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MARCH 1941

RADIO

PARADE

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Magazine*

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A PREVIEW GLIMPSE of a Book You Will Never Forget.

(These illustrations taken from book. There are 49 altogether.)

on Page 50



Which of these women is taller?

on Page 51



Large hats make a small girl look like an umbrella

on Page 99



Nothing is duller than a walking encyclopedia

on Page 101



Don't talk or blare loudly

on Page 106



It isn't your Intelligence Quotient that knocks him over

Whether in a Friend's House, Theatre or Restaurant—at a Dance, Wedding or Tete-a-tete—in a Man's Apartment or Your Own Home—this remarkable and comprehensive book tells you what to wear, how to act, what to do, what to talk about, how to avoid embarrassments—how to be poised, assured and at your best—on EVERY OCCASION! Here you will find the ways and means of changing yourself from a possible drab, discouraged, stay-at-home person to a New Beauty of Face and Figure, a New Charm of Manner and Personality, a New Phase of Being Liked and Loved. Imagine, no longer to be bored, lonesome or unhappy, but NOW RATHER TO BE GLAMOROUS, SOMERODY'S SWEETHEART, WELCOMED EVERYWHERE AND EXCEEDINGLY HAPPY!

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Here is all the information the modern young lady and woman must know to be well-groomed, well-dressed and well-mannered! In "BETTER THAN BEAUTY" you will find a step-by-step program for YOUR needs. First, to examine yourself critically. Then simply to apply the information in the book to your case. No rules or exercises to memorize or practice. Just read the book and apply the information.

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YOUR GUIDE TO CHARM!

This is only part of the amazingly helpful and complete CONTENTS of: "Better Than Beauty"

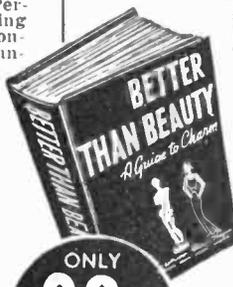
SECTION I—WHAT YOU CAN DO TO IMPROVE YOURSELF—

1. How to take care of your skin.
2. Professional Make-up Tricks.
3. Secrets of Smart Hair-styling.
4. Hands can tell a tale; manicuring.
5. Your feet should be admired.
6. Carriage, posture, walking, acquiring grace and ease.
7. Do you sit correctly?
8. What you should weight.
9. Table of Average Weights.
10. If you are fat, how to reduce safely, easily.
11. If you are thin, putting on weight.
12. Does one have to exercise?
13. Assuring personal cleanliness and hygiene: check list.
14. Take care of your teeth.
15. How much sleep do you need?
16. She Walks in Beauty.
17. When is a woman smartly dressed? Knows her type—never overdressed—never conscious of clothes—yet with certain verve and dash.
18. How to effect certain optical illusions to appear taller or shorter, thinner or rounder.
19. If you are very short, here is what you can do; fabrics, colors, types and clothes to wear; accessories, actions and manners, too.
20. How to dress if you are very tall.
21. If you are stout, besides trying to lose weight, here's what else to do and not to do. Don't wear tight clothes, tiny hats, small things. Here are best colors, fabrics, styles.
22. The normal figure woman: how to select the most becoming clothes; what goes with what.
23. Building your wardrobe, plan—don't plunge. Building around what you need most, adding endless variety.
24. Accessories are very important, relating to several costumes.
25. Six rules for being well-groomed.
26. What men don't like in women's clothes or grooming.
27. How to achieve that well-dressed appearance that makes people notice you.

SECTION II—WHAT TO DO TO IMPROVE YOUR RELATIONS WITH OTHERS.

28. How to meet people in cordial and poised manner—when to shake hands, what to say.
29. What a smile can do; laughter.
30. Adding interest to your voice.
31. Looking at other people with open mind.
32. Your troubles are your own; don't spread your woes.
33. The art of conversation. Don't be a tangent talker, omit the terrible details; brevity still soul of wit.
34. Nothing duller than walking encyclopedia; insert own opinions and ideas; avoid useless chatter.
35. How to be interesting talker.
36. Listen with mind as well as ears.
37. Do people like you more as time goes on?
38. How to overcome shyness and self-consciousness.
39. How to develop physical and mental appeal.
40. What to do if your husband flirts; if someone's husband flirts with you.
41. Having a good time at a party.
42. When dining out, two or a crowd, formal or casual.
43. How are your telephone manners?
44. Write the sort of letters you would like to receive.
45. Shopping, pleasure or ordeal?
46. Manners and clothes of yesterday compared to those of today.
47. Some age-old problems and their answers: to kiss or not to kiss; to drink or not; can a woman visit a man's apartment; can you invite a man to your room?
48. Don't be a martyr-type; out of fashion to enjoy poor health, or sacrifice life for children, parents, etc.
49. The wishy-washy dear is burden to herself and others; let people know your likes and dislikes.
50. How to handle the question of money matters: with husband, friends, etc.
51. Help, help, what's the answer? Should you let prospective beau take you to 55¢ theatre seats or to orchestra only? Does he fail to bring flowers because he is stingy, thoughtless or impoverished? When he asks you where to go, should you name a tea room or an expensive supper club? When he asks you what you want for a gift, should you say, "nothing" or "Guerlain's Perfume" etc., etc.
52. These difficult forties and fifties—change of life.
53. How to make yourself popular and sought after.
54. Charm is like a beautiful dress. It can be acquired. Discover your faults and eliminate them—emphasize all your good qualities.

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Whose Music Will America Listen to?

The Battle of the Century has not yet begun as RADIO PARADE goes to press. . . . For this mighty contest we all have grandstand seats at 50,000,000 American Radio Sets. Therefore, RADIO PARADE has opened its columns impartially to both ASCAP and BMI. The stories and arguments presented are in full and uncensored. Makers of statements assume full responsibility for same. . . . We submit no opinion and pass same on to you for your inspection.

FREEDOM OF MUSIC

By JOHN G. PAINE

General Manager, American Society of Composers, Authors and Publishers

Stripped of all the smoke screens put out by the radio chains, the battle of music that was started some six months ago by CBS, NBC and MBS against the American Society of Composers, Authors and Publishers is nothing more nor less than an attempt to throttle musical freedom on the air by controlling and dictating what shall be broadcast. And the attempt was launched without regard for the public, the band leaders, the singers, the radio advertisers or the Federal Communications Commission, which requires broadcasters to operate "in the public interest, convenience and necessity."

These are the plain facts:

CBS, NBC and MBS already own, control or dominate the big key stations, over 500 affiliated stations, artists' bureaus, lecture bureaus, concert bureaus, recording companies, transcription companies, television, theaters and what-not. All they need to make their monopoly of radio air-tight is control of music. So they formed and subsidized Broadcast Music, Inc., for the definite purpose of running ASCAP off the air and giving their own firm a monopoly of broadcasting music.

How can there be freedom of music on the air—freedom of musical expression, freedom of selection by performing musicians, freedom on the part of the public in picking the music it likes to hear—if the radio chains have the power to blacklist and bar the nation's favorite music—the works of Victor Herbert, John Philip Sousa, Irving Berlin, George Gershwin, Jerome Kern, Cole Porter, Oscar Hammerstein, II, Irving Caesar, Rodgers and Hart, B. G. DeSylva, Lew Brown, Ray Henderson, Charles Wakefield Cadman, Carrie Jacobs Bond, George M. Cohan, Hoagy Carmichael—in all, 1,166 leading American composers and authors, and many more thousands from abroad?

ASCAP was founded more than a quarter of a century ago as a voluntary, non-profit association to protect creators of music from being exploited by Big Business, which up to that time made use of their music for profit without giving the writer a penny. Membership in the Society has increased every year. In 1940 alone, 140 new members were admitted. And not one member resigned from ASCAP despite the strenuous efforts of the broadcasting barons to stir up dissatisfaction and cause desertions to BMI.

The best way to encourage composers to write more and better music is to protect their rights in the works they create. Stephen Collins Foster died in poverty while Big Business was making money from his songs. There was no ASCAP in Foster's day.

But for ASCAP, Big Business today would still be pauperizing the writers of the nation's songs. The radio chains would corral the composers into one of their talent bureaus—which not only decree who shall be heard on the air, but collect 10% of the artists' earnings!

This kind of enslavement—causing music to be written in hack style under a 'com-

BATTLE OF MUSIC

By RUSSEL R. CLEVENGER

Public Relations Department, Broadcast Music, Inc.

The current "battle of music" between ASCAP and the broadcasting industry has been brought about by two causes: (1) the demand for the payment of \$9,000,000 in 1941—an increase of 100% over 1939 fees, and (2) ASCAP'S blanket license under which broadcasters are forced to pay ASCAP not only on programs using ASCAP music, but also on broadcasts on non-ASCAP music and on serials, news broadcasts, dramas and many other programs using no music at all.

