

RCA Victor **RADIO NEWS**

VOL. IX No. 2

FEBRUARY
1948



Baritone Robert Merrill, RCA Victor recording artist, is featured every Sunday over NBC (11:00 to 11:30 PST) on RCA Victor show "MUSIC AMERICA LOVES BEST."

G. SCHIRMER

700 West 7th St. • Los Angeles 14

As a courtesy to our patrons we offer you this complimentary copy of RCA-Victor "Radio News." . . . Call each month for your free copy.

Southern California Radio Stations

KLAC—Los Angeles	570	KPPC—Pasadena	1240
KFXM—San Bernardino	590	KTMS—Santa Barbara (ABC)	1250
KFSD—San Diego (NBC)	600	KFOX—Long Beach	1280
KFI—Los Angeles (NBC)	640	KITO—San Bernardino	1290
KMPC—Hollywood	710	KFAC—Los Angeles	1330
KECA—Los Angeles (ABC)	790	KCMJ—Palm Springs (CBS)	1340
KIEV—Glendale	870	KCSB—San Bernardino	1350
KVEC—San Luis Obispo	920	KGB—San Diego (MBS)	1360
KHJ—Los Angeles (MBC)	930	KGER—Long Beach	1390
KFWB—Los Angeles	980	KCOY—Santa Maria	1400
KFVD—Los Angeles	1020	KWKW—Pasadena	1430
KNX—Los Angeles (CBS)	1070	KPRO—San Bernardino	1440
KXLA—Pasadena	1110	KSMA—Santa Maria	1450
KRKD—Los Angeles	1110	KFMB—San Diego (ABC)	1490
KFSC—Los Angeles	1150	KDB—Santa Barbara (MBS)	1490
KSDJ—San Diego	1150	KVOE—Santa Ana (MBS)	1490
KGFJ—Los Angeles	1230	KXO—El Centro	1490
KPRL—Paso Robles	1230	KUSN—San Diego	1510
KRNO—San Bernardino	1240	KOWL—Santa Monica	1580
		KPMO—Pomona	1600
		KGPL—L. A. Police	1712

On The Air Monday Through Friday

A.M.—

8:00—KECA	McNeil's Breakfast Club
8:00—KFI	Fred Waring and Pennsylvanians
8:30—KMPC	Bill Leyden's Music Hall (M thru S)
8:45—KFI	Laura Lawton
9:00—KNX	Wendy Warren
9:00—KECA	Welcome Travelers
9:15—KNX	Aunt Jenny
9:30—KECA	Tom Breneman's
9:30—KLAC	Make Believe Ballroom (M thru S)
9:30—KNX	Helen Trent
9:45—KNX	Our Gal Sunday
10:00—KNX	Big Sister
10:00—KECA	Galen Drake
10:15—KNX	Ma Perkins
10:15—KECA	Ted Malone
10:30—KNX	Young Dr. Malone
10:55—KECA	Betty Crocker
11:00—KFI	Today's Children
11:00—KNX	Second Mrs. Burton
11:30—KECA	Baukhage Talking
11:15—KFI	Woman in White
11:30—KFI	Holly Sloane
11:30—KHJ	Queen for a Day
11:45—KECA	Between Us Girls

P.M.—

12:00—KNX	Double or Nothing
12:00—KFI	Noon Farm Reporter
12:15—KFI	Ma Perkins
12:15—KHJ	Sing America Sing
12:30—KECA	Paul Whiteman
12:30—KFI	Pepper Young
1:00—KFWB	Bill Anson (M thru S)
1:00—KNX	School of the Air

P.M.—

1:00—KFI	Backstage Wife
1:15—KFI	Stella Dallas
1:30—KFI	Lorenzo Jones
1:45—KFI	Young Widder Brown
1:45—KECA	Ethel and Albert
2:00—KHJ	Heart's Desire
2:00—KFI	When a Girl Marries
2:00—KNX	Winner Take All
2:00—KECA	What's Doin' Ladies
2:15—KFI	Portia Faces Life
2:30—KHJ	Martin Block Show
2:30—KNX	House Party
2:30—KECA	Bride and Groom
3:00—KFVD	The Eddie Chase Show
3:00—KFI	Road of Life
3:00—KFAC	Famous Musical Favorites
3:30—KHJ	Song of the Stranger
3:30—KFI	Aunt Mary
3:30—KMPC	Mild and Mellow
3:30—KNX	Arthur Godfrey
3:45—KECA	Frances Scully
4:00—KHJ	Fulton Lewis, Jr.
4:15—KECA	Alvin Wilder
4:30—KFI	Art Baker's Notebook
4:30—KHJ	Adventure Parade
4:45—KNX	Lum 'n Abner
5:30—KNX	C. Collingwood
5:55—KNX	Bill Henry
6:00—KHJ	Gabriel Heater
8:00—KFI	Supper Club
10:00—KFAC	Ira Cook—Dance Time (M thru S)
10:00—KFWB	Gene Norman (M thru S)
10:00—KFI	The Reporter
10:30—KHJ	Peter Potter Party (M thru S)

Listed above are the programs, mostly serials, which you may hear regularly every week Monday to Friday. Following are the highlights of each day's broadcast schedule chosen for your listening pleasure. Network programs are accredited to stations in metropolitan areas. For best reception tune in to the nearest station of the network.

