

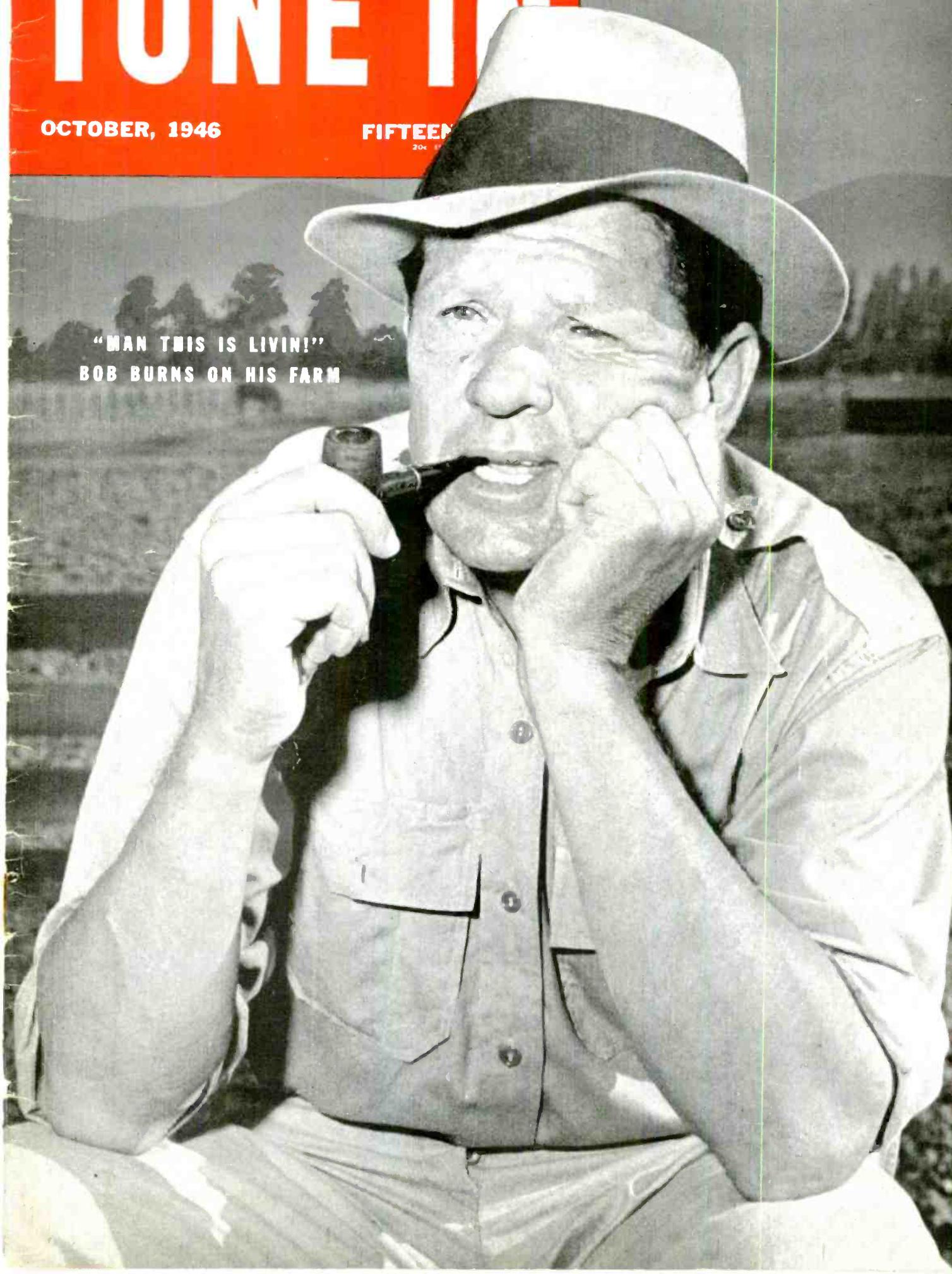
TUNE IN

OCTOBER, 1946

FIFTEEN

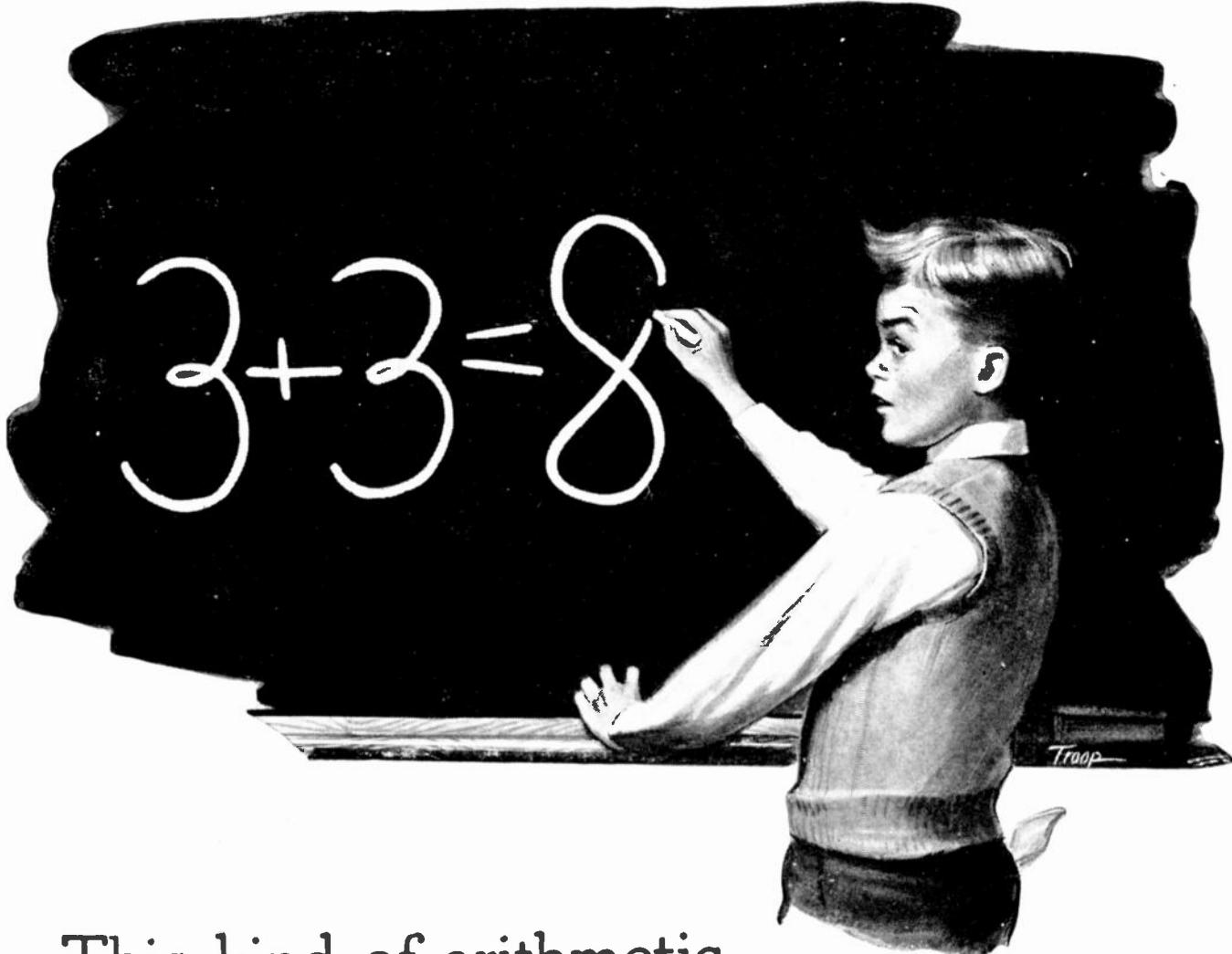
20¢

"MAN THIS IS LIVIN!"
BOB BURNS ON HIS FARM



THE RADIO LISTENER'S MAGAZINE

REG. U. S. PAT. OFF. ANC



This kind of arithmetic may put Johnny through college

Here's how it works out:

\$3 put into U. S. Savings Bonds today will bring back \$4 in 10 years.