When broadcasters began using music in 1923, they paid ASCAP some \$9,700—2% of the total revenue. In 1939 fees amounted to \$4,142,000—65% of the total income. This is 40 times more on every dollar of gross income than was paid by any other music-using industry such as the billion dollar motion picture industry, which because of its powerful influence with ASCAP and 13 of the leading publishers, pays only \$1,500,000 annually.

Acceptance of ASCAP'S demands for the annual payment of \$9,000,000 for the rental of music would bring economic destruction to important sections of the broadcasting industry and end the American system of broadcasting as it is now known. Accordingly broadcasters have been forced in self-defense—very unwillingly it must be said—to enter the music publishing field and create an alternate source of music supply—Broadcast Music, Inc.

BMI is not only providing stations and other users with music at equitable rates—in contrast to the exorbitant fees dictated by the ASCAP monopoly. It is also giving for the first time all authors and composers an equal chance of recognition. ASCAP is a closed corporation governed by a self-perpetuating Board of Directors who arbitrarily reject or admit any composer as they wish. BMI is open to all composers, and publication depends solely on musical value, not upon reputation and friendship with band leaders as is the policy of ASCAP publishers.

Likewise in contrast to ASCAP the royalties a composer receives do not depend upon the actual popularity of his music, but upon his "classification" which is determined by his reputation and friendship with the self-perpetuating Directors. Thus the Directors arbitrarily dictate the amount each composer receives, regardless of whether his music is rarely played or is in great demand. For example, in one year a composer with 16,050 performances was given only \$60, while another member with no performances collected \$200. Similarly a composer with 45,424 performances received only \$200, while a favored member with only 4,778 performances collected \$6,835.

BMI, on the other hand, pays its composers in direct ratio to the performance popularity of their music on a basis of one

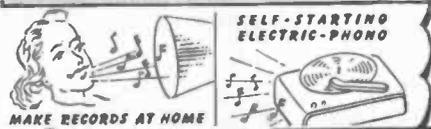
party union' like BMI—would not inspire composers to their best efforts.

It would not advance the cause of American music.

cent per radio performance. By this plan BMI composers receive from \$1200 to \$1800 per quarter on hit songs.

Broadcasters regret more than anyone the fact that ASCAP flatly refuses to negotiate on any but ASCAP'S terms, and is withdrawing its music from the air after December 31. However, the radio audience need have no fear that this controversy provoked by ASCAP will lower program standards. BMI broadcasters will have available more than 200,000 selections ranging from early church music to the latest BMI songs on the Hit Parade, including works by virtually every important composer—American and foreign—of the past 25 years.

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RADIO'S ONLY PICTURE MAGAZINE

Arthur Kass
 Publisher and Editor

Contents for March, 1941 Vol. 1 No. 2

Features

Personality of the Month in RADIO

We formed an opinion which we are willing to stand by. But now, Eureka, we find we are stuck, since the majority of seven hundred editors—recently completed "Motion Picture Daily" poll—agree with us. They selected Glenn Miller's Orchestra as the number one swing band on the air . . . therefore, by general acclaim, we grant the RADIO PARADE award as Radio Personality of the Month to GLENN MILLER.

When you thought of swing—you used to think of Benny Goodman—just as you used to think of Paul Whiteman when it came to jazz. But we Radio Editors can't be wrong—so you've gotta think of Glenn Miller when cutting a rug. And that's the way Glenn Miller wants you to think of him. Not as the "King of Swing," but rather as the head man of the most versatile band in the country. Glenn played side by side in Ben Pollack's orchestra with the man who was first identified with swing, Benny Goodman.

"TOO revolutionary," were the comments from the bandleaders several years ago to whom he offered many of the musical tricks he employs today. It's this "revolutionary" that has made Glenn Miller the "head" man today.

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Cover Picture—MARION HUTTON—CBS Star

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The Busiest Band in America

GLENN MILLER



ONCE UPON A TIME there lived a man, his wife and their dog. The man and woman were Mr. and Mrs. Glenn Miller—the dog, Popsie. They've come a long way, these *three*—a long way—through the man's courage of his own convictions. Swing was becoming a craze—jam sessions everywhere—52nd Street in New York—Harlem—somebody would start with a bass fiddle—horn would join—the saxes come in—the traps would roll . . . *Wild! Maudlin! Music!* For youth, by youth and to youth. And why not WITH YOUTH, thought Glenn Miller. So be it! It took courage, and Glenn Miller's orchestra was born—each member between the ages of 19 and 24. It has been so—ever since.

THE "HEAD MAN" of *The Busiest Band In America* lives in a remodeled chateau (Right) on the New Jersey side of the George Washington Bridge. Located in a little forest of its own, which abounds with plenty of real live game—pheasants and rabbits—it is only twenty-two minutes Glenn Miller driving time from the studios in midtown New York (we know, we drove in with him). A home—for a man who can only give it about eight or ten hours of his day including sleeping time.





A HOME — WHICH BOASTS an open fireplace in the bedroom. Ernest Hemingway is the author, and For Whom the Bell Tolls is the book. At least thirty minutes reading time per day.



A HOME — WITH a beautiful console radio and record player. A gift from RCA (it says so on a plaque) for making records that sell—plenty.



A HOME — WITH a chaise longue—from which the business of the band is conducted. But it isn't as simple as all that. For whatever free time the home allows him finds Glenn Miller at the piano (Right) working on a new arrangement. It was here that the "Anvil Chorus" was started, and if you haven't heard the "Anvil Chorus" "you ain't heard nothin' yet."





AND SO THE day starts for The Busiest Band In America. We picked up Glenn Miller leaving the Chateau (Above) for his daily trek to New York. It is characteristic of the man, or we should say *idiosyncratic* (if there is such a word), to wear a cap on all occasions (Upper Right).

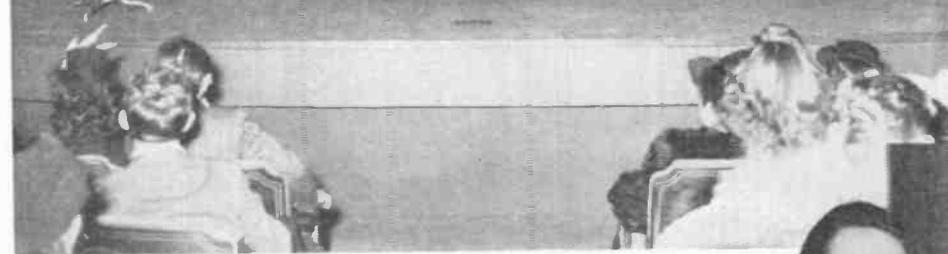


ARRIVING AT THE CBS studios on 52nd Street — item number one—rehearsal for the nightly cigarette broadcast (Above). Stuck! Marion Hutton would go and spoil a good story. Here we are telling you about The Busiest Band in America and she stands about reading the funnies! But funnies or not it's an eight hour day for this bunch of kids. It's only a couple of hours past noon; they're good until two or three in the morning.

SECTION BY SECTION, he works patiently with them, rehearsing, rehearsing and more rehearsing. Now it's the brass section (Above) and Glenn leads the way with his slide trombone. The stick waving days are gone. Youngsters today know too much about music and if you don't get up there and "pitch" with the rest—you just don't rate. Time out for a little timing (Right) with Paul Douglas recding the commercial blurbs. Perfect timing in the broadcast, perfect timing in the music—you can't miss Glenn. And he won't miss. Eight bars of music in a number didn't sound right. Eight bars—and he spent over thirty minutes playing and re-playing. Now it's perfect! Now it's music! Now it's swing in the Glenn Miller style



NOW IT'S THE TRAPS (Right) with Maurice Purtell bearing down. How that boy loves his work! Frenzy—that isn't the word for it—when he starts giving, it's delirium tremens! And that is typical of every member in the group. No individualism here. Each a member of a group—playing in a group as one—playing as a band. Even the vocalist, Marion Hutton (Below), singing in a style—the Glenn Miller style. That's rehearsal. Let's move on with The Busiest Band in America.



ITEM NUMBER TWO—the Tuesday, Wednesday, Thursday CBS network cigarette broadcast at 10 p. m., E.S.T. (Left). This should really be item number three—for somewhere between rehearsal and the broadcast, two hectic hours were spent down at Bluebird Records cutting some waxes. But that's only incidental—or is it? Have you ever seen a Glenn Miller broadcast? No theatre is large enough to hold the kids that would really like to come. And no seat is large enough to hold them when the music starts giving and they go into the groove.