RCA-VICTOR RADIO NEWS . . . published by Jack Daly, 1575 Cross Roads of the World, Hollywood 28, for the Leo J. Meyberg Co., RCA-Victor Distributors

Sunday's Highlights

A.M.—

7:00—KNX	Church of the Air
7:00—KHJ	Radio Bible Class
7:00—KFI	Highlights of The Bible
8:00—KECA	Message of Israel
8:05—KNX	College Choir
8:30—KECA	Hour of Faith
8:30—KNX	Salt Lake Tabernacle
8:30—KHJ	Voice of Prophecy
9:00—KFI	The Eternal Light
9:00—KNX	Invitation to Learning
9:00—KHJ	Pilgrim Hour
9:30—KFWB	Peter Potter
9:30—KNX	As Others See Us
9:30—KHJ	Lutheran Hour
10:00—KNX	People's Platform
10:30—KFI	Chicago Round Table
11:00—KNX	Meet the Author
11:00—KFI	RCA Victor Show
11:30—KECA	Sunday Vespers
11:30—KFI	Harvest of Stars

P.M.—

12:00—KECA	Lassie
12:00—KFI	Parade Starring Eddy Howard
12:00—KNX	N. Y. Philharmonic
12:30—KFI	One Man's Family
1:00—KECA	Are These Our Children
1:00—KFI	Quiz Kids
1:30—KNX	Hour of Charm
2:00—KFI	Ford Theatre

P.M.—

2:00—KNX	Pueblo Serenade
2:30—KECA	Counterspy
2:30—KNX	Hour of Charm
2:30—KHJ	Quick as a Flash
3:00—KFI	Catholic Hour
3:00—KNX	Family Hour
3:00—KECA	Calif. Caravan
3:30—KNX	Pause That Refreshes
3:30—KHJ	Nick Carter
4:00—KNX	Gene Autry
4:00—KFI	Jack Benny Show
4:00—KHJ	Sherlock Holmes
4:30—KFI	Bandwagon
4:30—KHJ	California Tales
4:30—KNX	Suspense
4:30—KECA	Sammy Kaye's Serenade
5:00—KFI	Charlie McCarthy Show
5:00—KHJ	Alexander's Mediation Board
5:00—KECA	Sunday Evening Hour
6:00—KFI	Manhattan Merry-Go-Round
6:00—KECA	Walter Winchell
6:30—KFI	American Album of Familiar Music
6:30—KHJ	Jim Backus Show
6:30—KECA	Theatre Guild
7:00—KFI	Take It or Leave It
8:00—KHJ	Twenty Questions
8:00—KNX	Man Called X
8:30—KFI	Standard Hour
8:30—KNX	Blondie
8:30—KECA	Green Hornet
9:00—KNX	Sam Spade
9:30—KNX	Corliss Archer

Monday's Highlights

P.M.—

4:45—KHJ	Raggedy Ann Show
5:30—KFI	Voice of Firestone
5:30—KNX	C. Collingwood
6:00—KFI	American Way
6:00—KNX	Lux Radio Theatre
6:30—KHJ	High Adventure
6:30—KFI	Dr. I. Q.
6:30—KECA	So You Want to Lead a Band
7:00—KFI	Carnation Hour
7:00—KECA	Lone Ranger
7:00—KNX	My Friend Irma
7:00—KHJ	Mysterious Traveler

P.M.—

7:30—KFI	Fred Waring
7:30—KECA	On Stage
7:30—KHJ	Cisco Kid
8:00—KNX	Lowell Thomas
8:00—KECA	Point Sublime
8:00—KHJ	Let George Do It
8:30—KNX	Talent Scouts
9:00—KFI	The Telephone Hour
9:00—KNX	Inner Sanctum
9:30—KFI	The Big Story
9:30—KNX	Club 15

Tuesday's Highlights

P.M.—

6:00—KFI	Amos 'n Andy
6:00—KNX	Women's Forum
6:30—KFI	Johnson Wax Show
6:30—KHJ	Reviewing Stand
7:00—KFI	Bob Hope Show
7:30—KNX	Melodies America Loves
7:30—KECA	Report to the People
7:30—KFI	Red Skelton

P.M.—

8:00—KNX	Lowell Thomas
8:00—KHJ	Count of Monte Cristo
8:30—KFI	The Milton Berle Show
8:30—KECA	World Security Workshop
8:30—KNX	Mr. and Mrs. North
9:00—KFI	Favorite Story
9:00—KECA	America's Town Meeting
9:00—KNX	Big Town
9:30—KFI	Pleasure Parade

Wednesday's Highlights

P.M.—

4:45—KHJ	Raggedy Ann Show
6:00—KFI	Duffy's Tavern
6:00—KNX	Mark Warnow
6:30—KFI	Hollywood Theatre
7:00—KHJ	Calif. Melodies
7:30—KFI	Jimmy Durante Show
7:30—KNX	The Whistler
8:00—KECA	Abbott & Costello
8:00—KHJ	What's the Name of That Song

P.M.—

8:30—KNX	Dr. Christian
8:30—KECA	Groucho Marx
8:30—KFI	Great Gildersleeve
9:00—KECA	Bing Crosby
9:00—KFI	A Day in the Life of Dennis Day
9:30—KNX	Club 15
9:30—KFI	Mr. District Attorney
9:30—KECA	Tony Martin Show

