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JANUARY 1949 25¢

THE RADIO
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PICTURE
MAGAZINE



IN THIS ISSUE

THE STORY OF JIMMY DURANTE
OPERA FOR THE MILLIONS
HOW TO MAKE A CAREER IN RADIO



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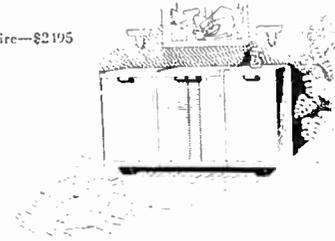
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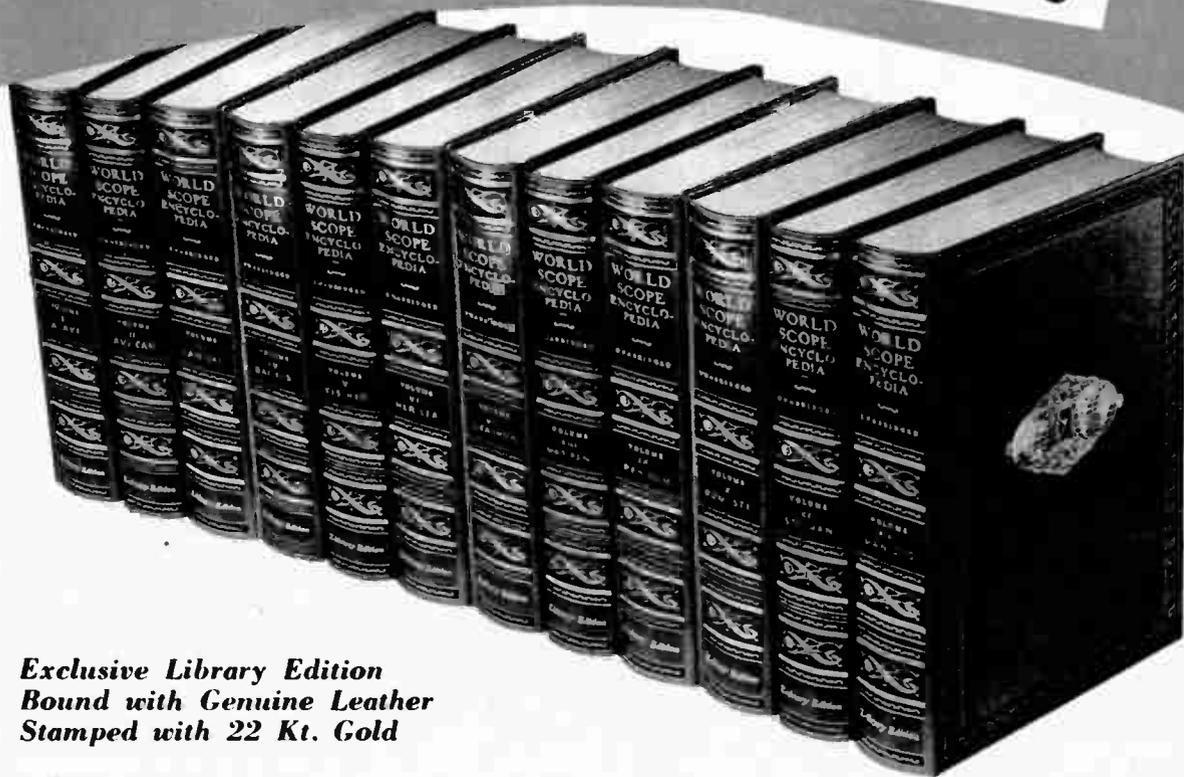
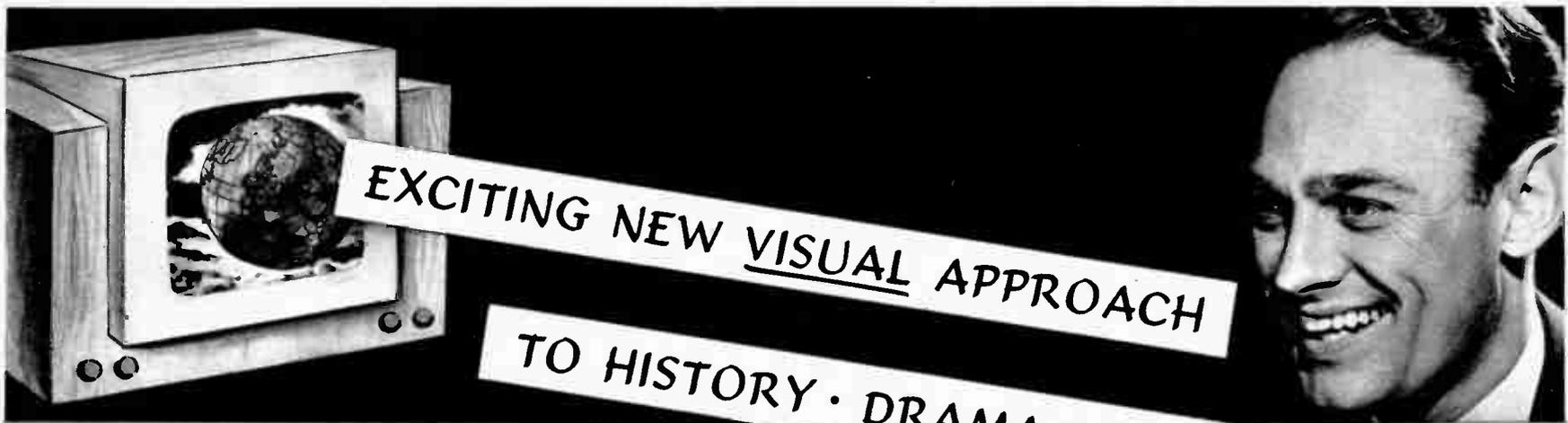
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THE RADIO & TELEVISION PICTURE MAGAZINE



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Cover Profile



Margaret Whiting chats with Beryl Reubens of CBS press staff before posing for RADIO BEST cover kodachrome.

A dozen years ago a bright, blonde youngster was singing her father's hit tunes in their Hollywood home, with nary a thought of fame or fortune.

Today, at 24, Margaret Whiting's velvet voice is heard coast to coast on CBS and is ranked as one of the most popular vocalists of the day.

Born in Detroit, daughter of the late song writer, Richard Whiting, Margaret and her family moved to the motion picture capital when she was four years old.

It was only natural that she should try her voice on such famous Whiting hits as "Sandman," "Beyond the Blue Horizon," and "Louise."

Her first professional air appearance, while still in her teens, was a duet with Johnny Mercer; and she admits she was scared stiff. But it was the opening which led to guest appearances on a number of nationwide radio programs.

One of the most valuable experiences a new singer can have is to sing with a dance band, night after night, says Margaret. And she has had her full share of it.

Her unique interpretation of "It Might as Well Be Spring" led to several guest bookings on network shows, resulting in permanent berths with CBS.

Margaret is bubbling over with energy. She wants to record a special album of her father's tunes, and says she'd like nothing better than to appear in a Broadway musical.

Her hobby is collecting records, hundreds of them. She likes smooth ballads, but also enjoys good, serious music.

Talent runs three deep in the Whiting family. Besides her famous Dad, Margaret's sister, Barbara, is a movie star, having appeared in "Junior Miss" and "Centennial Summer." Margaret is romantically linked with CBS' veepee, Hubbell Robinson, Jr.



LETTERS to the editor



← **Star From Cleveland**

TO THE EDITOR: First to tell you that RADIO BEST is tops on our list. I have read and re-read your page of the Star Maker himself, Horace Heidt, and his talented performers. I am speaking particularly of the young Clevelander Richard Melari, a versatile youngster, who can not only croon, but can mimic as well, although he has never taken voice lessons. Richard won first prize on a Press Christmas show under Danny Kaye in 1946. In 1947 Richard appeared on a talent show and walked away with the yearly grand prize of a spinet piano. Richard has a gift for timing and duplicating the stars vocally that has a professional authority. Clevelanders will always be proud of Richard. Enclosed you will find an up to date photo. We are hoping wholeheartedly that you will publish this letter and also the photo in your next issue of RADIO BEST.

Janet Libal and Irene Strizzi,
 Cleveland, Ohio

Thanks for Breneman Story

TO THE EDITOR: Thank you kindly for publishing that very nice story on our dearly departed Tom Breneman. So thoughtful of you.

Mrs. Mary Hayes,
 St. Louis, Mo.

No Frankie, No Buyie

TO THE EDITOR: Unless a picture of Frank Sinatra appears in every single issue of your magazine, my friends and I will refuse to buy a copy.

Selma Rosenstein,
 Boston, Mass.



R.B. in School

TO THE EDITOR: I am a student majoring in radio. Just a word to tell you that RADIO BEST is the most popular mag in our class. Certainly it's the best edited magazine of its kind today. Best of luck to RADIO BEST.

Harold L. McCarthy,
 New York City

Too Premature

TO THE EDITOR: Can't you possibly print a complete Television log so that we video fans can be on even par with radio fans?

Hilda Markot,
 Richmond, Ind.

Video Pioneers

TO THE EDITOR: I think a word of thanks should be given to some of the folks on Television who are helping make history for this newest of entertainment mediums. Tops on the list is Milton Berle. To me he's the greatest entertainer in show business today and certainly has contributed most to Television. Others who deserve applause are: Ed Sullivan, Roger Bower, Kyle McDonald, Dennis James, Ben Grauer and Bob Smith.

C. W. Macy,
 Philadelphia, Pa.

Kudos for Us

TO THE EDITOR: I think your idea of presenting a Silver Mike each month to an outstanding radio or television artist and program is a fine tribute to the talent and work that goes into the production of a broadcast. Your magazine itself has become a great part of the radio-television field of entertainment and you are to be commended for your own contributions toward improving this powerful field of fun for the family. Keep up your good work.

Robert Antonini,
 Brooklyn, New York

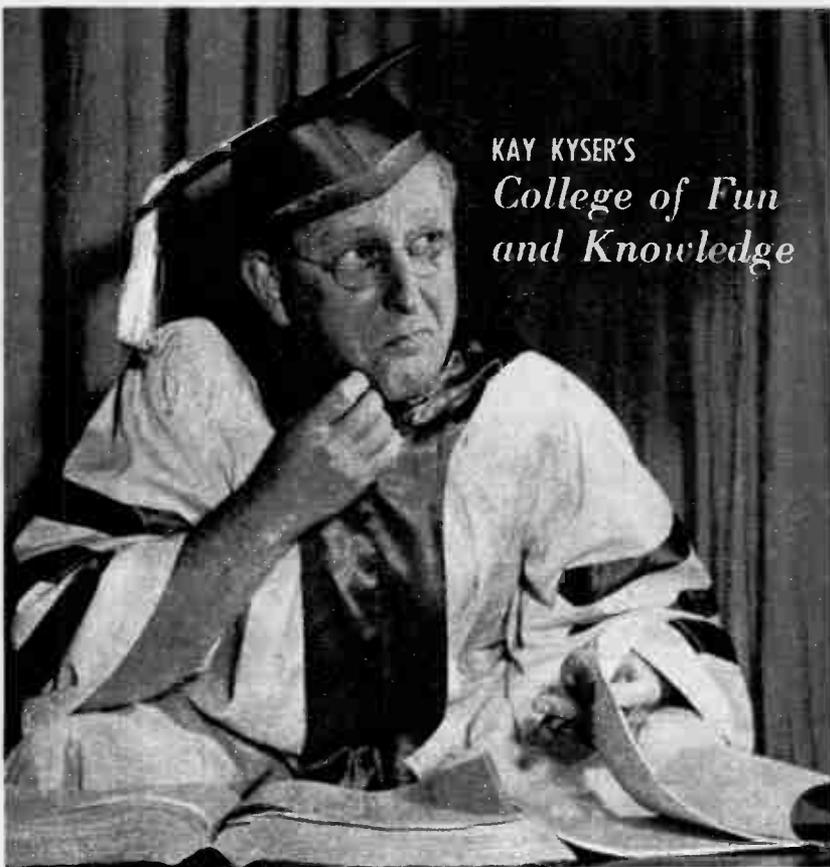
Ditto

TO THE EDITOR: I don't like your new "True Story" department.

Mrs. L. M. Broty,
 Hollywood, Cal.

• We've tuned it off. ED

Continued on Page 8



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Faculty member looks like boss

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Questions & Answers

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

Q. Is Gladys Swarthout appearing on any radio or television programs? If so, please give name of program and station.

Hilda Brechenridge, Brooklyn, N. Y.

A. Miss Swarthout is scheduled to make the usual number of guest appearances on radio this fall and winter. Her immediate television plans call for a show on film, "Gladys Swarthout's Music Room."

Q. Can you tell me something of Mel Torme's start in show business?

Rose Adler, Fallsburgh, N. Y.

A. Mel Torme became an actor at the age of 6, from 1932 to 1939 he played kid roles on Chicago daytime serials. As a teen-ager, he was a drummer with Chico Marx's orchestra, later developing as an arranger, vocalist and composer.

Q. Is it really true that "Slapsie" Maxie Rosenbloom used to be a prizefighter?

Tom Connors, Bronx, N. Y.

A. Max Rosenbloom is a former holder of the Light-Heavy-weight boxing championship.



Q. What's happened to "Mayor of Our Town" program? Is it on another network?

Mrs. Alma Spear, Pittsburgh, Pa.

A. The program is no longer on the air.

Q. What has happened to Ethel Levey, former wife of the late George M. Cohan?

Harold Brown, Augusta, Me.

A. Miss Levey, a Broadway favorite of a bygone day, is an occasional guest on the air. She recently was scheduled on a "We, The People" program.

Q. Do you consider Fulton Lewis, Jr. a top-notch news commentator?

J. K. L., Oklahoma City

A. We think Mr. Lewis is a careful grammarian and possesses a fine radio voice.

Q. What is the name of the young crippled chap who won \$800 on "Strike It Rich"?

Matilda Harris, New York City

A. James D. Roberts.

Q. I recently heard Herb Shriner on his CBS show tell a very cute one about the housing shortage. Can you dig up the gag for me?

Rita Costello, Durham, S. C.

A. Herb has told many on the housing shortage, but this is his latest: "The housing shortage is still bad. To tell yo the truth, the room I'm living in right now is so small that if I were to die there, I believe they'd just put handles on it and bury me in it."

LETTERS to the editor

Continued from Page 6



Gerard



Oh, Henry (Morgan) ↑

TO THE EDITOR: We'll begin by saying we like radio and RADIO BEST. But, sirs, what is radio without Henry Morgan? What is life without Henry Morgan? And, finally, what has become of Henry Morgan? We, a committee of eight, have made it our own mission in life to find out. And if he doesn't appear soon—we'll launch an all-out campaign against sponsors. The following verse sums up our feelings perfectly:

If he tells a joke
We'll repeat it
If he's sponsored by dog food
We'll eat it
If he writes a jingle
We'll complete it
But bring back Henry Morgan.

If he's sponsored by foot soap
We'll use it
We'll murder the guy who
Pooh-poohs it
If he pans our home towns
We'll excuse it
But please, sirs, we want
Henry Morgan!

Aw, come on, fellers, do something! We're desperate. How can it be that broken-down comedians are sponsored year after year when "our boy" is prowling the streets of New York with nary a thousand dollar bill to light his cigar with. If all the people who have enjoyed his programs would write, maybe they'll listen to us.

The C. C. K. Club,
Boston, Mass.

One Man's Opinion

TO THE EDITOR: I think Morey Amsterdam's uninhibited comedy is the most refreshing thing that has happened in radio in many a moon. More power to him and may he be with us for many, many years.

Henry Pasternack,
Brooklyn, New York

Comic Nominees

TO THE EDITOR: Since many of your readers have already set themselves up as radio critics and have given their opinions on the best five comedians on the air, here's mine, too: First, Eddie Cantor; second, Bert Gordon; third, Ed Gardner; fourth, Bob Hope, and fifth, Jimmy Durante.

Dominick Peltore,
Palm Spring, Cal.



One Gal's Opinion ↑

TO THE EDITOR: How you can get the gall to call Morey Amsterdam "radio's newest comedian" is beyond my dopicst imagination. He has no talent, his jokes are older than Theda Bara, he lacks propriety and his delivery is unintelligible. I'm only hoping that your picture story did not represent your editorial opinion.

Mrs. Elsie Wagner,
New York City

Wanted: Video Soaper

TO THE EDITOR: Now that Television has come into its own, I should like to see a daily video version of a soap opera. It seems to me that such a program would satisfy the demands of thousands of housewives who find so much entertainment in this sort of drama. How about it, folks, let's write to the Television stations and demand a soap opera on Television.

Mrs. Hilda Krantz,
Newark, New Jersey

Address letters and pictures to Editor of RADIO BEST, 452 Fifth Avenue, New York 18. Only signed comments will be considered for publication.

Radio & Television Best—January 1949

Radio
best

Silver Mike Award

January

for Outstanding Performance

To
**WALTER
WINCHELL**



Ben Grauer makes Silver Mike presentation to Walter Winchell.

*W*alter Winchell has long been the country's most listened to newspaperman. Consistently among the top ten Hooper choices, Winchell achieved new eminence in this listener poll when he became the first air reporter to lead the poll in Hooper history.

Winchell's broadcasts have always endeavored to contribute to public enlightenment. He weighs his responsibilities deeply and intelligently. His news presentations are sincere, honest and authoritative. He has given freely of his air time to

worthwhile public causes and his appeals have always been a potent factor in the success of those causes. His voice has been a powerful weapon against the enemies of Democracy. He has spoken out courageously and repeatedly against the foes of the American way of life at home and abroad regardless of personal safety and villification. For his fearless integrity, his zeal, and outspokenness—when speaking out often is so important to the preservation of America's ideals—Radio Best is proud to make this Silver Mike presentation to radio's No. 1 newspaperman, Walter Winchell.

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

Radio & TELEVISION
best
JANUARY 1949
Vol. 2, No. 2

by Fovius Friedman

There's Only One Durante



The incomparable clown salutes Lucille Ball with a song.

**The incomparable clown
follows his famous nose
through 40 odd years
in show business.**



OTHER STARS may be better-heeled, brag of more hair or face the mirror behind a more patrician schnozzle. Jimmy Durante is unimpressed. "There's a million good-lookin' guys," he says, "but I'm a novelty."

The Great Clown is a novelty, but in a far more universal sense than his modest personal description of himself implies.

Jimmy, after 40-odd years in show business, still has his incredible Neopolitan nose, which is both copyrighted and insured. His hair is thinner, but still completely visible. ("I know there ain't much there, but every strand's got a muscle.") His vitality continues as raucous and as exhausting as a giant pinwheel. He still has some of his money, despite strenuous efforts to give it all away. Moreover, unlike some other personalities who have achieved stardom in Hollywood, the incomparable Durante continues to enjoy the respect, the admiration and the love of literally thousands of his friends.

"The sweetest little guy in Hollywood" has never been known to do a mean or spiteful thing. I am aware that it is not exactly fashionable to write a piece about an actor and admit that he's completely wonderful, but it's impossible to unearth a single Durante remark that ever slandered or bruised the feelings, intentionally or unintentionally, of his fellow-man.

The only cutting thing he ever attempted to say about a character who had angered him showed Jimmy's utter inexperience at personal insult. "Why," he said, "I've got more brains in my whole head than that guy has in his little finger!"

Despite the size of Jimmy's entourage, which consists of several business and personal managers, old vaudeville pals, hordes of nephews and just people who dropped in on him 20 years ago

and never got around to leaving, he has yet to permit anyone to pick up a check. A guy to whom food is of only academic interest—two raw eggs and a bowl of cornflakes made Jimmy a Lucullan repast—he will wine and dine his entire radio cast at the plushiest Sunset Strip bistro and consider it a privilege to get stuck for the tab.

Not that Durante is a sucker or an easy mark. Jimmy is actually a shrewd man who knows exactly what the boys at the bank are talking about. He merely happens to be as generous with his own money as he is with his time and talent—and with these he is both princely and lavish.

Once, when his radio show wound up another successful season, Jimmy decided to give his gang a really deluxe blowout at the Beverly Hills Club. Because he has long ago philosophically accepted the dictum that anything he buys (like all big names in show business) will cost him double or triple what ordinary mortals have to pay, he wasn't at all surprised when the waiter, who was in on the gag his friends had concocted, presented him with a bill for the evening totaling \$8000.

There were such items as \$2000 for food, \$700 for place cards, \$500 for flowers. These didn't "mortify" Jimmy at all. But the tabulation that did draw a second glance from him was a little something marked, "For broken door—\$150."

Durante thrust that explosive banana nose upward at the waiter. "I'm surrounded by assassins," he roared. "What kind of door was it—gold?"

Ordinarily, Jimmy and "the boys"—Lou Clayton and Eddie Jackson, his long-time vaudeville partners, one-armed Lou Cohen, whom Jimmy has known for 20 years and Jack Roth, his drummer—live their life in a kind of happy squirrel cage. Despite Jimmy's 55

years, which show on him like a flea bite on an elephant, he thrives on his working schedule of 19 hours a day. All the inmates at The Schnozzle's Beverly Hills establishment are almost as mad as he is. Pianos bang incessantly when they're not being torn apart; the phone rings every two minutes; songs and gags are rehearsed until dawn; and countless nephews stroll through the menage unnoticed. Seemingly the only sane person is Jimmy's Negro housekeeper Maggie, who has been with him for 17 years and looks after the many cartons of cornflakes he insists on keeping in the icebox.