LET'S MOVE ON WITH The Busiest Band in America. Item number: To the Hotel Pennsylvania in the Cafe Rouge where the night, and show we say day, has only begun. Ray Eberle (Right), the male member of the vocal team in the band has what it takes. And when the band plays down at the Pennsylvania (Below) they come right down front for "Down Argentine Way." It's the group—playing as one—playing music—playing the Glenn Miller way.





MUSIC FOR YOUTH —by youth — to youth and look at the door (Left) to the Cafe Fougé, at the Hotel Pennsylvania, where the Glenn Miller ensemble holds sway. There is your answer—*night after night*—why the **Busiest Band in America** is the number one band in America. Out in the midwest—Glenn Miller and his orchestra played a one night stand. Every big time band played that town—in an open pavilion—but it rained, and how it rained, the night that Glenn Miller was to play. And they played, *despite the rain*—and the kids came, *despite the rain*—and every previous record for attendance was *shattered*. And that's the way they are shattering records at the Pennsylvania (Below). No, with raucous swing that had its birth on 52nd Street. It's the new swing—the sweet swing—the new swing that Glenn Miller gave to the kids of America.

THERE'S NO REST

for the weary—but who said they're weary? It's only the beginning with Marion Hutton and the boys (Far Right) giving us "The Ferryboat Serenade." And it's business, business and more business for the head man, at home, at the office, at the studio, and even at the Pennsylvania (Below). That's Mort Brown, the man who discovered and published "Tuxedo Junction," tipping Glenn to a new find. We'll tell you, even though we were sworn to secrecy—"I Dreamt I Dwelt in Harlem"—you'll hear plenty of it before long—Glenn likes it, and Glenn's playing it. We think you'll like it.



LET'S MOVE ON WITH The Busiest Band in America—Item number ? Finished playing at the Hotel Pennsylvania, everybody going home—not you boys—you can't—you're The Busiest Band in America—you know what you're going to do now?—rehearse. And that's what they do, these boys—rehearse—so that they can play as a group—play as one—play the Glenn Miller way.

Blaineville

TAKE A PIN —CLOSE YOUR EYES
—stick the point into any part of a map of the United States. That is Blaineville. It has its own newspaper, and a citizenry that extends from Maine to California, from the Mexican border clear into Canada.

LET'S GO BACK about five years. Chicago—and into it came a great granddaughter of James G. Blaine, Secretary of State during the Garfield administration. Joan Blaine was her name, and she knew she was an actress. Joan Blaine is still her name and we know she is an actress. Chicago was daytime serial conscious then, and a deluge of Soap Operas began to flood the networks. Her abilities soon brought her to the forefront, and today, as it has been for years, finds her mistress of *Valiant Lady*, heard over an NBC network.



AS YOU HAVE rightfully guessed, Blaineville is an offshoot of Joan Blaine. Acclaimed by poll as the most popular daytime actress on the air, her ardent followers started to form "Joan Blaine Clubs." At the "home" offices in New York, assisted by a secretary (Left), her constant correspondence is personally attended.

THE CITIZENRY OF BLAINEVILLE number thousands all carded and indexed (Right) in a few of the many files. Fervent and loyal are these followers who have attested their allegiance with both personal calls and letters from all parts of the country. Loyalty knows no bounds with these Blainevillites—for at one time so protective did a citizen feel that he had to be forcibly ejected from the NBC studios in New York. Blaines have always been intellectuals and despite her dramatic leanings Joan has not failed in upholding the family tradition. She won a scholarship to Northwestern University, where, in four years, she took two degrees, and completed courses in Speech, Liberal Arts, Law and Music.



ALTHOUGH "Valiant Lady" is only a fifteen minute program, heard daily Monday through Friday at 2:30 p. m., E. S. T., over an NBC Red network, the preparation put into it would do justice to a legitimate stage play. Perhaps it is this preparation that tells why radio's best writers will do anything for her—why the best directors want to be assigned to her shows, and why she is always surrounded with an excellent cast.



AS PART of this excellent cast, Charles Carroll (Left) plays the leading man. "Valiant Lady" is exactly what the title implies. The story of a valiant lady, married to a doctor, who puts his service to mankind—"now what are we letting ourselves in for." To get back to the Blaine influence and Carroll, it is characteristic of anyone associated with her to be different, and, in this respect, Carroll flies his own plane to and from the broadcasts daily.



MEN HAVE ALWAYS influenced her existence and this is no reflection upon the photo (Left) which presents her with part of the cast. Gazing admiringly at Joan Blaine from left is Mr. Dwight Weist, announcer; Mr. Skelly, who plays the mature medical man; Carroll and Frank Lovejoy. In three years, Valiant Lady has had a turnover of more than ninety performers. And that's the rub! Everyone else weaving in and out of the story but Joan Barrett, the VALIANT LADY. One of these days the "Lady" will be spared for a vacation, but we venture to predict she'll be hankering to get back after the second day.

AFTER EACH BROADCAST, the doors to the studio are thrown open to the citizenry of Blaineville. The people besieging her (Right) are the card indexed names in the files of Blaineville's city hall. Rikel Kent, director of the broadcast, interjected himself before the onslaught—but he was mercilessly swept aside! Seriously, though, the persistency of these fans can break down one's morale. But a true Blaine—her whole family are six-footers, she's five feet six inches—can stand anything. Success such as this would turn the head of any performer—yet, and this is a fact, Joan Blaine walked out on a five-year contract with Metro-Goldwyn-Mayer. More—she was chosen by the American Fashion Academy as one of the twelve best dressed women in America.





RIKEL KENT, director, and his cast (Left) start rehearsal of their daily broadcast at 1 p. m. He is one of the few remaining directors who in the tradition of the theatre believe "the show must go on." So a fifteen minute broadcast means 1 p. m. to 3 p. m. for our Valiant Lady.

And now the one real "open house" period of the day for Joan Blaine. It's 3 p. m. in the corner restaurant at 30 Rockefeller Plaza, Radio City. Three tables are placed side by side. Regally seated at one end, QUEEN BLAINE here reigns supreme. They come—they go: drinks, sandwiches, hot plates. Chairs are drawn up—chairs are taken away. Every afternoon—actors, advertising executives, fashion experts—it's "open house" at Blaineville.



STRANGE PEOPLE SEND strange gifts, and we spent over a half hour with Miss Blaine trying to figure this one (Right) out. We finally arrived at the conclusion that it must be a portable bar (consisting of bottles and glasses for the piano, and that's a new one. Gifts are a daily event, and they range from a mechanical toothpick to automatic shower curtains. Her gift closet looks like a page of Fuba Goldberg's contrivances. It is our purpose neither to discourage nor encourage the sending of gifts to Joan Blaine. Please believe us when we tell you that our purpose is to report the facts as we see them and nothing more.

An accomplished musician, the piano is an active part of her household... it was tuned when we struck a chord. Not that we doubt it—children must play.



SOME PEOPLE SAVE postage stamps, others rare coins, some collect fine paintings—and Joan Blaine collects elephants (Left). We know we're leading with our chin when we put it this way, but Joan, how else could we account for the elephants you were telling us about? Truthfully, it is her one great passion (she'll probably murder us for this, but when one hoards elephants in a great big crate, hauls it out, piles the elephants on a coffee table in the living room—what are we to think?)

BLAINEVILLE IS a thriving city. It is our firm belief that Blaineville will continue to thrive for some time to come. And whether it's "A Tale of Today" or "Valiant Lady" or whatever it might be, Blaineville will continue to be as long as there is Joan Blaine.

WHERE ARE YOU FROM???

CINCINNATI? NEW YORK?
 PITTSBURGH? MOBILE? HOUSTON?
 NORFOLK? OKLAHOMA CITY?



IF ON IS pronounced *ahn*, that is, with relatively little rounding, the speaker is from north of the 40th parallel. If *awn* is heard with considerable rounding the speaker is from south of 40 degrees. It's all very confusing — but it's all very entertaining.



EVERY WEDNESDAY at 3:00 p. m., E. S. T., at the New Amsterdam Roof, "Mutual's" playhouse in New York, Dr. Henry Lee Smith, professor at Brown University, lines up a score of people—Americans all—and guesses where they're from. And he never met or saw any of them before.

IT ALL STARTED when Maurice Dreicer (Right), holding manuscript, was possessed with an idea for a radio program. Mr. Dreicer seems to be possessed with an awful lot of ideas, for we discovered that he is concerned with no less than fifteen broadcasts per week over the "Mutual" chain. Anyhow, he met Dr. Smith, who, by the way, won his doctorate with a thesis on linguistics, and thus we have "Where Are You From." (Right) Dreicer scouts the audience for contestants who are sent up to Dr. Smith (Above) for a word before the broadcast.



