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THE STORY OF EDDIE CANTOR

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Young People's Record Club was organized by educators and musicians to provide children from 2 to 6 years of age, and from 7 to 11, with an intelligent, enjoyable approach to the appreciation of good music.

HELP YOUR CHILD GROW MUSICALLY

Every month, Club members receive a new, unbreakable record, especially created for their own age level... approved by a distinguished Board of Editors, and tested in classrooms and nursery groups.

The subjects range from play activity to folk music; from sea chanteys to orchestral and instrumental selections drawn from the world's treasure-house of fine music. Superbly recorded by outstanding artists, they encourage the child to build and actively enjoy his own record library, as a happy part of his everyday life.

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Although thousands of new members are being enrolled each month, the Club asks you to take nothing for granted. To prove its benefits in your own home—whether your own child, it makes you this unusual offer.

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Professor Douglas S. Moore, Head of Columbia University Dept. of Music;
Dr. Howard Marans, Director, Boys School of Music; Dr. Reimond Smith, Director,
Little Red School House; Generoso Pope, noted American poet and teacher.

YOUNG PEOPLE'S RECORD CLUB, INC., 40 WEST 46TH STREET, NEW YORK, 19, N.Y.

The Radio & Television Picture Magazine

www.americanradiohistory.com
FEATURES

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Vox Pop: The Show That Travels the World: by John Garriscin
The Case of the Missing Strokes: Starring Nick Carter
Garry Moore: No Mugs for the Cameramen
Double or Nothing; Or What Happened When the Women Took Over
The Fat Man: Radio's Real Cast Actor
A Day at the Ranch with the Modernaires. It's Really Rythmn on the Range
The Slater's Homework: A "Doodle" Card Tells All the Answers
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RADIO & TELEVISION BEST is published monthly by Radio Best, Inc., Executive and Editorial offices, 132 East 62nd Street, New York, N. Y., Advertising offices, New York, Chicago, Los Angeles. Subscription Price: $2.00 per year. Single copies, 25 cents. Second Class postage paid at New York, N. Y. and at additional mailing offices. This magazine is not responsible for the return of unsolicited manuscripts, postcards, pictures, etc., accompanied by return postage and addresses, will be given prompt consideration, but we cannot assume responsibility in the event of their loss. Federal agency registration U. S. P. O., London, England, Canada, Australia, etc., faculty, contents copyrighted 1948 by Radio Best, Inc. All rights reserved. Printed in U. S. A. All subscriptions subject to the approval of the Publisher. Copyright 1948 by Radio Best, Inc.
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for broadcasts of all games direct from
the field — home and away — by the

New York Giants

Hear these
top sportscasters

FRANKIE FRISCH
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Heart of Texas
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Early every morning Monday through Saturday

5:00 A.M. to 7:00 A.M.

If you're an early birder, don't miss Johnny Faulk on WOV's 1280 Ranch. Two hours of popular American folk music. Homey talk the Texas way. Big little tales of the wide open spaces. Frequent time signals and weather reports.

1280 Ranch is a fresh, pleasant, happiness-assured show conducted by Johnny Faulk, latest WOV radio personality, now coming to you on the station that brings you Fred Robbins, Rosalie Allen, Bill Williams and other favorites.

Other WOV features every day at 1280 on your dial

"Wake Up New York" 7:00 A.M. to 9:00 A.M. presented by Bill Williams

Fred Robbins and the "1280 Club" 6:30 P.M. to 9:00 P.M.

Bill Gordon and the "Band Parade" 9:00 P.M. to 10:00 P.M.

"Prairie Stars" 10:00 P.M. to Midnight featuring the sweetheart of the prairie, Rosalie Allen

Don't miss these hit musical shows on WOV New York 1280 on your dial
letters TO THE EDITOR

Red Skelton Fan
To The Editor: I disagree with your reader who in the April issue bashed the worst programs on the air — in one instance — and that is Red Skelton. I think he is swell. It seems to me that if the children could listen to more shows like Red's it would be far better than letting them listen to those mysteries. Come on Red's friends, let's get behind him.

Dorthy Wood
Jenison, New York

More Orchids to Winchell
To The Editor: I want to disagree with your correspondent Thomas Burke who recently belittled the efforts and ability of Walter Winchell. The course of recent events certainly attest to Mr. Winchell's keen foresight and intelligence and make Mr. Burke's comments sound pretty ridiculous. Mr. Winchell is Mr. Radio himself and every American owes him a debt of gratitude. Why not start a campaign to keep him on the air all through the summer?

Thomas P. O'Brien
New York City

Contests Gripe
To The Editor: First let me tell you how very much I enjoy your fine magazine. It has been needed so long. Staying at home as closely as I do, my radio is my salvation and I have no complaints to make except about this contest business. It seems very peculiar to me that we never hear or read any slogans or jingles, or winning letters in these ever-lasting contests that clutter up the airwaves. And also when a winning contestant is interviewed he has invariably sent in from ten to twenty entries. One entry seems to have no chance at all. Seems to me the absolute expense of just how three or even thirty-three judges can read and judge over ten million entries would indeed be interesting. If it is by lottery then for goodness sake why not let us all write our names on a penny post card, send it in and spin the wheel. The listeners in small towns and rural areas make up the largest proportion of radio fans and yet we have no opportunity to participate in quiz programs. One program out of New York over CBS in the morning sends in to ask musical questions sent in by listeners. But once out of ten they use one sent by a New York listener and as most of their contestants are New Yorkers it is a little disappointing to country listeners in Texas.

Mrs. Lawrence Tankersley
Tirell, Texas

Uncle Abe?
To The Editor: If you think Abe Burrows is the most scintillating comedy mind — I should be the next President of the United States if he is one of the top three — I will run for President and I'll win! Who on the editorial staff of your great magazine is related to Abe, hmm?

Arthur Comffman
Dayton, Ohio

Nominations
To The Editor: My nominations for the best comedy teams on the air: Eliot Lewis as Frankie Remley and Phil Harris. Listen to them, May Halland Giblis

Radio's Best Actors
To The Editor: It using our honest opinion that Cathy and Eliot Lewis are the Lunt and Fontanne of radio, don't you think it only right that Radio Star should do a story on them — especially with pictures? We'd just love to see "Frankie Remley" and "Jane Stacey" together. If it weren't for Eliot Lewis, where would the Phil Harris show be. We think Lewis is one of the best (if not THE best) character actors in radio today. His portrayal of Gregory Hood is just another one of his many accomplishments.

Lawna Steirman and Shirley Hubbard
Boston, Mass.

“I've had no peace since it started whistling!”

Does your radio sound like it's calling Rover? Or advertising a peanut stand? Does it whistle while it works? Such distracting noises cut in on listening pleasure, should be cut out — but fast. Who'll do the job? Why, the service dealer who displays the Sylvania sign. The man's an expert! In no time, he'll have your old set singing away bright as new. Let him tackle it with his super-keen Sylvania testing equipment. Have him replace worn, faulty tubes with high-quality Sylvania radio tubes. That Sylvania test equipment, you know, helps him do a better, faster job at lower cost. And those Sylvania tubes assure you of clearer, richer, more enjoyable listening every time. So, if your radio needs fixing, call on the dealer at the Sylvania sign of dependable service. The work is good, the prices fair.

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SYLVANIA RADIO TUBES

The essential outdoor picture magazine.
Toscanini
To THE EDITOR: I can truly state that the most thrilling episode in my life occurred when Toscanini's beautiful countenance appeared on my television screen. It was one of those great moments in history—a never-to-be-forgetten thrill that happens once in a lifetime.
Adele Wallace
St. Louis, Mo.

Suggests Contest Tips
To THE EDITOR: Why not add a "clue" department to your magazine? Since 30,000,000 radio listeners were interested in the identity of the "walking man," including the writer, I believe it would be possible to catch all that was said owing to impaired hearing— 1 searched through various magazines for some mention of clues—all to no avail. A bit of such information in print should skyrocket Radio Best circulation.
CMR
Houston, Texas

Protests First Nighter Review
To THE EDITOR: Yesterday I brought home my third copy of Radio Best expecting an enjoyable hour or so of reading about my main source of entertainment, radio. I got only as far as the unfair and intemperate tirade against a perfectly harmless program, "First Nighter." I carefully tore out Olga Soule's picture, then laid the magazine on a pile of waste paper for the junk man, thanking my lucky stars I hadn't sent in a subscription as I had intended. For more than ten years, this program has been enjoyed by hundreds of thousands, before Radio Best was ever heard of and doubtless will continue after your magazine has folded— I hope! This show is not intended to appeal to highbrows, but heaven knows that shouldn't be held against it by your writers, considering the type of program they do approve of. I'm afraid they don't really know "corn" when they hear it, or else it's what they like. Apparently, "First Nighter" does appeal to the class of people who will buy the sponsor's product, which is why they pay to put it on the air and have kept it there all these years. I admit some of the stories are mediocre, but I know of no weekly dramatic program of which this is not true, and why blame the actors? The two stars of this show have been considered tops in the radio acting profession, and I have a scrapbook full of clippings to prove it, some from Variety, which never pulls its punches. Here in Chicago, Olga Soule has appeared in most of our very best productions for an dozen years, and I have yet to hear or read a single criticism of her ability, but have often heard even other radio actors praise her work. As far as Miss Luddy is concerned, year after year she was chosen as the best radio actress in a national magazine poll. I feel I once it to them to make this protest, however useless, against such an ignorant attack on them. They're sorry I met you, and I won't happen again. By the way, wouldn't the Italian Raim people give you an award? That'll learn 'em!
Elisabeth S. Wallis
Chicago, Illinois

letters TO THE EDITOR
THERE'S BIG MONEY FOR YOU in "Successful Hair Styling!"

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IF YOU'D LIKE TO BECOME A HAIR STYLIST earning as high as $6,000 per year or more...

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The Radio & Television Picture Directory
DINAH SHORE, winner of the recent RADIO BEST Favorite Girl Vocalist Poll has been the top girl singer in records and radio for approximately three years. Born March 1st, 1917 in Winchester, Tenn., and when she was six, family moved to Nashville. While in High School decided on dramatic career and became leading member of school dramatic society. Later, she played summer stock. Was going to Vanderbilt University when she auditioned for radio and won her own quarter hour show over WSM, Nashville. Used “Dinah” as theme song. In 1936 came to New York and landed something on WNEW, but her father wrote, telling her to come home and finish college before thinking about a career. After getting a B.A. in Sociology, she returned to N. Y. and tried to kick down doors. Dinah auditioned for the Dorsey, but nothing happened. Next, sang for Benny Goodman who wasn’t much impressed—he was eating a Hot Pastrami sandwich and appeared to be enjoying it more. Finally, in 1938, she dicked with Xavier Cugat, and before she knew it was recording for Victor. NBC then put her on Chamber Music Society of Lower Basin Street, where she stayed for a year. Really hit the big time when Eddie Cantor picked her up and featured her on his show for three years. Dinah married George Montgomery in 1943, and they had a baby daughter, Melissa Ann, this January. Principal hobbies: cooking and photography.

HARRY JAMES was born in Albany, Ga. Harry, who was brought up with a circus, and there first learned to play trumpet, first sat in on the circus band at the tender age of 8! By the time he was 10, he did trumpet solos. On the side, he did a contortionist act with a 65-year-old partner — billed as “The Youngest and Oldest Contortionists in the World.” At 15, he played with a local orchestra in Beaumont, Texas, where his family had settled down and retired from the rigorous circus life. After winning a state-wide contest, Harry decided upon music as his career. In 1939, Benny Goodman backed him in a band of his own — when Harry was 23. Harry married Gladie in 1943, and they have two girls — Victoria Elizabeth and Jesse. The James’ have a home in Beverly Hills and a ranch in the Santa Fernando Valley. Harry is nuts about baseball — some day intends to own a professional ball club and has even been known to ask musicians what baseball positions they play before asking what instrument.

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WPEN has Philadelphia's Most Original Quiz Show!
“IT'S YOUR MOVE!”
with Frank Kent as Quizmaster

If you think you know Philadelphia—
“It's Your Move!”
Catch the clues from Frank Kent and call in your answer for cash.
WPEN has created a quiz program which anyone can enter while the program is in progress, 7:15 to 7:50 P.M. every night. You just listen for the clues until you think you have the answer—then call up and collect!