Thursday's Highlights

P.M.—

6:00—KFI	Kraft Music Hall
6:00—KNX	Dick Haymes
6:00—KECA	Headline Edition
6:30—KNX	Crime Photographer
7:00—KFI	Bob Hawk Show
7:00—KNX	Reader's Digest
7:00—KECA	Ellery Queen
7:30—KFI	Eddie Cantor Show
7:30—KECA	The Clock

P.M.—

8:30—KFI	Aldrich Family
8:30—KNX	Mr. Keen
8:30—KECA	Candid Microphone
9:00—KFI	Burns & Allen
9:00—KECA	Mr. President
9:00—KNX	F. B. I.
9:30—KFI	Noah Webster Says
9:30—KECA	Earl Godwin

Friday's Highlights

P.M.—

4:45—KHJ	Raggedy Ann Show
6:00—KNX	Frank Morgan Show
6:00—KFI	People Are Funny
6:30—KHJ	Information Please
6:30—KECA	The Sheriff
6:30—KNX	Ozzie and Harriet
6:30—KFI	Waltz Time
7:00—KHJ	Meet the Press
7:00—KFI	Hank McCune Show
7:00—KECA	Cavalcade of Sports
7:00—KNX	It Pays to Be Ignorant
7:30—KNX	Spike Jones Spotlight Review

P.M.—

7:30—KHJ	Tex Beneke
8:00—KECA	Fat Man
8:00—KHJ	Scarlet Queen
8:30—KFI	Can You Top This
8:30—KECA	This Is Your F.B.I.
8:30—KNX	Danny Thomas Show
9:00—KECA	Break the Bank
9:00—KNX	Baby Snooks
9:00—KFI	David Street Show
9:30—KECA	Famous Jury Trials
9:30—KFI	Mystery Theatre
10:30—KNX	Symphonette

Saturday's Highlights

P.M.—

5:00—KFI	Saturday Sports Roundup
5:00—KNX	Knox Manning
5:30—KFI	I Want It
6:00—KECA	Exploring the Unknown
6:00—KFI	Guy Lombardo Show
6:00—KNX	Joan Davis
6:00—KHJ	Stop Me
6:30—KFI	Judy Canova Show
6:30—KNX	All Star Western
7:00—KFI	Kay Kyser's College
7:00—KHJ	Family Theatre

P.M.—

7:30—KFI	Grand Ole Opry
8:00—KFI	Life of Riley
8:00—KNX	Tapestries of Life
8:30—KFI	Truth or Consequences
9:00—KNX	Abe Burrows
9:00—KECA	Gangbusters
9:00—KFI	Your Hit Parade
9:30—KECA	Murder and Mr. Malone
9:30—KNX	Vaughn Monroe Show
9:30—KFI	Music Hour
10:30—KFI	Village Store

"Clinton Arkansas" Goes Coast to Coast

Someone really coined a phrase when they said "You can take the boy out of the farm but you can't take the farm out of the boy"—but radio's newest comedian, Opie Cates, carries it even farther when he takes both the boy and the farm to the coast-to-coast air lanes of the American Broadcasting Company every Monday night at 8:30 p.m., PST.

Starred in his own situation funfest, Opie actually feels "at home" as he portrays a young country boy from Clinton, Arkansas, who has a difficult time acquainting himself with the whirls of the big city as well as the even more whirling whirlpools of romance. In the script he lives at a "boarding house" and he bashfully falls in love with the girl next door but finds the road to her heart is like an obstacle course in the person of her father, played by Francis X. Bushman, the former movie "matinee idol" of millions.

Perhaps the reason Opie feels his role so successfully is that in real life, he was actually born in Clinton, Arkansas, really lived in a boarding house, fell in love with the girl next door (and married her) after having actually been "obstacled" by her father (to a certain extent).

As for the "big city," where the radio show is set, Opie has moved from Clinton to Hollywood in real life—and instead of living in a fancy mansion with a swimming pool and dozens of servants, Opie prefers his more than comfortable and modern farm with a new silo in place of the pool and 200 chickens instead of the squadron of servants. Yes, Opie has brought the "farm" physically to the big city. While barnstorming with a dance band in 1944, Opie heard of a big barn (just like they have back in Arkansas) at a small lumber camp town named Truckee, California. So he "ups" and buys the barn, tears it down and brought it to his present location by freight car and built it up again. Now whereas other stars in Movie Town show off their landscaped gardens, Opie brags



OPIE ON HIS FARM.

about his two story barn.

Having gained fame as a musician, both in composing and playing, Opie has discarded his "hot" clarinet on the new ABC radio show but he still pens a few notes and bars as all of the music, themes and bridges are his original creations.

His natural Arkansas drawl fits into his character like 50 tons of hay fits into his hayloft and his perfect timing paints a perfect picture of a country boy trying to get along in the city. Most of his fan mail (and he gets plenty from metropolitan areas as well as the midwest agricultural regions) compliments Opie on his portrayal of the "farmer boy" and hundreds of letters pour in every week praising Opie for his "almost perfect" rendition of a "real Arkansas accent."

Another reason why the new Opie Cates show is a natural for its star is the fact that his next door neighbor and long time friend, Rozwell Rogers, is the chief writer of the program.