ALTHOUGH THE program is 90% extemporaneous, careful planning is put into it before the broadcast. So, very early in the evening in a little room atop the New Amsterdam Roof strewn with papers, are gathered the master minds (Left) that go to make this feature.

READY FOR THE PROGRAM? Let's go! One after the other, contestants are given a series of words to pronounce. *Very-marry-wash-any-on.* These are key words, and their pronunciation will tell the Doctor just where you're from. Seven out of ten times he is right, which makes him a voice detective. The DeMarcos, Renee and Tony (Right), who have danced all over the face of this globe, appeared as guests on the show. Tony, who is more comfortable in his dancing shoes, threw the professor for a loss. Renee, on the other hand, was a dead give-away. The doctor seems to be more successful with women??



ALLEN KENT (Above) acts as master of ceremonies for the program. He introduces each contestant to Dr. Smith, and makes merry—or is it marry, or is it mahry—at the Doctor's expense. Five bells is what the Doctor receives (Right) when he places the locale perfectly, and a proportionate decrease in the number of bells as the distance widens. Uncanny as it may appear, Dr. Smith can trace your speech down to the very city in which you were raised. While studying Sanskrit, Hittite and other early languages as a requisite for research in the culture of early people, he decided to specialize in *linguistics*.



EACH WEEK, a Mystery Guest is introduced and interviewed by Dr. Smith (Left). The radio audience is invited to form its judgment on where the Mystery Guest comes from, and to report the findings. For the best five replies, including brief statements of the clues which led to the findings, money prize awards are made. The Mystery Guest (it's Eugene Kincaid of *The New Yorker*, a publication—and don't tell anyone we told you) read a little jingle:

*Said Mercenary Mary
The man that I would marry
Must be merry and adroit about
the house
He must not take it easy
While the dinner pots are greasy
The simple cheerful man that I'd
espouse.*



WHENEVER YOU START SOMETHING, there is always someone who wants to do just what you're doing. Napoleon had his followers, or imitators, we should say, and Dr. Smith has his Tom Horan. Tom Horan (Left) has been showing up with clocklike precision ever since this broadcast began, for which he was rewarded with his own niche in the program referred to as the "Amateur Expert Interviewer." Perhaps they permit him to go on to show how bad anyone may be by way of comparison with the Doctor. In any event, he guesses correctly while we were there, interviewing Mrs. Fay Gordon, an enthusiastic contestant. The Doctor never affects while listening to a voice (Below) during the broadcast, but then he enjoyed playing dramatic direct parts during his undergraduate days at Princeton—so maybe he's acting.

ANOTHER GUEST TO MAKE his appearance on the program was Dudley Digges (Below), noted stage and screen character actor. Mr. Digges, according to the professor, hailed from Latitude ??, Longitude ?? (It's all Greek to us), which placed him somewhere in Chillicothe, Ohio. Mr. Digges, according to Mr. Digges, cannot be typed so easily, and his point of origin was so remote from the guess made that the Doctor didn't even receive a little tinkle from the bells. While we're still at it, Dudley Digges hails from Ireland.



AT THE CONCLUSION of the broadcast, Dr. Smith does some rapid-fire guessing. Five contestants (Right) are rewarded with "thirty-second guesses" by the Doctor. No more than thirty seconds to each person and, "If I don't guess where you're from—then I just don't guess where you're from." But it's our guess that he'll tell you "Where Are You From."



It's Fashion Up North



IT WAS OUR BRIGHT THOUGHT, that, with radio's starlets heading for the winter wonderlands, or the summer playgrounds, it would be rather timely to see what they're wearing these days. (Above) Cynthia Carlin, CBS, wears a ski suit of water and windproof gabardine. The white calf mittens have red bird cloth cuffs that fit snugly around the wrists. And talking of mittens, take a gander at the Mopassins that Pat Pearson, NBC actress (Top Right) is sporting. They're just like white wool socks (without heels and soles) that are made of bright colored yarn sheared like a mop. Below her, Marian Francis, NBC, wears the newest and lightest-weight of this year's ski togs. Her cotton blouse is weather-proofed, blue sleeves, red, white and blue striped front . . . Trousers are soft blue wool gabardine. Cap is navy poplin.

KAY KYSER'S Ginny Simms, NBC (Left), sports this skating costume of white flannel and bright red hand-knitting. And above her, Dorothy McGuire, CBS, gives us something outstanding. It's too cold—let's go south!

It's Fashion Down South

WELL, HERE WE ARE, ladies and gentlemen—in the South where... Hey! Ginny Simms, you can't do this to us—we just left you up north! Anyhow, that's a swell tennis outfit (Below Center) of soft white crepe, with a small blue three-leaf clover embroidered on the pocket. Then she makes a quick change (Right) into a new glazed chintz dress, with colorful bonnets printed over it to match the chintz hat trimmed with colored felt flowers.



GINNY IS BACK with us again (Right), this time with a tailored play costume in white wool gabardine, with pleated shorts and long straight jacket. To her right we have the newest idea in sweaters. A Melody sweater, hand crocheted and worn by Marian Francis, NBC. The yarn with which the sweater is made is absolutely wash-proof and the music is written in black silk ribbon. Lots of fun for North or South.





TIME INDICATED IS EASTERN STANDARD—UNLESS OTHERWISE NOTED

We Suggest

Ever since our initial appearance on the newsstands—we have had innumerable requests for some form of program listings. In this respect, we have formulated these pages, to suggest to you, the reader, some of the worth-while daytime programs — and practically all of the better known coast to coast evening features.

Where a program is broadcast daily, from Monday through Friday, we have listed it only on Monday or Tuesday and indicated it with a "W."

Sunday	Monday	Tuesday
8:00 NBC-Red: News of Europe NBC-Blue: News of Europe	8:00 CBS: News of Europe NBC-Red: News NBC-Blue: News	8:15 NBC-Blue: Dance Orch. NBC-Red: Do You Remember? Orch
9:00 CBS: News From Europe	8:30 NBC-Blue: Ray Perkins	8:30 NBC-Red: Gene and Glenn
10:00 CBS: Church of the Air NBC-Red: Nat'l. Radio Pulpit	9:15 CBS: School of the Air	10:15 NBC-Red: Hillbilly Songs
11:00 CBS: News NBC-Red: News NBC-Blue: News	9:30 NBC-Blue: Breakfast Club (W)	11:45 CBS: Aunt Jenny's Stories (W) NBC-Red: David Harum (W)
11:30 CBS: Major Bowes' Family	9:45 CBS: Bachelor's Children (W) NBC-Red: Edward MacHugh (W)	6:00 NBC-Red: Charlie Spivak's Orchestra
11:45: NBC-Blue: Ahead of Headlines	10:00 CBS: By Kathleen Norris (W)	6:30 CBS: Paul Sullivan, News NBC-Red: Salon Orchestra
12:30 NBC-Blue: Radio City Music Hall CBS: Salt Lake City Tabernacle	10:15 NBC-Blue: Vic and Sade (W) CBS: Myrt and Marge (W)	7:15 CBS: Lanny Ross, songs NBC-Blue: Mr. Keen, Tracer of Lost Persons
2:30 NBC-Red: Univ. of Chicago Roundtable	10:30 NBC-Blue: Mary Marlin (W) NBC-Red: Ellen Randolph (W)	7:30 CBS: Helen Menken, Second Husband
3:00 NBC-Blue: Great Plays CBS: N. Y. Philharmonic Symphony	11:00 CBS: Stepmother (W) NBC-Red: Man I Married (W)	8:00 NBC-Blue: Ben Bernie, Quiz NBC-Red: Ray Block's Orch., Drama
4:30 CBS: Andre Kostelanetz, Orchestra	NBC-Blue: Linda Dale (W) CBS: Charlie and Jessie (W)	NBC-Red: Court of Missing Heirs
5:00 NBC-Red: Metropolitan Opera Auditions CBS: Woman's Symphony Orchestra	11:30 NBC-Blue: Wife Saver (W) NBC-Red: Road of Life (W)	8:30 CBS: First Nighter, Drama NBC-Blue: Uncle Jim, Quiz NBC-Red: Horace Heidt, Orchestra
5:30 NBC-Red: Your Dream Come True CBS: Col. Stoopnagle, Quiz	12:00 CBS: Kate Smith Speaks (W)	9:00 CBS: We The People NBC-Blue: Grand Central Station
6:00 CBS: Silver Theatre, Drama	12:30 NBC-Blue: National Farm Hour (W)	NBC-Red: Battle of the Sexes, Quiz
6:30 NBC-Red: Beat the Band, Quiz CBS: Gene Autry	CBS: Romance of Helen Trent (W)	9:30 CBS: Professor Quiz NBC-Red: Fibber McGee and Molly
7:00 NBC-Red: Jack Benny	1:00 CBS: Life Can Be Beautiful (W)	9:35 NBC-Blue: Bishop and Gargoyle
7:30 CBS: Screen Guild Theatre NBC-Blue: Speak Up America, Quiz	1:15 NBC-Blue: Between Book Ends (W)	10:00 NBC-Red: Bob Hope, Var. CBS: Glenn Miller, Orch.
8:00 NBC-Red: Charlie McCarthy, Variety CBS: Helen Hayes Theatre	CBS: Women in White (W)	NBC-Blue: Story Dramas
8:30 NBC-Blue: Sherlock Holmes	2:30 NBC-Red: Valiant Lady (W)	10:30 NBC-Red: Uncle Walter's Dog House
9:00 CBS: Sun. Eve. Symphony NBC-Blue: Walter Winchell	CBS: Fletcher Wiley (W)	11:00 NBC-Blue: Concert Music CBS: Sport's Time
10:00 NBC-Red: Spitalny All-Girl Orch. CBS: Take It or Leave It, Quiz	3:00 CBS: Mary Margaret McBride (W)	NBC-Blue: News NBC-Red: News
10:30 CBS: Workshop, Drama	NBC-Blue: Orphans of Divorce (W)	12:00 NBC-Red: War News NBC-Blue: War News
11:00 NBC-Red: News NBC-Blue: News CBS: News	5:00 CBS: The Goldbergs (W) NBC-Blue: Children's Hour (W)	12:55 CBS: News
	7:00 NBC-Red: Fred Waring, Orchestra CBS: Amos 'N' Andy (W)	
	7:30 CBS: Blondie NBC-Red: George Burns-Gracie Allen Orchestra	
	8:00 NBC-Red: Don Voorhees, Orchestra	
	8:30 NBC-Blue: True or False	
	9:00 CBS: Lux Radio Theatre	
	9:30 NBC-Red: Showboat	
	10:00 CBS: Guy Lombardo, Orch.	