950 WPEN

HEARD NIGHTLY
7:15 to 7:30 P.M.

THE SUN RAY DRUG STATION IN PHILADELPHIA

"IT'S YOUR MOVE" IS ALSO BROADCAST OVER WPEN-FM (102.9 mc)
At lovable, years passed, Grandma's business.

Cantor over the years, two and two together, showed his fans at the music stores — and got to make money.

"Let me, Miss Laddie," Cantor replied, "anyone who can add two and two can see why I've got to be a society man." That bit of reminiscence brought a big-deal laugh from the studio audience and from intelligencers who were tuned to the Cantor show. Yet to those who knew Cantor best, it was merely fresh proof that Eddie Cantor was not a liar who was dropped on his way to the belly.

Cantor, with some 10 years of fabulous success under his belt, may not be one of the most knowing orators in the field, but he will never tell a winner beater up on the bosses. Today, at 36, he is still on top when other comedians, with possibly greater talent, are often forgotten or are second string on the teams.

"Cantor," George Jessel marked, "is such a smart humorist that he never gave off the Chief of Staff at Louisville and started selling blankets to the Indians. Still others have been heard to remark, "I'm upstairs from Eddie's Theater in Cleveland one night, when Eddie was shoveling on to the stage to fill out a stage walk and was so nervous that he couldn't open his mouth. "The orchestra looked at me like a jury in a kidnapping case," Eddie recalled. "The harder I try to sing the more jittery I get. The audience ate it up!" When I was just plain nervous I've kept the act all through my professional career.

"Another time, when Cantor had played all the small fry theaters around New York and had no new material to offer, he accidentally discovered that he barking his front he could go over the entire circuit again, with the same jokes, in the same way, and get away with it. Thus, through necessity, can he become a blackface comedian. The time radio came along, Eddie had established himself again as a white face star of stage and screen. Then the burst came on to the stage to fill out a stage walk and was so nervous that he couldn't open his mouth. "The orchestra looked at me like a jury in a kidnapping case," Eddie recalled. "The harder I try to sing, the more jittery I get. The audience ate it up!" When I was just plain nervous I've kept the act all through my professional career.

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The story of EDDIE CANTOR

creased scheme of the North of Things, based on the usual notion that people are thrilled to send money to the President of the United States. It was instrumental in organizing the famous "Purple Heart Circuit" which brought professional entertainment to army camps and hospitals.

For his war work he has been presented with almost every effusive address offered to a civilian. He established the annual "Give a Gift to the Yank Who Gave" campaign, which provided millions of Christmas gifts for hospitalized servicemen. He has constantly held the invincible power to promote the Red Cross, traffic safety, Army and Navy relief, and various juvenile delinquency. During the War he kept Eddie successfully completed 24-hour marathon shows on the air in San Francisco and racked up an amazing $14,000,000 in sales.

There aren't many radio personalities who are willing to jeopardize their careers to preserve personal integrity. Eddie, apparently has never worried quite seeing his mind so arranging a campaign cannot do personal effect on his production. "Cantorey," Cantor told one of his early radio sponsors when they biggest hit to stumbe from controversial figures. "Long after I've found a sponsor, I will still be a man. "A fine climb," said the man. "But it is an arduous and my road runs on the one side against a wall and took my contract across the medium of radio.

There are times when Eddie's philanthropic gestures are stiff and stumped in sentimentalities. In those cases, Eddie is not a man of sentimentality and he will not be found playing any such sentimental nonsense as long as Eddie has the ability to make people laugh. He is sometimes asked what he would do if he had a radio show with no place to put it. His answer is: "I'd put it on the roof. But I'd have to make it run with a motor."

Cantor is a man of great compassion and understanding. In supporting Eddie, Cantor says, "There's a benevolent spirit in the American character that helps people less fortunate."

On the subject of the greatest fund-raisers in the country, Cantor says: "I would give the top place to those who never fail to make people laugh."

Cantor's promptness at work often shames up brilliantly at the faible of fate. Not long ago he was in a business meeting in Hollywood. Eddie got up at the speaker's table wearing a large hat. He stood back for a moment at the guests who were

aglow to do so with him. We couldn't direct the house because Loring there. It was a little bit of the Allen. Eddie, lady's go out there and help the boys out and we go up a couple more good sides and as the Allen (he is a man I can't say enough. As we left the house, said, "You're so kind, you give me too much. "You're so kind, you give me too much." "You're so kind, you give me too much.

"So that night we made every one of the acts. That happened many years ago."

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Continued on Page Two

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Above, Eddie holds a Jam Session with lively Olga San Juan and George Jessel of Variety Club show in Las Angeles last year, and left the same Eddie and George a long, long time ago.

Eddie's father died at the age of 22, when Eddie was two years. This had the stardom to the rear before. Eddie admits that he was surrounded with the problem of a great problem. He asked a test of around what the lady, who managed to keep the flooded from the drifts. In your employment as an employment agency for numerous girls, but money meant nothing to Eddie if he had to work. He was always running away from home.

Finally his grandmother mother wanted to send him "the number" of the surprise lake camp, near New York, where Cantor first stumbled his money and improvements. The lake was some thing new to Eddie, who was marooned in a boat. The boat was

Continued on New Page

The Radio & Television Mirror Magazine

Mr. and Mrs. Gregory Peck join David Rose in a toast to Eddie's long career as a top American showman.

Eddie with George Jessel.

On tour with Max Bear, Joe Shta.

With Marie Callas in movies.

Just a good friend.

Mongrel "Roman Scandals."

Inka's rich in "Shine Me Pink!"

As the "Kid from Jersey!"

With the late Allan King.

War Dogs, "M-G-M.

Eddie and his wife.

"Thanks for everything."
The story of EDDIE CANTOR

continued

Eddie, one of first to see mass appeal of radio, at an early broadcast.

a tough product of New York’s East Side streets. The first night at the Camp Eddie was afraid that he would be too cold, so he lifted two blankets from the cots of two other boys. The next day the camp director spoke of the infraction of the rules, but he was so kind about it, and so different from the city toughs Eddie had known, that it affected Eddie deeply.

“1 was very embarrassed,” Eddie recalls. “Instead of a cuff I got a pat on the cheek. Instead of a snarl I got a smile. Yes, life was different here. I saw it as the turning point of my existence.”

“The next night I stole only one blanket.”

Truth is, one of the very first of Cantor’s long list of civic activities was due to the summer he spent in that camp, for he later (funded and still liberally supported — the Eddie Cantor Camp Committee for Surprise Lake Camp. But in the years that followed his first stage appearance at Minnie’s Bowery Theatre, Cantor went from singing waiter at Carey Walsh’s saloon in Coney Island (a young fellow by the name of Jimmy Durante played the piano there), up through burlesque, third-rate vaudeville and pudding saloons, until he reached the Ziegfeld Follies, the Shubert’s and such stage hits as “Kid Boots” and “Whoopie.”

But Eddie’s future father-in-law was sure that actors would never amount to very much. Eddie married his Ida, the belle of Henry Street, when he was only 22. Mr. Tobias Ida’s father, urged him to forget the theatre and open a small haberdashery shop instead. “It’s such a nice, clean business,” the old man said. “So I fooled him into thinking that some day I would do it. Ida and I were married and I promised that I’d stay in show business only long enough to save up enough money to open a first-class haberdashery shop. I kept putting it off and putting it off and somehow that store never did get opened.”

Cantor has been in radio since 1931, when he made his first appearance on Rudy Vallee’s program. In September of that year Eddie was starred in a show of his own and has had his own program ever since. Pabst Brewing Company, his present sponsor, has him aired until late in 1948 and is very happy with the amount of beer that tiny-talented comedian sells. Eddie has always been known as an innovator — smart guys almost fainting when Cantor insisted on a live audience for his broadcasts — something unknown up to that time. But Eddie knew what he was doing. “Up to the time I brought audiences into the studio to hear my broadcast,” he said, “I was always worried about how my stuff was going over with the customers. So I made up my mind to fill the studio with visitors and let them judge.”

Eddie was one of the first to preview a program before its actual broadcast. Today he still does two shows a week — his regular broadcast and a preview of next week’s show, all on the same night. Audience reaction to the gags is carefully checked and jokes which fail to get laughs are eliminated. As an after-show, Eddie holds a unique question-and-answer period. People from out of town in the studio ask him questions about his early stage career, his daughters or his wife; tell him they saw him in the Folies in Milwaukee or St. Louis or Boston, or just hold a verbal jam session with Cantor. Eddie and his fans love it.

Cantor is also a kind of Daniel Boone of radio, with a number of discoveries to his credit. He first introduced Dinah Shore, Bobby Breen, Donna Durbin, Gracie Allen and a number of others to the air. He’s always searching for new talent, new gimmicks, new ideas. He’s had Dr. George H. Gallup, the big poll-and-survey man on his show, as well as such diversified talents as Gorgeous George, a local wrestler, and a wonderful 10-year-old sepia blues singer named Toni Harper. His unique political oratorical, “Are You Listening, Joe?” (broadcasting that took a lot of money) brought Cantor thousands of letters of praise from newspaper editors, school and colleges and from citizens in all walks of life. Erskine Johnson, in his widely-syndicated newspaper column called that letter to Joe Stalin “one of the greatest radio spots in years.”

This little pop-eyed guy who’s in his 40th year of show business is still exuberance personified. His may not be sophisticated comedy, but he does manage to give a song or a gag “an electric enthusiasm.” “Cantor,” said radio critic Ben Gross, “is one of those old-timers who has what more youthful actors lack — vitality. It is a quality that expresses itself in an almost magnetic control of the listening aud-

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With protege Bobby Breen. Fan mail and fan mail. Telling Vick Knight, his producer. In his Beverly Hills garden.

Eddie plays schoolboy again when Miss Catherine M. Luddy, his teacher on New York’s East Side 44 years ago, pays him visit.
Maggi & Herb

LUNCH TAKES A HOLIDAY
IN ZANY ATMOSPHERE
OF LATIN QUARTERS

Richard Ney likes his interview informal.

Maggi and Herb co-star in Latin Quarter luncheon laugh show.

Jimmy Stewart was hypnotized by that hat.

A basketful of prizes coming up.

Louis Jourdan found American women oolala.

Laconic Gary Cooper had lots to tell Maggi.

Bob Mitchum "talked" while still a G.I.

THEY CALL the show "Luncheon with Maggi and Herb," but it is advisable to swallow your last morsel before joining in on the zany audience participation festivities put on by comic Herb Sheldon and glamorous Maggi McNellis every day at two from New York's Latin Quarter. Herb, who lives a quiet homelife and makes popsicles for the kids, thinks up all those fun exploding gags and gimmicks, while Maggi handles the guest celebrities with a bright and witty air. On Saturdays at one, it's for children only, and the youngsters love it.

Maggi and Herb are no sooner through with one of their very popular luncheon sessions when fans gather around for autographs. Guest Victor Lombardo (right) gets busy, too.

The table cloth is no souvenir, ma'am.

Could be a boy caller contest.

The Radio & Television Picture Magazine
"Always giving something extra!"

*Just ask your Raymer representative*
MIKE SIDE

There's a good chance that radio, with its over-emphasis on contests and give-aways, is creating one of those Frankenstein monsters. Aesop or some other holy man said it a couple of thousand years ago when he cracked, "Stuff you get for nothing isn't valued very highly and doesn't mean very much." Take the "Walking Man" contest of recent memory. Sure, the sponsor got himself an extra 10 million or so listeners, which, on paper, seems mighty nice going. But once the contest was over and the prizes given away, those 10 million dialers went phht. They listened to something else.

Insiders claim that Ralph Edwards, the big "Truth or Consequences" man, would far rather provide entertainment for the customers than bait them with contests, but the Big Wheels don't seem to view it that way. Just the same, one of these days the customers are going to take a leaf from the "Walking Man" and the "Laughing Lady," combine the two and simply laugh and walk away.