THE NEW LOOK—MICROPHONES

Dame fashion decreed during the year 1947 that women's skirts should go lower, and whether or not NBC engineers took a hint from the old Dame is not for us to say. However, during the same period women's skirts were slipping lower and lower, covering the knee, calf and finally



Jeanine Roose (left at the tall mike on riser) who plays Baby Alice on NBC's "Fitch Bandwagon," and Anne Whitfield (right at the new look microphone) who portrays the Harris' other daughter, Phyllis.

a pretty ankle, so also were microphones in each of NBC's Hollywood studios acquiring that "new look."

Chief Engineer A. H. Saxton, of the network's Western Division, was watching a broadcast of the Phil Harris-Alice Faye "Fitch Bandwagon" a while back when he saw youngsters Jeanine Roose and Anne Whitfield walk up to the grown-up size microphone, climb up on risers and read their parts as Baby Alice and Phyllis respectively.

Right then Saxton resolved that there should be at least one microphone stand in each studio low enough to allow the child actors on NBC broadcasts to talk into a mike without the threat of falling off their box-like stands.

And so the network lowered its microphone stands while fashion-minded women throughout the nation were lowering their hem lines.

Miss Roose and Miss Whitfield are only two members of the younger generation who have taken to radio acting like the public takes to Red Skelton. Other network shows staging their broadcasts before audiences found that while an adult with a child-like voice could play a child's part in the dark confines of a secluded non-audience studio, the audience insisted upon a youngster in a child's part.

Jack Benny on his Sunday afternoon NBC program uses three or four youngsters more or less regularly to provide the comedy situations for which he is the foil. Recently, listeners have heard such stellar child actors as Jerry Farber, Johnny McGovern, Don Lauria and Howard Jeffries.

The Jimmy Durante show is another program where a low microphone comes in handy. Jimmy, himself, is no giant, and neither is five-foot-five Candy Candido. On the other hand, both are eclipsed by Arthur Treacher and Howard Petrie, the program's six-foot-four announcer. Peggy Lee, featured vocalist on the show, holds her own at about middle way between Durante and Petrie.

One of the singing commercials on the Durante broadcast demands that each of the cast members sing several bars of the jingle. The singing formerly was all done at one microphone, and was most amusing to the studio audience because of the ups and downs of the mike and the grimaces of the engineer as it was moved.

Petrie begins the commercial with the microphone way up for his six-foot-four figure; Candido takes over and pulls the microphone down to his height, and then Treacher steps up and once again the mike is pulled up to the six-foot-plus level.

Miss Lee's turn comes next and finds the microphone down, but not low enough for Jimmy, who has to yank it even lower to his level. So, that laughter listeners heard in the background of the Durante show singing commercial was not caused by any antics other than good sense on the part of

(Continued on Page 15)

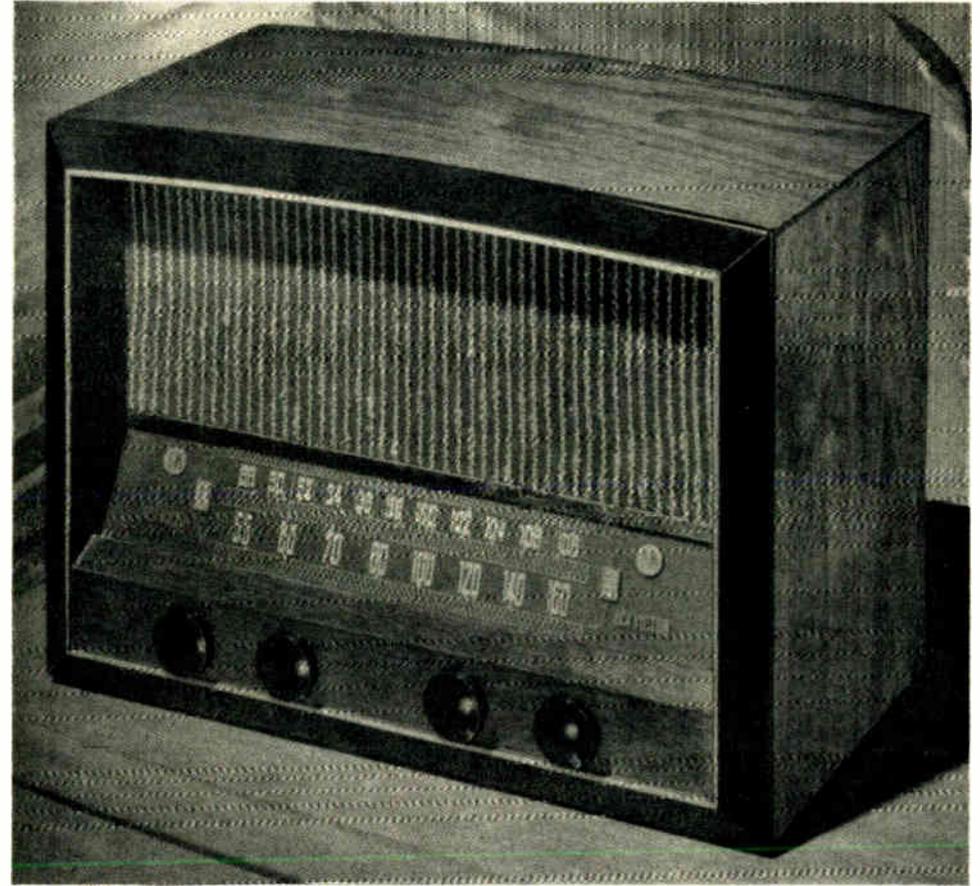
Setting the Stage for New Listening Pleasure



Featuring RCA Victor F-M Frequency

Modulation at Its Finest!