DEDUCT ONE HOUR FOR CENTRAL STANDARD—THREE HOURS FOR PACIFIC STANDARD

Wednesday

- 9:00 CBS: Press News
- 9:05 NBC-Red: Happy Jack, Songs
- 9:30 NBC-Red: Armchair Quartet
- 12:00 NBC-Blue: Interviews, Nellie Revell
- 1:45 NBC-Red: News Summary
- NBC-Blue: News Summary
- 6:05 CBS: Edwin C. Hill, News
- 6:45 NBC-Red: Fort Pearson, Sports
- 7:00 NBC-Red: Fred Waring, Orchestra
- 7:30 NBC-Red: Cavalcade of America
- CBS: Meet Mr. Meek
- 8:00 CBS: Edward G. Robinson, Big Town
- NBC-Blue: Quiz Kids
- NBC-Red: Hollywood Playhouse
- 8:30 CBS: Dr. Christian, Jean Hersholt
- NBC-Red: Plantation Party
- NBC-Blue: Manhattan at Midnight, Drama
- 9:00 NBC-Red: Eddie Cantor, Variety
- NBC-Blue: Roy Shield's Revue
- CBS: Fred Allen, Variety
- 9:30 NBC-Red: Mr. District Attorney
- NBC-Blue: John B. Kennedy, News
- 9:35 NBC-Blue: Spin and Win, Quiz
- 10:00 CBS: Glenn Miller, Orch.
- NBC-Red: Kay Kyser, Orch., Quiz
- NBC-Blue: Drama
- 12:57 NBC-Red: Associated Press News
- NBC-Blue: Associated Press News

Thursday

- 8:15 NBC-Blue: Al and Lee Reiser
- 12:30 NBC-Red: Armchair Quartet
- NBC-Blue: National Farm Hour
- 1:15 NBC-Red: Tony Wons
- 6:00 CBS: Sports News
- NBC-Blue: Escorts and Betty, Songs
- 7:15 NBC-Red: Newsroom of the Air
- 7:30 CBS: Vox Pop, Quiz
- NBC-Red: Bob Crosby, Orchestra
- 8:00 CBS: Ask It Basket, Quiz
- NBC-Red: Funny Brice, Variety
- NBC-Blue: Pot O' Gold
- 8:30 CBS: Strange As It Seems
- NBC-Red: Aldrich Family
- NBC-Blue: Tommy Dorsey, Orchestra
- 9:00 CBS: Major Bowes, Amateurs
- NBC-Red: Bing Crosby, Variety
- NBC-Blue: Singin' and Swingin', Orch.
- 9:35 NBC-Blue: America's Town Meeting
- 10:00 CBS: Glenn Miller, Orch.
- NBC-Red: Rudy Vallee Program
- 10:15 CBS: Sports Quiz
- 10:30 NBC-Red: Musical Americana
- NBC-Blue: Choir
- 11:05 NBC-Blue: Hawaiian Music

Friday

- 8:10 NBC-Blue: News from Washington
- 9:15 NBC-Red: Mary Alcott, Songs
- 2:00 NBC-Blue: Music Appreciation—Dr. Walter Damrosch
- NBC-Red: Betty Crocker
- 5:30 CBS: Concert Orchestra
- 7:30 CBS: Al Pearce and Gang
- NBC-Red: Alec Templeton Time
- 8:00 CBS: Kate Smith Hour
- NBC-Red: Lucille Manners, Frank Black's Orchestra
- NBC-Blue: Friday Night Army Show
- 8:30 NBC-Red: Information Please
- NBC-Blue: Death Valley Days
- 9:00 CBS: Perfect Crime, Drama
- NBC-Blue: Gangbusters
- NBC-Red: Abe Lyman's Orch., Chorus
- 9:30 CBS: Playhouse — Drama
- NBC-Red: Arch Oboler Play, Guest
- 9:35 NBC-Blue: Your Happy Birthday
- 10:00 NBC-Blue: Boxing Bout, Bill Stern
- NBC-Red: Wings of Destiny, Drama
- 10:30 CBS: Golden Gate Quartet
- 11:15 NBC-Red: Story Behind Headlines

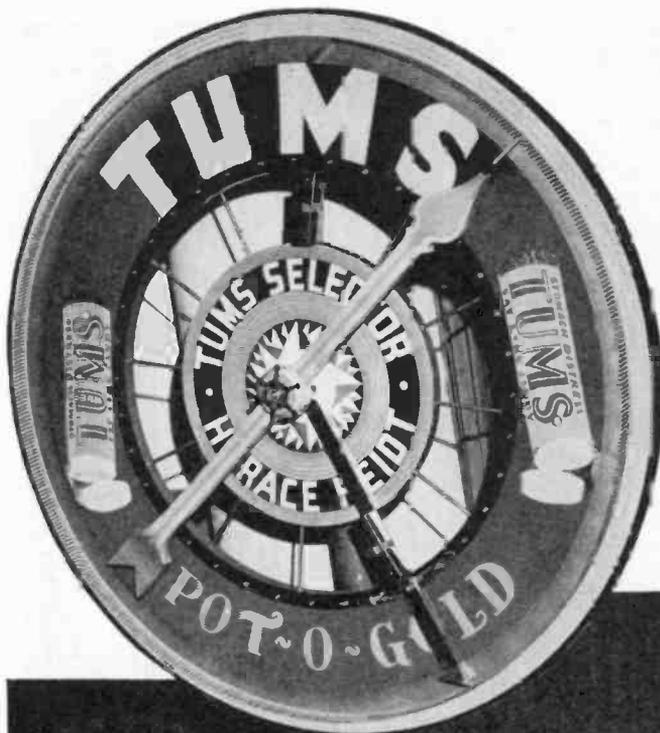
Saturday

- 10:00 CBS: Welcome Lewis Singing Bee
- NBC-Blue: Al and Lee Reiser
- 10:30 CBS: The Old Dirt-Dobber
- NBC-Red: Bright Idea Club, Children
- 11:00 CBS: News
- NBC-Red: Concert Music
- 11:05 CBS: Philharmonic Young Peoples Concert
- 11:30 NBC-Blue: Our Barn, Children's Program
- NBC-Red: American Education Forum
- 12:30 CBS: Nilla Mack's Let's Pretend
- NBC-Red: Call to Youth
- 1:00 CBS: Of Men and Books, Book Reviews
- 1:30 NBC-Blue: Luncheon at Waldorf
- NBC-Red: Dance Music
- NBC-Blue: Metropolitan Opera
- 5:00 NBC-Red: World Is Yours
- 6:00 CBS: Report to the Nation, News
- 6:30 NBC-Blue: Vass Family, Songs
- NBC-Red: Religion in News
- CBS: Elmer Davis, News
- 7:00 CBS: People's Platform
- NBC-Blue: Message of Israel
- 7:30 CBS: Gay Nineties, Revue
- NBC-Red: Yvette, Songs
- NBC-Blue: Listener's Playhouse
- 8:00 CBS: Your Marriage Club
- NBC-Red: Knickerbocker Playhouse, Drama
- 8:30 CBS: Wayne King, Orch.
- NBC-Blue: Little 'O' Hollywood
- 9:00 NBC-Red: National Barn Dance
- NBC-Blue: Song of Your Life
- CBS: Hit Parade, Mark Warnow's Orch.
- 9:45 CBS: Saturday Night Serenade
- 10:00 NBC-Red: Station E-Z-R-A

WHAT DO YOU THINK?
WE WELCOME YOUR
SUGGESTIONS

It is rather difficult for us to incorporate within these two pages a listing for every program broadcast. But at the same time—we are not just attempting to put together some listings in a haphazard manner. In this respect we would appreciate your opinions as to how and what our program listings should be.