Jimmy's present house is a smallish six-room place beside a monstrous swimming pool—a pool which started out as a \$3000 project and cost him \$18,000. Durante has reluctantly dipped himself into the thing only twice and spends most of his spare time sunning himself on the edge of the pool, his gargantuan Schnoz plastered with sunburn cream, while he studies a racing form or shouts at the neighbor's dog.

For a long time Jimmy lived in a somewhat run-down apartment in Hollywood but moved when it became overcrowded and "because the boys ought to have a place of their own." Those who used to visit Jimmy at the old apartment remember the small torn piece of paper pinned above the doorbell. On it was written in pencil, "Bell out of order; walk in." The Schnoz himself wrote that inscription and it was strictly in character. The surprising thing is that he ever bothered with a doorbell at all.

It took considerable persuasion on the part of his friends and cohorts to get Durante to move, because the Hollywood apartment had been his and his invalid wife's residence ever since they came to California in 1930. It was there,

(Continued on Next Page)



Alan Young gets into the act.



Close harmony — but loud.



Jimmy plays telephone Romeo.



Juliet had a girl friend for Alan.



Schnozzola wins — by a nose.



There's Only One Durante

Continued

six years ago, that his wife died—Jimmy's greatest personal tragedy. Even now he never utters her name without a reverent "God bless her."

Today, with the traffic through his Beverly Hills house, the nephews, uncles, friends and associates who trek through the place, it's becoming a little crowded, so Jimmy has moved himself to a room above the garage, which he calls "my ivory tower, my home away from home, my cabin in da sky." One of these days he hopes to build a small town near the Pacific Ocean and there establish all his relatives, friends and partners happily around him.

These days Durante is much the same as he was when he first broke into vaudeville in the Roaring 20's—"the tough guy with the soft heart who can never stop clowning." No matter how his songs start out—and he's "got a million of 'em"—they always seem to end up the same way. To the millions of Durante fans, it appears to make little difference. Even his gags have scarcely changed; some he has been using for 20 years. His shouting delivery and his magnificent mispronunciations would, as someone said, "make the Preamble to the Constitution sound funny."

Polysyllables are the bane of his existence. With him, everything is Durante-ized—and, oddly enough, for the better. Who will deny that Jimmy's rendition of "catastrophe," which comes out as "catastroscope," isn't a vast improvement? Even a simple word like "exuberant" gets the Durante treatment and emerges as "exubilant," which is funner by miles. He kids Hollywood by terming everything "collossial"; informs a pretty girl that she is "pulchrimoodinous"; twists "magnitude" into something "magnanamitood";

hilariously breaks all the rules of grammar and spelling.

Knowing Jimmy's knack for committing happy mayhem on a word, his writers have to pre-edit his scripts. Trouble-makers like "soiree" are written out phonetically and capitalized as "swa-ree," "Gargantua" as "Gar-gan-che-wa" "and crocheted doily" as "crow-shayed doy-lee."

Once his writers had to throw the words "Femme fatale" out of a script because Jimmy insisted on pronouncing it "ferm fatal." Despite his mangling of the phrase, *The Schnozzle* actually liked it and actually knew its significance. For, some weeks later, when he ran into his secretary all dressed up at a party, he told her with the inimitable Durante leer that she "soitainly looked like a 'firm fatality.'"

There are times, of course, when the Durante-ized version of a word just won't go. Then Phil Cohan, Jimmy's producer and co-owner of the show, must do something drastic. Like the time when they had to change a vocalist's name to Suzanne Ellers. Jimmy just couldn't understand that Dorothy wasn't pronounced "Dorty."

On his NBC radio show Durante's orchestra sometimes takes a brutal beating. Verbally, that is. "Stop da music, stop da music," he'll scream. "Da trumpet player is playin' wit only one lip!" Or, he'll race over to the orchestra leader, his nose working overtime. "Let me hear dat high note, maestro! What a note! A promissory note if I ever heard one!"

Jimmy's maltreatment of the English language is contagious. During the early moments of his radio rehearsals he is subdued—for him—while the ideas and gags are getting tossed around. Sometimes, when he doesn't like the way a gag is worded, he'll say "it's

(Continued on Page 47)

Durante

ON THE SCREEN



Jimmy romancing Lupe Velez in "The Hollywood Party."



Ann Sheridan barely resisted him.



With Buster Keaton and Polly Moran.



Stalking Ann Miller in "Melody Ranch."



"You're in the Army" female apache dancer.

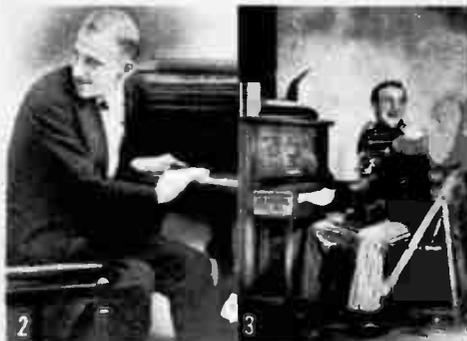


With Sally Ellers in "Carnival."



"Student Taur" with Charlie Butterworth.

Durante ON THE STAGE



1. Clayton, Durante and Jackson (l-r) of vaudeville history. 2. Way back when Jimmy had hair. 3. An early act with a medicine man. 4. Impromptu clowning with Stan Laurel, Buster Keaton and Oliver Hardy (l-r).



"Eve, you sure it's an EDEN apple."

OPENING NIGHT

Video Fans Become "First Nighters" at Ford Theater Premier



Claude Rains, Marlene Dietrich and Van Heflin (l-r) in final reading before appearance on Ford Theater premiere presentation, "Madame Bovary"



OPENING NIGHT with all its magic and glamor, the wide-eyed excitement of milling and shouting crowds, stars from the Broadway and Hollywood constellations—every bit of the glitter that usually attends a first night performance—all of it to be enjoyed within the comforts of their own homes. That was the rare treat accorded the New York video audience when CBS-TV turned its cameras on the premiere of CBS' "Ford Radio Theater." The premiere production was "Madame Bovary" starring Marlene Dietrich, Van Heflin and Claude Rains. Fletcher Markle, well known for his productions of "Studio One," took over as director of the "Ford Theater." The original background music was in the hands of the brilliant young composer-conductor, Bernard Herrmann. Two weeks after the radio premiere of CBS' newest playhouse, a television "Ford Theater" began its career independent of the radio series on the CBS-TV network. * END

Reception at the Waldorf



(Left to right). Lady Iris Mountbatten, John Loder and Mrs. Doris Kenyon—Ford Theatre Director Fletcher Markle and Claude Rains—John Loder, Marlene Dietrich and Dr. Frank Stanton—Mr. and Mrs. Heflin.



Bob Hawk has Mr. and Mrs. Walter Abel say hello to home audience.

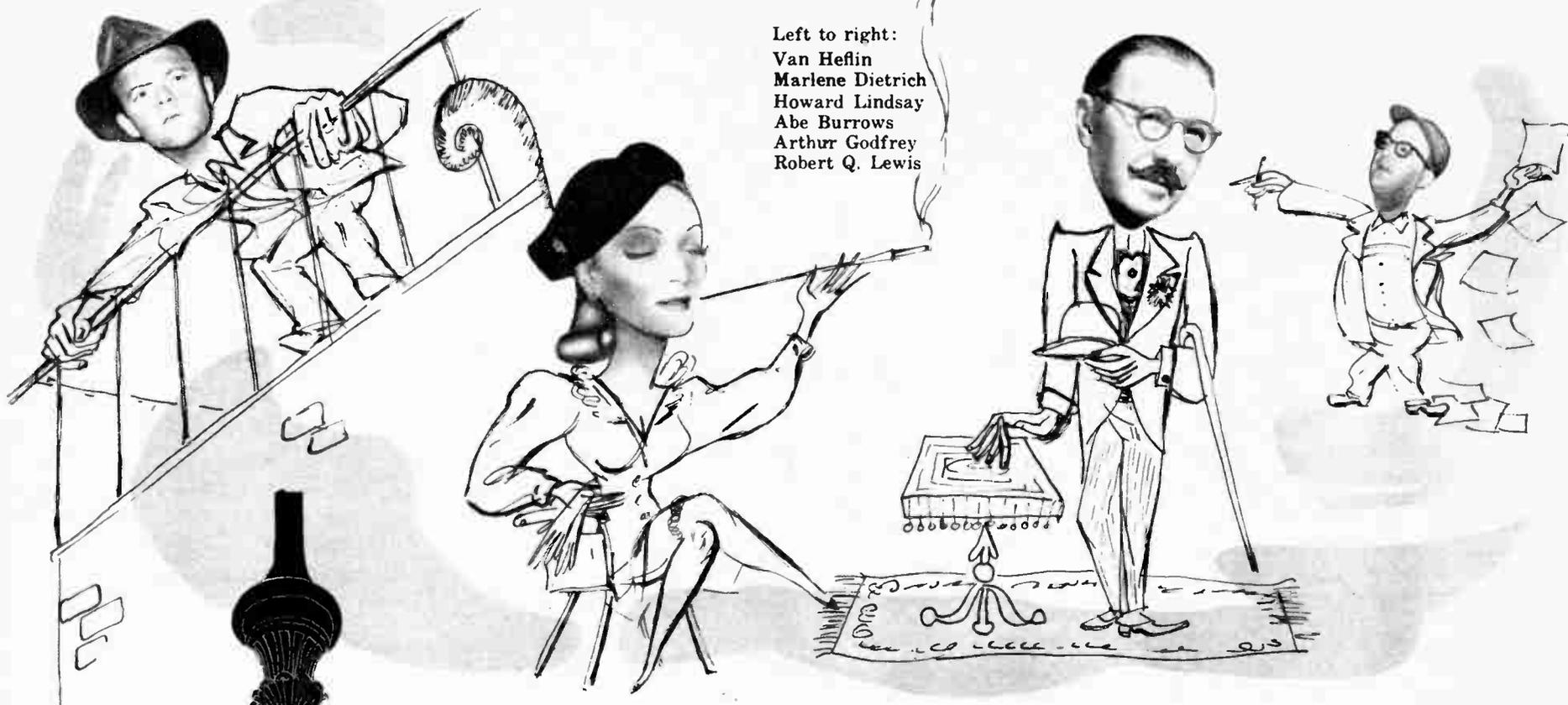


John Loder, left, CBS president Frank Stanton and Mrs. Stanton.



Film star Robert Sterling escorted teen-age columnist Betty Betz.

Left to right:
 Van Heflin
 Marlene Dietrich
 Howard Lindsay
 Abe Burrows
 Arthur Godfrey
 Robert Q. Lewis



WHEN THE Ford show launched its initial program with "Madame Bovary," starring Marlene Dietrich, Van Heflin and Claude Rains, a lenser backstage was trying to get a picture of Marlene and Van, when a young, timid looking man inadvertently stepped into the camera's range. The lenser barked at him, "Why don't you look where you're going? You've just ruined this picture!"

"I'm so terribly sorry," the intruder apologized as he walked away without bothering to add that his name was Benson Ford! Incidentally, the very lavish party for some 500 guests in the Sert Room of the Waldorf which followed this initial fall etherizer was not paid for by the Ford Motor Company, as most people suspected, but by CBS.

OH HENRY SHORT

Henry Fonda, currently giving one of the top performances on Broadway in "Mister Roberts," has refused to broadcast any guest interviews, unless he gets paid for them. His reason is rather an amazing one. "Why should I help Mary Margaret McBride, Tex and Jinx, et al make a living?" he asks belligerently.

Hank, it seems, has a short memory that doesn't go back to the days when he was in the chorus of "New Faces," or had three lines to say in a Tallulah Bankhead comedy, "Forsaking Each Other"—those early struggling days when he was so grateful to anyone who gave him any sort of a boost. Wonder how "Hank" would feel if audiences that pack the Alvin Theatre every night were suddenly to say, "Why should we buy tickets for 'Mister Roberts' and help Henry Fonda make a living?"

Hank is riding the crest of the wave now, "but all is ephemeral—fame and the famous as well" and you meet the same people sliding down the toboggan that you meet climbing up the ladder!

SNAP REACTION

A well-known femme radio commentator was interviewing Howard Lindsay and Russel Crouse on the subject of their many Broadway successes, including "Life With Father," "Arsenic and Old Lace," "State of the Union" and their current smash at the Empire, "Life With Mother."

"But in the ten years you've been collaborating haven't you ever had any failures?" Miss Goo cooed into the mike. "Buck" Crouse

took over the answer and replied, "Well, off the record, a few years ago we had a little epic called 'Strip for Action' which we considered only a mild success. It ran three weeks."

"Just think, folks, only one mild success in ten years!" was the excited comment of God's gift to the housewives of America.

HUMOROUS ABE

Although Abe Burrows is no longer on the air waves, his fabulous success in the nitery field (Ciro's in Hollywood, the Blackstone in Chicago and Le Directoire in N. Y.) has elicited such renewed interest that it won't be long before he'll soon be back in what he terms his "futile race against television."

Abe's wit doesn't rely on the current trend of insult humor or a 1948 version of Joe Miller, but is entirely fresh and original. Take, for example, his titles of topical love songs—"If I Had to Do It All Over Again, I'd Do It All Over You"—"The Taft-Hartley Bill Won't Affect My Union With You," "My Heart Told Me I Was in Love With You and I Only Wish My Heart Had Shut Up Its Big Mouth"—"I'm Walking Down Memory Lane With Not a G.D. Thing to Remember, Not Even a Dying Ember!" Or take his pertinent comments on radio: "When I was on CBS, I found out the exact size of my Hooper—he was a man five foot six. In the Crossley ratings, they call you to find out in which homes your program is better liked—in the country or in the city, and they discovered that my program was most popular in homes without radios!"

If this isn't humor, then I'll take the Good Will hour!

ONCE OVER LIGHTLY

Don't ask Fletcher Markle what he thinks about June Allyson after directing her in "Young Man of Manhattan," or he's liable to tell you!... Ben Grauer always sports a bow tie on every announcing job except for the NBC Symphony, when he wears a dignified four-in-hand, even though on this occasion he does his announcing from the client's booth where nobody sees him... When Mrs. Arthur Taylor of London, England, failed to win the jackpot prize in "Take a Number" quiz, believe it or not, she was delighted. After missing out on the \$2,500 merchandise, and drawing \$50 as a consolation prize, she told emcee Bob Shepard, "You know, I'm really lucky. If I had won the main prize, the custom duty I would



by

Radie Harris



have to pay when I return to England would set me back quite a bit. This way, I've got \$50 more for my visit here than I counted on!... Scuttlebut has it that one of the top name sponsors in television has engaged an eminent psychiatrist to evaluate their video commercials, to find out if they're using the right psychological appeal in urging people to buy their product. It seems to me a much better stunt would be to engage a psychiatrist to evaluate the sanity of those countless contestants who voluntarily expose their low I.Q.s to the public with a complete lack of self-embarrassment!... The biggest laugh to the Mike Romanoff set in Hollywood is the casting of Wendy Barrie as the narrator of kiddie stories on television!... When sextacular Jacqueline Susann appeared on the Morey Amsterdam show recently, a well-known movie star sent a note backstage to producer Irving Mansfield, asking if he could possibly arrange an introduction. Irving scrawled back, "I'm sure I can. Miss Susann in private life happens to be the mother of my son!"

MOTHER KNOWS BEST

Dropping in on the Milton Berle show one recent Wednesday night, I sat right in front of his one-woman clique, his mother, Sandra, and overheard the following conversation: Sandra and her seat neighbor, a young blonde who was obviously Milton's beautiful doll of the moment, were discussing children and the b.b. remarked, "I wish I had a child. They're so much fun to play with when you have nothing else to do." Whereupon Sandra retorted, "Yes, and when they grow up, they're such security for your old age!"

IN THE MAIL BAG

Arthur Godfrey's staff of secretaries are my neighbors on the 14th floor at CBS, and the other day as I saw them pouring over his stack of fan mail, I asked if I could peek over their shoulders at some of the letters. After reading a few of them, I can understand why Godfrey prefers those that pan him to the more rhapsodic outbursts.

A listener to his "Talent Scouts" penned the following: "When you sing, my canary throws herself out of the cage at the cat!"

Another listener of his a.m. daily stint dipped her pen in vitriol to say: "I put a turkey in the oven and when you began to

sing, the bird stuck his head out and said, 'Turn the radio off and the gas on. It's better that way!'"

My favorite, however, was this one: "Godfrey, you stink. Signed, Mr. X." Right below it was the postscript: "Dear Arthur, I think you're wonderful. It's my husband who stinks. Signed, Mrs. X."

IF I WERE QUEEN FOR A DAY

I'd love to see Norman Brokenshire doing a warm-up before the Theatre Guild of the Air that would wake the audience up instead of putting them to sleep.

Tallulah Bankhead, who can say more with one line than most actresses with a page of dialogue, in her own radio show.

Minerva Pious in a Noel Coward sketch with Ronald Colman.

The Jack Benny program that didn't mention Fred Allen—the Fred Allen program that didn't mention Jack Eigen—Bob Hope making no reference to Bing Crosby and vice versa—ditto Eddie Cantor and his Ida—and a yawning disk jockey spot that didn't feature a guest soloist singing "A Tree in the Meadow" and "It's Magic."

A giveaway program bucking Walter Winchell's Sunday night Number One Hooper rating to prove that all the cry babies weeping over their unfair competition should spend less time on tears and more time on building better shows. When you're giving the public what it wants, you don't have to worry about competition from anyone!

SO THIS IS PARIS

Robert Q. Lewis, who spent a week in Paris during his brief holiday abroad, spent all his time in an educational tour of all the historical spots—the Louvre, Les Folies Bergere—Fountainbleu, Les Folies Bergere—Napoleon's Tomb, Les Folies Bergere—the Eiffel Tower, Les Folies Bergere. You can see that Bob Q. concentrated mostly on Art!

TELE-VIEWS OF RAYMOND MASSEY

Raymond Massey, who has appeared in two television dramatic shows of one hour duration each, has some illuminating comments to make on the subject of video from the actor's viewpoint.

Sitting with him in the study of his beautiful New York town house, over a scotch and

soda he elucidated:

"In 'Our Town,' I recreated the same role I had played for our G.I.s during a USO tour on the European front. In 'Years Ago,' I played a role that Freddie March had originated on Broadway—but familiarity in a part made very little difference in time required for sufficient rehearsal. The two productions proved that television requires almost as much rehearsal for an adequate performance as a legitimate production for a tryout opening. I base this statement on a one-hour show. For a half hour, the rehearsal time could probably be reduced by forty percent. The time of rehearsal required for 'Our Town' was 52 hours, and for 'Years Ago' 65 hours, including some eight or ten hours for camera preparation. This rehearsal time amounts to the bare minimum necessary for an adequate performance—more would have insured better quality—less might have spelled disaster!

"To sustain an hour's performance, it must be necessary to achieve a technical grasp of a part equivalent to that attained in the theatre. The piece-meal approach followed in screen acting, with three or five minute segments being played at a time, is of no use. A part must be learned and developed so that a performance may be presented to the television screen as an integrated whole. This screen, with few exceptions, is not more than eight by ten and, therefore, necessitates continuous use of the so called "two-shot" and closeups, which calls for actors to play their scenes uncomfortably close to each other. However, in regard to movement, the scope of camera lenses seems in television to give the player more range than is usually found in screen acting. Because of the use in live video of several cameras (there were four and three in the shows in which I appeared), lighting considerations were reduced to a minimum for the actor. It is, of course, as was proved in the early days of sound pictures, quite impossible to achieve any quality of lighting for more than one camera in a given setup. Therefore, the cast, particularly the women, suffered from a preponderance of top lighting of a most general and diffused kind. Although compared to the average movie setup, it wasn't as uncomfortable or hot."

Ray poured some more scotch and continued:

"The multiple cameras make the task of the sound-room men most difficult and they are constantly forced to request the actors to speak up in order to compensate for mike distance—an added hazard of the acting problem. In these live shows, the problem of wardrobe changes inevitable in almost every play are almost insurmountable. In both 'Our Town' and 'Years Ago,' movement from one scene to the next often necessitated running breathlessly a distance of a hundred feet or more. Regarding both plays, from direction and audience comment, it seemed that the television actor can follow the projection pattern of the stage in voice and gesture, rather than the method imposed by the mike in radio and the movie camera in films. From director down through the various technical personnel, I found cooperation, understanding and the will to help and to learn—but from my personal experience, I came to the conclusion that at least for an hour show, the live method is almost impractical and that eventually the only method to use is to put it on film as in the motion picture medium. In the meantime, it's a tough groundwork but it's a *must* because no matter which way you look at it, it's here to stay!"

