

# TUNE IN

APRIL, 1945 FIFTEEN CENTS

20¢ IN CANADA



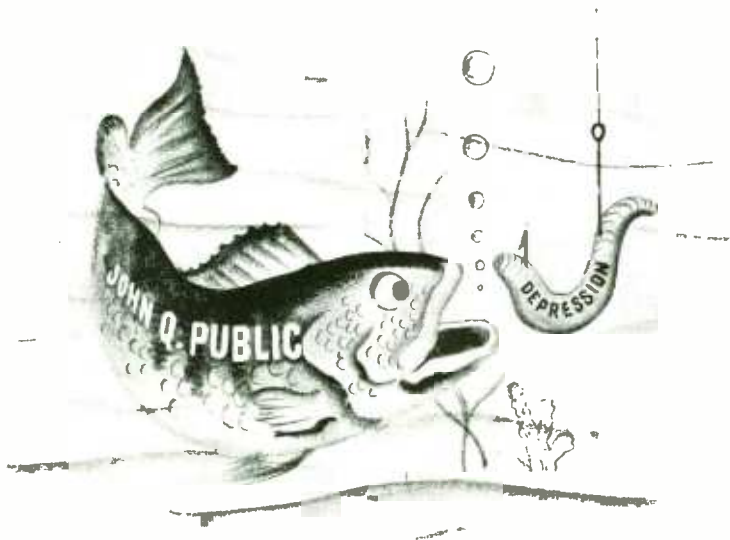
"GAGS HAVE GROWN UP"

by

JACK BENNY

ANC

THE NATIONAL RADIO MAGAZINE



## Don't get hooked again!

**Only yesterday** (YOU remember!) men sold apples on the streets, saw their furniture go back to the store, lost their houses, lost their farms. Will it happen again? It needn't.

But to avoid the kind of depression we had after the last war—**WE MUST HEAD OFF INFLATION NOW!** And the best way to do that is to save your money.

When you don't buy a thing you can get along without . . . *that's helping to prevent inflation.* When you decide this is a bad time to ask more money for the things you sell or to fight for a raise . . . *that's helping to prevent inflation.* When you pay up all your debts . . . *that's helping prevent inflation.* **AND SOMETHING MORE!**

It's the best way to protect yourself against a depression if one should occur, *and* the best way to prepare yourself for tomorrow's opportunities if times are good.

The smart thing today is to save, not splurge. Don't get hooked again!

### 4 THINGS TO DO to keep prices down and help avoid another depression

1. Buy only what you really need.
2. When you buy, pay no more than ceiling prices. Pay your ration points in full.
3. Keep your *own* prices down. Don't take advantage of war conditions to ask more for your labor, your services, or the goods you sell.
4. *Save.* Buy and hold all the War Bonds you can afford—to help pay for the war and insure your future. Keep up your insurance.

**HELP  
US  
KEEP**

**PRICES DOWN**

A United States War message prepared by the War Advertising Council, approved by the Office of War Information, and contributed by this magazine in cooperation with the Magazine Publishers of America.

# HOW TO FIND RADIO'S NEXT NO. 1 COMIC...

600 U. S. and Canadian radio editors and columnists have made it easy for you. They've voted Alan Young 1944's *Most Promising Star*...

So, to find radio's next No. 1 comic, just flick your dial to your Blue Network station any Tuesday evening—and get set for a half hour of a new kind of comedy on the Alan Young Show!

But don't wait for Tuesday. Tune in *any* evening in the week, or *any* morning or afternoon for that matter. Alan Young is not an *exception* to what's happening on the Blue today. He's *typical* of the Blue's new roster of show's and stars. Take a look at the line-up, and you'll agree.

**FOR MUSIC:** The Boston Symphony Orchestra... The Metropolitan Opera... Fred Waring's Pennsylvanians... Paul Whiteman's Orchestra. **FOR NEWS:** Walter Winchell... Drew Pearson... John B. Kennedy... Bankhage... Raymond G. Swing. **FOR KID SHOWS:** The Lone Ranger... Dick Tracy... Jack Armstrong... Terry and the Pirates... Captain Midnight... Hop Harrigan. **FOR COMEDY:** Joe E. Brown... William Bendix... Gracie Fields... Charlotte Greenwood... Ed Wynn.

The fact is that millions of American families have discovered a new joy in radio through what's happening on the Blue today! Just a twist of the wrist will put *you* on the Blue... *Start right now...*

THIS IS THE  
*Blue*  
NETWORK

AMERICAN BROADCASTING  
COMPANY, INC.

# TUNE IN'S SELECTION OF OUTSTANDING PROGRAMS

EASTERN WAR TIME INDICATED. DEDUCT 1 HOUR FOR CENTRAL TIME — 3 HOURS FOR PACIFIC TIME. NBC IS LISTED (N), CBS (C), BLUE NETWORK (B), MBS (M). ASTERISKED PROGRAMS (\*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS.

## SUNDAY

9:00 a.m. News of the World (C)  
9:00 a.m. World News (N)  
9:15 a.m. E. Power Biggs (C)  
10:00 a.m. Radio Pulpit (N)  
10:00 a.m. Church of the Air (C)  
11:00 a.m. AAF Symphonic Flight (B)  
12:00 noon War Journal (B)  
12:30 noon Tabernacle Choir (C)  
12:30 p.m. Shadwan Orchestra (N)  
12:30 p.m. Transatlantic Call (C)  
1:30 p.m. Sammy Kaye's Orchestra (B)  
1:30 p.m. Chicago Round Table (N)  
2:00 p.m. Matinee Theatre (C)  
2:30 p.m. World News Today (C)  
2:30 p.m. Westinghouse Program (N)

3:00 p.m. Sheaffer World Parade (N)  
3:00 p.m. N. Y. Philharmonic (C)  
3:30 p.m. The Army Hour (N)  
4:30 p.m. Electric Hour (C)  
4:30 p.m. Music America Loves (N)  
4:30 p.m. Andrews Sisters (B)  
5:00 p.m. General Motors Symp. (N)  
5:00 p.m. Family Hour (C)  
5:00 p.m. Mary Small Revue (B)  
5:30 p.m. Met. Opera Presents (B)  
6:00 p.m. Catholic Hour (N)  
6:00 p.m. Adven. of Ozzie & Harriet (C)  
6:00 p.m. Philco Hall of Fame (B)  
\*6:30 p.m. Great Gildersleeve (N)  
6:30 p.m. Toasties Time (C)  
7:00 p.m. Kate Smith Hour (C)  
7:00 p.m. Jack Benny Show (N)

\*7:30 p.m. Our Kids (B)  
7:30 p.m. Fitch Bandwagon (N)  
\*8:00 p.m. Blondie (C)  
8:00 p.m. Edgar Bergen (N)  
\*8:30 p.m. Crimo Doctor (C)  
8:30 p.m. Joe E. Brown (B)  
8:30 p.m. Eddie Bracken Show (N)  
8:45 p.m. Gabriel Heatter (M)  
9:00 p.m. Man, Merry-Go-Round (N)  
9:15 p.m. Mystery Time (B)  
9:30 p.m. Texaco Theatre (C)  
9:30 p.m. American Album (N)  
10:00 p.m. Take It or Leave It (C)  
10:00 p.m. Life of Riley (B)  
10:00 p.m. Hour of Charm (N)  
10:30 p.m. We the People (C)  
10:30 p.m. Comedy Theatre (N)

## MONDAY

9:00 a.m. Mirth & Madness (N)  
9:00 a.m. Breakfast Club (B)  
\*10:00 a.m. Valiant Lady (C)  
\*10:30 a.m. Romance of E. Winters (C)  
10:30 a.m. Finders Keepers (N)  
\*10:45 a.m. Bachelor's Children (C)  
10:45 a.m. Lisa Sergio (B)  
11:00 a.m. Road of Life (N)  
11:00 a.m. Breakfast at Sardi's (B)  
11:15 a.m. Rosemary (N)  
11:30 a.m. Star Playhouse (N)  
12:00 noon Kate Smith Speaks (C)  
12:15 p.m. Big Sister (C)  
12:30 p.m. Farm & Home Makers (B)  
1:45 p.m. Young Dr. Malone (C)  
2:00 p.m. Guiding Light (N)  
2:00 p.m. Joyce Jordan, M.D. (C)  
2:15 p.m. Two On A Clue (C)  
3:00 p.m. Woman of America (N)  
3:00 p.m. Mary Marlin (C)  
3:15 p.m. Ma Perkins (N)  
3:30 p.m. Pepper Young (N)  
5:30 p.m. Just Plain Bill (N)  
\*5:45 p.m. Captain Midnight\* (B)  
6:00 p.m. Quincy Howe (C)  
6:15 p.m. Serenade To America (N)  
6:45 p.m. The World Today (C)  
7:00 p.m. Fulton Lewis, Jr. (M)  
\*7:15 p.m. Hedda Hopper's H'wood (C)  
\*7:30 p.m. Thanks to the Yanks (C)  
7:45 p.m. H. V. Kaltenborn (N)  
\*8:00 p.m. Ted Malone (B)  
\*8:00 p.m. Cavalcade of America (N)  
8:00 p.m. Vox Pop (C)  
\*8:15 p.m. Lum 'n' Abner (B)  
8:30 p.m. Burns & Allen (C)  
8:30 p.m. Blind Date (B)  
8:55 p.m. Bill Henry (C)  
\*9:00 p.m. Telephone Hour (N)  
9:00 p.m. Lux Radio Theatre (C)  
9:00 p.m. Ed Wynn (B)  
9:00 p.m. Gabriel Heatter (M)  
9:30 p.m. Information Please (N)  
10:00 p.m. Guy Lombardo (B)  
10:00 p.m. Carnation Program (N)  
10:00 p.m. Screen Guild (C)  
10:30 p.m. Johnny Morgan Show (C)  
10:30 p.m. "Dr. I. Q." (N)

## TUESDAY

9:00 a.m. Breakfast Club (B)  
10:00 a.m. Lara Lawton (N)  
\*10:00 a.m. Valiant Lady (C)  
\*10:30 a.m. Romance of E. Winters (C)  
10:30 a.m. Finders Keepers (N)  
\*10:45 a.m. Bachelor's Children (C)  
10:45 a.m. Listening Post (B)  
11:00 a.m. Breakfast at Sardi's (B)  
11:15 a.m. Second Husband (C)  
11:45 a.m. David Harum (N)  
11:45 a.m. Aunt Jenny's Stories (C)  
12:00 noon Kate Smith Speaks (C)  
12:00 noon Glamour Manor (B)  
12:30 p.m. Farm & Home Makers (B)  
\*1:15 p.m. Ma Perkins (C)  
2:15 p.m. Two On A Clue (C)  
2:30 p.m. Women in White (N)  
3:00 p.m. Mary Marlin (C)  
3:00 p.m. Morton Downey (M)  
3:00 p.m. Woman of America (N)  
4:00 p.m. Backstage Wife (N)  
5:45 p.m. Front Page Farrell (N)  
6:00 p.m. Quincy Howe (C)  
6:15 p.m. Serenade to America (N)  
\*6:15 p.m. Edwin C. Hill (C)  
6:45 p.m. Lowell Thomas (N)  
7:00 p.m. Fulton Lewis, Jr. (M)  
\*7:15 p.m. Music That Satisfies (C)  
7:30 p.m. Dick Haymes (N)  
7:30 p.m. Melody Hour (C)  
7:45 p.m. H. V. Kaltenborn (N)  
\*8:00 p.m. Ted Malone (B)  
\*8:00 p.m. Big Town (C)  
8:00 p.m. Ginny Simms (N)  
\*8:15 p.m. Lum 'n' Abner (B)  
\*8:30 p.m. Theatre of Romance (C)  
8:30 p.m. Alan Young Show (B)  
8:30 p.m. Date With Judy (N)  
9:00 p.m. Inner Sanctum (C)  
9:00 p.m. Gabriel Heatter (M)  
9:30 p.m. This Is My Best (C)  
9:30 p.m. Fibber McGee & Molly (N)  
10:00 p.m. Bob Hope (N)  
10:30 p.m. Raleigh Room (N)  
10:30 p.m. Hal McIntyre Orch. (B)  
10:45 p.m. Behind The Scenes (C)

## WEDNESDAY

9:00 a.m. Breakfast Club (B)  
10:00 a.m. Lara Lawton (N)  
\*10:25 a.m. Aunt Jeannine (B)  
\*10:30 a.m. Romance of E. Winters (C)  
10:30 a.m. Finders Keepers (N)  
10:45 a.m. Listening Post (B)  
11:00 a.m. Road of Life (N)  
11:00 a.m. Breakfast at Sardi's (B)  
\*11:30 a.m. Bright Horizon (C)  
11:30 a.m. Star Playhouse (N)  
12:00 noon Kate Smith Speaks (C)  
12:15 p.m. Big Sister (C)  
12:30 p.m. Farm & Home Makers (B)  
\*1:15 p.m. Ma Perkins (C)  
2:00 p.m. Guiding Light (N)  
2:15 p.m. Today's Children (N)  
2:15 p.m. Two On A Clue (C)  
3:00 p.m. Woman of America (N)  
3:00 p.m. Mary Marlin (C)  
3:00 p.m. Morton Downey (M)  
3:15 p.m. Irene Beasley (C)  
4:15 p.m. Stella Dallas (N)  
6:15 p.m. Serenade to America (N)  
6:45 p.m. Lowell Thomas (N)  
7:00 p.m. Fulton Lewis, Jr. (M)  
\*7:00 p.m. Supper Club (N)  
\*7:15 p.m. Music That Satisfies (C)  
7:30 p.m. Elsie Queen (C)  
7:30 p.m. The Lone Ranger (B)  
7:45 p.m. H. V. Kaltenborn (N)  
\*8:00 p.m. Ted Malone (B)  
\*8:00 p.m. Jack Carson (C)  
\*8:00 p.m. Mr. & Mrs. North (N)  
\*8:15 p.m. Lum 'n' Abner (B)  
\*8:30 p.m. Dr. Christian (C)  
\*8:30 p.m. Corton of Cheer (N)  
9:00 p.m. Frank Sinatra (C)  
9:00 p.m. Eddie Cantor (N)  
9:00 p.m. Gabriel Heatter (M)  
9:30 p.m. Which Is Which? (C)  
9:30 p.m. Mr. District Attorney (N)  
10:00 p.m. Prindle & Niles (B)  
10:00 p.m. Kay Kyser Collage (N)  
10:00 p.m. Great Moments in Music (C)  
10:30 p.m. Let Yourself Go (C)



# THURSDAY

9:00 a.m. Breakfast Club [B]	
10:00 a.m. Valiant Lady [C]	
*10:30 a.m. Romance of E. Winters [C]	
10:30 a.m. Finders Keepers [N]	
11:00 a.m. Breakfast at Sardi's [B]	
12:00 a.m. Road of Life [N]	
*11:30 a.m. Bright Horizon [C]	
11:30 a.m. Star Playhouse [N]	
12:00 noon Kate Smith Speaks [C]	
12:15 p.m. Big Sister [C]	
12:30 p.m. Farm & Home Makers [B]	
*1:15 p.m. Ma Perkins [C]	
1:45 p.m. Young Dr. Malone [C]	
2:00 p.m. Joyce Jordan, M.D. [C]	
3:00 p.m. Morton Downey [M]	
3:00 p.m. Woman of America [N]	
3:30 p.m. Pepper Young [N]	
5:30 p.m. Just Plain Bill [N]	
6:00 p.m. World News [C]	
6:15 p.m. Serenade to America [N]	
6:45 p.m. The World Today [C]	
6:45 p.m. Lowell Thomas [N]	
*7:00 p.m. Supper Club [N]	
7:00 p.m. Fulton Lewis, Jr. [M]	
*7:15 p.m. Music That Satisfies [C]	
*7:30 p.m. Bob Burns [N]	
7:30 p.m. Mr. Keen [C]	
7:45 p.m. H. V. Kallenborn [N]	
*8:00 p.m. Suspense [C]	
8:00 p.m. Maxwell House [N]	
*8:15 p.m. Lum 'n' Abner [B]	
*8:30 p.m. Death Valley Sheriff [C]	
8:30 p.m. Dinah Shore Show [N]	
8:30 p.m. America's Town Meeting [B]	
8:55 p.m. Bill Henry [C]	
9:00 p.m. Kraft Music Hall [N]	
9:00 p.m. Major Bowes [C]	
9:00 p.m. Gabriel Heatter [M]	
9:30 p.m. Joan Davis Show [N]	
9:30 p.m. Carli's Archer [C]	
10:00 p.m. Fred Waring [B]	
10:00 p.m. Abbott & Costello [N]	
10:00 p.m. The First Line [C]	
10:30 p.m. Here's to Romance [C]	
10:30 p.m. Rudy Vallee [N]	
10:30 p.m. March Of Time [B]	
11:30 p.m. Music of New World [N]	