A bright young lady statistician at Mutual discovered that six million free radio tickets are printed each year by the four major networks in Hollywood, but that less than half of them are actually used. Somewhere along the line an awful lot of pasteboards disappear and the Mutual gal, a Miss Jean Burns, started doing a little Sherlock Holmesing. Well, if you can't get tickets for your favorite radio program, it's because some people do odd things with theirducts. They lose them in purses and wallets; stick them behind car mirrors and inside glove compartments, and even use them as book-marks in thousands of library books.

The swoon patrol had a double treat when Bob Taylor called on Bing Crosby.

Jane Russell tells her story to Erskine Johnson on MBS "Background for Stardom" program.

Oddest case of the unused ticket was unearthed recently by Miss Burns. A gent unobtrusively slipped in to see Mutual's "Three Websters" one Sunday afternoon. His ticket was exactly one year old to the day.

SEEN AND HEARD

Roaming around the Sunset and Vine sector we came across what is probably the oddest result of a sponsor taking a hand in the creation of a program. In this instance, it was two sponsors. Seems that CBS "The Whistler" has a double set of bankrollers—one for the section east of the Rockies; the other for the Coast. One advertiser insisted that the title character be played down, while the Coast sponsor was happy with the show as it was.

So, to maintain harmony, CBS is creating a complete new show and cast for each client. The actors, producers and even the musical directors are different, with, of course, separate stories for each airing. Guess you could say they're forcing "The Whistler" into a double life.

Some 600 people turned out at a luncheon honoring one of the nicest people in Hollywood—Miss Zuma Palmer, radio editor of the Hollywood Citizen-News. The event, held at Tom Breneman's bistro, feted Zuma for 20 years of objective radio reporting, and wound up with the presentation of a new television set as a gift from all her friends. Miss Palmer has always been one to encourage both new and established radio artists and the kudos paid her at the party demonstrated how much they appreciated her helping hand. Radio could use more like her.

Mrs. Florence Hubbard (center) who tagged Benny as "Walking Man" celebrates her good luck.
DIAL SPINS

...But the present trend to clearer air has finally filtered down into the dog world. Now it's lovely woe's giving an second week on his ABC set to the canine who performs an outstanding act of courage (you know, of course, that is a trick). You will think that比例's worth the while. history of the show, consider a chronicle written by Judy Garfield who started as an out-based writer and is now scheduled to get $20,000 a week on a personal appearance tour. Sunday, it will appear over the National Radio News, is one of the most colorful broadcasts of radio music. It is the voice of one of the major magazines, National News, to be transmitted over the NBC network. The show is called "The Judy Garfield Show." The program features the top radio stars of the day and is heard every Sunday night from 10 to 11 P.M. in all parts of the country.

** Odd things happen at radio shows in Hollywood. There was the elderly laurel who stole the warm-up from the star with an edg, a gag that made everybody laugh. When the big came to the studio, it made her two hours later, there was a routine that made the audience laugh. And then there was the routine that made everyone laugh and the radio producer who was auditioning the star for a part. After the lady had read her lines, she fumbled her eyeshades and asked the producer how he had liked her routine. The producer replied honestly that the performer left something to be desired. "Listen, kid," said the gal. "I just want you to know that cut-up will get you nowhere."

**

Dial Telephone: Sisters are always in time for Fred Allen broadcasts.

...There's a big radio star who has a new smoking jacket but is having lots of trouble with it. He said, for instance, how hard it was to straighten out his tie, the sleeves keep hanging down. Gordon Jenkins and Tom Adams will be on hand for their musical "Harmonie Town," opening at the Bijou in September. Jack Carson is using his trade. The comic is one of a group of performers in different productions. Premiumhanging around. Fred Allen, of course, that after he leaves his set on the stage as a juggler, his mother keeps the light burning in the window for 20 years. "When I get married," Fred says, "I put a moral over the house and a gun for $250." We have a letter from Tom Remmell, written on a typewriter, telling us to get a monkey, who claimed he was the best Joe in the West. "He told me to hold a hand in my right hand and hold off the top off," Tom writes. The letter was signed "Lefty" Brennan. Tim and James Jordan, NBC's "Father Black and White," received honorary degrees from St. Joseph's College. Two of their kids must be getting close. Now they've put a Broadway stage and radio into one show, which is aimed at Mutti's "Bijou." Another big star has discovered that card playing can be quite reasonable, just like any game where you hold hands. "Blonde" Stimson has started a campaign on her first swimming pool, but she will be coincidently to look like a natural pool.

**

Jean Herstal lights up with help of Steven Nash, Mary Moon, Marian Carr, Pat Monroe, Virginia Mayo.

Amazzone Alan Young rehearses for scene with Vaude Vane for "Texaco Star Theater."
WHAT'S WITH THE SHOWS

It's no secret that ABC, CBS and NBC aren't exactly hugging with the results of their operatic sponsorship as far as the top ten go. Right now, you top ten, general-interest. June's "Dinah Shore" and Jack Paar, aren't expected to be back from Fall unless they (or each local on an individual network) feel the pinch of the medium as the end of the current cycle. Sales aren't high enough. Look for still further changes on the three networks, now that the stations have been shifted to NBC. Real men Alan Young blow off the Texas show so regularly that they don't have any more room for his comedy. General Foods is now sponsoring composer-conductor Sienich of the London Symphony, among others. (Mr. Young's "One Man's Family," among others."

QUIZ WITHOUT PRIZES

You won't get any aid for spotting the answers to these radio questions, but if you want to try it just for fun, you're welcome. After all, who wants another washing machine? (The answers are over at the right, but don't peek.)

1. What top-ranking sponsored program is unique because it is broadcast from beginning to end without a single commercial? (This is a "cliché" category.)
2. Would you say there are more fake huts or more radios in American homes? (This is a "cliché" category.)
3. What musical director of a top Sunday comedy show composed a one-hit piece in one hour that has sold more than a million copies? (This is a "cliché" category.)
4. Twelve years ago a young through the name of Kitty William left Sue Prestin and came to Hollywood to find fame and fortune. Today you know Kitty as

THAT'S HOLLYWOOD

Where, if you want the time of day, you deal the letters UICERS (Come on out to Hollywood and try it). Where night club holds on the Sunset Strip are distracting the spotlight from the floor shows in much that one can tell. And that in thinking all the music of his and fall from 'The Silver Slipper' to 'The Golden Glove.' Where a big-time gangster kid, according to Nat Pendleton, told his mate that she was here serving them looking at four walls. So he built her a radio. Where he's never been a hit. Where they'd have you believe that he makes money is a serious thing improving on himself as an actor that he's now spending those evenings a week at home. The whole story is the start of a film: 'On the Settlers to Shakespeare.' And that K.B.'s "Cino Kilb" after a success in a one-woman show that he made the man. From the machine in the studio is the "Oh Henry" barn, after the O. Henry who created the "Cosmo" characters. The kids from the films, only a few. Works from Hollywood and Visa. Where they come down from the hills every morning and night, but will it be for fun if it unemployment keeps up. Where a radio has an audience. 'On the Settlers to Shakespeare.' "Maintain your position. Buy this 1947 Lincoln Continental convertible. Only $4000." Where from Goldwyn claims that 'As soon as I make a movie, I'll make a movie for myself,' he begins to think he's making a movie for myself and I have to look for somebody else.' Where interviews with picture bally-hoies are being put on par with the soldier's "All the Way." So this is the sense in which the movie was the start. 'That's all.' -granted the doc. "In every up to you." And when, if an actress doesn't watch her figure, the public won't either.

RESULTS OF THE RADIO best Popularities Poll

"Most Glamorous Disc Jockey" AND "Local Star Contest"
POLLs IN THE AUGUST ISSUE OF Radio Best

REMEMBER YOUR COPY OF RADIO & TELEVISION BEST at your local Newsdealer!

AUGUST ISSUE Goes On Sale July 2nd
Art Linkletter may be a two-network man, but he turns in a far better job as emcee on the CBS House Party, than he does at NBC with People Are Funny. Relieved of the set formula and frantic pace of the "funny people" format with its often heavy-handed gags, Linkletter shows himself as a radio personality who is able to handle non-radio guests with a certain smoothness and ease which makes for good listening. He does a particularly good job with youngsters in the junior portion of the show, and seems to know just how to get along best with any kid from the age of three, up. Some of the answers and comments he is able to draw out of the moppsets score much higher in amusement and charm than most of the adults we have heard on quiz programs. Of course, this may only be another proof that kids, properly handled are a lot brighter than many of us adults would care to admit. At any rate, the kid quiz portion of House Party is what we always wait to hear, although the rest of the show comes out pretty well in comparison with the usual audience participation thing. It restores this diader's faith in the quiz program as entertainment, especially since this is a format which makes it all too easy for an emcee to forget that a radio program requires a little effort on his part, too. Another feather in Linkletter's cap is that he treats his contestants and guests with complete fairness and in the highest good taste—something we wish we could say of some other quiz-masters. If any listener hasn't heard House-Party yet, he owes it to himself to tune in.

One of the hardships a fine director or performer encounters is that of having each new effort judged on the basis of previous success. It is for this reason that Shorty Bell does not quite come up to expectations. Director William N. Robson has so regularly achieved effects of realism in his radio productions, that this starrine vehicle for Mickey Rooney could hardly help leaving something to be desired. Making pretensions, as it does, to being the first "Novel" written for radio, its chief flaw is that, it gives more of an impression as a sort of higher grade movie serial. The script by screen writers Frederick Hazlitt Brennan and Richard Carroll may be leaning over backwards in a laudable effort to avoid the pitfalls of radio's daytime serial, but this results in a bit too much of incident and a slightly frantic pace which belies the word "novel." In addition, Mickey Rooney does not come over the speaker as well as he does on the screen, which only proves a long-time contention of this reviewer that a backlog of radio experience is indispensable to Hollywood "personalities" who would go and do likewise on the air. It may appear, after all this fault-finding, that Shorty Bell is seen as lacking in entertainment value, Let us hasten to correct any such impression. The show is as entertaining as most, and can be counted upon for an enjoyable Sunday evening half-hour—particularly to those of us who are old Mickey Rooney fans. It is only in the light of Bill Robson's past performance with radio people that one feels a vague disappointment.

Kate Smith speaks

It was a sorry day for many of us who enjoy her singing, when Kate Smith jumped to the conclusion that her remarks are worth fifteen minutes of valuable network time. We lost a little of our appreciation for her real talent for singing, when she naively refused to "stick to her". Kate lacks the experience and understanding needed to handle important national and international issues the way she does, and manager Ted Collins lacks the objectivity of a good reporter. It has long been apparent that Kate's popularity serves only as a platform or soapbox for the raw prejudices of Ted Collins, who could never draw an audience on his own—having neither the personality to attract listeners, nor the ability to inform. He did Kate and her listeners a decidedly ill-turn when he "dreamed up" this program some time ago. The items chosen (and edited) by Collins, and given voice by both of them, are consistently low-grade journalistic efforts—too often inaccurate or distorted, and frequently so stale that one is forced to conclude they are used only as a spring-board for the exploitation of pet ideas and projects. It will be recalled that, when CBS,began insisting upon better reporting and less half-baked opinion, Kate and her consort went to speak elsewhere—namely Mutual which doesn't seem to be as finicky. They were replaced by a news-painter called Wendy Warden and the News, which does a better job of coverage and brings us more up-to-the-minute items of importance in two or three minutes, than Collins and Smith can achieve in one hour and a quarter of a week's broadcasting. Kate Smith should go back to warbling.