Of course, with an erudite star of stage, screen and radio like Raymond Massey explaining these technicalities, it's all so easy to understand now. But who's going to understand *me* repeating it! ★ END

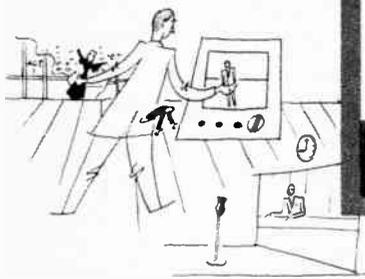
RADIO'S *Best People Behind the Scenes*



TALENT HUNTER Leonard Sillman



If he has his way—and he seems to be having it—you'll be seeing and hearing "New Faces" on radio, television, screen and stage, and even in your favorite night club for years to come. He has an ambitious program for the development of new talent on a genuine organized basis. Having discovered such names as Henry Fonda, Van Johnson, Tyrone Power, Sonny Tufts, Richard Carlson, Eve Arden, John Lund and countless others, one must concede he's on the right track. He was in Hollywood when he first conceived the "New Faces" stage revues that were to make him famous. Three years ago he returned to capitalize on this fame and produce a "New Faces" picture, which emerged "An Angel Comes from Brooklyn" in the "Brooklyn" series that followed the famous "Tree." But maybe Hollywood wasn't wrong after all, for if ever there was an "angel"—for unborn stars—he's it.



LADY CRIME EXPERT Betty Mandeville



As a stage struck youngster of 6, she organized the neighborhood kids into a little theater group and put on plays in her Minneapolis, Minn., backyard. The main idea was to get a chance to act, but even then she manifested a knack for direction which was to prove her real forte in later years. As an actress, while good, she didn't quite make Broadway. This didn't matter for along the way she found her interest was the technical side of the theater after all. She gained a working knowledge of directing in summer stock. Sigmund Romberg gave her her first opportunity in radio doing research for his program. In 1940 she cast the original show of "Crime Doctor," became its assistant director four years later, and from there went on to "FBI in Peace and War" as the only female producer-director of a night-time network crime program.



BEHIND THE D. A. Ed Byron



He's a compact little Irishman who thrives on producing, directing and co-authoring radio's "Mr. District Attorney." He's fanatical about details and realism. Close acquaintance with ex-criminals, doctors, the legal profession—he's a graduate law student, himself—are some of the resources on which he draws for the authentic flavor of his stories. His uncanny analysis of crime trends gave some the notion he has a private crystal ball. He was doing shows against Nazism back in 1937 when he was called a war monger for his public service. He anticipated the wave of juvenile delinquency before it struck and went right to bat against it. His programs aimed at the rackets milking the veterans brought him further honors. His "Mr. District Attorney" has won many awards, but he is proudest of his fan mail from real District Attorneys around the country applauding his racket revelations.



PLAY DIRECTOR Owen Davis, Jr.



He has a wealth of theatrical experience to back him as director of program preparation for NBC Television. As the son of the famous playwright, Owen Davis, he comes by his interest in things dramatic naturally. Prior to entering the Army in 1942, he was well known as a stage, screen and radio actor. On Broadway he appeared in star roles in "Mr. and Mrs. North," "Jezebel" and "The Barker." He made his Hollywood debut in that all-time flicker "All Quiet on the Western Front." On radio, chances are you heard him in "The Goldbergs," the "Rudy Vallee Show" and others. A graduate of Yale University's famous drama school, he received his practical training in summer stock in which he spent eleven years. In his present position, he supervises all matters pertaining to casting, writing and procuring of script material, and general program preparation.



Opera For The People

America's Millions

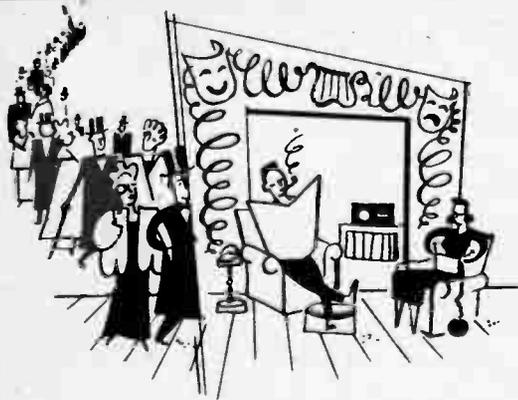
Join the Elite

of the

Met's

Golden

Horse Shoe.



WHEN THE Metropolitan Opera first went on the air on Saturday afternoons over WJZ some 16 years ago, sponsored by the Texaco Co., people in general were wondering who would listen to it. Wasn't the Met supposed to be the play-toy of the few rich—the ones who considered the support of the arts a social distinction?

But people with foresight had an inkling that maybe good music might interest other people too—people who had never been inside an opera house or attended a concert. It was part of their plan to bring good music to the masses—to democratize music. The first broadcast took place on Xmas day 1931 with a performance of Hansel and Gretel, and although it was the only opera broadcast that season it had at-

tracted sufficient attention for the Metropolitan Opera to be broadcast on a regular weekly basis the following season (1932).

The broadcasts have been a yearly feature ever since, and the listening audience has grown to such proportions that today some 278 stations are carrying the program—a greater number than those carrying the Bing Crosby or Al Jolson shows. The theory that so-called highbrow stuff won't go with the great audience across the country has thus been disproved, and even commercially minded Hollywood caught on. In recent years there have been a series of pictures about or with long-hair music, some of which have helped to gain new audiences and others which have done irreparable harm. Those have been the bad pictures full of improbable situations, which have led people to believe that musicians are erratic people, and far removed from reality.

However, the Metropolitan Opera broadcasts have been a different matter. They have given music as it was intended to be heard in the opera house, with the best singers, orchestra and chorus available today, with informative intermission features. (Continued on Next Page)



DOROTHY
KIRSTEN



ROBERT MERRILL

Opera For The People Continued

Naturally, the opera broadcasts weren't immediately the success they are now, but gradually, word-of-mouth advertising gained new friends every Saturday afternoon. Thousands of letters have poured into the network and the opera house every week, year after year, telling how radio fans had "discovered" opera. Most of them boiled down to this: Joe had asked Mack whether he had heard an opera broadcast. The answer was "for heaven's sake, no!" "Try it, it isn't so bad, believe me. It's pretty good, as a matter of fact," was the other answer... and Mack would "try" it and find out he liked it. In his enthusiasm at having found opera a palatable dish after all, he would write his letter and the broadcast officials would know that opera had gained a new follower. Strange as it may seem, opera fan clubs have sprung up all over the country, whereby people get together religiously every Saturday afternoon and listen to the radio. Colleges have incorporated these Saturday afternoons as special features in their regular rosters. These are distinctions even a Fred Allen or Jack Benny show cannot boast of.

Naturally, the great operatic stars have contributed enormously to the appeal and success of these broadcasts—stars who had been heard regularly over the air on other commercial programs—such as Rise Stevens (Prudential Family Hour) and others, Lily Pons (Telephone Hour), Dorothy Kirsten (Kraft Music Hall), Ezio Pinza (Telephone Hour), Robert Merrill (RCA Victor), Nino Martini, Lawrence Tibbett, and the late Grace Moore—to mention just a few. These were more or less the same stars who had scored in movies and the listening audience had an idea of what they looked like and how they acted and would be able to visualize their actual appearance on the stage just by listening to their voices.

The opera management and artists naturally soon realized the tremendous influence radio was playing in

familiarizing America and Canada at large with operatic music and today give no little credit to radio for the fact that opera has risen from the doldrums it was in some 20 years ago—that every performance at the Met is sold out, and that last year the Met had the longest tour of its 65 year history.

In many cities throughout the country a single opera performance is often witnessed by more than 10,000 people, as many as see a Broadway hit during an entire week's run. Rise Stevens, for instance, recalls a performance in Cleveland of Hansel and Gretel during which the audience seemed somewhat noisy. It got so bad that performers onstage began to wonder whether something was wrong with them or their costumes. Later she learned that the auditorium with 10,000 seating capacity had been filled with 2,000 additional people—children who were sitting in their mothers' laps.

Much was said during the early part of the fall, when the Met announced that it couldn't afford another season, that opera only had a limited appeal and that the great public was apathetic toward it. Attendance figures of sold-out houses and the success-story of the broadcasts naturally dispelled any such notions. Difficulties merely lie in the fact that it becomes increasingly more costly to put on *any kind* of entertainment, due to increased costs of labor and materials. Meeting these problems is the only headache opera has today, and that the public stands enthusiastically behind this form of art was proven again then, by thousands of letters, offering suggestions and actual help—as happened once before in 1940 when a million single dollars from radio listeners poured into the coffers of the Met with which the building on Manhattan's 39th Street was bought by the opera management from a commercial enterprise. So thanks to radio, the Met is still here, and opera now belongs to the millions. *** END**



Announcer for
Met broadcasts.
MILTON CROSS



RISE STEVENS



ELEANOR STEBER



LILY PONS



EZIO PINZA

Here, framed upon a background of actual scenes from the thrilling pages of the world's great operas, are a few of the golden voiced greats of our day who are bringing the music of the masters to every corner of the land in the weekly Sunday broadcasts from the stage of the Metropolitan Opera House.

Saul Carson's

Report to the Listeners



JACK BENNY
"No better —
no worse"



JUDY CANOVA
"Highly
amusing"



FRANK SINATRA
"Easy
to take"



EDDIE CANTOR
"Nice and
lovable"

HUMBLE and grateful, your dial-sitter salutes two great radio entrepreneurs. They are Fred Allen and the Protestant Episcopal Church.

Lest you think that this department is blasphemous, let me assure you that the bracketing of the ecclesiastical with the comic is done in all reverence and seriousness.

The 1948-1949 season opened with a terrific noise. One had to fortify ears with patience, approach the loudspeaker with a heart of stout texture. In one week, there were 53 radio "openings." Most of them opened nothing but their big mouths. What came out were the same old clichés. Some of them were debuts only in the sense that they had changed networks. For instance, Ozzie and Harriet left CBS for NBC, while Amos and Andy left NBC for CBS. Once you've said that—and added that both shows were ingratiating in their new homes on the dial as they had been on the old—what else was there to shout about?

But there was something really worth noting both about Allen and the Episcopalians.

You will find the Episcopal show on the full Mutual network, plus a number of non-affiliated stations—a total of 575 outlets—every Friday night at 8. The program is called "Great Scenes from Great Plays." As you note that series on your listening log—and I hope you do that right now—you might also employ the word "great" in another manner, applying it to the overall effort. For it is just that.

When the Right Reverend Henry Knox Sherrill, presiding bishop, threw the cue which opened this "Great" show, there was consternation among some clergy and eyebrow lifting among a few laymen too. Far be it from this reporter's desires to find himself in the middle of a church feud. But if schism there is going to be, I'll lay my radio critic's crown on the side of the presiding bishop.

Those who opposed "Great" feared that the church was being "cheapened" and talked of "commercialized evangelism." The effort, in its totality, was "evangelical" in one sense. It had a purpose—to bring back into the churches those who had strayed away from the church. It was also "commercial," in the sense that a clergyman took a very brief spot on the program to advise people to go to church, while a local pastor practically gave you the address of the nearest house of worship. Certainly that is the technique of the radio "commercial." But there was more—much more—than that to the show. There was also artistic production of an extremely high order. I submit that there

is nothing "cheap" in using art to forward the cause you happen to favor. Since the gentlemen who opposed Bishop Sherrill do love their church, the arguments about "cheapness" collapse.

Such plays as *Cyrano de Bergerac*, *The Barretts of Wimpole Street*, *Dark Victory* and *On Borrowed Time* are certainly known. Stars like Walter Hampden, Basil Rathbone, Beatrice Straight, Walter Abel, Boris Karloff, and Parker Fenelly are certainly popular. Choose the important scenes from these plays, pick the stars for your casts, direct them with the expert hand of a man like Bob Novak—and you should have an excellent half-hour of radio listening. That is exactly what the Episcopal Church provided on its program.

Here was an effort to reach multiple millions of listeners with the very best, superbly produced and beautifully acted. It seems to me that if it is permissible to use art for the sale of soap, it should be doubly desirable for the propagation of ideas intended to cleanse the soul. I simply fail to understand the gripes against the Episcopalian "Great" program.

The Episcopal program was scheduled for a cycle of 13 weeks with the hope that the parishes around the country would like the effort well enough to tax their contributors an extra three per cent for the purpose of continuing the series. To me, that investment seems sound. There are too few really good shows on the air that combine the religious message with fine drama expertly executed. (NBC's "The Eternal Light," Sundays at 12:30, and ABC's "Greatest Story Ever Told," Sundays at 6:30, are the only two programs which I would cite for such achievement.) I certainly hope that the necessary funds come forth, and that the Episcopalian "Great" continues to deserve that title of eminence.

Now we come to the second of the season's noteworthy accomplishments, Fred Allen by name.

There's no use mincing words. Mr. Allen had been slipping, badly. His "Senator Claghorn," who seemed so amusing when we first heard him, had become much less interesting even as he had become boringly repetitious. The Allen "alley" was cluttered, and the doors to its component homes creaked rather pathetically. Fred himself had become just a bit too tired. Those of us who had learned so long to love him felt, last season, that something had to happen to Allen—and fast. He was still the Radio Editor's Favorite—but only by comparison to so many who were so much worse.

Meanwhile, something else happened. That something is "Stop the Music" (ABC, Sundays, a full hour, 8 to 9 o'clock). You may recall that this reviewer told you when "S. the Mc." first hit the air last year, that it was an effort to pay you for *not* listening to NBC's Charlie McCarthy and Fred Allen. That's exactly what it turned out to be. Allen's Hoopering started to slip. So did McCarthy's and Bergen's. By the time the old season was over, Allen had fallen from his usual lofty place among the First Fifteen most popular programs as measured by the indomitable C. E. Hooper. But "Stop" was up there, where Allen had so long resided.

Not in adverse criticism, but in praise, I note that Allen couldn't take that kind of defeat. Trouper that he is, he must have known that he had started to slip anyway. Now the knock-down hurt. As he lay on the canvas for several counts, he took stock. When the season opened, Allen did too. He bounced back, fighting mad. He came out not merely swinging—but funnier than ever. It was a new, revived Allen.

Allen put "Claghorn" into perspective, letting him appear only once in a while. He burned his "alley"—instead, he and Portland now



Fred Allen interviews members of his radio family: (l-r) Kenny De'lar, Minerva Pious, Peter Donald and Parker Fennelly.

walked down Main Street, searching—and finding—their characters. A couple of the basic ones were the same—for instance, Minerva Pious as “Mrs. Nussbaum.” Allen added some of the best wits to his stable of guests—having Henry Morgan on his opener, Tallulah Bankhead on another of his early stanzas. It takes good sense to recognize when you have outlived your old routine. Allen had that sense, and proved it. But he did more. He declared war openly against “Stop the Music.”

Allen insured any listener who might lose out on a “Stop the Music” gift for \$5,000. He pulled no punches. That insurance was not a gag. It was the real stuff.

Future historians will have to decide as between Fred Allen's worth and the value of “Stop the Music.” This reviewer has consistently refused to get half as excited about “Stop the Music” as some of his colleagues. My prime objection to the program is not that it is a giant giveaway—which it is—but that it makes less use than should be made of great talent connected with every phase of that production. But the fact is that “Stop” helped start something—it aided in sparking the New Allen.

I must record one note of dissatisfaction even with the New Allen. I am supported by some letters that have appeared in the daily column conducted in the *New York Post-Home News* by the erstwhile president of our Radio-Television Critics Circle, Paul Denis. In that column, readers protested that Allen's new show has been too bitter, or too sour, or too jocose about serious international affairs concerning peace or war, domestic politics, etc. I felt the same way. But if Allen could gag “Claghorn” and clean up his “alley”—he will overcome that fault too. He is still The Comedian.

I wish I could say half as much for some of our other noted stars. Eddie Cantor is nice and lovable. This year he brought back to his show *Dinah Shore*. You may recall that it was he who had built that singer in the first place. Since that time, however, she has grown. Her architect is still at the old drafting board.

Edgar Bergen and Charlie McCarthy have not changed a splinter's breadth... “Truth or Consequences” gave away a lot of dough for sweet charity's sake, used not only a Mr. Hush but a Mrs. Hush too, proceeded to compound the “Hush” effects—but remained the same as it has been ever... Bing Crosby was enjoyable, and Frank Sinatra was easy to take... Dennis Day was affable, Jack Benny hadn't altered by an iota, and countless of other stars were no better—and no worse—than they have been for so-so long... Prudential, on CBS, Sundays at 6, changed a program that used to have fine music to one that had second-rate drama... Judy Canova was highly amusing, but Groucho Marx was still miscast on his ABC giveaway show.

There was one other important program worth talking about. That was “Ford Theatre.” This one, also, was a switch—from its old home on NBC to a new place, Fridays at nine, on CBS. It was a great program on NBC. It was just as outstanding on CBS. Fletcher Markle—that combination Norman Corwin *plus* Orson Welles—is the producer-director of “Ford Theatre” this year. Markle is a great showman. His program reflected his showmanship.

“Ford Theatre” on CBS now takes its place with two other full-hour dramatic programs that, in my opinion, are really tops. The two others are “Theatre Guild on the Air,” Sundays, beginning at 9:30, on ABC; and “University Theatre,” Sundays, beginning at 2:30,

on NBC.

I reviewed “University Theatre” here last month. I must mention it again because, during one week-end, both Markle's program and the one on NBC tackled dramatization of a pair of great novels.

Markle dared to do Flaubert's *Madame Bovary*. NBC had the temerity to face up to Theodore Dreiser's *An American Tragedy*. Certain snobbish literati shuddered at both these efforts. I laughed at these frightened fops. There is nothing wrong in radio attempting to dramatize a classic, no matter how venerable. In fact, nothing is too good for the radio listener. The notion that the radio listener is a boob or a moron was invented by people who are no better than that themselves. Give the radio listener something worth hearing—no matter how “classical”—and he will listen. The important factor is: Make it worth while. That was done—both by NBC and by Markle.

Markle cast Marlene Dietrich in the role of *Madame Bovary*. It was beautiful casting, for Miss Dietrich played that role as it should have been done. He had Claude Rains and Van Heflin support Miss Dietrich, and they were excellent. He had shown, in short, that radio can take real literature and use it with respect—without losing listenability. NBC's *American Tragedy* did the same.

The adapters of the two novels—Ernest Kinoy, for Dreiser; Emerson Crocker and Brainerd Duffield for Flaubert—should be given special credit. But all of radio benefited by work of the type done on these two productions.

NBC may regret losing the “Ford Theatre” account to CBS. But under Markle's guidance, the listener has lost nothing at all. *END

21

RADIO'S MEMORY LANE

Some will find this game a little more difficult than others, but young and old will enjoy these trips down memory lane. It has taken a lot of exploring through dusty files to come up with these old familiar portraits—that is, familiar to us . . . and, if our guess is right, familiar to many of you despite passing time. If their names escape you, see answers below.



CAN YOU NAME HIM? ↑

1. When this picture was taken he crooned and played sweet melodies on a local New York station. Later he became a famous band leader. Today he's half of a famous radio team, having developed into a seasoned actor.



CAN YOU NAME HIM? ↑

2. This chap was a favorite vaudeville artist specializing in a one-man juggling act. He's now engaged in a juggling campaign with Mr. Hooper and is rated radio's number one comedian.



CAN YOU NAME HIM? ↑

3. Nobody, but nobody could tell a better lie than this popular German-dialectician. At one time his program enjoyed radio's highest rating. He's back again with some of the same malarkey.

Answers: 1) Ozzie Nelson 2) Fred Allen 3) Jack Pearl

KID QUIPS

FROM JUVENILE JURY

by Jack Barry

A six year old girl posed this problem to the Jury. "My mother," she said, "always wants me to eat—and I don't want to get fat! Then the boys won't take me out!"

Juror Dickie Orlan scoffed: "Aw, you're too young to worry about that. Why don't you wait until you're seven before worrying about that!"

One youngster ★ ★ ★ complained to the jury that he had to take a bath and put on his best suit of clothes every time his sister's beaus dropped by.

Juror Ray Ferguson had a ready answer: "Get one of the boy friends to marry your sister and that'll be the end of your troubles."

Five year old ★ ★ ★ Hazel Rubin, of Bayonne, N. J., complained to the Jury about her name. "Everybody calls me 'Hay' for short."

"Why worry about little things like that," interrupted juror Dick Orlan. "When you grow up they won't yell 'Hay' at you—they'll whistle."



"To make an upside down cake successfully, first stand on your head . . ."

Radio Stars

Ed Gardner has a serious moment.



Don Ameche as Battling Bickerson.



Gabe Heatter has good news tonight.



Bill Kephart looks like Dewey.



Walter O'Keefe asks a question.



have such
interesting
faces

Bert Lytell improves with age.



Marilyn Williams outdoes Tallulah.



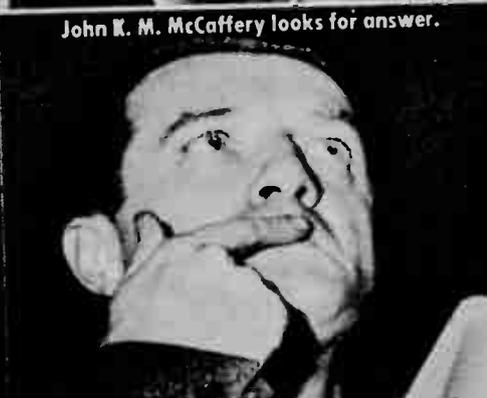
Der Bingle croons a high one.



Arthur Godfrey makes like Sinatra.



John K. M. McCaffery looks for answer.



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.



Patsy Lee, songstress of the Breakfast Club radio show is one gal who isn't waiting with bated breath to go to California — the reason why — because Patsy came from California to find her fortune here!

"I always did seem to do things the other way round from anybody else and my whole job with the Breakfast Club was kind of a fluke—and what a nice one for me!" says Patsy.