Another \$3 will bring back another \$4.

So it's quite right to figure that 3 plus 3 equals 8 . . . or 30 plus 30 equals 80 . . . or 300 plus 300 equals 800!

It will . . . in U. S. Savings Bonds. And these

bonds may very well be the means of helping you educate your children as you'd like to have them educated.

So keep on buying Savings Bonds—available at banks and post offices. Or the way that millions have found easiest and surest—through Payroll Savings. Hold on to all you've bought.

You'll be mighty glad you did . . . 10 years from now!

SAVE THE EASY WAY... BUY YOUR BONDS THROUGH PAYROLL SAVINGS

*Contributed by this magazine in cooperation
with the Magazine Publishers of America as a public service*



TUNE IN

VOL. 4, NO. 6

OCTOBER 1946

Publisher Richard Davis Executive Editor Francigene Sheridan
Managing Editor Sam Justice
Associate Editors Terry Walsh Virginia Calahan
Art Director Russ Ahlbum

CONTENTS

SOME DAY THE WORM WILL TURN	3
RIDICULED BUT REWARDED!	
by Sam Justice	13
MUSIC BY MATHEMATICS	
by Tweed Brown	16
NOW, LISTEN, POP!	19
RADIO'S "REP" THEATRE	
by Terry Walsh	20
THEY WON'T LET KELK GROW UP	
by Virginia Calahan	22
MAN, THIS IS LIVIN'	24
HI, JINX	
by Fred Hilt	26
LIFE OF RILEY	29
CHARLIE McCARTHY'S NEW RIVAL	30
ACTOR CHARACTER!	32
VAN JOHNSON'S SECRET PASSION	37
HAYSEED SATIRISTS	38
DESTINATION, MOON	39
MANN THE MIKE!	40
TUNE IN ON FASHION	42
CHICAGO TAKES TO THE AIR	45

DEPARTMENTS

TUNED OUT	2
ALONG RADIO ROW	4
OF MIKES AND MEN	7
TUNE IN'S LISTENING POST	8
YOU CAN'T HEAR EVERYTHING	34
RADIO HUMOR	40
RADIO ODDITIES	41
THE ANSWER MAN	44
TUNE IN THE RECORDS	46
WITH THE NATION'S STATIONS	47
TELEVISION	48

ON THE COVER

BOB BURNS—FOR CLOSE UPS OF HIS 70-ACRE PLAY PEN SEE "MAN, THIS IS LIVIN'". Pg. 24

TUNE IN, published monthly by D. S. Publishing Company, Inc., 30 Rockefeller Plaza, Radio City, New York 20, N. Y. Richard Davis, president and treasurer; V. C. Albus, vice president and secretary. Single copies 15 cents. Subscription, \$1.50 for 12 issues. TUNE IN accepts no responsibility for manuscripts and photographs that may be submitted. Manuscripts returned only with self-addressed envelope. Entered as 2nd class matter January 20th, 1943 at the Post Office at New York, N. Y. under the Act of March 3rd, 1879. Copyright 1943 by D. S. Publishing Company, Inc. PRINTED IN U. S. A.

BETWEEN ISSUES . . .

Winston Churchill receiving lucrative bids to head new radio network in this country. Seems doubtful that he'll accept...Helen Hayes refusing to do woman commentary program...Walt Disney preparing radio show based on the cartoon characters he's made famous...Jeri Sullivan of the Bob Crosby show making her first movie...Cary Grant and Clark Gable were first official passengers on Guy Lombardo's new airline, running between Long Island towns and New York City...Bob Burns received wire inviting him to head Hoboes Association of America. The telegram read, "Congratulations. Your success should be an inspiration to every other bum in the country." (Ed. Note--Bob refused the bid)...Mary Margaret McBride and NBC receiving awards from Norwegian government in recognition of their contributions to Norway's fight for freedom...Jose Iturbi auditioning musicians for 96-



Helen Hayes

piece orchestra for autumn tour ...Jack Haley organizing group of radio actors to study television as a medium ..."One Man's Family" becomes latest radio program to be turned into a movie production, with \$250,000 being spent on promotion and publicity. That's a lot of money for one man's family...Hildegarde planning to pen a syndicated fashion column...Bill Stern Spending spare time on new 43-foot cruiser...Paula Stone, radio's human dynamo, now scripting her family's history for MGM film...Major tobacco company readying a popular-priced stogie called "The Great Gildersleeve"...Ozzie and Harriet finally finishing swimming pool after a four year wait for essential materials ...Ted Collins has Louis B. Mayer interested in making a musical based on songs made famous by Kate Smith ...Art Linkletter arranging screen test for Mary



Dublin, pretty Queen of the Cleveland Sesquicentennial, who appeared on his program...Meredith Willson's son, "Iowa," chosen as state's own tune during hundredth anniversary celebration this year...

Gildersleeve

Meredith Willson Beaming over married life, June, our pretty switchboard girl, is showing the office colored pictures taken on her "divine" honeymoon in Florida.

XJ -



TONY MARTIN

Romantic singing star
of screen and radio

Invites you to

"Listen to a
LOVE SONG"

With

ALBERT SACK
his Orchestra and Chorus

JIMMY WALLINGTON
Announcer

and

Guest Stars such as

Bob Hope
Georgia Gibbs
Dinah Shore

Every Saturday Evening

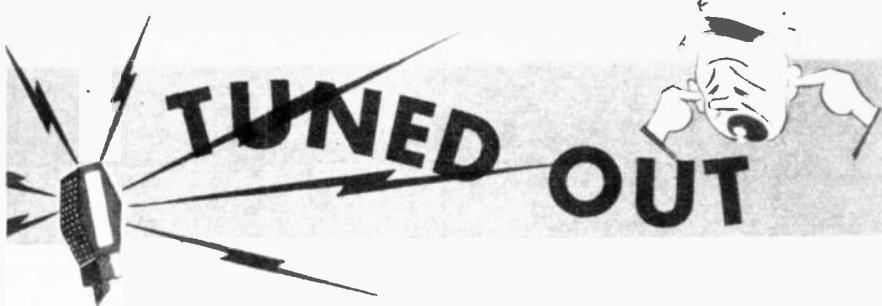
CBS Network
7:30 E. S. T.

Presented by

BOURJOIS

Makers of

Evening in Paris



TUNE IN READERS ARE INVITED TO AIR THEIR OPINIONS, PRO AND CON, ON SUBJECT MATTER BETWEEN THESE COVERS AND ON PROGRAMS THEY'VE EITHER TUNED OUT OR UP.

TWO TABS FOR SUPERMAN

Sirs: In TUNE IN Listening Post you gave Superman one tab, which isn't fair. It's one of the best programs on the air. It isn't just cops-and-robbers, but it promotes American ideals, which is more than most radio programs do.

BOBBY GEIGER, Bronx, N. Y.

- According to Hooperatings, Bobby, there are a couple of children's programs that have a bigger listening audience than Superman. However, we'll grant that other programs could well follow its example in attacking intolerance, bigotry, and un-American ideals. So, for Americanism and Bobby, two tabs for Superman. Ed.

TOUPEE OR NOT TOUPEE

Sirs: In July TUNE IN you printed a story about Ralph Edwards and on one page he has hair and on the next one he hasn't. What happened — did one of his Truth or Consequences gags backfire?

EARL FAULKNER, Detroit, Mich.

- Edwards, like fellow entertainers Benny, Bergen, and Boyer, sometimes does a cover up job with a toupee. Unfortunately, he wasn't consistent in wearing it when our photographer was around. Ed.

KING OF COMEDY

Sirs: I notice that whoever writes your Listening Post department doesn't think much of Red Skelton, in spite of him finishing up in second place in Hooper standings. How about giving Skelton his due — which is at least three tabs?

ROGER TUCKER, Philadelphia, Pa.