# FRIDAY

9:00 a.m. Mirth & Madness [N]	
9:00 a.m. Breakfast Club [B]	
10:00 a.m. Lora Lawton [N]	
10:00 a.m. Valiant Lady [C]	
*10:30 a.m. Romance of E. Winters [C]	
10:30 a.m. Finders Keepers [N]	
11:00 a.m. Breakfast at Sardi's [B]	
11:00 a.m. Road of Life [N]	
*11:30 a.m. Bright Horizon [C]	
11:30 a.m. Star Playhouse [N]	
11:45 a.m. David Harum [N]	
12:00 noon Kate Smith Speaks [C]	
12:00 noon Glamour Manor [B]	
12:30 p.m. Farm & Home Makers [B]	
*1:15 p.m. Ma Perkins [C]	
1:45 p.m. Young Dr. Malone [C]	
2:00 p.m. Guiding Light [N]	
2:15 p.m. Two On A Clue [C]	
2:30 p.m. Perry Mason [C]	
3:00 p.m. Mary Marlin [C]	
3:00 p.m. Morton Downey [M]	
3:00 p.m. Woman of America [N]	
4:00 p.m. Backstage Wife [N]	
4:20 p.m. Loretta Jones [N]	
5:45 p.m. Front Page Farrell [N]	
6:15 p.m. Serenade to America [N]	
6:45 p.m. The World Today [C]	
6:45 p.m. Lowell Thomas [N]	
7:00 p.m. Fulton Lewis, Jr. [M]	
*7:00 p.m. Supper Club [N]	
7:45 p.m. H. V. Kallenborn [N]	
*8:00 p.m. Aldrich Family [C]	
8:00 p.m. Highways In Melody [N]	
*8:30 p.m. Duffy's Tavern [N]	
*8:30 p.m. The Thin Man [C]	
8:55 p.m. Bill Henry [C]	
9:00 p.m. Waltz Time [N]	
9:00 p.m. Gabriel Heatter [M]	
9:00 p.m. Famous Jury Trials [B]	
9:30 p.m. People Are Funny [N]	
9:30 p.m. That Brewster Boy [C]	
10:00 p.m. Amos 'n' Andy [N]	
10:00 p.m. Moore-Durante Show [C]	
10:30 p.m. Stage Door Canteen [C]	
10:30 p.m. Sports Newsreal [N]	
11:00 p.m. News [C]	
11:15 p.m. Danny O'Neil [C]	
11:30 p.m. Mildred Bailey [C]	

# SATURDAY

9:00 a.m. Breakfast Club [B]	
10:00 a.m. Youth on Parade [C]	
10:30 a.m. What's Cookin' [B]	
*10:30 a.m. Mary Lee Taylor [C]	
11:00 a.m. Land of the Lost [B]	
11:05 a.m. Let's Pretend [C]	
11:30 a.m. Trans Atlantic Quiz [B]	
11:30 a.m. Billie Burke [C]	
12:00 noon Theatre of Today [C]	
12:15 p.m. Consumer's Time [B]	
12:30 p.m. Not! Farm & Home [B]	
12:30 p.m. Stars Over Hollywood [C]	
12:30 p.m. Atlantic Spotlight [N]	
1:00 p.m. Grand Central Station [C]	
1:30 p.m. The Baxters [N]	
2:00 p.m. Metropolitan Opera [B]	
5:00 p.m. Grand Hotel [N]	
5:00 p.m. Philadelphia Orchestra [C]	
5:30 p.m. John Vandercook [N]	
5:45 p.m. Hello Sweetheart [B]	
6:00 p.m. Quincy Howe [C]	
*6:00 p.m. I Sustain The Wings [N]	
6:15 p.m. People's Platform [C]	
6:15 p.m. Harry Womer [B]	
6:45 p.m. The World Today [C]	
*7:00 p.m. Mayor of the Town [C]	
7:15 p.m. Leland Stowe [B]	
*7:30 p.m. America In The Air [C]	
7:30 p.m. The Saint [N]	
*7:30 p.m. Meet Your Nory [B]	
*8:00 p.m. Early American Music [B]	
8:00 p.m. Danny Kaye [C]	
*8:00 p.m. Gaslight Gayeties [N]	
*8:10 p.m. Truth or Consequences [N]	
8:30 p.m. Boston Symphony [B]	
8:55 p.m. News [C]	
9:00 p.m. Nat'l Barn Dance [N]	
*9:00 p.m. Your Hit Parade [C]	
9:30 p.m. Can You Tap This? [N]	
9:45 p.m. Saturday Night Serenade [C]	
10:00 p.m. Judy Canova [N]	
10:00 p.m. Man Called X [B]	
10:15 p.m. Al Pearce Show [C]	
10:30 p.m. Grand Ole Opry [N]	
11:00 p.m. Maj. Geo. F. Eliot [C]	
11:00 p.m. Heaviest Hop [B]	
11:00 p.m. News [N]	
11:15 p.m. Dance Music [C]	

# SHORT WAVE

CITY	E. W. TIME	STATION	DIAL	CITY	E. W. TIME	STATION	DIAL
Antara	1:00 p.m.		9.456	Moscow	6:48 p.m.		15.23
Berna	1:45 p.m. — 4:15 p.m.		10.335		6:48 p.m.		11.948
	9:30 p.m. — 11:00 p.m.		4.345		6:48 p.m.		5.44
	9:30 p.m. — 11:00 p.m.		7.210		6:48 p.m.		11.885
Brazzaville	2:50 p.m.	FZ1	11.97	Rio de Janeiro	8:30 p.m.		10.22
	3:45 p.m.	FZ1	11.97	Shepparton	8:50 p.m. — 8:45 a.m.	PSM	9.615
	7:45 p.m.	FZ1	11.97		11:00 a.m. — 11:45 a.m.	VLCA	9.615
Caracas	Times vary	YYSRN	4.2		9:45 p.m. — 10:45 p.m.	VLCA	15.315
Chungking	9:30 a.m. — 3:30 p.m.	XGOY	6.13	Stockholm	1:10 a.m. — 1:40 a.m.	VLCA	11.840
	5:00 p.m. — 10:00 p.m.	XGOY	6.13	[Weekdays]	2:45 a.m. — 3:10 a.m.	SBP	11.705
	11:30 a.m.	OAXA	6.08		7:00 a.m. — 7:55 a.m.	SPT	15.155
Lima	11:30 a.m.		9.78		7:00 a.m. — 7:55 a.m.	SPT	11.705
Leopoldville	9:30 p.m. — 12:45 a.m.	GVK	11.97		11:00 a.m. — 2:15 p.m.	SBP	11.705
Londre	5:15 p.m. — 8:00 p.m.	GSC	7.58		2:30 p.m. — 5:15 a.m.	SBP	11.705
	5:15 p.m. — 10:00 p.m.	GRH	9.825		2:30 p.m. — 5:15 p.m.	SBP	9.535
	8:00 p.m. — 12:45 a.m.	GSL	6.11		5:00 a.m. — 5:35 p.m.	SBP	11.705
	8:15 p.m. — 12:45 a.m.	GSU	7.24		9:00 p.m. — 10:00 p.m.	SBU	15.315
	10:15 p.m. — 11:30 p.m.	GSS	9.51		10:00 p.m. — 11:00 p.m.	SPT	15.155
	10:15 p.m. — 11:30 p.m.	GRW	6.15	Stockholm	4:00 a.m. — 2:15 p.m.	SBP	11.705
	10:15 p.m. — 12:45 a.m.	GRC	2.88	[Sundays]	12:00 noon — 2:15 p.m.	SPT	15.155
	10:15 p.m. — 11:30 p.m.	GRW	7.12		12:00 noon — 5:15 p.m.	SBU	11.705
Melbourne	11:00 a.m. — 11:45 a.m.	VLG3	11.71		2:30 p.m. — 5:15 p.m.	SBU	6.064
	1:10 a.m. — 1:40 a.m.	VLG3	11.71		2:30 p.m. — 5:15 p.m.	SBU	7.535
Moscow	7:40 a.m.		15.75	Yafcan	5:20 p.m. — 5:50 p.m.	SBU	9.535
	12:00 noon		15.75		11:00 a.m. (Tuesday)		11.401
	6:45 p.m.		9.57		11:00 a.m. (Tuesday)		5.96
	6:48 p.m.	RKE	15.1		11:00 a.m. (Tuesday)		17.19



# RADIOQUIZ

ARLENE FRANCIS

GUEST QUIZARD

SCINTILLATING QUIPSTER OF BLUE'S "BLIND DATE"



1 This typical television broadcast would be known to the radio trade as: (A) audio (B) video (C) cameo



2 This shy little tot grew up to be far-from-retiring comic: (A) Jack Carson (B) Archie (C) Henny Youngman



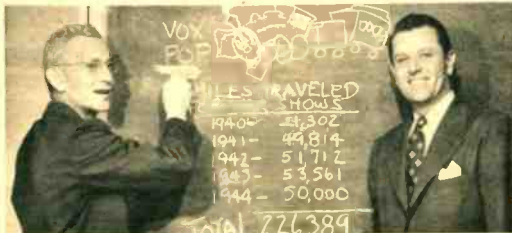
4 Covering the lass's features is: (A) whisper microphone (B) sound effects machine (C) respiratory mask



3 The famous orchestra leader with Gertrude Niesen is: (A) Johnny Long (B) Guy Lombardo (C) Freddie Slack



5 Scared with Aitsi Warupi, Fuzzy Wuzzy carrier, is reporter: (A) Jack Shaw (B) John Hicks (C) Ted Malone



6 Vox Pop, a name familiar to millions of radio listeners, is a Latin expression meaning: (A) Popular voices (B) Voice of the people (C) Voices on the air

ANSWERS ON PAGE 47

## VOICE OF THE LISTENER

### NO FUN IN FUNSTERS

Dear Sir:

What is radio coming to? Every time I screw up enough courage to turn on my set, my ears are assailed by another— or slightly-used— comedian, while the gravelly tones of that Gargantuan of Bullfoyny, Fred Allen, are no longer heard in the land. There is more real humor in one of his programs than in a dozen others, be they competitors, imitators or unreasonable facsimiles thereof.

There is nothing basically funny about miserliness, nor in the mad mirth and paid plaudits of the rest of the cast— when the comedian (7) is hit over the head with a bucket and his pants fall down.

If this keeps up, I will have to turn to the soap operas for my comedy. Some are genuinely funny, although not meant to be.

Wake up, sponsors. Send for the stirrup pump. I'm burning up.

ALVIN A. LANEY

New Orleans, La.

### A SLAP ON THE BACK

Dear Sirs:

As I am a former employee of NBC, you can easily realize just why I subscribed to your wonderful magazine. It brings me back to the old job and a lot of swell memories. The many familiar names and places in it contribute a lot to my enjoyment.

Out here on these Pacific Islands read. The material is something we all cherish. Yours is the type we enjoy most.

JOSEPH E. SHERRY SM 3/c  
F.P.O., San Francisco

### RADIO VS. MOVIES

Gentlemen:

It's very easy to criticize—but improving things is another matter. Every time I see letters in your Voice of the Listener column complaining about the quality of radio shows, I thank goodness I'm not a picker. Radio's about the only source of light-hearted fun we have nowadays.

Before the war, you could forget your troubles in the movies for a few hours. But during the last year or two, there have been practically no first-rate comedies— just war films and dreary, boring recitals. By contrast, I don't think radio is doing so badly.

FREDERICA ZAHN

Easton, Pa.

### CROONERS NEGLECTED

Dear Editor:

It sure was swell to see that big picture of Perry Como in the March TUNE IN. That lad's definitely got something on the beam, and it's about time both radio and radio's magazine recognized it.

You're still neglecting lots of other crooners, though. What about Dick Haymes and Johnny Johnston—to say nothing of the heartthrob prince, Sinatra, and even good old Bing? You practically never say a word about any of them.

There's one fellow you won't be able to forget about for very long now—Andy Russell. Mock my words, in a year from now he'll be outshining the whole lot.

R. ADAMS

Cincinnati, Ohio

### INFORMATIVE ARTICLES WANTED

Gentlemen:

Congratulations on that Presidential cover. I'd always wanted to know how those White House talks were arranged, but had never seen a write-up of it till your story came out.

How about a few more informative articles of this type? We like to know what goes on behind the scenes in radio.

ALICE RUDDY

New York N. Y.

### SHHHHHHH!

Dear Editor:

I just can't understand why announcer's voices are so much louder than those of the regular performers. The strange phenomenon occurs on all types of—musical, comedy, dramatic. Though my radio is tuned down to a comfortable—and neighborly—pitch for the main part of the broadcast, when the announcer comes on I jump three feet in the air.

Somebody ought to tell them that the mike is a mighty powerful instrument. Or maybe they just don't care.

ELOISE ANDERSON

Savannah, Ga.

# TUNE IN

VOL. 2, NO. 12

APRIL 1943

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## ON THE COVER

JACK BENNY, who explains what radio has done to improve the quality of American humor—on page 7.

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# AROUND THE NETWORKS

CBS is emphasizing the human element in war news through its "Feature Story" program, heard weekday nights at 5:15 E. W. T.



Various news correspondents, located at different posts throughout the world, report the colorful incidents and examples of individual heroism which are usually omitted from regular newscasts. Acting

as narrator and editor of the series is commentator Bob Trout.

A fund of \$1,000 has been established by the Blue Network for new works by American composers. Prize money will be awarded to the musicians submitting the best songs and orchestral compositions during the National Composers Clinic festival in Colorado next summer. Members of the judging board include Roy Harris, director of the clinic, conductors Kodzinski, Goossens, Mitropoulos, and composer Deems Taylor.

Radio dramatist Norman Corwin has recently signed a contract with CBS for a series of plays similar to the "Columbia Presents Corwin" programs of last year. Weekly broadcasts are scheduled to start in the late spring.

The "NBC University of the Air" programs are now required listening for students in 100 U. S. colleges. The broadcasts are used in connection with various courses, since there are four separate series:

Why We Came This Way (history); The World's Great Novels (literature); Music of the New World (music); Home Is What You Make It (domestic science). Each subject is presented on a university level, and handbooks, giving background information and bibliographies, are available at a nominal charge through the network.

In order to broadcast "We Deliver the Goods," dramatization of the work of the Merchant Marine, CBS actors and technicians make a 52-mile trip in a tugboat each week. The program emanates from the Maritime Training Service Station on Catalina Island, separated from the California mainland by 26 miles of rough open sea. On stormy

days, the crossing sometimes consumes hours, and on at least one occasion, the cast was forced to remain right on the island until the weather had cleared.