Everyone, but everyone connected in any way with the perpetration of this show deserves an over-ripe scolding—with the possible exception of the engineer, who is forced to abuse by network regulations and let the thing go through the dials of his console. However, we as listeners, are entirely free to tune elsewhere for a half-hour—praise be! The level of writing on this program is shockingly low. If this is an attempt to write for six-year-old minds—most six-year-olds of our acquaintance should feel insulted. Co-star Alice Faye is a completely colorless performer before a microphone, and the only two characterizations, which might possibly be worth hearing (if they had any substance to them), are given voice in the wait between Jack Benny and Charlie McCarthy. Even this reviewer has occasionally been victimized by his own laziness and simply turned on that "listeners' ear" instead of snapping the switch. A vigorous listener protest at such sponsor and network cynicism! (If that's what it is.) is long overdue!
Here is the program to un-stuff a lot of "talent hunting" shirts. Everything done on this show by Jim Backus and his cohorts seems intended to exasperate the worst failings of radio's latest rash of "opportunity" programs. On one of the programs in this series we heard, even the studio audience hissed and sneered at the choice of winner based upon their own applause. The "applause meter" had registered highest for a "performer" that had refused to perform. All the noise had been due to the audience's delight at the antics of Backus, the announcer and the producer in attempting to butcher a stubborn Cockatoo which just wouldn't sing. The acts presented are billed as "no-talents" on at least, such is the inference, every advantage is taken by the emcee, few and far-between are the legitimately talented performers, and it all adds up to the zaniest take-off on an "amateur" show we have ever heard. It also adds up to an entertaining half-hour because it is just bad enough to be quite good. Moreover, this didler is convinced that the whole business is a put-up job, and intended to burlesque its more serious intentioned brothers. And now we'll crawl into our doghouse in anticipation of a couple dozen letters in angry disagreement.

The entertainment vacuum created each summer with the vacation hiatus of our first rank shows is still hard to take and harder to understand. Along with Eddie Cantor we want to take exception to the attitude of those broadcasters who say we don't love them in July as we do in December. Right now we are shuddering in contemplation of the old war horses again being trotted out under the innocent guise of summer replacement. Generally we're a sucker for the fanfare and hullabaloo announcing the advent of a new program—the brand new idea with brand new talent. We're not of a suspicious turn of mind, but come summer and the horn blowing of the press agent falls on deaf ears. Experience is a bitter taskmaster. With this off our chests we want to offer up humble thanks to the NBC Symphony Orchestra for carrying on right through July and August without a noticeable let-down in the high musical standards for which it has won world wide acclaim. Naturally we don't look forward to those rare peaks of greatness achieved under the magical artistry of Arturo Toscanini with his performances of Verdi's "Otello" and Beethoven's "Ninth Symphony." But we can enjoy the sustained flights of musical excellence that has typified these summer series of concerts in past years. Yes, Mr. Broadcaster, herein is an objective lesson in what the listener can use as an antidote to the coming heat waves. You're welcome to try our loyalties and bet you have a prosperous summer if you do.

We hope someone with a comfortable bankroll will pick up the sponsorship of Cal Tiney's new show, Thinking ALOUD. It's the kind of refreshing quarter-hour period of homespun philosophy and satirical commentary that will keep you cool and happy even on the most torrid Sunday afternoon. Coggnizant of Lippy Durocher's "flums" as well as the turbulent world scene, Cal's easy-to-listen-to admonitions and biting advice will give you a word digest of local, national and international subjects that will make you the best informed person at the club.
Now radio is paying people for not listening! If that seems incredible, tune in Sundays, 8 and 9, on ABC. During that hour, you'll find a program called "Stop the Music." It offers expensive automobiles, tossets $1,000 Government bonds around, tempts with a Caribbean cruise topped by a vacation in Brazil (it is delightfully cool there right now) and literally overflows with the more routine prizes found on other giveaway programs — triffles like washing machines, radios, or a set of dining-room furniture.

Of course there is a catch. To qualify, you are expected not only not to listen to certain other programs — for instance, NBC's Edgar Bergen and Fred Allen who happen to be broadcasting during that exact hour. You are encouraged also to lend an ear to "Stop the Music," itself.

If you do, you'll find some very good music of the popular variety. It is conducted by one of radio's best hit men, Harry Salter. It is played by an aggregation of experts. It is interrupted by two pleasant singers, Dick Brown and Kay Armen.

But you will find also Bert Parks as master of ceremonies. And behind Parks are some telephone operators and stacks of telephone directories. That's where the aforementioned gimmick comes into play.

Salter's fine musicians would be rendering a tune, perhaps assisted by Miss Armen or Brown. You would notice some strange omissions in the lyrics used by the vocalists. They would yodel "in-de-du" instead of the words "ten for two" if that number were on the agenda; and "Alexander's Ragtime Band" would have the title words deleted. The idea is that those telephone operators find a number — it could be anywhere in the country — and call it. Let's say it is your number as if you cared. You must then (1) be home to answer; (2) identify the number just interrupted — it is likely to be something as difficult to guess as "Ten for Two." Interruption is ordered by Parks who shouts the command: "Stop the Music!" Salter, being a cooperative fellow (and liking his well-paid job) does exactly that, smack in the middle of an arpeggio if any.

You perceive that it would help if you were listening to the program at the moment (1) the telephone rings and (2) you start to identify the tune. If you guess, yours is one of the lesser prizes, valued at perhaps a mere couple of hundred dollars. Then comes your big chance. You are asked to identify the program's "mystery tune." That is a toughie. During the early weeks, it was a haunting 20 seconds of utilitarian melody reminiscent of this commentator's youth; in our innocence we called it the "Koolah dancer's" music, associating it with a certain weaving lady whom our grandmother forbade us to see at work. Now if you named that tune, the jackpot is yours. And that pot overflows with the faecest largesse this side of Tiffany's.

Not one to counsel my readers that they deprive themselves, I have way out of the dilemma offered by ABC's pitting of this musical prize-giving against Fred Allen. Use the radio. (Radio Manufacturers Association, please note). Keep the music tuned down softly. In that way — unless your ears are sensitive — you would be listening to Allen and Salter at one and the same time, and be right there with the correct identification if Parks should happen to drop out of your telephone instrument. Come to think of it, that might not be a bad idea for a lot of shows. Imagine what you could do, say, Wednesday nights at 9 by having one set tuned in on NBC, the other on Mutual. You could have a "Duffy's Tavern" obligato to Gabriel Heuttter try him that way, he might really be funny.

A little later Sunday nights, at 9:30, CBS was trying to find its own way to beat the major opposition. Now, the most important opposition was the ABC, which now was on, "The Air" from 9:30 to 10:30 p.m., Sundays. CBS was paying heavily, but not to the listener, for the privilege of bucking the Guild. It put on a new program, starring Mickey Rooney as someone called "Shorty Bell."

The show was called that too. And Shorty-Mickey was called a lot of names by a lot of other people. For Shorty-Mickey is a lad clean of limb but fast of foot. His heart is as gold, and his soul is as rich, but he is busy. For one thing, he wants to be a newspaper reporter.

The whole thing, on CBS, is billed as "novel for radio." The only thing novel about it is that the triteness of the storyline exceeds Hollywood's C pictures in the amount of pathos-per-second.

Neither in "Stop the Music" nor in "Shorty Bell" has radio made an effort to be original. The musical hour is merely the logical culmination of the give-away show. The Rooney piece, in addition to its unimaginative writing, is a projection of a film personality, whose engaging qualities depend upon sight, into a blind medium. At this rate, radio is not long for this world — not with the progress television is making.

Not Long for This World!

Before I go further into video, however, there is one other radio show that I must mention because it does put its own medium to excellent use. It is Mutual's "Newsreel" (Mondays to Fridays, 9:15 p.m.).

Mutual has done more experimenting with news programs, in the last two years, than any of the other networks. In "Newsreel" it has found a natural. In short, fast but intelligible takes, "Newsreel" goes wherever the latest news is happening or has just happened — or is about to occur. You hear the principals who count — the President's latest remarks or a Congressional dispute, both sides to that labor dispute that may bring a nationwide strike tonight at midnight, the star athlete who ran away with this afternoon's truck meet, the surviving widow at the scene of a fresh disaster, or the butt of the latest joke over which the entire nation guffaws. Voices are brought in on recordings, but only one of Mutual's 500 affiliates may be the point of origination.

This is the way to use radio. At this rate, the aural broadcasters need have no fears of the television Frankenstein which his own industry has built.

Video Grows Up!

As fo video's progress — it is so rapid, it is literally breathtaking. In the last few months, it has grown to real stature. Not only are more television stations on the air — they are developing something to put on the air, to wit: Programs.

NBC started the parade. For once, prearranged agreements were substantiated. The newspapers gave while networks to big promises made for NBC by President Niles Trammell and Executive Vice President Frank E. Mullen; for CBS by its opposite numbers, Frank Stanton and Joseph H. Ream. Before them, they have already begun to come through.

NBC's television broadcast of the first symphonic concert ever given by Arturo Toscanini before the video cameras was a masterpiece of artistic achievement. CBS, at this writing, is still specializing on "remotes," i.e. broadcasts not requiring studios. This network, meanwhile, is building mammoth studios. When there are ready, there is every reason to believe that the high quality of programming CBS has done so often on radio will be seen by television viewers.

One of the CBS remotes was a program called "Tonight on Broadway" which made its debut backstage of a New York theatre where the hit "Mr. Roberts" played, starring Henry Fonda. Some New York critics were unhappy over that one. They saw little faults. Those flaws were there. But the whole thing was much bigger than the sum of its minor errors. The acting was superb.

The fact that it was done by a trained cast proves only that television too, like the stage, should train its casts and rehearse them more carefully and longer. The staging was tops — the fact that it consisted of the play's regular Broadway casts is also another hint to television. "Tonight on Broadway" was an excellent start.

About the same time, CBS' mobile crews went to the races. The first of a series of known events covered was Jamaica's Paumanok. A great poit, Walt Whitman, once sang of that place. He started from "fish-shape Paumanok." Joyously on the way he proclaimed: "I strike up for a New World."

May all of television do no less.

Radio & Television Brief — July 1950

www.americanradiohistory.com
The show that has made millions of friends in America, goes abroad to make friends throughout the world.

by John S. Garrison

"The show that travels the world" Vox Pop is hard to fit into any category. Since that day in 1932, when Parks Johnson brought a new twist into the man-on-the-street interview at KTRH (Houston, Texas) the program has constantly grown, changed progressively. Back in those days, Parks and company took their microphone to busy intersections, where they asked a lot of gag questions and riddles—at a dollar an answer. Thus was born today's quiz show.

But Vox Pop is not a quiz show. During the war it dropped the widely imitated portion of the show and remained a well-rounded interview session.

On the networks since 1935, the first coast-wide broadcast was a sidewalk interview from New York's Columbus Circle. In its long history, Vox Pop has faithfully mirrored American opinion—without being simply a program of opinion. It has given away tons of valuable gifts—yet carefully avoided being just a giveaway program. It has travelled, first America, then the world, but only to bring us interesting people in their own environments. It has presented countless celebrities, but made them share honors with interesting unknowns. It rendered important war service, yet just didn't get stuffy about it. And all along, it has kept up with changing times—in a class by itself.

Continued on Next Page

Backstage at Broadway show "Keep Off the Grass" where Johnson measured Durante's nose — to amusement of Ray Bolger and Wally Butterworth.
At the hotel: Ranch-Plan, fashionable Manhattan hotel.

Vox Pop hosts to Pop, heavy tour at Walter Reed Hospital.

In 1932, Warren Hull gave up a film career to join Parks Johnson as co-interviewer, and both of them have added new twenty--many of which, they will tell you, have been picked up and had whole programs built around them. But Vox Pop never brings in a "gimmick" beyond the usefulness. One thing they have never changed, however, is the friendly, honest quality of the program. We know, because we stopped in to see what goes on.

The program we attended last before the Vox Pop unit left for their Roosevelt (ny) station of the road. Parks Johnson began the "warm-up" with a few warm-up remarks, and was asking members of the audience such questions as "How many feathers are on the average hen?"... then suddenly we were all bowing over such plot tricks as: A boy and girl run into the studio audience, trying to break a balloon between them to the cessation of their embryo--a big, bouncy freeman, attired in a pink nightgown, attempting to diaper a refractory "Shani doll"... in ten seconds, and an adequately fat man struggling into a pajama girl. All through these proceedings, Parks Johnson and Warren Hull added a running commentary that helped us more to put us into a high good humor.

In bringing the program in the air, and far from the first three minutes, Parks and Warren worked from the small script, but at Parks began his first interview, I stopped being part of a group and remembered that I was as full of tuna as me. I suddenly noticed that something new had been added.