For those who want performance that's modern . . . standard broadcasts and RCA Victor FM—Frequency Modulation at its finest! FM . . . virtually static free reception against a background of velvety silence . . . and the "Golden Throat"—the finest tone system in RCA Victor history! Even in appearance this set is "different" . . . a distinctive and beautiful cabinet fashioned from the finest walnut veneers and other carefully selected woods. A truly unusual and attractive conception in radio cabinet styling. And there are decorative and technical features that contribute so much to grand performance and stunning appearance . . . an intriguing grille fabric; an eye-appealing, slide-rule, inclined dial for ease in tuning; twin side lighting for dial illumination that's both good lighting and good looking; provision for attachment of a record player; a pleasing color scheme—just the right contrast between cabinet, grille and dial. Yes! A table radio that's really modern . . . in engineering, styling and in quality of performance!



RCA Victor 68R3 . . .

Decidedly "different" . . . fashioned from the finest walnut veneers and other carefully selected woods. Modern styling that's unusual and attractive. Finished to bring out all the natural warmth of color and beauty of grain in choice woods. Grille cloth of an intriguing pattern—a deep shade of brown with a stunning and decorative golden stripe effect **\$99⁵⁰**

ONLY RCA VICTOR HAS THE "GOLDEN THROAT"

RCA VICTOR



RADIO CORPORATION OF AMERICA

World Radio History

LET'S BE CANDID

As 1947 drew to a close, it was pretty well agreed, both in the trade and by the public, that the most original program idea to hit the airwaves during the year was ABC's "Candid Microphone." And, so far



This photo proves that walls have ears, especially if they are used to conceal small microphones. The pretty lady opening the wooden box is Barbara Whitmore, who does some of the interviewing for ABC's "Candid Microphone." The astonished copper is Officer Clancy, who had no idea everything he said was being recorded for future broadcast.

in 1948, there has been nothing to top it for originality.

Just as a candid camera catches its subject off-guard, so does the "Candid Microphone," and the results are highly amusing to those at set-side who make a point of tuning in this unique program each Thursday night on ABC-KECA. Those interviewed for the program have no inkling of the fact that their remarks are being taken down on a wire recorder and later will be broadcast to an entire nation—and what they say sometimes! But naturally no "forbidden" words go out on the air, as the program also boasts the only audible censor in radio, who cuts in with the word "censored" whenever the occasion demands.

Nothing objectionable to the individual is ever aired, either, but is deleted on the spot, and anonymity is retained in every interview. In each instance, also, the interviewee is told of the trick played on him (or her) after the conversation has been recorded, and permission is obtained for its use on the air. Nonetheless, there is a spontaneity and frankness in the finished product that can't be found in a planned or rehearsed program.

Created by Allen Funt, advertising agency man turned "gimmick" man for radio, here's how the "Candid Microphone" works: the ABC reporters and interviewers go about with microphones concealed in many different ways, depending on the situations. One may be hidden under a man's scarf, in an arm sling, as a hearing aid or tucked under a coat lapel. For an interview in a home or office it may be concealed in a flower vase or under a piece of paper on a desk. The wire from the mike runs inconspicuously to an engineer stationed with a wire recorder quite a distance away. However, many a vignette has been lost because someone detected the wire. Sometimes the reporters have to eavesdrop on as many as 60 conversations to get the five or six interviews that make up one show, and often as many as 100 splices have been made in the wire to piece together one three-minute spot. So, it is very obvious that the show requires one of the biggest production jobs in radio.

To demonstrate how even the initiated can be tricked by the Candid Mike, there's the sad case of one of the reporters selected to work on the show. Called into Allen Funt's office, the man was informed that he would not be used on the program. "Not only that," Funt continued, "but I've also been told your other program is being cancelled, too." The reporter glared, banged his fist on the desk, and shouted, "Who could have done it! I bet I know. It must've been that so-and-so!" Profanity filled the air. One by one he ripped up the back virtually every high-ranking executive in the American Broadcasting Company who

(Continued on Page 15)

"The Tony Martin Show" Full Of Talent

When the cataclysmic whine of the siren and sound of the fire bell clamor across the etherwaves every Wednesday night (9:30 to 10:00 p.m., PST) on the American Broadcasting Company network, a firehouse full of talent shinnies down entertainment poles onto the stage of the Hollywood ABC studios.

For a tuneful, mirthful half hour, under the aegis of the erstwhile "Texaco Star Theatre," this squad of gloom fighters plays its surefire—no pun intended—extinguishers upon all smoldering doldrums within hearing.

When the smoke clears at 10:00 p.m., there is glowing evidence of one of the most diverting variety shows in radio. For in its 39 weeks of blues-blitzing before it moved onto major league mike status on the ABC Wednesday night lineup, "The Tony Martin Show," featuring Alan Young, with lovely Evelyn Knight, Victor Young and his orchestra, and the Jeff Alexander Chorus, had achieved four-alarm rating with millions of discerning, entertainment-seeking Americans.