NBC reports that returning veterans who have taken advantage of their "Welcome Home" auditions show remarkable talent. Normally, about one of every hundred civilian applicants can pass a professional audition, but among G.I.s, the rate is one out of five. The servicemen's superiority is believed to be the result of their greater opportunity for developing talents through active participation in local camp and USO shows.

The lines read on CBS public service programs are required to meet stringent standards, so that no material is presented which is contrary to the welfare of listeners. This principle is widely applied, and instructions to staff writers forbid not only obvious breaches of good taste, but also such time-wasters as lengthy introductions to musical selections. The use of "dialect" or minority-group characters is also discouraged, on the grounds that such types tend to foster prejudice.

On Saturday mornings, CBS presents "Columbia's Country Journal" for the benefit of both professional farmers and victory gardeners. The program is conducted by Chuck Worcester, who discusses such subjects as soil analysis, weather conditions and new methods.

The cast of Tom Brennen's "Breakfast in Hollywood" will soon appear in



a motion picture. Film rights to the Blue Network series have been purchased by Golden Pictures at what is said to be one of the highest figures ever paid for a radio show. According to present plans, an attempt will be made to catch the spirit of broadcasts by shooting scenes during actual air time, so real guests take part in the screen version.



# "This is the National Broadcasting Company"...

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TO millions of Americans, few phrases are better known than "This is the National Broadcasting Company"—few sounds more familiar than the three musical notes of the chimes which identify NBC. For, throughout the nation, listening to programs of NBC is as much a part of living as talking, eating and sleeping.

**MEMBER OF THE FAMILY.** Friend with a hundred different personalities, the radio holds a fixed place among the "musts" of Americans even outnumbers residential telephones by almost 30,000,000, homes with bathtubs by approximately 37,000,000, electric refrigerators by some 36,000,000. No wonder the names of NBC personalities are household words throughout the nation.



**PIPELINE TO HOME.** To the men of our armed forces NBC is a two-way tie. Not only does it bring their favorite NBC programs via regular net work and short-wave overseas broadcast, but for the people at home it provides the "Army Hour"—weekly presentation of the War Department and the National Broadcasting Company (Sundays, 8:30 p.m. EWT). The Army's weekly report to you.

NBC LAUGH MERCHANTS . . . Fun is their Business and Business



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BO GARDNER

Thursday, 10:00 p.m. EWT Friday, 10:00 p.m. EWT Saturday, 7:00 p.m. EWT Sunday, 1:00 p.m. EWT Thursday, 7:30 p.m. EWT Wednesday, 9:00 p.m. EWT Thursday, 9:30 p.m. EWT Friday, 9:30 p.m. EWT



**IT GOES TO THEIR FEET.** Good dance music is one of NBC's major products. In service clubs, at parties at home, youthful spirited Americans look to NBC for the best in top-notch dance music . . . find it a natural outlet for their energy.



**TWO IN THE AISLE.** The American's ability to laugh . . . our sense of the ridiculous . . . the desire to be a participant rather than an observer . . . our competitive spirit . . . have all contributed to the great popularity of the NBC shows in which the audience takes a part. Here's a stunt from the hilarious "Truth or Consequences" (Saturdays, 8:30 p.m. EWT) on NBC.

## STETHOSCOPE TO THE WORLD.

NBC broadcasts by such news experts as H. V. Kaltenborn, Lowell Thomas, Robert St. John, Richard Harkness, Morgan Beatty and John W. Vandercreek and many others keep Americans informed of current events with the speed and accuracy you can expect of America's number one network.



**MUSIC FOR MILLIONS.** The great music of the world's finest composers, the symphonic arrangements that once could be heard only by "the few" are now enjoyed everywhere via such programs, for example, as the famed NBC Symphony (Sundays, 5 p.m. EWT).



**TELEVISION,** infant giant of the entertainment world, is already being viewed in areas where NBC television is now experimentally operative. And plans are ready which, in due course, with the help of business and government, will result in extensive NBC television networks being gradually expanded throughout the nation . . . providing sight as well as sound . . . plans which will give even more enjoyable meaning to the words "This is the National Broadcasting Company."

is Good. All America laughs with them.

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## OF MIKES AND MEN

By  
LAURA HAYNES

Impressed with 6-year-old NORMA NILSSON's performance on the CBS BURNS and ALLEN program, young SANDRA BURNS is now bedeviling mama GRACIE ALLEN to let her be an actress . . . Because SAMMY KAYE's taking lessons from ventriloquist PAUL WINCHELL — his co-star on Mutual's Thursday-even "Varieties" — the boys in his band have given him a dummy which looks exactly like KAYE himself!

Child "Life of Riley": 13-year-old CONRAD BINYON, figuring he'll some day outgrow the role of Riley's son, is grooming his kid brother HUGH for the part . . . Meanwhile, air-papa WILLIAM BENDIX has adopted a baby girl, calls her STEPHANIE—an adaptation of MRS. BENDIX's maiden name, STEFFANOTTI.

Most rabid fan among the growing juvenile audience for NBC's "Mr. and Mrs. North" is 7-year-old JOHN CHARLES CURTIN, son of title-ruler JOSEPH CURTIN—he gets a particularly big kick out of the mystery-comedy series whenever his otherwise omnipotent father gets "beaten up" by gangsters, greets JOE next day with an enthusiastic: "Boy, Dad, you certainly got fixed last night!"

Though such oral machine-gunners as WALTER WINCHELL, HEDDA HOPPER and ARLENE HARRIS can spiel 240-300 words a minute, GARRY MOORE tops them all, with the fairy tales he rattles off faster than human ears can follow. A slowdown of recordings proves that JIMMY DURANTE's "Junior" really says every syllable — but he still has to slow up, when telling bedtime stories to small sons MASON and GARRY, JR.

Signs of the Times: The cigarette shortage has finally reduced BASIL RATHBONE to actually smoking the huge "Sherlock Holmes" pipe which was once only a "prop" on the Mutual series . . . PAUL LAVALLE, maestro of NBC's "Stradivari Orchestra," has a musical cigarette box which nostalgically

plays "Remember?" — whenever he reaches into it for a now-nonexistent smoke . . . but PAUL WHITEMAN still proudly flaunts the gold cigarette case given him by his wife, former film star MARGARET LIVINGSTONE — even though its emptiness mocks the jewelled charms and diamond-lettered "I LOVE YOU," with which the exterior is brilliantly studded!

Don't pity Mrs. Bickle, the long-suffering wife portrayed by comedienne PERT KELTON on the CBS "JOHNNY MORGAN Show." Instead, pity radio actor RALPH BELL—PERT's real-life husband who gets heckled for the mythical Mr. Bickle's mistreatment of his mate! Actually, the BELLS are happily married, expect a little child about the time you read this.

Backstage Drama: Saturday night's "Your Hit Parade" is a triumphant reunion for singer LAWRENCE TIBBETT and announcer BASIL RUYSDAEL. The Metropolitan Opera baritone was once vocal-coach RUYSDAEL'S most promising pupil — more than 20 years ago.

Our nomination for meanest burglar of the year is the one who robbed fence PAULA STONE, co-star with singer PHIL BRITO over Mutual. He stole PAULA's wedding ring — most treasured memento of her marriage to DUKE DALY, former bandleader lost on an RAF bombing mission over Germany last year.

Titled Folk: JEAN HERSHOLT, Columbia's "Dr. Christian," may not be a real-life medic, but he's a Doctor of Philosophy—with two honorary degrees for his research on HANS CHRISTIAN ANDERSEN . . . GUY LOMBARDO, Blue bandleader has been made a Kentucky colonel by GOV. SIMEON WILLIS—for his "Musical Autograph" dedicated to that state . . . and the "Aldrich Family" cast is now calling Homer "Farmer Brown"—because youthful portrayal JACKIE KELK recently bought himself an 8-acre farm near Pound Ridge, Connecticut.

Publication of "The American Story" gives radio another claim to diplomatic fame—aside from former Under-Secretary of State SUMNER WELLES, now a commentator. The book contains ten archbalding broadcasts which ARCHIBALD MacLEISH wrote for NBC's "University of the Air," before his recent appointment as Assistant Secretary of State.



ACTS IN RADIO—UNLIKE OLD-TIME VAUDEVILLE—MUST BE CHANGED EVERY WEEK, SO BENNY AND HIS STAFF MEET FOR MANY A SESSION

## GAGS HAVE GROWN UP

by

JACK BENNY

THANK RADIO, SAYS THIS STAR, FOR RAISING STANDARDS OF HUMOR

**I**N THE past 20 years, American humor—accelerated by radio—has come out of the barnyard. It has been cleaned up, perfumed and sparked by those unsung heroes, the gag-writers. Today, the ether is so full of good gags that even the ghosts have hysterics.

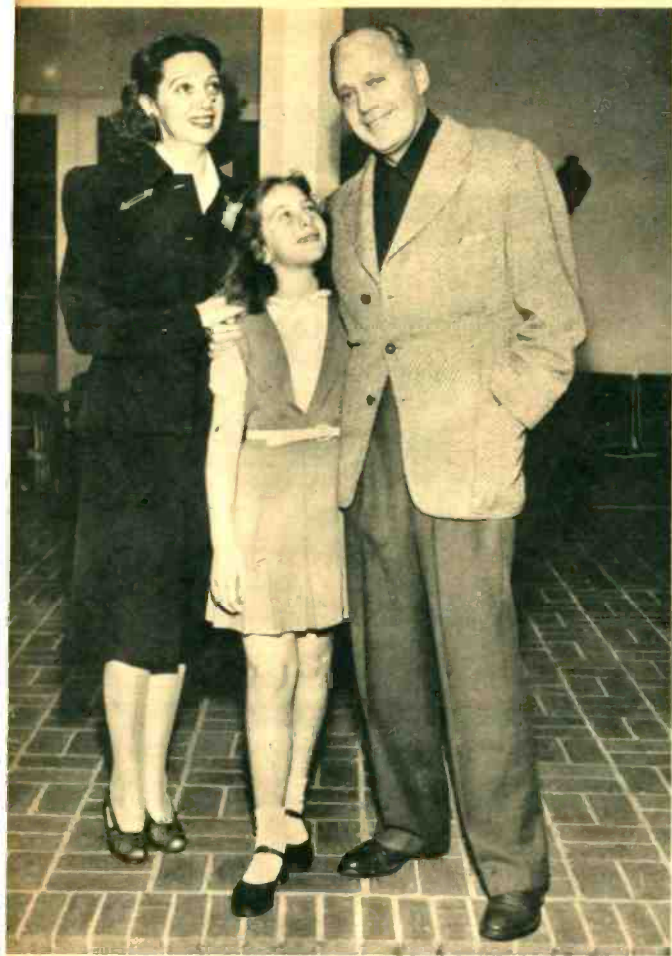
I will go out on a limb to say that radio has done for American humor in ten years what it would have taken vaudeville 50 years to. I feel no heart-

aches over vaudeville's passing, when I think of the way the old-time comic used to get his laughs. Gags were in their infancy then. They were as unsteady as a baby—and had to be changed just as often. A comedian used to throw a gag at a vaudeville audience with a swing and a prayer, never knowing whether it would roll 'em in the aisle—or roll up the joint. He might get howls with a certain gag at one show,

and at the next the audience would look at him as though he had just read from page 26 of the Zanesville, Ohio classified directory.

As a result, he desperately needed some sort of "gag insurance." He had to get laughs—or else. His formula for this was pat. First, he pitched his opening gags across the footlights. If nothing happened, he tossed them his very best gag, just to make sure that the audi-

(CONTINUED ON NEXT PAGE) 9



BENNY FAMILY: STARRING PARTNER-WIFE MARY LIVINGSTONE, DAUGHTER JOAN, AND JACK

ence was still there. Then—if nothing but cigar smoke came back—he played his trump card. A concealed tug at his trick belt, a deft wiggle . . . and his pants fell down.

That was always sure for a laugh—until, with dozens of comics doing the same thing all over the country, even this trick grew stale. So new tricks were added. I remember one comic who got thrown off the circuit because his underwear lit up and played "The Star Spangled Banner"!

Gags have grown up since then, and radio methods are quite different. Just

contrast the old vaudeville routine for insuring gags with what we have today. Our "gag insurance" doesn't rely on slapstick but upon what we call a "topper." We then get a topper to top that, as illustrated in the following dialogue used by Mary Livingstone and Rochester on our program:

*Mary:* You say you just got in town, Rochester. What took you so long . . . was the train late?

*Rochester:* What train? I was out on Highway 99 free-lancing.

*Mary:* You mean you hitch-hiked. Why?

*Rochester:* Well, instead of a train ticket, Mr. Benny gave me a road map.

*Mary:* Oh.

*Rochester:* And a short talk on the generosity of the American tourist.

*Mary:* You mean that's all Mr. Benny gave you?

*Rochester:* No . . . he also gave me a white glove for night operations.

There you have three "toppers," all on the same gag. That's the kind of insurance that you, as a comedian, can feel safe with. It's like holding a ticket on every horse in the race. It's safer, more dignified—and saves a lot of wear and tear on your pants.

Some people think that comedians and gag-men are responsible for bringing American humor out of its giggly youth to manhood. While it would be nice to take the credit, our overtaxed consciences won't stand the strain. No, it's the audience who shoved the "little men" up to voting age.

The clamor for something better and still better has made necessary the same strides in gags as in automobiles and planes. When your gags and routines start lying around on the stage like old eggs from the same tired basket, and your audience reacts to your stuff as though they had lockjaw . . . brother, you'd better start looking for better material—or a rich widow!

The public today demands more of its humor than "a laugh at any price." It resents too much insulting, too much cynicism. In short, the public likes good comedy, but it likes good taste even better. I have found that a gag line with too much sting is about as funny to people as a trial fitting for the electric chair.

You've probably noticed that nobody ever gets hurt on our program. Of course, I am subjected to quite a little shoving around—I'm supposed to be a braggart, I'm supposed to wear a toupee, I'm supposed to be stingy—but it's all in the spirit of fun! We try to follow one simple rule: "If it hurts, it isn't funny." (Naturally, however, I reserve the right to modify this, in the case of Fred Allen.)

Basically, our show is built on a foundation of real people—not burlesque characters, but ordinary, everyday people. I'd be willing to bet that there are very few of you who don't know people exactly like Mary, Phil Harris and Rochester, as they are represented on our



program. Yes, and there are lots of others who are just as dumb as Dennis Day was on our program (though I'm apparently having a tough time finding one dumb enough to work for the same money as he did).

We feel that, to a certain extent, we represent the audience. In us, they see themselves. It would be foolish for us to knock each other around, because then we would be knocking the audience around . . . and when you start doing that—well, your sponsor had better be your own brother-in-law.

However, one of America's greatest national characteristics is our ability to laugh at ourselves. When the audience sees themselves through us, they get a special kick out of the jokes that seem to fit them personally. If someone pulls a gag on me about my having false teeth, 98 percent of those in our audience who have false teeth will laugh heartily. (The other two percent would laugh, too, but their gums are still sore.)

Throughout, we try to have things happen to us which would happen to

anyone—things which will be interesting and also, above all, *funny*. That's why so many of our routines and gags come from what we see around us—like all that water, when we were coming from Vancouver to Seattle by boat.

We were all on the top deck enjoying the beautiful scenery . . . all, that is, except Phil Harris. Harris was down in his stateroom asleep. He isn't very interested in water—thinks there's too much of it to give it any value. I know this because, once when I was talking to Phil about the earth and how it was three-fourths covered with water, he said "Yeah. You know, Jackson, I think the Creator slipped up a little there. He could have just as easily made it bourbon!"