The missing element was a prepared script for the interviews themselves. I now knew that the clever or interesting things Vox Pop boasts as often come out with... are not generated by some high-priced script writer--something which rocked my journalistic soul! Interested, in spite of myself, I watched the rest of the program with an unblinking eye. Both Parks and Warren conducted each interview so informal was the whole program. Yet neither of them stepped up to the microphone with a grant, it simply never was an interchange between comparative strangers. But when the audience is ready for the questions, they must be considered in the best Parks Johnson tradition.

When I got back-stage, I found the two Vox Pop employees pacing and discussing their scripts, and was forced to wait, somewhat impatiently. Finally, I was able to get my hands into Warren. A moment later, Parks joined in and we all swallowed an emulsion but the roar of the stage.

Warren Hull was himself: "The interviews being interrupted?" he chuckled. "It's usually the way around." He smiled at me, "I love you to your pen and pencil ready for lots of notes."

"Naturally," I corrected. "I hardly take any notes."

"That isn't the way Warren works," put in Parks Johnson. "He takes down questions of notes Warren also likes to work alone with each guest. I do best when I get the whole thing down on a book, and can talk to each person right in the group."

There was a sudden flash of light, and I looked up to see the photographer taking the interview down on film. I was about to object, when Warren stopped me.

"Sometimes they surprise us," said Warren, "but I'm only making up more interviews. We can generally depend on our panel to come through it if we ask the right questions."

"By this time we break up after dinner on Tuesday, everyone of our guests feels he's part of a team. They all know they've bonded fairly, and when they get up in front of the microphone, we try not to let them down. After all, they're our friends."

"The whole purpose of the show," said Warren, "is to make our guests look good."

"Just as you would do if they were in your own living room," added Park Johnson.

"It shows, too," I replied.

For years, I've seen audiences participating shows in which the entire town is taken to every unimportant, as if finding a system in which there was a really friendly spirit was a refreshing thing. * * *
Be Lovelier than Ever... in a Twinkling!
with this 2-Way Stretch

All Nylon Girdle!

You can't imagine how alluring you will look until you actually slip into one of these amazingly smooth DuPont NYLON girdles! They're so comfortable you won't know you're wearing one... yet clinging to you as though you were born in one! Stretches up and down and sideways for complete freedom! You'll want one to give your clothes that tailor-made look... to enjoy complete freedom in sport clothes... and to make you more attractive than ever before.

The ALL NYLON Two-Way Stretch girdle comes in TWO Styles—REGULAR and PANTY. Both are easily washed—just dip in warm water and soaps. PANTY has removable garters and crotch. Order PANTY or Regular Style in your choice of three exciting shades: NUDE... BLUE... WHITE.

SEND NO MONEY—ORDER ON APPROVAL!

Just mail coupon today. When girdle arrives, wear it for 10 days. Notice the compliments you draw from all your friends. Then, if you are not thoroughly delighted, return the girdle for immediate refund of purchase price.

DETACHABLE GARTERS AND CROTCH

SEND NO MONEY—MAIL COUPON TODAY!

WARD GREEN CO., Dept. W437
113 West 57th St., New York 19, N.Y.

Rush by return mail in sealed package my Nylon Two-Way Stretch girdle in size and color checked below. I'll pay postman only $2.98 plus postage. If not thoroughly delighted, I may return merchandise within 10 days for immediate refund of purchase price.

Check Style: □ PANTY □ Regular
My waist measure is ______ inches [Extra Large—$3.98]
□ Extra Garters (for PANTY Girdles) at 50¢ each

1st Color Choice 2nd Color Choice

Name ____________________________
Address __________________________
City ____________________________ Zone ______ State ________

If you prefer, enclose money with coupon and we'll pay postage. Same 10-day refund guarantee.
NICK CARTER in The Case of the Missing Strokes...

LON CLARK, Master Detective, proves "The Art of Stroke Chiseling" is just a matter of "course."

A Happy Nick (above) can't see why this game has mystified so many duffers. He answers the first problem on the poorly manicured fairway by teeing the pill for a lusty whack for the green.

A minor inconvenience like a bush doesn't phase the master detective. What on earth are those heavy brogans for if not a situation such as this?

It's not sporting at all to place a rock in the middle of the fairway and Nick promptly settles this one with a deft flip over the left shoulder.

Not a new device but an effective one to rattle your partner, once he pulls ahead by two dozen strokes. And whistling does settle one's own game so nicely, Nick finds.
ELBERT (Tiny) HUTTON, weighs 364 pounds, so he decided to sing "Too Fat Polka" on the Horace Heidt competition show. It won him a permanent spot with the Heidt band.

QUIZ ON old-timers

ANSWERS

1 Col. Stoopnagle and Budd

2 Billy Jones and Ernie Hare—"The Happiness Boys"

Samba! Rhumba!

It's Easy to Learn DANCING!

Learn to Dance in 5 DAYS or Pay Nothing!

What happens to you when everyone starts to dance? Do you join the fun... or do you sit and watch, alone? Now, thanks to this unusual dance book, you'll find it much easier to learn to dance and be popular! Your friends will be amazed and surprised when they see you do the latest dance steps with ease. This book is written clearly, simply and is full of easy-to-follow illustrations. And you learn in the privacy of your home!

SIXTEEN DANCE COURSES IN ONE BOOK!

"Dancing" was written by Harry Lee, one of America's foremost dance authorities. It contains 16 complete dance courses, each worth as much as you pay for the entire book! It will help you learn all dance steps, including Cha-Cha, Samba, Jitterbug, Fox Trot and 12 others!

These 2 Books Included Free!

Fill in and mail coupon. "Dancing" will promptly be sent to you by return mail, in plain wrapper. In addition, we will include 2 books—"Tip Top Tapping" and "Swing Boys" FREE, as a gift! Act promptly! Mail coupon now.

MAIL COUPON TODAY

PIONEER PUBLICATIONS, INC., DEPT. 207
1759 Broadway, New York 19, N.Y.

Please rush my copy of "Dancing" in plain wrapper and include my 2 FREE books if I am not completely satisfied. I'll return book in 3 days and get my $1.98 back.

☐ Send C.O.D. I'll pay postman $1.98 plus postage.
☐ I enclose $1.98. You pay postage.

Name

Address

City Zone State

Only colleague Sherlock Holmes' nemesis, Professor Moriarty, could devise anything as treacherous as this fenced off water hole, so Nick finally concedes he's met his master as have millions of duffers before him.
garry moore...

“Mugs it up” for his guests, and busts out laughin’ when he cobs a bit of corn.

GARRY MOORE, keeper of the keys to the Take It Or Leave It treasure chest, is even more fun to watch than to hear. One of the most facile “muggers” in show business, Garry can no more keep his mobile face from expressing his reactions to the various contestants and situations on the quiz show than he could comb his hair down over his eyes. A lot of folks in radio remember how Garry used to “pull out the stop” every so often on the old Durante-Moore show’s rehearsals, with the result that Jimmy, as well as the rest of the cast would be reduced to helpless laughter in short order. It is now an industry legend that Garry Moore is more fun to work with than almost anybody you could name.

Certainly, contestants on his program have found him hilarious and dynamic quiz master, and these pictures will give you a slight idea of what lies in store for you if you should drop in from the studio audience to Take It Or Leave It. Now, you’ll know why so many contestants bust out laughing for no apparent reason. This guy was made for television!
After contestants are chosen from auditions, Roberta chats with guests to find out tidbits for use on the air—almost forget the show.

Screening is done by the director and an assistant. Have replaced the little women who usually tune in at home. Dixie Thompson and Jean Spears have taken careful notes to ensure proper pronunciation of guest’s names.

On the air, at last, Roberta interviews Bill Gibbs, West Coast newspaperman. At cash register is Dixie Thompson and secretary Peggy Pillon, ready to pay off.

At first, Roberta had some trouble getting rid of Bobby Wolter, who kept trying to get back into the act. When the ladies took over; hilarity was the order of the day.

The wives of the men who put on Double or Nothing, recently decided to exercise their inalienable rights in a Leap Year, and took over the show, interviews, prizes and commercials. Mrs. Walter O’Keefe filled in for her husband at emcee, and a very good job she did, too. The director and an assistant were replaced by their wives, Dixie Thompson and Jean Spears. The three musical chefs were forced to yield to the girls who really do the cooking at home, Elsie Scott, Paula Kelly and Marie Brewster. And one of the tougher jobs on the show left to Clara, wife of commercial announcer Murry Wagner.

The visitors lined up for Double or Nothing, and a few folks notice tip-off on the signs.

The first, Roberta and more

The visitors take over Double or Nothing, and a few folks notice tip-off on the sign.

Clara Wagner had the difficult announcing chores, she had to sell that soup! Jean Spearsprepared to lead applause at left. Peg Pillon, Dixie Thompson, stand by.

When the ladies took over; hilarity was the order of the day.

When the ladies took over; hilarity was the order of the day.
JACK SMART, otherwise known as Brad Runyon, private detective—

Caught in the act of rehearsing with his cast, by our "Photo-Detective."

THE FAT MAN

Caught in the act of rehearsing with his cast, by our "Photo-Detective."

Agency folks sit in (left) as Jack Smart, director Clark Andrews, engineer and musical director make script cuts.

J. Scott Smart (Jack at rehearsal's) has played in several movies, recent ones including Dill for Adams and Kiss of Death. During his brief time in show business he has included radio and stage appearances, appearing with the Lunts (for example in Broadway in The Movies) being heard on radio shows such as Damon and Jinx, March of Time. Fred Allen and Jack Benny. But never has a role suited him better, both physically and vocally than his present choice on The Fat Man, in the character created by Douglas Fairbanks. Weighing over 270 pounds, Smart is one of the few actors in radio to look the part he portrays. His hobbies include eating tole food—sparingly, cooking, eccentric dancing, music of informal nature, and drawing distinctive caricatures. Like many "chubbies" folks, he has a king-size sense of humor.

He goes over a few scenes with versatile Jackson Beck.

At left, Jack Smart, Vicki Vola

and Ed Begley plunge into the story, which rolls merrily along until The Fat Man hits a puzzler with Lon Clark's aid.

www.americanradiohistory.com
A DAY ON THE RANCH with the Modernaires!

The Modernaires are an American rhythm and blues vocal group that was active from the late 1940s to the mid-1950s. They were known for their distinctive harmonies and energetic performances.

Don't delay! Mail your order today for RADIO'S BEST PLAYS

SEND NO MONEY

* ORDER SHIPPED SAME DAY

* Take advantage of this 3-DAY TRIAL OFFER!

SEND NO MONEY

STUART-BUSD 116 East 32nd Street, New York 1, New York

Order your copy of RADIO'S BEST PLAYS today and see why it's the favorite of radio lovers across the country! Order now and receive a special bonus - a free radio guide packed with information on the best programs on radio today!

Don't wait! Order your copy today and enjoy the thrill of listening to the greatest radio plays ever created.
Quiz on Kids

No, folks, we’re not dispensing with our regular “Quiz on Kids” feature, but merely hanging in a well-earned public suspension which feels we ought to do as much for the oldtimers as for the newcomers. So, in keeping with the theme we’re going to use this column on occasion to test your memory. Now, if you recognize two good radio teams. In case of a tie, turn to page 32 for the answers.

radio stars have such interesting faces

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.

HELEN GERARD, born in the United States, spent the first five years of her life in Taranto, Italy, where her father was a ships' cargo clerk and learned to speak Italian. As a matter of fact, she was before she knew a word of English. Then she learned English, when she was enrolled at a private school upon her parents’ return to New York. Later, she switched to Manhattan Polytechnic, entered Juvenile Actor’s Repertory School, and graduated from the John Muir High School in Burbank, Calif., to which her family had moved seven years. Now in her senior year at the University of Southern California, Helen, christened Elena Cianeglini, has just one goal.

She made her debut at the age of six on the New York stage—reviving billing with the Italian professional theatre in Downtown Chicago. When in Arthur Hammerstein productions, and in New York radio she was known as Helen Gerards—her mother’s maiden name. She made a flood of roles before she went to the west coast to appear in motion pictures.