Handsome Tony Martin, reigning star of screen, stage

and night clubs, with his justly celebrated romantic baritone, is the Pied Piper of this sprightly musical Hamelin, supported in inspired fashion by Victor Young and his 30-piece orchestra, without doubt one of the finest tune-turning organizations on the air.

For distaff counterbalance, there is the throaty singing of beauteous, blonde Evelyn Knight, whose contours are exceeded—happily for the vast radio audience—only by the captivating qualities of her voice.

And the pixie who dashes around, sprinkling laughs throughout the 30 minutes of delightful earresting serenading, is Alan Young, the 27-year-old north of the border comedian who was introduced to the ABC audience by Tony Martin as "our rising young star and head windshield wiper."

Like Martin, under contract to 20th Century-Fox, Young is rapidly becoming as



Left to right: Tony Martin, Evelyn Knight, Alan Young, heard Wednesday at 9:30 P.M. over ABC-KECA on "The Tony Martin Show."

well known to visual as well as listening fans. He is the rapidly rising comedian kidnapped by American talent scouts from the Canadian etherwaves, who pinch-hit with such distinction for Eddie Cantor, graduated to his own shot, moved ahead to a coast-to-coast program, and inched further toward the radio stratosphere by taking over with notable success the pan and panic department of the "Tony Martin Show."

The gingerly tempo of the program is carried forward by every spirited member of the troupe. Putting it all to music is little Victor Young, the talent-charged major domo of the anti-grouch brigade. And adding another note of superior musical entertainment is the mixed Jeff Alexander Chorus, with ebullient, witty Jimmy Wallington handling the announcing chores in a manner that could never be confused with mere station-identification.

Vivacious Beryl Davis Joins "Hit Parade"

The three most currently fascinating things in the life of singer Beryl Davis are the California sunshine, eggs and short nightgowns. Beryl, who is the latest lovely addition to Hollywood's top feminine radio singers, is still excited about her recent



British born Beryl Davis holds feminine spot on "Your Hit Parade."

arrival in California to join Frank Sinatra on NBC's "Your Hit Parade."

Enthusiasm for the Southern California climate is nothing new for newcomers or for the natives and many "almost-natives" of more than six days residence. Beryl's devotion to eggs in any concoction requires a bit more explanation. British-born Beryl lived through the many near eggless months of the war in England, arriving in the United States a little over six months ago. She still hasn't caught up on her omelet eating and is a cinch to order an egg dish for brunch or lunch at least 97 percent of the time.

As for short nighties—just three days after her arrival in Hollywood for her Hit Parade broadcasts and RCA recording dates Beryl was photographed in several of the popular new shorties for some fash-

ion pictures. They were so completely novel in the nightdress (as Beryl tabs them) idea to the pretty singer she immediately had to order a dozen to ship home to England for her best friends.

The day of Beryl's departure for the United States was greeted without enthusiasm in England where she had been a top singer of popular songs since she was 19. The daughter of one of Britain's favorite band leaders, she began appearing with her father when she was nine years old. Her air debut was made when she was 11, and shortly after she began to concentrate on her dancing as well as singing, becoming so proficient she danced right off with the All-England dance contest championship for two consecutive years, in 1935 and 1936.

She continued to tour with her father's band and at 14 was traveling through France and Scandinavia with an all-French aggregation which was considerably livened by the addition of Beryl's English songs. When she began to concentrate on radio she rose rapidly to the top spot among British feminine singers starring on such popular BBC shows as "Twelve Men and a Girl," "Beryl by Candlelight" and "Appointment with Beryl."

When American troops began to arrive in England during the war they immediately discovered Beryl with the same enthusiasm they had given such American singers as Jo Stafford, Dinah Shore and Ginny Simms. Luckiest of the American lot was the Eighth Army Air Forces to which Beryl was officially attached. She wore a uniform and received her orders direct from General Jimmy Doolittle. She sang with the late Glenn Miller and with Mel Powell.

In the months that she has been in the United States, Beryl has added to her old G.I. fans many thousands of their families, friends and probably the two people in the country who just might not have even known a G.I. in the war years. And if there's a slight shadow of a wonder why for the widespread favor of a girl named Beryl, a short listen to her low-pitched, sultry voice is an answer in itself.

EVEN THE LOSERS WIN...

Horace Heidt's new "Find-A-Star" contest on NBC's "Phillip Morris Night With Horace Heidt" is rapidly developing into the greatest talent hunt ever conducted in this country. In the first four weeks of the Sunday night broadcast, the radio audience



Horace Heidt (left) gives a bit of encouragement to contestant Walter Craig.

has heard a total of 12 potential stars. Of the 12 presented on the program—seven have moved on towards stardom already.

On the first broadcast in Fresno, Calif., Horace Heidt auditioned over 3000 people. From this first open audition he selected 150 possibilities and put them on the stage of the White Theatre with his vaudeville trope. From the 150, the theatre audiences selected the four who appeared on the first program. The winner of that eventful broadcast, Dick Contino, an accordionist, went on to Los Angeles with "Phillip Morris Night With Horace Heidt," where he competed against students from USC to win a second time. The following week he competed against talent from Hollywood and once more he won the Key to the Door of Opportunity. Next Contino competed

in Pasadena and the audience gave him the nod again. Now, Contino is en route to Omaha, Nebraska, and points East. Even if he loses on the broadcast, the 17-year-old musician will remain with Horace Heidt and his troupe, appearing as part of the stage show that will eventually wind up on Broadway at the famed Capitol Theatre.