Well, we were talking about all that water and started throwing a few ideas around, finally coming up with: "Harris was mad when he saw all that chaser with nothing to go with it." We weren't satisfied, but we knew we were on the track of something. We worked it over some more and then tried another version: "It made Harris mad to see all

that water and nothing to break the trail." It still didn't have the snap it needed, until my writers switched and changed it to: "Harris was mad when he saw all that chaser—with nothing to break the trail."

That was it. Why, I don't know. But it was. It may sound like a simple idea and, on paper, look as though very few changes had been made, but the audience roared when we served it up on the program. If we'd tried that in vaudeville 20 years ago, without the split-second timing that we use on the air today, it would only have died a quick death on the other side of the footlights. Perhaps audiences, too—as well as gags—have grown up.

Let me bow out with this piece of advice. Since you, the listener, are responsible for the present high level of our humor . . . keep it that way. Don't let us comedians slip back into the "easy way." Keep writing those letters telling us what you like, what you don't like, and what you want. You're the boss and I'll get it for you—even if I have to keep my writers up all night to do it!



BENNY PROGRAM: JACK, MARY, PHIL HARRIS, ROCHESTER AND DON WILSON—AS HEARD EVERY SUNDAY NIGHT AT 7 P.M. E.W.T. OVER NBC

# JAMES MELTON — SPORTSMAN

TIME was when the average person's picture of "a tenor" was ethereal in the extreme. Bassos could be portly, beaming and well-fed. Baritones could bellow "The Road to Mandalay" at the top of obviously very healthy lungs. But tenors were expected to be just grown-up boy sopranos, with a hint of adenoids in the slender nose and a look of yearning starvation around the eyes. One glimpse of James Melton—singing star of both the Metropolitan Opera and Sunday's "Star Theatre" (9:30 P.M. E.W.T. over CBS)—is enough to dispel that image for all time. Years of singing success have proved to the ear that Jimmy's definitely a tenor. More than 6 feet, 2 inches of height and slightly less than 200 pounds of brawn prove to the eye that Jimmy's anything but a boy soprano!

There's nothing starved or yearning about Mr. Melton. He's got everything and knows it, intends to hold on to it by keeping in the pink of condition. With 50 concerts scheduled for this season (from Maine to California, Texas to Saskatchewan), some 15 opera assignments (including his first performance in the arduous role of "Lohengrin"), 10 guest appearances in radio in addition to his own regular broadcasts (every single week except for one brief month during his furthestmost Western tour)—exuberant Jimmy

needs all his vast health and strength, maintains it with a rigid regime which would make anyone but a trained athlete wince. He watches his diet carefully, eats prodigiously but avoids fried foods and pastries, drinks milk in copious quantities—and a quart of pineapple juice during each operatic performance. The latter voice-freshener takes most of the family's "blue points" but, fortunately, the Meltons get all

the vegetables they need—fresh, canned or quick-frozen—from their own productive farm near Westport, Connecticut.

For all his "glamorous" profession, the good-looking singer gets plenty of sleep, too. He's always in bed by midnight, takes at least an hour's nap every afternoon. The one hitch in his schedule is that it leaves so little time for athletics. Jimmy gets plenty of

exercise—working out with 18-pound dumbbells twice a day, taking long hikes in the country—but it isn't quite like the outdoor sports he loves.

The sawmill operator's son has been an ardent Nimrod ever since he was a curly-haired kid in Florida, where the Meltons moved a couple of years after Jimmy's birth in Moultrie, Georgia. Open seasons were long, game was plentiful and Jimmy, his father and two older brothers used to bag enough birds, squirrels, wild ducks and venison to feed



SINGING FOR SERVICEMEN IS ONLY PART OF MELTON'S BUSY SCHEDULE



JIMMY EXERCISES CONSTANTLY TO KEEP FIT FOR HIS PROGRAM



BOXING, HE FINDS, IS ESPECIALLY GOOD FOR OPERA SINGERS

the family for months at a time. He'd still love to go hunting today and is fond of fishing, though the relative inactivity palls on him when catches are few and far between.

Today, the sports-lover is limited to indoor gymnastics, boxing and an occasional game with Lowell Thomas's famous Nine Old Men. Boxing is something he added to his repertoire in Hollywood, while making movies, and he still considers it "magnificent exercise for keeping in trim—makes you light on your feet, which is more important than you might imagine for leaping from crag to crag of those miniature mountains in Metropolitan stage sets!" Baseball has been a passion since college days, when he was such a good pitcher that he once dreamed of a professional career in the big leagues, tossing out curves instead of cadenzas.

It was music, however—rather than athletics—which Jimmy was pursuing in his collegiate course from the University of Florida to the U. of Georgia to Vanderbilt University in Tennessee. For one thing, the husky lad was financing his own studies by leading dance bands and playing a saxophone, went wherever he was sure of making enough money. For another, he was looking for good vocal teachers, went to Vanderbilt so he could study with Gaetano De Luca.

From the moment Jimmy set his heart on singing his way through life, he threw into music the same vitality and concentration he puts into sports. In the dozen years following his mike debut in 1923, the young dynamo toured Europe three times with the Revelers' Quartet (which he now says was marvelous training for singing his popular Mozart roles in "Magic Flute" and "Don Giovanni"), co-starred with such ace comedians as Fred Allen and Bob Hope, launched the "Telephone Hour," headlined by some of the biggest shows on the air, was recognized as the most popular tenor in radio by 1937—when he suddenly dropped out of sight.

Rumors then ranged all the way from "Melton's washed up" to "Jimmy's got the operatic bug." The latter was correct. The great concentrator was on a new single-track, steaming away on railroad time. He had quietly retired to his then-new Connecticut farm, hired an opera coach, later brought in an entire cast to rehearse with him. They lived right in the Melton home, staging music-drama in the living-room—"Madam Butterfly" in the morning, "La Traviata" in the afternoon. Those were the only operas Jimmy knew, when he was ready for his debut in the new field, but he knew them thoroughly, after some 50 rehearsals each.

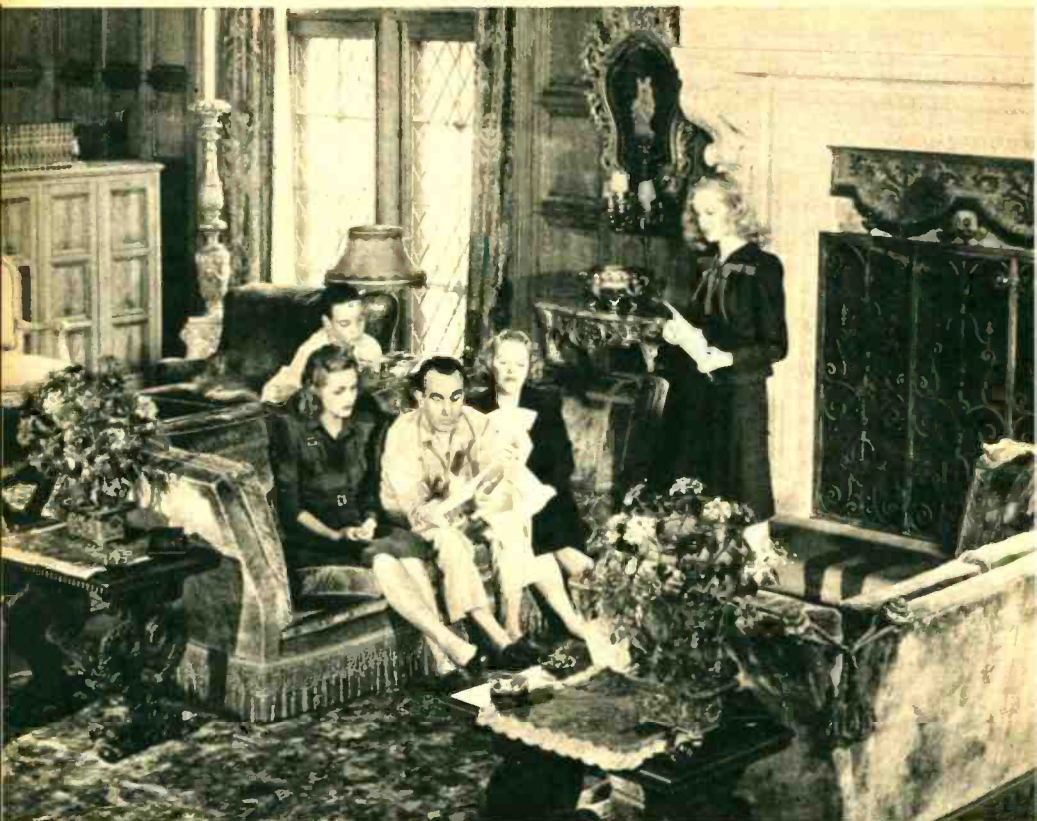
It was a terrific gamble for high stakes, as well as high notes. The "pop" singer had voluntarily gone into eclipse when he was making some \$5,000 a week, worked for a year with no financial return, made his operatic debut in Cincinnati in 1938—for the munificent sum of \$50.00 a week! But it was a big moment for the hard-working Georgian. The only day in his life that ever really topped it was the one after his triumphant Metropolitan debut. But that came four years later, after Jimmy had successfully sung both operas and concerts in Chicago, St. Louis, most major cities in both the United States and Canada—and had unsuccessfully auditioned for season after season at the Met.

Melton finally made it, of course, by sheer plugging away at the same line until it broke under the impact of the same physical strength and mental stamina which made him a powerful football, baseball and basketball player in his campus years. The spirit of competition and attention to health which he developed then are paying big dividends now. That period really shaped his life. There's even a faint echo of another kind from those band-leading days, every January second (his birthday)—when Jimmy tootles on the old saxophone which once helped finance his first singing lessons!



MELTON'S POND OF FISHING, HAS LITTLE TIME FOR IT TODAY





THE WHOLE LLOYD FAMILY TAKES AN INTEREST IN DRAMATICS—MARJORIE ELIZABETH, HAROLD JR., LLOYD, MRS. LLOYD AND MILDRED GLORIA

# HAROLD LLOYD

SCREEN FUNSTER MEETS NEW GENERATION VIA "COMEDY THEATRE"

TUNE IN SUN. 10:30 P.M. E.W.T. INBCI

**N**OBODY over the age of 25 has to be told who Harold Lloyd is. The bumbling, bespectacled character he created in the old silent-screen days ingratiated his way into the American heart, so that no movie-goer of that time will ever forget him. But there's a younger generation who've never had a chance to view the comic dead-panning his way into trouble. With the last picture made by the actor dated 1938 ("Professor Beware"), Harold Lloyd has been just a vaguely familiar name to them.

Radio has changed all that now, though, and the teenagers are finding out through "Comedy Theatre" just why

their parents and older sisters are still loyal Lloyd fans, in spite of the passage of the years.

Though the major duties of the brown-haired funster are those of narrator and host, dialers are reaping the rewards of his years of experience with comedy through the sparkling, quick-moving dramas presented under his guidance. Occasionally, too, the pleasant six-footer plans to lay aside his mantle of dignity, and jump into a part himself.

Radio listeners may be surprised to find that they've made an unexpected change in Lloyd's schemes for the

future. He had been confining his efforts to producing for some time, but the overwhelming public response to "Comedy Theatre" has led the five-foot-eleven Nebraska veteran to team up with Preston Sturges on a comedy screen production that should laugh the country tight off its heels. Idea—still in the discussion stage—is to try out a new technique by linking a great hit of the past with a current film.

Originally, Lloyd considered reviving some of the best of his more than 500 rib-tickling roles—but, though still fresh as to comedy, they've become antiques technically because of the great advances in the industry. Instead, Preston Sturges (who is writing the scenario) intends to revive the character of the shy, tortoise-shell-spectacled freshman, showing him in exactly the same spot he was in twenty years ago—in spite of the brilliant future predicted for him. And Hollywood sages are betting that history will be made in the art and science of rolling people in the aisles.

The microphone's an entirely new venture for Harold, by the way. The 51-year-old thespian admits to only two previous experiences with the frightening instrument—one for the leper colony on the island of Molokai in Hawaii, and a brief greeting on another occasion from England. Though adjusting quickly to the medium, the master of hilarious blundering confesses to some trepidation, to a feeling of tenseness not common to movie-making.

"You're fighting time," observes the comedian. "In making films, you have constant rehearsals and can throw in tricks. A gesture added to the spoken word can punch home a scene. On the air, you have nothing but the spoken word and voice intonation and often have to rely on a musical cue to aid the comedy. There's a finality about radio. It happens and that's it. But it does have a fascination all its own."

In spite of the fact that he realizes "tricks" cannot be seen over the air, Lloyd still goes through suitable antics for his lines at rehearsals. Others may be reading the most exciting dramatic scenes sitting calmly around a table, but this artist retires to a corner where he can wave his arms around and screw up his face to his heart's content. Another trick he's taken over from the movies is that of wearing the traditional spectacles at broadcasts, for the benefit of studio audiences. And they're the same type he used back in the silent-screen days—purely for effect, without any glass in at all.

Like many comedians, Lloyd is far from being a gagster in private life. Universally described as gracious, polite and modest, he needs no ballyhoo to build up either his talents or success. Estimates on the solid cash rolled

up through his art place him in the multi-millionaire class, and many believe him to be the richest actor in Hollywood.

Keeping up his California "Greenacres" home takes a small fortune in itself, though wartime curtailment now prevents it from being the showplace it once was. The house itself is a modern palace, decorated in museum-like splendor, and the 20 acres of ground are so elaborately landscaped that they have sometimes served for lush movie settings. Both "House and Garden" and "House Beautiful" have published photos of the glories of the mansion, and an adequate description would be a story in itself.

Among the "fittings" are a five-room playhouse (now a workshop for the Red Cross); a swimming pool; a vault for films; a private projection booth; a handball court complete with numbered-seat balcony; kennels which once housed 70 Great Danes (given up because of the meat shortage); and pastureland for horses (also a war casualty).

Reporters, overcome by this regal magnificence, are even more surprised by the simplicity and friendliness of the family who own it. Lloyd married former actress Mildred Davis in 1923, has three children—Mildred Gloria, 19; Marjorie Elizabeth, 18, and Harold, Jr., 13. Mrs. Lloyd gave up a successful career shortly after her marriage, but both daughters have their hearts set on the stage and are being coached by their father.

Lloyd's a family man to the core, finds most of his amusements at home. Systematic in the extreme, he likes to excel at whatever he undertakes. Result is that he's one of Hollywood's best bowlers (he owns two bowling alleys), an excellent handball player, a competent painter in pastels and oil. Typical of his passion for order and completeness is the color chart collection for use with his painting, believed to be one of the most extensive in the world. Humorous material is also carefully gathered and catalogued, includes hundreds of scrapbooks of jokes and sketches plus a bound collection of "Puck" since its inception in 1879. A novel hobby is marble-collecting, and the comedian has amassed more than 100 rare and expensive specimens which he keeps safely tucked away in a plush-lined box.

Looking years younger than his age, Lloyd could still pass for "The Freshman" at a distance, has kept his own hair and the long-toothed "wolf grin" which once made him famous. Quick-minded, with a good sense of humor, he's not given to wise-cracking or gags, believes his own success was based on character comedy in contrast to slapstick styles, still puts his faith in character comedy today.

AUTOGRAPHED PICTURES OF LLOYD'S FRIENDS LINE THE HALL



# "THE FAVOR"

## TELEVISION PUTS ON ONE OF ITS FIRST SERIOUS WARTIME DRAMAS

To the public at large, television may seem to be in a state of arrested development for the duration, but experimentation and improvement in technique are still moving forward hand in hand. In fact, in the past few months, the once-infant medium has shown one very definite sign of growing up. With the telecasting of "The Favor," over CBS station WCBW, video proved that it was old enough to go to war, vital enough to make a valuable contribution.