Address Radio Listing Editor, Radio Parade, 1650 Broadway, N.Y.C.



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Pot O' Gold

\$ \$ \$ \$ \$ \$ \$ \$

*Got a phone? Stay at home?
Thursday night—Hear him right—
As he hollers! One thousand dollars!
The winner - - - ? You!*



AND THAT'S NO kidding, either. They give away one thousand dollars every week—if they can't find anyone to give it to—they carry it over until next week—and only recently, someone up in Amsterdam, New York, received \$4600 because they stayed at home Thursday night and answered the telephone.

You see that "Giant Selector" (Upper Left)? Well, that's the roulette wheel of radio. Only you don't need any chips to play it. All you need is a telephone and the patience to sit at home any Thursday night, between the hours of 8:00 p. m. and 8:30 p. m., E. S. T., while Horace Heidt and his cavorting crew (Above) play music and spin a dial for the half hour.

It all starts when Ollie O'TOOLE (Left Center) steps up to the microphone and says, "Good evening, ladies and gentlemen, we want to give away a thousand dollars as an outright gift, to somebody, somewhere in these United States! **NO STATE IS LEFT OUT.** The 'Giant Selector' will pick a number, which we call on the telephone. If the call is completed and the phone answers within the time allotted, we will send \$1000 to the person in whose name the telephone is listed. If, for any reason, the call is not completed, we will send \$100 regardless, and the balance will be carried over to next Thursday's Pot O' Gold and added to the \$1000."

Simple, isn't it? Get ready, Larry Cotton, wind up that "Giant Selector" and let her fly! (Left).

BREATHLESSLY WE WAIT as the dial on the "Giant Selector" (Right) goes round and round and comes to a stop (Below) at a number. The greatest legalized lottery in America is on the way, and somewhere—someone—is going to get a bundle of cash before the night is over. Three times the great dial spins—and three times the great dial comes to a stop! Nerve wracking, isn't it? But Horace Heidt eases the tension a bit with some music and song. The number one spin is to select the telephone directory. The number two spin is to select the page in the telephone directory. The number three spin is to select the name on the page in the telephone directory—counting down from the top left of the page. Only what appears to be personal listings are counted, not business firms or institutions.



THE TELEPHONE directories of the Bell Telephone System and independent connecting companies (Below) are used during these broadcasts. These books cover every one of the forty-eight states in the Union and the District of Columbia, as of the date of purchase. If you have a phone, your name is nesting snugly as a "listing" in one of these telephone directories in the studio.



THAT'S THE Golden Call (Left) which paves the way for the telephone call after the number is selected. We're getting down to the tail end of the program when these three boys stand up and go "Ta-ra-ta-ta!"

"OPERATOR . . . OPERATOR . . . give me _____," and Horace Heidt (Right), with Larry Cotton standing by, places the call that will prove a windfall to some lucky individual. Tick . . . tock . . . tick . . . tock . . . while the call is being made, Bernie Mattison (Below), drummer, stands up to beat out the seconds. What now? ? ?



HOW'S IT GOING, HOFACE—everything all right? "Everything fine . . . call's been placed . . . nothing to report yet . . . start the music while we're waiting." "Wait! Stop the music! Stop the clock! They've answered!" yells Horace Heidt (Left), as Donna Wood, Larry Cotton, and Jean Farney give a cheer for the gift recipient. "Hello! Hello! Is this _____? This is Horace Heidt calling from the Pot O' Gold program . . . Is this the telephone of _____? We are sending him, by Western Union, \$1000. "WCW!"

AND SO THE HEIDT TRUMPETEERS (Right), Ralph Wingert, Jerry Bowne, and Warren Lewis stand up to give "The Golden Call." Stand up to give the Golden Call? We've been standing up for half an hour—on pins and needles—waiting for that call to be placed! This is what happens every Thursday night over an NBC Blue coast to coast network at 8:00 p. m., E. S. T. Can you take it? We don't mean the thousand dollars. Anyone can take that. What we're referring to is the strain that goes to make this program. Anyhow, take it or not, unless you've got something pretty important to attend to, we suggest, "Got a phone—stay at home—Thursday night—hear him right—as he hollers—one thousand dollars!" Maybe it's you!





Radio may hide them behind a mike — but RADIO PARADE will drag them out for you to see — Joan Tetzl, CBS ingenue

CELEBRITIES

Luncheon at the Waldorf . . .



COSMOPOLITAN NEW YORK, with cosmopolite Ilka Chase at the helm—"dear Editor, for once we eat with an assignment"—convenes every Saturday afternoon at the Waldorf-Astoria Hotel in New York. Believe it or not, celebrities really do have lunch (even as you and I), for we met them all gathered there as guests of Miss Chase, via a cigarette, viz NBC.



Menu
 Fruit Cocktail
 Celery Olives
 Chicken a la Maryland
 Rice Peas
 Ice Cream Puffs
 Demitasse

P. S. We didn't eat the bulbs Ray left them on the table.



EVEN THOUGH WE DO GET AROUND, it was with a feeling of trepidation and awe that we entered the Waldorf (Above). Through thickly carpeted foyers and luxuriously furnished lobbies (Top Left), we headed for the Empire Room where we were warmly greeted at its door by sophisticated Chase (Top Right). Left to our own resources our eyes scanned the dining room for the "Who's Who" in smart New York. Striking a match for Miss Chase, we spied Conde Nast, the publisher (Right).



IF YOU HAVEN'T gathered as much yet from our ramblings on the preceding page, Luncheon at the Waldorf is a broadcast originating in the Empire Room of the Waldorf every Saturday, 1:30 p. m., E. S. T., over an NBC Blue network. It features Ilka Chase, an orchestra, prominent people about town as guests, and a free lunch to all invited (a hundred people or more).



THE FORTUNATE invitees start gathering in the Empire Room (Right) about 12:30 p. m. The luncheon, simple and well planned, is partaken of before the broadcast — "dear Editor, the waiters insisted on spirting away a course every time we left the table for a photo (we made them bring it back twice)" — with one exception. Poor Paul Baron (Above) never reached a table from the time we arrived until we left. It's the musician who pays and pays and plays.



CONTINUING WITH the celebrities present, we picked up Mrs. Barclay Douglas, Long Island socialite, well known aviatrix, and her escort, Mr. Harry Hart (Above). Off the record, that's a rival cigarette of the program's sponsor that Mr. Hart is applying the match to for Mrs. Douglas. During the broadcast, she expressed her thoughts about commercial flying, and it was her belief that in the event of war, women could be tremendously helpful in delivering planes or taking over mail routes.



A PRESS AGENT IS SOMETHING that makes people talk about you. What gets us is employing a press agent for a free meal at the Waldorf. But it's so — that's Rion Bercevic of the Tom Fisdale office, press agents extraordinary (Above Center), conferring with Ilka Chase and Don Bernard, director of the broadcast. Bert Parks, announcer (left).

ON THE WAY OVER to the date for the start of her broadcast, Ilka Chase stops at one of the tables for a chat (Right). Seated, are the socially prominent Mrs. Francis L. Wurzburg, Mr. Richard Newson and Mrs. Edna W. Woolman Chase, mother of the hostess. Society's Blue Book is well represented at these Saturday afternoon festivals, and they do more than eat. For our scintillating mistress of ceremonies brings them up before the microphone, even as she is mercilessly beguiling her mother (Below), who by the way, happens to be editor of "Vogue." It must be mother's influence reflected in the chic appearance of Ilka Chase.



