't miss a single copy.

Allice Pierce
 Culpeper, Va.



We're His Charlie McCarthy

TO THE EDITOR: For years I've been wanting to express myself in regard to some of our top radio programs. Thanks to your Seat-on-the-Dial department, I no longer have inhibitions. I want to say that as a rule, I agree completely with your dissections of current radio shows. Thanks also for your wonderful cartoons, they're the most entertaining and yet truthful I've ever seen.

Robert Haas
 Saratoga, N. Y.

Muscle And Brawn

TO THE EDITOR: There is one thing we radio fans should be thankful for: our ability to turn the dial on or off.

Mrs. Bessie Langdon
 St. Paul, Minn.

Wants Break For Amateurs

TO THE EDITOR: I read your criticism of Arthur Godfrey and Eddie Dowling. Arthur Godfrey is a pretty good comedian but I don't see how his program gives new talent a break. Practically every person is nearly professional. They say they worked in this night club and or on this radio program. Why doesn't he give real amateurs a break? One person who keeps on bringing new talent to the air is Eddie Cantor. He alone is responsible for a lot of great stars.

Arthur Ginsburg
 Bronx, N. Y.



Wally reunites woman who has just found her hubby.



Coffee is brewed . . . come and get it!



Pretty Paula Karr, hostess.



Balloon-blowing lovers the men as well as the women.

WELCOME TO **WIRE'S** **"S'Prize Party"**

If there's one program when radio listeners have as much fun as the studio participants . . . it's WIRE'S "S'Prize Party." The full half hour of fun, heard Mondays through Fridays at 12:15, packs every minute with stunts, games, prizes and surprises . . . and lots of party atmosphere.

The twosome who keep the party going are Emcee Wally Nehrling and pretty Hostess Paula Karr. Long about 11 o'clock every morning the doors of the Sky Room Auditorium atop the Claypool Hotel are opened to greet the early-comers to WIRE'S "S'Prize Party." At 11:30 the coffee table becomes a buzz of activity as the aroma of coffee announces the arrival of the huge urn used to serve the audience of some 300 attenders. And by 12 noon . . . the guests from all over the Indianapolis area are settled in their places, chatting and enjoying the music of the studio band as the musicians go through their practice session. Producer Bill Dean and Assistant Producer Tom Peden start a warm-up session, discussing the pros and cons of applause in comical satire, showing the valuable prizes to be given away . . . and in a grand climax, introduce the stars of the program . . . Paula and Wally.

From here on, the show moves at a fast pace. With one minute to go, Wally and Paula step aside long enough for Johnny Winn, orchestra leader, to play a quick banjo solo that ends in a surprise "funnie," bringing hilarious laughter and applause from the audience as the program "hits the air." Immediately the listeners feel the excitement and fun . . . and become as much a part of the show as the studio guests.

In the half hour, Wally puts the "gals and guys" through stunts and games . . . and pats them on the back as he awards them radios, pressure cookers, roses, aluminum kitchenware . . . any one of the valuable prizes given away each day. There are whistle contests, balloon-blowing stunts, cream puff eating games . . . and along with all the festivities, the studio orchestra plays a fast tempo or two.

By the end of the program, everyone has had a wonderful time and talks about the fun and folly with friends at club meetings and over the backyard fence. The "gossip" has spread far and wide and clubs are "booked" on the average of six months ahead. What more could you ask as a guarantee of program popularity?

WIRE

Indianapolis, Indiana

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Producer Bill Dean looks like he is in a party.



Contributors public relations to the radio.



Hotel patron wanders into and listens by mistake.

Wally is ready to go to work . . . watch out guys!



Questions & Answers

Q. Is it true that Don McNeill doesn't use a script during the entire performance of the *Breakfast Club*?
Jean Oument, Boston, Mass.

A. Toastmaster Don McNeill spends much of his leisure time collecting odd and curious items of information from newspapers and periodicals concerning real happenings. These items are neatly filed in the back of his retentive memory and used at the most opportune times during the broadcast. He is one of radio's best ad-lib artists.

Q. I recently read where Howard (Sam Spade) Duff took off to the Hollywood hills. Does that mean that my favorite bachelor is no more?
Gil Listener, Peoria, Ill.

A. There is no need for alarm. Our scouts tell us that Mr. Duff merely moved out to the country.



Q. Believe it or not, I've never seen a picture of my favorite Hollywood reporter, Miss Hedda Hopper. Can you oblige?
Frieda Helfand, Bronx, N. Y.

A. Here she is, and more beautiful than ever.



Q. I'm curious about a chap who used to play the part of "Lena" on the "Fibber McGee" program. At least settle the argument for me that "Lena" was a "chap."
Maxwell Hamilton, Wash., D. C.

A. No doubt you mean Gene Corroll who has been a radio actor over 22 years.



Q. I've been told that the little boy who used to play on the "Boxer" program resembles my own little bby Tommy. You'd make me very happy if you would publish his picture.
Mrs. Harriet Marx, Augusta, Me.

A. We hope you refer to Bobby Bernard. This is the only photograph we had on file.

Q. Can you tell me something about Don Ameche's background, when and where he was born and so forth?
Jean Applebaum, Brooklyn, N. Y.

A. Dominic Felix Ameche was born May 31, 1910, in Kenosha, Wisconsin. Don's ancestry is a mixture of Italian, German and Irish. His father, born near Rome, Italy, changed his name from Amici to Ameche on arriving in the United States. Of the eight children in the Ameche family, Don is the oldest. His younger brother, Jim, is a prominent radio actor. Don is married to the former Honore Pendergast of Dubuque, Iowa. They have four sons and two adopted daughters.

Q. What is the radio industry's attitude on Petrillo's record ban?
Sebna Pietry, Washington

A. Justin Miller, president of the National Association of Broadcasters, recently told the House Labor Committee that Petrillo has "absolute and dictatorial power over his union and over the ability and opportunity of American musicians to obtain employment."

(Send all questions to Question and Answer Editor, RADIO NEXT, 452 Fifth Avenue, New York 18, N. Y. All answers will be confined to this department, so please do not send stamped envelopes.)

GRACIE ANALYZES psychoANALYST



Hans Conreid (as psychiatrist next door) finds Gracie Allen tough patient.



Gracie, encouraged, tells all. "What?" he gasps, "Freud never knew this!"



"You analyze me," he moans. "Could you send me to a quiet sanitarium?"

A New Musical Masterpiece for Children

BY: SERGE PROKOFIEFF, COMPOSER OF "PETER AND THE WOLF"

Recorded for the first time in America, exclusively by the Young People's Record Club.



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Help Your Child Grow Musically

Intelligent parents know that good music is the one gift that grows with a child, and lasts throughout a lifetime. Long after the toys of childhood are broken or gathering dust, the indelible gift of musical understanding remains—richer and more rewarding throughout the years. Today the Young People's Record Club offers a solution to the problem of giving

the right musical guidance. Thousands of parents have found it—hundreds of schools and educators have endorsed it—scores of music critics have acclaimed it. All over the U.S.A. there is heart-warming agreement with the verdict of the New York Times—"The Best in Children's Music."

Young People's Record Club

UNBREAKABLE RECORDS MAILED MONTHLY TO MEMBERS AGE 2-6, 7-11

EVERY month the Young People's Record Club's distinguished Board of musicians and educators selects two musical subjects—one for children in the two-to-six age group, and one for seven-to-eleven. Before recording, each selection is presented in classrooms and nursery schools to make sure the children like and respond to it. Every record MUST make your child want to sing, play, dance—and listen with happy fascination. Every record must have musical value, must help your child develop health by play activities, and must guide him to ever higher levels of music appreciation and enjoyment. Recorded on unbreakable 10" "Permadisc" plastic, records are illustrated merrily in colorful jackets, illustrated by outstanding children's artists. The reverse of the jackets provide complete lyrics and stories, and a full explanation to you of the benefits which our Board believes your child will receive from the selection.

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Please Accept "The Ugly Duckling" For Your Child—ABSOLUTELY FREE! The retail price of "The Ugly Duckling" is \$2.98 plus tax. If you mail the

coupon at once, your child will receive the two-record album of Serge Prokofieff's great new work for children absolutely free, and the Club selection of the month for your child's age group. In addition, you will periodically receive the Club's handsome magazine, "Record Time" without additional cost. Unless you are completely delighted with this unique and approved method of developing your child's musical tastes, you may cancel your child's membership within ten days after receiving "The Ugly Duckling" and the first month's selection. Full membership price will be promptly refunded, and "The Ugly Duckling" is your child's to keep, absolutely free. You need only return the selection of the month. If you do not cancel, your child will receive nine additional records, one each month, except in July and August. At your request a gift card in your name will be included with the first record. For the best in children's music—send the coupon now!



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Membership purchase: Membership: 1 record given to purchase a membership (this record is a year-mailed one each month except July and August) to be billed the next payable monthly at \$1.50 plus 5¢ postage each. With the first month's selection, include FREE record duplicate "The Ugly Duckling." I may cancel without obligation by returning the first month's selection within 10 days of receipt.

YOUNG PEOPLE'S RECORD CLUB, INC., Dept. BB-4-60 W. 46th Street, New York 19, N.Y.



is it true

By John Garrison

I WAS prepared to start off my Fred Allen interview with a bang. I had a wonderful question all cooked up—"Is it true, Mr. Allen, that you keep up with what's new by reading nine daily newspapers, while other stars keep up-to-date by listening to Fred Allen?"

I sat quietly watching the Allen rehearsal, going over my question mentally and inspecting it from all angles, while Minerva Pious (Mrs. Nussbaum) worked out a routine with the boss. Portland Hoffa was sitting quietly with the five DeMarco sisters, at one side of the studio. In a far corner, Peter Donald (Ajax Cassidy) was carefully studying his script, as Kenny Delmar (Senator Claghorn) combed his curly, black locks, and Parker Fennelly (Titus Moody) relaxed under the no smoking sign nearby, thoughtfully puffing his pipe. Incidentally, the first time any of them see the script is at the Friday rehearsal, when they go right through a reading.

"Tell me, Mrs. Nussbaum," Allen was saying, "what do you think of Radio Fan Magazines?"

"Mine husband, Pierre, is working by a fan magazine." Minnie paused, then added, "He is working by a radio magazine called *Ear-Muffs*."

"*Ear-Muffs*?" queried Allen. "With each copy is coming a box absorbing cotton."

"A meritorious idea!" "They are having a slogan," continued Pious. "Read our magazine and listening to nobody! They are hiring Pierre—but he is hating radio."

"Ah, a true critic!" mused Allen. "No. For a critic they are hiring John Reed King. He is writing reviews on Arthur Godfrey."

Allen snickered. "J.R.K. panned A.G.?"

"He is panning Arthur Godfrey so much, the magazine is going to pot." She sighed. "The magazine, they are finally giving to King." "A royal gift!" remarked Allen.

"To John Reed it is a mere trifle," replied Minnie, with that shrug-in-her-voice. "Pierre it is not helping. For Arthur Godfrey's Talent Scouts, Pierre is taking an audition."

"Did he win?"

"He is getting fired. Pierre is winning only thirteen weeks on Unemployment Compensation. Dank you!"



Radio
best
APRIL 1948
Vol. 1, No. 3

Mr. Allen?...

HE MAY NOT HAVE INVENTED RADIO, AS SOME PEOPLE BELIEVE, BUT HE HAS CERTAINLY STARTED ENOUGH ARGUMENTS!

That isn't exactly how the routine went, but it is a sort of fantastic facsimile. Allen apparently felt his cast had done enough for the day and the rehearsal broke up slowly, with everyone in high good humor. The cast seemed in no hurry to leave—an unusual state of mind for a group of radio actors at rehearsal. But then, the entire Fred Allen show is unusual.

It is probably the only big commercial program on which the agency executives do not check every word of the script before the day of broadcast. It is one of the few top comedy shows which has not joined the trek to Hollywood. Allen feels strongly on this point. The center of radio broadcasting, he insists, is in New York. He believes he can get better guest

stars in New York, and the West Coast newspapers seem a trifle provincial. I had been told that Allen must have access to the very best news sources—hence my prepared question.

Al Durante, the pleasant fellow from that big, long-green-lined advertising agency, who was mother-henning me until I got used to talking with Allen, took me over and introduced me to him. I opened my mouth to greet Allen with my big line—and something happened. Suddenly, I remembered the man's reputation for deadly, barbed rejoinder. Unbidden, a long line of vanquished vice presidents marched before my bugged-out eyes. I shuddered. I wasn't even an assistant to a vice president and here I proposed to ask a smart-

Continued on Next Page.



They tell of the time Allen came to his rehearsal and found Benny set up with a turnstile, charging admission.



Listening to that fiddler's show gripes Fred, but Alley denizens love it. They are (left-right) Kenny Delmar, Peter Donald, Minerva Pious, Parker Fennelly, Portland Hoffa.

birth of an Allen joke ...



Doing it the hard way, Fred drowns, is prodded by a familiar imp, then studies work of his writers.



Seeking inspiration, he reads, knocks on door to his writers' conference room, toots a few measures.



Unworried with arrival of revised script, he rehearses, strips, and adlibs his best gags on the air.

Is it true Mr. Allen? ... Continued

ateck question! With a last, despairing gulp, I threw back my shoulders and said bravely, "Hello." Just then, "Uncle Jim" Harkins came over. "There's a fellow here with a popularity award for you, Fred."

"I'll be right over," said Allen. The other turned to go. "Wait a minute, Jim. It isn't Mr. Ford?" Uncle Jim shook his head and was about to reply, "Mr. Hooper?" Fred cut in. Harkins told him the man's name. He was from a newspaper. "Tell him I'll be free as soon as I get through talking to this fellow with printer's ink on his necktie." Allen turned to me.

"Let's go to press." "Speaking of Mr. Hooper, which you were just," I ventured, "what's your attitude toward the system of rating programs."

It was as if a torrent had been unleashed. "What kind of attitude could I have toward the present system of ratings? Is it any more accurate than previous methods? In the old days, they used to tell me how the product was selling, now they quote Hooper at me and I'm supposed to figure something out of it. Personally, I have never worked for a rating, and I'm hardly interested in the figures, although they might be useful if taken with a grain of discretion. Entirely too much weight is attached to them. . . . By people who should know better," he added. "I've often said I'd like to see Mr. Hooper's telephone bill.

"Some corn-fest gets renewed purely because it's lined up with a block of high-rating shows and there's no opposition comedy program on the other networks; while a fresh, new talent like Henry Morgan, the best new personality to hit radio in years, loses a sponsor when his rating goes down. Nobody seems to consider the other factors involved—that he has to buck an old hand like Jimmy Durante, who's on at the same time. There's little attempt to solve that conflict. And no one seems concerned about the kind of sales job Morgan is doing against his odds. Next to studio audiences and the big brass, who regulate their entire lives according to the latest surveys, ratings are probably the biggest factor in radio's slow progress."

"You think studio audiences have held back the development of comedy shows?" I asked, like a good straight-man.

"You find yourself forced to play down to a level, because the program sounds empty without laughter and applause—we've all grown so used to it. You know, people applaud a joke when they don't understand it. If they get a joke, they smile or laugh. The best jokes don't usually get the biggest laughs from a studio audience. On the other hand, they'll sometimes bust their corsets over an old gag that had whiskers when Aristophanes used it back in 50 B.C. A lot of times, the laugh comes late, and throws the whole show off stride. Every so often

Appearing on "Author Meets Critics" in defense of H. Allen Smith, Fred threw in so many jokes, they never did get around to the book. Here Fred is shown (l-r) with announcer Bob Sherry, moderator John K. McCaffery, Russell Maloney, author Smith. Following Sunday, Fred did take-off aided by "Frankie" Adams. (Insert)



Is it true Mr. Allen?... Continued

you get the worst sour-loses in the world for a studio audience. They wouldn't recognize a joke if it crept up and burped in their ears.

"Then there are the regulars, who always manage to get tickets and sit down in front. It's tiresome, seeing the same faces in the audience, week after week. It puts an unfair burden on the performers, makes the whole affair tend toward monotony. If the audience isn't composed entirely of these regulars who come in to keep from wandering the streets at night, they're out-of-towners on a holiday, with all their critical faculties exhausted by the long train ride. They're too tired to retain a real sense of humor and only laugh at the most obvious things."

"How about letting a sound-effects man, with a fine sense of humor and a few laughter records, dub in the snuffaws whenever he feels like it?" I ventured.

Allen's expressive eyebrows rose momentarily I thought, as he looked me over for a moment, probably debating with himself whether I was too young to be devastated in an avalanche of biting comment. I saw my already shaky reputation as the wit of lower Third Avenue sink under a barrage of satire without even a declaration of war. Hastily, I interposed, "I guess I've taken enough of your time, Mr. Allen, and that fellow's here to make an award. If you don't mind, I'll just hang around quietly."

Fred Allen, who knows sur-

render when he sees it, finally smiled. "Sure. Go to it, John."

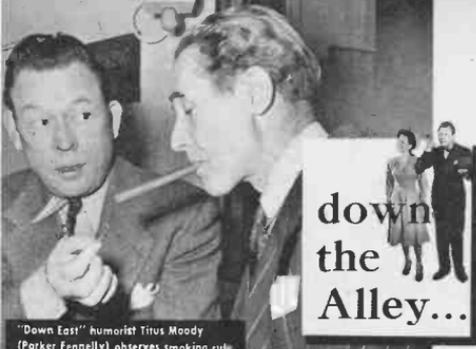
I stayed a long time, gathering material and stopped back for the broadcast on Sunday. I even trailed along when the gang went over to Toots Shor's after the program. However, I had learned my lesson, and didn't try to crack wise once. Fred Allen is a thoroughly nice guy to his guests, but repartee with him is to be avoided like a congressional committee. For example, he never ad-libs first with a guest on his program, but if the other guy starts it, he's better off dead. Long before Allen saw the hind-side of a microphone, he was famous for his extemporaneous comments, and his reputation for impromptu barbs of wit has been enhanced, if anything, by the years he has spent on the air. Back of his ability for trimming down to size any brash guest, executive, or critic, lies some thirty-five years of entertaining the public under all sorts of conditions. The whole thing started in staid, old Boston.

John Florence Sullivan, né Fred Allen, first opened a quizzical eye upon the light of day in a Boston suburb on May 31, 1894. Orphaned at the age of fifteen, Fred already was employed in the children's department of the Boston Public Library, where his father had worked. Young Sullivan's chief recreation was attending vaudeville shows — having determined to become a juggler. In 1912, shortly after graduating high school, he began to get look-



No, it isn't the Martins and McCoys, but Masons and Allens, and they are very best of friends.

Continued on Next Page



"Down East" humorist Titus Moody (Parker Fennelly) observes smoking rule.

down the Alley...



Senator-type Beauregard Claghorn gives all "in ear."



Convivial character Ajax Cassidy (Peter Donald) enjoys "Little Brown Jug."



Minevra Pious as Mrs. Nussbaum deals in the Maloprop. Cigar is also "prop."

ings at the so-called "amateur nights" of the period. About a year later, he had the chance to fill in for a professional vaudeville date on which he killed himself as "Paul Hucks"—European entertainer. He made out so well, that it looked as if he was "in," whereupon he took the professional name of Freddie St. James, which he later shortened to plain Freddie James, billing himself as the "world's worst juggler" and playing up a comedy patter routine. When Fred finally came to New York show business, he found tough sledding for a while. Bookings were far from plentiful. Through a stroke of luck, he was able to crash the old Poli vaudeville circuit in New England and proved himself to an extent that opened the door for a Loew circuit tour, which then resulted in his being signed for sixteen years in Australia. He was finally earning over a hundred dollars a week, while working. He stayed in Australia for about a year, returning to this country in 1917. When he again reached New York, he decided upon his final name change. He was afraid that, under the name of Freddie James, he might be offered the low salary he'd received before going to Australia. His agent, Edgar Allen, suggested his own name, and thus it became Fred Allen.