Most television projects so far have been concerned with either news or light subjects, such as variety shows, audience participation and musical programs. In contrast, "The Favor"—which was adapted from a manuscript written by Lawrence M. Klee for the use of the American Theatre Wing's Victory

Players—is serious drama with a purpose. Like all telecasts in wartime, when actual programs must take the place of "laboratory" experiments because of limited equipment, its first presentation revealed several flaws. For instance, the single setting used lacked the photographic variety needed for a half-hour show (CBS has since produced tele-dramas with as many as eight different scenes).

But soundness of script, excellence of acting and sincerity of message overcame the trials and errors which are inherent in all first ventures, and "The Favor" was so well-received that it was later repeated with the same cast—Casey, Joseph Julian; Dottie, Leslie Woods; Joe, Elwell Cobb; Rita, Edith Tachna—pictured in action (and dialogue) on these pages.



1 SCENE: Joe's Bar in Brooklyn. A soldier enters as Dottie complains to Joe that her friend Rita will be too late to help her buy a new fur coat. DOTTIE: Casey Bender! Of all people!



2 DOTTIE: What're you doing in this jern? CASEY: Lookin' for you, I guess. DOTTIE: Well, you might at least offer me a drink. CASEY (smiling at her): Sorry. I haven't got the price.



3 DOTTIE: You've been gambling! CASEY: You might call it that. The stakes were a little stiffer than I knew. DOTTIE (puzzled): Didn't I hear you'd been shipped overseas two months ago?



4 CASEY: That's right. DOTTIE: Then what you doin' here? CASEY: You ask too many questions, Dottie. DOTTIE: But wait a min—CASEY (breaking in): Talk about somethin' else!





**5** DOTTIE (*with hauteur*): Don't raise your voice at me! CASEY (*smiling now*): Sure, take it easy. Nice hunk of junk you got there. DOTTIE: Junk? These charms are solid 14-karat gold!



**6** DOTTIE: So is my anklet. A girl's gotta have things. Like this coat Rita's holdin' out for me. CASEY: How much you plannin' to lay out for it? DOTTIE: Two hundred and seventy-five dollars.



**7** CASEY: I want to ask you to do me a favor. Take that dough and invest it. DOTTIE: A war bond? CASEY: About 275 bucks' worth. I'm not askin' for myself. You know how Izzy got clipped?



**8** CASEY: There was a pillbox holdin' up our outfit. Izzy and me went after it with grenades and a flame-thrower. Maybe the cost of all that stuff came to—well, 275. Think it over, huh?



**9** Casey goes off. Rita enters. RITA: Sorry I'm late. I had to stop at Mrs. Bender's. DOTTIE (*wondering*): Casey's mother? RITA: You didn't hear the news? Casey was killed in France.



**10** RITA: If you want that coat, we'd better hurry. DOTTIE (*slowly*): I'm not getting the coat. I'm gonna buy myself a hand grenade and some bullets. (*Pause*) I've got to do a guy a favor.



AT HOME IN THE STUDIO ON HER FARM, MISS SWARTHOUT, OPERATIC GLAMOUR GIRL, BECOMES MRS. CHAPMAN, CONNECTICUT HOUSEWIFE

# GLADYS "CARMEN" SWARTHOUT

ONE OPERA HAS PLAYED MANY PARTS IN THE PRIMA DONNA'S CAREER

**T**ECHNICALLY, Gladys Swarthout may be classed as a mezzo—or middle-register—soprano, but there are two sustained high C's which have resounded momentarily throughout her career. One "C" is *Carmen*, her most noted operatic role. The other "C" is Frank *Chapman*, her husband and manager.

Back in the mid-twenties, "*Carmen*" was the turning-

point for the shy teenster, then in her first season with the Chicago Opera. Fascinated by backstage life, the former church soloist from Deep Water and Kansas City, Missouri, was usually first to arrive at the theatre, sat in the back of the darkened hall, watching everything with eager eyes.

One day, at a dress rehearsal of "*Carmen*"—in which



Gladys was to sing the minor role of *Mercedes*, in support of Mary Garden—she was electrified to see the star herself sweep onstage, demanding: "Where's that Swarthout?" Fully expecting some reprimand, the little brunette finally summoned courage to follow Miss Garden to her dressing-room. There, the great diva picked up a magnificent Spanish shawl, cut it in two, and said: "I want you to wear half of my shawl, because some day *you* will be Carmen. You have her voice, you have her figure—you *look* like her!"

Up till then, the young American girl had been training for oratorio work, hadn't thought of opera as a permanent career. From that moment on, she thought of nothing else. And Mary Garden's prediction came true. Although Miss Swarthout, as one of the Metropolitan's most popular prima donnas, has played many roles, her portrayal of the Sevillian cigarette-girl has become best known of all.

The chic, darkly attractive singer has won success in other fields, too—motion pictures and radio, as well as opera and concert. Throughout most of this, for 13 years

of happily married life, her inseparable companion and advisor has been husband Frank Chapman, now a major in the U. S. Marine Corps. "He's been invaluable," she emphasizes with her friendly, little-girl laugh, "because

he's done everything!" Chapman's experience as both concert singer and law student has made him an excellent manager of contracts and tours. And, as a former publisher, he even had much to contribute to the success of the Swarthout novel—"Come Soon, Tomorrow!"

With so many irons in the fire, she now avoids too-regular radio commitments. Guest spots—including her contract for NBC's "Voice of Firestone" (Mon. 8:30 P.M. E.W.T.), which calls for appearances virtually every other week of this year—give her almost the same amount of air time, but allow longer intervals between for concert tours and visits with her husband.

It was Frank who encouraged Gladys, when she first tried her voice at "pop" music. Now, the prima donna gets a great kick out of one of her latest recordings—a hit tune from Broadway's "Carmen Jones," based on the same scene which she once sang with Mary Garden, 'way back when!



GUEST BATHROOM in the studio building is papered with opera scores, program pages, and streamers.



THE SWARTHOUT "CARMEN" COLLECTION CONTAINS PICTURES, FANS, AND—MOST HIGHLY PRIZED OF ALL—ONE HALF OF A SPANISH SHAWL!



# QUIZ KID ALUMNI

## FORMER CHILD PRODIGES STILL RATE HIGH AS ADULTS, BUILDING SUCCESSFUL CAREERS

**R**ETIREMENT comes early to "Quiz Kids." At the age of sixteen, the rules demand that they leave the celebrated schoolhouse of the air (heard Sunday evenings at 7:30 E.W.T. over the Blue) and fare forth to compete with other adults.

Many a listener has wondered what happens to these miniature brain-trusters. Bulging-browed infant prodigies have a way of fizzling out in later life—even of finding their high I.Q.'s a handicap when they cannot adjust to the less scintillating intellects of average people.

But the "Quiz Kids" are different. No one-sided geniuses have ever been welcomed to the kilocycle college, and the gifted youngsters who appear on the program are chosen for their wholesome, well-balanced personalities as well as for extraordinary intelligence.

Result is that the 75 "Quiz Kid" grads are still leading the field, carving out careers for themselves in art, science, medicine, music—as typical alumni on these pages prove.

**DAVID JENKINS** was an enthusiastic and irrepressible quizzer, now rolls up superlative grades in high school and excels in non-scholastic departments. Upon his graduation he had plans to train for service in Naval Intelligence.



**JOAN BISHOP** appeared on 31 "Quiz Kid" broadcasts, distinguished herself as a musical genius. Now 18, the lass is planning an operatic career, and is at present singing in the choruses of various Chicago light opera companies.



**CYNTHIA CLINE** amazed listeners by knowing all the answers in literature and poetry. Currently majoring in English at Northwestern University, she wants to help correlate educational systems in both North and South America.





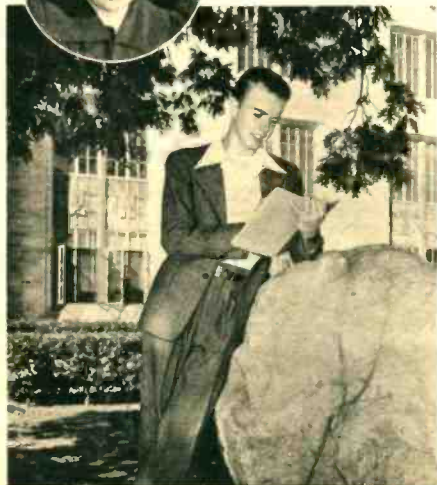
**JACK BECKMAN**, known to listeners as a current events wizard, has decided on chemical engineering as his life's work. College courses will have to wait till after the war, however, as Jack enlisted in the Navy at the early age of 17.



**MARGARET MERRICK** read 200 books in three months when infantile paralysis put an end to athletic activities. The vivacious black-eyed miss walks again, is a junior in high school, hopes one day to study architecture at MIT.



**JACK FRENCH** is also a student at Northwestern, but his heart is with the Army Air Corps. While awaiting the call to fly into the blue out yonder, Jack keeps up the "Quiz Kid" tradition by brilliant work in his academic classes.



**MARY CLARE MCHUGH** once sparkled as an all-around expert, now works by day as a stenographer for the War Shipping Administration, studies political science at De Pauw University at night. A government career is her aim.



# RADIO IN CHINA

## NEWS STILL GETS THROUGH TO THE WAR-TORN PEOPLE

**A**N ORDINARY 5-tube radio receiver in inflation-ridden China now costs \$10,000. It needs no great stretch of the imagination to realize that private-family listening, as we know it, is almost non-existent, that only the wealthy can afford such a luxury.

Even before the war, when similar sets sold for \$200, there were only approximately 1,000,000 receivers in all of China—an average of about one and a half radios per 1000 persons. In addition, most of these were concentrated in the Shanghai and Nanking areas, with the interior left almost completely uncovered by broadcasting.

Nevertheless, in spite of these seemingly overwhelming difficulties, practically every citizen in Free China can now keep informed on the progress of the war, knows within a few hours—or a day at the most—of new developments in the affairs of his country and its Allies. And the story of how, in the midst of a desperate struggle, radio has been brought to all of China is a miracle of organization and ingenuity. Some idea of the magnitude of the task is indicated by war losses in transmitters. Before the outbreak of hostilities, numerous commercial and publicly-owned stations operated side by side in the various cities, with more than 40 private stations in Shanghai alone. The present count is just 12 stations in the entire country, with the rest lost or damaged.

First step of the government was to take over complete control of broadcasting for the duration, placing all details under the Central Broadcasting Administration, now located in the wartime capitol, Chungking. Adequate protection of the few remaining transmitters was essential, and the problem has been solved by placing the invaluable equip-



THE TRANSMITTER ROOM OF STATION XGOY IS LOCATED IN A CAVE NEAR CHUNGKING

ment in caves, thus preventing it from being destroyed by air raids. Entrances to the caves (which look something like U.S. subways) are heavily camouflaged as insurance against detection by bombers. Results are fairly successful, with only one major difficulty—the lack of ventilation and excess moisture of the underground studios affect the life of the tubes, and make frequent replacements necessary.

Tubes are very hard to acquire in China, since most of them are imported, and their rapid deterioration represents a serious loss to engineers. This has been partly overcome through setting up a small government factory to produce tubes, but so far only receiver models have been created in any quantity.

Next problem to be tackled was that of the grossly inadequate number of receivers for broadcasting to the great masses of the people. It was obvious that, with China manufacturing only 500 sets for civilian use each year, each one was much too rare and costly to be limited to a single family group—even

if the family was rich enough to buy it.

Heart of the resourceful plan evolved is a network of public listening posts, stretching from one end of China to the other, covering alike large cities and remote villages—so that somewhere in each populated place there is a receiver available to the inhabitants.

Radios are now encountered everywhere. Fitted with loudspeakers, they are placed in army camps, offices and workshops, marketplaces and plazas, in towers atop the stone walls of ancient towns and in obscure country schoolhouses.

According to Mr. Shih-Tseng Fan, engineer and Chief of General Affairs for the Central Broadcasting Administration, urban dwellers still rely largely on their newspapers for keeping in touch with the world, since newspapers are easily obtained while the radio must be "visited." It is in the rural sections, where newspapers are scarce and slow to appear, that broadcasting has proved of greatest value. Here, in the vast interior of China, the radio receiving



post has become a cultural force and community center, where men can repair after their day's work, listen to the programs, and then carry reports home to their wives and families.

Most of these people are entirely unfamiliar with radio, have not the remotest idea of its workings. In Tibet, for example, the first radio was introduced to the ultra-conservative lamas by connecting it with a statue of Buddha—so that the god himself seemed to be speaking. The lamas, who are always antagonistic to science and change, bowed down and worshipped, overcome by the apparent miracle. Through this auspicious beginning their scruples were conquered, and Tibet—which boasts no railroads or highways—now possesses several hundred receivers.

Though it was not necessary to battle such mental obstacles in other regions, it was found advisable to appoint a government caretaker for each set, so that its usefulness would not be impaired by improper handling on the part of mechanically-ignorant farmers.

These government workers carry on the job as a sideline in addition to their regular work, are paid a small monthly fee for their assistance. Their abilities vary widely—some understand to a degree what goes on behind the dials, while others were chosen merely because they are able to follow the printed instructions sent to them.

Among the most important of their tasks is that of writing out the news, so that nearby residents who are not able to be present during the actual broadcast can read the latest events on posters displayed outside the school or post-office. For this purpose, there is a special newscast each evening, which is read very slowly, with difficult words spelled out, so that an ordinary working man can take it down easily.

Naturally, under present conditions, the greatest public interest focuses on news programs, commentators, and talks by government representatives and Allied leaders (such as President Roosevelt). Chinese broadcasting, however, offers as much variety as our own (though for only a few hours each day) with hillbilly, folk and military songs very popular. Most of the educated listeners are fond of foreign music, and are avid followers of the special programs put on to entertain the American Armies in the East. Dramas are rare, because they are not studio-created, but piped at great expense directly from the theatre. There are none of the special home-making programs so prevalent in this country, as the women are usually

prevented from listening by domestic duties, and get their news, second-hand, from their husbands.

Chinese radio also plays a major role in the war, not only through regular Army communication, but also through short-wave broadcasting to inform the world of events inside China; special newscasts and warnings to civilians of the occupied territories; and the sending out of signals as guides to the 14th American Air Force.

Radio is also responsible for the one great benefit the war has brought China—standardization of the language. With 26 different dialects spoken in the various provinces, men from different sections could not communicate at all. When the great war migrations started,

this made friction inevitable. The government took action by giving Mandarin lessons over the air in all dialects, so that now everyone can make himself understood—no matter what section of the country he comes from.

This vast schooling enterprise is just a forerunner of the tremendous plans being developed for post-war Chinese radio. At the present time, four engineers are in the U. S. to study American programming and technical organization. They are hoping to learn means of building millions of low-cost receivers (to retail between \$10 and \$30) in the decade following the war. And if this is successful, an ambitious project for the education of the Chinese people, of all generations, will shortly follow.



EAGER FOR NEWS, crowds of Chungking residents cluster around the bulletins posted by the radio station. Such groups are also common in rural China, where newspapers are scarce.



PENG LO-SHAN, usually called "Mike" Peng, acts as program director of Station XGOY, and is the most prominent radio personality.



TUNNEL ENTRANCES to the underground caves which house the invaluable transmitters are concealed from air attack by camouflage.

# TUNE IN the Headliners of the World's Foremost Radio News Service...

On top of every major ground, air and naval action as it develops in each sector of the war is a member of CBS' trained, seasoned, responsible staff of foreign correspondents. Here are a few of the men who have helped CBS earn from 600 U. S. radio critics and editors polled by Motion Picture Daily the tribute of having done the "Best News Job By Radio in 1944."



(Right foreground) Gen. MacArthur, Lt.-Gen. Sutherland and CBS' For Eastern news chief WILLIAM J. DUNN (hatless) wade ashore at Leyte, P. I. following the first assault waves on Oct. 22, 1944.