- Last month we asked readers to decide between Hope and Skelton. June 1st Hooperatings before their shows went off for the summer listed Hope and Skelton finishing in one-two order, even nosing out long-time leader Fibber McGee and Molly. (Hope 27.5 and Skelton 24.2). This should set them up as natural contenders to fight it out this fall for King of Comedy. So send your vote, for Skelton or Hope, to TUNED OUT Editor, TUNE IN, 30 Rockefeller Plaza, New York, N. Y. Ed.

FOR THREE ENGLISH "TINIES"

Sirs: Thank you for the write up in TUNE IN of April, 1946. A listener sent it to me and I want to ask you if you can spare me two more copies as I file all I can in three cabinets, one for each of my "tinies" and I'd like them to have the write-up to treasure.

ROSE BUCKNER, BBC, London



EXTRA COPIES ON WAY FOR MRS. BUCKNER'S "TINIES" — SUSAN, HUGH, AND DOREEN

SOMEDAY THE WORM WILL TURN

(OR WHAT'S GOING TO HAPPEN TO THESE FRESH RADIO ANNOUNCERS, WHO THINK IT'S SMART TO ASK GUESTS QUESTIONS THAT ARE TOO DARNED PERSONAL.)

By CARROLL VAN COURT

MASTER OF CEREMONIES: Mr. John Smith of Peoria, I see. Is that your wife with you, there, in the next seat, ha, ha, or just a lovely gal you brought to the broadcast?

Smith: Let me ask you some questions, instead, will you?

M. C.: Go right ahead.

Smith: Now, Mr. M. C., was that beautiful dame I saw you eating dinner with at the Brown Derby just before the broadcast your wife, or just a dream you found walking on Vine Street?

M. C.: Why, she's—

Smith: Oh, that's all right. I'll not mention it to anyone. But tell me, have you quit beating your wife?

M. C.: Why, Mr. Smith, I'm afraid you have the wrong impression of—

Smith: And is that suit you have on paid for, or do you still owe \$35 on it?

M. C.: Why, I always—

Smith: Is it true that you still owe your straight man three weeks' back salary and that he can't get a dime out of you?

M. C.: Why, I never heard of—

Smith: And what about that time you were run out of Omaha—are you still afraid to go back?

M. C.: I never lived in—

Smith: Don't be nervous. There are only 97,000 people listening in. Is there any truth in the story that your real name is Hokus, not Pokus, and that your marriage was a shotgun job?

M. C.: Now, see here—

Smith: And now, ladies and gentlemen, you see what a heel looks like, who minds everybody's business but the one he's paid to mind, just to get a few cheap laughs! I thank you.



"WILL THIS BE ALL, MRS. QUEEN FOR A DAY?"

THE SCHILLINGER SYSTEM OF MUSICAL COMPOSITION by JOSEPH SCHILLINGER

For the modern composer, performer or music-lover, here is a revolutionary approach to music based on the techniques of modern science.

The Schillinger System stresses positive factors in composition. Bold and sometimes startling in treatment, it is destined to exert a powerful influence on the music of today and tomorrow.



In Two Volumes:
\$30.00

Send for the descriptive booklet

Published by

CARL FISCHER, INC.

62 Cooper Square, New York 3, N. Y.
119 West 57 Street, New York 19, N. Y.
Boston • Chicago • Dallas • Los Angeles

DON'T MISS
THE
OCTOBER ISSUE
OF

NEW STARS
the magazine

INSIDE STORIES

ABOUT

NANCY GUILD
CYD CHARISSE
LARRY PARKS
AND
COUNTLESS OTHERS

EXCLUSIVE PICTURES

OF

BILLY DE WOLFE'S LIFE
AGNES MOORHEAD'S HOME

READ

NEW STARS
the magazine

Along Radio Row



LET HIM BE A SECOND JACK BENNY is godfather Benny's modest wish for Robert Cummings, Jr. Here's mama, actor father and Mary Livingstone.



AH-GIRLS AND THEIR WEIGHT! But Randolph's (Dix Davis) disgust doesn't bother Judy (Louise Erickson); stars of "A Date With Judy."



YOU UNDER-WATER WOLF, YOU! Art Linkletter (GE House Party) has plans for this plastic lung—latest product of a company he manages.



THEY DROVE HIM TO IT. Would-be queens-for-a-day were so mike-hungry emcee Jack Bailey had to take himself and mike to the furthest corner.



OH, TO BE BEVERLY! Bob (The Thrill) Graham and Peter Potter busi Beverly Willig—winner of an amateur contest as bobby-soxers shriek



AH-H—DON'T TOUCH THAT DIAL! It's Blondie (Penny Singleton) and Dagwood (Arthur Lake) about to turn on big Soap-Suds neon sign.



BOYER FIDDLERS WHILE GEORGE BURNS. What a line-up! Dinah Shore, Gracie Allen, Frances Langford drool over Charles as Georgeie sulks.



KIDDIN' WITH THE FRISCO KID—Joe Frisco, we mean. And that's Peggy Lee with John Scott Trotter dishing it out—or taking it. Which?



WHERE THERE'S HOPE, there's a Crosby. But the ski-snoot comedian says it ain't his fault he's caught between Jeri Sullavan and Bob Crosby.

ALONG RADIO ROW (continued)



I'M LEARNING A TRADE, explains Rochester. With Benny getting tighter every day, Rochester wants a card—or stick—up his sleeve.



IT'S A DOG'S LIFE: Pierre, the talking dog on Duffy's Tavern is getting "took" at gin by Charlie Cantor and Ed (Archie) Gardner.



RIDIN' HIGH, WIDE AND HANDSOME is pretty singing star Kitty Kallen. That's her brand new DeSoto—hot off the assembly line. Lucky girl.



WHEN IT PAYS TO BE UNCLE: The Great Gildy (Hal Peary) with his real life niece and nephew—who are inspiration for his program.



NOW, MAKE IT GOOD, PAL. Singer Dennis Day entertains his old friend and rival, Larry Stevens, with a personal tour through his scrapbook.



OF MIKES AND MEN

By

TERRY WALSH

ED WYNN may have his old shoes, Ted Lewis, his top hat, but Leo Gorcey's trademark for nine years has been his famous old battered fedora. The shabby skypiece has been an indispensable part of his wardrobe through broadcasts, guest spots, camp shows and 44 out of his 52 movies. But one day, an hour before he was to go on the Bob Burns show, Leo missed the hat! He rushed to his movie studio where he remembered seeing it last and finally traced it to a prop boy who said: "Oh yes, I found your hat but it was so soiled and out of shape that I sent it out to be cleaned and blocked!"

★ ★ ★

Tommy Riggs never took a stage name, maintaining that the handle given him by his parents is good enough for the general public. Noble sentiment, but it wouldn't work for everybody on the air. It's doubtful whether Ed Gardner, for instance, would have made as big a hit as Ed Poggenburg—his real name.

★ ★ ★

"Dark Venture," the psychological thriller on ABC, has an Alfred Hitchcock trick in its scripts. Writer Larry Marcus never completes a script without using the word "graham" in it as a character's name, a reference to graham crackers or anything else he can dream up. Marcus believes the word is a special luck charm for him. His first car was a Graham. The first script he ever sold had a character named Graham in it.

★ ★ ★

Lucille Wall, the steadfast heroine of the soap-opera, "Portia Faces Life," brings tears to the eyes of so many listeners and weeps so copiously herself during the course of the program that some sympathetic listener sent her a box of handkerchiefs.

★ ★ ★

One Spring day, a war veteran found himself stranded without money, rail-

way ticket or identification in Washington, D. C., far from his native Brooklyn. He had lost his wallet and had only what loose change was jingling in his pockets—just about enough to get himself into the Capitol Theatre where Professor Quiz was appearing. Selected from the audience as a contestant on the a r show, Antonio Rinaldo threaded his way through the Professor's question-and-answer maze and came off with \$160 in prize money — more than enough to return home in regal style. Brooklyn's native son Antonio, will defend quiz shows against all criticism for the rest of his life.