Even at school she was known as “the little actress” and was often starred in school productions. For Helen had determined to become a professional actress at an early age—in the role of poet for her grandmother in Italy. Many of her teachers encouraged her in her art. With the famous Actors’ Repertory Company of New York, Esther Dordoni Brest was her mentor. Later, she became the protégé of dramatic coach Theodore Iovine, and at last, the internationally famous Giuseppe Sciarra took her under his wing. In her first role on the legitimate stage, she played the major support in N.Y. Times-ericle’s W. Luttledy, which was another in her career.

HOMER FICKETT, director of the Theatre Guild on the Air genre, is a former newspaper man from Rochester, N. Y., who got into radio via the advertising agency route. Fickett always liked the theatre, and in his Rochester days, he used to spend a great deal of time at the two summer stock theatres which opened each year for the season’s run. Before leaving his home town, Fickett worked on two of the city’s papers— the herald and the Democrat and Chronicle. Finally as a result of his interest in things dramatic, he got a chance at the job of stage and screen writer for the Berkshire Guild, before going on for other jobs. His next step after leaving the home town was as an advertising salesman in Buffalo, New York, from which he went to a Philadelphia advertising agency. From that time on, Fickett and radio developed together. It was in the middle twenties, that he first started at an actual radio show. Fickett was appointed by the agency to the Radio City Health Club which went on at 6:30 am over WOR. Fickett admits he lost a lot of sleep over this massive effort, since he lived in Brooklyn at the time and had to get up in the middle of the night in order to reach New York sufficiently before time. Fickett says, however, that probably the chief reason for his having gotten the show was that someone used to call him the “patriot” for that early starting time, as he was the one who found it hardest to rise. As it turned out, it was really a shock for him, and he’s been in radio ever since.

Helen Gerard

By Harry Northfield

This picture was taken back in the year 1923 when the gang and cluster of those “boys” were about ten, every family’s radio bug. You younger folks may have a bit of trouble here, but me and we skipped a “good thing” from this team should find their names rolling off their tongues right now.

... And in this strange and beautiful countryside, above the saloons and loneliness, could be heard “soft singing of a gargling brook”...

By Robert Lewis

1. By John A. Hill.
2. By Joe Layne.
3. By William Linn.
4. By Harry Northfield.
5. By Hubert Hershfield.
6. By Harry Hershfield.
7. By Joe Lawrence.
8. By Joe Lawrence.
10. By William Linn.
11. By Hubert Hershfield.
12. By Joe Lawrence.
15. By Hubert Hershfield.
16. By Joe Lawrence.
17. By John A. Hill.
18. By William Linn.
20. By Joe Lawrence.

There’s no question but that they’d all be in the “Quiz on Kids” next month.

Quiz on Kids—Revisited

By Joe Lawrence

This is a story about a girl on the telephone. "Betty, I’m not coming tonight!" says a man’s voice.

"Why, Bertie?" the girl replies, "come on over?"

"But my name isn’t Bertie," says the lady.

"Well, you look like Bertie," says the lady.

A husband and wife were having one of their regular arguments. "I’ve had it with some of the arguments, you know," shouted the husband. "I mean, I’m tired of this. I’m tired of the fighting. I’m tired of the laughter. I’m tired of the bickering. I’m tired of the talking. I’m tired of the crying. I’m tired of the laughing. I’m tired of the bickering. I’m tired of the talking. I’m tired of the crying. I’m tired of the laughing. I’m tired of the bickering. I’m tired of the talking. I’m tired of the crying. I’m tired of the laughing. I’m tired of the bickering. I’m tired of the talking. I’m tired of the crying.

Well, I didn’t figure this one would give anybody — young or old— any trouble, but it would be a big one to pinch up a chance to show the picture of one of our first radio comedies by Pauline Lord and John A. Hill.

"Why would you argue?"

"Oh, I got to go."

"Well, dear, I guess you must have something to do."

"Yes, dear, you’re right."

Harry Northfield

I was out on a beach fishing with a friend of his all the morning time. "What’s the idea of rolling here?" said the fisherman to the other fisherman. "Why, we live out here."

"Well, you’ve got a point there."

"Yes, that’s right."

"Well, you say you’re out here because you want to make a living."

"Yes, that’s right."

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"Yes, that’s right.

"Well, you say you’re out here because you want to make a living."

"Yes, that’s right.
THE SLATER'S HOMEWORK

The TWENTY QUESTION Trump Card is

The answers are carefully noted for Bill's "doodling."

Thanks to wife Marion, "Twenty Questions" exercise. Bill Slater, leaves all the answers. She finds them in the Public Library.
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<tr>
<th>Day</th>
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<tr>
<td>Sunday</td>
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<td><strong>HOUSE OF MYSTERY</strong></td>
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<td>(NBC) Thrilling adventure serials</td>
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**THE FORD THEATRE**

Sunday 5:00 to 6:00 p.m. (EDT)

Radio's broad repertory theatre with plays, books, music, and songs. Howard Lindsay is the voice of the "Ford Theatre," which emphasizes scripts and production in its stories.

**"PHILIP MORRIS NIGHT WITH HORACE HEIDT"**

NBC Sun. 10:30 p.m.

Sponsored by Philip Morris & Co., Inc. Prime attraction of the two-year series is the voice of Horace Heidt, radio's most popular star, as he introduces each program. Heidt himself will appear. Theme is "How Horace Heidt Works."

---

**Proving that... 3 sharp thinkers can be beautiful**

On Mutual's "Leave It to the Girls" there are three gals and a guy—all of them screen stars and sharp lookers, as well as sharp thinkers.

These regular participants are (left to right, across the page) Binnie Barnes, Constance Bennett, Sylvia Sidney and lone male George Brent.
**SPOTLIGHTS**

**TELEVISION SHOWS**

*From the Nation's Production Centers*

Signing the dotted line for first tele-variety show on New York's WPIX are columnist Danton Walker, who will emcee the show, Nick Prounis (with pen), Versailles owner, Bob Coe, WPIX manager, Arnold Walker, and Harvey Marlowe.

**FURTHER EVIDENCE** of television's rapid progress is WISN's (Milwaukee) new four story building which will provide complete video, AM and FM facilities.

It takes talent plus beauty these days to click with video fans. Vickee Richards, heard on Dumont's "Playroom" has both.

This is not a super-colossal Hollywood setting—it's a rehearsal picture of Dumont's "Fashions on Parade."

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**TELE-LOG**

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**BERTILYLE**, noted actor, who will direct the "Television Theatre Of The Air" programs for the Actors' Equity Association. The show will travel the video circuit.
Howdy Doody delivers his acceptance address before a contingent of his ardent supporters as television mikes and cameras take in historic scene.

Bob Smith, the man behind the voice, dotes a bit of vote getting on his own before the Peanut Gallery.

Bob Smith Has the Nation's Kids turning handsprings with his dexterous manipulation of the Howdy Doody for President campaign.

Bob Smith is a man whose sense of humor sprang to all ages. His early morning radio program on WNBC has become a great favor- ite in less than two years. But even this success is being outdistanced by Bob's television activities. His Saturday radio show is for adults, and they love it. However, the-stockpots are even more fond of the Puppet Playhouse which Bob conducts from the studios of NBC's television station, WNBT, every Thursday and Saturday afternoon at 5:00. What is more, the adults love the kid show, too, and it numbers among its fans, even Master Arturo Toscanini.

With the assistance of a corps of puppets, Bob kids the kiddies for a full hour of entertainment. His favorite puppet-possibly is a young cowboy marionette known as "Howdy-Doody," who is adored by viewers that he bids fair to become the Charlie McCarthy of video. For some time, now, Howdy-Doody has been taking a lead from Eddie Cantor's head, and the visitors are in for a mock campaign. The affair has even gone so far that young fans sport "Howdy-Doody for President" buttons on their pinafores. Of course, he hasn't much of a chance, even as a possible "dark horse" in the event of a deadlock at either of the Philadelphia conventions, because nearly all his supporters are a bit below voting age—but who knows, they might be able to influence their parents. Howdy-Doody has been attracting some ground, though. One ex-GI we know has hinted he might cast his vote for Howdy-Doody if a general is nominated by his party that he is hardly typical. His opinions are obviously warped by a blind prejudice against "brass."

Any serious discussion of Howdy-Doody's chances for office must take into consideration his platform, which is a model of humor.

Continued on Next Page

Campaign Manager Smith says his candidate is winning votes each day among those who haven't cast a ballot.

This is the fellow that is rapidly replacing the safety pin.
Here's "Big Brother Bob" at a "Salute to New Rochelle" broadcast. Joining in the fun are Eloise McGlone and Norman Brokenshire.

White Plains' Mayor Silas S. Clark and stage star Dorothy Claire with Bob Smith.

This is BOB SMITH

 aired between 7:05 and 8:30 AM Monday through Saturday
 WNBC-660 on your dial

That's "Wild" Bob Smith entertaining the kids on his popular "Triple B Ranch" show.

Being a practical guy, Bob feels a lot safer on this big wooden pony. And the kids love it.

Bob Smith

Howdy Doody peanut gallery candidate continued

...take a clear stand on a suggestion that every kid get a Piggy bank and save some money. Some observers feel he is a natural for the Western vote—being a cowboy, others give him a good chance with veterans since Howdy-Doody cannot be attacked on the basis of his war record—not having yet been born during the war. However, he has been careful to make no statements on foreign policy, and this is probably his greatest weakness as presidential timber, since the campaign will hinge on each candidate's peace platform.

If, as seems likely, Howdy-Doody does not get the nomination, he and Bob Smith can still do pretty well in their present field. In addition, music publishers and recording companies are vying for Howdy-Doody's services in albums and song books. Whatever happens, they have the solid vote of the "Peanut Gallery" both in the studio (see photo) and at their television sets at home.

Radio & Television Best—July 1950

www.americanradiohistory.com
CBS Television, which has done some remarkable work in picking up "remote" broadcasts, especially in sports, found the technique useful in transposing one of their radio network stand-bys to the visual medium. "Missus Goes A-Shopping" was always more suitable to television than to radio, depending as it does, on vocals that should be seen as well as heard.

John Reed King is in his element before the electronic cameras and under his handling the show moves along at a lively pace. There's no question that the onlooker can now get about the same kick out of the show as the "shoppers," themselves.

Continued on Next Page

One of the CBS Mobile Video Units.

Assistant Frances Buss tunes in from control room.

The television cameras are set up for broadcast.

Shoppers all want to get into the act for the "take." Here, King gabs, while James Brown helps the contestant load up with prizes.

MISSUS Goes A Shopping
Emcee John Reed King holds up a can of the product as he spiels.

Contestant is given cake of ice to "cool off" her prize-anxiety.

Still holding ice she finds it more difficult than the questions.

Tom Mahoney, auxiliary emcee, invites entries from the listeners.

Everyone watches as shopper tries to identify unfamiliar article.

One of the "gimmicks" which are used by the show to get laughs, is bag trick in which contestant has another hurdle. Sure looks silly, doesn't it?

www.americanradiohistory.com
Once Bostonians were accused of believing that the world ended in the east where the Atlantic began and on the western shores of the Hudson River.

Now everyone knows that WBZ-TV makes the whole world Boston's back yard. Henry Wordsworth Longfellow and the Breakfast Table cronies would be surprised at how WBZ and television have enlarged Boston's horizons.
Make Your Own Records

Enjoy making records in the privacy of your own home.

Make records right in your own home by just singing, talking, acting, or playing musical instrument into NEW HOME RECORD MAKING UNIT. This wonderful unit records on the blank records furnished with your recording equipment, processing the record requirement: just make your recording, immediately ready for playback. Works with any type of standard record player, wind-up, portable, radio, phonograph or electrical phonographs, AC or DC.

You get everything: acoustic recording head, special recording needle, playback needles, 100 blank records (enough for 100 recordings), spiral feeding attachment and complete easy to follow directions. No waiting, just make your record and play back on any phonograph.

MAIL MARK INC., Dept. FH-121
220 Grand St., New York 13, N. Y.

Send Projector C.O.D. I will pay postman.