CBS' WILLARD SHADEL, expert on infantry weapons, testing ammunition. Shadel broadcast from Luxembourg on Dec. 26, 1944 during the German Christmas counter-offensive.

(Right) CBS' European News Director, EDWARD R. MURROW, author of *Orchestra Hell*, the notable broadcast on Dec. 3, 1943 of one of his many flights over Berlin and enemy territory.



CBS' RICHARD C. HOTTELET broadcast the first news of the German counter-attack on Dec. 18, 1944, 4 hours ahead of any other news medium.



CBS' ERIC SEVAREID (holding microphone) recording a broadcast on an LST during the invasion of Southern France on August 15, 1944. Sevareid landed with the first waves of Americans.



CBS' CHARLES COLLINGWOOD made a notable broadcast from an LST under fire while crossing the Channel on D-Day; since active on the Western front.



CBS' GEORGE MOORAD, Jr., now assigned to Moscow, flew over the beaches in a bomber during the invasion of Southern France on Aug. 15, 1944.



CBS' WILLIAM R. DOWNS, JR. (foreground) made the first broadcast from a mobile transmitter on the Normandy beachhead on June 14, 1944; since with British army in Holland, and American 1st Army in Belgium.



CBS' LARRY LESUEUR who has been active on the Western front with the American First and Seventh Armies and was present at the relief of Paris (Aug. 25, 1944) and Antwerp (Sept. 5, 1944).



CBS' WEBLEY EDWARDS, attached to Fleet Headquarters, Pearl Harbor, broke news of Dec. 7 attack; flashed first stories of Gilbert and Truk offensives.



CBS' TIM LEIMERT at Saipan before taking off on the Thanksgiving Day B-29 raid over Tokyo. Leimert was the only radio correspondent on the raid.

This is CBS ... the Columbia Broadcasting System

"The most adult news-gathering organization in radio"

— A national weekly newsmagazine.



# GENE KRUPA

DEAN OF DRUMDOOM USES RHYTHM  
TO KEEP THAT WAISTLINE TRIM

**G**ENE KRUPA never has to worry about middle-aged spread. Every time the inky-haired master drummer starts giving out with the heat-beat, he knows that before the day is over he'll probably ruin another suit, certainly drop a couple of pounds.

In fact, one time Gene got so much interested in the amount of energy expended on the hides that he hired a health and exercise authority to watch a performance and take some scientific measurements. Results show that beating out a hot swing chorus takes as much oomph as a five-minute handball game at top speed, a 14-foot pole vault, or a 24-foot broad jump. And two swing numbers in a row—as Krupa plays them—are more exhausting than a mile run or four line plunges on the football field. So now the brown-eyed 145-pounder can consider himself the 4-star athlete of the pop band competition.

Of course, Krupa isn't old enough yet to join the middle-aged team anyway. He was born in the Windy City, just 36 years ago last January 15th. But he's managed to pack a lot of action into three and a half decades.

Publicity agents like to boast that he started handling drumsticks almost as early as he learned to wield a knife and fork—but they must have been the turkey kind. Actually, the sinewy five-foot-eighter first sat in on the drums when he was 13. It wasn't a very impressive debut, either. Name of the band was the Frivolians, a dime-dance grind group in Wisconsin Beach, and the lad played for only a few minutes. But later that same summer, the youngster heard Ben Pollack's orchestra with Benny Goodman on the clarinet. The boy was goggle-eyed with hero-worship—and it was then that the idea of becoming a professional, and especially playing with Goodman, really began to jell.

Before the dream came true, though, Gene had enrolled at St. Joseph's College in Rennselaer, Indiana, to study for





the priesthood. No matter how hard he tried, the future doctor of tympani could never lose the drumming itch. He finally decided he never would, dropped the course, and signed up with Joe Kayser's band in Chicago (no relation to Kay). Skin-beating with Joe got the lad attention he had never rated with school and college outfits, and for a while he gathered experience touring the circuit as free-lance drummer with vagabond Midwestern outfits.

Big breaks began in '29, when Krupa hit New York to cymbal jive and jam for Red Nichols, including a stint in the pit for the revue, "Strike Up the Band." After three years with Red, the torrid hide beater moved over to Irving Aaronson and his Commanders, then walked again, after a few thousand choruses, to join Mal Hallett.

It wasn't till '34 that he landed permanently with Benny Goodman, but once there he stayed put until the time was right to step out and organize his own group—a group that has hit big-time success with no trouble at all.

That on-the-beam aggregation's not going to be any flash in the pan, either—not if Krupa has anything to say about it. The maestro takes his job seriously, studies musical trends, the public's moods, hand-tailors selections to suit. Though originally his fame was built on frenzied drumbeats to make Africans sit up and cheer, on rhythms to send Puritans reeling, the baron-wielder is the first to say that the era of blatant swing is past.

Result is a string section in the orchestra, a melodious combination of novelty and smooth tempo numbers. "Not that the good jazz tune has gone," says Gene. "It's still a big thing—but at least sixty percent of the music bands play today should be fashioned for dancers. I believe that the best thing brought out by swing and its great popularity was the stress put upon a good solid rhythm tune or beat. Drummers and rhythm men shouldn't bury the tune—they should play it melodiously. On many tunes which my band plays, we stress ballad work and pretty harmonies to the exclusion of extensive solo work by instrumentalists, the rhythm section blending into the melody as much as the reeds and brass."

The Krupa theories work all right—as proved by the record—network broadcasts, hotel and club appearances, best-selling discs, and Paramount's "Some Like It Hot" with Bob Hope and Shirley Ross. Musicianship and sound judgment aren't all, either, for the king



THE MAESTRO CHOOSES CLASSICAL RECORDS FOR LEISURE LISTENING IN HIS YONKERS HOME

of the bandstand tom toms has a natural limelight personality. Critics rave over the gifted showmanship in theatres, over his flair for the unexpected (both musically and otherwise), over his glib and friendly stage manner.

Offstage, Gene is equally glib, never at a loss for a wisecrack or dialect story. In spite of the fact that his violent exertions mean ruining clothes almost as fast as he buys them, the master drummer's one of the best-dressed bandleaders in the business, fussy to a fault about his attire. Everything from shoes (BAAA) to underwear is made to order; ties are snappy one-of-a-kind originals; 25 pairs of suspenders dangle in his closet.

Though high-strung and temperamental, with a firm control over the band, Krupa relaxes easily and quickly, can fall asleep anywhere, any time. At home, in his 9-room Yonkers house, however, the batoneer likes his comfort, sleeps in an oversize double bed so that he can toss about at his ease.

Not a picky eater, he prefers Italian food, has a passion for gefuete fish. Though he chews gum ferociously while on the drums, at home he prefers one of

a large collection of pipes, likes to spend spare time listening to symphony music, reading novels and history. Gene has no time for active sports, but enjoys watching wrestling, basketball, baseball, loves to drive in the wide open spaces whenever he gets a chance. A taste for luxury is indicated by his Cadillac sedan, his custom-built Packard convertible (tracy bright yellow with black top).

Drumming's his major interest, even during free time, and Krupa manages to practice several hours a day—on a rubber mat so as not to annoy the neighbors. (What with wear and tear, mats have to be replaced once a week.) Intensely earnest about his career, the rhythmic artist once incorporated his ideas in a book—"Instruction on Swing Drumming." Officials of the New York Museum of Natural History were so impressed that they invited him to lecture on primitive drums. He did—and they say the museum's never been the same since.

Gene has just one unfulfilled ambition—to play with a good symphonic orchestra. From all past indications, it won't be long until he gets the chance.



# MY FAVORITE IRISH JOKE

## STARS FIND BITS OF BLARNEY IN THEIR MEMORY BOOK

**A**PRIL showers may bring May flowers, but March winds always help to make the shamrocks grow in the hearts of all good Irishmen — whether they're sons of the Auld Sod by birth, by adoption or by sheer affection. Around and about March 17th, natal day of Saint Patrick himself, the thoughts of many nations turn to the holy man who brought Christianity to the Hibernians, drove the snakes out of Ireland—and gave his name to one of the most popular after-dinner

characters of all time. We refer, of course, to the first-billed half of that great humorous team, Pat and Mike.

Paying due honor to the season of the year—and repaying a just debt which all radio comics owe that long-suffering though legendary duo—a group of the National Broadcasting Company's most twinkling stars (ranging from "Duffy's" famous *Archie* to "map-of-Ireland" Michael O'Shea) are here gathered to sing the praises of old Erin.



JOAN DAVIS AND JACK HALEY admit their Celtic story is an old one, but they still like it. It's the one about the Irish woman who asked for a pound of tea at the store. The grocer said: "What will you have—black or green?" To which query Bridget replied: "Shure, and ayther will do. It's for an old, old woman and she's nearly blind."



"FIBBER MCGEE AND MOLLY"—otherwise known to their friends as Jim and Marian Jordan—choose an ancient riddle from one of the joke books in their collection (this was published in 1899). The question: "Why will Ireland always be the richest country in the world?" The answer: "Because its capital is always Dublin (*doublin*)."



**MICHAEL O'SHEA** of "Gaslight Gayeties" likes the two men at work on a hot afternoon. "I feel like a glass o' beer," said Pat, mopping his brow. "Me friend," Mike answered with feeling, "I wish you wuz."



**BURL BOB BURNS**—who finds a shillelagh almost as lethal as his trusty banooka—swears that he has an Irish uncle who joined the 33rd Regiment just so he could be near his brother, who was in the 32nd!



**"COFFEE TIME'S"** **CASS DALEY** relates the saga of two sons of Erin, adrift at sea on a raft. The outlook seemed hopeless, so Pat turned to Mike and asked: "Can you pray?" "No," replied Mike. "Well, then, do you know any hymns?" Again the answer was "No." "Then I'll just pass me hat, cuz we must do somethin' religious!" exclaimed Pat.



**ED GARDNER, ALIAS "ARCHIE"** of "Duffy's" tells of the Hibernian who was sentenced on eye-witness testimony—and indignantly said to the judge: "To think, your honor, you'd send me to jail just because those two spalpeens swear they seen me steal the goods, when I can bring at least a hundred who'll swear that they didn't see me do it!"





# VIVACIOUS VETERAN

BILLIE BURKE HAS FOUND THE FOUNTAIN OF YOUTH — AND MEMORY

TUNE IN SAT. 11:30 A.M. E.W.T. (CBS)

**T**HOUGH she's been one of the best-loved actresses in three fields of entertainment for more than four decades, openly boasts of her grandchildren at every opportunity, and cheerfully admits to being in the neighborhood of 60, Billie Burke is in no danger of being called the Grand Old Lady of show business. "Grand" and "lady" are indeed the good words from everyone who knows her, but "old" is an adjective no one could ever apply to the chic, vivacious portrayer of featherbrain roles on stage, screen and radio.

Men of all ages fall in love with her because of her eternal femininity, can't find enough glowing phrases to describe her reddish-blond curls, blue-gray eyes and gracious manner. Women are devoted to her, tell of her long trips through pouring rain to visit a sickbed, of gifts and help she has given them. Their only fear is that the public will mistake the nit-witty characters she portrays for her real-life personality.

From the night of her stage debut in London (1903), right up to her present radio series, this ageless Peter Pan has immersed herself completely in every role she has played—whether as musical comedy queen, silent-screen star, wife or mother. The theatre has been her private as well as professional life. Her father was the famous circus clown, William E. Burke ("Billie" was his nickname—she was originally christened Ethelbert when she was born in Washington, D. C.). Her husband was the great "Follies" impresario, Florenz Ziegfeld. She retired from public life for almost 15 years, after the birth of their child, returning to build a new career only after Mr. Ziegfeld's death.

It was then that she created the lovable but slightly lunatic matron she has since made famous on both celluloid and ether. Today, she has got so completely inside the role it's hard to tell the imitation from the genuine. One side of the character is quite competent at balancing checkbooks and paying bills. The other is equally capable of sending deposits to a faraway friend and mailing chatty, intimate letters to the bank—to the amazement of both.

One side flutters, prattles with an apparently artless wit, stages as good a performance for two people as for hundreds. (There's a strong suspicion that the Billie Burke impersonation of Billie Burke serves a dual purpose, to cover up a natural shyness and reserve, and to turn the laugh on herself rather than see others embarrassed.) The other concentrates on her work, worries about every nuance and inflection, takes a businesslike interest in broadcasting. Miss Burke likes to get her scripts well in advance, marks every word for the proper expression, even draws little faces in the margin to indicate each mood. Sometimes these cartoons — showing

smiles, frowns, "thought-waves" — are so astonishing that she herself has to pause and wonder.

A thoroughgoing trouser, she habitually arrives at the studio laden with bags, parcels and—in cold weather—two fur coats (one for the street, the other for the studio). There's a bulging handbag (usually a drawstring pouch of infinite capacity), a case of vacuum bottles with tea and water, a large fitted bag containing make-up, odd bits of apparel, fresh vegetables, a pat of butter and two slices of special bread (she's very careful of her diet). There are also two pairs of gloves, three different kinds of pencils, plenty of fresh handkerchiefs, and two pairs of glasses.

The glasses are unforgettable—to everyone except Miss Burke, who invariably leaves one pair behind for someone else to find after she's gone. Yet, despite all this (or maybe because of the many "spares"), the effervescent comedienne is always beautifully dressed, immaculately groomed. She loves clothes—particularly hats.

Most revealing tip-off, perhaps, is her unpretentious little house in the Westwood section of Los Angeles. From the street, it doesn't look much like a star's home. Inside, it is just as feminine and fluffy as any fan could imagine. But behind it is the real center of Billie Burke's existence these days. The backyard adjoins that of her daughter's home, forming a private garden-patio

where the actress can be with her adored family—daughter Pat, son-in-law Bill, and the youngsters, Cecilia and Florenz (who inherited both her grandfather's name and her grandmother's strawberry-blond coloring).

Miss Burke broadcasts from both Hollywood and New York, depending on film commitments, using different casts but carrying on in the same light-comedy vein which makes the noonday "Billie Burke Show" comparable to evening programs. She undoubtedly misses her family while in the East, but there's a spot in Manhattan which tugs at her heart-strings, too—the Ziegfeld Theatre, built by her late husband.

Its reopening by Billy Rose last December (and Billy's decision to keep the original name and decor) was undoubtedly one of the most momentous events in her life since Ziegfeld's death. It's doubtful if she saw much of the show at that gala premiere, studying instead the restored interior of a once-familiar scene she hadn't revisited in more than a decade of widowhood. Friends know that she was never able to pass the site without tears in her eyes, that she has never once forgotten the man she has always idolized.

But that's another side of Billie Burke, which doesn't belong to the public. It may be the most important side of a skillful actress who specializes in portraying giddy women "who can't keep their minds on anything for a moment."



SHE'S NOT AS GIDDY AS SHE SOUNDS





IN STARCHED VESTMENTS AND FLOWING ASCOT TIES, THE GIFTED LADS LOOK BOTH SAINTLY AND DIGNIFIED DURING PUBLIC APPEARANCES

## Columbus Boy Choir

**EARNEST OHIO YOUNGSTERS DEVELOP  
MUSICAL TALENTS IN UNIQUE SCHOOL**

TUNE IN SUN. 10:30 P.M. E.W.T. (Mutual)

**B**EING a member of the Columbus Boy Choir School is quite an honor. There's just one admission requirement—merit. The lads pay no tuition, belong to various religious groups. But they have one thing in common—musical ability.

Moving spirit of this unusual non-sectarian choir is founder-director Herbert Huffman, 39-year-old voice teacher. It was he who conceived the idea, back in 1939, of a school to which all Columbus, Ohio boys of musical aptitude could be admitted free. Starting with 48 youngsters, the organization now numbers 75,

with more clamoring for admission all the time.