★ ★ ★

You've probably heard the story Sigmund Spaeth tells about the fellow who heard the Toscanini recording of Tchaikowsky's Piano Concerto and remarked that it was the best arrangement of the piece he had ever heard. It makes us wonder, however, just how people feel pro and con, on adopting the classics for the "Hit Parade." The old masters have practically no protection against tune stealing. Most of their works being in the public domain, a song writer can copy the theme in whole or in part with impunity. But imagine the fuss if a song writer "adapted" "One O'Clock Jump" or "Cement Mixer."

★ ★ ★

You people who have had to dash to your telephones twice in an evening only to have strange voices inquire, "What program are you listening to?", will probably not encounter that phenomenon in duplication again. The CAB (one of the audience measurement systems) is going into a huddle to work out the best scheme for evaluating listening audiences. While the great search for truth goes on, Hooper, a similar firm, will do all the telephoning. We might add that cooperating with the interviewer if you are called, is well worth the slight annoyance to you. A good survey will eventually result in improved programs in the future.

THINGS YOU CAN'T HEAR ON RADIO

YOU CAN READ IN

TUNE IN

... behind the mike stories of the studios ... anecdotes and sidelights of radio's foremost personalities ... a guide to good radio listening ... a review of the newest records ... plus the best photo coverage of radio to be found anywhere ... for, if it's in radio, it's in

TUNE IN

12 ISSUES FOR ONLY \$1.50

MAIL THIS CONVENIENT COUPON

TUNE IN
30 ROCKEFELLER PLAZA
RADIO CITY, N. Y.

Please enter my subscription to TUNE IN for one year. My U. S. postal money order for \$1.50 is attached.

NAME

ADDRESS

CITY STATE

TUNE IN'S LISTENING POST

TUNE IN RATES SOME OF THE LEADING NETWORK PROGRAMS. THREE TABS (▼▼▼) INDICATES AN UNUSUALLY GOOD SHOW, TWO TABS (▼▼) A BETTER PROGRAM THAN MOST, AND ONE TAB (▼) AVERAGE RADIO ENTERTAINMENT.

SUNDAY

8:30 a.m. COUNTRY JOURNAL (C) A roundup of the week's news in domestic and global agricultural activities and homemaking tips which are usually very helpful to the busy homemaker. ▼▼

9:15 a.m. E. POWER BIGGS (C) The organist of the Boston Symphony Orchestra starts off Sunday morning with fine organ music. ▼

9:00 a.m. COAST TO COAST ON A BUS (A) This show is strictly for and about children with genial Milton Cross as the emcee. ▼▼

12:00 noon. INVITATION TO LEARNING (C) This is a program for deep-thinkers and heavy readers which features a discussion of the great works of literature by guest writers and educators. ▼▼

12:30 p.m. YOURS SINCEHERLY (C) A CBS-BBC exchange program that touches on any subject of mutual interest from foreign policy to food recipes. Highly informative. ▼▼

1:00 p.m. CLIFF EDWARDS (A) 15 minutes of fun and songs with oldtimer, "Ukelele Ike". ▼

1:15 p.m. ORSON WELLES (A) The actor-producer-writer-and who knows what else provides a highly stimulating and provocative commentary on anything he chooses. Highly recommended. ▼▼▼

1:30 p.m. SUNDAY SERENADE (A) Sammy Kaye's orchestra and vocalists are featured in the dreamy sentimental ballads that are pleasant to hear at this hour. ▼

1:30 p.m. CHICAGO ROUND TABLE (N) Some distinguished guest speakers enter into stimulating discussions on the state of the world. Good. ▼▼

3:00 p.m. OPEN HOUSE (M) A musical variety show that won't quite have you sit on the edge of your chair, but is pleasant enough on a hot Sunday afternoon. ▼

3:00 p.m. ELMER DAVIS (A) The expert commentator gives his very worth while views on what's happening in America. ▼▼

3:00 p.m. CARMEN CAVALLERO (N) You'll get a pleasant dose of Cavallero's music with a commentary from Max Hill thrown in. ▼▼

3:00 p.m. CBS SYMPHONY (C) Music lovers will have the opportunity of hearing several premiere performances of contemporary works as well as masterpieces of symphonic repertory. ▼▼▼

3:30 p.m. ONE MAN'S FAMILY (N) This family show of long standing is in extremely good taste and provides good listening for people of all ages. Features an excellent cast. ▼▼

4:00 p.m. COLUMBIA WORKSHOP (C) Wonderful new experiments in radio drama featuring really expert acting and directing. You never know what to expect but are rarely disappointed. ▼▼▼

4:00 p.m. STUMP THE AUTHORS (A) A panel of three authors is given assignments by Sidney Mason to create a short story in 30 minutes. Prizes are awarded. Ingenious idea. ▼▼

4:30 p.m. TRUE DETECTIVE MYSTERIES (M) Actual cases of criminal goings-on dramatized moderately well. ▼

4:30 p.m. SUMMER HOUR (C) Young baritone Robert Shanley and Anne Jamison, soprano, do the pinch-hitting for Nelson Eddy. Robert Armbruster's orchestra stays with the show. ▼

5:00 p.m. SYMPHONY OF THE AIR (N) The accomplished music of the NBC orchestra with guest conductors. ▼▼▼



"Excuse, lady, would you mind turning on *Life Can Be Beautiful?*"

EASTERN DAYLIGHT TIME INDICATED. DEDUCT 1 HOUR FOR CENTRAL TIME—2 HOURS FOR PACIFIC TIME. NBC IS LISTED (N), CBS (C), AMERICAN BROADCASTING CO. (A), MBS (M). ASTERISKED PROGRAMS (*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS

5:00 p.m. FAMILY HOUR (C) Don't let the title fool you, it's only a half hour but is generally worth while. Young soprano Patrice Munsel, Jack Smith, tenor, and Earl Wrightson, baritone, are the regulars with the Al Goodman Orchestra. ▼▼

5:30 p.m. ABBOTT MYSTERIES (M) The adventures of this rather charming couple are sufficiently breezy and light to keep you on your toes. ▼

5:30 p.m. COUNTERSPY (A) David Harding is still chasing those old spies with great effect. ▼▼

5:45 p.m. WILLIAM L. SCHIRER (C) The former European war correspondent is one of the softer spoken and more qualified of the news analysts. ▼▼

6:00 p.m. SUNDAY EVENING PARTY (A) A musical variety show that is not scintillating certainly but manages to be sprightly enough. Phil Davis and orchestra. ▼▼

6:30 p.m. OZZIE AND HARRIET (C) Squabbles, songs and so on by the clever husband-and-wife team, a favorite of audiences for some time now. ▼▼

6:30 p.m. EUGENIE BAIRD (A) The cute young singer entertains with popular numbers for a half hour. Television wouldn't harm Miss Baird. ▼▼

7:00 p.m. THE FABULOUS DR. TWEEDY (N) A comedy-drama giving Frank Morgan full opportunity to get his rare drollery across. Cast includes Eddie Green. ▼▼

7:00 p.m. LET'S GO TO THE OPERA (M) Opera fans who have been rooting for their favorite arias to be sung in English will get their way here as Lawrence Tibbett and Marie Rogndahl are heard in selections from popular operas. ▼▼

7:00 p.m. DREW PEARSON (A) One of the liveliest and most controversial of the commentators. ▼

7:30 p.m. ROGUE'S GALLERY (N) Dick Powell is the hard-hit and hard-hitting sleuth with a fast-moving adventure each week. ▼▼

***7:30 p.m. THE QUIZ KIDS (A)** The junior brain trust continues to startle America with their knowledge of anything and everything. Very entertaining as a rule, with pleasant Joe Kelly in charge. ▼▼▼

***7:30 p.m. BLONDIE (C)** Each week Blondie gets Dogwood or the young one out of some scrape. Routine entertainment. ▼

8:00 p.m. RICHARD LAWLESS (C) A romantic drama of 17th century England that is every bit as thrilling as Dick Tracy, but is couched in courtly phrases instead of slang. Good. ▼▼

8:00 p.m. MEDIATION BOARD (M) Mr. Alexander does his best to settle the woes of the general public aided by experts in the human relations field. ▼▼

8:00 p.m. ALEC TEMPLETON (N) Piano satires by the extremely clever Templeton whose fast line of patter is as entertaining as his keyboard gymnastics. ▼▼▼