Contino's opposition hasn't fared too badly either. On the Fresno broadcast, Contino appeared opposite a 17-year-old Negro, Halliard Patterson, a pianist whose Bach is as good as his boogie. Although Contino won on the broadcast, Horace Heidt was so impressed with Patterson that he signed him to a contract to go on tour with the Heidt stage show, hence Halliard will also appear in the Capitol Theatre stagemat and on the road with Heidt.

Broadcast number three brought to light potential star number three, voice matcher, Walter Craig. Despite the fact that the talented 22-year-old youth showed up at the auditions in Hollywood, Walter Craig couldn't be classed as a non-professional prior to his appearance on the Heidt show. Craig was one of the Day children in "Life With Father" in New York. A hitch in the U.S. Navy brought his stage career to an abrupt end and next he turned up in Hollywood where he has begun to make a new name and career for himself. He has appeared on countless transcontinental radio programs where he has filled in for stars or featured radio players who were unable to get to broadcasts. In motion pictures, he has matched the voices of several dozen stars when re-takes necessitated a new sound track in a rush and the star wasn't available. Walter Craig's uncanny perfection in voice matching has no peer in the radio-cinema capitol. However, it is this very thing that has held Craig back, ironically enough. Producers, directors and casting directors of every motion picture studio and radio network in town know who to call when stuck for a voice . . . but unfortunately, Craig has been type-cast and few people realize the potential talents of the youngster. Singing, dancing and top-

(Continued on Page 15)

Jack McCoy, Jovial Master of Ceremonies

Butcher, baker, candlestick maker and many more.

That's the secret of the Columbia Pacific Network's merry and laugh-making audience participation show, "Jack In All Trades," which is heard every Sunday after-



The man with the jack—a master-of-ceremonies by trade—is Jack McCoy who emcees the Columbia Pacific Network's Sunday afternoon "Jack In All Trades."

noon beginning at 5:30 (KNX, 5:30-5:55 PM, PST).

As the curtain rings up on the CBS radio show, five guests are seated on the stage next to a large blackboard which lists ten trades and professions—five of which are the actual occupations of the guests and five of which are misleading.

Jovial master-of-ceremonies Jack McCoy reads the list to the studio and listening audience, introduces a guest and then gives a thumb-nail sketch of his partner before the microphone. Announcer Bob Moon takes his portable mike into the audience and invites a contestant to guess the guest's occupation.

For whatever job category the guest is tagged by a member of the studio audience, he must answer five questions related to

that occupation. For question answered correctly, both he and the studio participant who named his work, receive one dollar, two dollars, three dollars and so on up to a total of fifteen dollars. At the end of the question time the audience contestant has the prerogative of standing by his original choice of jobs for the guest or changing for another category. If his choice is correct his money is doubled. If his choice is incorrect the extra cash offering goes to the contestant's favorite charity. For his cooperation the guest receives a special gift.

Even though Jack McCoy has only been broadcasting from Hollywood for less than a year, his voice has already become a favorite with thousands of radio dialers up and down the coast. In addition to trading banter and cast on "Jack In All Trades," Jack has also led the festivities on "Money On The Line," "Meet The Missus" and "You're Only Young Once."

But even though Jack is new to west coast radio, the 28-year-old emcee has a record of participation in radio that many an older veteran of the airwaves would envy. Just ten years ago the McCoy mike debut at a station in Akron, Ohio, successfully capped Jack's ambition and training to become a radio announcer.

A national rubber and tire company did not have to look beyond Akron to find the man they wanted to handle the announcing chores for their World's Fair exhibit in 1939. Jack accepted and moved to New York. The next year found Jack's well-modulated voice describing the color and glamour of the Ford Motor Fashion show.

An offer of a job as Program Director for a station in Georgia lured Jack back to radio. At the end of his first week in his new job, Jack was promoted to Assistant Manager. One more week passed and Jack was sitting in the office labeled Station Manager.

The next move started Jack on his trek to the West. He accepted an offer to become the office sportscaster for the tough Southeastern Conference football games. For the next two seasons, husky, six-foot

(Continued on Page 15)

"The Eddie Chase Show" Moves To KFVD

Super showman (and super-salesman, Frank Burke, Jr. hopes) is Eddie Chase, smiling, genial disc jockey, now starring six days a week from 3 to 4:30 p.m. over station KFVD in Los Angeles.

An ace platter spinner in Chicago and Detroit, Eddie staged everything from bathing beauty to roller skating contests.

At one time, he took his brand new record player and went into a lion's cage to do a broadcast. The big cat listened a moment, and then leaped at the phonograph, smashing it to bits. Eddie leaped, too—out of the cage.

With Eddie Chase, anything goes to bring his listeners something different in the line of entertainment.

But in private life, Eddie is not a flashy chap. He looks, talks and acts very much like a successful business man.

And that he was, before the showman in him took hold.

You see, this is something of a homecoming for Eddie. A native of Los Angeles, he attended school here, and after leaving U.C.L.A., he started his career in radio as a time salesman for station KTM.