Patsy has just turned twenty and has been singing or dancing, or both at the same time, since she was five. A native of Berkeley, California and an only child, Patsy got a lot of attention from parents and grandparents alike and was scarcely walking when she was sent to dancing school. She proved a natural for it and started dancing professionally at the age of seven.

While in grammar school her grandfather decided she ought to be able to sing as well as dance, bought her a piano and started her in singing lessons. Soon she found singing lots more fun than dancing and stopped dancing entirely, devoting her full time to singing.

During her high school days Patsy sang with local California bands and says, "I was on thousands of amateur shows—everyone in the vicinity of San Francisco must have wondered when I would ever reach the so-called professional stage in my singing career.



"Finally at fifteen I decided I was a big girl and since I had been offered the opportunity to join a traveling vaudeville group and tour up and down the coast, I fibbed about my age and took the job. I was a big girl all right, I got as far as Oregon and was so homesick I had to leave the group, weeping like a big baby, and go home to mother!"

It was during Patsy's last year in high school, six months before graduation, that her first big break came—she joined the CBS station in San Francisco as a staff singer and upon graduation she worked there full time remaining for two years, and might be there yet, she says, if it hadn't been for that lucky fluke.

There was another girl singer on the staff and a friend of hers knew someone connected with the Breakfast Club and knew they were looking for a girl singer to replace Nancy Martin who had retired. So this friend of the other singer's planned to send in a record and — at this point the story gets complicated with friends of friends — but a friend of Patsy talked the other girl singer's friend into sending one of Patsy's records too—and he did.

The other girl didn't get a tumble but Patsy was notified that if she wanted to come to Chicago she would be placed on the Breakfast Club for one week. That was all the encouragement Patsy needed, she hopped the first plane for Chicago. After her first week she was on and off the show for about ten months and now is a permanent member of the cast.



"It's lots of fun and I love it. I just found an apartment and am decorating it, so I'm really enjoying Chicago. Sometimes I get a little homesick for California weather and especially for my family but I certainly don't hear the 'call of the west' career-wise."

On the show Patsy is constantly looking for a man and one of her hobbies is collecting items for a hope chest. She is making a quilt for that hope chest too but thinks by the time it is through she ought to have grandchildren to block it for her.

Those hobbies, her new kitty, swimming, and horse-back riding keep her pretty busy and she says, "I really do have a boy-friend too, one in particular whom I enjoy.

"And you know that legend about all women scheming to get married is really not true," Patsy says, "It's only the single ones!" *** END**

Holly



WOOD

On The Air

by Favius Friedman



Dorothy Lamour plays hostess to Bill Powell and Alan Young on her Sealtest Variety Theater.

MIKE SIDE

There's one thing to be said for giveaways. They've goosed the top echelon of comics into a reappraisal of their shows, forced a realization that a free icebox can replace even such solid institutions as the Allens and the Bergens, taught them to face realities (realities being competition) and needled them into zinging up their scripts and their routines.

Perhaps it's a salutary thing that the giveaway shows did come along. Too many of the funny men were content to keep to the *status quo* with tired formats, the minimum of invention and a bland assumption that the king could do no wrong. This was the easy path to follow; and there were those who followed it. But suddenly confronted with cellar-rating Hoopers and obviously dwindling audiences, they discovered what they should have known all along—that you can't make progress by standing still. In radio, least of all.

There's a new spark in the big comics' shows—a needed spark. And you can credit the humble giveaways for the change. Wasn't it Aesop or some other holy man who cracked that "it's an ill wind that blows nobody good"?

★ ★ ★

SEEN AND HEARD

Jack Benny has a night time occupation. Almost every evening of late Jack has been dropping in at his "corner drug store," Beverly Hills' swank Beverly-Wilshire Pharmacy, and "just looking" at a fabulous \$250 shaving brush that has caught his eye. But the cautious Waukegan Fiddler can't make up his mind whether to buy it.

Like the atom bomb, television seems to have created a new problem. According to Paul Garrison, who nows heads up IMPPRO, a television movie outfit, the Lana Turners and Rita Hayworths are pikers compared to the television cuties. "The feminine rivalry offered by television sirens is deadly," he says, "because it catches the male in his home field, in bedroom slippers and a relaxed mood."

Wives, don't say we didn't warn you.

Fred Allen has been telling friends that he visited a week-end resort that was crowded with guests who spent the entire day lounging on the porch. The management, worried about the situation, posted a sign reading, "All guests will please get up and walk around at least once every hour. This is the only way we can keep-off vultures."

The Andrew Sisters (LaVerne, Patty and Maxene) rehearse with Bob Crosby for "Club 15" appearance.



← Dorothy Shay, Frank Sinatra and Spike Jones put on hillbilly jam session

Bob Hope has a problem. "After 11 years in radio," he sighs, "I still can't get out of the bathroom, what with toothpaste and now soap."

Doodles Weaver of CBS' "Spotlight Revue" owns a new bike, complete with gearshift, which he rides to Columbia Square for rehearsals of his air show. "It's a great improvement over the automobile," said Doodles. "When I drove my car, they made me park it outside. Now I can whizz right into the studio."

★ ★ ★

DIAL SPINS

Best capsule criticism of the season is one that appeared in a recent issue of *Variety*. Of a long-running but somewhat hackneyed dramatic series the reviewer said: "Any similarity to the facts of life is strictly coincidental. Plots follow the boy-gets-girl-loses-girl formula. Characters are born out of a mating of L. C. Smith (typewriters) with white paper rather than the accepted mom-and-pop routine." Maybe that's the trouble with some of these "dramatic" shows... Somebody on "Stop the Music" got a little mixed up when they asked the Boeing Airplane Company in Seattle for a sample to be offered on the giveaway program. The company, in answer to the pitch that the gift of the plane would provide \$75,000 worth of free air time, pointed out that Boeing planes are hardly the type for a giveaway, requiring a crew of five and costing up to \$1,500,000... Kudos to Standard Oil of New Jersey for their adult approach to the commercials on their New York Philharmonic broadcasts. No announcer is used and Standard is barely mentioned... Bing Crosby is now a director of a new frozen orange juice company and will plug the product on an upcoming song and chatter transcribed program.

NBC's Dottie Lamour not only fills sweaters—she makes 'em. Seems that an attractive young miss has been a constant patron at one of Los Angeles' department stores, buying knitting yarns, asking questions, chatting with the instructors. When the store officials admired her work and asked samples for display, she (Continued on Next Page)

Jack McElroy presents "Breakfast in Hollywood" orchid to Mrs. Emma Kohler, 86, of Grand Island, Neb.





Jack Carson explains to Marion Hutton the water is perfect for a dip.

Hollywood

On The Air *Continued*



waved aside their compliments. "You'll have to ask my boss," she said. "She's the knitter; I'm not." Turns out that her boss is Dorothy Lamour, whose knitted sweaters are of prize-winning calibre... Two of Hollywood's most movie stars, Herbert Rawlinson and Francis X. Bushman, will appear at frequent intervals on the new half-hour "Lum and Abner" show... Headed for the best-seller lists is the new Wingy Manone-Paul Vandervoort opus, "Trumpet on the Wing," published by Doubleday... One of radio's big thespians can't understand why he got a parking ticket. "The sign said 'Fine for parking,'" he complained... Frank Sinatra and Groucho Marx will be doubling from radio into a picture together at RKO this winter... "Club Time," the only all-hymn program on network radio, is celebrating its fourth year of broadcasts over ABC... Words caught on the wing: "The country doesn't need a third party. It was a third party that spoiled things in the Garden of Eden"... They'd have you believe that after each Wednesday night show Meredith Willson dashes to his ABC dressing-room where he strips off his shirt and gets an alcohol rubdown—from his wife. Hmmm!... That swell actress Agnes Moorehead, who has done "Sorry, Wrong Number" five times on "Suspense," uses the same battered, dog-eared script which she clutched on the first performance... Two boys who have set up some kind of record are Amos 'n' Andy, who estimate that in 20 years on the air they've recorded ten million words of dialogue without having a single word censored by network hawks... Garry Moore has reported an insomniac to the SPCA. He kept a lot of innocent sheep jumping over a fence until they dropped of exhaustion!

That insurance policy idea that Fred Allen came up with to battle the competition of the giveaways has a precedent. Back in the 30's, when "Pot o' Gold" was keeping moom pitcher theatres empty, exhibi-

Jack Smith, Martha Tilton and Frank De Vol have an interest in harmony.



Robert Young pauses on CBS "Suspense" drama.



CBS "Electric Theater" brought together Joe Ripley, Kay Loring, Henry Fonda, Francesca Bruning, Karl Malden.



tors offered to pay \$1000 to any theatregoer who was called while in the movie house. Business immediately improved and there wasn't a single payoff... Arch Oboler is back from an eight-months trek in Africa with enough tape recordings for 78 half-hour broadcasts... Trouble in Paradise: Despite huge gains in network time sales, broadcasters are grieving over a 20% drop in profits... What bald radio biggie spent weeks and weeks and plenty of dough on a new method advertised to grow hair—and wound up with a fine crop on his chest, instead of his head?... One lad who is happy about his 15-week stint in Hollywood is Spike Jones. "During our last 11 month tour," Spike said, "I used to wake up in the morning without any idea of what city, or even what state I was in. It got so that I had to write down where I was on a piece of paper every night and stick it on the dresser." Now do you think you want to be a radio star?

★ ★ ★

WHAT'S WITH THE SHOWS

Novel innovation in audience participation shows is a new series called "This Is Paris" which will be recorded on tape in France and flown to America for airing... American Tobacco has been auditioning Don Ameche and Joan Banks for a new daytime half-hour dramatic series. The cigarette people figure that as video booms, it will be the daytime stuff that will get the female listeners, with the evenings pulling the sight audiences... No longer with us are three ABC shows: Ted Malone, "The Listening Post" and "Candid Microphone"... Elgin's lineup for their King-size two-hour Christmas show will be Al Jolson, Edgar Bergen, Bob Hope, Ozzie and Harriet, Cass Daley, Lauritz Melchior, Danny Thomas, Jo Stafford, Saundra Berkova and Red Ingle and his novelty group. How 'ja like to pay for all that glittering talent?... Ralph Edwards, the "Truth or Consequences" gent, now has another show called "This Is Your Life." It's based on an original idea that Edwards has been thinking about for some years.

★ ★ ★

THE SEEING EYE

Credit Peter Donald with this "Television sure is a wonderful thing," he says. "It enables you to catch fourth-rate movies you were lucky enough to miss in the first place"... Parkyakarkus has a television deal cooking to star in a video series entitled "Parkyacomics"... ABC has taken over the 20-acre Vitagraph motion picture lot from Warner Brothers for use as its Hollywood Television Center... Most novel use of video took place recently when some 4000 physicians and surgeons attending a medical convention witnessed a televised series of operations from Philadelphia's Convention Hall... General Eisenhower gets \$400,000 for the television rights to his autobiography, according to the grapevine... Rudy Vallee has a new trick in the video comedy films he is making. He dubs in laughter and giggles, just in case you don't get the point of the joke... One of the biggest cigarette makers will bankroll a tele series based on "The World's Greatest Novels."

★ ★ ★

PERSONALITY STUFF

It's cosmopolitan, this radio. The actor who depicts an Italian shopkeeper on CBS' "Life With Luigi" is a New York Irishman who made his theatrical debut in Paris, performed in Russia, Egypt and India, trained for the legitimate stage with a Yiddish Theatre group and played a Japanese prince in his first motion picture. He was christened Joseph Patrick Carroll Naish, but you know him as J. Carroll Naish... Composer David Rose, of the Red Skelton show, is a miniature train hobbyist who has a complete model railroad operating in his backyard. Dave's such a lazy guy that he has a clause in his contract



Donna Drake enjoys chat with Art Linkletter.



Mark Warnow and Margaret Whiting admire pin awarded songstress by Col. Mason Brown for recruiting services.



Wendell Niles has two cute handfuls in Marie Wilson and Joan Banks.

that forces him to compose a new tune every week... Kansas-born Jack McElroy is not only the new host on ABC's "Breakfast in Hollywood" but also squeezes in a lick of work as announcer-singer on "Bride and Groom." He's a tiny fellow, weighing 245 pounds and has been in radio 18 years... There's some sort of irony in the fact that Kay Kyser, the lad who has taken in a million clams a year as a band leader, could neither sing nor play a single instrument in his band. He's back to quiz-mastering again, without music, on "Kay Kyser's College of Fun and Knowledge"... One way to break into radio is to try and sell a station manager a block of securities. That's what Howard Petrie did—and walked out with an order and a job as an announcer. Petrie is literally the biggest man in radio, standing six feet four inches tall.

★ ★ ★

THAT'S HOLLYWOOD

Where, says ABC's Sam Cowling, the gals are always one of three things—hungry or thirsty, or both... Where, so far as some of the citizens are concerned, English is just one of the Romance languages... Where they're saying of a well-known bandleader that "he's got a good head on his shoulders—only it's a different one every night"... Where they still have to discover that a love knot is best tied with a single beau... Where a certain radio thespian, testifying in a court case, was asked to identify himself and said, simply, "I am the world's greatest actor." When a friend chided him for giving himself such a

boost, the actor explained, "You know, I always avoid any kind of self-praise, but this time they had me under oath"... Where things are really tough in the Sunset Strip bistros, according to Jerry Ross. The other night he was in one of the bars having a cocktail, when the waiter came over and said, "Will you please finish your martini, the bartender needs the toothpick"... Where a barber shop advertises, "A satisfactory haircut—or your hair refunded"... Where, says writer Manny Manheim, a sweater girl is one who pulls their eyes over her wool... And where a big radio director, who had been very busy, was asked by a friend if he could come to a party. "I don't know," replied the director, "you know I'm such a busybody!"

Shelley Winters, Joan Caulfield, John Payne with producer Bill Keighley on Lux Radio Theater.



Hollywood
On The Air

★ END



Meet the Family

There's been a veritable flood of requests for more pictures of radio stars and their children since the first installment of this feature. Here are more intimate family portraits and we will continue to present them as quickly as our cameraman comes up with them.



Latest picture of Crosby boys—
Dennis, Gary, Phillip, Lindsay (l-r).

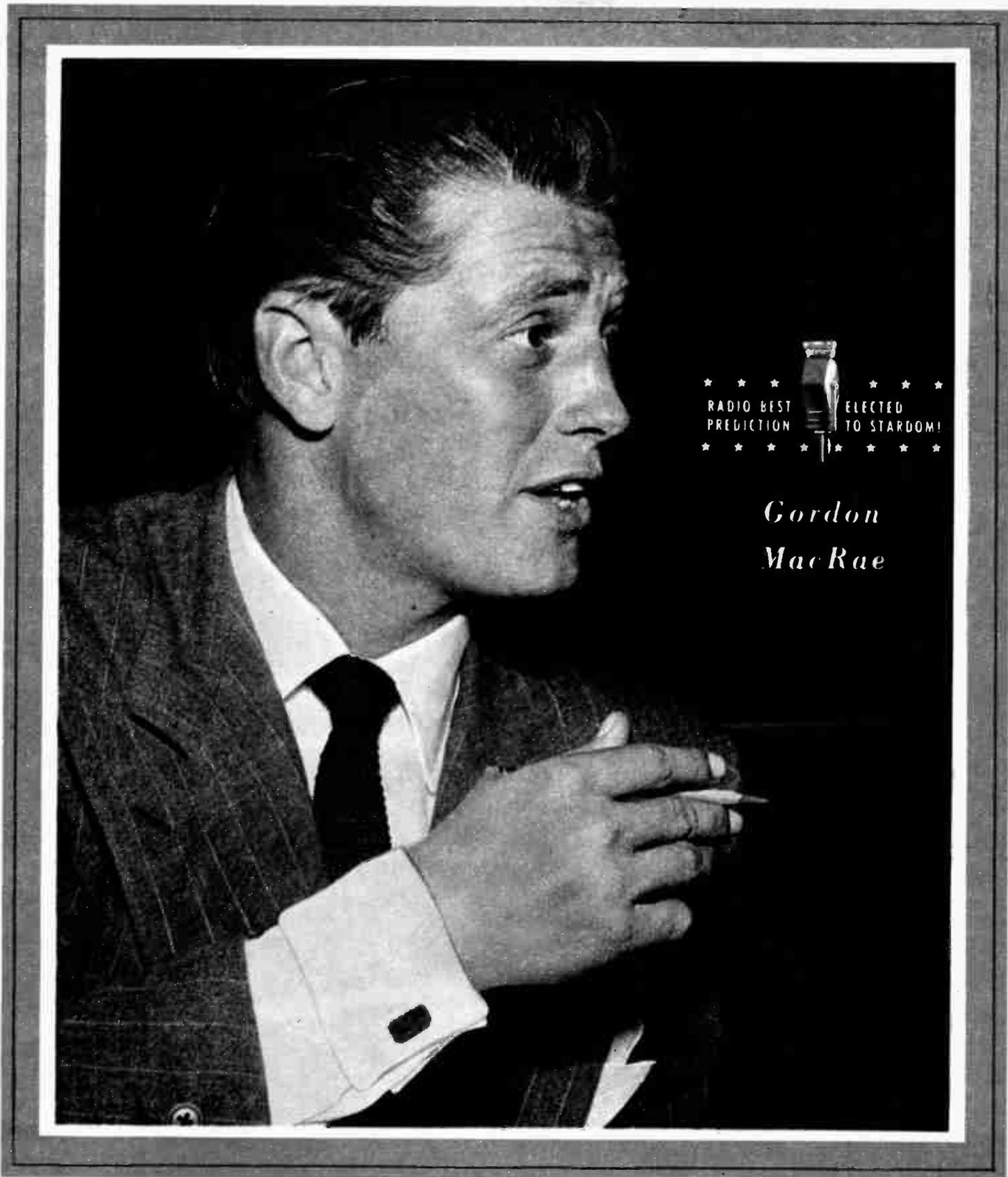


Ozzie and Harriet Nelson help
Rickey and David with their "NBC's."

Charles "Andy" Correll and his foursome: (top to
bottom) Barbara, 5; Dorothy, 7; Charles, Jr., 3; John, 1.



Fanny Brice as "Baby Snooks"
entertains her grandchild.



*Gordon
MacRae*

Portrait of A Star.

Last March he received Radio Best's "Nomination for Stardom." Today he is one of the brightest stars in the radio firmament. His election to stardom was no surprise. As the stellar attraction on the new CBS "Railroad Hour" weekly adaptations of America's favorite musical comedies, he continues to add new listeners to his large following.



Jane Powell was guest passenger on MacRae show train.



Dinah Shore contributes to the pleasant coast-to-coast trip.



Victor Moore and Margaret Whiting join MacRae in engineer's cab.

HOW TO MAKE A CAREER IN

The opportunities are there providing you go about it the right way . . . stay away from the big city, win your start in a small town and learn the field from the ground up.

ON THE AIR



The Edgar Bergen Show

RADIO

by BOB HERGONSON

Manager, Station KBLF • Red Bluff, California

IF YOU have ever tried to get a job in radio, you know the first hurdle—"get experience and we would be interested in hiring you."

Talk to those now working in radio and they will all agree that getting their first break was the highest hurdle. No one would hire them because they didn't have experience.

The trouble with most radio career-minded people is that they are looking for jobs in the wrong places. They all migrate to New York City, Los Angeles or Chicago where experienced radio people have also gone to break into the "big time."

Hundreds have turned to other careers because they felt it was impossible to get a job. Many have asked, "How can we get experience if no one will give us a job?"

With many more stations now going on the air in standard broadcasting, frequency modulation and television, there is no reason for not getting your first break more easily.

If you are really eager to make radio your career, then you will plan your career in the right order. Most young people will not make the effort which I shall outline. Those who do will eventually get their break.

No station manager in the larger cities will hire inexperienced people when the market is flooded with men and women with a proven radio background who are asking for the same position.

What is the right order for planning your career? Well, I'll try to outline suggestions I have made to others which, when followed, have led to success in getting over the first hurdle in radio.

OPPORTUNITIES IN SMALL TOWNS

First, try the smaller cities and towns with stations which have lost their experienced personnel to the larger cities. I know, you feel that your talents and abilities will be unrecognized in these small towns. That is where you make your greatest mistake.

The small town stations offer more opportunity to express your talents than the larger stations. Small stations cannot afford to hire specialists for the various jobs to be done. Therefore, you will have to "double in brass" and take part in almost every operation of the station. You'll have to write show formats, type commercials, assist in traffic operations, edit news and do some announcing.

Make no mistake about this point either—small stations do not tolerate errors or sloppy operations just because you are inexperienced. They will probably make more demands on you than any larger station.

TAKE FIRST OPPORTUNITY TO GET EXPERIENCE

Twelve years ago I tried every way possible to break into New York radio and had just about given up. It so happened that I went to Maine for a few months and, while there, heard about an opening in a small town station for an announcer. It was hard for me to accept the idea of working in that size town, but I always thank my lucky stars that I did.

While there I had to take the late night shift because the older announcers did not want it. After making network station breaks, I had to write the commercials for the next day (Continued on Next Page)

Radio's doors are open
to talent in many fields.



ANNOUNCER:

He's often a "combination man" on small stations with engineering know-how along with other skills.



CONTROL ROOM:

The nerve center for both network and local operations with trained men at the controls.