In 1920, Fred made the vaudeville big time on the Keith circuit. A year later, he was working for the Schuberts, and finally, Fred made his first bid in legitimate theatre in *The Passing Show* of 1922. It was while in this show that he met Portland Hoffa, whom he married in 1928. In 1930 he scored a smash hit in the first *Little Show* — repeating his success in *There's a Crowd*.

Allen made his first radio broadcast on October 23, 1932, an important date in the history of radio. Chiefly because of his voice, which the late O. O. McIntyre described as sounding like "a man with false teeth chewing on slate pencils," the wise-ones gave him a short career in the broadcast medium. Just how far wrong they were, is a matter of knowledge, to every ardent radio listener.

Now in his early fifties, Fred Allen gives the impression of being in pretty good physical condition, despite his high blood pressure, which has caused him to give up tobacco and eat at two other pleasant, little indulgences. Although he loves highly-spiced



Italian food, that too, went by the board, and Fred is now a vegetarian. He takes long daily walks around the reservoir in Central Park, which is not far from the Allens' New York apartment. Fred and Portland live quite simply, often favoring little, out-of-the-way restaurants to the celebrity hangouts. The Allens' social life is quiet. Among their really good friends are the James Masons, an acquaintanceship which started when the distinguished British actor appeared as a guest on Fred's show — the only non-dramatic show on which Mason has appeared. Allen plays few benefits, but is the easiest guy in the world for a touch from an old "trouper" and has one of the longest "pension" lists in a profession noted for unpublicized philanthropy. He is a frequent patron of Manhattan's *Yiddish Art Theatre*. Every so often, he steps down to see one of his favorite comedy personalities, the Yiddish comedian, Menasse Skulnick.

All in all, he's quite a fellow, and a very human guy at that, so I will dare to ask my big question—from a safe distance, of course.

Is it true, Mr. Allen, that you keep up with what's new by reading nine daily newspapers, while other stars keep up-to-date by listening to the Fred Allen show? (Editor's Note: We passed the question on to Fred Allen, and this is his reply.)

dear John,

what the other fellows do is of little interest to me unless I find them out drinking with my sponsor. I do read about nine daily newspapers — books, too. I learned to read a great many years ago, not without some effort, and I hate to let a valuable talent go to waste. I even have read some of the stuff you print between pictures in radio best, and have sometimes found it quite enlightening. I remember a picture of Al Jolson, for example. He had his mouth open and I wasn't sure what he was doing until I read the caption and found he was singing. It was quite a surprise!

(signed) fred allen



by Fovius Friedman

MIKE SIDE

Maybe it's about time someone tossed another posey or two at the people behind the scenes whose pride in their work makes radio, after all, a pretty solid form of entertainment. We're not talking now about the big stars, for they get their kudos every day.

It's the supporting people we're referring to—the AFRA actors and actresses; the sound man who cheerfully beats his brains out rehearsing a sound effect 40 times; the engineer in the control booth with his hands glued to the monitor board, watching his eues; the incredibly versatile sidemen in the good orchestras who can glance at a piece of music and play it as beautifully as though they had rehearsed it for a week; the boys and girls in the choral groups whose names you never hear but whose voices are a delight.

Unless you watch many broadcasts in the making you can know nothing of the sweat, the talent, the honesty that goes into that half hour you casually listen to. The big name may coast through a performance to earn a fast four figures, but not the little people. Without them there'd be nothing, believe us. They may not be photogenic, and their names may never make headlines, but they're all craftsmen. And as we see it, the ability to do your job as well as these supporting people do it, without temperament, kid-glove handling or the lure of huge guest fees, is a pretty fine thing.

Sort of wonderful people, these radio foot soldiers.

★ ★ ★

Some historian of the future, unearthing the debris of 1948, may drop his jaw and ponder for a moment over the curiosities of a language which found itself enriched with such puzzlers as "clameroo," "foom," "boof," "platter-brain" and "yuk." Not to mention "schmerz," "meller," "cow-catcher" and "canary." Lest our historian worry too



One of air's top vocalists, Frances Langford, set to soar off in plane she shares with hubby, Jan Hall.



Shirt-sleeved Groucho Marx, sans mustache, puts "You Bet Your Life" contestants at complete ease.



Danny Kaye as Mr. Mitty visits Joan Davis show and finds she fits-in with his mad dream world.

It was a third daughter of the Judge of the Judge, John Shidler, home. Mother is radio actress Rosemary DeCamp.

much, we might as well explain here and now that these are not words from a foreign tongue, but merely radio terms in common use among the lads whose symbol is a microphone rampant on a Hooper rating.

With the aid of Batten, Barton, Durstine and Osborn, an advertising agency, we present this glossary of radio terms without which, according to Messrs. BBD & O, "it would be better not to speak at all." Ergo, if you wish to offer yourself as completely *au courant* with what simmers on the radio front, just digest this glossary, buy yourself a station wagon (or a really "sincere" hand-painted tie) and go, as the saying is, to town.

A "clameroo" is, of course, an egg or a turkey. That's not good. A "foom" is a snicker, more than a titter—less than a boffo. That's a laugh. A "platter-brain" is a disc jockey; "schmerz" is omph; "meller" is a melodrama and a "canary" is a dame singer. A "cow-catcher" is the product spiel or midget commercial before the show and when you hear a "yuk" it's something so howlingly funny that you bite the rug or linoleum. If you don't have a rug or linoleum, bite the top off your neighborhood grocer. He won't mind.

Anyway, we hope you enjoyed this lesson in radio terminology. Like Rhythmpappy used to say, there's nothing like a little education.

Continued on Next Page

Bing's "Rhythmaires": (l-r) Jud Conlon, Lulie Norman, Diane Pendleton, Gloria Wood and Charlie Perlato.





Jack Carson waltzes with guest Eve Arden as a frustrated Jimmy Stewart looks on.

Two warblers talk shop at Brown Derby: Dorothy Lamour and close friend, Benay Venuta.

WE GO SLEUTHING

They had your correspondent tapped for a visit to "Eltery Queen" not long ago, as guest armchair detective, and we must confess that it was an intriguing experience.

Shepherded by ABC's Jerry Ross, we were deposited in an anteroom outside the studio until Dick Woolen, the program's producer, was ready to unlatch the door and admit this nervous "sleuth." Despite Jerry's assurances that "it wouldn't hurt a bit," it was a little like going to the dentist. We didn't know exactly what was coming, but we were certain, that whatever occurred, we'd remember it for some time. As it happened, the whole thing was extremely pleasant. The armchair detective doesn't enter the studio, but is immediately hustled upstairs to a small room equipped with a loud speaker and microphone. He gets no advance view of the script, and doesn't even see the actors. He sits with his back to the broadcast and just listens, honor-bound not to grab a peek over his shoulder.

The point is, as Woolen explained it, the guest must be kept hidden so that he or she will be unable to watch the broadcast. If this weren't done, the armchair detective might become confused watching the actors portraying different roles throughout the show. Or even, perhaps, guess the culprit!

You can believe us when we say that the guest detective is just as much in the dark as the listener sitting at home beside his radio. The clues the armchair sleuth gets sitting up in that tiny room are exactly what you would get and no more. Then, at the critical moment, the shaky guest is confronted by Eltery and his secretary, Nikki Porter, and told to start "guessing."

Well, luckily for us we managed to uphold the honor of RADIO BEST. We stabbled wildly and came up with the right answer. It was quite a bang to see Nikki Porter give us a silent "well-done" sign

across the mike, then go downstairs into the studio after the broadcast and meet Eltery himself. As a "guest star" stint it had an entirely different twist and a very novel one. We liked it.

Anybody need a good, amateur "private eye?"

DIAL SPINS

★ ★ ★

That O! Mammy Singer Al Jolson is a puppy now. Joly and his young wife, like so many other Hollywood stars, have acquired family status via adoption and they're happily dandling three-months-old Asa on their knees. And according to Mannie Mannheim, scripter on "Kraft Music Hall," the first time Jolson picked up the infant, the tot looked around the room and said, "Hey where's Larry Parks?" ... Maybe you think Gene Autry is just a singing cowboy, but the Federal Communications Commission knows better. Autry has just bought an interest in his fourth radio station. ... Red Skelton has his next summer's vacation already planned. He wants to tour with Ringling Brothers' Circus and make a 16 mm film of what goes on behind the circus scenes. ... The Paul Vance whose swell new tune, "King-Size Papa," is a new Capitol platter with vocals by Julia Lee and her Boy Friends, is really Paul Vandervoort, the radio writer. ... If all goes well you'll be seeing Howard Duff in a flicker based on the Sam Spade who-dunits. ... One of the busiest moppets in Hollywood radio is Tommy Bernard. Besides playing "David" on the "Ozzie and Harriet" program, Tommy keeps up with his regular schooling and finds time

MORE →

Harpo Marx plays "David", Tommy Bernard at Nelson show.

Pat Patrick in his role of "Errol Twing" seems to be laying down law to Cass Daley.

Lauritz Melchior belies fact that smokes will injure voice—smoke is unidentified.





Bob Hope and Mrs. H. with children Tony and Linda, on one of rare occasions when family dines out.



Don Ameche, Frances Langford and Frank Morgan enjoy funny moment in their Old Gold Show script.

For active participation in a half-dozen sports. . . . Tom Breneman has welcomed people to his "Breakfast in Hollywood" aircer close to 2000 times during his eight years on the air. . . . Melissa Ann Montgomery, the new little heiress at the home of Dinah Shore and George Montgomery, already has one of the largest collections of dolls in Hollywood. The baby was gifted with 13 identical dolls from George's 13 brothers and sisters.

★ ★ ★

One of the country's biggest platter-spinners, who moved into Hollywood figuring to make a king-size splash, wound up laying a king-size egg. . . . What should be hilarious reading is a new tome Doubleday-Doran is bringing out titled "The Best Jeers of Our Lives." It's a compilation of the top insults tossed at each other by Bob Hope and Bing Crosby, Jack Benny and Fred Allen and other "feudists". . . . There's a rumor going round that Spike Jones is planning a novel experiment. He's going to introduce some music in his sound effects. . . . It's balladeer Burl Ives who offers this comment on picture making: "You sit and sit and maybe you work for 20 minutes. It's harder on your bottom than on your top." . . . Negro star Hattie McDaniel, whose ingratiating "Beulah" characterizations over CBS are making her Hooper rating climb, is the first of her race to have a big network show built around her. . . . When he isn't busy garnering laughs on the Tony Martin show, comedian Alan Young is jingling the cash register in his North Hollywood Gift Cottage, where he sells custom-made raffia lampshades created in his own shop. . . . Recommended: NBC's "Hollywood Star Preview" where top-ranking stars introduce promising newcomers in specially-written dramatic playlets. . . . Add Things I Never Knew Till Now: Harold (Gilderleeve) Peary figures that "The Great Gilderleeve" has used his famous chuckle 5000 times since

lovely Evelyn Knight with Tony Martin (ABC) also shores spotlight with Gordon MacRae over CBS.



the character was born 10 years ago. . . . Bob Hope, the zany, fits around the Paramount lot on a bicycle with a sign reading, "Bob Hope, clever actor, now available for parties, clubs, shows, also expert baby sitter." . . . Familiar sight on Radio Row is one-time silent star Herbert Rawlinson who has carved himself a new career in soap operas.

★ ★ ★

It's Zeke Manners who claims he knows a singer who has music in his blood. In fact, every time he cuts himself shaving he bleeds two choruses of "Near You." . . . And according to newsman Matt Weinstock, there's a report that Petrillo will organize all children who have bands on their teeth. . . . If you ever get to see "Lux Radio Theatre," don't expect to catch any glimpses of the orchestra. Conductor Lou Silvers and his musicians work behind a drawn curtain and take their cues through a window in the back-drop. . . . Ten years ago comedian Danny Thomas was playing Detroit taverns for a fast two bucks a performance. Today his radio, movie and night club stints net him five figures a week. . . . When she was seven, blonnie songstress Evelyn Knight took a blue



Boris Karloff borrows Duranella's favorite hat, proceeds to frighten wits out of Schnozzle.

ribbon in a reading contest at a Virginia grammar school and still thinks it's the finest prize she's ever won. . . . Jack Benny and Mary Livingstone have just celebrated their 21st wedding anniversary. . . . Kudos to NBC's Edgar Bergen for doing his broadcast from the Louisiana Leper Colony. Bergen is one of the few entertainers ever to make the journey down there. . . . Lots of beets from Hollywood Boulevard theatre managers because some audience participation programs are sending contestants around to do such "funny" stunts as washing dishes in the aisle, mounting the stage uninvited to warble a ballad and similar capers. The theatre men aren't amused. Cinemalovely Esther Williams

Continued on Next Page



William Powell runs through his lines for guest spot on Jolson show. Levant stands by for kibitz.



Garry Moore (Take It or Leave It) stops to ask Jane Russell a few questions.



A normal moment at the Burns' home with George and Gracie and their two children, Sandra and Ronnie.

and husband Ben Gaze, who announces CBS' "John Davis Time," have built themselves a hilltop home in Acapulco, Mexico, the lucky people, and are busy buying furniture for the place. . . . Frank Sinatra is so happy with his new house in Palm Springs that he plans to spend six days a week there and come up to Hollywood only for his broadcast.

Reason you never find a villain on "Terry and the Pirates" depicted with a crooked nose or teeth is the fear that moppets listening to the serial will assume that all men with crooked noses are ag'in the law. . . . Phil Harris claims that a fellow should be careful before he compliments a girl because she looks well in a bustle. She might not be wearing one.



Marie Wilson (My Friend Irma) consults Cathy (Janel Lewis).

★ ★ ★

What's with the shows: Jack Paar has been taken under the wing of Jack Benny and should be an "airclick" again soon. . . . It's a full hour now for CBS' "Suspense," with screen topper Robert Montgomery doing the narration. . . . Dick Haymes is still trying to move away from his Thursday spot into a different time because of the "Kraft Music Hall" competition, now opposite him. . . . Biggest surprise to the Hollywood wise boys is the success of the Abe Burrows'

Baby Day on "Queen For a Day" finds emcee Jack Bailey has the situation well in hand.



stanzas. They said the average dialer wouldn't get the Burrows' humor. Ha! . . . It's nice listening to Benny Venuta again, with her "Keeping Up With the Kids" quizzer, over Mutual. . . . You can keep your eye peeled for some changes on the Bar! lives' show.

★ ★ ★

THAT'S HOLLYWOOD

Where, according to Tony Martin, one day you're making love to Lana Turner, Betty Grable, Rita Hayworth and Linda Darnell, and the next day you're a has-been. But, as Alan Young cracked, "Look where you has been!" . . . Where song writer Frank Loesser gave a big house party with a door prize and the prize turned out to be Loesser's own kitchen door. . . . Where they'd have you believe that commentator Jimmy Fidler has to have four engineers on his program, while really big shows manage to get along with one. Or that maestro Meredith Willson takes his homespun character so seriously that he drives miles just to shop in old-fashioned stores in remote California districts. . . . Where the line of non-ticket holders for "Lux Radio Theatre" forms so early in the afternoon and becomes so long by show time that vendors now sell folding chairs, peanuts and popcorn to the waiting people. . . . Where one of the top glamor boys never bothers with aspirin when he gets a headache around the house. He just sends his wife out for a walk. . . . Where the latest definition of a wolf is a fellow who knows all the ankles. (The New Look, you know!) . . . Where they discovered a man who became a father at the age of 86 who attributed it all to the fact that he kept fit by chinning himself at least 50 times a day. Twenty-four hours later a local chinning-bar manufacturer had received more than 200 orders. . . . Where if you go down on Hollywood Boulevard in the morning and find a parking space you rush out and buy a car. . . . And where lots of the stars are good losers — but only when they're taking off weight!

Jean (Dr. Christian) Hersholt and Mrs. go over prized pipe collection, many sent in by fans.



Popularity
Poll
OF THE MONTH



who's your favorite comedian

WE'LL BE CLOSING the ballot-box after this issue—at least as far as comedians are concerned. The response in this popularity poll has been so great that our editorial board felt this was one poll which could be kept short and sweet. You still have time to cast your

ballot, if you have not already done so. Just scan the faces on these pages and pick out your favorite. Then again, your favorite may not be pictured here. Maybe there's someone our photographer was unable to locate. If so, pitch in and help him win, get your friends to vote for him. If he wins, then our photographer will have to locate him.

All of us have our favorites, not only in comedians—but in types of humor. Yours may be the subtle satire of a Henry Morgan, or it may be the burlesque style of Lou Costello. Or it may be a happy combination of both—and we'll let you decide who represents a combination. Any real comedy fan needs no coaching in finding a prototype, but we're interested in learning whom you felt has been chasing your blues furthest and fastest. So—just clip the ballot at the bottom of the page, paste it on a postcard or slip it into an envelope, and mail it in.

OFFICIAL BALLOT

WHO'S YOUR FAVORITE RADIO COMEDIAN?

Mail this ballot to

Favorite Comedian Poll
RADIO BEST, 452 Fifth Ave., N. Y. 18, N. Y.

(4-18)

MY FAVORITE RADIO COMEDIAN IS:

Candidate Address

My Name Age City

Occupation Zone State



Views
and
Reviews
of
Current
Shows

program that has continued to be delightful for over ten, long years. It was a bright day for the listening public when the folks from Peoria met disgruntled cartoonist Don Quinn and they all sat down to think up a radio program. The McGees and their cohorts at 79 Wistful Vista turn in a consistently high grade of radio humor, and even live presence of a studio audience has been unable to force them into the all-too-frequent low comedy which is almost an occupational hazard of radio comedy. Don Quinn, still writing for the Jordans in their radio characterizations, now has taken Phil Leslie as an assistant, and they both rate a bow for showing a fine restraint in their scripts. Almost as lovable as Fibber and Molly themselves, are the weatherman F. Ogden Williams as played by Dale Gordon and Doc Gamble (Arthur Q. Bryan). A share of the credit for making this program consistently believable must also go to producer-director Frank Pittman. Harlow Wilcox, The King's Men and the Billy Mills Orchestra turn in a more than adequate performance which adds its bit to the enjoyment of this half hour. If anyone in these united colonies still needs a reminder or recommendation, the *Fibber and Molly* show is definitely good listening for the entire family and a heartening case in point to those of us who insist that a radio program need not go stale.

-GG

HEARD ON
MBS
Saturday
9:00 p.m.
**STOP ME IF
YOU HEARD THIS**

Swell combination on
jobster show
Morey Amsterdam

We always wondered when someone would wake up to the fact that one good set of jokesmiths deserved another. After listening to the crew of Morey Amsterdam, Cal Tinney, Lew Lehr and Roger Bower we feel that they have nothing to be ashamed of despite their not coincidental resemblance to the program pattern set by "Can You Top This" some years before. Apparently there are enough good jokes and stories around for any number of good professional wags to bite into. And whatever else, "The Stop Me If You Heard This" team are right out of the top drawer as story tellers. Morey's local color, Cal's backwoods twang and Lew Lehr's mimery make a swell combination. And as for Roger Bower, it's like old-home week for listeners who remember "Can You Top This" back where Roger served in the capacity now held down by Peter Donald. Roger still tells a gag straight, and that's the way we like them.

-JSG

HEARD ON
ABC
Wednesday
10:30 p.m.
**TONY MARTIN
SHOW**

Neat half hour
of easy listening
Tony Martin

A smooth combination of song and comedy, neither slick nor soggy, in which Tony Martin's highly agreeable singing abetted by that of Evelyn Knight meshes nicely with the very private brand of humor stocked by Allan Young. This is Martin's own show, yet he forges using it as a springboard for a personal tour de force despite the pattern set by certain of his vocal contemporaries. The result is well integrated, nicely paced variety in which Young's comedy comes off very neatly in abbreviated version without loss in the freshness and spontaneity this clever Canadian comic brought to the air waves in his own half hour show a season ago. It's an easy and relaxing program for bobby-sox Sis, as well as Mom and Pop.