8:00 p.m. FESTIVAL OF AMERICAN MUSIC (A) Alfred Drake is the soloist and emcee for the hour-long show. Leigh Harline directs the orchestra. ▼▼

8:30 p.m. CRIME DOCTOR (C) It's a fast-moving, thriller of a crime show featuring hardened criminals and the brainy Dr. Ordway. ▼▼

8:30 p.m. TOMMY DORSEY'S ORCHESTRA (N) The tunes of the popular music man manage to fill the gap left by the Fred Allen Show rather neatly. ▼▼

9:00 p.m. MANHATTAN MERRY-GO-ROUND (N) A musical variety with a long list of entertainers but not too original in content. ▼

9:00 p.m. EXPLORING THE UNKNOWN (M) An interesting and different scientific program which is very well done and deserves attention. ▼▼

9:00 p.m. MEET CORLISS ARCHER (C) Janet Waldo resumes the role of Corliss Archer, who would seem to be the most popular adolescent since "Anne of Green Gables." Fairly amusing. ▼▼

9:30 p.m. AMERICAN ALBUM OF FAMILIAR MUSIC (N) Old and new songs beloved by Americans are featured by the Haenschen Concert Orchestra with Evelyn Mac Gregor of the deep voice as a regular and guest. ▼▼

9:30 p.m. STAR THEATRE (C) The almost too ebullient James Melton with guests and a comedian. ▼▼

9:45 p.m. POLICEWOMAN (A) The thrilling and factual adventures of a former police lady make pretty good listening. ▼▼

10:00 p.m. HOUR OF CHARM (N) An extremely stylized presentation of popular and semi-classical music by those Phil Spitalny gals. ▼

10:00 p.m. TAKE IT OR LEAVE IT (C) Phil Baker keeps this quiz show fairly lively with his quips. ▼▼

10:00 p.m. THEATRE GUILD ON THE AIR (A) Those wonderful plays and wonderful casts have returned and are winning new admirers every Sunday. Excellent production. ▼▼

10:30 p.m. WE, THE PEOPLE (C) A sometimes amazing show which tries to bring a cross-section of the American people and their activities to the mike and often succeeds. ▼▼▼



In Screen Guild broadcast, Raymond Walburn and Irene Dunne were needling Alexander Knox

MONDAY

8:00 a.m. WORLD NEWS ROUND-UP (N) James Stevenson reviews the morning news and calls in staff correspondents from Washington and abroad. ▼▼

***9:00 a.m. BREAKFAST CLUB (A)** Jaunty, entertaining early morning program, with Don McNeill emceeing for a surprisingly talented and wide awake cast. ▼▼

9:15 a.m. DANNY O'NEIL SHOW (C) The popular tenor emcees a musical variety show which features lots of sweet singing by Sally Stuart and himself. A 45-minute diversion from your custard. Monday through Friday. ▼▼

9:45 a.m. FACTS AND FACES (N) Colorful stories by Robert St. John about people you'll be interested in hearing about. ▼

10:00 a.m. ONCE OVER LIGHTLY (M) The original, clever thoughts of one Alan Scott who speaks more or less as he pleases, provides a happy morning choice. ▼▼

10:15 a.m. VALIANT LADY (C) High-tensioned soap opera for housewives who want to start off their day with a sigh. ▼

10:30 a.m. HYMNS OF ALL CHURCHES (A) All kinds of familiar and unfamiliar church music. ▼

***10:45 a.m. BACHELOR'S CHILDREN (C)** Dr. Bob Graham's adopted daughters grew up some time ago, but their problems and those of the rest of his community still claim his attention. ▼

11:00 a.m. FRED WARING (N) The genial band-leader presides over a show that is so good it can hold its own with the best of the evening programs. Every week-day. ▼▼▼

12:00 n. KATE SMITH (C) A lasting favorite with daytime audiences all over America. ▼▼

12:15 p.m. MAGGI'S PRIVATE WIRE (N) 15 minutes of stylish chatter by another one of these gals who seems to know just everybody and do everything. ▼

1:15 p.m. POWERS CHARM SCHOOL OF THE AIR (A) Now here's your chance, girls, to be talked into regretting that big lunch you just finished. Advice is always helpful, we guess. ▼▼

1:30 p.m. YOUNG DR. MALONE (C) The highly traveled young medico is the central character in this entertaining daily serial. ▼▼

2:00 p.m. THE GUIDING LIGHT (N) Early afternoon love story heavy on pathos, light on humor. ▼

2:15 p.m. ETHEL AND ALBERT (A) Peg Lynch and Alan Bunce dramatize very humorously the small problems that upset the domestic tranquility of a young married couple. ▼▼

2:15 p.m. TODAY'S CHILDREN (N) A long-time favorite with daytime radio listeners. A melodramatic rendition of the problems that face the younger generation. ▼

2:30 p.m. QUEEN FOR A DAY (M) From an hysterical studio audience each day a new Queen is selected and crowned, and given 24 hours in which to do whatever she wants to do. The tuner-in doesn't have half as much fun as the contestants. ▼

3:30 p.m. CINDERELLA, INC. (C) If you have a self-improvement complex (as who of us hasn't) you might enjoy hearing the housewives air their experiences as modern Cinderellas. ▼

4:00 p.m. HOUSE PARTY (C) Everything happens on this 5-day-a-week program of audience-participation stunts. Great fun, some days. ▼▼

5:15 p.m. SUPERMAN (M) Children love this fantastic serial, and its flamboyant hero—a guy who gets in and out of more tight squeezes than you'll care to remember. ▼▼

5:30 p.m. CAPTAIN MIDNIGHT (M) The fearless World War pilot and his adventures with spies and children. Fun for children. ▼

7:00 p.m. WAITIN' FOR CLAYTON (C) The soothing voice of Patti Clayton (A Chiquita Banana-girl) in popular ballads. ▼▼

7:00 p.m. FULTON LEWIS, JR. (M) Fifteen minutes of the latest news, with interpretive comments. ▼

7:15 p.m. NEWS OF THE WORLD (N) John W. Vandercoot in New York, Morgan Beatty in Washington, and correspondents around the globe via short wave. ▼▼

8:00 p.m. LUM 'N ABNER (A) The most colorful inhabitants of Pine Ridge, U.S.A. are amusing in a laconic way. Five times per week. ▼

8:00 p.m. INNER SANCTUM (C) Chilling, though by now familiar, dramas of the unusual and the supernatural. Well produced and competently acted. ▼▼▼

3:30 p.m. FAT MAN (A) Dashiell Hammett's latest creation manages to mix wit, romance and mystery solving into a half hour show for detective fans. ▼▼

8:30 p.m. CASEBOOK OF GREGORY HOOD (M) Pinch-hitting for Sherlock Holmes, Gregory, does right well by crime and the criminal. ▼

9:00 p.m. RADIO THEATER (C) One of radio's top dramatic shows: smooth, professional adaptations of the better movies. ▼▼▼

***9:00 p.m. TELEPHONE HOUR (N)** One of the best of the Monday evening musical programs; with Donald Voorhees conducting the orchestra, and a new guest star each week. ▼▼▼

9:30 p.m. GUY LOMBARDO (M) The "sweetest music this side of heaven" as Lombardo fans describe it, is on for a half-hour. ▼▼

TUNE IN'S LISTENING POST (continued)

9:30 p.m. FOREVER TOPS (A) Paul Whiteman and orchestra featuring tunes that never die and anecdotes about the songs by Whiteman himself. ▼▼

9:30 p.m. BENNY GOODMAN (N) Top names in jazzdom assist the great Goodman make great music. Martha Tilton and Art Lund sing. Peter Donald emcees. Excellent. ▼▼▼

10:00 p.m. CONTENTED PROGRAM (N) Light and semi-classical music, sung by guest stars with the orchestra conducted by Percy Faith. ▼▼

10:00 p.m. SCREEN GUILD PLAYERS (C) Good radio plays adapted from outstanding movies; featuring Hollywood stars in the leading roles. ▼▼ ~