Applicants are interviewed by Mr. Huffman, must be below the eighth grade, possess character and academic excellence in addition to natural voice. Students are able to rehearse 2 hours a day without tiring, and carry regular grade-school subjects besides.

Financing is managed through donations from civic-minded citizens, proud of the national reputation of the choir, whose musicianship has amazed radio listeners throughout the United States.



AT PLAYTIME, THE BOYS FORGET THAT THEY'RE CONCERT ARTISTS, BECOME AS BOISTEROUS AND ENERGETIC AS OTHER 9-TO-13-YEAR-OLDS

# HOW TO COOK SPAGHETTI

TENOR TANNER SHOWS HOME ECONOMIST KARNEY HE KNOWS "WHAT'S COOKIN'"

TUNE IN SAT. 10:30 A.M. E.W.T. (Blue)

As a usual rule, on the housewifely program called "What's Cookin'," it's home economist Beulah Karney who presides over the kitchen stove and serves up a tested meal-of-the-week, while tenor Earle Tanner tunes up his vocal chords and officiates only as Chef of Song. Nevertheless, like many another food-happy male, Earle not only has a favorite dish but knows how to prepare it — and has even proved his culinary skill to Beulah's own satisfaction.

Earle's invitation to his talented guest was quite a challenge to the host himself, so he got an early start on his preparations. By the time Beulah arrived, his sauce was well-simmered and almost done. In fact, everything was ready but the spaghetti! While Beulah mixed a green salad — topped off with a vinegar-and-oil dressing — the amateur chef proceeded with the spaghetti, carefully "bending" the long strands into the pan so as not to break them.

Sauce over spaghetti, bacon and parsley for garnish, green salad for vegetable, a loaf of French bread — sliced lengthwise, spread with garlic butter and crisped in the oven — Earle had a meal fit for even a queen of home economics!

## Earle's Spaghetti Recipe

(Serves four)

**Sauce:** Cut 1 medium-sized onion and brown in olive oil. Add 1 small can tomato paste thinned with 3 cups of water. Add 1½ tablespoons sugar, dash of red pepper, 2 cloves of minced garlic, 1 strained No. 2-size can (2½ cups) tomatoes. Simmer until thick and all flavors are well-blended (at least one hour).

**Meat:** Next, combine sauce with 1 pound ground beef (or ½ pound ground beef and ½ pound ground pork) and continue to simmer until meat is cooked. Saute mushrooms (if desired) and add to completed sauce a moment or two before removing from fire.

**Spaghetti:** Bring three quarts of water to a full boil. Add 2 tablespoons salt. Add contents of a 7-ounce package of spaghetti and cook for 12 minutes. Drain and add a few drops of olive oil.

**Garnish:** Curls of bacon and sprigs of parsley.



EARLE TANNER DOES HIS OWN MARKETING FOR FAVORITE FEAST

HE COOKS, SERVES IT FOR EXPERT-HOMEMAKER BEULAH KARNEY





# IN REHEARSAL..



THE FINGER POINTS to mystery when producer Glenhall Taylor gives instructions to Nigel Bruce (*Dr. Watson*), Basil Rathbone (*Sherlock Holmes*), writers Taylor and Green during rehearsals for Mutual's "Sherlock Holmes."



A GAY MOMENT at the NBC "Everything for the Boys" warm-up, with Helen Forrest clucking over a Dick Haymes pun. Stars are taking time out while earnest musicians fiddle away.



NBC THRU DINAH SHORE discusses note-y problems with her program's director (left) and Joseph Lilley, in charge of the choir (right). In the background, orchestra leader Robert Armbruster (standing) iron's out kinks.

A DRAMATIC SCENE not heard over the air has been caught by this candid-camera shot of Lester Vail, directing the Blue's stirring "March of Time" broadcast from the control booth.





**HER ONLY PUBLIC**—the control room technicians behind her. Nora Martin tries out a new number before air time, with NBC comic Eddie Cantor, "Mad Russian" Gordon assisting.



**POLISHING ROUGH EDGES** of the NBC "Duffy's Tavern" script is the purpose of this conference with Bob Mucks, Charlie Cantor, Ed Gardner, secretary Evelyn Hermanson, Ed Green and music director Malneck lending brains.

**CHORAL SINGING** you hear over NBC is directed by 32-year-old vocal supervisor Ben Yost, whose groups range from a sextette of six-feet-two redheads to a choir of 300 voices.



**IRREPRESSIBLE CBS TEAM** George Burns and Gracie Allen can't resist clowning even when they're not getting paid for it. Here Gracie inserts a few ad-libs to confuse guest Van Johnson while George eyes proceedings from sidelines.



# MARILOU NEUMAYER

THE "CAPTAIN MIDNIGHT" HEROINE  
TAKES TO FLYING IN REAL LIFE

TUNE IN MON. THRU FRI.  
6:45 P.M. E.W.T. (Blue)



ALL DECKED OUT IN 32 POUNDS OF FLYING SUIT, MARILOU'S READY TO TAKE TO THE AIR

LITERARY experts have argued for years over whether art imitates life or life imitates art. But in Marilou Neumayer's case, there's no room for disagreement. The tiny brunette actress is becoming more like her *Joyce Ryan* ("Captain Midnight") part every day.

"Captain Midnight," as its regular followers know, is an aeronautical series with a scripter who really knows what he's talking about. It's no wonder, then, that when Marilou joined the cast and met writer Bob Burr she soon became intensely interested in aviation. Burr (with his experience as a barnstormer, member of the Lafayette Escadrille, and U.S. Army pilot) knows all there is to know about flying and fliers—and can spin a fascinating yarn with the best of them.

The 24-year-old lass was willing just to listen for a while, but when the script called for her to be sworn into the Secret Squadron as "SS-3," Marilou had had more than enough of inaction—and decided to find out about flying for herself.

First step was to learn all about planes right on the ground, and she managed that by enrolling for the Civil Aeronautics Administration ground school training course in 1943. Standing just five-feet-one and weighing only 100 pounds, Marilou looks anything but the Rosie-the-Riveter type. Nevertheless, she was an apt pupil, absorbing mechanical details with ease.

The thrilling moment of actually taking off in the air didn't come until June, 1944. But Miss Neumayer thinks it was worth waiting for. And that ground crew training was such good background that she was permitted to solo after just 8 hours of instruction.

Now soloing's taken for granted, and Marilou has reached the stage of practicing take-offs and landings. But the determined actress won't be content till she's as good as *Joyce Ryan*!



SHE CHECKS FLIGHT DETAILS AND ERRORS WITH PILOT JOHNSON AND INSTRUCTOR CUNY





## THE McGEES

To the world they're "Fibber McGee and Molly" of 79 Wistful Vista, NBC's ace comedy team. But back home in California, they're just Jim and Marian Jordan, cattle-ranchers. Daughter Kathryn is a frequent visitor.



**WHEN GRACIE ALLEN** "I us the bottle" to christen the *S. S. Hubbards*, she makes quite a splash. George turns, her husband and partner in CBS time, can't help wincing—because of what's happening to his poor hat or what's happening to the champagne.



**BAUKHAGE LISTENS**—instead of talking—when "The Lone Ranger" exhibits the tools of his trade. Both are heard regularly on the Blue Network.



**SINGER MILENA MILLER** of Monday's CBS "Johnny Morgan Show" does a convincing Marlene Dietrich while Johnny himself does an unreasonable facsimile of Varga by painting a pretty pair of feminine legs.

**DAGWOOD (ARTHUR LAKE)** unexpectedly rises to an occasion, thus startling *Blondie* (Penny Singleton)—and proving that his fair-haired wife isn't the only light-headed member of Columbia's *Bumpstead* family Sunday nights!







**MASTER OF CEREMONIES** Joe Kelly looks apprehensive as he welcomes NBC comedian Bob Hope to the Blue's popular "Quiz Kids" program. Cap and gown were a tight fit, and the kiddies provided tough competition—but Bob proved to be at least a champion "quizzical kiddier."



**NEWEST ADDITION** to the John Raitt family is dog "Taffy." John's the baritone star of Sunday's "World Parade" (over NBC).

## Along Radio Row

**RE-VISITING ITALY**, commentator H. V. Kaltenborn of NBC pauses at the same spot in Rome's "Map of the World Room" where he last interviewed Mussolini, just before America's entry into the war.



**COUNT ON "ARCHIE,"** the amazing majordomo of "Duffy's Tavern" over NBC, to put reverse English on the old hon-fon—as Ed Gardner prepares to use Don Ameche's crossed palms for a handy human ash-tray.





THE SERGEANT'S A POOR DETECTIVE, HAS TO FIND HIS ANSWERS IN THE BACK OF THE BOOK—AND IS USUALLY SURPRISED BY THE RESULTS

# MURDER BY DAYLIGHT

"TWO ON A CLUE" SOLVES MYSTERIES FOR AFTERNOON WHODUNIT FANS

TUNE IN MON. THRU FRI. 2:15 P.M. E.W.T. (CBS)

SINCE mystery novels have long provided readers with an ideal escape from reality, and radio programs of similar type have proved equally popular with evening listeners, it's not surprising that there's a new trend toward murder-plus-comedy for daytime dialers. That comparative newcomer to afternoon schedules, "Two on a Clue," was in fact based on the premise that housewives, too, might welcome the same formula as an escape from the weepy heroics of most soap operas—and the present real-life tragedy of war.

Response has been everything the producers could have wished, with an early rating which indicates some four million "Clue" followers—a respectable figure for even long-established daytime shows. Part of this stems, no doubt, from the fact that many women are avid whodunit fans (surveys have actually shown that they buy more mystery novels than men do). Credit is also due the strong emphasis on comedy, rather than on murder. But greatest contributing factor of all is probably the high standard of production values. From

the beginning, director Harry Ingram was urged to consider the series as being of full evening-program calibre. Writing, acting and direction all show the results.

Jeff and Debby Spencer, the title-role "Two," are even rather superior to their fellow-sleuths of the darker hours, in that they are quite a normal couple. He is a lawyer, business-like and quite matter-of-fact about his detective activities. She is a competent housewife and good mother. A well-developed sense of humor is only part of their character. The *Spencers* are devoted to each other and to their son Mickey (another innovation, both in the radio mystery-comedy field and in his lack of kiddie-cuteness).

The one persistent note of straight burlesque—aside from the highly incredible regularity with which the *Spencers* come upon corpses and con-men—lies in the other regular character, Sergeant Cornelius Tremble. Loyal but slow-witted Cornelius is strictly a comedy cop, of the type which could never make the grade on a real police force. However, as

played by John Gibson, he makes an admirable foil for the safe-and-usually-sane *Spencers*, providing most of the gags. In fact, tall, twinkly-eyed Gibson lives his comic character so completely, behind the mike, that his convulsed companions often find it hard to read their own lines.

High spirits are so much the rule at rehearsals and broadcasts that salaries seem almost like a bonus to the performers—whom Ingram calls "the best cast on the air for this type of show." That they are indeed good actors is proved by the fact that all four regulars are quite unlike the roles they portray. Native New Yorker Ned Weaver is almost as sardonic in face and manner as the *Jeff* he plays, but he isn't nearly so straight-faced, and the nearest he ever came to the legal profession in real life was having a lawyer for a father. A graduate of Princeton University and serious Broadway drama, Ned's a devotee of golf, rather than crime detection, writes successful songs as a hobby.

The name *Debby* may fit Louise Fitch like a kid glove, since the auburn-haired, faintly-freckled lowan looks both debutante and debonair, but she herself admits that she's really a "lousy" housewife, though proud of her cooking. Giggles and good humor are her natural state, and Louise is usually the scapegoat of studio pranks. The dimpled graduate of Creighton University will probably never live down the time her script read: "I should have brung my mink"—and Louise said instead: "I should have brung my monk!"

Curly-haired Ronny Liss, who plays the 9-year-old son, is really a 14-year-old radio veteran who has been mike-performing since he was two. But, like the *Spencer* offspring, Ronny is passionately addicted to both building model airplanes and gorging on peanut butter. This is sheer coincidence. The character was patterned, not after Ronny, but after a real 9-year-old Mickey, son of author Louis Vittes—a down-to-earth tough which may go far toward explaining why this series successfully creates a picture of genuine family life, despite its dealings with assorted crimes and criminals.



DEBBY AND JEFF SPENCER ARE TWO WHO REALLY FIND THE CLUES



SON MICKEY CAN'T STAY IN BED WHEN JEFF AND DEBBY ARE ON THE TRAIL, OFTEN LANDS HIMSELF IN THE MIDDLE OF ALL THE EXCITEMENT

# THERE'S MUSIC IN THE AIR

## JACK ROBBINS—SONG AND BAND MAKER

### THE DYNAMIC MUSIC PUBLISHER IS A MIGHTY MONARCH OF TIN PAN ALLEY

Jack Robbins claims that nobody can spot a popular song hit—nobody, that is, but the great American public. Only



SITTING STILL IS A NOVELTY FOR ROBBINS

flaw in the statement is that the chunky rhythm king has managed to build a gargantuan musical industry on his ability to do just that.

At present the stocky little tycoon lords it over three companies, backed by 25,000 copyrights. His network of branch offices covers not only major United States cities, but stretches down

in South America. And where people who know their notes congregate, Robbins is recognized as one of the most powerful names in the popular music world.

Eminence has not made this dynamic character a figurehead, and the grey-haired 49-year-old manages to keep in touch with every detail of his far-flung business interests. Known for years as a stormy petrel, he is restless in mind and body, has worked strenuously for so long he's forgotten how to relax.

A list of his copyrights reads like a catalogue of best-sellers, ranging from "The Curse of an Aching Heart" (1913) to "Mairzy Doats" (1944). And there are mighty few lemons among them. Latest innovation is Latin American music, an interest Robbins picked up (along with a flair for the rumba) on a "pleasure" visit to Cuba in 1940.

The publisher has made bands as well as songs, is famous for lending money and encouraging promising newcomers. Among big names who sought his advice in early days are the Dorseys, Benny Goodman and Paul Whiteman.

### TUNE IN'S SELECTION OF THIS MONTH'S TEN BEST POPULAR SONGS

(in alphabetical order)

ACCENTUATE THE POSITIVE  
AND HER TEARS FLOWED  
LIKE WINE  
DON'T EVER CHANGE  
DON'T FENCE ME IN  
EVELINA  
I DREAM OF YOU  
I'M MAKING BELIEVE  
LET ME LOVE YOU TONIGHT  
MORE AND MORE  
STRANGE MUSIC

### Latest Popular Recordings

EVALINA—Bing Crosby with Orchestra conducted by Camarata (Decca): Both this and "The Eagle and Me," on the other side, are from "Bloomer Girl." Both are well-performed by Bing and the Toots Camarata orchestra.

I DIDN'T KNOW ABOUT YOU—Lena Horne with Orchestra conducted by Horace Henderson (Victor): Lena sings the Ellington ballad with a torch-ant throb, while Henderson's backing—in a blue jazz mood—lives up to the famous arranger-conductor's reputation.

I'M BEGINNING TO SEE THE LIGHT—Harry James and His Orchestra (Columbia): Duke Ellington, Harry James, Don George and Johnnie Hodges all got together to write this one, and both Harry and Duke have made terrific recordings (the latter for Victor).

MORE AND MORE—Tommy Dorsey and His Orchestra (Victor): Liquid strings, soft-voiced trombone, and Tommy's orchestra sweep through this sweet ballad from the film, "Can't Help Singing" with Bonnie Lou Williams making her disc-debut as a Dorsey thrush.

## ALBUM CORNER

What do you collect? Hot rhythm, hit tunes, folk songs? There's something for every popular taste in these three albums: Capitol's "New American Jazz" (featuring a number of top sweet-and-swingers), Decca's collection of "Bloomer Girl" numbers (sung by the original Broadway cast), and Victor's "Songs and Spirituals" by Marian Anderson" (details on opposite page).