-ML

HEARD ON
NBC
Tuesday
9:30 p.m.
**FIBBER MCGEE
& MOLLY**

A program that
never goes stale
Jim Jordan

In these days of spectacular, but too often fleeting success on the airwaves, it is a pleasant thing to contemplate a top-rung comedy

HEARD ON
MBS
Tuesday
10:00 p.m.
**AMERICAN FORUM
OF THE AIR**

Oldest forum show
is still tops
Theodore Granik

This is probably the oldest Forum program on the air, and for a keen student of affairs, it is one of the best. Originated more than eighteen years ago by moderator Theodore Granik, the forum always features the nation's top public figures and gives them every opportunity to speak their minds. The result is a program for really adult listening and one to be enjoyed by the politically weaned. Of course, it hardly ever settles any of the day's topics, but then, what forum program does? Granik, as moderator, also chooses the guests who are to appear, and makes his choices with the utmost integrity. Being a New York and Washington attorney, as well as a former New York Assistant District Attorney, Granik is politically and legally wise enough to step in when his guests seem on the verge of letting themselves go too far. This is a real danger since he usually picks folks who could never agree in a thousand years, even if they all wanted the same things. Every so often, the argument gets so furious, and tempers come so close to the breaking point that the sequel to the program would entail a suit under the libel laws. Of course this reviewer understands how unhappy such a situation might make Mr. Granik, but we can't help wishing he'd turn the other way, every now and then, so we listeners could enjoy a good, knock-down-and-drag-out fight.

-EB

HEARD ON
ABC
Sunday
9:15 p.m.
**LOUELLA PARSONS
SHOW**

Wanted — voice coach
for lady columnist
Louella Parsons

Any resemblance between Louella Parsons and a radio personality is purely coincidental, and precisely thirty seconds of listening to her program is enough to make even her readers turn the dial. If Miss Parsons must bring us her gossip about the world-shaking contempres of Hollywoodites, let it remain in the form of the printed word, rather than make listeners suffer a personality which simply has no business being on the air. Aside from her material, which is a decided let-down immediately after the volatile Walter Winchell has just spent fifteen minutes punching home some of the best stories and most pungent comments of the week, Parsons seems almost as little interested in what she is saying as we are. It all adds up to the poorest excuse for a program this reviewer has yet encountered, and something to be avoided by any but the least critical radio fan. It might not be so shabby a spectacle if Miss Parsons would try to learn how to handle the medium of broadcasting. Certainly, if the President of the United States, could find the time to learn radio technique (everyone remembers how hard Mr. Truman worked to master his weaknesses in front of a microphone) Miss Parsons can well afford a little coaching so as not to inflict quite that much pain upon the poor listener who is unable to turn the dial fast enough after the weekly visit with W. W.

-HE

HEARD ON
CBS
 Thursday
 10:30 p.m.



FIRST NIGHTER

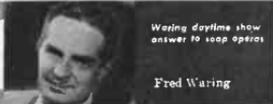
Corny drama series
 Intuits "legit" theatre

Olan Soule

It would be easy for this reviewer to delude himself into thinking the *First Nighter* program has grown worse, but it probably hasn't. We've simply acquired better taste in radio programs, while this show has stood still. Even in our salad days, when we thought the proof of excellence in a program was the acquisition of a sponsor, we saw *First Nighter* as a "corny" mockery of the legitimate theatre it professes to imitate. A more superficial, silly and over-sentimental concoction would be hard to find on the public's air, without turning to the less inspired quiz programs which befool their own kilocycle nests. The writing, acting and overall production are of such grade that Broadway should sue for an injunction to restrain this program from giving the general public a bad impression of what can be presented in any "little theatre off Times Square." This is a program to be heard only if there is nothing doing on the other networks, if you've read every scrap of printed matter in the house, or if you want to check whether your radio is still working. And if it is working, one may be strongly disposed to put the dern thing out of order!

—JG

HEARD ON
NBC
 Mon.-Fri.
 10:00 a.m.



**FRED WARING
 NBC SHOW**

Waring daytime show
 answer 10 soap operas

Fred Waring

The fashions in daytime listening may not have been materially altered since the advent of Fred Waring's early morning show, yet the daring deed still stands out as a beacon in a domain in which food, fashions and soap opera rule. The success of the Waring daytime adventure has not been a ready signal for a full scale invasion of the a.m. kilocycle channels in spite of lots of brave talk. In its own way this absence is another tribute to Waring's seemingly unfailing talent for doing the right thing at any time. There has been no visible variation in the Waring formula on the daytime aide. The show has all the ingredients of an entertainment extravaganza as interpreted by this master showman. It's big, lavish and good listening at all times.

—BIS

HEARD ON
NBS
 Mon.-Fri.
 8:55 p.m.



BILLY ROSE

Good story material
 needs good letter

Billy Rose

It is, perhaps, too early to judge, but this time, the mighty Billy seems to have built up to an awful let-down. Before Mr. Rose went on the air, this reviewer called him on the telephone. Said, Billy,

"I'm bringing the best material to radio, it's the same material as has been successful in my printed column, but I don't expect to set the air on fire." A moment later he added, "I'll probably end up by owing Hooper ten points." We haven't checked with Mr. Hooper, since ratings are meat and drink only to agency folks and such, but we have listened to Mr. Rose with interest, and even some trepidation. It sometimes appears that Billy may not be setting the air on fire, but is playing with it. Fire, that is. His present effort may easily result in the end of an American legend, unless he takes drastic steps. Such fine material as he brings to radio deserves a better showcase than his current style of delivery—which sounds too much like reading. An old showman like Rose must realize that he is as much governed by the realities of entertainment as the least important act he uses at his "saloon." The best musician in the world needs a voice or instrument to put on a good performance. And the best material still needs a good story teller. We hate to see a legend (he becomes tape in any field he tackles) go the way of myth. What makes it hopeful is that we know Billy Rose can do better. He is a marvelous conversationist in a small group; and he should be able to do the same thing on the air. Why he even sounds better on the telephone!

—ML



**Radio
 best** APRIL

SILVER MIKE AWARD
 For
Outstanding Performance
to Joe Kelly

Silver Mike Awards honor the month's outstanding contribution to the advancement of radio and television. Every broadcasting craft is eligible for these honors: actors, writers, announcers, commentators, technicians, producers, directors, etc.

Joe Kelly, Chief Quizzer of the "Quiz Kids," quit school when he was eight years old to support his mother. Starting out as a soprano, Joe worked throughout the Middle West. In one job or another, until he started in radio in 1929. He moved to Chicago as a staff announcer for station WLS and later auditioned as emcee for the National Barn Dance. He made good and held the job for 10 years. When Louis G. Cowan, owner and originator of the Quiz Kids was searching for an emcee in 1940, Joe was suggested by a friend. He won the job, but not until a corps of 24 college professors, news commentators and scholarly quiz experts had been auditioned. "The youngsters simply froze with everyone else," Mr. Cowan explains, "but Kelly made them feel at ease in front of the mike and made the whole affair a wonderful game."

The "Quiz Kids" has been a wonderful "game" ever since for the millions of radio listeners across the nation who have recognized it as one of the most refreshing, entertaining and educational programs on the air.

To Joe Kelly, who has kept the "kids" unspoiled, modest and lovable, and has consistently projected the program as a stimulating entertainment for millions of American families, RADIO BEST is happy to present its Silver Mike Award for outstanding performance.



Formal attire is donned by all in making the Silver Mike presentation to Joe Kelly



REPORT TO THE LISTENERS

by SAUL CARSON

RADIO CAN USE A GUINEA PIG STATION

WISTFUL is the word for this commentator's present mood. For in the air there is Spring, and the promise and the love thereof. And so, with feelings appropriate to the season amatory, I greet my conferees in radio's counting houses and cry: Peace! To the National Association of Broadcasters and to its president, Judge Justin Miller: Peace. To chairmen of boards, precious presidents and harassed veepees of networks, stations and advertising agencies: Peace. Not only peace do I offer, but also a plan to help you and your listeners.

I affirm that radio needs, and the listener deserves, some genuine experimentation in development of new broadcasting techniques, programmatic as well as commercial.

I propose that the broadcasting industry, in concert with others, including listeners, establish one experimental radio station that would make a real effort, over a period of at least ten years, to improve radio programming and to integrate advanced concepts of radio programming with sensible, reasonable commercial practices that might yield a fair return upon a broadcaster's investment and upon an advertiser's expenditures.

A PEACE OFFER WITH A PROVISIO

BEFORE I outline some details indicating practicability and feasibility, let the listener be witness to this fact: To make my peace offer binding, I propose to pay *quid pro quo*. In return for the price specified below, I offer heretofore to: (1) rarely bait Judge Miller as the poor man's Mr. D. A. of Huckster Alley, or challenge his understanding of radio programming as insufficient for an audition on "Queen for a Day"; (2) hardly ever admit publicly that I think several hundred of our more enterprising broadcasters wear public-service haloes secretly wired strictly for sound—the sound of the cash register; (3) never, never again speak of daytime serials as soap opera, think of many audience-participation shows as mere moron-bait, or tell a certain tangy story which infers that commentators ever make mountains out of mole-hills.

My price? Serious consideration of the plan, either by the NAB or by some other group of responsible broadcasters professing high-minded interest in the industry's devotion to the "public interest, convenience and necessity."

TWO INDICTMENTS IN NEED OF ANSWERS

TWO INDICTMENTS charging broadcasting with excessive commercialization have been published in the last two years. In 1946, the Federal Communications Commission exploded its "Blue Book" bombshell, entitled *Public Service Responsibility of Broadcast Licensees*. About a year later, *The American Radio* (University of Chicago Press, \$3.25) by Llewellyn White, was issued as one of the reports of the Commission on Freedom of the Press. Broadcasting hated both volumes. It could not ignore the FCC's effort, since it was issued by the government agency responsible under the law for watching the broadcasters. So the boys ganged up on that one with epithets: The FCC's tome was labeled "Blue Book," and the industry sang the blues to a tune invented by Judge Miller. It treated the other work differently—it just ignored it.

One reason the White book was ignored, perhaps the reason, is that it made proposals that could not be accepted by broadcasters who had not created the antecedent conditions. The book's principal recommendation was that advertising be separated totally from programming in radio. Now that could have worked in 1925. At that time, a prohibition against the use of radio for direct advertising was endorsed by

Herbert Hoover (then Secretary of Commerce); by David Sarnoff, then as now chief spokesman for the same Radio Corporation of America which today owns NBC; and even by a youthful organization known as NAB. But we are many millions of hours of broadcasting away from 1925. Besides, advertising's hold upon the American way of life is not something for which broadcasters are solely responsible.

THE LISTENERS DESERVE A BREAK

HOWEVER, broadcasters, as well as advertisers insist that they would like to do what they could to improve radio. They curse the "Blue Book" and scoff at White's idealism, but they will never admit they would not knock themselves out for a better break to the listening public. Well, here is their opportunity to show whether they mean what they say.

Let the broadcasting industry, in association with the American Association of Advertising Agencies, initiate a move to establish one yardstick radio station in this country. The station would not be "purely educational," nor would it be non-commercial. On the contrary, it would carry advertising and experiment with commercial practices as well as with programs. But being a subsidized operation, it could afford to try to discover that median line where advanced programming does not necessarily clash with sales plugs on the air.

WHY AN EXPERIMENTAL STATION

OTHER stations in the country would learn from this guinea-pig station. Other broadcasters could borrow program techniques from this station, hire away its talent, copy its commercial practices—or ignore the whole thing. There would be no compulsion upon any broadcaster to follow in the new paths. But the paths would be there. Will the NAB and the AAAA argue that there are not enough broadcasters in this country with imagination and willingness to try new techniques that have been proven effective? I won't concede that point; I know too many decent broadcasters myself, and even a few admen, who never heat their wives.

The experimental station would be equipped with the very best, in gadgetry as well as in personnel, that scientific ingenuity, artistic development and sound business practice could devise. The station would operate on both the AM (standard) and FM bands, and perhaps it might go into television too.

EVERYBODY CAN TAKE A HAND

OWNSHIP of the station would be vested in a public corporation composed of representatives of the NAB, AAAA, non-NAB sections of the broadcasting industry, radio and television equipment and receiver manufacturers; labor (including crafts and guilds in the broadcasting field); consumers and listener groups, including radio councils; educational and scientific organizations; and other interested sections of our population. However, ownership would be private; except for special permission that might be needed to engage in certain practices on an experimental basis, the station would be subject to the FCC regulations guiding the rest of the industry, and there would be not a trace of government control.

SO LET'S KICK UP A KITTY

FINANCING? Come, come gentlemen? Do you need to be told? When you felt the need for something called Broadcast Measurement Bureau, you were able to get together, form a united front, and kick up a kitty of a mere \$1,500,000. Or, when the Advertising Council felt the urge of public service, it found it possible to finance an expensive (and worthwhile!) apparatus like the American Heritage Foundation (and worth the Freedom Train rolling through our countryside).

I'm sure that, if you should want to establish this kind of yardstick radio station, you'd find a way of financing it without robbing the baby's piggybank. And if you did have to resort to borrowing from the kiddies, I doubt that that would be morally wrong in this instance. After all, Junior's savings are, very likely, earmarked for his education. What better way is there to educate the offspring in the ways of democracy than through a step of this nature, undertaken by the broadcasters and advertisers themselves? Or would you rather wait until the listeners of this country organized and took the play away from you?

In all sincerity, I urge the broadcasters and advertisers to consider some plan like the one I propose here. Details can be worked out. It's the will that counts.

EDITOR'S NOTE:

To quote Mr. Carson, who does hereby "propose . . . (to) establish one experimental radio station that would make a real effort, over a period of at least ten years, to improve radio programming (and integrate advanced concepts) . . . with sensible, reasonable commercial practices. . . . WE propose that our readers "kick up a kitty" of comment and controversy about the proposal. What do YOU think of the idea of a "yardstick station"? RADIO BEST will publish the most interesting and constructive letters on the subject from listeners, broadcasters, sponsors, or other interested parties.

"EASY" MONEY by Kroll ...Tips to quiz amateurs



LIFE STORY TELLER

You've got to watch out for this gal. Somehow, she always forgets that the emcee has only so much time. Carried away at the sight of a Mike, she is suddenly overwhelmed by an urge to make like Louella Parsons.



WHISTLE-BAIT

This is the no-coaching-from-the-emcee-type, and you'll have to restrain yourself from giving her every prize in the studio, even if she is one of the rare bright spots in a weary day. She probably has a husband who takes rhumba lessons.



THE RUBBERNECK

This guy isn't satisfied with having you give him more hints than a sponsor gives a declining radio star. He wants to see the answers for himself. If he believes so much in the printed word, tell him to go home and read the Encyclopedia Britannica.



MICROPHONE HOG

This is the same guy who tries to run you down when he's a motorist and you're a pedestrian, so show him no mercy. He may not be after your job, but he can get you fired anyhow. It's a dog-eat-dog business. Howl him down! It's your only salvation!



Virginia Welles ★ Bob Hope ★ Joan Leslie

Gregory Peck ★ Rod O'Connor



Joan Caulfield ★ Mark Stevens



Ann Blyth

famous stars help Father Peyton dramatize the ideals of religion



John Lund ★ Fr. Peyton ★ Maureen O'Sullivan

Roddy McDowall

Ralph Morgan ★ Lizabeth Scott



Father Peyton ★ Fred MacMurray ★ Robert Young

THEATRE OF THE AIR

Theological—

THE STORY of "Family Theatre" is the story of Father Patrick Peyton, a big, brawny son of the "ould sod," who worked as a coal miner when he first came to this country at the age of nineteen. The young priest was born in County Mayo, Eire, 38 years ago. In 1928, he and an older brother left his home, parents and seven brothers and sisters to come to the United States. Young Patrick settled in Scranton, Pennsylvania, and after some years of working at odd jobs, he joined the Congregation of Holy Cross and began his studies for the priesthood. Two years before ordination, an attack of tuberculosis, probably due in part to his former work as a miner, brought him almost to death's door. But during all his trials he kept his faith. His health was restored and he was able to be ordained and devote his life to the cause of God. He became convinced that the most effective way to combat the problems of broken homes,

neglected children, juvenile and parental delinquency was through family prayer and the Family Rosary, which his parents, brothers and sisters had recited in common every night at home. That was how the Family Rosary Crusade began in 1942. He convinced the radio station in Albany, where he was stationed, to have a weekly program for the recitation of the Rosary, but this, he considered, only a small accomplishment. On Mother's Day, 1945, he succeeded in having the first nation-wide Rosary program. However, his efforts to have a regular weekly nation-wide broadcast of the Rosary failed. Finally, he was persuaded that through a dramatic program he could reach not only Catholic families, but all homes in America. Mutual donated a half hour air time each week as a public service, on a nation-wide network of 161 stations, with the understanding that Father Peyton would arrange everything for an

entertaining and inspiring program — a program to feature name stars. He also had to assume the burden of all financial responsibilities. The first broadcast on February 13, 1947, starred Jimmy Stewart, Loretta Young and Don Ameche. No sooner had the program finished than telephone messages and telegrams began pouring into the stations that carried the broadcast. Over 5,000 letters were received on this initial program! The remarkable thing about "Family Theatre" is that it achieves its objectives without a welter of preaching and oratory. Each in the series is a simple, heart-warming story which teaches non-sectarian ideals of religion by example, and in stories that have full dramatic validity. The program has starred such famous personalities as Gregory Peck, Bob Hope, Fibber and Molly, Edward G. Robinson, Eddie Cantor, Bing Crosby, John Charles Thomas, Frank Morgan and Barry Fitzgerald.



80-year old Josephine Fox plays "Nancy Travers" in soap.

Octogenarian is not too old for "young Dr. Malone"

At the age of eighty Josephine Fox has more than just vivid memories to fall back upon. Reliving the past would be a gentle admission that one has passed the stage of an active career. Which, of course, is far from true in the case of this fine old trouper who portrays the role of Nancy Travers in the popular daytime serial, Young Dr. Malone.

Yes, Miss Fox remembers very well the advent of the horseless carriage and the young boys chorusing "Get a horse, get a horse." As a matter of fact Miss Fox in her way has sensibly profited from this advice. There came a time when trouping became a bit arduous for this young old lady, who played as her first role the part of Little Eva in Uncle Tom's Cabin. Retirement? No, indeed. "Why should that make me retire when there exists a medium which lets my voice travel for me." The answer for Miss Fox was logical: "Get a mike," and she did.

Radio had no terrors for Miss Fox who brought to it an impressive theatrical background that included long experience on both stage and screen. She has appeared with James Cagney, Wallace Beery, Chester Morris and Margie. She has vivid memories of the Galveston Flood— with good reason, for she was marooned in the theater that night until the rescue party arrived. And believe it or not, Miss Fox will tell you there was a day when Broadway was "a calm, beautifully quiet street."



Fibber McGee ★ Molly ★ Dove Young ★ Phil Leslie

Kay Kyser

man with
the musical
mortarboard
celebrates his
10th anniversary
as radio
personality.



7 months with Dad,
James King Kern Kyser
—better known as Kay.



At University of N. C. he first acquired his nickname. Kay became a cheer leader, dramatist, band leader and won honors.



Kay with Clark Gable and late Carole Lombard board a plane for premier of "Gone With The Wind" in Atlanta, Ga.



Kay and his troupe opened and closed the celebrated Hollywood Canteen. During three years Kay appeared 110 times.



A recent photo of Mr. and Mrs. Kyser with baby daughter Kimberly Ann taken at home in Hollywood's Beverly Hills.



Following Hal Kemp's lead, Kay took college dance-band along with him, played the usual circuits, recorded for the Brunswick people and acquired Ginny Simms, shown here.



In Chicago the idea for his program was born—broadcast as local show first, then network.