APPLYING OURSELVES ASSIDUOUSLY, we were determined to ascertain just what reflections were impressed upon Andre Maurois (Below), insofar as the American people are concerned. When asked what he thought about this country, he replied, "I'm always making mental notes for a possible future novel. Americans are charming especially American women."

NATURALLY, THERE IS always a guest of honor at these luncheons. In this instance, Andre Maurois, noted French author, showed up to pay his respects to Miss Chase (Below).



EDITOR'S REFLECTIONS — "The caption you suggest for the photo (Right), 'Ah! Now that the broadcast is over, to relax with a good magazine' is too comy. Another thing, your memorandum to the networks for a program, 'Dinner at Leon and Eddies,' is entirely out of order. Hereafter, remember, we are concerned with the business of broadcasting, and when we send you to cover a feature, 'Luncheon at the Waldorf,' we expect you to cover the broadcast and not the luncheon."



STENOGRAPHER BECOMES MUSICAL COMEDY QUEEN



HEREWITH WE PRESENT the success story formula which everyone knows by heart: Stenographer becomes musical comedy queen—and poor little good girl marries Prince Charming. But no five a week script writer ever dreamed a success tale as perfect as the true-to-life behind the microphone story of this radio serial. "The Career of Alice Blair," the story of a small town girl's struggle for success and happiness in New York City . . . so goes the opening announcement every day over a chain of stations across the continent. Just read Martha Scott in place of Alice Blair or Rosemary DeCamp in place of Martha Scott and you'll have a saga that's a press agent's dream, and the honest to gospel truth. It goes this way . . . Rosemary DeCamp (Above), who is exhibiting radio's most shapely shoulders, plays the title role, "The Career Of Alice Blair." She recently took over the Alice Blair role from Martha Scott, who is seen (Left) on a Hollywood set coaching Rosemary in the characterization. Martha got too busy, what with three starring pictures, big-time star studded broadcasts and a husband, to carry on with "Alice Blair."

LIFE WAS NOT ALWAYS so rosy for Martha Scott. About three years ago, a girl with heaps of ambition, \$50, a college degree and two years of stock experience arrived in New York. The theatre failing to dust off the welcome mat at the sight of Martha Scott — she turned to radio for the necessary coffee and cakes. Carleton Alsop, debonair society radio producer, assigned Martha the lead in "Alice Blair." Martha, Alsop, and author Helga Lund put their heads together and incorporated into the script episodes from Martha's own experiences. Soon Alice Blair was celebrating her first birthday with a big cake (Right) and things were beginning to happen to Martha Scott.



FIRST SHE STEPPED into the lead of the Broadway production of the Pulitzer Prize winning play, Thornton Wilder's "Our Town." One hard boiled critic called her the dramatic find of the past ten years. Then she chased out to Hollywood to test for "Melanie" in "Gone With The Wind." One look at the test, and veteran casting experts told her to "go climb a tree," which she promptly did (Right). Hollywood must have liked that, for soon the "after-thought" department got to work and discovered the lighting was wrong. Sol Lesser grabbed Martha for his screen version of "Our Town," and the movie critics told Bette Davis to move over thereafter.



IN THE MEANTIME, Alsop was running around in circles to keep up with developments. He moved the "Alice Blair" show from New York to Hollywood, so Martha could combine radio and pictures. To make certain he could keep up with her, he married her (left) last September.



IT MADE A STORY in the grand tradition. Prominent producer discovers *Unknown* . . . *Unknown* skyrockets to fame . . . marries prominent producer. But that isn't all. When the honeymooners returned to Hollywood, Martha started to work in Richard Rowland's "Cheers For Miss Bishop" and named Rosemary DeCamp to take over as Alice. Martha took one look at Rosemary's emoting before the mike and sold producer Rowland a bill of goods. Result: Rosemary, who had stepped into Martha's shoes in "Alice Blair," stepped into Martha's picture, "Three Cheers For Miss Bishop." Rosemary, Martha, Carl, and Knox Manning take time out on the set to catch a favorite radio program (Left).

MARTHA HAS COME A LONG WAY from the old days (Below), when she stood for hours before a microphone with Lawson Zerbe, Milo Bolton and a trio of radio actresses to enact her soap opera for her cold cream sponsor. But Martha says she owes it all to Alice Blair . . . that Alice fed her when she was hungry, cheered her when she was blue, gave her loads of experience and—most important of all—a fascinating husband.



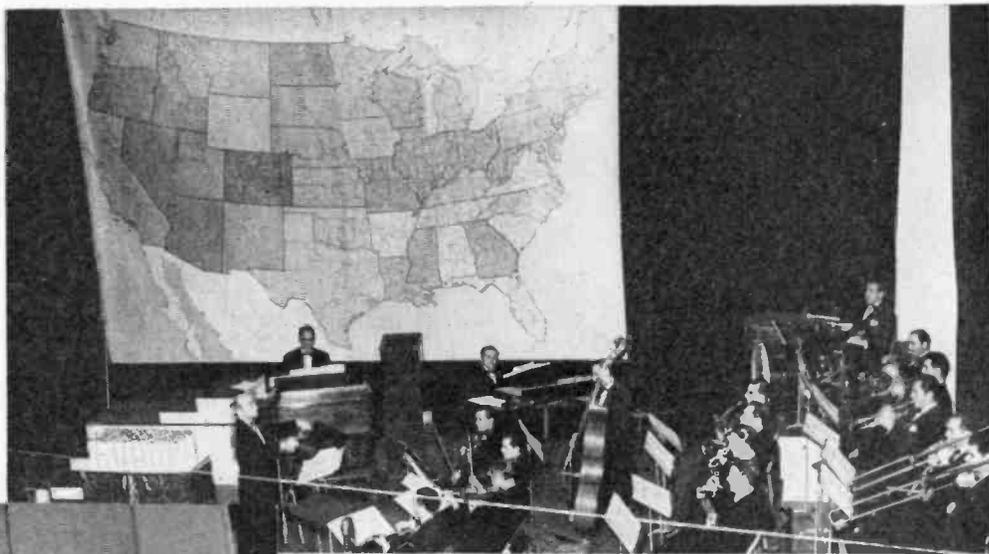
TO ROSEMARY De-CAMP—"Alice Blair" has already brought a host of friends and an *Open Sesame* to Hollywood's magic door. To celebrate the change-over from Martha to Rosemary, author Helga Lund (Left) phoned the cast (Below) from the telephone building at the New York World's Fair.

JOVIAL PRODUCER (Right) Richard Rowland, Martha Scott, Rosemary DeCamp and Director Tay Garnett listen in on Miss Lund's conversation. The smiling young man in the middle provides the perfect climax to this story. Two years ago, he won the "Gateway to Hollywood" contest and the name, John Archer. He flopped—dropped out of pictures—and won a leading role on "Alice Blair." When he dropped in at the set to eavesdrop on the phone call from New York, he didn't know he was stepping on one of "Alice Blair's" success stones. But believe it or not, you'll see him in the "Miss Bishop" film, for producer Rowland handed him a contract on the spot.



HAPPY BIRTHDAY

HAPPY BIRTHDAY TO YOU! Happy Birthday to You! Happy Birthday to You—if you were born on a certain day—in a certain congressional district in the United States—you'll get five hundred dollars absolutely free. That's the nucleus of a new radio program recently inaugurated over an NBC Blue network, every Friday evening, 9:35 p. m., E. S. T. And it really looked like a birthday party, for there was a cake there with candles 'n' everything.