10:30 p.m. DR. I. Q. (N) A quiz show that's apt to get on your nerves. ▼

10:30 p.m. TONIGHT ON BROADWAY (C) Joe Besser, comedian, and Ray Block's Orchestra with guest singer. Ted Husing in a sports interview with a famous sports personality each week. ▼▼

TUESDAY

10:00 a.m. MY TRUE STORY (A) Human interest stories built around real-life incidents, pretty dull and routine. ▼

10:00 a.m. LONE JOURNEY (N) Soap opera with a Montana Ranch locale. Stars Staats Cotsworth and Charlotte Halland. ▼

10:15 a.m. LORA LAWTON (N) Radio's Washington story, with its young heroine facing bureaucrats and personal problems with equal fortitude. Daily except Saturdays and Sundays. ▼

11:00 a.m. ARTHUR GODFREY (C) The nonchalant Godfrey emcees a variety show which includes Marshall Young, Janette Davis, The Jubalaires, Hank Sylvern, Frank Saunders and a gang of others. ▼▼

11:15 a.m. ELSA MAXWELL'S PARTY LINE (M) The professional party-thrower and columnist turns her vast supply of energy to radio. Limited appeal, but more stimulating than many daytime shows. ▼▼

12:00 n. GLAMOUR MANOR (A) Cliff Arquette and his own cast of characters take up part of the week, an audience participation goes on the other two days. Pretty funny—sometimes. ▼

***1:15 p.m. MA PERKINS (C)** Another one of radio's self-sacrificing souls, who likes to help other people solve their problems. ▼

2:30 p.m. SING ALONG CLUB (C) A half hour of light music with Elsa Miranda (also a Chiquita Banana Girl.) ▼

2:30 p.m. WOMAN IN WHITE (N) Soap opera with a hospital background; more entertaining than most. ▼▼

4:00 p.m. JACK BERCH SHOW (A) Fifteen minutes of popular tunes sung and whistled by the genial Berch. ▼

6:30 p.m. LARRY CARR (C) Songs by a newly popular young man. ▼

6:45 p.m. LOWELL THOMAS (N) The late news delivered in a smoothly professional style by this well-liked newscaster. ▼▼



Arthur Godfrey is not only interested in amateur talent but in the people who discover it

7:30 p.m. AMERICAN MELODY HOUR (C) Pleasant light music delivered to you by Bob Hannon, Evelyn MacGregor and Remo Bolognini. ▼▼

***8:00 p.m. BIG TOWN (C)** Murder, kidnapping, and other varied forms of violent activity are day by day occurrences in this fast-paced series of melodramas. ▼▼

8:00 p.m. FROLICS OF 1946 (N) Johnny Desmond and Margaret Whiting share the singing honors, Herb Shriner offers humorous commentary on current events. Moderately good. ▼▼

8:00 p.m. NICK CARTER (M) The Master-Detective of long standing chases the underworld characters with a great deal of zest. Children will like it. ▼

8:30 p.m. DATE WITH JUDY (N) A light-hearted saga of teen age troubles taken very seriously by the adolescents. Younger listeners will like it. ▼

8:30 p.m. THEATER OF ROMANCE (C) Hit movies condensed into a fairly entertaining half-hour of radio entertainment. The big-time movie stars recreate some of their famous roles. ▼▼

8:30 p.m. ADVENTURES OF THE FALCON (M) Just as you'd suspect, The Falcon causes as much heartbreak among the fair sex as he does among the criminals he chases. Pretty snappy. ▼▼

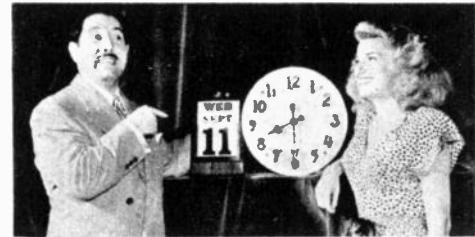
8:30 p.m. SO YOU WANT TO LEAD A BAND (A) Well, do you? Sammy Kaye will let you realize your ambition. ▼▼

9:00 p.m. HERE'S MORGAN (A) We'd almost guarantee you won't move off Mr. Morgan's private street corner until he's all through blasting radio, newspapers and everything else. Excellent. ▼▼▼

9:00 p.m. ARTHUR GODFREY'S TALENT SCOUTS (C) The first of the revivals in "Amateur hour" trend. On this however, the discoverers of talent get a prize too if their clients win. ▼▼▼

9:30 p.m. AMERICAN FORUM OF THE AIR (M) The oldest forum program on the air. Four guests discuss controversial topics. Theodore Granick is moderator. ▼

9:30 p.m. FRED WARING (N) You get everything that you hear on the morning show, glee club, orchestra, soloists and all, and furthermore, you get a half-hour of it. Excellent. ▼▼▼



Harold Peary and Shirley Mitchell (Leila Ransome) point to new "Gildersleeve" time

WEDNESDAY

***10:45 a.m. THE LISTENING POST (A)** Dramatized short stories from a leading national magazine; well-written and acted; a superior daytime show. ▼▼▼

11:30 a.m. BARRY CAMERON (N) Serial based on the emotional difficulties of a discharged soldier, a soap-operatic treatment of a problem that deserves more serious consideration. ▼

11:30 p.m. TAKE IT EASY TIME (M) A clever program idea that advises the housewife to take her sit-down tasks (silver-polishing, etc.) to the loudspeaker to hear the Landt Trio sing and "Helpful Dan" deliver housekeeping hints. ▼▼

12:15 p.m. MORTON DOWNEY (M) The sweet voiced Irish tenor will charm you with ballads for part of a lunch hour. ▼

1:45 p.m. JOHN J. ANTHONY (M) Mr. Anthony dispenses advice to members of his bewitched, bothered, and bewildered studio audience. ▼

***2:30 p.m. BRIDE AND GROOM (A)** The networks are ringing those old wedding bells like crazy this year. This is a variation on a certain theme from "Lohengrin." ▼

3 p.m. AL PEARCE AND HIS GANG (A) A variety show of long standing and considerable popularity, which features certain characters which many listeners will recall with pleasure, like Elmer Blurt, the "low pressure salesman." Fun for all. ▼▼

3:30 p.m. PEPPER YOUNG'S FAMILY (N) Very entertaining afternoon show—the story of an average American family told without the unhealthy emotionalism of most daytime serials. ▼▼

***5:15 p.m. DICK TRACY (A)** The adventures of the square-jawed detective among a group of the most unsavory criminals ever conceived. For children only. ▼