Send Recordograph Record in self-addressed envelope.

You'll save $6.98 and we ship prepaid.

Catalog of film available included free.

MAIL TODAY.

THINK OF IT! JUST MAIL THIS RECORD WITH THE HOME RECORD...IT'S SO SIMPLE, LET ME MAKE A RECORD...THE FIRST...AND I'M SURE I CAN MAKE A SUCCESSFUL RECORDING.

CONTINUOUS RUNNING HOT WATER in Every Season

Now you know the convenience of having hot water with a few seconds without fuss or trouble. Get the newest development in Faucet Water Heaters. This new heater gives you continuous running hot water from cold water faucet, quantity and temperature of water dependent on speed of flow of water. You regulate the heat and temperature with your cold water faucet handle. Just attach the heater to your cold water faucet, turn on the tap, the current, and in seconds you're continuously running hot water, Handy for shaving, dishwashing, etc.

FLO-HOT INC. (Dept. FH-121)
220 Grand St., New York 13, N. Y.

Send Free C.O.D. I will pay postman.

Send Recordograph Record in self-addressed envelope.

You'll save $6.98 and we ship prepaid.

Add 10c to postman.

Additional blank records $0.00 per dozen (32 $0.00)

FLO-HOT, INC., Dept. FH-121
220 Grand St., New York 13, N. Y.

Send Heater C.O.D. I will pay postman $6.98 plus postage. Send heater back in original box with your name and address.

Name

Address

City Zone State

TALK-SING-PLAY THROUGH YOUR OWN RADIO

With the Super Rolex Home Radio Mike!

Attach to any radio

Annie and mystify your friends by talking about them and then playing them back. Create and broadcast shows, commercials and "news flashes." Just the thing for the sophisticated, radio-type "mouth and you out in instantly on your own. Or wash your clothes, and good thinking too! This professional radio-listening switch box, 'talks' to your radio viewer with the clearest sound. Everything complete, ready to start making.

SEND NO MONEY. Write for a free demonstration record. No charge or obligation.

SEND MICRO-MIKE, Dept. HRI-121
200 Grand St., New York 13, N. Y.


Address

City

State

No C.O.D. outside U.S.

Radio & Television News—July 15, 1946

The story of Eddie Cantor

continued
Taking Greeley's advice in reverse, Garry Stevens came from California to Albany, N. Y. — the town where talent is appreciated, praised and sent soaring to new heights.

Garry's vocal chords jet propelled him into the national spotlight when he joined Charlie Spivak's orchestra as male vocalist. While in the Army Air Force he became a vocalist with Glenn Miller's Army Band... later, featured vocalist on Tex Benches Chesterfield Supper Club.

Among his better known RCA - Victor Records are "But Beautiful," "Anniversary Song," "Encore Cherie," "Dreamy Lullaby" and many others.

But NOW, married to Dorothy Brodie, a former Albany girl, Garry comes back to Albany to play "Home Sweet Home" — a featured, personality on the Capitol District's leading radio station — WROW.

Garry Steven's Song Shop, 3:45 to 5 P.M. daily Monday thru Friday, features many of his own recordings as well as the best late jazz and swing records, many of which he vocalizes.

WROW—101.9 MC, with unsurpassed technical equipment for flawless transmission of music — invites you to listen to its unusually clear and brilliant programs and services, especially including the following:

VIRGINIA RUGGIERO. Charm and talent combine in the recitals of this little lady of the piano who is a familiar figure at the concert stages of America and on the F M Airways. (Mon., Wed., Fri. 9 P.M.)

GORDON MIERS. This Juilliard and Cornell graduate is an example of Iowa Farm Boy making musical headlines in New York. Studio audiences sigh at sweet tones of this baritone (F M Tues. and Thurs.)

BRENT CHRISTENSEN. A Pacific Coast boy, with a taste for classics, his regular presentations to suit varied tastes are winning applause from "Long hair" fans everywhere (Golden Album 3:30 Mon., Fri.)

WGHF—101.9 MC, with unsurpassed technical equipment for flawless transmission of music — invites you to listen to its unusually clear and brilliant programs and services, especially including the following:

JIM FRANCIS, PROGRAM DIRECTOR, helping a vast daily audience of "pop" music fans help themselves to plotters on "Make Your Own Music." (6:30 P.M. Wed. to Sun. incl.)

DOUGLAS WAY, News Editor, Commentator, Spot Announcer. 18 years of announcing on stations from New York to Chicago. "Doug" has the know how to attract and hold a great following among F M listeners.
When I announced in a previous issue I would divulge some inside stories of famous song writers this department was swamped with inquiries demanding more information about the song writers whose music has contributed so much to the pleasure of radio audiences. One of our great writers many years ago named music the universal language.

I think all the writers living today, one name stands out in the minds in the hearts in the voices of the American public more than any other, and that's the name of Irving Berlin, whose songs for forty years have reached every city, town and hamlet in every country of the world, and have been sung and loved by peoples of every race, color and creed. I will not attempt to write Irving Berlin's biography and will skip the "poor boy makes good" and personal life ample as three stories have been told many times. But no one has ever touched on what makes Irving Berlin a great song writer.

First, he doesn't and can't read music; he has never studied music, and he plays the piano probably worse than any other tune writer I have known. But he has a fantastic skill for musical construction and placing the right chords on the right notes, and this musical construction weeded to his lyrics flows out as if he were speaking his song in a general conversation. Musically, I think Mr. Berlin has the greatest natural sense of phrasing of any song writer I have met in my thirty years' association with Tin Pan Alley.

This ability has been more developed in the past fifteen years when Mr. Berlin added to his accomplishments the writing of motion-picture scores. In this medium, he wasn't content to the "down to earth" popular song and he really "opened up" and proved that he is one of the greatest writers of all time for writing and creating situations for songs in motion-pictures. In writing for shows and picture productions the writer must create unusual situations for the rendition of his songs and still retain the musical and lyrical value so that the tunes will want to sing, buy copies and records of his efforts. In this field, Mr. Berlin is the jack of all trades, with his first picture, TOP HAT, and followed by FOLLIES, THE FLEET, ON THE AVENUE, ALEXANDER'S RAGTIME BAND, CHANCE PARTNERS, SECOND FIDDLE, LOUISIANA PURCHASE, HOLIDAY INN, THIS IS THE ARMY, BLUE SKIES and his newest musical to open this month, called EASTER PARADE.

I happened to be on the Metro lot Culver City when Mr. Berlin was starting this picture in collaboration with Arthur Freed, the producer, and was amused to find that Mr. Berlin had conceived over forty different titles and ideas to get four new songs to be featured in this picture.

There, my friends, is the pitch line that explains Berlin's greatness. He is never satisfied with his work, and always thinks "he can do a little better" if he tries a little harder." Only a great writer will tear up a song after it is finished to try to get a better one.

The 10 Top ALBUMS

1. BETTER LUCK NEXT TIME PERRY COMES 1132
2. A POLKA WITH AN UMBRELLA KING CROSBY 1520
3. IF I HAPINESS WITH YOU I DANCE WITH YOU PERRY COMES 1132
4. STEPPIN' OUT WITH MY BABY GUY LAMBERTS 1520
5. NATURE BOY KING CCALE 1520
6. TELL ME A STORY, SAWYER KAYE 1520
7. TOQUE OOLIE DOOLIE VERA BOHN 1520
8. DECK OF CARDS T. T. RYDELL 1520
9. I UNDERSTAND HARRY JAMES 1520
10. MY HAPPINESS JON AND SANDIE 1520

Unfortunately, in the minds of most people the "king can do no wrong" and producers, directors, etc. are satisfied to accept the songs of Berlin because of the name "Irving Berlin." He is his own severest critic and I know takes a personal pride in trying to make his song hit-proof and this, above anything else, is what makes Berlin great.

If our present day song writers, amateurs and professionals as well, would follow Berlin's example, I believe there would not only be more song hits for the public but songs of better quality. The Berlin technique is not copyrighted but is available to anyone who wants to write a song.

Records of the Month

Best Girl Vocalist

"I'VE GOT A FEELING I'M FALLING" & "I LIKE TO BE-BOP"

Bing Crosby

Best Movie Vocal

"TALKING IS A WOMAN" & "STARS Fell ON ALABAMA"

Gordon McRae

Best Male Vocal

"DODLE DOO DOO" & "I LOST MY HEART IN HARTFORD"

Les Elgart & Orch.

Best Novelty

"SCRATCH MY BACK" & "KEEP ME IN MIND"

Buddy Greco & The Sharps

Best Pop Album

SONGS FROM "INSIDE U.S.A."

Perry Como
Best Classical Album

FERRUCCIO TAGLIAVINI

RCA VICTOR

Victor has packaged four arias on two vinylite records on which the Italian star of the Met is accompanied by orchestra. From "Rigoletto" he offers "Parma Veda le Lagrime"; from "L'Elisir d'Amore" "Una furtiva lagrima"; from "L'Africana" "O, Paradiso"; and from "L'Artista" "Pedrito's Lament." The four-handed keyboard of the opera set sings these contrasting works expressively and stylishly.

Best Country Music

"I'LL BE A BACHELOR TILL I DIE" & "HONEY TONKIN"

Honk Williams

"I'm still a bachelor till I die," sings Honk Williams in his latest RCA issue, and adds: "It's the same old story, and I'm just as busy as a bee." His latest RCA disc, "Honey Tonkin," is a highlight of the disc, with Honk Williams' unique vocal style and his fine instrumentals.

Best Torch Tune

"THAT OLD BLACK MAGIC" & "LOVE IS A LOVELY THING"

Billy Daniels

Apollo J 1101

"That old Black Magic," Billy Daniels does just that, "I've been here a long time" is the romantic, Jerry Jerome's song, which is the mellowest of the mellowest. "I've been here a long time," by comparison, is no consequence.

Ted Connor shows Stitch Henderson (left) how it's done.

Best Vocal Group

"ROSE ISLAND IS FAMOUS FOR YOU" & "MARRY LOU"

The Pied Pipers

Capitol 109

"Rhode Island is famous for you" is one of those show tunes (from "Inside U.S.A.") featuring bright lyrics that calls for encore chorus. The Pied Pipers sing loud and clear and the Howard Dietz lyrics do the rest. There's an instrumental chorus, too, that's played society dance band-style by Paul Weston which demonstrates that the Artie Shaw-Carlisle melody is one of the most danceable since Cole Porter was batting "em out. "Mary Lou" is initally done on the reverse.

Radio best

This Month's Disc Jockey

WFMJ's Ted Connors

TED CONNORS, who conducts the "1450 Club" six nights a week on WFMJ, Youngstown, Ohio, claims the distinction of being that city's first platter-personality. He dished out such standard fare as sports news, weather reports, time signals, and the like between recordings, directed principally to late workers and moonlighters.

TEC COMES from Grove City, Pa., where, at the age of six, he was already declaiming enthusiastically. He used to take his stand on the back porch in the afternoons and deliver sermons to the neighborhood kids! With such a love for the spoken word, it was natural for him to discover radio and upon graduating high school, tried to get a job with WHJB in Greensburg, Pa. He was given the usual answer of "Go out and learn through experience at a smaller station." Which he did, joining the staff of the radio station at Grove City College. Some time later, he reappeared at WHJB and was hired to work as a disc jockey, among other things. Later, he changed to a Butler, Pa. station where he was known to listeners as "Uncle Ted," and then went to WHBC in Canton, Ohio, as Farm Director. In 1945, Ted came to WFMJ and was soon heard on their Tuesday night "Shennongian Show." He also found himself producing their Friday night "Esther Hamilton Show" and last year was chosen as announcer for, "America's Town Meeting," when the program broadcast from Youngstown. Ted is married, and he and Mrs. Connors have a one-year-old daughter, Judith Lynn. Judy shows signs of talking early, and her Papa, Ted, sometimes wonders if she'll soon be delivering speeches from the back porch. Or will she go modern and use a microphone?
Johnny Salb, pianist for presidents.