NEWS ROOM:

One of radio's busiest departments manned by experts in news-gathering and reporting arts.



HOW TO MAKE A CAREER IN RADIO

Continued

while the network show was on. Then on top of all these duties some local talent shows were scheduled during my shift, so I had to turn producer, announcer and commercial writer. All this for \$20 for a 48 hour week!

Upon my return to New York City a year later, my experience in Maine helped me to get a job as assistant producer of some network shows with an advertising agency. I was over my first hurdle.

SOUND EFFECTS:

Experienced engineers usually make up department where imagination and inventiveness are essential.

YOUNG PEOPLE WITH BIG IDEAS

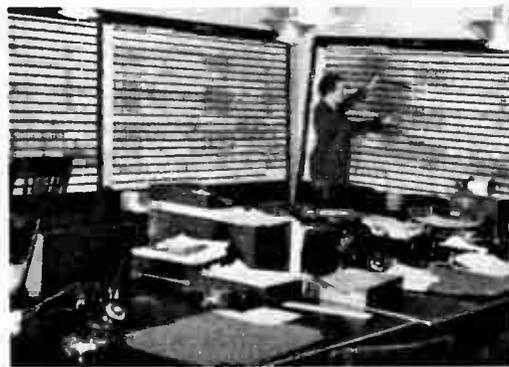
Young people know that gaining experience is the first hurdle, yet they refuse to go to the towns where there is a market for them. A short while ago I needed some announcers at my station. An ad in the trade magazines brought many replies but every one lost interest when they found out it was in a small town. In desperation I had to make a special trip to Los Angeles and audition students at a radio school. Even then I had to sell the ones I picked on the idea of coming back to a small town with me. Those who did return with me have stayed on and each one has told me that he is glad he took the opportunity to get first hand experience in a small town.

This experience will prove invaluable in later big time operations. But remember that big time also limits your opportunities for initiative and self-expression. Many announcers, program managers and station managers have admitted that they miss the opportunities for self-expression which they had in small station operation. Many of our top men are back in smaller stations for this reason.



RESEARCH:

Offers opportunities for women checking surveys, ratings, etc.



TRAFFIC ROOM:

Details of day's broadcast schedules are worked out here.



PERSONNEL DEPT.:

Specialists who see and pass on all employment applicants.



PRODUCTION DETAIL:

Staff follows through on all phases of broadcast schedule.

ANNOUNCING NOT ONLY JOB IN RADIO

Another thing—too many think of radio in terms of announcing. I guess having people hear your voice has glamour for some, but this is a very unfortunate impression. These people are limiting their chances because there are too many men who want to be announcers. Why limit yourself to announcing when there are so many interesting jobs to be done in radio? For example, it takes engineers, commercial writers, traffic managers, music directors, program directors, salesmen and managers to operate stations. Without these people the announcer would not only find himself without words but also without a job.

ENGINEERS ARE NEEDED

Engineers are the most interesting people to me. I haven't met a good engineer yet who didn't feel toward his station and equipment as he would toward an only child. He lives in a world by himself and seems only to live to keep the station on the air. Good engineers are hard to find, so the market is open in that



SCRIPT ROOM:

A battery of electric typewriters make copies of scripts.



NEWS DETAIL:

Skilled assistants help ready the regular news broadcasts.



CONTINUITY:

Acceptance staff reads, clears all scripts and commercials.



MUSIC STAFF:

Department is responsible for proper clearance of songs before broadcast, checking all tunes to be sure they are not on "restricted list." They also check all new record releases for "questionable" lyrics.



field, and, believe me, the pay is very good.

A CHANCE FOR WRITERS

Now let's listen to a few commercials on the air. How many times have you said, "Bet I could do better than that!"? If you have some writing ability and want to gain real experience then here is a chance to write to your heart's content. Continuity writers not only write commercials but many introductions to record shows and interviews. No other writing field demands such clarity of thought and expression as does radio. Any successful writer will agree that radio offers one of the greatest avenues to gain the experience which leads to big time writing both in radio and the movies.

TRAFFIC COP IN RADIO

Are you one of those rare persons who can handle details? If you are, then try the job of traffic manager. This job will keep you busy every minute setting up the daily schedule of programs and announcements. This job will give you a real insight into radio and offer real opportunities for advancement.

KNOW YOUR MUSIC?

How about music—do you like it and understand it? Well then, try for the job of music director in a larger station. You would be responsible for setting up music for live and recorded shows, checking music clearance on all music played over the station, keeping the orchestra and vocalist sheet music in order and many other duties which are very satisfying for those who like to work with music.

THE PROGRAM DIRECTOR

If you start at any of the jobs mentioned, you can then start shooting for a bigger job—

that of program director. This position is usually filled by a person who has been through the mill in station operations. He must know everyone's job, since all station personnel usually work under him, except the salesmen and manager. You will be responsible for everything that goes out over the air. Programs are the merchandise which the station has to sell, not only to sponsors but to the public. Therefore you must understand what type of program people want and at what time of the day or evening. You must analyze the competition which other stations are offering so that your station may successfully compete with them for the available listening audience.

All stations are very conscious of their duty as public servants, so you must fulfill this duty while trying to maintain a good balance in programming. The program director's job is one of the most demanding on time and talents, and yet one of the most fascinating that radio has to offer. The best way to get this job is to start at the bottom and learn all the other jobs first. This is a good goal to set for yourself, so keep your eye on that job after you get your first break.

SELLING—A WIDE OPEN FIELD

Want a good paying job right now? Then get a job as salesman for a station. But there's a catch in it, naturally. You must understand radio and how it works as an advertising medium. For the past first few years, a radio salesman was just an order taker

because most stations were completely sold out of time; but the addition of new stations has opened up time on the well-established stations. The industry as a whole has suddenly discovered that there are but a few really good time salesmen in the business. Former salesmen are being fired by the dozens for failure to produce, but replacements can't be found. The industry is surely

(Continued on Page 48)



MUSIC LIBRARY:

A quarter of million tunes are filed and indexed here.



SALES STAFF:

Hergonson and his assistant see a prospective sponsor.



TRANSCRIPTIONS:

Hergonson checks transcribed show for possible local sale.

RADIO BEST

Television Best

If you like figures on Television's development here are some interesting ones: In early 1947 there were only 25,000 television receivers in the U. S. Today there are more than 650,000 to which you may add 2500 more each day...

* * *

Untold millions have been invested in the research and development of this new medium since 1928. Philco has shelled out \$15,000,000, RCA and Dumont even more... Experts predict more than 3 million sets in America by next year.

* * *

Viewers are kicking about the top video shows which are so closely spotted in competition with each other. Since good programs are still too far between it is suggested that stations and sponsors attempt to spread out the shows over the week.

* * *

A new automobile tele-set will soon reach the market equipped with a front and back seat screen. Front seat screen will operate only when your car is idle, back seat screen will function while driving. Will the girls like this?



* * *

Here's the latest TV box score: Television stations on the air—39; Construction Permits—85; Applications for new stations—310.

* * *

Paul Muni's TV debut in "Counsellor-at law" received avalanche of raves from critics and fans... "Stop the Music" scheduled for visual audience... Milton Berle continues to top popularity polls



* * *

... Tele-video Corp. to distribute receivers in bars with coin operating facilities... "Chevrolet on Broadway" heard Mondays on NBC east coast network, is directed by former movie actor Owen Davis, Jr... Hollywood readying whole schedule of video films to supplant present showings of old time movies... We'll miss Hoot Gibson.

Tele-Views

& News about Faces & Folks on the video scene.



Radio's Maggie McNellis and Hollywood's Paul Henreid (right) chat with Edgar, WPIX teen age stylist.



Doris Brown poses with canine star of CBS-TV's nightly puppet show "Lucky Pup."



Raymond Massey and Helen Carew in scene from NBC-TV play presentation "Our Town."



Abe Burrows deserts radio for brief appearance on KTSL "Music Hall" revue.



Georgia Gibbs heckles Zero Mostel "Millionaire Disc Jockey" on Dumont comedy show.



Seat on the TV Dial



These shows fall into natural pairing for a number of reasons. Both were built not only as examples of the "new" art of video production but also as promises toward the revival of vaudeville. Both are mastered by men prominent in their fields. Both are high among the program popularity ratings for television, taking first and second place respectively the last time around as of this writing. There may be other similarities, but this reviewer must get to the differences. Milton Berle's show lives. Ed Sullivan's "Toast" is a vain boast. The first has not only infused life into television, it has also put blood back into vaudeville's arteries. The second has only proved that vaudeville's announced demise was no false alarm. Take your choice.

Berle is the visual showman par excellence. Alive, vigorous, warm, he is an extrovert who enters your living room via video and takes possession and makes you like it. Sullivan is stiff, unsure of himself, hesitant, tongue-tied. One is a trouper who captivates his audience, the other is an intruder who stands between the audience and such talent as he might have on stage.

There are differences between the two programs that go far beyond the quality of emceeing. The Berle show is highly professional, the Sullivan stanza is an embarrassing platform for a mixture of professionals who seem embarrassed and "professionals" who ought to feel embarrassed if they don't.

Just before hurrying to this typewriter, this reviewer had the misfortune to pass up a full hour of good drama well done by Philco (see *drama* below) in order to give "Toast" its final chance. It was an unfair bargain. Sullivan brought on the old "Pansy" horse routine which wasn't bad (following the "Ink Spots," who may have been all right but appeared on the screen before this viewer could catch them). But after the "Pansy" piece, the show went to pieces totally. Even in the "Pansy" act the camerawork was about as imaginative as a 6-year-old with a Brownie. But what followed was just plain time-wasting for everybody concerned.

Cass Franklin and Monica Moore, who can sing, were wasted. June Taylor and her dancers did what was supposed to be a Halloween dance but turned out to be neither dancing nor pumpkin pie. And the *piece de resistance* was an outright insult, being the old-type, de-classed, barrel-house type of Negro humor in which Dewey "Pigmeat" Marchand played the "judge" wielding a bladder on the heads of his luckless stooges. Benny Goodman came on with his licorice stick, but he could have done his work better without the kind of camera work he got here. Myron Cohen was introduced by Sullivan as "the bald-headed comedian" (whatever that means!) and Cohen's "Jewish" jokes were about as hebraic as Marchand's tripe was negroid. It was all quite discouraging—either for vaudeville or for video.

The only really videogenic member of the "Toast" cast, at least as photographed on this show, was Ray Morgan, the announcer for Emerson. And here too the program looked sick. Morgan looks well, speaks very well—but the kind of static pictures he pointed to as examples of the sponsor's product could not have sent anyone scurrying for those AM-FM-Tele radio-video sets. The whole thing just didn't make sense at this period when television has supposedly grown up somewhat.

The Texaco-Berle program is just tops—not merely by contrast with "Toast" but any way you look at it. Berle mugs, clowns, hops all around the stage, gets himself into nearly every act—and enhances practically every act he noses into. The acts are well chosen, from the highest echelons of entertainment, and they are played against sets that mean something, lighted as they should be, projected by means of camerawork handled by people who know how. There simply is nothing more to say about the Berle program. You must see it to see how good it is. If you can get to a television set any Tuesday night, you're cheating yourself if you miss this one. —sc



This reviewer's earliest experiences as a playgoer were accumulated more years ago than he cares to recall. The locale was the old Lyceum Theatre, at Rochester, New York. The time was Saturday matinees, always. The fare was melodrama, or early stage Americana in which villains were just that, ingenues made your heart throb, the juvenile made you wish you'd grow up to be that handsome and that successful not only in staying the hands of evil but also in capturing the hands of lovely damsels.

Some of that ancient flavor is recaptured for you on television if you tune in on the "Captain Billy" program on CBS. It's all done in broad strokes. The villain is really someone to be hissed. The blonde lady perpetually in distress appears to be worth any honest man's love. The handsome buck, who is usually the son of the town banker to boot, is as virtuous as he is honest and brave.

Ralph Dumke is "Captain Billy" who acts as master of ceremonies on this program. The melodrama is only one part of the show, but extremely amusing. Ernest Sarracino plays the villain straight, with all the tricks of the villain this reviewer used to see when but a child. Johnny Downs as the boy, and Virginia Gibson as the girl, were excellent in their roles.

In addition, there is a blond bundle of vigor named Bibi Osterwald who sings old-time songs, there is an ingratiating comedian named Johnny Silver, and a few other people who help make the production hilarious, well-paced fun—for the entire family. —sc



If you are within the horizons of both ABC's and NBC's television networks Sunday nights, here is an opportunity for an hour-and-a-half of continuous, solid dramatic fare right in your own home. Just tune in to ABC at 8:30 p.m., then switch quickly to NBC at 9. You will see "Actors' Studio" during that half-hour period, and you'll find it adult drama well produced, well acted. The 60 minutes following will bring you a top Broadway production, condensed into an hour's playing time without losing any of the flavor of the stage original. Of course, video—like all arts—being somewhat uneven, you might find an occasional flaw now and then. But this reviewer has, so far, found both these dramatic programs well worth his time.

ABC's "Actor's Studio" opened its series with a play by Tennessee Williams (author of "The Glass Menagerie," "A Streetcar Named Desire," etc.). Philco's first play was "Dinner at Eight." The Williams play starred Jessica Tandy (star of "Streetcar") in a beautiful one-acter entitled "Portrait of a Madonna." The Philco playhouse had a roster of big names—Peggy Wood, Dennis King, Mary Boland, Vicki Cummings and Philip Loeb. Marc Connelly introduced the ABC program, while Bert Lytell, former president of Actors' Equity (the union of stage actors), did the presentation chore for the NBC series. Everyone concerned in both productions accounted himself with great competence.

Philco has brought great plays like "Angels in the Wings" and Elmer Rice's "Street Scene" to the video viewers. ABC has produced dramatizations of James Thurber stories, has shown off Dennis King in an adaptation of H. G. Wells' "The Inexperienced Ghost." From writing to casting, from sets to lighting and camera work, from directing to acting—both these productions are drama at their best.

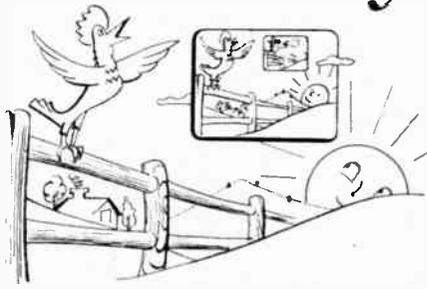
These programs show how television can grow rapidly. It was only last spring that some dramatic productions billed as first-rate were amateurish to a painful degree (but not on NBC, while ABC had as yet not got into the New York origination swing in a real way). Now there is a sure confidence about the manner in which these plays are produced; an understanding of the new medium's potentials and limitations.

There is another important dramatic program on television which, unfortunately, this viewer has not yet seen. That is CBS' once-a-month "Ford Theatre" (not to be confused with CBS' weekly "Ford Theatre" on the radio, Friday nights at nine). The opener on this television version of the Ford program was the Ruth Gordon Broadway play "Years Ago," with Raymond Massey, Eva LaGallienne and Patricia Kirkland in the leads. Some of my critical colleagues differed in their opinions about some of the values in this CBS effort. But all agreed that it is grown-up stuff, and not the kind of video that can be ignored. Since this one comes up only once a month, you'll have to watch your local television logs to know when to expect it. But look for it. —sc * END

RADIO BEST

Television Best

Television Goes Daytime...



WABD's ROUND THE CLOCK "TV" INVADES LOCAL RADIO BONANZA.

Long a pioneer in the television world, Du Mont now adds another first to its creditable list of contributions to video's progress.

Full time television programs were bound to come, but the first with courage to do so has been Du Mont's WABD station in New York. The experiment, if it can be called so in view of the fact that it showed a profit from its origin, is being watched keenly by competitive stations. How long they can resist the bandwagon may be answered by the time we go to press when it is possible that daytime scheduling may already be a matter of course all the way down the line. Another interesting

question to which an early answer is conceivable, is what happens or will happen to local radio stations with whom the local character of television now competes for business? After all Mrs. Housewife may find a greater attraction in sight and sound programs than mere sound.

The accompanying picture sequence gives an hour-by-hour account of a typical day in the brand new career of daytime television as it is now seen and heard for the first time by New York's video audience.

New York's Deputy Mayor John G. Bennett (left) congratulates Dr. Allen B. Du Mont.



Reporters gather for advent of daytime television.



7:15

Bill Burns leads television audience early risers in morning exercises on WABD's "Keep Fit Club."



9:45

Amanda Randolph entertains early morning viewers as star of her own daytime DuMont show "Amanda."



12:45

Stan Shaw (center) looks on as his guest Maxine Sullivan vocalizes with help of Alan Logan trio.



3:00

(L-r) Irene Murphy, "Women's Club" hostess with guests Mrs. Eugene Duffield, Mrs. Edward Boyne.



7:45

Pat Meikle and Hal Cooper open another session of DuMont special feature "Your School Reporter."



8:30

Pat Meikle also stars as "Television Baby Sitter" a novel amusing program for pre-school children.



9:15

Dr. Wendell Phillips of Rye, New York, greets his video congregation at "Morning Chapel" services.



10:15

Kathi Norris who acts as "Your Television Shopper" offers visual demonstration of latest type of mop.



11:45

The "Friendship Circle" brings audience harmonies of DuMont quartet vocalizing old time melodies.



12:15

A favorite with video fans is Ted Steele, who is featured on his own show in WABD daytime setup.



1:00

Dennis James of "Okay Mother" and Ma Perkins of radio as they appeared on daytime program.



2:30

Mrs. Alice Burroughs who conducts the television "Needle Shop" shows work to announcer Fred Scott.



2:45

Vocal talents of Phil Hanna are spotlighted on new video daytime program titled "Spare Room."



3:45

Lovely Pamela Dudley Curran, socialite and model, visits with Charles Tranum on WABD "Society Page."



4:00

Maxine Barrett (left) discusses style trends with Wendy Barrie on "And Everything Nice" show.



4:30

Studio guests and production aid David Davis talk with Wendy Barrie on "Inside Photoplay" set. * END



by Les Morman



Musical LINKS

by Harry Link

It's a strange game this song writing business. As I have mentioned many times before, the writer who can break through and write one big hit usually has the doors of the publishing companies open to him for the future. And yet many have capitalized on this opportunity. So the subject of my column at this writing will be called "One Hit Song Writers." And I would like to tell you some interesting stories about some of the great characters of the music business who wrote just one hit song in their entire career and for some reason or other failed to repeat.

For instance, a song you all remember, "When My Baby Smiles at Me," was written by Billy Monroe, a drummer with a band called the Kentucky Serenaders. When Ted Lewis' orchestra played Atlantic City where the Kentucky Serenaders were also performing, Ted Lewis picked the song up and made it famous and nothing has ever been heard of Billy Monroe since. Take the case of Irving Kahn and Frank Silver who wrote one of the "all time" famous hits in "Yes, We Have No Bananas." They capitalized on this song by forming their own orchestras and doing very well as band leaders. Yet they were never able to follow up with another hit. The same goes with two boys who were partly responsible for making Fifty-second Street famous as "Swing Street," Riley and

Songs I Predict Will Reach Hit Stage

1. If We Can't Be the Same Old Sweethearts (We'll Just Be the Same Old Friends)
2. Until
3. Down Among the Sheltering Palms
4. This Is the Moment
5. Here I'll Stay
6. Love Somebody
7. A Hundred and Sixty Acres
8. Maybe You'll Be There
9. Underneath the Arches
10. Far Away Places
11. The Snow Man Song



Our own beloved former Mayor of New York City, the Honorable James J. Walker (who is in the "one hit" song writer class), wrote "Will You Love Me in December as You Do in May" but apparently he too was never able to write another hit. Yet he and his song will long live in the memory of Tin Pan Alley as the most beloved character New York City ever had.

Take the case of the first world war when one of the outstanding hits of that time was "Good-bye Broadway, Hello France" written by Chuck Reisner. Chuck never wrote another hit as big as this one, but parlayed it from this start to become one of the great motion picture directors on the M-G-M lot. Only a few years ago a boy in Baltimore named Billy Mayhew wrote one of the outstanding hits of the year, "It's a Sin to Tell a Lie" and it looked like this talented boy was really on his way to the top in Tin Pan Alley. However, for some reason or other, Billy did not follow up his opportunity and as a result, hasn't been heard of since. And so it goes. With the thousands of people trying to write and looking for that golden opportunity, it is significant that many of the great writers who had the chance, didn't make the most of it.

I feel sure that if these writers had continued to "keep punching" they would have given the world a lot of wonderful songs to sing and play because they most certainly proved their talent by writing the above mentioned songs.

If any of my song-writing readers are fortunate enough to get the opportunity to write a hit song, I certainly hope they will keep writing and try to write a follow-up song as I can think of no nicer place in the world for a person to be in, than the world inhabited by those who create the songs that make America sing. *END

The 10 Top Albums



1. If We Can't Be the Same Old Sweethearts (We'll Just Be the Same Old Friends) (Perry Como-Andy Russell and Pied Pipers)
2. Underneath the Arches (Andrew Sisters-Primo Scala)
3. You Call Everybody Darling (Al Trace)
4. Until (Tommy Dorsey)
5. Buttons and Bows (Dinah Shore)
6. Every Day I Love You (Jo Stafford)
7. Love Is a Dangerous Game (Cyril Stapleton)
8. Love Somebody (Doris Day)
9. Cool Water (Vaughn Monroe)
10. Bluebird of Happiness (Art Mooney)

Farley, who wrote "The Music Goes 'Round and 'Round," who were never able to follow up with another hit. I imagine the reason for this is because they became so successful as an attraction in motion pictures, theatres, etc., with the money rolling in so fast, that they just never got around to trying to write another hit.