Kay went on to Hollywood where he starred in a successful film "That's Right, You're Wrong."



Kay embarked on overseas Pacific tour including stops at Manila, Leyte, Okinawa, Guam. At Guam he met Ish Kabibble and bevy of Goldwyn girls.



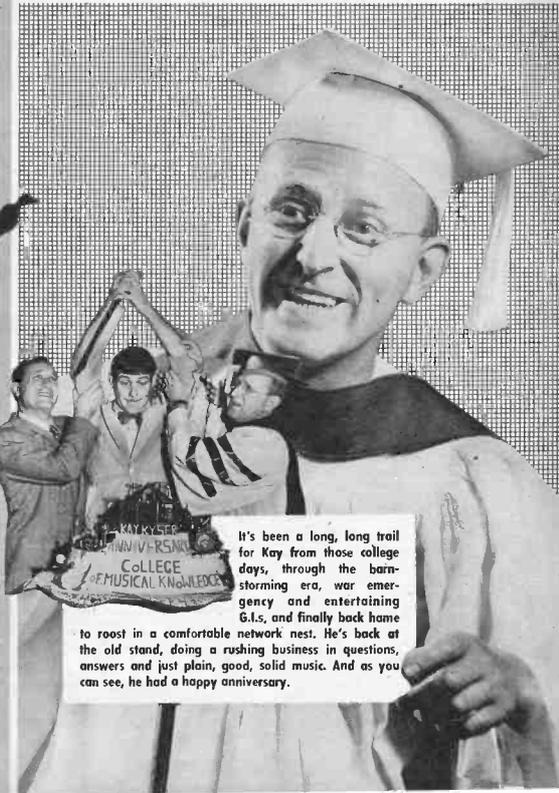
Kay Kyser and Ginny Simms posed with ex-Postmaster General James Farley who makes contribution for the beginning of annual Christmas Seal sale to fight Tuberculosis.



1942 Kyser's college passed its four year mark on NBC. The late May Robson, Tony Martin, Hilda Hopper, Charles Winninger, Jerry Colonna, Abe Lyman, John Scott Trotter, Freddie Martin, Ginny Simms celebrate.



Dinah Shore welcomed the ole professor back home to his familiar radio program, following his five year tour of the Pacific fronts and base hospitals.



It's been a long, long trail for Kay from those college days, through the barnstorming era, war emergency and entertaining G.I.s, and finally back home to roost in a comfortable network nest. He's back at the old stand, doing a rushing business in questions, answers and just plain, good, solid music. And as you can see, he had a happy anniversary.



Radio with
**LORETTA
YOUNG** —
Old-time
Friends.



Radio with
**GEORGE
RAFT** —
Who simply
Listens.



Radio with
**MARY
PICKFORD** —
They both
Reminisce.



Radio with
**GENE
KELLY** —
Who still
Remembers.

do stars forget *The Lam*

Radie Harris says 'Taint So!'

THE PETITE blonde whose daily CBS "Hollywood and Vine" program has had such film luminaries as Lana Turner, Gene Kelly, Joan Fontaine, John Garfield, Lena Horne, Loretta Young and others as guests, is sick and tired of hearing people say that movie stars are quick to forget old friends once they have served their usefulness. 'Taint so, according to Miss Harris, and she is willing and able to defend her stand.

"For example, let's consider Lana Turner," she argues. "I have known Lana since her starlet days at MGM. Whenever I go to Hollywood, we get together and the same is true when she comes to New York. The last time she was here we were sitting in 21 when a telephone call came for me from Hubbell Robinson, CBS Vice President. He wanted me to cut a record of 'Hollywood and Vine' that afternoon.

"That placed me in a spot. I had to locate a big name guest star and write a script in two hours. When I returned to the table, I told Lana about my problem. 'What are we waiting for?' she said.

"Now the point of this story is that Lana had nothing to gain—she had no selfish motives—by doing me that favor. There was no publicity involved, the recording was to be heard only by a handful of executives. She already had a heavy schedule of appointments and this was not going to make her day less hectic, but she did it."

Another tale Radie relates involves Keenan Wynn. The film comedian was in New York recently and called Radie saying, "Am I big enough now to be on your show?" Radie assured him he was and recalled their first meeting at Skowhegan, Maine,

where Wynn was appearing with a summer stock company. Radie asked him to sign her guest book which he did meekly by writing: "I hope that some day I'll be important enough to appear on your radio program." He remembered that.

Gene Kelly is another example Radie uses to squash would-be critics of the stars.

"I first met Gene at a benefit show. He was just a hooper then—but what talent! I talked to him after the performance and told him I thought he would be a big star some day. He turned on that infectious smile and simply said: 'Hope so'."

Being close to practically every big name in movies means more to Radie than being able to call on them for guest shots, and having them as lunch, cocktail and dinner companions. There's something else. It's the satisfaction that comes from watching them enjoy their success.

"I remember a young actress who thought she had 'arrived' when she was able to afford a two-room apartment in New York. She used to have a full house all the time because she had a sunken living room and thought this was the acme of luxury. Today that actress has a Hollywood home which, among other things, includes a \$10,000 soda fountain in case she decides to whip up a chocolate float for one of her guests. Her name is Ginger Rogers.

Interviewing more than 600 movie stars on the air has given Radie ample opportunity to observe their mike manners. Again, she departs from the ordinary by stating that most of them are without microphone idiosyncrasies—contrary to published reports elsewhere.



Radio with
**LANA
TURNER** —
Who helped
Plenty.



Joan Caulfield and Radie Harris go over a script, not on the corner of Hollywood and Vine, but on the front stoop of a studio control room.



Radio with
**KEENAN
WYNN** —
Who was
Humble.



Still an idol, Downey antedates Sinatra and Como by decade.

The postman rings twice for Morton Downey

THERE IS a note of poetic justice about the recent career of Morton Downey for which this great lyric tenor deserves full credit. When Downey returned to the air after an absence of years, he insisted on a late hour for his program. He won his point and is now heard at 11:15 pm in a quarter hour program originating from WINS, New York and carried by 385 Mutual stations.

No fear of crooners Mind closely. It was not that Downey was cautious about competing against the baritones who had emerged since his clear, bell-like voice retired from the scene. His sweet delivery lacked none of the appeal that had won for him the adulation of another generation of bobby-soxers. But rather than compete against today's idols of the younger set, Downey, who antedates Sinatra by a decade and Como, Damone, and Torne by almost two decades, felt that he owed a debt to those who brought him fame and fortune in the first place. Moreover, a late hour gave him a better opportunity to offer them a program of soft, sentimental songs that would help his listeners forget the cares of the day.

And from the stack of fan mail that the program has produced, Downey has evidence aplenty that his plan has worked out, despite the fact that the mail has undergone a radical change in character since the days when the deluge consisted mainly of mash notes from teenagers.

Praise is high Now the postman rings twice a day with letters of praise from housewives, tired business men, grandmother and granddaughter. After coping with the "troubled world and domestic events, the Downey program is the perfect interlude before hitting the deck," writes a newspaper editor. Many agree with him and in that you'll find the explanation for Morton Downey's new found popularity.



Radio
best



Nominated for
Stardom

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Gordon MacRae

HERE COMES a time in the course of turning out a radio-listeners' magazine, when editors find a picture that should be printed purely for the sake of the potential talent involved. Every so often, a new personality in radio seems endowed with all the necessary attributes for real stardom. Such a newcomer is Gordon MacRae. MacRae has the voice, the appearance, technique and ability which should make him a future Crosby, and this is our way of letting him and the public know that RADIO BEST is rooting for him.

MacRae, still in his twenties, has risen from a job as page boy to a featured spot on network schedules, turning actor for a job in summer stock, touring for two years with Horace Heidt, and appearing as the singing lead in two Broadway productions in the course of his rise. In February, 1943, he filled the sustaining radio spot left vacant by Frank Sinatra, although MacRae had already volunteered for the Army Air Forces. After his discharge from the Army, Gordon returned to his old program and in addition was signed for the male singing lead in Ray Bolger's Broadway musical *Three To Make Ready*. Recently, he was singing "emcee" of the "Teen-timers Club." Now, he's really beginning the climb to fame, and a lot of us expect him to go far. We give you Gordon MacRae, RADIO BEST Nomination For Stardom.





CHARLES V. HANSEN (KOW, San Jose, Calif.) is a former farm reporter turned sportscaster.



ROSS MULHOLLAND (WXTZ, Detroit, Michigan) leads the "Bore-foot Society" every day.



DON MITCHELL (WCON, Atlanta, Ga.) turns discs five days a week with "Mitchell's Matinee."



ANN SMART (KRCB, Abilene, Texas) is an air veteran who conducts "Appointee School" daily.



PAULA KARR IWICE, Indianapolis, Indiana conducts games and things on a daily show.



DON HILL (WAVE, Louisville, Ky.) conducts "wave starts" every evening at 10:15.



BUD BALDWIN (WJHO, Dayton, Ohio) is a former Page boy now spinning daily chatter.



GWEN CERNEY (KATE, Alhambra, Minn.) is station's women's program director, adviser.



JULIE BENEL (WIKY, Okla. City, Okla.) is heard daily on "A Woman's World."



RUTH WELLES (WTV, Philadelphia, Pa.) is an experienced merchandiser and home advisor.



MAURY FARRELL (WAPI, Birmingham, Alabama) does all-around sports show and announcing.



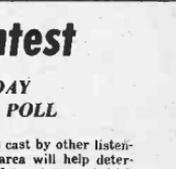
BERT AXELROD (KRE, Berkeley, Calif.) conducts "Open House" record show.



FRED WOLF (WXTZ, Detroit, Michigan) has been doing "Talking Tenpins" for 3 years.



BILL CAMPBELL (WCAU, Philadelphia, Pa.) 24 year old sportscaster for CBS specials.



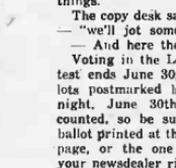
TOM CARNEGIE (WIRE, Indianapolis, Indiana) delivers exciting "Sports Wire" daily.



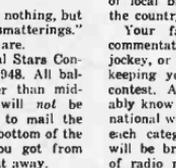
LEE LEONARD (WFMJ, Youngstown, Ohio) is a former teacher who preferred radio.



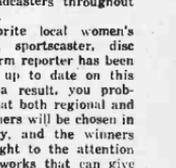
JOHNNY MURRAY (WDSU, New Orleans, La.) is heard all night on "Murray 'til dawn."



NELSON KING (WCKY, Cincinnati, Ohio) leads the "Winibilly Mt. Parade" nightly.



LEE LEONARD (WFMJ, Youngstown, Ohio) is a former teacher who preferred radio.



NELSON KING (WCKY, Cincinnati, Ohio) leads the "Winibilly Mt. Parade" nightly.

Local Stars Contest

JUNE 30th SET AS FINAL DAY IN NATIONAL POPULARITY POLL

"The time has come," the Contest Editor said (the old walrus), "to speak of many things —

"Of stardom's gates, and closing dates, of Local Stars and things."

The copy desk said nothing, but — "we'll jot some snatterings."

— And here they are. Voting in the Local Stars Contest ends June 30, 1948. All ballots postmarked later than midnight, June 30th, will not be counted, so be sure to mail the ballot printed at the bottom of the page, or the one you got from your newsdealer right away.

Only official ballots will be considered, and they are still obtainable at your newsdealer's if you don't like to cut hunks out of your precious copy of RADIO BEST.

Once again, we stress the importance of this poll. Your vote,

and the votes cast by other listeners in your area will help determine future Network Stars (which logically should be drawn from the experienced radio-wise ranks of local broadcasters throughout the country).

Your favorite local women's commentator, sportscaster, disc jockey, or farm reporter has been keeping you up to date on this contest. As a result, you probably know that both regional and national winners will be chosen in each category, and the winners will be brought to the attention of radio networks that can give them a bigger break.

This is your opportunity to share your local favorite with a coast-to-coast audience. Send in your vote promptly, and be sure to use the official ballot. And good luck to your favorite Local Star.

Each type of program is identified by the following symbols:

- SPORTS COMMENTATORS
- DISC JOCKEYS
- ★ WOMEN'S PROGRAMS

MAIL THIS OFFICIAL BALLOT TODAY!

OFFICIAL BALLOT

VOTE FOR ONE FAVORITE IN EACH CATEGORY

<input type="checkbox"/> Disc Jockey	<input type="checkbox"/> Sports Reporter
● Write in name of Disc Jockey	Write in name of Sports Reporter
.....
..... station station
.....
<input type="checkbox"/> Farm Reporter	<input type="checkbox"/> Woman Commentator
● Write in name of Farm Reporter	Write in name of Woman Commentator
.....
..... station station

Paste ballot on penny post-card or place in envelope and mail at once to RADIO BEST, 452 Fifth Avenue, New York 18, N. Y.

Birth Of A Program



With outline of new feature in hand, Morrison (probably best known as the "Shadow") talks producer Knowles Entficken into his am java lair where both wax enthusiastic over script.



Radio actor Bret Morrison dreams up new idea for daytime romance-adventure show and puts his "Song of the Stranger" opus down on paper.



also takes kindly to "Song of the Stranger." Dunning welcomes Gifford Hart and Claude Hanford, potential sponsors of show.



Meanwhile "Song of the Stranger" goes into production stage. On lookout for new talent, "young hopefuls" are invited to try-outs and emoter under watchful eye of producer John Wellington.



After casting show, first recording of "Song of the Stranger" is made. Mutual vs Phillips Carlin, Bret, and agency execs Tuttle, Flynn listen to a playback with approval.

HEARD ON
MBS
Mon., Fri.
9-10 pm



At dress rehearsal, show runs too long. Wellington starts cutting while cast Helen Shields, Bret, sound man and Gene Leonard mark final changes in scripts—debut day nears.



Meantime Mutual's promotion department has its job to perform of exploiting new show to fullest advantage. Artist John Stone works on brochure with Sandy McVarih and Bob Kane.



Operations also get started in Mutual's publicity department with boss Jim O'Bryon (pipe in mouth) doping out campaign with assistants Frank Zuzola, Elaine Wall and Jack Skinner.



Network stations which have been asked to clear time for new daytime program send in their replies to Station Traffic to say they are set to work "Song of a Stranger" into their schedules.

Continued on Next Page

THE ELEMENTS of suspense and drama are often a part of the birth of a new program as the actual product which finally evolves for the entertainment of America's listening millions.

The procedure rarely varies, yet the doubts and dreams that writer, producer, actors, agency man, sponsor and network official furnish a new set of dramatic possibilities to a playwright wrestling with the human equation.

RADIO BEST plots the typical course of a new program in its various stages of evolution in this picture story of *Song of the Stranger*; a new weekday romance-adventure featuring a song-singing French underground operative, Pierre de Vernay.

The original idea for this daytime show came from Bret Morrison, one of radio's top actors, probably best known for his portrayal of the "Shadow." But the development of the idea into a well rounded program was tougher than any job of sleuthing ever undertaken by Lamont Cranston.

As others before him, Morrison learned that the "Shadow" has a lark of it compared with the sweat and production "pangs" that go into the making of a new network show. And after all is done, there is still the fear of sudden death to face at the hands of the man—or as in this case—the woman at the dial.

Birth Of A Program

continued

Back at the agency again, it's a great day for all as agency head Barry Ryan puts his signature to the contract as sponsors Hart and Hanford (seated) and Ruthrauff and Ryan execs Tuttle and Dunning stand by for crucial formality in birth of a new program.

The big day arrives and a "Song of the Stranger" is on the air. This is a big scene from the script with Helen Shields, Bret, sound man and Leonard going all out to put a new show over.

(Now See Inset
Picture Below)



But on debut day by all means the most important scene goes on in the kitchens of Mrs. Average American Housewife who has tuned in "Song of the Stranger" for the first time. It's upon her judgment and verdict the show's fate and future are finally decided.



Sunday

DAYTIME

HOUSE OF MYSTERY

Sunday MBS 4:00 p.m. (EST)

Suspense... adventure... thrills, combining information and educational entertainment. Recommended for family listening by radio councils and child study groups. John Gregg as "Roger Elliot, Mystery Man."

JUVENILE JURY

Sunday MBS 3:30 p.m. (EST)

Radio's least inhibited moppets furnish unique and riotous solutions to childhood problems, submitted by actress Jack Barry and guests. Additional lecture — Dog Quest of the Week.

Sunday

BLONDIE

Sunday CBS 7:30 p.m. (EST)

Penny Singleton — Arthur Lake.
Hilarious household comedy.

THE FORD THEATRE

NBC 5:00 to 6:00 p.m. (EST)

Radio's finest repertory theatre, with great plays, books, movies and originalities. Howard Lindsay is the voice of the "Ford Theatre" which emphasizes scripts and production — not stars.

"PHILIP MORRIS NIGHT
WITH HORACE HEID"

NBC Sun. 10:30 p.m.

Sponsored by Philip Morris, Co. Ltd. Program drawn from city to city touring vocal and instrumental talent. Four celebrities used each broadcast. Winner is selected by audience applause and is awarded \$250, with essentially no chance for quarterly award of \$500, and an annual award of \$5000.

Monday

DAYTIME

Tom Breneman's

BREAKFAST IN HOLLYWOOD

Young and old alike are Breneman fans, as Tom continues entertaining millions Monday through Friday.

ABC 11:00 to 11:30 a.m. (EST)

There's always something fresh and entertaining about a Breneman broadcast.

THE SECOND MRS. BURTON

daily dramatic series heard on
CBS Monday through Friday
2:00 p.m. (EST)

WELCOME TRAVELERS

Monday through Friday
ABC 12:00 to 12:30 p.m. (EST)

A new type of radio show with
enact Tommy Bartlett.

Outstanding daytime serial!

YOUNG DR. MALONE

Monday through Friday
CBS 1:30 to 1:45 p.m. (EST)
Written by David Driscoll, directed by
Walter Gorman

Monday

America's foremost newscaster!

LOWELL THOMAS

Monday through Friday
CBS 6:45 to 7:00 p.m. (EST)
8:00 p.m. (PST)

Tuesday

EVENING

Thrilling experiences of real people!

WE THE PEOPLE

CBS Tuesday, 9:00 p.m. (EST)
Dwight Weist, Emcee. Oscar Bradley
Orchestra.

Wednesday

EVENING

Radio's leading anti-crime show

MR. DISTRICT ATTORNEY

NBC Wed. 9:30 p.m. (EST)
(Broadcast Thursdays in the
Mountain Zone)

THE BIG STORY

NBC Wed. 10:00 p.m. (EST)
Dramatizations of newspaper
true life stories.

Thursday

EVENING

America's favorite comedy-drama

THE ALDRICH FAMILY

NBC Thursday, 8:00 p.m. (EST)

THE HENRY MORGAN SHOW???

Thursday ABC 7:30 p.m.
(All Time Zones)
Very different comedy.

Friday

EVENING

ADVENTURES OF OZZIE AND HARRIET

CBS Friday 9:30 p.m. (EST)
Radio's most enjoyable comedy series
The biggest cash pay-off show
in radio!

BREAK THE BANK

ABC every Friday, 9 p.m. (EST)

"CALL FOR MUSIC"

with Dick Shore, Harry James and Jessye Norman.
CBS Fri. 10:00 p.m. (EST)

Sponsored by Philip Morris & Co. Ltd. Written,
directed and produced by Jerry Lawrence and
Gibby Lee. District label for outstanding bumper
issue of the week. Dick Shore is winner of RAPID
BEST and the best vocalist singer of the year.

DANNY THOMAS SHOW

CBS Friday, 8:30 p.m. (EST)
Radio's new favorite comedian

Saturday

THE ADVENTURES OF ARCHIE ANDREWS

NBC Sat. 10:30 a.m. (EST)
11:00 a.m. (PST)

Real life, teen-age comedy based on
the popular comic strip.

THE ADVENTURES OF FRANK MERRIWELL

NBC Sat. 10:00 a.m. (EST)

Thrilling adventure stories featuring
the exploits of a college athletic star.