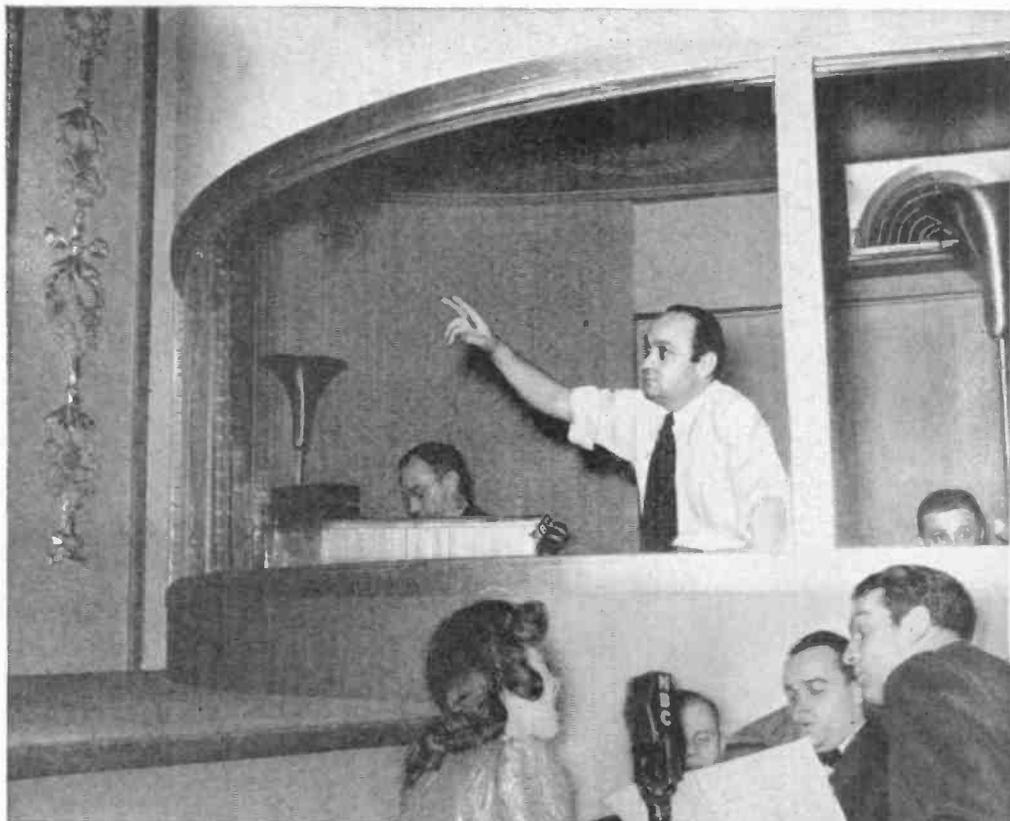


IT WAS A BRILLIANT OPENING before which Harry Salter (Above) raised his baton for the start of the program. "Your Birthday Man," Tiny Ruffner (Left), who emcees the program, proceeded to tell us all about the money they're going to give away. Here's how it works: They dramatize three dates out of the past. Each one of these dates is bound to be somebody's birthday. But wait—the mere fact that this is your birthday doesn't entitle you to any gift as yet. We'll get back to that later—meanwhile, let's see what's happening below.

MAY 18th, 1910. That's the first date selected, and the performers (Right) enact a scene from that time—remember it? The earth was passing through the tail of Halley's comet, and people were saying "the world is coming to an end."



BUT THE WORLD COMING to an end or not—radio's tender, Frank Parker (Left), must have his say, with music. In the background can be seen the other dates selected, July 15th, 1897, and April 18th, 1920.



WE KNOW YOU'VE ANXIOUS hosts go on with the contest—but how about a little entertainment first? That's Mary Small and the Modernaires (Right), who break in with "Ioch Lomond," somewhere between July 15th, 1397, and April 18th, 1920, on a cue from the director Carlo De Angelo (Above). Mary Small is quite a lady today—they grow up pretty these days.



NOW LET'S PAUSE for a moment with a great American (past) institution, the Minstrel Men. That's Pick and Pat (Left) doing a mouth organ comedy spot for Your Happy Birthday... *Your Happy Birthday* . . . Say, that reminds us, let's get back to *Your Happy Birthday*—and enough of entertainment. When we left off before—they had already selected three Happy Birth Dates. Now they have to select one of the three dramatized Happy Birth Dates—and then a Happy Birthplace to go with it. There's so much "happy" here that we're getting a little slap-happy with joy. But we started it—so let's continue.

NOW WE'RE READY for the lucky birthday. Jean Muir (Right), motion picture star, as "guest-picker" on the program, is ready for the big event. On the top layer of the birthday cake are three golden candles. Each one of them represents one of the birthdays dramatized during the show. "All right, Jean, help yourself to a golden candle — and find our Happy Birthday." Now don't look at it, Jean, for we're not quite ready for it yet. We have to find a Birthplace also.



TINY RUFFNER SAID THIS very dramatically. "Miss Muir is going over to the big container full of capsules (Left) that stands next to the Birthday Cake. There's a capsule for every congressional district in the United States. She's putting her hand in now. . . . She's picking a capsule. . . . SHE'S GOT IT! !"

"OKAY, JEAN, LET'S HAVE IT," says Tiny Ruffner (Right), and he takes the Birthday and Birthplace capsules from Miss Muir. Attention, everybody! The five hundred dollar birthday present goes to those people born on those days in those places . . . and here's where we leave you, Tiny. We get around to an awful lot of these programs where they're always giving away—but then, maybe we're just not lucky. Anyway, Happy Birthday to you all.





It happened last month also — the pretty ones are concentrating in Chicago, not unlike Virginia Hayes, NBC's contribution. Looks like we'll just have to head west.

McFARLAND TWINS and JUDY STARR



Arthur McFarland looks after the arrangements and the music end of their orchestra. The McFarland Twins may be heard broadcasting from the Blue Gardens in Armonk, N. Y., on a coast-to-coast network.

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Sing or Play an
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George McFarland tends to the business end of the orchestra and helps lead the band with his brother. The orchestra just finished a successful run at the Paramount Theatre in New York.

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Before spending money for an audition, make a "home record" of your voice or musical instrument and mail it to a reliable agency . . . you might be one of the lucky ones to find fame and success through this easy method of bringing your talents before the proper authorities.



Burt Ennis, vocalist with the McFarland Twins, is shown checking his home recording with the music score.

Now a new invention permits you to make a recording of your own singing, talking or instrument playing. Any one can quickly and easily make phonograph records and play them back at once. Record your voice or your friends' voices. If you play an instrument, you can make a record and you and your friends can hear it as often as you like. You can also record orchestras or favorite radio programs right off the air and replay them whenever you wish.



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YES, BOB, AND IT SURE SOUNDS LIKE YOUR VOICE!

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Judy Starr, petite songstress whose vocal renditions were enthusiastically received by the crowds at the N. Y. Paramount, is shown making a home recording for her collection.

From Wm. C., California:
I have made several records and they have turned out swell.

A.R.G. writes:
I received my Home Recordo and am having lots of enjoyment with it. It sure is nice when you can make a record and afterwards listen to yourself play.

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Your recording outfit was received all O. K. and proved to be all you claim it to be.

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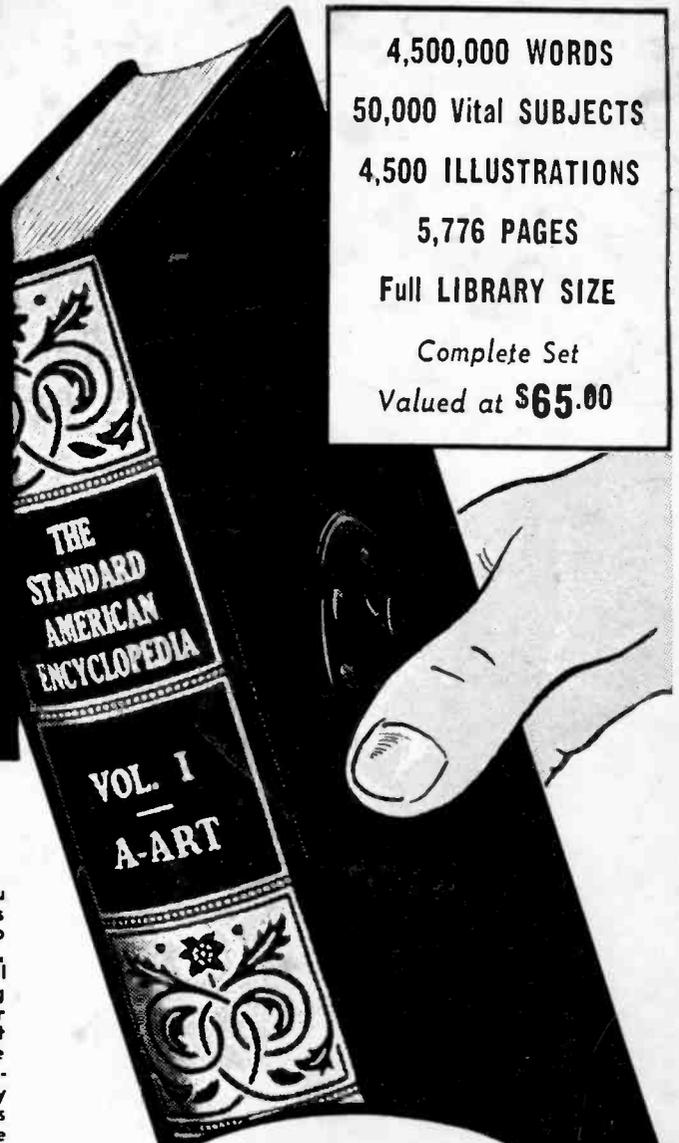
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