A while back someone penned a tune called "They All Recorded to Beat the Ban," referring, of course, to Mr. Petrillo's edict that called a halt to recording by the musicians of his union. But as this is written, the ban is winning. Most of the records are strictly bottom-of-the-barrel. Capitol is filling its stocks with revivals but a four or five-year-old record has about as much zip as a stale glass of beer. Dig an old hit like Betty Hutton's "Rocking Horse" or Joan Merrill's "What Did He Say?" and you'll get the idea. Without Bing or Dinah to sing them, the new tunes seem to wither before they grow and the hit melodies of the new Broadway shows aren't what they used to be because they don't get the waxed reprises they deserve.

So, with a prayer for a swift solution to the problem and a small measure of apprehension, on to the best of the month in records.



WOODY HERMAN



PEGGY LEE



LOUIS ARMSTRONG

Best Big Band (Sweet)

One of FREDDY MARTIN's finest efforts in months pops up, thanks to some stout singing by Stuart Wade and the Martin Men... "Love Me Not" (20-3048) is the title on the RCA Victor label.

The over-staffed TEX BENEKE band with its big string section is a rather unwieldy organization but on "The Man I Love" (20-3112) the group's arranger does a noble job of blending the band's dissimilar elements... RCA Victor.

The typically brilliant shadings that distinguish RUSS CASE's recordings for RCA Victor are given rugged contrast by the earthy trombone solos of Jack Teagarden on "The Night Is Young" (20-3080)... The maestro lets "Big T" go to town on two choruses.

Best Big Band (Hot)

One of the familiar Chopin themes is borrowed by, of all people, WOODY HERMAN, and transformed into an interesting jazz piece... Called "No Time" (Columbia 38304) it's interestingly played, with the saxophone voicings and Woody's vocal being particularly helpful.

Kurt Weill's classic "September Song" (38300) serves as an instrumental for HARRY JAMES on a Columbia spinning and though it seems a shame not to sing those lovely lyrics, the melody is intelligently performed and done with a real fine beat.

Nobody can top ZIGGY ELMAN on a Hebrew fralich... If you like that sort of thing, buy "Bublitchki" and hear the maestro go to town on his trumpet... MGM.

Best Small Band

Moody and breathy as usual, COLEMAN HAWKINS comes up with another of his series of inimitable saxophonic monopolies in "April in Paris" (20-3057) on RCA Victor... If you like the way he rambles around a melody, in this case a good one, this is your dish of tea.

Delightful vocalizing by Lillian Lane distinguishes an RCA Victor platter "Daddy-O" (20-3065), and the Paige Cavanaugh Trio lends fine instrumental and vocal assistance... Miss Lane sounds like star timbre.

Those distinguished gentlemen, LOUIS ARMSTRONG and JACK TEAGARDEN, combine vocal and brass pyrotechnics to furnish an amusing disk in "A Song Was Born" (20-3064)... A steal from "New World Symphony," nevertheless it's good material for the two stars...



This Month's Disc Jockey

WNEW's Art Ford

9 years ago John Barrymore told an ambitious 18-year-old kid at a Shawnee, Pennsylvania, summer stock theatre, "As an actor you would make a fine radio announcer." Art Ford took "The Great Profile's" advice. Today he is jockeying radio's number one all night "owl" show, WNEW's "Milkman's Matinee."

Any morning a little after 6 a.m. (7 a.m. on Sundays) if you happen to find yourself up in Central Park you can see a black custom-built English racing model streaking up the deserted drive. A young man with an unruly mop of hair blowing across his tired face will be lolling back against white leather upholstery while his chauffeur drives him home at the end of his working "day."

Art likes to watch New York getting up to go to work as he speeds home to his Park Avenue brownstone. By 8 o'clock he is in bed in a soundproof, all white room, with soft blue indirect lighting. He says this synthetic dusk puts him in a twilight mood so he can go to sleep. But Art's life isn't all upholstery and slick gadgets. He is a guy who takes his jockeying seriously and works at it as a profession. Behind the casual, confiding voice which regularly brings in proposals from feminine listeners and threats from jealous husbands and boy friends is a real knowledge of his craft.

Son of an English actor himself, Ford has traveled to Britain and Europe specifically to pick up novel foreign recordings and information about continental talent that may be headed for our shores. His collection of French recordings and high fidelity British-made Decca disks are particularly popular with the insomnia afflicted carriage-trade who tune in their bedside sets in the after-night-club hours.

Radio best Records of the Month

Continued



HARRY JAMES

Best Girl Vocal

Topping the others—and who's to deny she won't make a habit of this for a long time to come—is DORIS DAY's tender interpretation of the hoary DeSylva, Brown and Henderson tune "Just Imagine." The lyrics are slightly corny but the melody is a darb and Doris pours in just the right amount of feeling and emotion to bring the record home a winner, assisted neatly by the George Stravo orchestra (Columbia 38302).

Tailor-made for JO STAFFORD is Cole Porter's "In the Still of the Night" (Capitol 15218) and, with absolutely no evidence of a vibrato, she offers a typical Stafford job... Very clear, very mellow and a little on the colorless side... The unbilled orchestra is helpful.

Discovery of the month is MGM's NORMA SHEPHERD who reveals a husky and authentic blues voice as she toys with "Old-Fashioned Love" (10281)... Versatile, the gal provides her own piano accompaniment which is as big-time as her voice... Congratulations to MGM and a bow to the lady.

When you stop to consider that most girl vocalists hew religiously to a ballad style and treat the problems of love with deadly seriousness, it's refreshing, by contrast, to listen to BETTY GARRETT's spoofing and comedy on MGM disks... "It's a Quiet Town" (10288) isn't her best effort ("South America, Take It Away" probably is) but it's a good sample of her droll and engaging style.



DORIS DAY



JO STAFFORD



PERRY COMO

Best Albums

One of the nice aspects about COLUMBIA's album (C-167) "Christmas Songs by Frank Sinatra" is that you can listen to them yourself after the kiddies are tucked away to bed... You wouldn't bother if the vocalist happened to be Frank Luther or Uncle Don... "Silent Night, Holy Night," "Adeste Fideles," "It Came Upon the Midnight Clear" are typical of the songs in this package... Other recommended albums: "WILLARD ROBISON'S DEEP RIVER MUSIC" with Johnny Mercer (Capitol CC 104) and "MORTON GOULD'S MUSICAL FANTASIES" (MGM 31) with the composer presenting amusing little gems for instrumental septet... MGM should have allowed their own Raymond Scott to do the latter with his six-piece quintet.

Best Male Vocal

Sophisticated and sentimental is "One for My Baby" (Capitol 15241), a tale of a barfly, sung by Johnny Mercer who penned the lyrics, too, to a melody by Harold Arlen. Four skols to Mercer for intelligent interpreting of good lyrics and a nod to Paul Weston for the accompaniment.

A stranger named BOB MATTHEWS had an inspiration to sing two of the better Ellington tunes that had been previously identified as instrumentals. "Caravan" and "Azure" (MGM, 10266) are the melodies; and the lyrics and Bob's good voice combine to produce a very happy recording.

Another of the up-coming vocal stars is ARTIE WAYNE who displays a fine voice in "Sleepy Baby" (Capitol 15219)... A vocal group and orchestra accompany him...

Two teary old ballads get a whirl from PERRY COMO on RCA Victor and, since the ex-barber is one of the old reliables, he does a forthright job on "When You're Smiling" and "My Melancholy Baby" (20-3066)... Como, apparently at his peak, has been one of the hardest hit artists, for the ban has robbed him of his chance to duplicate some of his million-copy hits.

Best Vocal Group

If you like vocal harmony, the best of the crop are "Dream" (Capitol 15246) by the PIED PIPERS and "Cherokee" (Capitol 15227) piped by THE STARLIGHTERS... Both are performed with fine style and blend. * END

help keep that "youth sparkle" in your eyes

Beauty demands that eyes be bright... vivacious... sparkling. And you can start right now to help keep that "YOUTH SPARKLE" in your eyes. Give yourself a 5 minute eye-beauty bath with Dr. Harris special-formula Eye Lotion.

Just saturate 2 of the cotton pads enclosed in the package of Dr. Harris Eye Lotion and place gently over each eye for 5 relaxing minutes while you are lying down. Then notice how this soothing lotion helps rest and refresh your eyes. Dr. Harris Eye Lotion is a scientific preparation beneficial for adults and children.

TAKE ADVANTAGE of our special

\$1. INTRODUCTORY OFFER

We will send you our large 8 oz. package of Dr. Harris Eye Lotion which sells for 89c and Dr. Harris Eye Drops regularly selling for 49c—you get both for only \$1.00 and you save 38c. This offer for a limited time only!



--- FILL OUT COUPON AND MAIL TODAY ---

Dr. Harris Eye Lotion Dept. RB 11
9 East 42nd Street, New York 17, N. Y.

Gentlemen:—
Please send me your special offer consisting of the large Economy Size package of Dr. Harris Eye Lotion with eye-cup and eye pads and a package of Dr. Harris Eye Drops with eye dropper. ALL FOR \$1.00. I am enclosing

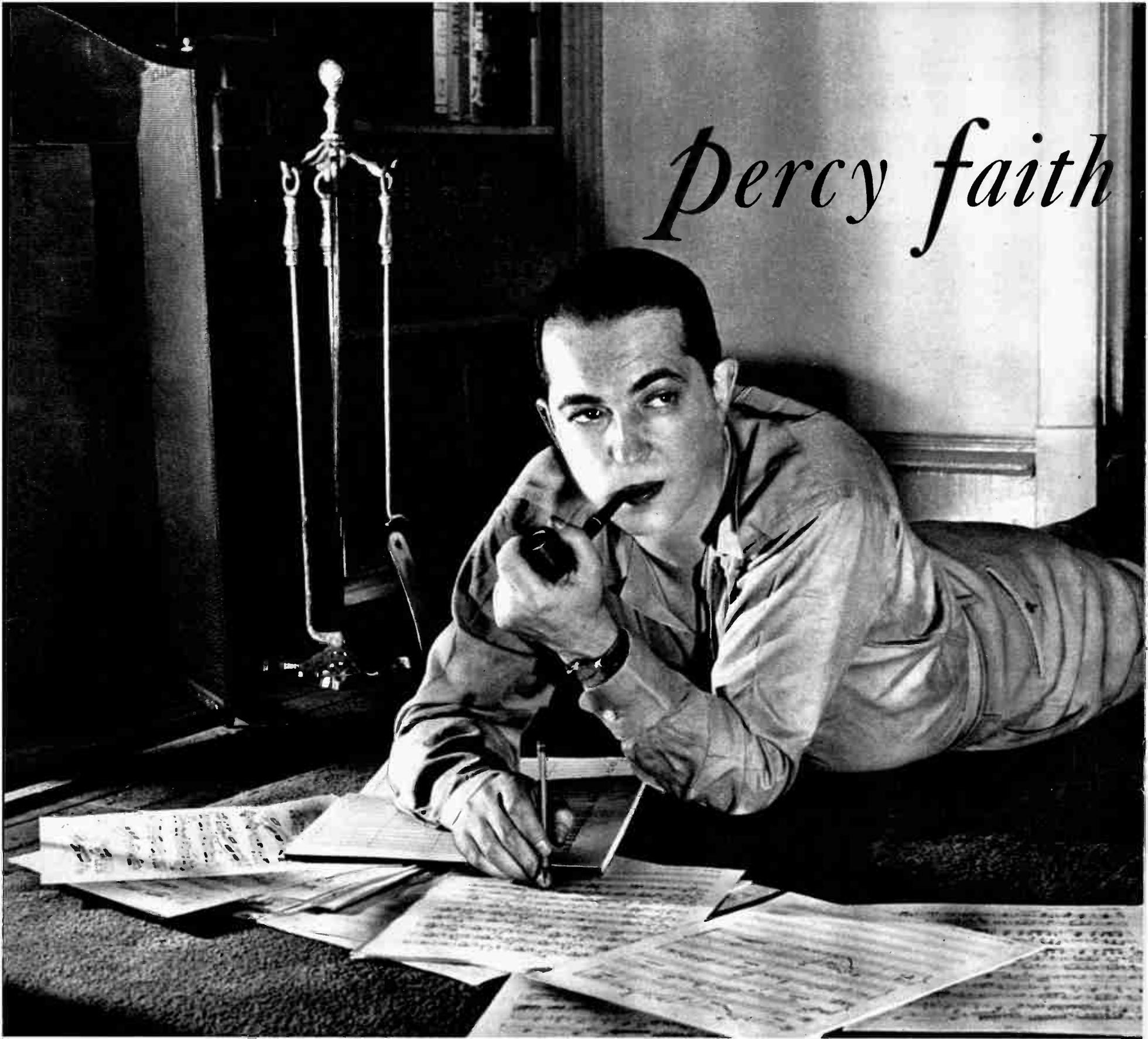
Cash Check Money Order.

NAME _____

ADDRESS _____

CITY _____ STATE _____

Percy Faith



*A busy day in
the life
of a
distinguished
radio
maestro.*



Monday morning Faith plunges into the task of preparing next week's program.



Behind closed doors in his study Faith lights up when he strikes musical snag.



Back again to the arrangement that may take him 2 hours or 2 days to complete.

MUSICAL STYLIST CREATES PAUSE THAT REFRESHES.

Percy Faith, handsome, likable conductor-arranger for the CBS Sunday musical, "The Pause That Refreshes," is a smooth-going maestro who can suppress his temperament and still get top musical results.

Members of Faith's famous 45-piece orchestra make the almost incredulous assertion that "Percy has never been known to utter a harsh word or even raise his voice at rehearsal." They say Faith's good nature inevitably gives them a quick lift, because Faith not only is a sound musician, but a positive sort of fellow who knows exactly what he wants, and gets it.

His special arrangements of popular American tunes have often been compared, though Faith says erroneously, to the musical style of Andre Kostelanetz, his predecessor on this program. Though he is the first to take off his hat to the famed "Kosty," he insists "we just don't sound alike."

Faith's apprenticeship as conductor-arranger and, incidentally composer, took place in his native city of Toronto, Canada. Since his arrival in the United States in 1940 he has been among the top ranking radio conductors.

He and his wife have a home on Long Island, where he works long hours at his arrangements. He likes to swim, fish and play golf. He reads a great deal and likes to enjoy things calmly. He is no believer in working too hard at the expense of pleasure and relaxation.



(1) In final rehearsal, Jane Froman and Faith strive for that perfect balance between orchestra and vocalist. (2) Nearing program time Faith rehearses orchestra and choir in a complete run-down of the program. (3) Going over "musical bridges" during commercial messages with narrator Roger Pryor. (4) The "stand by" signal has been given and in a moment Faith will lower his baton that will raise curtain on another half hour "Pause That Refreshes."



This arrangement finished Faith enjoys a "pause" at his hobby.

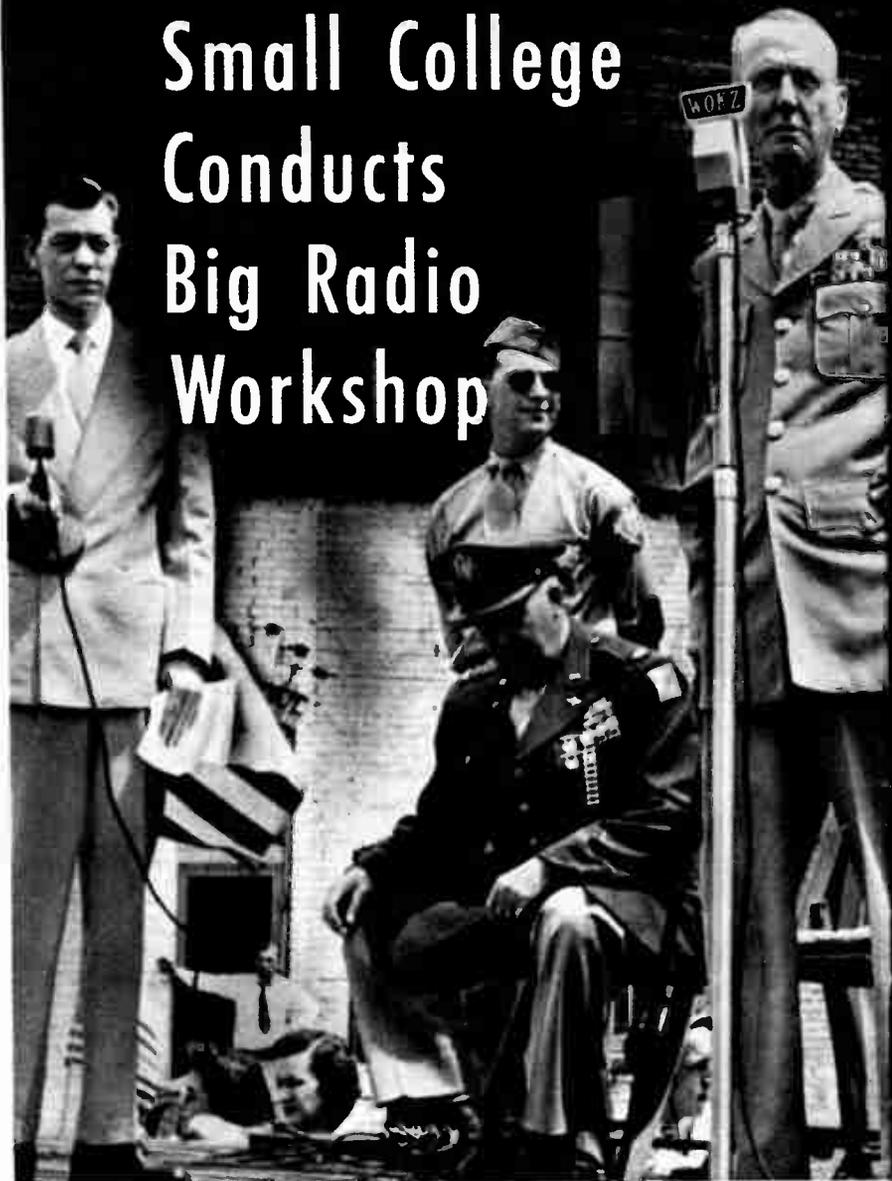


It's early evening now and Faith's son, Peter, home from school, takes his piano lesson as mother and dad look on.



The Faith family including 10 year old Peter, 16 year old Marilyn, gather in living room before saying "goodnight."

Small College Conducts Big Radio Workshop



THE SHURTLEFF Workshop at Alton, Illinois, a suburb of St. Louis, was organized last year. It used the facilities of St. Louis stations but did not have a regular spot until the local 1000 watter, WOKZ went on the air February 4. The Workshop's contribution to opening day was "The Alton Story" which called for 54 characters and 102 sound cues, and was the result of five months' research on the part of six writers.

The WOKZ staff includes Shurtleff students in the continuity, announcing and engineering departments. The radio courses at Shurtleff consider local station problems and the student-staff members receive severe criticism from classmates. The Workshop observes all holidays in its script writing and endeavors to be of public service to the college and the community by espousing charity drives. The Music Department has its own show, and Shurtleff faculty members and members of the administrative staff are included on panel discussions, sports casts, and interview shows.

Early in the morning of March 19 a tornado demolished three



Shurtleff grad Allen Riehl, now WOKZ program chief, takes the workshop students on tour of new studios.



Student capers on "Sunset Serenade."

Hoagy Carmichael, Jack "Heinie" Bundy, WMAW general manager, and Ralph Hermann, WMAW musical director, on the "Heinie" show

Above: Mark Steger and the Vocalaires from Teshner's Blue Dohlia

"Confess" Patti Page, Vincent Villa trio and songstress Ileen McKay from Towne Hotel Towne Room

Joe Reichman, "Pagliacci of the Piano", and lovely vocalist Roberta Lynn from the Empire Room of the Schroeder Hotel

WMAW·MILWAUKEE
5000 WATTS OF BETTER LISTENING
1250 ON THE DIAL
Full Time



They work at their future careers in Shurtleff College radio workshop. Here student Russ Wonnacott waits to interview General Jonathan Wainwright at Memorial Day observance





(EDITOR'S NOTE)—In most American colleges broadcasting is available to students as a "major" or as secondary studies. In this series, RADIO BEST brings you reports on academic set-ups which provide the proving ground for future broadcasters.



Everyone used a script except coach Heminger's 4 year old son, Tad, who reads Radio Best. Young lady at left is Carole Jacobson, daughter of college bursar.

towns in the Alton area. It was through the persistent appeals of the new staff members that food, clothing, rescue squads, blood donors, and first aid were mustered for the immediate relief of tornado victims. The storm struck at 6:44 A.M. The Shurtleff boys had the story and had begun appeals for aid by 7:30 A.M., four hours before any other communication was coming from the disaster area where power and telephone lines were down. Russ Wonnacott, continuity writer and emcee, scooped the Fosterburg story, got word to WOKZ, then went after the Gillespie and Bunker Hill story. Clyde Wiseman recorded interviews with victims. John Munger helped set up a receiving station at Bunker Hill, while Jim Peterson persistently aired the appeals and instructions the others sent in.