All times listed here are Eastern Standard Time.

If you live in the Central Standard Time zone,
subtract ONE HOUR.

If you live in the Mountain Standard Time zone,
subtract TWO HOURS.

If you live in the Pacific Standard Time zone,
subtract THREE HOURS.

DURANTE... the social butterfly



Durante presents Peggy Lee with roses following her debut on his new show.



Then the Schnozz hurries over for a guest appearance with Louella Parsons.



As he's leaving, he has an especially pleasant encounter with Jo Stafford.



1942-43

Patrice Munsel, Met's General Manager Edward Johnson, Christine Johnson, announcer Milton Cross and conductor Wilfrid Pelletier.



1944-45
Robert Merrill, Thomas Hayward, Impresario Johnson (l-r).

METROPOLITAN AUDITIONS returns...

world famous opera house again opens door to young American artists

1942-43
Johnson congratulates Patrice Munsel right after winning performance.



ON JANUARY 4TH, an important factor in the development of American talent, in the formal music category, was resumed by ABC. The Metropolitan Opera Auditions of the Air took up at the point where it had left off some three years ago. Between 1936 and 1945, the program opened the doors of the Metropolitan Opera Association to forty-five new, young artists. Included among the personalities who found the Auditions an important way stop in successful careers as Opera, Concert, or Radio artists, are such names as Robert Merrill, Rise Stevens, Eleanor Steber, Regina Resnik,

MORE →



1943-44
Hugh Thompson, William Hargraves, Morton Bower, Regina Resnik, Johnson (l-r).

Leonard Warren, Lucielle Browning, Raoul Jobin, Patrice Munsel and Martial Singher. About twenty-seven artists who came to the Met through the Auditions are still singing with the company.

George A. Sloan, chairman of the board of directors of the Metropolitan Association, recently remarked that the program has now become a "family affair" because of the millions of listeners reached each year right in their own homes. He added: "A survey of the personnel of the Metropolitan reveals many of our artists, who are today singing leading roles, came from these auditions. There has always been a demand for American artists. The Metropolitan is well aware of this."

In a similar vein, Mark Woods, president of the American Broadcasting Company had a few comments to make upon the return of the program to the air. "Once upon a time," continued Mr. Woods, "it was customary to look askance at anything artistic done in this country. Caruso, Tetrazzini, Scotti were all imported and although there were a few, a mere handful, including that great American artist who recently died, Louise Homer, it was believed that Americans

were incapable of competing with foreign artists at the Metropolitan."

"The Metropolitan Opera Auditions of the Air proved how fallacious was such a belief. . . . We hope to demonstrate anew that young artists in this country can attain artistic heights if given the opportunity."

To most of which many listeners with a cultivated taste in music and a horror of snobbery will concur. For anyone who feels they can attain what Mr. Woods terms "artistic heights" the procedure to be followed is now very much simplified. A letter or visit to Helen McDermott, care of Metropolitan Auditions of the Air, will result in receipt of an application which is to be filled out and returned. Miss McDermott, who handles aspiring singers with all kindness and consideration, will arrange an appointment for you to be met and heard by a couple of equally nice people. The final step, before going on the air, is a studio audition on a Tuesday or Wednesday afternoon at ABC.

where you are heard by a group of experts including Maestro Wilfrid Pelletier (who conducts the auditions on the air). That's all there is to it—except for the broadcast itself, of course.

1941-42
Elwood Gary, Margaret Harshaw, Frances Greer, Clifford Harvuot (l-r).



1940-41
Mona Paules, Lansing Hatfield, Mary Van Kirk.



Are you up-to-date with Tampax?

NO BELTS NO PINS NO PADS NO ODD NO BRILL Have you faced this Tampax question yet? Are you a Tampax user every month, or are you still "wondering" about this modern kind of sanitary protection that is worn internally. . . . In all honesty may we ask "What are you waiting for?" A physician invented Tampax. Millions of women (yes, actually millions!) are using it every month. It is sold in more than 75 countries. There is only one proof left for you—try it!

Here are the facts about Tampax. It is worn without belts, pins or other supports. Has only 1/15 the bulk of the external type of protection. Made throughout of lightly absorbent surgical cotton compressed in slim disposable applicators which make insertion quick and easy. Your hands never touch the Tampax.

Tampax cannot chafe and cannot cause a bulge or edge-line. No odor. No need to remove in your bath. Changing is quick; disposal easy. Sold at drug stores and notion counters. Handy to carry. Month's supply fits into purse. Start using this month, Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association

TAMPAK INCORPORATED 118-48-C Palmer, Mass.

Please send me in plain wrapper a trial package of Tampax. I enclose 10¢ (stamp or silver) to cover cost of mailing. Size is checked below.

REGULAR SUPER JUNIOR

Name _____

Address _____

City _____ State _____

Picture story of a comic taking a serious hand in fight against delinquency.

Organized only about a year ago, the California Vocational Institute is a state school for court charges too young to be sent to prison and too old for a reformatory. The CVI is located some 84 miles from Los Angeles on a barren desert. Lancaster, California is the nearest train stop.

Red Skelton, whose activities in the field of juvenile delinquency are noteworthy, volunteered his services to give a program for the entertainment-starved 17-21 year old inmates. First, however, he went through the plant with a new inmate—an ex G.I. who had found rehabilitation difficult. He might have been anyone—maybe the boy next door. But let's say his name is "Joe."

Red Skelton

HELPS A KID CALLED "JOE"



Red sits in as Tom Fisher of CVI's staff verifies Joe's case history—takes care of routine fingerprinting and photographic details. Personal effects are checked by Fisher including those items shown above. Note Honorable Discharge, Purple Heart, etc. 38% of the inmates are veterans.



Afterwards, Joe is taken to the shower room and later given new outfit which comes from war surplus. Lack of sameness in "uniforms" is felt to be good for morale. Many inmates come directly to CVI from wanderings up and down the highways of the country often in pitifully ragged condition.



Superintendent Allan Cook takes Joe and Red to former Air Corps barracks where 100 inmates are housed. Here Joe is assigned to a cot and given a locker. A guard is kept on constant duty in this dormitory, but there are no oppressive cell blocks or bars here.



Complete hospital set-up is in operation at this institution. Prior to actually setting a boy's course, thorough physical tests are made and weight charts filed in order to determine whether he is strong enough to carry rehabilitation courses set for him.



Red Skelton, who knows some of the score in matters of delinquency (he's been making a serious study of the problem), gets chummy with one or two of Joe's fellow inmates. Friendliness is one important need of delinquents as shown by factors noted in the small part of a typical case history summary shown (below).

After the formalities have been taken care of, the new inmate of California Vocational Institute finds a variety of

facilities have been set up to help his rehabilitation.



David Gerech allows Red to sit in with Joe for his early Achievement Vocational, and Intelligence tests.



After first two months, Joe, if his behavior is good will be transferred from dormitory to "honor cottage."



His mood now relaxed, Skelton gags it up with Joe's set of bar-bells.



Joe and Red visit the library where the boys spend evenings reading.



Joe surveys desolate valley surrounding CVI beyond the barbed wire.



In Hobby Shop, Red discovers that most of the work reflects pleasant and escapist themes.



Red, Pat McGeehan, and Allan Cook inspect the barber shop. Most of the facilities are run by actual inmates.

Name: _____
 File: _____
 Admission Summary:

SUMMARY: This inmate, a 20 year old white youth, was committed to the California Youth Authority by Superior Court of Sacramento County, California, on January 14, 1947, upon conviction for robbery, 1st degree. He has no previous record of arrests. The robbery consisted of the immediate possession of the contents of an automobile. A toy gun was used in the commission of the robbery.

Subject's parents were divorced when he was 5. At 10, his mother remarried and moved to a small town in a middle western State where the stepfather owned a farm. During the year or two subject lived with the stepfather...

Continued on Next Page 41



Superior I.Q. and vocational tests, revealing that Joe is interested and shows aptitude along certain lines are instrumental in placing the boy in a full-time academic schedule to obtain a high school diploma.



Stephen J. Horning, Chief Steward at CVI, shows the Skelton party a well-stocked larder. All meals are planned and completely worked out by inmates learning the restaurant trade. The boys are very well fed.



The Red Skelton show in the converted hangar was the climax of a 12 hour day spent at CVI. One inmate told Red he hadn't laughed in about two years and he could never find words to express gratitude for show.



Verna Felton, Mrs. A. H. Yaeger, Mrs. Allen Cook, Red, Superintendent Allen Cook, Edna Skelton Borzage (Red's manager), Supt. of Ed. A. H. Yaeger and Pat McGeehan at dinner given in honor of Red at CVI.



Red Skelton, and his manager, Edna Skelton Borzage, chatted with Mr. and Mrs. Allen Cook in the Superintendent's home at CVI, following show and after the testimonial dinner which climaxed Institute visit.



A weary Red leaves the California Vocational Institute and heads for Hollywood and his duties at NBC and MGM. Skelton feels it would be a fine thing if more citizens took an interest in rehabilitation effort.

Men!
Ladies!

Here's THE JACKET You've Wanted
At a Sensational Saving!

Ladies'
Only

\$4.95

Special
Combina-
tion
Offer,
Both for
Only
\$8.95

Men's only \$4.95

Hurry! Quantities
Are Limited



Ladies! Meet Here's the Jacket "buy" you've been waiting for. Here's quality, style, comfort and durability all combined in one to give you the finest, warmest jacket you'll find anywhere, regardless of price. And when you order the two together—one lady's and one man's jacket—you get two jackets for only \$8.95.

Save 95%! Everyone—wife and husband, girlfriend and beau will want to order matching jackets in combination on this special bargain offer. You SEND NO MONEY! We'll ship C.O.D. plus a few cents postage. If you don't agree this is the greatest jacket bargain you've ever seen for the price, return it within 10 days and your money will be cheerfully refunded.

You'll Love It!

Take this jacket for carefree ease—and for that certain poise which being "in the know" in style gives you! That new low neckline is a "flash" from the fashion front. Perky shoulders! Suave yoke! You will adore its smart distinctive lines . . . you will always enjoy its caressing warmth. It's tailored of favorite Spun-Rite, justly popular for its wear . . . for its beauty! It will be your prop and mainstay, season in, season out. Select yours from one of these season's latest shades: Camel Tan, or Stop Red. Sizes 12 to 20.

Ideal for Sports-Leisure

Here's a sturdy "he-man's" jacket of a thousand and one uses that will keep pace with the fastest tempo of your busy day. Cut for real comfort—of "Spun-Rite"—mechanically flexible, smartly-tailored and shape-retaining as well as warm. Snappy yoked back. Harmonizing buttons for looks and wear. Grand, deep, saddle pockets. Seamed sides—so stride along as you will. You'll live in it from dawn 'til night. Choose Camel Tan with the following choice of harmonizing colors: Forest Green or Luggage Brown. Check your size from 34 to 46 on the order coupon to the right.

SEND NO MONEY—RUSH THIS COUPON!

ILLINOIS MERCHANDISE MART, Dept. 2100
1227 Loyola Ave., Chicago 26, Ill.

Gentlemen: Send me the SPUN-RITE Jackets indicated below.
C.O.D. I must be fully satisfied with my purchase or will return within 10 days for refund.

Name _____ PLEASE
Address _____ WRITE
City _____ State _____ PLAINLY
LADY'S JACKET Size _____ \$4.95 Camel Tan Stop Red
Check color wanted _____
Combination Price for 1 Man's and 1 Lady's Jacket BOTH only \$8.95
MAN'S JACKET Size Price. \$4.95 Camel Luggage Forest
Tan with Brown Green
Check color wanted _____ these colors

CHECK SIZE WANTED: LADY'S 12-14-16-18-20
MAN'S 36-40-42-44-46

MY TOTAL PURCHASE AMOUNTS TO: \$ _____ C.O.D.



1 At the beginning of the play, James Caesar's proposal to the lovely Hannah is spurned. Invalid John Ferguson is dismayed.

**Radio
best**

shoots THEATRE GUILD's video debut



Last year, Broadway's Theatre Guild began a series of full-length television plays with John Ferguson, by Irish playwright St. John Ervine. When first staged by Theatre Guild, back in 1919, the then struggling, young producer-group had precisely \$14.50 in the "kitty" and a failure at that time would have meant the organization's prompt demise. All was saved when the play rolled up a huge success.

Televized production was viewed by an estimated half-million people over a four station network: WPIT—Philadelphia, WNWB—Washington, D. C., WRGB—Schenectady, and WBST—New York. The following day it was learned that the Theatre Guild had once more scored a hit.

THE CAST The Fergerson Family



John—
Thomas Mitchell



Hannah—
Joyce Redman



Sarah—
Gress Mills



Andrew—
Louis Beecher

James Caesar—
Clutie John

Henry Witherow—
Lawrence Fletcher

Vaughn Taylor—
Barry Macmillan

PRODUCER-DIRECTOR
Denis Johnston

Photographs by Sy Friedman



6 A new problem arises. Henry Witherow, who holds farm mortgage, covets Hannah, who is almost tempted to accept.



2 Fergusons talk over their plight. Mortgage due, money from Uncle Willy in America has not arrived. They may lose farm.



3 It helps a little when Clutie John, the village half-wit has a few remarks upon the situation. Cheers them momentarily.



7 James Caesar, who has a small inkling that Hannah's refusal is linked to Witherow's power, finds Clutie John his ally.



8 Hannah, in a surge of martyrdom, wants to offer herself in a hope that Witherow will relent. Her enraged father refuses.



4 Andrew Ferguson, John's son (facing camera) is a hot headed young man, and shows his instability in family's discussion.



5 Hannah Ferguson tries to comfort her disabled father as the old man turns to the Bible for solace in their great plight.



9 Hoping that Witherow's love for her will soften his heart, a resolved Hannah goes to plead with him—meets Clutie John.



10 Even Clutie John warned her against Witherow, who is not a better human being even in love and tries to violate her.

Continued on Next Page



11 She finally manages to escape, but her brother Andrew, who armed himself and followed her, finds Witherow—shoots him.



12 Police suspect James Caesar in Witherow's slaying. He readily admits intending to kill, but says he lost his courage.



13 After police leave, Andrew confesses to the killing. As she falls to her knees—begs forgiveness, John does not relent.



14 The self-righteous old man tries not to be unkind, although his code is rigid. She is disowned, her brother a fugitive.



15 After they have left, the money arrives from Uncle Willy. It now seems useless. John and Sarah find solace in the Bible.



This is how the action looks from a spot behind the video cameraman and other members of technical crew. It all seems far more work-a-day now.

Commercial Television Stations

Station Channel City

WMAR-TV	#3	Baltimore, Md.
WBKB	#4	Chicago, Ill.
WWSW	#5	Cleveland, Ohio
WWJ-TV	#4	Detroit, Mich.
KTLA	#5	Los Angeles, Calif.
WTMJ-TV	#3	Milwaukee, Wis.
WABD	#5	New York City, N. Y.
WCBS-TV	#2	New York City, N. Y.
WNBT	#4	New York City, N. Y.
WPTZ	#3	Philadelphia, Pa.
WFIL-TV	#6	Philadelphia, Pa.
WTVR	#3	Richmond, Va.
KSD-TV	#5	St. Louis, Mo.
WRGB	#4	Schenectady, N. Y.
WTTG	#5	Washington, D. C.
WNBW	#4	Washington, D. C.
WMAL-TV	#7	Washington, D. C.

Another Philadelphia "RADIO BEST"

WPEN has Philadelphia's

Most Popular Sportscaster

BILL SEARS

No matter what the game or sporting event, Philadelphians prefer to hear about it first hand through WPEN's Bill Sears.

Some listeners claim it's Bill's exciting play-by-play descriptions that "sends" them. Others say it's his exclusive inside information on the games or his thrilling stories about the players themselves.

We suspect it's a combination of all these reasons that causes more sports fans to tune in Bill Sears' nightly sports commentary over WPEN at 6:15 P.M. daily.

If you like good sports, you'll like Bill Sears.



950

WPEN

THE SUN RAY STATION IN PHILADELPHIA

**Most popular according to any radio rating service.*

BILL SEARS' "SPORTS EXTRA" IS ALSO BROADCAST OVER WPEN-FM (102.9 MC)

MICROFUN

Cream of the Jests from Radio's Top Comedy Programs.

Cap: There's a sneak-thief on the loose here in Beverly Hills. Jack Benny's toupee has been stolen, and so has Dorothy Lamour's sarong.

Eddie Cantor: That's ridiculous. Anybody who could use Jack Benny's toupee wouldn't need Dorothy Lamour's sarong.

Pat McGeehan: Willy, you've been working for us a month, and you've been an hour late every day.

Red Skelton (Willy Lump Lump): Well, I always make it up . . . I leave an hour earlier!

George Burns: Well, I have been playing pretty hot golf lately. Yesterday I won a match from Jack Benny.

Gracie Allen: I'm surprised he'd beat that much.

Jack Benny: Rochester, maybe you ought to go back to the golf course and look for my ball.

Rochester: Oh boss, why don't we give up? We'll never find it.

Benny: Give up? Rochester, suppose Columbus gave up . . . he never would have discovered America. Then what would have happened?

Rochester: We'd be lookin' for that ball in Spain.

Pert Kelton: My husband tried to take up the violin, but it was too confusing.

Milton Berle: The violin was confusing? Pert Kelton: He didn't know which chin to rest it on.

Doc Gamble (on telephone): Well, I've told you a dozen times what to do for that skin irritation. Cut out the starches. Okay, Mr. Jones, goodbye.

Fibber McGee: Starches, eh? In his diet?

Doc Gamble: No, in his laundry. His neck is all scratched up.

Gracie Allen: I looked over the rest of the men at the party and I was so glad I was married to you.

George Burns: Thanks, sweetheart.

Gracie: It's such a comfort to know you have a husband that no other woman will try to steal.

Bert "Russian" Gordon: I just finished broadcasting a program for the Apex Dry Cleaning Company.

Eddie Cantor: What kind of a program can you do for a dry cleaning company?

Gordon: Spot announcements!

Quiz on Kids



Thumbing through their own family albums **RADIO BEST** has procured a fine collection of today's stars as only their family and childhood playmates knew them. From this collection, we select two more of these tykes for our own "little" quiz. With the help of the accompanying clues see if you can name them, but if they baffle you, too, turn to page 65 for all the answers.



← CAN YOU NAME HER?

This chubby, little red-head slayed over-weight up *until about three years ago. Piped a fine tune even before she struck out on her own, and is now among three top girl vocalists. Born in Coalinga, Cal. and made "pro" debut at 11. **RADIO BEST** has "covered" her.

CAN YOU NAME HIM? →



This little fellow grew up to be the stingiest man in the world, according to his script writers. And if that hasn't made it easy enough for you, his pet hate is a quartet with the wackiest singing commercials in the entire history of American broadcasting.



"Oh-Oh! There's really bad news tonight! I've been fired"

radio stars have such interesting faces



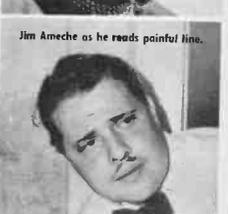
Spike Jones spots an Idle cowbell.



Duke Ellington grins for the record.



Fern Persons "matters" a Boxter.



Jim Ameche as he reads painful line.



Howard Duff calls a spade . . . Sam.



Everett Sloan in a sinister mood.



Henry Blair is one man's "Skipper."



Let Tremayne suavely tracks a crook.



"Der Bingle" waxes knowledgeable.



Eve Arden on date with Jack Carson.

so you want to get into radio

The gateways to stardom are high, wide and varied in this greatest of all talent fields. There are no set rules for admission. Follow this series of those who travelled the road to radio fame.