But Eddie hankered to get into the performing end of radio. None of the local boys would take him seriously, so he packed up and went to Chicago. There he inaugurated the "Make Believe Ballroom" on station WCFL, where it remained a popular feature until he moved the mythical ballroom to Detroit.

On CKLW in Detroit, Chase's "Make Believe Ballroom" is rated as the top daytime radio feature. He is continuing his two-hour daily show on the Detroit station by transcription.

It took Frank Burke, Jr., KFVD's astute general manager, to coax Eddie back to Los Angeles, and today the radio trade of Hollywood and elsewhere is keeping an eye on "The Eddie Chase Show."



Eddie Chase, right, KFVD's new disc jockey star, interviews Tommy Dorsey, RCA Victor artist. During the years he conducted his popular "Make Believe Ballroom" on WCFL, Chicago, and CKLW, Detroit, Eddie made many friends among bandleaders, recording and radio stars. Via portable equipment, as above, he interviewed stars in their theatre dressing rooms.

Eddie's shows have a flavor not associated with other versions of the "ballroom." He sustains the illusion of a live dance remore through the use of sound effects, and has, in fact, brought his sound effects man with him from Detroit.

Incidentally, another Los Angeles disc jockey, now well established here, started in Chicago as sound man for Eddie Chase. His name is Bill Leyden.

If you live in the Los Angeles area, no doubt you have seen huge vans about town bearing the broadside: "Eddie Chase Is Moving to KFVD." No doubt you have seen those skillful artists of the air—the skywriters—paint his name prominently over the city.

That's the way Eddie likes it. Plenty of showmanship. And plenty of Los Angeles radio fans are going to like Eddie Chase.

The New Look . . .

(Continued from Page 6)

the radio actors who know that unless you speak directly into a microphone, your voice can sound a block away from the listener at home.

Other shows, too, found that lower microphones could do away with risers for their shorter cast members. Lou Lubin, who plays "Shorty, the Barber" on NBC's "Amos 'n' Andy" series, finds the microphone just his height. But Johnny, the "Call Boy," on Horace Heidt's new Sunday program finds that he still needs a riser to get up to the low microphone. The NBC engineers are figuring out a special stand for the midget's microphone so that he, too, can stay on the ground.

The new look in microphones is not confined to the use of the younger or shorter group of radio personalities, however. Studio engineers found that the new microphone stands are just the right height to place next to a celeste or in the center of a violin section of an orchestra. Formerly, the engineers had used overhead microphones which require a long arm to hang out and down from the stand.

Even the Losers Win . . .

(Continued from Page 12)

flight dramatic acting are just a few of the "hidden" talents of the handsome youth. His appearance on "Phillip Morris Night With Horace Heidt" brought some of this to light and the morning after the broadcast, Walter Craig received several phone calls . . . one from a motion picture studio and another from a Hollywood night club . . . offering him jobs . . . this time under his own name! A new era dawns for Walter Craig and at last, thanks to Horace Heidt, Craig is once more on the way to stardom.

The Crown City Four, a vocal quartet from Pasadena City College, were so good on the final broadcast from Southern California that the manager of the famed Trianon Ballroom called NBC after the show to sign the foursome for an appearance at the ballroom.

If the first four weeks are any indication, "Phillip Morris Night With Horace Heidt" will be the top talent hunt of the century . . . whether the contestants win, lose or draw, because even the losers have won.

Let's Be Candid . . .

(Continued from Page 10)

might have been responsible for the jolt. Then Funt calmly lifted a piece of paper from the mike on the table, which, of course, had recorded the entire practical joke, and said, "That, my friend, is how 'Candid Microphone' works." It is said that the embarrassed reporter immediately betook himself to the nearest bistro—for you know what.

Listener response to "Candid Microphone" has been overwhelming and enthusiastic. In sending in suggestions for places they'd like to have the Candid Mike taken, THE LADIES ROOM leads all the rest. Cops and taxi-drivers head the list as amusing conversationalists they'd like to hear.

Allen Funt, producer as well as creator of "Candid Microphone," got his idea for the show from an experience while he was in the Army. A corporal with the Special Services Division, he dreamed up the idea of a "gripe room," which was a booth where soldiers could make recordings to send home. Completely uninhibited, the men would let off steam to their families, taking cracks at everything from chow to obnoxious officers. With just such a feeling of freedom from reprisal, those who talk into the "Candid Microphone" really let down their hair, and reflect human nature in its most natural colors.

Jack McCoy, Jovial MC . . .

(Continued from Page 13)

four Jack had his hands full vividly describing the big games of the conference.

Jack's pigskin parade was interrupted by a brand new job when he volunteered as a leatherneck. Once overseas he was assigned to the Armed Forces Radio Service on Guam. Being the only Marine working with AFRS on the island, Jack says that he felt somewhat like a fish out of water.

Discharged, Jack returned to sportscasting for a station in San Antonio, Texas. So close, yet so far from the entertainment capital of the world, Jack couldn't resist the lure of Hollywood. Early last spring he finished the last leg of his trek to the golden west.



*The Stars Who Make
The HITS Are On
RCA Victor Records*

Sec. 562. P. L. & R.



Choose the
Instrument

Great Artists

Choose

RCA VICTOR