The Shurtleff radio students are proud of their charter from Alpha Epsilon Rho, national honorary broadcasting fraternity. They submitted scripts and transcriptions and became the first small college in the nation to join the ranks of such venerables as Cornell, Purdue, Ohio, and Minnesota. * END



Student solves his baby sitting problem at rehearsal by bringing them along as does his colleague at mike while Edmond Young carries on in normal manner.



Russ Wonnacott, Jim Peterson, Clyde Wiseman, John Munger (l-r) with Hayward Talley in control booth.



Students Peterson and Munger made effective appeal for aid when tornado demolished three local towns.



Workshop students take time out for play at dinner with Director Lillian Thorson presiding at function.



Radio Guide to DAYTIME PROGRAMS



Radio Guide

Guide to DAYTIME PROGRAMS

★SERIALS



MONDAY thru FRIDAY

- 10:30 ABC—My True Story*
- 10:30 NBC—Read of Life*
- 10:45 NBC—The Brighter Days
- 11:00 NBC—Nora Drake*
- 11:15 NBC—We Love & Learn*
- 11:45 NBC—Lora Lawton*
- CBS—Rosemary*
- 12:00 CBS—Woody Warrent*
- 12:15 CBS—Aunt Jenny*
- 12:30 CBS—Helen Trent*
- 12:45 CBS—Our Gal Sunday*
- 1:00 CBS—Big Sister*
- 1:15 CBS—Ma Perkins*
- 1:30 CBS—Young Dr. Malone*
- 1:45 CBS—Guiding Light*
- 2:00 CBS—Second Mrs. Burton*
- CBS—Perry Mason*
- 2:30 CBS—This is Nora Drake*
- NBC—Today's Children
- 2:45 NBC—Light of the World*
- CBS—Evelyn Winters*
- 3:00 NBC—Life Can Be Beautiful*
- CBS—David Harum*
- 3:15 NBC—Ma Perkins*
- CBS—Hilltop House*
- 3:30 NBC—Pepper Young*
- 3:45 NBC—Right to Happiness*
- 4:00 NBC—Backstage Wife*
- ABC—Second Honeymoon*
- 4:15 NBC—Stella Dallas*
- MBS—Johnson Family*
- 4:30 NBC—Lorenzo Jones*
- ABC—Ethel & Albert*
- NBC—Young Widder Brown*
- 5:00 NBC—When a Girl Marries*
- 5:15 NBC—Partia Faces Life*
- 5:30 NBC—Just Plain Bill*
- 5:45 NBC—Front Page Farrell*

Guide to DAYTIME PROGRAMS

★NEWS COMMENTARY



SUNDAY

- 9:00 NBC—World News Roundup
- CBS—News
- 11:00 CBS—Warran Sweeney
- 11:05 CBS—Howard K. Smith
- 11:30 NBC—News Highlights
- 1:00 MBS—Wm. L. Shirer
- CBS—Jos. C. Harsch
- 1:15 ABC—Stewart Allen
- MBS—J. B. Kennedy
- CBS—Elmo Roper
- 2:00 ABC—This Week Around the World
- 2:30 CBS—You Are There
- 2:45 MBS—Bill Cunningham

MONDAY

- 9:00 NBC—News*
- MBS—Editor's Diary*
- CBS—News of America*
- 9:30 CBS—Bob Garrod
- 9:45 NBC—Nelson Dimsted*
- 10:00 MBS—Cecil Brown
- 11:15 MBS—Victor H. Lindlahr
- ABC—Ted Malone
- 11:30 CBS—Wendy Warren*
- NBC—Charles McCarthy*
- 12:15 NBC—Darkness of Washington*
- 1:00 MBS—Cedric Fester*
- ABC—Bill Southgate*
- 1:30 NBC—Robert McCormick*

★RELIGION

SUNDAY

- 9:45 CBS—Trinity Choir
- 10:00 NBC—Radio Pulpit
- MBS—Bible Class
- ABC—Message of Israel
- CBS—Church of the Air
- MBS—Voice of Prophecy
- 11:00 MBS—Back to God
- 11:30 ABC—Hour of Faith
- CBS—Salt Lake Tabernacle
- 12:30 NBC—Eternal Light
- MBS—Lutheran Hour
- 1:30 ABC—National Vespers

MONDAY

- 10:15 MBS—Faith in Our Times*

★MUSIC



SUNDAY

- 9:45 NBC—Words & Music
- 10:30 ABC—Southernaires
- MBS—Allan Lomax
- 12:00 ABC—Jim Robertson
- CBS—Festival of Song
- MBS—Air Force Hour
- MBS—Ernie Lee
- 3:00 CBS—Symphony Orchestra
- 3:30 ABC—Treasury Band Show
- 4:15 ABC—Johnny Thompson
- 4:30 ABC—Met. Auditions of the Air
- 5:30 CBS—Sunday at the Chase
- NBC—RCA Victor Show

MONDAY

- 9:15 CBS—Barnyard Follies*
- 9:30 NBC—Norman Brokenshire
- 10:00 NBC—Fred Waring*
- CBS—Music for You*
- 10:30 MBS—Say It With Music*
- 11:00 ABC—Kay Kyser
- 11:30 NBC—Jack Berch*
- 11:45 MBS—Lanny Ross*
- 12:15 MBS—Kate Smith Speaks
- 12:30 NBC—Words & Music*
- 1:00 NBC—Luncheon with Lopez*
- 1:15 MBS—Happy Gang*
- 1:45 MBS—Checkerboard Jamboree*
- 4:45 MBS—Two Ten Baker*

Guide to DAYTIME PROGRAMS

★QUIZ VARIETY



SUNDAY

- 1:30 MBS—Allie*
- 5:00 CBS—Robert Q. Lewis
- 5:30 MBS—Quick as a Flash
- CBS—Strike It Rich

MONDAY

- 9:00 ABC—Breakfast Club*
- 10:25 ABC—Bertie Crocker*
- 10:30 CBS—Jack Sterling
- 10:45 ABC—Roosevelt*
- 11:00 MBS—Passing Parade*
- 11:30 MBS—Gabriel Heatter*
- CBS—Grand Slam*
- 11:45 MBS—Red Benson
- 12:00 MBS—Kate Smith Speaks*
- 12:15 ABC—Welcome Travelers*
- MBS—Kate Smith Sings*
- 12:30 MBS—Luncheon at Sardi's*
- 1:15 ABC—Nancy Craig*
- 2:00 NBC—Double or Nothing*
- MBS—Queen for a Day*
- ABC—Breakfast in Hollywood*
- 2:30 ABC—Bride & Groom*
- MBS—Golden Hope Chest*
- 3:00 ABC—Ladies Be Seated*
- ABC—Galen Drake*
- MBS—Heart's Desire
- 3:30 CBS—House Party
- MBS—Red Benson
- NBC—University Theatre
- 3:55 CBS—Rudie Harris*
- 4:00 CBS—Hint Hunt*
- 4:30 CBS—Winner Take All*
- 5:00 CBS—Hint Hunt*
- 5:30 CBS—House Party*

★FORUMS



SUNDAY

- 12:00 CBS—Invitation to Learning
- 12:30 CBS—People's Platform
- 1:00 NBC—America United
- 1:30 NBC—Author Meets the Critic
- 2:45 MBS—Veteran Wants to Know
- 4:30 MBS—True Detective
- NBC—Living—1948



Anne Hershey is pretty "Music from the Heart of America" vocalist.

Guide to EVENING PROGRAMS

★COMEDY VARIETY



SUNDAY

- 6:00 MBS—Roy Rogers
- 6:30 NBC—Ozzie and Harriet
- 7:00 CBS—Gene Autry Show
- NBC—Jack Benny
- 7:30 NBC—Phil Harris
- CBS—Amos & Andy
- NBC—Edgar Bergen
- 8:30 NBC—Fred Allen
- MBS—It's a Living
- 9:30 CBS—Our Miss Brooks
- 10:00 CBS—Lum 'n' Abner
- 11:30 NBC—Dave Garraway Show

MONDAY

- 6:15 ABC—Ethel and Albert*
- 7:00 CBS—Bonfah*
- 8:30 CBS—Talent Scouts
- 9:30 MBS—Documentary Show
- 10:00 CBS—My Friend Irma

TUESDAY

- 8:00 NBC—This Is Your Life
- 8:30 NBC—A Date with Judy
- 9:00 NBC—Bob Hope
- CBS—We the People
- 9:30 NBC—Fibber McGee & Molly
- CBS—Life with Luigi
- 10:30 CBS—Meroy Amsterdam

WEDNESDAY

- 8:00 NBC—Blonde
- MBS—Can You Top This
- ABC—Original Amateur Hour
- 8:30 NBC—Gildersleeve
- 9:00 ABC—Milton Berle
- NBC—Duffy's Tavern
- 10:00 ABC—Bing Crosby
- ABC—Meredit Willson

THURSDAY

- 8:00 NBC—Aldrich Family
- ABC—Abbott & Costello
- 8:30 NBC—Burns & Allen
- MBS—Talent Jackpot
- 9:00 NBC—Al Jolson
- 9:30 ABC—Candid Microphone
- NBC—Dorothy Lamour

FRIDAY

- 8:00 CBS—Jack Carson
- 8:30 CBS—Mr. Ace & Jane
- MBS—Leave it to the Girls
- NBC—Jimmy Durante
- 9:00 NBC—Eddie Cantor
- 9:30 NBC—Red Skelton
- 10:00 NBC—Life of Riley

SATURDAY

- 7:00 CBS—My Favorite Husband
- 8:00 ABC—Johnny Fletcher
- 8:30 MBS—Stop Me If You Heard This
- 9:30 NBC—Judy Canova
- CBS—It Pays To Be Ignorant
- 10:00 NBC—Dennis Day
- 10:30 NBC—Grand Ole Opry

★FORUMS



MONDAY

- 6:15 CBS—In My Opinion*

TUESDAY

- 8:00 ABC—Youth Asks Govt.
- 8:30 ABC—Town Meeting
- 10:30 ABC—What Do People Think

WEDNESDAY

- 10:00 MBS—Opinionaire

THURSDAY

- 9:00 ABC—Child's World

FRIDAY

- 10:00 MBS—Meet the Press
- 10:15 NBC—Pro & Con



Theodore Granik is back again with his "American Forum of the Air."

★CHILDREN'S



SUNDAY

- 9:15 NBC—Came Weekly Man
- 10:30 Children's Hour
- 3:30 MBS—Juvenile Jury
- 4:00 NBC—Quiz Kids
- MBS—House of Mystery
- 5:00 MBS—The Shadow

MONDAY

- 5:00 MBS—Adventure Parade*
- 5:15 MBS—Superman*
- 5:30 ABC—Jack Armstrong, Sky King*
- MBS—Captain Midnight
- 5:45 MBS—Tom Mix*

to EVENING PROGRAMS

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

* Program Heard Mon. thru Fri.

Guide to EVENING PROGRAMS

★ MUSIC

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

SUNDAY

- 6:30 CBS—Pause Refreshes (P)
- 7:30 ABC—Carnegie Hall (S)
- 9:00 NBC—Merry-Go-Round (P)
- 9:30 NBC—American Album of Familiar Music (P)
- 10:00 MBS—Voices of Strings (L)
- 10:30 NBC—Horace Heidt (P)
- MBS—Starlight Moods (P)
- 10:45 ABC—Music in Velvet (L)
- 11:00 ALL NETS—Name Bands (Sun. thru Sat.)
- 11:30 CBS—Music (P)



Guy Lombardo stars on new MBS' "Meet the Boss" heard Saturdays.

MONDAY

- 7:00 NBC—Supper Club (P)★
- 7:15 CBS—Jack Smith (P)★
- MBS—Dinner Date (P)★
- 7:30 CBS—Club 15 (P)★
- NBC—Patterns in Melody (L)
- 8:00 ABC—Railroad Hour (L)
- 8:30 NBC—Voices of Firestone (L)
- 9:00 NBC—Telephone Hour (L)
- ABC—Music & Mr. Blaine (P)
- 10:00 NBC—Contented Prop. (P)
- 10:30 MBS—Dance Orchestra (P)★
- ABC—Star Time
- NBC—Appointment With Music (P)

TUESDAY

- 9:45 ABC—Detroit Symphony (S)
- 10:45 ABC—Serenade (L)
- 11:15 NBC—Morton Downey (P)

WEDNESDAY

- 9:00 CBS—Your Song and Mine (P)
- 9:30 CBS—James Melton (L)

THURSDAY

- 7:30 ABC—Serenade to America (P)
- 8:30 ABC—Personal Autograph (P)
- 9:30 MBS—Star Revue (P)
- 10:30 NBC—Fred Waring (P)
- 11:15 NBC—Morton Downey (P)

FRIDAY

- 8:00 NBC—Band of America (P)
- 9:30 MBS—Lionel Hampton (P)
- 10:30 CBS—Spotlight Revue (P)
- MBS—Tex Beneke (P)

SATURDAY

- 6:30 NBC—Symphony Orchestra (S)
- 7:00 MBS—Hawaii Calls (L)
- ABC—Modern Music (P)
- 7:30 NBC—Saturday Serenade (P)
- CBS—Vaughn Monroe (P)
- 9:00 NBC—Your Hit Parade (P)
- 9:15 MBS—Lanny Ross
- 10:00 MBS—Chicago Theater (L)
- 10:30 ABC—Hayfeet Hoedown (P)
- 11:15 NBC—Morton Downey (P)

Guide to EVENING PROGRAMS

★ SPORTS

MONDAY

- 6:05 ABC—Joe Hassel
- 6:15 NBC—Clem McCarthy★
- 7:45 MBS—Inside of Sports★
- 10:00 MBS—Fishing & Hunting
- 10:45 MBS—Inside of Sports
- 11:15 ABC—Joe Hassel★

THURSDAY

- 10:00 ABC—Boxing

FRIDAY

- 10:00 ABC—Cavalcade of Sports
- 10:30 ABC—American Sports Page
- NBC—Bill Stern

SATURDAY

- 6:00 MBS—Sports Parade
- 6:15 Football Results
- 6:30 ABC—Harry Wisner
- CBS—Sports Review
- 7:45 MBS—Mel Allen

★ MYSTERY

SUNDAY

- 6:30 MBS—Nick Carter
- 7:00 MBS—Sherlock Holmes
- 8:00 CBS—Sam Spade
- 8:30 CBS—Phyllis Marlowe
- 9:00 MBS—Secret Mission
- 10:30 CBS—Cabin B-13

MONDAY

- 8:00 MBS—The Falcon
- CBS—Inner Sanctum
- 8:30 MBS—Gregory Hood

TUESDAY

- 8:00 MBS—Mysterious Traveler
- CBS—Mystery Theatre
- 8:30 MBS—Orbital Detective
- CBS—Mr. & Mrs. North
- 9:30 MBS—Lone Wolf

WEDNESDAY

- 8:00 CBS—Mr. Chameleon
- 8:30 MBS—High Adventure
- 9:30 NBC—Mr. O. A.
- 10:30 CBS—The Whistler

THURSDAY

- 8:00 CBS—FBI in Peace & War
- 9:00 CBS—Suspense
- 9:30 CBS—Crime Photographer

FRIDAY

- 8:00 ABC—The Fat Man
- 8:30 ABC—This Is Your F.B.I.
- 9:30 ABC—The Sheriff

SATURDAY

- 8:30 ABC—Amazing Mr. Malone
- 9:00 ABC—Gangbusters

★ DRAMA

SUNDAY

- 6:00 CBS—Family Hour
- 6:30 ABC—Greatest Story Ever Told
- 9:00 CBS—Helen Hayes
- 9:30 ABC—Theatre Guild

Guide to EVENING PROGRAMS

MONDAY

- 6:00 MBS—Adventure Parade★
- 6:30 MBS—Captain Midnight★
- 7:30 ABC—Famous Jury Trials
- 8:00 NBC—Cavalcade of America
- 9:00 CBS—Lux Theatre

TUESDAY

- 7:30 NBC—Hollywood Theatre
- 10:00 NBC—Big Town
- MBS—Roger Kilgore

WEDNESDAY

- 7:30 ABC—Lone Ranger
- NBC—World-over Playhouse
- 8:30 CBS—Dr. Christian
- 9:30 MBS—Hollywood Story
- 10:00 NBC—The Big Story
- 10:30 NBC—Curtain Time

THURSDAY

- 7:30 ABC—Final Edition
- 8:00 MBS—Talent Jackpot
- 10:00 MBS—The Family Theatre
- CBS—Hallmark Playhouse
- NBC—Screen Guild
- 10:30 CBS—First Nighter

FRIDAY

- 7:30 ABC—Lone Ranger
- 8:00 MBS—Great Scenes
- 9:00 CBS—Ford Theatre

SATURDAY

- 8:00 NBC—Star Theatre
- CBS—Hometown Reunion

★ NEWS COMMENTARY

SUNDAY

- 6:00 ABC—Drew Pearson
- 6:15 ABC—Oen Gardner
- 9:00 ABC—Walter Winchell
- 9:45 MBS—Views of News
- 11:00 MBS—William Hillman
- 11:10 CBS—News Analysis★
- 11:15 CBS—Washington Report
- NBC—Cesar Saerchinger

MONDAY

- 6:00 CBS—Eric Sevareid★
- ABC—Esso News Report★
- 6:30 ABC—Edwin C. Hill★
- 6:45 NBC—Three Star Extra★
- CBS—Lowell Thomas★
- 7:00 ABC—Headline Edition★
- MBS—Fulton Lewis Jr.★
- 7:15 ABC—Elmer Davis★
- NBC—Morgan Beatty★
- NBC—H. V. Kaltenborn
- CBS—Edward R. Murrow★
- 8:45 Henry J. Taylor
- 8:55 MBS—Hy Gardner
- 9:00 MBS—Gabriel Heatter★
- 9:15 MBS—Radio Newsroom★
- 9:35 MBS—Bill Henry
- 10:00 ABC—Arthur Goethe
- 10:15 ABC—Jack Beall
- 10:30 MBS—H. J. Taylor
- 11:15 NBC—Morgan Beatty★

TUESDAY

- 7:30 MBS—Newscope
- 8:15 ABC—Earl Godwin
- 9:30 ABC—Views of the News

WEDNESDAY

- 7:45 NBC—H. V. Kaltenborn

THURSDAY

- 7:30 MBS—Newscope
- 7:45 ABC—Richard Harkness
- 10:45 ABC—Harrison Wood

Guide to EVENING PROGRAMS

FRIDAY

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

SATURDAY

- 6:00 CBS—Griffin Bancroft
- 6:15 CBS—Memo from Lake Success
- 6:45 ABC—Communism
- CBS—Larry Lesueur
- 7:30 Robert Hurleigh
- 11:10 CBS—Quincy Howe

★ QUIZ

SUNDAY

- 6:30 ABC—Go for the House
- 8:00 ABC—Step the Music
- 10:00 NBC—Take It or Leave It
- 10:30 CBS—Strike It Rich

MONDAY

- 9:30 NBC—Dr. I. Q.
- 10:30 CBS—Beb Hawk

TUESDAY

- 10:00 CBS—Hit the Jackpot
- 10:30 NBC—People Are Funny

WEDNESDAY

- 9:30 ABC—Groucho Marx
- 10:00 CBS—Time's A-wastin'

THURSDAY

- 8:30 MBS—Better Half

FRIDAY

- 9:00 ABC—Break the Bank
- 10:00 CBS—Everybody Wins

SATURDAY

- 8:00 MBS—Twenty Questions
- CBS—Sing It Again
- 8:30 NBC—Truth or Consequence
- MBS—Life Begins at 80
- 9:30 CBS—Winner Take All
- 9:30 MBS—What's Name of Song?
- 10:00 ABC—Whiz Quiz



Daisy Bernier adds beauty and talent to Fred Waring program.

Ball Player turns *Tenor*

BOB CARTER ONCE LOOKED
TO A BASEBALL CAREER, BUT HE NOW
BATS .1000 ON KDKA'S
POPULAR MUSICAL SHOW "TAP TIME."



Maestro Maurice Spitalney is ready for downbeat opening another "Tap Time" stanza with Mary Martha Briney, Carter and Faye Parker in foreground and singing emcee Billy Hinds at the mike. The famous "Tap Time" chorus is at right.

IF BOB CARTER had followed his natural bent as an athlete he might today be a professional baseball player instead of the popular tenor singing star for

Pittsburgh's oldest musical show, "Tap Time."

Long before he realized that he would wind up at KDKA as the singing partner of Mary Martha Briney, sports fans of Indiana County, Pennsylvania, regarded him as one of the country's outstanding athletes. While at Dayton High School, from 1948 through 1931, he was an all-around athlete, playing football, basketball, baseball and competing in track.

Before his high school days were ended he was playing center-field with a semi-pro ball club, and when he was a senior he had a chance to join Johnstown in the Middle Atlantic League.

But something else happened while he was a senior—he won state-wide recognition as a singer. Carter had sung in all the operettas during his years at Dayton—as a freshman he was featured in the Senior Operetta—and when he won that state prize at Harrisburg he turned his back on professional sports. A scholarship to Curtis Institute in Philadelphia put him more firmly than ever on what was later definitely to be proven the right track.

His big break came when Paul Whiteman picked him up. He stayed with Whiteman from 1933 through 1935. Later he toured with Red Nichols' orchestra. He returned to Pittsburgh to become singing emcee at the Nixon Restaurant (he's still there after 10 years), and for the past eight years he has been the tenor star with KDKA's "Tap Time."