PENNY PERRY — vocalist, now in her second year as a member of Fred Waring's Pennsylvanians, made her radio debut at the age of 16. That was back in her home town of Minneapolis, which, all along, gave her as many opportunities as any young singer and actress could want. Penny sang in her school's operettas. When she was a very little girl, she appeared in her first pageant. She wanted to be a firefly and have wings and light up like the other little girls, but she had to dress as a pansy in purple and yellow crepe paper instead. Although she was heartbroken, it did not deter her from following a career in the entertainment

world. The same year she started serious vocal training, was the year she made her first radio appearance. A year or so later, she was called by her teacher as a last minute substitute to sing a concert for a local soprano who was indisposed. Penny stepped in and was launched in her concert work. She appeared with the St. Paul Civic Opera Company for some time after that, where she sang leads in *The Pirates*, *Roadside*, *The Desert Song*, and others. About two years ago, she set her sights for the Fred Waring show, and after some difficulty managed to get an audition. There was no opening for her at the moment, although Waring did seem encouraging. A few months later, she was surprised by a notice to report again for audition, and this time, she stepped right into her present job as a member of the *Swingettes* and *Tutti Trio* working on Waring's morning shows and his Monday night program.

JAN AUGUST was catapulted by a song into his current network program. The song was *Misirlou*, August's recording of which sold well over a million copies. "I'd been playing in New York clubs for years," Jan recalls. "I didn't want to go on the road because it would mean dragging my wife and children around the country. Not much more than a year ago, I didn't have a spare dime to my name. Then fate walked in and dumped *Misirlou* in my lap." Jan recorded the tune on his own, then canvassed every radio station in town — trying to get one of them to play it on the air. The reaction was unanimous. All of them turned it down! Finally, he made it for a small recording company, with *Babalu* on the other side. The *Babalu* side got such a good response when WNEW disc jockey Gene Raeburn played it, that he asked Jan up to the studio for an on-the-air interview. During the show, Jan's wife, Betty, suggested that Gene play the other side. He did, and it was the beginning of one of those show business miracles. *Misirlou* with Jan August at the piano began to go over like wildfire. Camera magsate Sam Briskin, who used to hate piano music, heard the recording at a friend's home one evening, succumbed to Jan's piano wizardry, and soon had Jan set up with his own radio show.



BERT GORDON Siberian Madman Adlibs



"To the script I should stick?" is "Mad Man's" query. "Like glue?"



"This is a script?" He's surprised that it's in the English language.



"This is very funny! Why haven't I been told about all this?"

guide to evening listening

Quick-glance chart of favorite network shows from 6:00 p. m. to 11:00 p. m.

Consult the daily program listings in your favorite newspapers for complete program logs. All times listed here are Eastern Standard Time. If you live in the Central Standard Time zone, subtract ONE HOUR. If you live in the Mountain Standard Time zone, subtract TWO HOURS. If you live in the Pacific Standard Time zone, subtract THREE HOURS.

* Program
Mon. thru Fri.

★COMEDY ★VARIETY

SUNDAY
6:00-MBS—*Those Websters*
7:00-CBS—*Gene Autry Show*
—NHC—*Jack Benny*
7:30-CBS—*Blondie*
—NBC—*Fitch Bandwagon*
8:00-NBC—*Edgar Bergen*
8:30-NBC—*Fred Allen*
9:00-CBS—*Carolina Archer*
—MBS—*Meet Me at Park's*
9:30-MBS—*Jim Backus Show*
—CBS—*Star Theatre*
11:30-NBC—*Dave Garroway Show*

MONDAY
6:15-ABC—*Ethel and Albert**
7:00-CBS—*Belushi**
7:30-NBC—*Minor House Party**
8:00-ABC—*Foot Lightnin'*
8:30-CBS—*Arthur Godfrey*
—ABC—*Opie Carter*
9:00-ABC—*Stoney Targa*
10:00-CBS—*My Friend Irma*
11:15-CBS—*Robert Q. Lewis**

TUESDAY
8:00-NBC—*Milton Berle*
8:30-NBC—*A Date with Judy*
9:00-NBC—*Amos 'n' Andy*
9:30-NBC—*Fibber McGee & Molly*
10:00-NBC—*Bob Hope*
10:30-NBC—*Red Skelton*

WEDNESDAY
8:00-NBC—*Dennis Day*
8:30-NBC—*Great Gilday Show*
8:50-ABC—*Abbott & Costello*
—NBC—*Duffy's Tavern*
9:30-ABC—*Groucho Marx*
10:00-ABC—*Big Boy*
10:30-NBC—*Jimmy Durante*
—ABC—*Tony Martin*

THURSDAY
7:30-NBC—*Open House*
8:00-NBC—*Admiral Family*
8:30-NBC—*Burns & Allen*
9:00-NBC—*Willie Tupper*
—NBC—*Al Jolson*
9:30-NBC—*Village Store*
—ABC—*Comedy Microphone*
10:30-NBC—*Eddie Cantor*

FRIDAY
8:00-NBC—*Baby Snooks*
8:30-NBC—*Can You Top That?*
—MBS—*Leave It to the Girls*
—CBS—*Danny Thomas*
9:00-CBS—*Old Gold Show*
10:30-NBC—*Ozzie and Harriet*

SATURDAY
7:30-CBS—*Ale the Harpist*
8:00-NBC—*Life of Riley*
9:00-CBS—*Joan Davis*
—MBS—*Top Me If You*
—NBC—*Hearst This*
9:30-NBC—*Judy Canova*
—CBS—*Vanessa Horvath*
10:00-NBC—*Kay Kyser*
10:30-CBS—*It Pays to Be Ignorant*

★MUSIC

(P) Popular (L) Light
(S) Serious

SUNDAY
6:00-CBS—*Family Hour (L)*
6:30-CBS—*Paul Robeson (P)*
9:00-NBC—*Merry-Go-Round (L)*
9:30-NBC—*American Album of*
Familiar Music (P)
10:00-MBS—*Voices of Strings (L)*
10:30-MHS—*Latin American*
Serenade (P)
—NBC—*Horace Heidt (P)*
10:45-ABC—*Buddy Weed Trio (P)*
11:00-ABC-NETS—*Wame Bands*
(Sun. thru Sat.)
11:30-NBC—*Dave Garroway (P)*
—CBS—*Music You Know (P)*

MONDAY
6:20-NBC—*Serenade (L)**
6:30-NBC—*Sisters in Melody*
(L)*
—CBS—*Chippin' In (P)**
7:00-NBC—*Singer Club (P)**
7:30-CBS—*Jack Smith (P)**
7:45-NBC—*Dinner Date (L)**
7:50-NBC—*Club 15 (P)**
8:30-NBC—*Voice of Firestone (L)*
9:00-NBC—*Telephone Hour (L)*
—ABC—*Paul Whiteman (P)*
10:00-NBC—*Contested Prop. (P)*
—ABC—*Ralph Norman (P)*
10:30-NBC—*Red Wagon (P)*
—MBS—*Dance Orch. (P)*
10:45-ABC—*Buddy Weed Trio (P)*

TUESDAY
9:30-ABC—*Boston Symphony (S)*
11:15-MBS—*Morton Downey (L)*

WEDNESDAY
8:00-CBS—*Amer. Melody Hour (L)*
10:00-ABC—*Big Band (P)*
10:00-MBS—*California*
Melodies (P)

THURSDAY
8:30-MBS—*Block Party (P)*
9:00-CBS—*Dick Haynes (P)*
10:00-ABC—*Lee Norelland (L)*
10:30-NBC—*Lenny Herman (P)*
11:15-MBS—*Morton Downey (L)*
11:30-NBC—*Piano Quartet (S)*

FRIDAY
8:00-MBS—*Burl Ives (L)*
—NBC—*Highways in Melodies*
(P)
8:15-MBS—*Alan Dale (P)*
9:30-NBC—*Waltz Time (P)*
10:00-CBS—*Diana Shore (P)*
10:30-CBS—*Spotlight Review (P)*

FRIDAY
6:00-ABC—*The Vanuxhams (P)*
6:15-ABC—*Music by Adnan (P)*
6:30-NBC—*Symphony Orch. (S)*
7:00-MBS—*Heaven Collie (L)*
—ABC—*Modern Music (P)*
7:45-CBS—*Hughy Cornick (P)*
8:00-NBC—*Your Hit Parade (P)*
10:00-CBS—*Sat. Serenade (P)*
—MBS—*Chicago Theater (L)*
10:30-ABC—*Highly Opinion (P)*
—NBC—*Grand Ole Opry (P)*

★SPORTS

MONDAY
6:15-NBC—*Clara McCutthick*
7:45-MBS—*Inside of Sports**
10:00-MHS—*Fishing & Hunting*
11:15-ABC—*Joe Haselek*

FRIDAY
10:00-ABC—*Hazing*
10:30-ABC—*American Sports Page*
—NHC—*Bill Stern*

SATURDAY
6:30-ABC—*Harry Wismer*
—CBS—*Sports Review*

★MYSTERY

SUNDAY
6:30-MBS—*Nick Carter*
7:00-NBC—*Sherlock Holmes*
8:00-CBS—*Sam Spade*
8:30-CBS—*The Man Called X*
10:00-CBS—*Esquer*

MONDAY
8:00-MBS—*The Falcon*
—CBS—*Inner Sanctum*
8:30-MBS—*Mysteries Traveler*
9:30-MBS—*Quiet Please**

TUESDAY
7:30-ABC—*Green Hornet*
8:00-MBS—*Mysteries Traveler*
—CBS—*The Big Tuna*
8:30-MBS—*Official Detective*
—CBS—*Mr. & Mrs. North*

WEDNESDAY
6:00-MBS—*Scarlet Queen*
6:30-MBS—*High Adventure*
9:30-NBC—*Mr. D. A.*
10:00-ABC—*Racket Smashers*
10:00-CBS—*The Whistler*

THURSDAY
8:00-ABC—*Elly Queen*
—CBS—*PH*
9:30-ABC—*The Clock*
9:30-CBS—*Crime Photographer*

FRIDAY
8:00-ABC—*The Fat Man*
8:30-ABC—*This Is Your F.I.I.*
9:30-ABC—*The Star Line*
10:00-NBC—*Mole Mystery Theatre*

SATURDAY
8:00-ABC—*Ross Dolan*
—CBS—*Suspense*
8:30-ABC—*Phonics Jury Trials*
9:00-ABC—*Gunbusters*
9:30-ABC—*Murder & Co. Malone*

★DRAMA

SUNDAY
6:30-ABC—*Greatest Story Told*
—NBC—*Hollywood Preview*
7:30-ABC—*Exploring Unknown*
—MBS—*Gabriel Heatter*
9:30-ABC—*Theatre Guild*

MONDAY
7:30-ABC—*Lone Ranger*
8:00-NBC—*Cavalcade of America*
9:00-CBS—*Luz Radio Theatre*
9:30-NBC—*This Is Adventure*
10:30-CBS—*Serenia Gold Players*

TUESDAY
9:30-CBS—*Christopher Wells*
—MHS—*Zone Grey Show*
10:00-CBS—*Studio One*

WEDNESDAY
7:30-ABC—*Lone Ranger*
8:00-ABC—*Mayor of the Town*
8:30-CBS—*Dr. Christian*
9:00-CBS—*Romance*
10:00-NBC—*The Big Story*

THURSDAY
10:00-MBS—*The Family Theatre*
—CBS—*Reactor's Digest*
10:30-CBS—*First Nighter*

FRIDAY
7:30-ABC—*Lone Ranger*
11:30-NBC—*American Nobels*

SATURDAY
7:00-CBS—*Huck Larabee*
7:30-ABC—*Challenge of Yukon*
—NBC—*Curtain Time*

★FORUMS

SUNDAY
7:00-ABC—*Child's World*

MONDAY
6:15-CBS—*In My Opinion*

TUESDAY
8:00-ABC—*Youth Acts Govt.*
8:30-ABC—*Town Meeting*
10:00-MBS—*American Forum*
10:30-ABC—*Let's Hear It*
10:45-ABC—*Voice of Business*

WEDNESDAY
10:30-CBS—*Open Hearing*

FRIDAY
10:00-MBS—*Meet the Press*

SATURDAY
6:15-CBS—*In My Opinion*

★NEWS COMMENTARY

SUNDAY
6:00-ABC—*Drew Pearson*
8:45-MBS—*Newsweek*

9:00-ABC—*Walter Winchell*
11:00-MBS—*William Hillman*
11:15-CBS—*News Analysis**
11:15-Washington Report
—NBC—*Cesar Suerchinger*

MONDAY
6:00-CBS—*Eric Sevareid*
6:30-ABC—*Ritzman's Corner**
6:45-NBC—*Three Star Extra**
6:45-CBS—*Lowell Thomas**
7:00-ABC—*Headline Editork**
—MBS—*Fulton Lewis Jr.**
7:15-ABC—*Ebner Davis**
—MBS—*Alan Helfert**
—NBC—*Morgan Beatty**
7:30-MBS—*Henry J. Taylor*
7:45-NBC—*H. V. Kallenborn*
—CBS—*Edward R. Murrow**
8:55-MBS—*Billy Roark**
9:00-MBS—*Gabriel Heatter**
9:15-MBS—*Hudon Newerick**
10:30-ABC—*Earl Godwin*
11:15-NBC—*Morgan Beatty**

TUESDAY
7:30-MBS—*Newsweek*
7:45-NBC—*Richard Harkness*
8:15-ABC—*Views of the News*

WEDNESDAY
7:30-ABC—*Arthur Gaeth*
7:45-NBC—*H. V. Kallenborn*

THURSDAY
7:30-MBS—*Newsweek*
7:45-NBC—*Richard Harkness*
10:45-ABC—*Earl Godwin*

FRIDAY
7:30-MBS—*Henry J. Taylor*
7:45-NBC—*H. V. Kallenborn*
10:45-NBC—*Pro & Con*

SATURDAY
6:45-ABC—*Companion*
—CBS—*Larry Sawyer*
7:30-MBS—*Newsweek*
7:45-NBC—*Views of News*
11:00-CBS—*Quincy Howe*
11:15-NBC—*W. W. Chaplin*
—ABC—*Tris Coffin*

★QUIZ

SUNDAY
10:00-MBS—*Take It or Leave It*
10:30-CBS—*Strike It Rich*

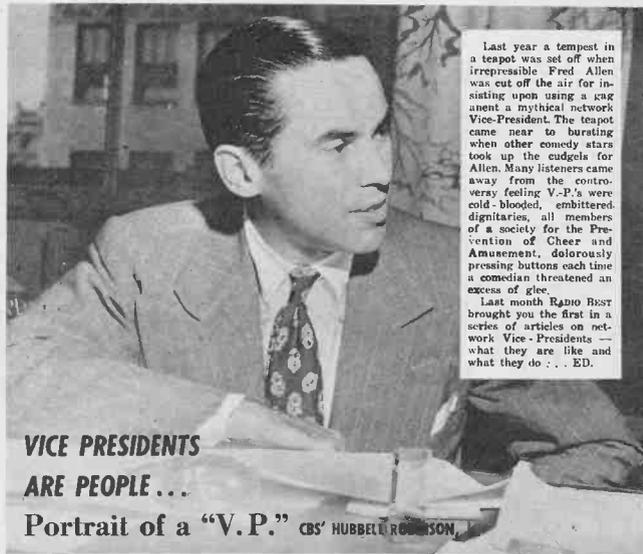
MONDAY
9:30-NBC—*Dr. I. Q.*

WEDNESDAY
8:30-ABC—*Voz Zap*

THURSDAY
10:00-MBS—*R. F. D. America*
10:00-NBC—*Bob Hawk Show*

FRIDAY
9:00-ABC—*Break the Bank*
—NBC—*People Are Funny*
9:30-MBS—*Information Please*

SATURDAY
8:00-MBS—*Twenty Questions*
—NBC—*Keeping Up With*
—NBC—*Truth or Consequence*
9:30-MBS—*Name of That Song*
10:45-ABC—*Professor Quiz*



VICE PRESIDENTS
ARE PEOPLE...
Portrait of a "V. P." CBS' HUBBELL ROBINSON

HUBBELL ROBINSON, JR., Director of Programs for the Columbia Broadcasting System and its most recently appointed vice-president, is getting just a bit weary of vice-president jokes because, although still in his early forties, Robinson has been vice-president of four large corporations—two of the largest advertising agencies, Young & Rubicam and Foote, Cone & Belding; and two of the major broadcasting companies—the Blue Network (now The American Broadcasting Company) and the Columbia Broadcasting System.

As Director of Programs and Vice-President of the Columbia Broadcasting System, Robinson supervises the largest program department of any network and is responsible for all CBS owned programs, other than those which come under the Public Affairs Department.

Since each week 126 hours of airtime must be filled, Robinson and his program staff are constantly working on new program ideas and hunting out stars to fit the roles. Sometimes, as in the case of Mickey Rooney, they find the talent first and then build a show around the star. Mickey Rooney presented a great challenge to Robinson, for he was convinced that this great actor had outgrown the role he had made famous. It seemed ridiculous to Robinson that Mickey Rooney, twenty-five, a father, and a veteran, should continue in the role of an adolescent Andy Hardy. And with this Mickey, himself, heartily concurred. After months of work and experimenting, Robinson and his staff decided on the role of Shorty Bell, cub reporter, as the right kind of a role for Mickey. Then came the problem of the script, and the assistance of nationally known fiction-writer, Samuel W. Taylor, was enlisted to develop the plot. Using a fiction writer instead of a regular radio scripter is just one of the many innovations Robinson is using to build top-notch CBS programs.

Robinson's day consists of meetings with actors, writers, agents, listening to audition records, and meeting with various members of his staff to discuss every problem connected with building and developing radio programs. His hours of work extend to as many as eighteen a day, which is far from the schedule of the radio industry's conception of the typical radio vice-president. They may exist, says Robinson, but he has never found time to investigate.

Robinson prepared for his career as a vice-president by attending Phillips Exeter Academy and Brown University. At Exeter, Robinson was business manager of the school paper, the "Exonian," and coxswain of the crew. One of his vivid memories is of the day he tried out for the post of coxswain. He was all of thirteen and eager to impress the members of the crew with his knowledge of things nautical. Flushed with pride, he stepped off the dock and, instead of placing his foot on the slats specially provided for that purpose in these paper-thin shells, he stepped right through the bottom of the boat, and all ninety-eight pounds of him had to be pulled out of the water and the \$1700 boat laid up for repairs.

At Brown University, Robinson again went out for the school paper and was elected associate business manager of the "Brown Daily Herald." At both Exeter and Brown, Robinson was active in the dramatic club and has never lost his love of things theatrical.

After graduation from Brown, Robinson came to New York eager to break into the advertising field. The only job offered him was that of a messenger boy at Batten, Barton, Durstine & Osborn, with a salary of \$15.00 per week. With visions of a copy-writing job and a fancy salary in mind, Robinson turned down the job and returned to his home town, Sebec, where he became a reporter on the Union Star, and later moved on to Albany and the Knickerbocker Press. But every chance he got, he hoped the train to New York and knocked on more advertising agency doors. He finally made up his mind that Young & Rubicam was the agency for him and he headed Tony

Last year a tempet in a teapot was set off when irrepressible Fred Allen was cut off the air for insisting upon using a gag about a mythical network Vice-President. The teapot came near to bursting when other comedy stars took up the cudgels for Allen. Many listeners came away from the controversy feeling V.P.'s were cold-blooded, embittered dignitaries, all members of a society for the Prevention of Cheer and Amusement, dolorously pressing buttons each time a comedian threatened an excess of glee.

Last month Bruno Bost brought you the first in a series of articles on network Vice-Presidents — what they are like and what they do . . . ED.



When a polite young lady asks you "Were you listening to your radio, just now?" your reply puts a lot of people to work on a survey that vitally affects stars.



CLAUDE ERNEST HOOPER is currently the biggest surveyor of radio listening. Around fifty, he is a short, chubby, amiable looking fellow, but one of the most fearsome names to radio personalities.