***7:00 p.m. SUPPER CLUB (N)** Good fifteen-minute variety, starring Perry Como and Jo Stafford. Martin Block as M.C. ▼▼

***7:30 p.m. LONE RANGER (A)** This Western is popular with children, and Poppa might be mildly interested too. ▼▼

- 7:30 p.m. ELLERY QUEEN (C) Ellery doing the unusual in crime detection, aided by Nicki, Inspector Queen and Sergeant Velie, is as fascinating as ever. ▼
- 7:45 p.m. H. V. KALTENBORN (N) The professorial news analyst in a leisurely discussion of the day's headlines. ▼▼
- 8:00 p.m. JACK CARSON (C) Bungling, boasting Carson makes a welcome return to the airways with a good cast. ▼
- 8:15 p.m. F. H. LA GUARDIA (A) The former mayor, still has a way of attacking an issue with tooth-and-nail incisiveness. ▼▼
- 8:30 p.m. FISHING AND HUNTING CLUB (A) Informal discussions of some of the joys and tribulations that confront the sportsman. ▼
- *8:30 p.m. DR. CHRISTIAN (C) Jean Hersholt stars in this saga of a country doctor; good entertainment, if you don't take it too seriously. ▼▼
- 8:30 p.m. GREAT GILDERSLEEVE (N) Harold Peary with the usual foolish goings-on, supported by a good cast of players. ▼▼
- 9:00 p.m. MC GARRY AND HIS MOUSE (N) Don McGarry is a smart detective. The "mouse" is Peggy Conklin. Together with a good crime to solve, they're pretty exciting. ▼▼
- 9:00 p.m. SAD SACK (C) Cartoonist George Baker's Sad Sack comes to life, portrayed by Herb Vigran. Includes all the Sad Sackian aspects of reconversion to civilian life. ▼
- 9:30 p.m. MR. DISTRICT ATTORNEY (N) Jay Jostyn and Vicki Vola star as the D.A. and his pretty girl Friday, and get in and out of tight squeezes week after week. Probably the top radio action thriller. ▼▼▼
- 9:30 p.m. XAVIER CUGAT (M) The maestro's latin rhythms will make you take up your rhumba practice in no time. ▼
- 10:00 p.m. ACADEMY AWARD (C) All the award winning motion pictures of the past, with top flight stars portraying the leads. ▼▼
- 10:30 p.m. HOLIDAY FOR MUSIC (C) If you've enjoyed the style of Dave Rose's music in the past, you'll have a good time with this show. Very smoothly done with Kitty Kallen and Curt Massey as vocalists. ▼▼▼
- 10:30 p.m. AUTHOR MEETS CRITICS (M) A really provocative discussion of new books with no shilly-shallying and no punches pulled. ▼▼
- 5:15 p.m. WOMAN'S CLUB (C) A five-a-week series with Isabel Leighton interviewing people from such fields as world affairs, journalism drama, music and elsewhere. ▼
- 5:45 p.m. TOM MIX (M) Stock cowboy characters and situations slanted towards the after-school trade, particularly the boys. ▼
- 7:30 p.m. VIC AND SADE (M) The homely humor of a beloved radio family who have returned to the airways after long absence. ▼▼
- *7:30 p.m. PROFESSOR QUIZ (A) The ubiquitous quiz show again by the man who's brave enough to claim to be radio's original quiz master! ▼
- 8:00 p.m. CARRINGTON PLAYHOUSE (M) An interesting experiment which is designed to bring forth new script writers. Original prize-winning dramatizations are featured. ▼▼
- *8:00 p.m. SUSPENSE (C) Radio's psychological thrillers, one of the finest mystery shows on the air. With different movie stars as guests each week. ▼▼▼
- 8:30 p.m. SOUND OFF WITH MARK WARNOW (C) The Lyn Murray chorus and Mark Warnow entertain for Army Recruiting Program. ▼
- 8:30 p.m. COFFEE TIME (N) Composer-conductor Meredith Willson is the main attraction of this summer replacement show which also offers the King Sisters and Ben Gage as a soloist. ▼▼
- *8:30 p.m. AMERICA'S TOWN MEETING (A) Usually stimulating, four-part discussions on subjects of note, with the studio audience participating in afterwards to ask questions. ▼▼▼
- 9:00 p.m. MUSIC HALL (N) Edward Everett Horton and Eddy Duchin share the honors on this uniformly good musical program, assisted by Milena Miller, singer and the King Cole Trio. ▼▼▼
- 9:00 p.m. GABRIEL HEATTER (M) A favorite American commentator interprets the news and the condition of your teeth almost in the same breath. ▼
- 9:00 p.m. DICK HAYMES (C) The pleasant personality and fine voice of Haymes coupled with Helen Forrest make good listening. ▼▼
- 9:30 p.m. BY POPULAR DEMAND (M) Ray Block's Orchestra and singing by Harry Babbitt and Mary Small. ▼
- 9:30 p.m. JACK HALEY (N) Haley's nonsense is beautifully reinforced by Eve Arden and an excellent bunch of stooges. ▼▼



At Music Hall rehearsal, vocalist Milena Miller chats with Russ Case and Maurie Holland

THURSDAY

- 9:00 a.m. HONEYMOON IN NEW YORK (N) Durward Kirby is the emcee. Joy Hodges sings and bustles around making the folks reel at home. The newlyweds, anniversary pair and others maritally involved haul off great amounts of swag and are uniformly dull when interviewed. ▼
- *10:30 a.m. ROMANCE OF EVELYN WINTERS (C) Each day a new chapter in the lady's complicated love life. ▼
- 10:30 p.m. MARRIED FOR LIFE (M) The love story of the chosen couple is dramatized, more expensive loot is handed over, friends and relatives are interviewed in part one. Part two takes you to the church where yesterday's couple are being married. ▼▼
- 11:45 a.m. TED MALONE (A) A short recital of human interest tales and incidental thoughts in Malone's soothing voice. ▼
- 3:00 p.m. LIFE CAN BE BEAUTIFUL (N) The venerable "Papa" David has reopened his bookstore and welcomes all the problem-riddled people who wander in. ▼
- 3:00 p.m. SURPRISE PARTY (C) On Tuesdays and Thursdays only two roving interviewers chat with pedestrians from walkie-talkie cars. Quiz contest follows. ▼

FRIDAY

- 9:00 a.m. FRAZIER HUNT (M) The former magazine correspondent in a daily series of comments on the news. ▼▼
- 10:30 a.m. ROAD OF LIFE (N) The day to day happenings in the life of a Chicago family; less of an emotional strain and better written than most serials. ▼
- 11:00 a.m. BREAKFAST IN HOLLYWOOD (A) Tom Breneman asks the studio audience their names, insults them, and makes them laugh. Very brisk and chipper show. ▼▼
- 4:30 p.m. LORENZO JONES (N) The story of the small-town inventor and his wife Belle, told with more comedy than most daytime serials. ▼▼



Tommy Dorsey listens critically while the band give their own interpretation

- 5:30 p.m. JUST PLAIN BILL (N) Good, kindly Bill Davidson dispenses advice on mortgages, love affairs, and other sundry matters. ▼
- 5:45 p.m. FRONT PAGE FARRELL (N) The story of David and Sally Farrell and their journalistic adventures in Manhattan. Well-written, well-acted serial. ▼▼

TUNE IN'S LISTENING POST (continued)

7:30 p.m. TOMMY RIGGS AND BETTY LOU (C) Tommy always did Edgar Bergen one better with "Betty Lou," the little girl who isn't there. He provides good entertainment. ▼▼

8:00 p.m. THE ALDRICH FAMILY (C) The saga of Henry Aldrich gets somewhat stale at times but the cast of this show is just as competent as ever in their characterizations. ▼▼

8:00 p.m. PASSPORT TO ROMANCE (M) Variety show with Mitz Green, Larry Brooks and Eddie Nugent. A light plot is used with much rather nice singing of popular tunes. ▼▼

8:00 p.m. SAM SPADE (A) The adventures of Dashiell Hammett's favorite character, the tough, cynical "private eye" are tremendously exciting. ▼▼

8:30 p.m. A VOICE IN THE NIGHT (M) The international singing star, Carl Brisson blends music with mystery as he plays a singing sleuth. ▼▼

***8:30 p.m. THIS IS YOUR FBI (A)** More spy stories but these are based on actual facts from FBI files. Sometimes exciting. ▼

9:00 p.m. BREAK THE BANK (A) The audience participation which features handing out money by the fistfulls. Bert Parks and Bud Collyer are starred ▼

9:00 p.m. IT PAYS TO BE IGNORANT (C) And sometimes it pays to listen to this completely mad group of folks who have more fun than anybody by just being dumb. ▼▼

9:30 p.m. DURANTE AND MOORE (C) Welcome back to two of the best comedians on the air. Jimmy and Garry are working together as well as ever. ▼▼▼

9:30 p.m. THE SHERIFF (A) Another western, but with a definite appeal for adults. The Sheriff's Cousin Cassie is always good for more than one laugh. ▼▼

9:30 p.m. HARRY JAMES (M) There's not much to be said about this man's orchestra. He is pretty darn polished. ▼▼▼

9:30 p.m. WALTZ TIME (N) A nice dreamy session of tunes with deep-voiced Evelyn MacGregor singing. ▼▼▼

10:00 p.m. TOMMY DORSEY'S PLAYSHOP (M) The emphasis is on new arrangements in this popular bandleader's own show which spotlights those forgotten men of music, the arrangers. A treat for Dorsey fans. ▼▼

10:00 p.m. MOLLE MYSTERY THEATER (N) Geoffrey Barnes narrates another thriller series to chill your blood. ▼