# ON THE SERIOUS SIDE

## RECORD RELEASES

**SONGS AND SPIRITUALS**—**MARIAN ANDERSON**, Contralto, with **WILLIAM PRIMROSE**, Violist, and **FRANZ RUPP**, Pianist (Victor Album M-986): This album includes four magnificent traditional Negro spirituals, sung as only Marian Anderson can sing them, plus four other great songs—Massenet's "Elegie," Rachmaninoff's "When Night Descends," Brahms' "Die Schuur, Die Perl an Perl" and "Will O' the Wisp." Violist and pianist accompaniment are superb.

**SHAKESPEARE: OTHELLO**—**PAUL ROBESON** with **JOSE FERRER**, **UTA HAGEN** and Supporting Cast (Columbia Album M-MM-554 in three volumes): Not musical but certainly deserving of the classification, "masterwork," is this dramatic performance by Paul Robeson and others of the recent Broadway cast. The acting is excellent throughout and, with seventeen 12-inch records making up the three volumes, this affords a full evening of rich entertainment.

**RIGHT AS THE RAIN; BEAT OUT THAT RHYTHM ON THE DRUMS**—**GLADYS SWARTHOUT**, Mezzo-Soprano, and Orchestra conducted by **JAY BLACKTON** (Victor Record 10-1128): In lighter mood, prima donna Swarthout is presented in sterling performances of a hit tune each from Broadway's "Bloomer Girl" and "Carmen Jones," with an exceptional background provided by Blackton.

**OTHERS:** Columbia has recorded a single 10-inch disc of **NELSON EDDY** singing Tchaikovsky's "Legend: Christ Had a Garden (Op. 54, No. 5)," and Moussorgsky's "Gopak," with **BOB ARMSTRONG'S ORCHESTRA**. . . Victor has made a record drama condensation of great moments from Puccini's "La Boheme," with **LICIA ALBANESE**, **BENIAMINO GIGLI** and the **LA SCALA OPERA COMPANY**.

## NEWS AND PREVIEWS:

### Boston and Koussevitzky

#### MASSACHUSETTS WAS ONCE AFRAID OF THE MODERN-MINDED MAESTRO

IT was in 1924, when Pierre Monteux relinquished the baron of the 44-year-old Boston Symphony Orchestra, that an exotic Russian name was first whispered apprehensively through Boston streets. It was that of Serge Koussevitzky, who had gained his greatest recognition as an interpreter of modern compositions—and was now about to take over the podium at staid Symphony Hall! Conservative Bostonians quivered at the very thought.

Today, more than 20 years later, they aren't so apprehensive about their modern-minded maestro—who is still interested in new music, but doesn't forsake traditional composers, takes few liberties with more time-worn works. A powerful conductor, he is strict with his musicians as craftsmen, gentle with them as people.

Born in an obscure Russian village, Serge Koussevitzky was the son of a mother who was a pianist and a father who played the violin. But they tried

to discourage his musical ambitions, hoping he would find some interest with "greater opportunities," and—at 14—young Sergio ran away from home, studied the double-bass violin at the Philharmonic School in Moscow, later became a virtuoso on the instrument.

Now in his late sixties, Dr. Koussevitzky is an energetic person, married to an equally energetic and very talented woman who has subordinated her own interest in sculpture to enter more fully into her husband's life. As man and musician, Serge Koussevitzky has worked wonders with the Boston Symphony, until it is one of the world's finest. Bostonians no longer whisper his name apprehensively. They shout it from the house-tops!



## BEGINNER EARNS

"Today I received a check for \$165 for a story. Another I sold for \$34. The other day I counted up just how much I had made previously. It amounted to \$7,620.00. 117—Mrs. L. L. Gray, 579 Not Had for a Beginner, 10 E. Millers Ave., Stamford, Texas.

## Why Can't You Write?

*It's much simpler than you think!*

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Our Writing Aptitude Test will reveal whether or not you have natural talent for writing. It will analyze your powers of observation, your imagination and dramatic instincts. You'll enjoy taking this test. There is no cost or obligation. Simply mail the coupon below, today. Newspaper Institute of America, One Park Avenue, New York 16, N. Y. (Founded 1925).

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# RADIO HUMOR

● A woman went on a diet. After four weeks she took a lady friend into a butcher shop and asked the butcher to cut off 24 pounds of meat. When he was through, she asked him if that was exactly 24 pounds, to which he replied that it was. He asked, "Are you going to take it with you or shall I wrap it up and send it?" "No," she said, "I just want to show my friend what losing 24 pounds looks like in one piece."

—Harry Hershfeld  
*Can You Top This (NBC)*

## DAFFY DEFINITIONS

● *I.Q.* is an abbreviation for "intel-ligent quadruped."

—*Duffy's Tavern (NBC)*

A *department store* is nothing but a big pushcart without wheels.

—*Life of Riley (Blue)*

*Social tact* is making your guests feel at home, even though you wish they were there.—*Radio Reader's Digest (CBS)*

A *Wave* is just a sailor who always says "No!" —*Kraft Music Hall (NBC)*

● "Yes, sir, everything's changed. I remember when you used to get food in the Automat . . . Now you put a nickel in the slot, a hand comes out, wipes your chin with a napkin, and a voice says, 'That's all, bud, don't you know there's a war on?'"

—*Henny Youngman, Hall of Fame (Blue)*

● "I was takin' a dip in the surf when all of a sudden a swordfish swam up to me. He took one look at my schnozz and said, 'I quit. You've got a superior weapon.'"

—*Jimmy Durante*  
*Durante-Moore Show (CBS)*

● "At the age of just eight months I was able to chin myself on the horizontal bars—and was soon proficient on any bar in town."

—*Frank Morgan*  
*Maxwell House Time (NBC)*

● "Everybody has his ambition. Mayor LaGuardia, for instance, has an ambition. He wants to run again. Looks like the Little Flower wants to become a Century Plant."

—*Milton Berle*  
*Let Yourself Go (Blue)*

## WITH THE NATION'S STATIONS



CHICAGO, ILL.—Station WGN—Three refugees from housework give out with some solid jive. Known as the "Kitchen Band," these photogenic lasses got all dressed up as maids to stir up the atmosphere with kitchen-implement klatter on WGN's "Get Acquainted Neighbor."



CHICAGO, ILL.—Station WMAQ—The groundhog may be a shy and taciturn fellow by nature, but he hasn't got a chance against enterprising Ed Allen. Ed took his mike in hand and snuck down into the woods to get lowdown on weather predictions for his "Early Bird" listeners.





## RADIO TROUBADOR

### DICK GILBERT LIKES TO BE "FIRST" AMONG DISC JOCKEYS

**P**LAYING records for a few hours over the air every day doesn't seem a very exciting way to earn a living, does it? Of course, most disc jockeys insert a little chatter between the platters—but they don't say a thing that you and I wouldn't think of if we put our minds to it. Pretty dull, on the whole.

But Dick Gilbert doesn't find it so. Though he's heard only on a local independent station (New York's WHN, 1:30-3:30, 5-6 P.M., Mondays through Saturdays) the sandy-haired former newspaperman is a glittering network star as far as influence goes. And that's because he brings imagination to his job.

"Firsts" are a habit with Richard B. Gilbert. It was he who dreamed up the idea of livening his program by singing with records—an entertainment feature that has now become the vogue with disc jockeys from coast to coast. But the soft-voiced five-foot tenner still wears the laurels of "Radio Troubador." It's not so easy to imitate his sound musical grounding, his uncanny ability to grasp the pitch and timing of all popular band arrangements.

Guests were another innovation—and the warm-hearted "regular guy" was the first to get Benny Goodman to let down his hair and warble over the ether. Not content with that feather in his cap, Dick soon had another brainstorm. Why not try selling war bonds by having listeners telephone the studio and give their pledges to visiting bandleaders and vocalists? Dialers would be thrilled and sales mount. They did mount—\$3,000,000 worth—and, moreover, the plan was taken up by practically every celebrity in the land.

Dick's idea-mill is still on the beam and has produced another important suggestion for 1945—permitting hospitalized veterans to send mail free of charge. With the Military Order of the Purple Heart and various congressmen lending their support, WHN disc-jockey Gilbert has again made a nation-wide contribution.

## RADIO ODDITIES

◆ Frank Sinatra was a prize fighter before turning to a musical career.

◆ Kay Kyser dislikes mustaches so much that he won't allow anyone in his band to grow one.

◆ As director of "Duffy's Tavern," Ed Gardner couldn't find an actor who sounded as convincing as he did in the role of *Archie*, so he took over the part himself.

◆ Frederic Danney and Manfred B. Lee, first cousins who were in the advertising field, entered a mystery story contest and won \$7,500 for their creation of "Ellery Queen."

◆ Paul Whiteman—dean of modern American music and conductor of "The Radio Hall of Fame"—has a musical library valued at \$5,000,000 which contains thousands of special Whiteman arrangements.

◆ Hal Peary ("The Great Gilder-sleeve") was formerly billed as the "Spanish Troubador," and at the same time played eight different roles on one program series—including an Eskimo, a Portuguese fisherman, an Irishman and a gangster.

◆ Victor Jory who, as star of "Matinee Theatre" has been nominated the pin-up boy of many women's clubs throughout the country, once held the British Columbia lightweight championship.

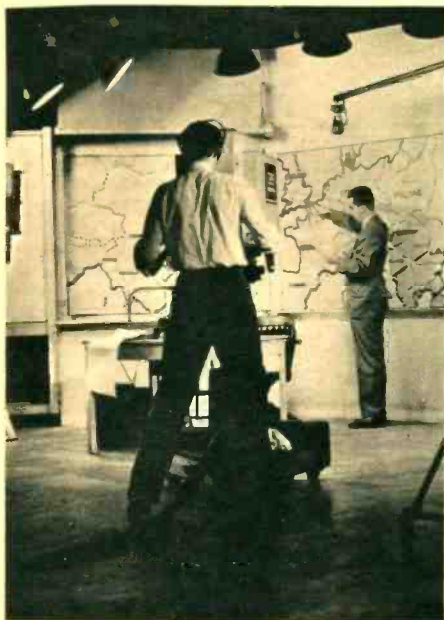
◆ Jim and Marion Jordan once made a ten-dollar bet with Jim's brother that they could get on the air as comedians. That's how they got their start in radio and rose to fame as "Fibber McGe and Molly."

### RADIOQUIZ ANSWERS

(Quiz on page 2)

- 1—(B) video, 2—(A) Jack Carson.
- 3—(B) Guy Lombardo, 4—(C) respiratory mask, 5—(A) Jack Shaw, 6—(B) Voice of the people.

# TELEVISION



USE OF MAPS AND CHARTS makes television a "natural" for the truly graphic transmission of war news and communiques—as demonstrated by CBS commentator Ned Calmer, over station WCBW.



VIDEO'S NOT ONLY IDEAL for newscasts, but also proves to be a perfect medium for satirizing same—as proved by Peter ("Can You Top This?") Donald, in a commentator burlesque via NBC television.

**T**HE tug-of-war for television supremacy is still being carried on with vigor between New York and Hollywood. Since video uses microphones and established radio techniques, the eastern broadcasting center believes it should have control of the infant industry. Since it uses cameras and borrows cinema techniques, the western film capital feels that it should have custody of the promising child.

Radio's experiments center around "live" television, sending out images while they are being photographed on the spot (as seen in the pictures above). Movie-minded laboratories specialize in "canned" television, making films which can be telecast at any time. One of the latter ventures is shown below, as two stars re-enact their roles in "When the Lights Go On Again"—marking the first time that scenes from a regular movie have been re-filmed for television use.



IN HOLLYWOOD, JAMES LYDON AND BARBARA BELDEN RE-CREATE FILM ROLES FOR PATRICK MICHAEL CUNNING'S TELESCENE EXPERIMENTS



# How can ANY book help me win POPULARITY

## HERE IS THE ANSWER

Stop and think for a moment. Who is the most popular person you know? Who is always the "life" of every party—the center of every crowd—the object of everyone's attention? Isn't it true that the first person you think of is someone who can always illustrate a point with a witty saying or delight his or her listeners with an apt anecdote or a humorous comment?

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The ability to say the *right* thing at the *right* time is—and has always been—a shortcut to popularity. The surest way to win friends and make an impression in business, in school or in your social activities, is to make people laugh *with* you. No longer need you envy the people whose clever sayings and pointed comments make them stand out from the crowd... Now—at last—you can BE ONE OF THEM!



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Yours to see and examine on a money-back basis is a brand new book, "A Golden Treasury of the World's Wit and Wisdom." For the first time it opens up to you a veritable goldmine of humorous things to say—gathered from the writings and sayings of those whom history has long remembered as the smartest, most popular wits of their time. A cleverly arranged, absolutely unique subject-index puts the *right* thing to say at your fingertips—no matter what the occasion or company.

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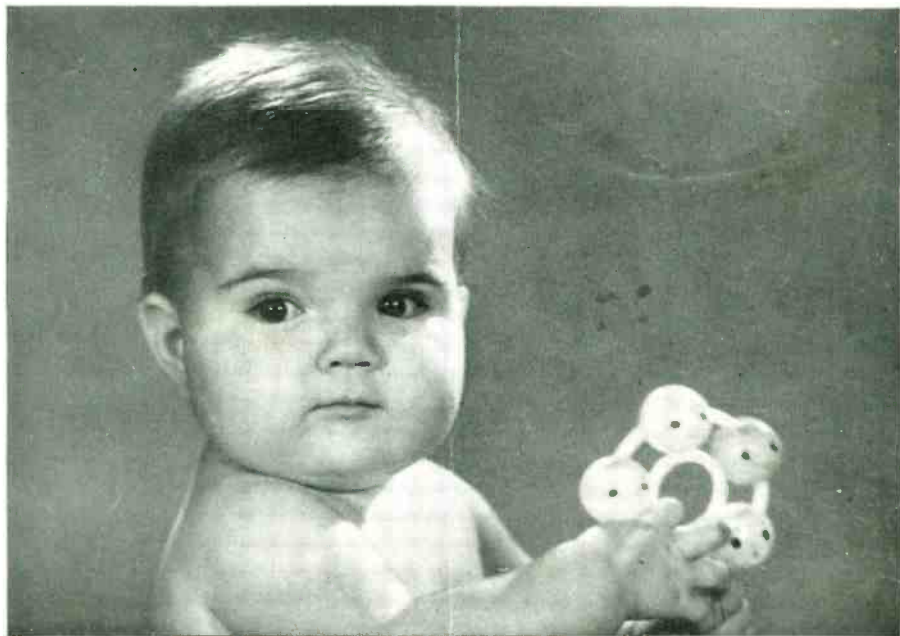
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# WAR BOND MAN

## - CLASS OF '63

Someday you'll want to see that boy, or girl, of yours off to college . . . and *right now* is not too early to start making plans.

Maybe your youngster, like so many other American boys, will work his way through school . . . but even in that case you'll want to be in a position to give him a little help if he needs it.

By what you put aside in War Bonds today you can help *make sure* he gets the same chance as other boys, *tomorrow*.

Chances are you're already on the Payroll Savings Plan. Saving as you've never been able to save before. This is fine not only for you, but for your country—*provided you keep on saving.*

But take your dollars out of the fight—and you will be hurting yourself, your boy's future, and your country.

Buy all the bonds you possibly can. Try to get even more than you ever have before. And remember this . . .

**For every three dollars** you invest today, you get *four dollars back* when *your Bonds come due*. You, and your boy, can use those extra dollars.

*Make sure you get those Bonds! Hold on to them till they come due!*

TUNE IN  
NATIONAL RADIO MAGAZINE