HOOPERATING hornpipe

C. E. HOOPER CALLS THE TUNE, AND TOP RADIO STARS JITTER.

FROM THE TIME a radio broadcast takes form as a creative gleam in some producer's eye, to the time it bounces off the ionosphere into your loudspeaker, a lot of things happen to it.

It gets written, produced, rehearsed, put on audition records, sold to a sponsor, and publicized by men with big ideas whacking little typewriters, or vice versa.

You'd think when the announcer threw the opening cue and the show hit the air, everyone concerned could relax and say to himself, "well done," but there's one all-important step that remains to be taken.

The audience has to be counted. Who and how many were listening? And how did their number compare with all the people listening to other programs at the same time?

Without answers to these questions nobody in radio can be really happy. That goes for the actor whose voice thrilled listeners,

the producer who slaved all week over a hot script and a cold budget and the network executive who nursed king-size quandaries concerning policy and administration in well-appointed solitude. And it goes most of all for the sponsor who supported the effort with a view to capturing the nation's attention for a fleeting minute or two. For, listeners may laugh their heads off at a comedian, but if their number is fewer millions than expected, the sponsor will not be amused.

Thus the hunger for knowledge concerning size and shape of audiences gave rise to a painstaking form of enterprise known as broadcast measurement about five minutes after the Happy Wonder Bakers sent their first listener scooting to the grocery. The more radio has grown, the more urgent has become the business of keeping audiences counted and sorted.



After the telephone interview (one of about ten million a year) all of the information must be processed. Above are three steps: First, air mail special returns are checked in from the seventy key cities. After

this step, returns are filed and correlated by a rather large clerical staff. Thirdly, the necessary information is transferred to special machine record cards which are punched at the rate of 175 per hour.



Then as routine goes into its final stages, the special machine record cards are first sorted by network, station and program, and made ready for the huge IBM tabulating and printing machine. In the center, this

machine is shown in operation as lightning electric fingers tabulate and print audience totals by city and for the nation. Then the final printed report is run off the Hooper presses 6th day after broadcast.

The best-known of the various techniques in use are the Hooperatings, a set of reports issued periodically by the C. E. Hooper Company. These provide information on many technical aspects of radio listening, but the network Hooperating is the one most frequently in the layman's eye. This is issued twice monthly and is obtained through what is known as the telephone "coincidental" system.

To arrive at an estimate of how many people are listening to the radio during any given fifteen-minute period, and what they're listening to, women employed by Hooper in 36 American cities of 100,000 population or more, make a total of about 735 telephone calls.

They ask three questions that never vary:

1. Were you listening to your radio just now?
 2. To what program were you listening, please?
 3. To what station, please?
- The fourth question can be:
4. What is advertised?

All this Hooperphoning has been going on since 1934, but if you haven't been called don't think you're being snubbed. Any one of these evenings, it may be your turn.

By sorting out the information collected over the telephone, the Hooper-group is able to provide rating figures which answer the following questions:

Sets In Use—This figure indicates the percentage of homes, in the same 36 cities regularly checked by Hooper, which had their radios turned on and were listening when they answered their telephones. If 39 out of every hundred called had their sets on, the rating for "Sets In Use" naturally is 39.0 per cent for that 15-minute period.

Average Rating—This figure represents the hall everybody in radio keeps his eye on. It indicates what percentage of each hundred people called were listening to a particular program when their phones jingled. Thus, if 39 out of a hundred had their sets on, and 25 out of that same hundred were listening to "Lux Radio Theater," the show comes out with a Hooperating average of 25.0 for that

hour which is regarded as terrific.

The all-time high for an average rating recorded by Hooper was President Roosevelt's 79.0 when he delivered his war message to the American people on Dec. 9, 1941.

Share Of Audience—To provide a way of judging how any one attraction stacks up with other radio offerings, Hooper puts out a "Share Of Audience" figure. This shows how any 15-minute pie of radio time is divided among the various programs simultaneously available to listeners. To arrive at this one Hooper naturally separates the people who answered their phones but weren't tuned in, from those who told the Hooperals they were listening. Thus, if a program has a 25.0 "Share Of Audience" rating, it means that the program was heard by 25 out of every hundred who had their sets turned on.

That's how Hoopers are born, and the method has been sufficiently satisfactory to make it worth millions of dollars to buyers of the service since 1934.

Hooper is careful to explain that all he's

Continued on Page 61

The whole-family gets into the act when papa Ted Steele puts on his early morning "R. D. 1060" program over KYW. 5-year-old Susan (left) gives pa "go ahead" signal for broadcast direct from Steele's Bucks County farm. For the woman's point of view Ted calls on his wife (below) while the kids slip in those cute ad libs which give the show its great human interest. Why even the family pet (see inset) has his say.



Music Maestro Ted Steele Conducts Farm Program

TED STEELE, accomplished musician and rising, young Pennsylvania farmer, ties his two avocations together to form a neat package broadcast daily on KYW, Philadelphia, direct from his Bucks County farm. In keeping with radio row's current back-to-the-soil movement, Steele is happiest these days when he can relax on his farm. At present, he is devoting much of his time to the raising of pure-bred Guernsey cattle. To stimulate interest in pure-breeds by the young generation, Steele recently awarded a unique give-away for junior achievement. He gave a pure-bred bull calf,

named "Celebrity Westinghouse," to eight-year-old Paul Betz, Jr., of Collegeville, Pa.

Last November, KYW broke with local precedent by installing lines directly to his farm some forty miles outside the city limits. Since then, Ted has been conducting his *R. D. 1060* program right in his own home. Like as not, the whole family will be on hand any morning at 6:30 to help put his show together, and frequently they tell about interesting happenings on his *Celebrity Farm*. Ted's attractive children, Susan, five, and Sally, four, are as enthusiastic as he about the progress being made, and his lovely wife, Doris, is their chief cheer-leader.

A veteran showman at thirty, Steele has been working hard on his music and farming for the past 25 years. At age five, young Steele's parents moved to a dairy farm in Belmont, Mass. When Ted was eight, he started to play the piano and at thirteen had won a scholarship to the New England Conservatory of Music. Belmont High School offered excellent training in the classics, but popular tunes struck Ted's fancy. After college was interrupted by several small station jobs, he came to NBC in 1938, where he played the Novachord for broadcast.

From 1942 to 1946, Steele either appeared on, or was musical director of, twenty-four different network programs. He made recordings for *World Library*, *NBC Thesaurus*, *Victor* and *Decca*. His arrangement of *Templation* for Victor—featuring Perry Como, sold over a million copies. It was with this background, he came to KYW.

His dual personality as a farmer-musician has done much to make his program a distinctive and successful effort, increasingly popular with both rural and urban listeners.



Gentleman farmer Ted Steele strikes rural pose on his fine Bucks County farm (left). Ted exhibits sample of work done by prize hens (center). A three week old calf (right) went to winner of contest staged by Steele—a unique give-away for a radio show these days.





1,056 Joneses in Boston!...

But the BEST Jones Is on WBZ in "Pop Goes The Concert!"

We call **"Pop** Goes The Concert" just plain zany. On this program, anything goes—especially WBZ's baritone Gene Jones who goes over *big* with a boost from the Wright Briggs Trio.

"For a program of ping-pong, bridge, popcorn and shuffleboard, New Englanders join the YMCA"* . . . for music and mirth they tune to **"Pop** Goes The Concert," 6:30 p.m. every Monday, Wednesday, and Friday for the lift they like . . . on WBZ.

Gene Jones sings at popular **"Pop** Boston night spots, but it's on **"Pop** Goes The Concert" that Gene and our three boys from the Metronome Department really **"Pop!**



* Our scriptwriter's words! He's Irish from way back, so his humor adds to the fun at 6:30 Monday, Wednesday, and Friday when New England tunes to "POP Goes The Concert" for chuckles with dessert.

. . . courtesy of WBZ.



Holding the sheet music of "Get a Pin-Up Girl" delivered by Thornton beauties, Walter Thornton convinces Morey Amsterdam that he need not sing the hit song, since it's already on a disc. Those gals are Elinore Appleton, Gloria Whalen, Vy Prosser.



"Which to play first?" WNEW's Jerry Marshall decides on both, that is, "Get a Pin-Up Girl" and "Pin-Up Polka." Even you would be a little jittery meeting face to face with Gloria Whalen, Louise Hyde and Barbara Davies. Jerry's on duty—WNEW "Music Hall."



Band leader Enoch Light, Thornton pin-ups Louise Hyde and Gloria Whalen and Crown singing star Jerry Sellers, gather 'round while WNBC's Bob Smith gives out with "Pin-Up Polka." Jerry's singing and Enoch's music help tune's high climb.



Eddie Hubbard, ABC favorite in Chicago, drops everything to welcome Thornton dolls, Vy Prosser, Gloria Whalen and Mary Lou Gleason. What a job! Eddie's heard on WIND, Chicago.



Composer Irving Fields is delighted with Molly Brady's rendition of new hit song. He and Al Gamse composed "Pin-Up Polka."

Thornton "PIN-UPS"

demonstrate
"new look"
in song
plugging

A new era in song-plugging has given the nation two new song hits, "Get a Pin-Up Girl," and "Pin-Up Polka." In this picture series Walter Thornton's beautiful pin-up girls show how it's done.



With Joñ Murray and Molly Brady as peddlers, even talkative Dave Garraway is left speechless. That's Paul Brenner getting "Pin-Up Polka" disc from Gloria and Louise. That's station WAAT.



Musical LINKS

by Harry Link

I think it might be a good idea to acquaint our aspiring, new song writers with some of the details and "lucky breaks" which have happened in Tin Pan Alley and which prove "anything can happen" in the music world if you just keep "punching". It is generally believed that it is impossible for new writers to break through the supposedly "iron curtain" of Tin Pan Alley but the following proves that a fallacy.

Take the case of NEAR YOU written by Francis Craig of Nashville, Tenn. and one of the nicest band leaders in the music world. In the words of the "Alley" he has been trying for years to "get lucky" and in 1947 came up with the number one hit of the country. The doors were open to him and now it looks like "lightning will strike twice in the same place" for his new song **NEG YOUR PARDON**.

Then there's Jack Owens of Chicago; a fine vocalist whom many of you have probably heard on the famous Breakfast Club broadcast from Chicago, with a hit titled **HOO SOON?** Jack never stopped trying and finally "hit the jack pot" and now the publishers' doors are wide open.

**SONGS I Predict
Will Reach Hit Stage**

BALLERINA
TOO FAT POLKA
YOU DO
TWO LOVES HAVE I
GOLDEN EARRINGS
NEG YOUR PARDON
CIVILIZATION
SERENADE OF THE BELLS
NEAR YOU
SO FAR

A negro boy from the Virgin Islands Benny Benjamin came to Tin Pan Alley seven years ago with a head full of tunes. He found a door open and clicked with I DON'T WANT TO SET THE WORLD ON FIRE. He followed up that with such hits as OH WHAT IT SEEMED TO BE, SURRENDER, and now with the help of a terrific new recording by Perry Como his latest song **PIANISSIMO** is headed for the **HIT PARADE**.

Philadelphia has produced not only some of the best song writers but many of the "lucky breaks" which have happened in The Alley. Joe Burke, writer of such hits as OH, HOW I MISS YOU TONIGHT, DANCING WITH TEARS IN MY EYES, TIP TOE THRU THE TULIPS and others too numerous to mention, is a Philadelphian. The late

Al Dubin started in Philadelphia a couple of decades ago. He wrote a song about 42nd Street in New York which started him on a Hollywood career when musical pictures were first being produced. He wrote some of the all-time-great songs for musical films. Another Philadelphia lad, Moe Jaffe, tried for some years to break through and finally did with a ditty called **COLLEGIATE**. That was about fifteen years ago and he

The 10 Top RECORDS

I'M MY OWN Guy Lombardo
GRANDPA Jimmy Dorsey
BALLERINA Guy Lombardo
GOLDEN EARRINGS Guy Lombardo
THE SECRETARY SONG Ted Weems
NOW IS THE HOUR Slim Crosby
I'M LOOKING OVER A
YOUR LEAF CLOVER Art Mooney
I CAN'T GIVE YOU ANYTHING
BUT LOVE Russ Murphy
THOUGHTLESS Vic Damone
I'LL DANCE AT YOUR
WEDDING Buddy Clark
I'VE GOT A FEELING
I'M FALLING Perry Como

has "parlayed" it into a musical career, and at the present time his new hit titled **I'M MY OWN GRANDPA** started by a Guy Lombardo record will be one of the 1948 hits. Joe Myrow, another Philadelphian, kept trying and finally landed in Hollywood with 20th Century-Fox, writing for the movies because Mack Gordon, one of the really great lyric writers in California, thought Joe "had something on the ball." Their current picture has two hits, **YOU DO** and **KOKOMO INDIANA**. Your correspondent, who also hails from that Quaker town, has to his credit **YOU'RE THE ONE I CARE FOR**, **FIVE GOT A FEELING**, **I'M FALLING**, **THESE FOOLISH THINGS**, **ANIMAL CRACKERS** and others.

From the small town of Wilmington, Ohio, where he was born and Keene, N. H. where he spent his boyhood, comes Russell Janney, writer of one of the all-time best-selling songs, The Miracle of the Bells, which is now being produced for motion pictures by RKO. I remember Russell "way back when" he first produced The Vagabond King, which, incidentally, was one of the most successful musical shows to play Broadway. The success of the book inspired him, to write the title into a popular song in collaboration with Pierre Norman. Mr. Jesse Lasky, producer of the film, heard the song and liked it so much that he immediately had it scored for the picture, and when the spring of this year rolls around and the picture is released Mr. Janney will probably have a song hit "on his hands."

Records of the Month

by Les Merman

Best Female Vocal

"THERE'LL BE SOME CHANGES MADE" & "A NIGHTINGALE CAN SWING THE BUES"

Peggy Lee

CAPITOL 15001

Like Mr. Torne, Miss Lee is a phrase-origimator but she goes one step further, her voice is better. Two steps, really, since she's so pretty. In "Changes" Peggy is as cool and relaxing as a mild julep and more modern in interpretation than any other commercial chick we can think of at the moment. As for "A Nightingale Can Swing The Blues," she's sure can.



Best Male Vocal

"COUNTY FAIR" & "I COVER THE WATERFRONT"

Mel Torme

MUSICRAFT 5009

Although his voice is hoarse and lacking in power, Melow Mel is a stylist and a creator of vocal phrases. To us this makes him interesting and, for all we know, exciting to the bobbiysocker. Anyway, an ever-green like "Waterfront" with all its beautiful changes is a perfect vehicle for his styling, note-bending and velvet foggiess. "County Fair" is a Torne showpiece, too, written by Mel and Bob Wells.

Best Show Tune

"SATURDAY NIGHT IN CENTRAL PARK" & "I FELL IN LOVE WITH YOU"

Russ Case & Orch.

ACA-VICTOR 20-2655

To these jaded ears, Russ Case is 1948's answer to Kostelnyetz—but with a beat. He's been buried as an accompanying conductor for RCA-Victor's singing stable but has contributed several brilliant efforts with his own band that haven't been praised highly enough. His treatment of "Saturday Night in Central Park" is rousing and colorful, the reverse being in a more romantic mood. As always, the Case string section sets the pace but his brass and woodwinds are right in there, too, with plenty of righteous jazz color. Some good chorus work is thrown in, too.



Best Novelty

"A SAD, SAD STORY" & "I LOVE YOU; YES I DO"

Raymond Scott & Orch.

MGM 10132

"A Sad, Sad Story" is Alfons Czibulka's creaky "Hearts and Flowers" theme, injected with humor and a little genius by Raymond Scott. Opening with a tear-jerker piano solo, old-movie style, it segues in succession through muted brass and vocal ensemble treatment and an outrageous Dixieland finish. Very hep and humorous. Other side gets a good vocal job by Dorothy Collins who is fast becoming a star.

Best Vocal Group

"WHAT DID HE SAY" (Mumble Song) & "OOOH! LOOK-A-THERE, AIN'T SHE PRETTY?"

The Chorieters

COLUMBIA 38065

"What Did He Say" has a hilarious gimmick based on an idiosyncrasy of the Dick Tracy character Mumbles. It's artfully executed by the baritone Howard Daniel with able assists by the group and their arranger. The reverse is more conventional and is helped by slick shuffle-rhythm backgrounding by Mitchell Ayres and band. By the time this notice appears we can venture you'll be weary of hearing this one on juke boxes and radios.



Although Tin Pan Alley is supposed to be in New York, if a census were taken, it would be found that many of its hit songs were written by new-comers who started on a writing career in towns and cities miles and miles away from the Big Town.

Best Be-Bop
 "1280 Special" &
 "EVERYTHING IS COOL"
 Babs: 3 Bops & A Bip
 APOLLO 776

This isn't the real be-bop and I don't believe anything without Dizzy Gillespie or Charlie Parker could be but it's a pleasant variation. The group does a lot of double-talk vocal phrasing in unison that depends on the basic teachings of Thelonius Monk and Gillespie but is not without a bit of satire. "1280 Special" boasts a good demonstration at the piano and a trick ending. "Everything is Cool" is a triple ballad with more lyrics but there are flashes of individuality.

Best Album
 "BEYOND THE STARS"
 Buddy Baker & Orch.

EXCLUSIVE 1003
 Modern, impressionistic, smartly scored and played, Exclusive has itself a "gleeper" in this album and an up-and-coming conductor in Buddy Baker. Featuring standard stand songs, it is relaxing and pleasant and good mood stuff. Included are "Stairway to the Stars," "When You Wish Upon a Star," "Stars Fell on Alabama," "Star-

Best Children's
 NURSERY RHYMES
 Frank Luther
 DECCA-88003-3

This isn't a new dinking yet it will always be wonderful and new for tykes aged two to about five. Decca has wisely waxed this old master on unbreakable material so when one child outgrows it you can stash it away for another future heir. Luther has the right touch in both singing and narrative and this record carefully watched the reaction of several children, all of whom cried for more. No waxes or waxes to scare the daylight out of the kiddies, either.

Best Latin-American
 "RHUMBA REL" & "SAMBA POLKA"
 Pancho and His Orch.
 APOLLO 1081

Here's a handy disc if only to take care of guests who snort: "What! No rhumba and samba records?" Both sides are bright and snappy with a devilish dance beat and if they aren't authentic, sue me. The pianist and percussion artists seem to know their business and there's a catchy interpolation of "London Bridge Is Falling Down" in "Rhumba Rel." If you ever run into a rhumba band that projects a full tone, please write.

Best Classical
 "THE MUSIC OF ERNEST LEUCONA"
 The First Piano Quartet
 RCA VICTOR ALBUM CO 41

Devotees of Leucona have been served his rich and colorful harmonies from both sides of the musical plate... classical and Tin Pan City. As a result, his melodies are no longer strange but always beautiful and haunting. Here the Messrs. Carter, Edwards, Kitter and Edison virtuosi all fuse into a massive concert grand in a demonstration of precision and artistry that maintains fidelity to the Latin-American composer's more famous works: Malagueña, Danza Lucumi, Danza Negra, Andaluza, Argonesa, Danza de los Naniques and La Comparsa.



Radio best This Month's Disc Jockey

WOV's Fred Robbins

The professor of Thermodynamics joins the Doctor of Crooners in a swing duet.



If all the disc jockeys, on local stations, were to lay their platter-chatter end to end, few of them would show much personality entirely on their own. But among the shining few who have incited the King's English to declare for independence, would undoubtedly be the bariat blarney of Fred Robbins, who conducts the 1280 Club on New York's WOV.

ROBBINS, who used to be a practicing lawyer before the broadcasting bug bit him, has a language and air personality all his own, and listeners all agree that it's preponderantly pleasing. Born in Baltimore, Md. Fred got his start in radio at the same station as fellow townsman Garry Moore. His first studio job was as a "chime tester"—and don't ask for an explanation. It must be something the station brass thought up. At another Baltimore station, Fred developed a program called *The Swing Class*, which was highly successful. It was while freelancing on the networks in 1945 that the astute artist spotter and WOV Program Director Arnold Hartley decided to give Fred a couple of hours time, a batch of records and a free hand. Just to see what he could do. The rest is swing-circle history. In about eight months, Fred celebrated the 25,000th application for membership in his 1280 Club!