From 1932 to 1946, Johnny and a pudgy announcer named Arthur Godfrey made up a team that is still remembered by folks living nigh the Poconos. Before and after that period, Johnny has been a composer, arranger, band leader and featured radio organist. His latest song is "Why Do I Keep on Dreaming," and he's had six songs published within five years, a good record even for other professional song writers who work at the job the year round. Of course, Johnny got a good start in this work; when he first began composing and arranging, a man named Victor Herbert gave him a hand.

Salb, veteran musician that he is, is always ready to step in for any emergency. On the day President Roosevelt died, Johnny rushed to the station and went on the air for three hours and twenty minutes during the evening, playing hymns and appropriate music between news bulletins. Next morning, he and Godfrey did a four-hour show, and it was Johnny again who furnished the music on the CBS network broadcast the day of the funeral. It was entirely fitting that Johnny Salb should have been given the privilege of marking the passing of this particular great man and distinguished chief executive. Johnny says that among the happiest times of his life he remembers the evening musicals at the White House, the graciousness of the President and of Mrs. Roosevelt. During the Roosevelt terms, he played the piano each Tuesday evening at the White House, and had previously been asked to entertain during four administrations: Wilson, Harding, Coolidge and Hoover.

Get Johnny started on his experiences and there's an interesting evening ahead, which is understandable with a man who has entertained at the piano for presidents. His favorite off-mike activities include fishing, golf, poker and watching horses run in circles. A former baseball player, he was the first man in organized baseball to hit two home runs in one inning.

These days, Johnny Salb is heard from 5:15 to 5:30 with Jerry Carter, WTOP's young singer whose "Dale With Henry" program earned the highest rating of any locally produced show in the capital. Jerry freely admits that much of the program's success is due to the fine musicianship of Johnny Salb.
Touring Teen-timers

Strictly for young Hepsters is Mutual's Saturday morning Teen-timers Club. For the show is written, sung, played and sold entirely for the benefit of teen-agers and the stores, in various cities, that cater to their buying needs. Famed author of "spectacular vernacular" Fred Robbins does the splicing for the show as emcee. Top name bands are featured every week, including such teen-favorites as Frankie Carle, Desi Arnez, Louis Prima, Benny Goodman, Woody Herman and Tex Beneke. And to top it all off, Johnny Desmond, the "Frankie of the Elbe" when he was featured vocalist with the AAF Glen Miller band, holds down the words-and-music department.

Overseas, Sergeant Johnny Desmond was embarrassed and delighted by the adulation of Paris youngsters, and counted among his faithful London listeners the Princesses Elizabeth and Margaret. However, this background of pleasing Royalty and commoner, GIs and generals, now is highly useful in meeting teen-timers all over the country, as the show pursues its touring itinerary. Johnny, who is twenty-five years old, but hardly looks it, has been

Continued on Next Page
Questions & Answers

(Q. I have noticed, when listening to WCAU, here in Philadelphia, that a very high pitched sound is sometimes heard. The sounds usually come three times, then pause and come three times again. I have never noticed this on any other station, so it can't be static. Can you tell me what it is?)


A. The sounds you refer to are known as "beeps" in the trade, and are the network's way of signalling that an important news-flush will follow. This alerts the local station, and they remain "on network" until after the news bulletin has been given.

Q. Can you give some background data on Robert Merrill?

Charles Mansfield, Toledo, Ohio

A. Bob Merrill is a Brooklyn boy, the eldest son of Mr. and Mrs. Abraham Merrill. To help finance his singing lessons, young Merrill worked for his father in the shoe business and later pitched in semi-pro baseball. He entered the professional field of entertainment by accepting a series of jobs at summer-resort hotels and was frequently billed with another young man who was later to do pretty well for himself, too—under the name of Sammy Kaye. Spotted by a talent scout, Bob was immediately signed as soloist with a concert orchestra under the direction of H. Leopold Spitalny. From there on — it was a quick journey to success. Radio shows, concerts and finally in 1945, the Metropolitan Opera.

Q. I've been long admiring the voice of announcer Ken Roberts. Would you oblige me by printing his picture?

Mrs. Somers Cappell, Silver Spring, Md.

A. Mr. Roberts may now be seen on many television shows. But here's his photo.

Q. Please publish a photograph of Eleanor Steber and tell me where she hails from.

Robert White, Lyun, Mass.

A. Miss Steber was born in Wheeling, W. Va., and made her Metropolitan Opera debut in December, 1940.

Q. I am curious about the people who play the various parts on "Meet the Meeks." Please print their pictures.

Jane Windell, Bronx, N. Y.

A. Here they are: seated (left to right) Beryl Vaughan, who portrays Peggy, and Forrest Lewis and Fran Allison, who play Mr. and Mrs. Meek. Standing are Cliff Soulier (Mrs. Meek's brother), Louis Leach and Emilia Roessler (the once-a-week maid, Lila).

Q. There is a very loud crackling on your radio programs. Can you do anything to eliminate it or is it just static?

A. It is static. This is caused by the natural conditions between WOR and your receiver. There is nothing that can be done to eliminate it, nor is it static.

A thrilling moment—a teen-ager is selected as "Miss Stargazer."

A tender hug (above) and a swooning glance — the kids love it.

Singing since he was eleven, he started his career in Detroit on WXYZ's Uncle Nick's Children's Hour, billed as the "Italian John McCormack"—a spot young Desmond held down until he was fifteen, when to the amusement (and amuse-ment) of everyone concerned, his voice changed during a song. After a hitch as a juvenile radio actor, Johnny organized a quartet named the Downbeats, which he disbanded in 1941.

As the program is now put on it, it broadcasts from a different city every day. Under auspices of the local participating sponsor, a big promotion campaign accompanies the visit to each city and actual club units have been encouraged in each of the market areas for cooperating department stores. Contests are held regularly, to select the Miss Typical Teen, and an annual run-off called "Design and Name It.

They have been limerick contests, fashion shows, lectures on tennis problems, all intended to heighten interest in the program and product. In 1946, the show's campaign for racial and religious tolerance was instrumental in winning for it an American Schools and College Association award, and it is consistently among the highest rating daytime musical network programs. Apparently, all the extra activities really pay off, but Johnny Desmond and Fred Robbana probably find it a bit taxing, even if they wouldn't admit it. A lot of network stars are watching this pair of yountsters for a clue to their own touring possibilities, and wondering if radio will soon cease to be the comfortable, stay-at-home career it has been up to now.
CBS...The Biggest Show in Town!

Plus...Popular Local Programming

Plus...Power for Clear Reception

LOOK WHAT 950 MEANS UP OUR WAY:
it's the CBS spot on the dial...with plenty of popular WIBX shows too...and the power to serve Upstate New York's great Utica-Rome area well. If you live up our way, or just come calling...dial 950 for the best in radio!

WIBX
950 on your dial • 5000 watts night and day
also WIBX-FM 96.9 mc. • UTICA, NEW YORK

WHEC's Jack Barry says "Good morning!"
to more people in the Rochester territory,
during his 7 to 9:30 a.m. "Musical Clock" program, Mondays thru Saturdays, than does anyone else—on or off the air!

Maybe it's because Jack's cheery personality just naturally appeals to getter-uppers. Maybe it's because his well-chosen musical recordings mix well with that first cup of coffee. Maybe it's because his jokes and zany ad-lib chatter give folks a pleasant psychological lift.

—And maybe it's just because Rochesterians have a long-established habit of turning first to WHEC whenever they click on the radio. That's what Hooperatings consistently prove.

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AND You Get 2 Rolls of Film EXTRA,
If YOU Place Your Order IMMEDIATELY

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☐ I enclose money order for... Send my camera postpaid.
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City
State

DON'T DELAY! SEND FOR FOTO-FLEX TODAY!
Again this year WPIK will broadcast exclusively all of the weekday Washington Senator baseball games.

Strong, clear signal of WPIK makes it possible for listeners in Virginia, Maryland, nearby Delaware, West Virginia and Pennsylvania to hear these baseball broadcasts.

730 "Good listening every minute"

The Friedenberg Agency National Representative
Vocalists Dolores Hawkins and Buddy Hughes urging Bobo Benson to give out with a sample of those inimitable doggerel disc-rictions.

At home, the Benson boys are highly critical of their dad—especially as a guitar player.

Above, he demonstrates his “Didie” technique with young Mary Margaret. And at right, the whole family poses for a modern day tintype.

Robert “Bobo” Benson, who conducts KYW’s late evening radio Night Club, spent a good part of his earlier years in sunny California, but he is careful not to draw any comparisons with Philadelphia weather. Family man (as you can see), disc jockey, former school teacher and amateur guitarist Bobo came to Metropolis-on-the-Delaware chiefly because it was the home town of his lovely, young wife, the former “Kiki” Carpenter, whom he’d married while they both were students at the University of Southern California. Maybe that was when they both made a working agreement not to nickname any of their children who are Bobby, 7, Harry, 5, and young Mary Margaret. Bobby and Harry are at an age to be hyper-critical, and the only flaw in the family’s home life is their opinion of Pop Bobo’s attempts at playing the guitar. But Pop refuses to give up. “Some day,” he insists, “I’m going to learn how to play that thing.”

In the meantime, Bobo is achieving a measure of success in other fields of entertainment. As a disc jockey, he’s among the city’s most popular. In his nightly program, and on Saturday afternoons, Bobo leans heavily toward verse introductions. His novel use of jive lingo and rhyme as a prelude to the spinning of each platter, dishes up a bright twist on what might ordinarily be just another record session. In addition, the versatile Benson knows his music and doesn’t restrict himself to swing. For example, he is the announcer of two “light classics” interludes on the station, Harmony Hall and Highways to Melody.

Benson came to KYW before the war, but later joined the Navy and served as air officer aboard a sea plane tender. In 1945 he bounced back to his old job as chief gabber on the Saturday On the Sunny Side. Since then, Benson’s star has been in the ascendancy.
This amazing offer gives you this Giant Library 10" x 7" book -- plus a 2-year subscription to RADIO & TELEVISION BEST.

HOW TO CREATE THE HOME OF YOUR DREAMS

YOUR present home, or the home you are planning, can be the loveliest in your community with the aid of this big profusely illustrated 320-page book. "Creative Home Decorating" covers the entire field of Home Decorating so thoroughly that even experts are amazed. Its simplified step-by-step (illustrated) methods will help you create the home of your dreams.

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Enter at once my two-year subscription (24 issues) to RADIO & TELEVISION BEST at the special 2-year rate of $5.00 which entitles me to a copy of CREATIVE HOME DECORATING, containing 320 pages, plus 475 illustrations for an additional $3.50. Send it along at once and I will pay the postage.$6.50 plus the usual small mailing cost.

Mr. Mrs.

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City Zip Zone State

WE WILL PAY POSTAL COSTS
if you will enclose check or money order for $6.50.
FAVORITE noontime show. The W. T. Grant Show, heard Monday through Friday at 12:31 p.m. over WSYR, Syracuse, N. Y., is a favorite with Central New Yorkers. Frank Hennessy, singing emcee, keeps the show moving at a fast pace with Hal Swartz' stylists. In the photo, (l to r) are seated at the organ: Hal Swartz; standing are: Frank Hennessy, Cass Saunders, Bernard (Spike) McGinley and Ted Dickinson. Fan mail reflects broad coverage of the program throughout WSYR's 22-county audience, including many Canadian provinces.

JACK DOWNEY, WOMS (Hartford, Conn.) disc jockey, wears big grin as band leader Art Mooney (right) names Carolyn Gould "Miss Baby Face of Hartford." Jack is a nephew of Morton Downey and was Miss Gould's sponsor.

MAESTRO Count Basie stopped off at Durham, North Carolina's WDUK for a guest shot with disc jockey Dee Dearing.

PAT DILLEY, 10-year-old comic book artist hit the big-time when he was selected for an appearance on NBC's "World News Roundup." Here's the lad with WIS' (Columbia, S. C.) announcer Mackie Quave (left) and news editor Gren Seibels.

THRUSH Connie Haines, emerging from WOR's (New York) all-night birthday party with Dan Priest, Signature Records press agent, Dolph Tryon, Gem recording star, Bullets Durgon, theatrical manager and Jerry Roberts, disc jockey. The other gal is Connie's friend.
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