In addition to "Tap Time," he also has his own Sunday night show on KDKA, "Sunday Suppertime."

Except for golf (he's one of the high ranking players at Char-tier's Country Club), Carter is a sports spectator now. He lives in suburban Mt. Lebanon with his wife and family—three boys and a girl, James 13, Eileen 10, Vincent 6 and William 3—and when he's not playing golf he finds plenty to interest him at home. He has great plans for Eileen who gives promise of being quite a singer herself. * END



Maestro Spitalney and Mary Martha Briney go over score with Carter during rehearsal.



There's Only One Durante

Continued from Page 12

cold—it doesn't roll." Then it will be re-worked until it fits his delivery. But by the end of a rehearsal, everybody around Durante is talking as he does, and Phil Cohan, Alan Young and Jimmy's stable of writers are walking around, slapping their thighs and rasping out punch lines.

Jimmy's universal appeal comes direct from the East Side of New York, where he was born on February 10, 1893. From his mother, a Neopolitan, he inherited his nose. Jimmy's father Bartolomeo was a barber and young Jimmy used to lather the customers' faces for nickel tips. When he was 17 he got a job as a pianist in Diamond Tony's saloon at Coney Island. He was a skinny, homely kid in a black turtle neck sweater and he played ragtime in the classic razzmatazz style. He is still terrific at it.

Except that playing the piano on the radio gives him a "frustrated feelin'." "Nobody," he complains, "can see what ya doin'. People labor under da disillusion that it ain't Durante playin' da piano. So help me, they think it's Iturbi dubbin' in. But on television I could sit down at the piano and play, and everybody will know that Durante plays his own piano. They might even start thinkin' I dub in for Iturbi."

Eddie Jackson and Lou Clayton have been with Jimmy ever since the three of them opened up the famed Club Durant above a used car salesroom on Broadway on a cold night in January, 1923. They are still very much with him, though not on his radio show. Durante is a guy who, as his friends say, "will perform for charity at the drop of a hint." Invariably, Clayton, Jackson and Roth go along. The team works as hard during these impromptu bashes as they did during their heyday—and they do it for free. Jimmy has yet to turn down an appeal for a benefit performance, if it can be fitted into his schedule. No matter how fatigued he is, the amazing Durante vitality keeps him prancing and scattering his own unique brand of charm in all directions.

Jimmy is invariably in peak form, whether the show is for money, for fun or for marbles. He once appeared before the patients at the Braille Institute and stayed on stage for two hours—a stint that would have killed an ordinary performer. Another time he did ten appearances in two days in Denver for the March of Dimes, and when he was thanked for it said, "Why thank me? I'm the one who should be giving thanks."

Kind, considerate, easy to work with (something that can't be said of every Hollywood star) and always ready to do what you ask of him, Jimmy is undoubtedly one

of the most genuinely-loved people in show business. He's arisen at dawn for stunts and press conferences. Really ill, he has put on extemporaneous shows for representatives of his sponsors. What's more, he's never griped about it. Is it any wonder, then, that Jimmy got the Heart of Gold Award for his work from the Mt. Sinai Men's Club of the Mt. Sinai-Duarte Medical Center? The kid deserves "a million of 'em."

Though Jimmy is not at his best in pictures (a fault that lies with the picture moguls rather than with Jimmy) he is incredibly funny close up in a small bistro or on his radio show. He has a new boy now—Alan Young, instead of Garry Moore—which makes for one of the nicest teamings in radio. At rehearsals you find him in his inevitable slipover sweater and hat, a kind of unpressed symphony in grey. He is constantly at the piano working on his songs, which, so long as "they're in the key of C, sound great right away."

At the mike he gets up on his toes, takes his hat off, puts it back, swings that schnozzle around and leans at you with that unforgettable Durante grin. His collar is open, his tie awry, but he is the complete perfectionist in his work who has the final say as to his script, his songs and all changes.

The Durante wit is raucous, but his own. Once, a fan sent him a newspaper clipping which told about a man in Los Angeles, owner of a shoe store, whose shop had been robbed. Seems that the burglars called on him, bound him with shoe laces from his own shoes and robbed the till of \$60. But—he managed to knock a telephone to the floor and dialed the police with his nose.

"Get da schnozz on that guy," wailed Jimmy, when he read the story. "My job is in jeopardy!"

Another time Victor Moore was guesting on Jimmy's show and read one of his lines wrong. Instead of "no" Moore read "no, sir." "Listen to dat," the Schnoz complained. "Da guy ain't satisfied—he's building up his part!"

If Jimmy has a philosophy, it's a simple one. "Just leave da people da heck alone!"

"Look," he says, "we all got a schnozzola, maybe not on our faces, then in our minds, maybe in our hearts, maybe in our habits. Ridiculous one way or another, that's what we are. Well, sir, when we admit our schnozzles instead of defendin' 'em, and laugh, the world laughs with us, and things ain't serious any more. What a great world this would be if we all learned to laugh at our schnozzles!"

Perhaps that's why everybody wants to get into Jimmy's act.

★ END

Sympathetic crew delivers after McIntyre fails to come up with a lost cargo of Scotch in Detroit River.



Let's get around...

WJR's "unusual events" program featuring Dale McIntyre and Bud Guest.



William Booth
Producer

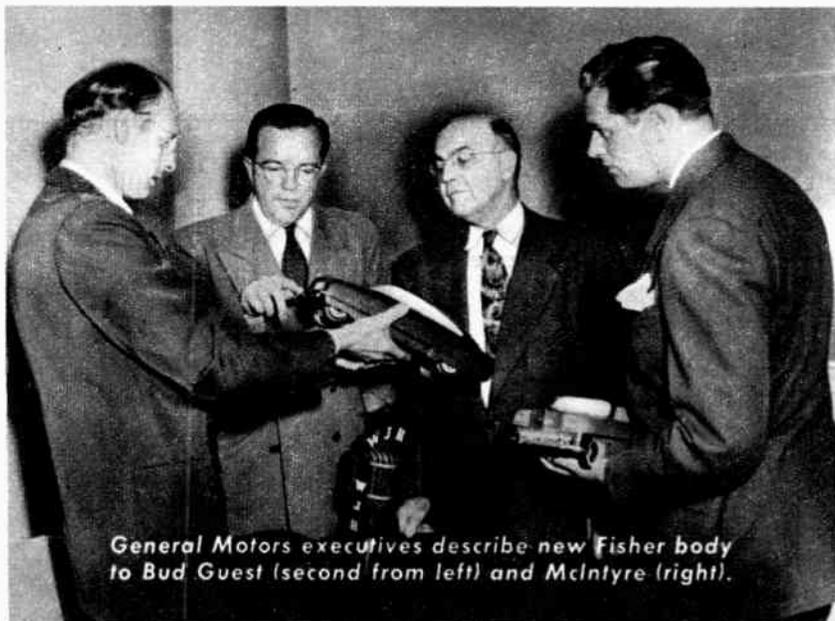
WJR's razzle-dazzle play of radio programming—"Let's Get Around"—has scored many points for The Goodwill Station both Hooper-wise and in the hearts of the responsive radio fans.

The program features Bud Guest and Dale McIntyre, who cover such assignments as: an air to ground broadcast with McIntyre in the cockpit of a

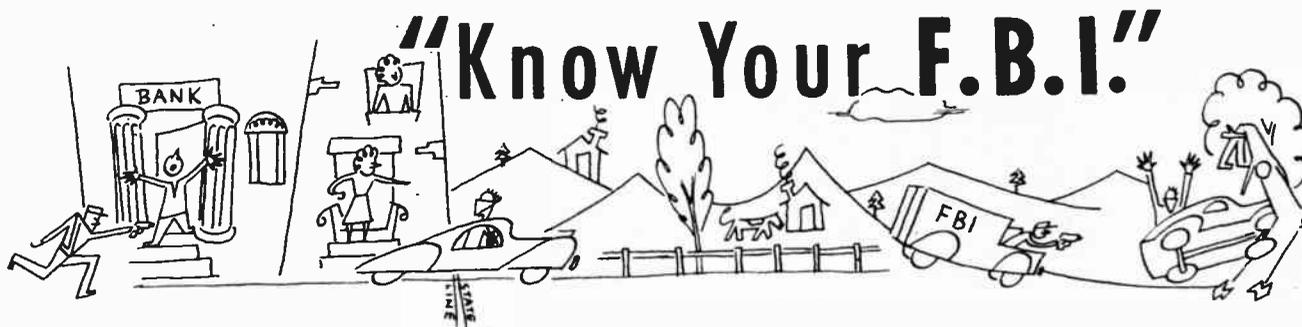
jet-propelled plane, sleuthing with a typical detective agency, an interview with a professional coffee-taster, banter with nervous applicants at the local marriage license bureau, adventures of a U. S. Coast Guard boarding party stopping and searching crafts suspected with illicit cargo, interviews with salt mine workers 1135 feet underneath the city of Detroit, deep river diving for a lost cargo of scotch, and so on.

When WJR first got the idea for this program innovation, it decided that the varied nature of the assignment required skillful ad-libbing and exceptional versatility.

So Bud Guest and Dale McIntyre, the Goodwill Station's two leading personalities, were selected to open the program and William Booth, seasoned radio producer, was assigned the responsibility of piecing the hodge-podge of fascinating special events into a trim radio production.



General Motors executives describe new Fisher body to Bud Guest (second from left) and McIntyre (right).



THIS IS not only the title of a good half-hour Tuesday night dramatic show on WGAR, Cleveland—it is also the fulfillment of an intent on the part of the station's management.

It is undoubtedly true that no federal agency was ever surrounded with an aura of glamour like the Federal Bureau of Investigation. To millions of Americans and countless citizens of foreign countries the abbreviation — F. B. I. — conjures up an unusual fascination. Its exploits have been recounted endless times in the press and on network and local radio programs.

Behind these exploits and the outward evidences of glamour is a perfectionist organization, masters of detail, with a cold scientific approach.

Early in 1948, WGAR approached the Cleveland office of the F. B. I. with the proposal to create a half-hour dramatic show weekly to better acquaint Cleveland and Northeastern Ohio listeners with the inner workings of this excellent organization. The intent was to localize the action as much as possible.

An official blessing from the F. B. I. was secured and WGAR put its chief writer James T. Orgill on the job. His youth notwithstanding (Jim is only 26) Orgill whipped up a format and a series of scripts which not only rated kudos in the local press but found favor with both the Cleveland and Washington headquarters of the Bureau.

"Know Your F. B. I." calls for the Special Agent in Charge of the Cleveland F. B. I. office to act as narrator.

The program has enjoyed the presence of three narrators. Its first was D. K. Brown, Special Agent in Charge of the Cleveland office, G. C. Gearty, who was acting Agent in Charge of the local office before R. J. Abbaticchio, Jr. came to Cleveland in October to head the Cleveland bureau.

From all three Orgill has been accorded unending cooperation. In addition to making cases available the special agents have volunteered intelligence which have made the scripts more authentic. Needless to say, all scripts deal with actual F. B. I. cases. They are cleared with Washington prior to broadcast.

The statement issued by Special Agent in Charge R. J. Abbaticchio, Jr., helps tell the story.

"In furnishing the material for KNOW YOUR FBI, it is the intention of the Cleveland Office of the Federal Bureau of Investigation to illustrate the workings of law enforcement by specific examples. Although real names and places are not used, we endeavor to use cases which have occurred in this Midwestern area, thus bringing the activities of the F. B. I. close to home. We earnestly hope, too, to illustrate the cooperation between our agency and local and state law enforcement groups. Without this cooperation, your F. B. I. would be handcuffed in many, many cases. We seek in each case to point up a moral . . . and to bring to our audience the great obvious truth: Crime Does Not Pay.

"We are pleased that Radio Station WGAR has made available its facilities and radio time for this purpose."

Writer-producer Orgill has estimated that some 25 hours of work gets into the preparation of each half-hour show.

And no mention of "Know Your F. B. I." would be complete without a nod to two of its principal yeomen. One is Bud Malin who has handled sound effects since the program's inception.

The other is Tom Armstrong, a WGAR staff member, who has played the lead role on numerous occasions. Poor Tom has been swindled, stabbed, lynched, electrocuted, shot, and poisoned. Gas Chamber coming up. * END

WGAR program dramatizes exploits of F. B. I. in Cleveland area in "Crime Does Not Pay" series.

HOW TO MAKE A CAREER IN RADIO

Continued

train men in the art of radio salesmanship.

Selling radio time is a highly specialized field. It demands a background of advertising principles, sales promotion, marketing, merchandising and a knowledge of how radio can be used effectively for each individual sponsor. It is hard work but pays dividends to the man who sincerely tries to advise his clients on the right program or spot announcement so that he can do a real selling job for him on the air.

THE STATION MANAGER

The station manager must have a knowledge of all the jobs mentioned above. It is his responsibility not only to supervise all station operations, but also to understand the rules and regulations set down by the Federal Communications Commission. He must have a good business sense; because on his shoulders rests the responsibility of making the station a paying business concern. This requires a lot of thought and work since a large percentage of the station time is given to public service for which there is no remuneration. Don't worry about this position until you have a working knowledge of all the others. By that time you will better understand the responsibilities of this position.

It all boils down to this—get out of the large cities and get a job in a small town station. With new stations being built with AM, FM and television, there are now greater opportunities than ever in radio, the most fascinating work in the world for those who believe in it and will not give up. Go into the small towns and you will jump the first hurdle of "getting experience" in radio. ★ END



WGAR's James Orgill (center) goes over his script with F. B. I. agents R. J. Abbaticchio and G. C. Gearty.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

OF RADIO & TELEVISION BEST, published monthly at New York, N. Y., for Oct. 1, 1948.

State of New York }
County of New York }

Before me, a notary public in and for the State and county aforesaid, personally appeared Harold L. Crossman, who, having been duly sworn according to law, deposes and says that he is the Publisher of RADIO & TELEVISION BEST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Harold L. Crossman, 452 Fifth Ave., New York 18, N. Y.; Editor, Edward Bobley, 452 Fifth Ave., New York 18, N. Y.; Managing Editor, Max Levin, 452 Fifth Ave., New York 18, N. Y.; Business Manager, Harry W. Bobley, 452 Fifth Ave., New York 18, N. Y.

2. That the owner is: Radio Best, Incorporated, 452 Fifth Avenue, New York 18, N. Y., that the names and addresses of stockholders owning or holding one percent or more of total amount of stock are: Jack Blackstone, 220 Fifth Avenue, New York City; Edward Bobley, 452 Fifth Avenue, New York 18, N. Y.; Harry W. Bobley, 452 Fifth Avenue, New York 18, N. Y.; Joseph A. Bobley, 200 West 84th Street, New York City; Louis W. Corwin, 1525 South Flower Street, Los Angeles, California; Harold L. Crossman, 452 Fifth Avenue, New York 18, N. Y.; Mario DeVita, 12 Journal Square, Jersey City, N. J.; Philip Deiner, 450 Ocean Parkway, Brooklyn, New York; Byrdie Gould, 285 Madison Avenue, New York 17, N. Y.; Alice Katz, 756 East 51st Street, Brooklyn, New York; Bertram Meudinger, 8701 Shore Road, Brooklyn, New York; Marie Sottosanti, 264 West 35th Street, New York City; Dr. Harry M. Weiss, 4 West 57th Street, New York City; Robert Gallus, 639 West End Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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

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

(Signed) Harold L. Crossman
Publisher

Sworn to and subscribed before me this 27th day of September, 1948.

(SEAL) Gertrude Greer
(My commission expires March 30, 1949.)



ON MOTHER-DAUGHTER TEAM

Anna Roosevelt is heard with her famous mother, Eleanor Roosevelt, on ABC mother-daughter team on the air Friday afternoon. The late president's wife contributes her share from whatever part of the world she happens to be at air time.



WTOP's Paul Hume demonstrates symphonic theme at keyboard with aid of concert violinist Matthew Mezzanotte.

Music Critic at Piano

"They let me sit on a piano bench so I felt right at home," said music critic Paul Hume after his first broadcast on WTOP. An accomplished singer, pianist and organist, as well as the extremely candid music critic of The Washington Post, Hume isn't shy about appearing before an audience, but he did find the familiar piano bench reassuring for his first regular air show.

Broadcasting on Washington's 50,000 watt CBS station every Sunday at 2:45 p.m., Hume immediately precedes and naturally discusses the upcoming New York Philharmonic Symphony broadcasts. Part of his fifteen minute show is devoted to illustrating passages of music or instruments in the orchestra. Hume either does this on the piano, or invites a guest musician to come in.

Curious sidelight to Hume's annotation of the Philharmonic concerts, is that no matter how intriguing he makes the day's concert program sound, he can never hear more than half of it himself. Immediately after his own broadcast he jumps into his bright red convertible and dashes uptown to the National Cathedral where he is soloist, for the 3:30 afternoon services. In addition to his morning choir work at the Cathedral, Hume often has a singing recital late Sunday afternoon.

In spite of Hume's serious manner on the air and a decently ecclesiastical manner in church, he has an earthy sense of humor. His sly comments as he narrated a series of outdoor operas this summer in Washington appealed to many senses of humor. In fact one forlorn lad wrote a letter of complaint: "I asked my girl to go to the opera with me tomorrow and she said, 'Oh, is that wonderful Mr. Hume going to be there? If he is, I'll go.'"

A well-known and highly respected critic although he's only 33 years old, Hume is anything but staid and solemn. His ties—which number over 100—are thoroughly gay. "They are modernistic, not weird," he insists. One is covered with winged Assyrian bulls, another with grand pianos. When he was in Pittsburgh last season to cover a Margaret Truman concert there, he picked up two opera ties—one painted with characters from "Aida" and the other with characters from "Faust." * END

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MILLION DOLLAR QUARTET: Four people who make music hold impromptu serenade for Disc Jockey Art Ford (WNEW, N. Y.). Conductor Ray Bloch, scat-singing Anita O'Day, young crooning star Alan Dale and bandleader Johnny Long (l-r).



TEXAS GAL JOCKEY: Rosamay, Lone Star State's only gal Disc Jockey, plays cowboy or hillbilly music. Texans prefer ballads and "sweet" tunes. The lady weighs 125 pounds, is five-foot six inches tall, has green eyes and brown hair.

COMICS ON THE AIR: Bill Rothrum (WSYR, Syracuse, N. Y.) program director teams up with 13-year-old Jerry Hoffman in new series of Sunday morning broadcasts, "Uncle Bill Reads the Funnies." A delight to young and old, Rothrum directs appropriate musical scores and sound effects.

LONG AGO AND TODAY: → NBC's Everett Mitchell, one of radio's best known agricultural directors, celebrated his 25th year as emcee of "National Farm and Home Hour." Here's Mr. Mitchell as he looked 25 years ago and as he appears today.



AWARD WINNER: David J. Curtin, 27-year-old → WRNY (Rochester) Quiz Master, won top laurels in national quiz-program poll. He emcees "Sounds Easy" program.



KIDS THE GALS: George Gothberg, WJMO's → (Cleveland, Ohio) emcee of "According to George," claims to conduct "the women's program to end all women's programs." Show constitutes comments and opinions about the woman's world as seen from a somewhat cynical male eye.



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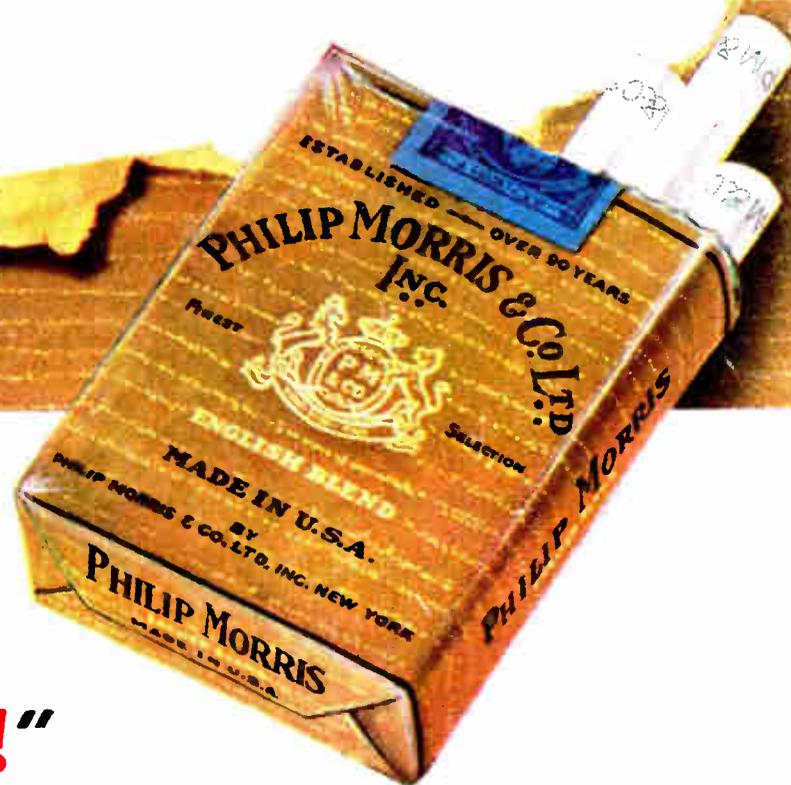
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