Robbins, who has studied piano, has a real knack for picking the music on his program, and intersperses his playing of sweet, hot, boogie-woogie, jazz and collector's item recordings with chatter which is a distinctive kind of Americana. His patter and his commercials are done in hep, jive-wise language. A typical station break: "Dunking the body beautiful in the lush confines of the 1280 Club, seven score and ten ticks of nice noise and spectacular verminular. Fred Robbins is the guy with the mound of sound, and his peanut whittle is WOV. New York. The rhubarb is on records." We'd like to see anyone top that for jive talk! This goes on six days a week, from 6:30 to 9:00 PM.

BMI Pick-up Sheet
 Radio's Best Hit-Tunes

ALL DRESSED UP WITH A BROKEN HEART (Marks)

Peggy Lee	Capitol
Buddy Clark	Columbia
Russ Morgan	Decca
Bob Houston	MGM
Jerry Cooper	Diamond
Jack Owens	Tower
Alan Gerard	National
John Laurens	Victor
Clara Van & Vanguards	Universal
The Five Bars	Bullet
Alan Dale	Signature
Eddy Howard	Majestic
Bill Johnson	Victor

LET'S BE SWEETHEARTS AGAIN (Campbell-Pargie)

Margaret Whiting	Capitol
Victor Lombardo	Majestic
Guy Lombardo-Monica Lewis	Decca
Bill Johnson	Victor
Rive Baran	MGM
Shep Fields	Muscraft
Billy Leach	Mercury

LOVE IS SO TERRIF (Hollin)

Art Lund	MGM
Vic Damone	Mercury
Les Brown	Columbia
Helan Carroll and the Satisfiers	Victor
Eric Falice Quartet	Capitol

MADE FOR EACH OTHER (Peer)

Dick Farney	Majestic
Xavier Cugat	Columbia
Monica Lewis	Signature
Don Ames	Victor
Eric Madriguer	National
Ethel Smith-Bob Eberly	Decca

MY RANCHO RIO GRANDE (Harwell-Criterion)

Jack Smith	Capitol
Shep Fields	Muscraft
Dick Jurgens	Columbia

PASSING FANCY (BMI)

Vaughn Monroe	Victor
Ray Dorsey	Majestic
Frances Longford	Mercury
Johnny Johnston	MGM
Ray Anthony	Tune-Disk

TERESA (Duchess)

Dick-Maryes-Andrew Sisters	Decca
Kay Kyser	Columbia
Jack Smith	Capitol
Vic Damone	Mercury

WHO PUT THAT DREAM IN YOUR EYES (Stuart)

Mark Warron	Capitol
Ray Carter Trio	Republic
Jack McLean	Capitol

WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)

Freddy Martin	Victor
Snooky Lennan	Mercury
Dennis Day	Victor

YOU'RE GONNA GET MY LETTER IN THE MORNING (London)

Mary Osborne	Decca
Guy Lombardo	Decca
Adrian Ballini	Bullet

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 New York • Chicago • Hollywood



Bud Guest, son of post-dad, Edger Guest, Jr. finds WJR fans love light side of the news.

BUD GUEST... His Beat Is the Sunny Side of the News



THE FACT that a duck keeps the wind out of his eyes while flying at high speeds by pulling a transparent membrane down over his peepers like a pair of goggles would never rate a mention by a newscaster worried over the fate of nations.

But the duck wind-cheaders not only rate a mention on the Bud Guest show, they rate special A No. 1 treatment. For, you see, Bud Guest, the son of Edgar A. Guest, nationally famous poet-philosopher, deals only with the laughs in the news, the inconsequential little items that have nothing, whatever to do with strikes, riots, wars, or famines.

To Guest, a Detroit newspaper reporter and radio commentator since 1934, anything with a smile in it is grist for the machine.

Three weekly, at 6:15 p.m. Tuesdays, Thursdays, and Saturdays, Guest follows a sober-sifted newscaster to the WJR microphone and relates the antics of the hilarious folks who "live over on the sunny side of the street." Do the listeners like this change of pace? Hooper says they do, and Guest would be the last person in the world to argue with Hooper.

Bud's legal name is Edgar A. Guest, Jr., but since that seventh day of July in 1912 when he was born, it has been "Bud." He's been married 10 years, going on eleven, and there are three children galloping around his home and cutting up the turf of the Detroit Golf Club's manicured course, on whose second fairway he lives. Naturally, he plays golf. There was a time when he played it reasonably well, too, but now his game is best described as being ultra-modern. He excels at cutting the lawn and raking the leaves, however, and perhaps no man alive is better qualified as a dish-washer.

Despite the fact that his eyesight is on the dim side, even on a clear day, and that he has never owned a gun or hunted in his life, the Navy put him to work as an instructor of aerial gunnery during the war. Despite this fact, we managed to win, and now he's safely out of harm's way in a WJR office where he is winning new friends for The Goodwill Station every day.



A "Guest" story in the making. Bud takes look into world of the tomorrow with artist Art Radebaugh (left) who dreamed this up.

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Antouncing new Jim Major Home Method teaches you to play guitar easily, quickly, without long hours practicing scales or exercises. No previous knowledge necessary. Play many popular songs, hymns in very short time. 30 lessons, complete course for only \$1.69. EXTRA—BIG 33 SONG HOOK included without additional cost. Send no money... pay postman \$1.69 plus postage. (Cash with order or pay postage.) Always mark enclosure. Send reply to Jim Major, Room 476-D 230 East Ohio, Chicago 11, Ill.

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Here is the 14-day Reducing Plan of Dr. Edward P. Hamilton. You learn, take a 14-day trial, and lose weight. No dieting, no exercise, no fasting, no pills, no medicine. For breakfast and dinner, 100% FAT-FREE PRIMAVER 100% HANDEL'S DIET—NO EXERCISE—NO CALORIE-COUNTING METHOD—TINY TEAL PLAN AT LEAST 14 DAYS. LOST WEIGHT—LACK LUSTRE—LOSE 10 LBS. VIGOROUS NEW TASTEY TABLETS are not just a fad. Always mark enclosure. Send reply. First 1000 only—supply of money back.

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MOORISH CREAMY LIQUID—like the consistency of sweet cream. The delicate odorless, society way to remove hair from face or body. Large 6-oz. bottle \$1.50, plus 30c tax | 3-oz. jar \$1.00, plus 20c tax

We will send all products listed in this advertisement for only \$5.00 including postage. Order items desired! If you send cash with order, we pay postage. On C.O.D. orders, postage is added.

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Send me a set of 2 earrings and pin for \$2.95 plus 20¢ per set Federal tax. Initials for earrings and pin \$1.00 plus 20¢ Federal tax.

INITIALS FOR EARRINGS FIRST LAST
INITIAL FOR PIN (PLEASE PRINT INITIALS)
Also 10¢ extra plus for \$1.00, plus 20¢ Federal tax

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ADDRESS _____
CITY, STATE _____

CHECK
 MONEY ORDER
 C. O. D.

LATEST IN EXCITING PERSONALIZED... COSTUME JEWELRY

COMPLETE SET
2 earrings and pin only \$2.95 plus tax

GUARANTEED if not delighted return for refund.

HOOPERATING

hornpipe
continued

selling is a test sampling of the radio listening habits of telephone-owning families in 26 large American cities. He beats critics, of which there are a fairish number, to the punch by pointing out that in these cities only about 50 per cent have telephones. Admittedly this means that at best Hooper can offer only an approximation of the nation's radio-listening behavior.

The individual sponsor, moreover, can't always get the whole story on how well his program is doing just from a sample of telephone-owning families. If his product is a nickel candy bar, for example, his program may be doing him so much good among the non-telephone families that it more than makes up for an unsatisfactory Hooper.

But the radio industry has another bone to pick with Mr. Hooper. In that his reports provide no continuous picture of the night's or the week's goings on. The industry needs to know, among other things:

What the listeners were listening to before the 15 minutes in which they were sampled. What did they listen to when the 15 minutes ended or at just what point in the program they switched to another station. How many similar and contrasting programs do they listen to a week. What types of families listen to what types of program. Are they rich, poor, educated, underprivileged. Do they have children, automobiles, refrigerators. What is their general standard of living? And none of these questions can be answered satisfactorily today by Hooperatings.

But, why does radio use the Hooper service?

The answer is simple. For a long time Hooper audience measurements were the best, quickest, and cheapest available. It's like progress in any other field. You use the mousetrap that's on the market but you're always ready to beat a path to the door of the man that invents a better one. More recently, enterprising measurements of audience habits have been trying to build better ones.

These people, aware of admitted shortcomings in the Hooper method have been working out some very useful new methods. One of these is based on a mechanical recording device called an audimeter. Best clue to what this gadget can do, automatically, every time a listener turns on his radio set, is the fact that another machine, a decoder, is needed to sort out the information collected by the audimeter.

Next month RADIO BEST will tell the story of these clever machines which are giving the radio industry a new insight into people's listening habits, and, consequently, affecting the kind of programs you listeners will be hearing.

Walter Winchell . . .



writes to the editor

of **Radio Best**

... "the finest magazine of its kind I've ever seen."

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Count me in as a RADIO BEST subscriber, I enclose:

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The stranger was the baby's father. It was Mrs. Phillips, she had apparently known the man, which made it unlikely that he was simply a kidnapper, she hadn't applied for police protection when he had threatened to take the baby, so he must have had some legal right to it.

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WITH THE SUPER ROLEY HOME RADIO MIKE GUARANTEED TO WORK ON ANY RADIO!



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Now you can broadcast your own radio talks on the big network programs. Create and broadcast short, memorized and news flashes. Answer your friends' questions and ability. Wonderful for the home talk. Mike really works and attracts attention and adds to any radio with very easy to follow directions. Complete with 100 buttons that work right on the air. Mike's extra long insulated extension cord and our guarantee of performance. Complete and ready to attach to minutes.

SEND NO MONEY

Just order in money advanced and we ship C.O.D. for \$1.98 plus postage and send 12 and no this amount.

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PIANO IN HOUR



With Newly Invented SLIDE-CHORD DEVICE This device, when set chord as more. Think me down by ear and note and add chords to play beautiful 2-toned performance radio style at one stroke. Complete model plus 100K package—no extra model. Plus 1 card for extension or slide. Name your friend! PLAY 33 COMPLETE SONGS WITH CHORDS (GIVEN NO MONEY) (JUST 1 CARD). 33 SONGS AND METHOD (including many FORT-LAN MONKEY and BROTHER DEVICE. Add for 92 plus C.O.D. RATE C.O.D. Item 12 each, plus extra money. EVEN YOU DON'T HAVE A PIANO, LEARN HOW TO PLAY FROM TYPING REPRODUCED INSTRUCTIONS. THE MAGIC OF THIS METHOD CAN BE DONE ANYWHERE THAT A PIANO IS AVAILABLE. HOW IT'S A GOOD WAY TO LEARN TO PLAY EVEN WITHOUT HAVING A PIANO.

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Circle No. 138 on this ad. Circle No. 231 on other ads. Both for 12-18-1948. C. D. Q. 2. Send C.O.D. Cash, Check, or Money Order. DALE SHEAR'S SCHOOL OF MUSIC STUDIO 116, STRUTHERS 3, OHIO

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Tommy and Jimmy Dorsey "talk it over" with Frances McGuire and a couple of lovely U. S. Savings Bonds salesgirls.



Frances samples delicacy in Warwick kitchens. She interviewed the chef at the swank hotel.

Frances McGuire gets around

NO BROADCASTER from an electronic ivory tower is Frances McGuire, popular director of women's activities at WPEN (Philadelphia). Every weekday afternoon finds her up to something new. One day she may be heard from an airship—the next day, from a submarine. She visits backstage at theatrical openings, reports on the latest fads and fashions, discusses vital issues of the day in open forum, or goes into the homes of recipe winners with her tape recorder.

Sample events which are woven into a typical program are: a recorded interview in the kitchen of the Warwick Hotel with chef, a roundtable discussion on teachers' salary problem with a parent-teacher and former Public School Superintendent participating, an on-the-spot recording of a fashion show.

Before and after her show (12:30 to 1:00, weekdays) she spends her time prowling about Philadelphia with "Johnny," her portable tape recorder. Even

producer Gil Babbitt finds it difficult to keep up with her.

Perhaps her greatest forte is her intelligent, authoritative discussion of fashions and trends. To bring her listeners the latest word from the fashion world, she regularly visits top designers and cosmeticians. Men and women from virtually every conceivable walk of life, come to WPEN to "talk it over." "Big or little," says Frances, "people are news to me." So, they're invited to appear on "Let's Talk It Over."

This busy, little gal is a woman's woman, with a housewife's and a mother's point of view. Her two daughters are average teenagers, and present the customary problems with which parents must cope. When Frances talks of housework, home decorating, or child care, it's from actual experience. She's as much at home in the kitchen as in the drawing room. . . . And so is her program—"Let's Talk It Over."



Above, U.C.I.A. students discuss tolerance. Below, she moderates school-poy roundtable.

Screen star Bill Holden visits her. And (right) Frances visits recipe winner.



VARSITY

THE YOUNG MAN'S MAGAZINE



RIGHT ON THE BEAM

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for young men under 21

HIGHLIGHTS OF THE MARCH ISSUE . . . now on sale

HAS SUSPENSION RUINED DUROCHER? . . . What has a year in the doghouse done to the fiery manager of the Dodgers? Will "Dem Bum's" play ball with kid gloves or will they have as much punch as before? Here's the answer!

THE IMMORTAL BIX BEIDERBECKE . . . Paul Whitehorn the "King-of Jazz" has been around for a long time. In a nostalgic piece he writes of greatest cat to toot a horn—the immortal Bix Beiderbecke.

IT'S EASIER TO BE PRESIDENT . . . (Than Write A Hit Song). For every tune that reaches the top there are hundreds that flop. Here's a straight-talking article that describes what it takes.

AFTER THE BRAWL IS OVER . . . As one of the nation's top sportscasters, Don Dumphy is on the inside of some of the biggest sports shows of the day. In this special feature he takes us backstage at the finish.

HOW TO WRITE A LETTER TO YOUR GIRL . . . Many romances get their start because of a letter. This new installment of VARSITY'S DATE CLINIC thoroughly covers the five points of courting by mail.

COMING IN THE APRIL ISSUE

ROBBINS' NEST . . . The new rave of disc jockies pens a breezy piece in every issue of VARSITY. This one is must reading!

JOE DI MAGGIO'S story is a saga that is as thrilling as fiction. Here's a new angle on the "Champ of the Champions."

HOW TO CHOOSE THE RIGHT CAREER . . . Another in a continuing series that tell you how to get the right job and hold it.

THE GREATEST FIGHT I EVER SAW . . . Jim Jeffery, the grand old man of boxing, describes a battle which made ring history.

BULL SESSIONS AT THE UNIVERSITY OF SOUTHERN CALIFORNIA . . . A ring-side seat at a gobfest which is as amusing as it is revealing.

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VICE PRESIDENTS

ARE PEOPLE . . . *continued*

Geohagen, the General Manager, until finally in sheer admiration for Robinson's persistency, Geohagen gave him a job as messenger at \$15.00 a week. This was exactly fifteen months after Robinson had turned down a similar job at the same salary at Eatten, Barton, Durstine & Osborn.

Robinson still feels there is no business like radio and no more wonderful nor stimulating, if difficult, people to work with than performers. He has the greatest respect and love for them and considers them as a group the most skilled craftsmen in the world. Despite the fact that Robinson has written and produced some of the most successful radio programs, he never fails to get butterflies in his stomach every time one of his programs takes to the air. He thinks the most exciting and satisfying part of his work in radio has been watching and helping young stars rise on the ladder of success. He likes to recall that it was he who gave Dinah Shore her first commercial program and that today she has her own show on CBS at many times that original fee.

Robinson, after nineteen years in radio, is convinced that in order to be successful in that field, one must eat, sleep and live it. It must be one's avocation as well as occupation. Next to radio, Robinson loves the theater. Of all the wonderful and exciting moments he has experienced in the theater, the greatest of all was the scene in George F. Kaufman's "Royal Family," when Otto Krueger, portraying John Barrymore, departs for Europe and leaves his adoring grandmother, played by Hattie Wright, in the center of the stage without so much as a good-bye.

Robinson has lived in New York since 1928 and he can't quite imagine living anywhere else. He is married to Therese Lewis, radio writer and former story editor for Young & Rubicam. They share a mutual admiration for Helen Hayes, now one of their close friends, for whom Robinson produced many radio programs and "Mrs. Robinson wrote "The Helen Hayes Theater," Miss Hayes most successful radio series.

Robinson favors rooms done in dark shades—his office is dark green and his living room at home, dark brown. His favorite meal is cream of tomato soup, steak, French fried potatoes and apple pie. His greatest extravagance, custom made shirts and shoes. He wears bright suspenders and what "Variety" has described as "sincere" cufflinks. Outside of radio and the theater, Robinson's principal interests are the Civil War period—he collects both books and prints of the era—baseball and his French poodle. As a change of pace, Robinson sometimes writes articles and stories for leading magazines.



Armstrong at console improvises a few "hep" measures as organist Jessie Crawford watches.

In his office, Bernie Armstrong goes over score with KDKA choral director-organist, Anuerin Bodycombe.

Musical Craftsman

JOHN BERNARD ARMSTRONG, Musical Director of KDKA, Pittsburgh, is not only a craftsman in the field of music, but an artist in the field of crafts. When Bernie Armstrong rolls up his sleeves and gives, it might be on the podium, at the console, as an actor, or an emcee. Then, too, it might be in his home workshop in suburban Edgewood, surrounded by buzz saw, drill press, lathe, router,

jointer, dozens of hand tools and more than 1500 feet of valuable lumber. For that's where Bernie finds relaxation from his arduous musical chores.

Actually, he has little leisure time, what with an ever-increasing demand for personal appearances. In addition, his duties at the studio include the big "Duquesne Show"—a Friday night half-hour, "Brunch With Bill"—five half-hours a week, "Singing Strings"—half-hour Wednesday night, "The Dream Weaver"—five-a-week, numerous special activities connected with "KDKA School of the Air" and those public service broadcasts for which KDKA is famous.

Bernie Armstrong began his musical career at the age of six by demanding and getting a banjo. Four years later he was playing, not only banjo, but violin and piano as well. Then came the formal musical education which was indicated and at 13 he was playing violin in the orchestra of a local opera house in his native West Virginia.

He was just 23 when he came to Pittsburgh as a theater organist. It was here he met and married Dorothy Bushey and (in August, 1936) joined the staff of KDKA. He was soon doing production work as well as demonstrating his musical genius. Today, he is a favorite on NBC as well as KDKA.

Maestro John Bernard Armstrong



Dad's little helper (above)—five-year old Teslee, son Bernie Jr., is already quite expert with machine tools.

Bernie built cabinet, book shelves, and mantle (left). Also installed transcription equipment in that cabinet.



Bernie's Friday night "Duquesne Show"—carried on regional net.



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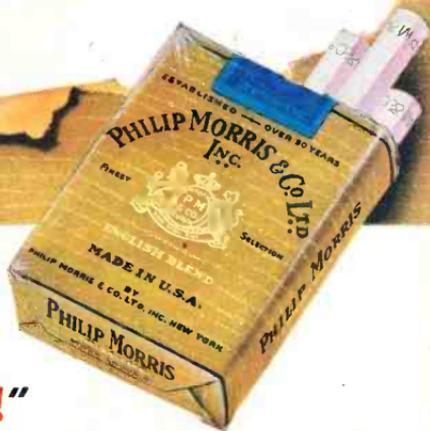
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