11:30 p.m. TALES OF THE FOREIGN SERVICE (N) The files of the foreign service are incorporated into a dramatic series that is fascinating "cloak and dagger" stuff. ▼

12:00 n. THEATER OF TODAY (C) The productions are certainly no good theater but it is a switch from soap opera. ▼

12:15 p.m. EARL WILD (A) Delightful piano music played by an extremely competent young man. ▼▼

12:30 p.m. STARS OVER HOLLYWOOD (C) Drama with the light touch featuring the usual big name or two. ▼

1:00 p.m. FARM AND HOME HOUR (N) One of the better public service programs, this one dealing with some of the problems that confront the American farmer. ▼▼

1:00 p.m. GRAND CENTRAL STATION (C) Slick, professional dramatic series, featuring stars from the big Broadway plays. Some of the stories are corny, but the show is always neatly produced. ▼▼

1:30 p.m. COUNTRY FAIR (C) This program of slightly rustic entertainment has become very popular even with city slickers. Wynn Elliott is the emcee with a variety of acts. ▼▼

2:00 p.m. OF MEN AND BOOKS (C) Reviews of the new best sellers, a program designed for the bookworms. ▼▼

3:00 p.m. PIANO PLAYHOUSE (A) This program is all too short. Usually three pianos are featured in very satisfying arrangements. ▼▼▼

4:00 p.m. DUKE ELLINGTON ENTERTAINS (A) A whole hour of fascinating Ellington music. ▼▼

5:00 p.m. MATINEE AT MEADOWBROOK (C) A variety program featuring emcee John Tillman and comedian, Art Carney as regulars and whatever big name band happens to be playing at the Meadowbrook. An hour long show with lots of dance music. ▼▼

7:00 p.m. OUR FOREIGN POLICY (N) Outstanding statesmen and government officials discuss each week some current issue in America's world diplomacy. You'll have to be interested to enjoy this. ▼▼

7:30 p.m. TONY MARTIN (C) The popular singer is heard with Al Sack's orchestra. ▼

8:00 p.m. TWENTY QUESTIONS (M) Bill Slater interviews a panel of guest stars in an amusing version of the old question game. ▼

8:00 p.m. DARK VENTURE (A) The psychological thriller stories again but done very smoothly. ▼▼

8:30 p.m. FAMOUS JURY TRIALS (A) Court room dramas that really happened are aired using fictitious names and places, of course. Pretty good cast and usually quite interesting. ▼▼

8:30 p.m. JUVENILE JURY (M) The kids get their innings talking on their own various problems and handing out impromptu advice to each. A very refreshing and rather amazing show done without scripts. ▼▼▼

8:30 p.m. TRUTH OR CONSEQUENCES (N) A fast-moving quiz show that will be funnier when it's televised. Ralph Edwards is the impresario. ▼▼

9:00 p.m. LEAVE IT TO THE GIRLS (M) Paula Stone and other leading glamor girls have a half-hour hen-fest over the air with entertaining results usually. ▼▼▼

9:00 p.m. NATIONAL BARN DANCE (N) Saturday night vaudeville with a rural flavor. With Lulu Belle and Scotty heading a large cast. ▼

9:00 p.m. YOUR HIT PARADE (C) The nation's top ten tunes, well played by Mark Warnow and his band and sung by Joan Edwards and guest singer. ▼▼

9:00 p.m. GANGBUSTERS (A) A show that dramatizes actual crimes, naming names, dates, places. Good listening. ▼▼

9:30 p.m. JONATHON TRIMBLE, ESQ. (M) A newspaper editor with a message, in the good old days of 1905. ▼▼

9:30 p.m. CAN YOU TOP THIS? (N) Peter Donald, Harry Hershfield, Senator Ford and Joe Laurie, Jr., try to outshine one another while the Laugh Meter gauges the results. For those who like their fun frenetic. ▼▼

9:45 p.m. SATURDAY NIGHT SERENADE (C) Sentimental tunes, hit songs, light classics, carefully blended, well played and sung. ▼▼

10:00 p.m. CHICAGO THEATER OF THE AIR (M) Pleasant, well done condensations of the famous operettas. With Marion Claire ▼

10:30 p.m. GRAND OLE OPRY (N) Red Foley and company in another Saturday night slanted toward the hill-billy trade. This one is more authentic than most; many of the featured songs are authentic American folk ballads. ▼▼



Actress Betty Moran caught Larry March, Dark Venture author, cramming abnormal psychology.

SATURDAY

10:30 a.m. ARCHIE ANDREWS (N) Very funny adventures of teen age Archie and his high school pals. ▼▼

11:00 a.m. TEEN TIMERS CLUB (N) Another show for the teen agers but this one may catch on and become a nation-wide organization. John Conte is the singer; a well-known person delivers tolerance message each week. The idea is a good one. ▼▼

11:05 a.m. LET'S PRETEND (C) A children's program of long standing specializing in putting on rather original productions of familiar fairy tales. ▼▼

11:30 a.m. BILLIE BURKE (C) Some of Billie's comedy situations are rather strained but she is rather cute when the script permits. ▼



MRS. ESTHER WING, 81-YEAR-OLD QUEEN FOR A DAY, WON COW WHICH SHE TOOK TO RESTAURANT AND TO BEAUTY SALON

RIDICULED BUT REWARDED!

THE EMCEES ARE THROWING CUSTARD PIES—FULL OF \$1,000 BILLS

ONCE upon a time youngsters were given this success formula: "Work hard, save your money and don't dissipate." Today that's as outmoded as milady's last week's hat. Now, a smart father will advise his offspring to get on a radio show.

And why not? One successful encounter with the jackpot may not only endow Junior with more worldly goods

By SAM JUSTICE

than his father has accumulated in a lifetime, but it may pay off the mortgage on the penthouse, and set Junior up so that he'll never know the meaning of the word "work."

For the mere effort of recalling, say, the middle name of the late President Roosevelt, Junior stands to win a curvex

wrist watch, a washing machine, a trip to New York with a week-end at the Waldorf, an airplane, maid service for a year, plus bales of folding money.

Radio has gone audience-participation crazy. As Fred Allen dourly predicted to Jack Benny, their type of radio comedy may well be on the way out. The radio listener no longer is content to listen. He wants to get on-the show and

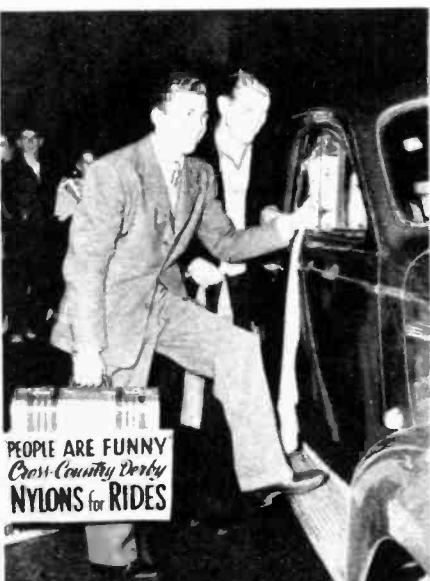
RIDICULED BUT REWARDED! (continued)

win money. If necessary, he'll hitch-hike his way across the country shouting "Heathcliff" into Chinese restaurants, he'll don intimate feminine wearing apparel before packed studios, or she'll stand on her head and sing "Putty Putty." All this they'll do—and more—provided the cash register will applaud long enough when they have finished making spectacles of themselves.

The ether emcees have pounced on this trait of American gullibility and have parlayed it into a sure-fire success formula for audience participation shows: It doesn't matter how much you ridicule the participant as long as you reward him generously.

The audience participation shows were only mildly successful when they gave away mere money. Then somebody discovered that manufacturers would gladly contribute items for giveaways for the mention of their products on the air. Soon everything was being given away, including the kitchen sink. But the splurge didn't reach its full, dizzy stature until the emcees started throwing custard pies at contestants and handing them thousand dollar bills as they wiped the meringue out of their eyes.

The credit, or blame, for the current rash of giveaway shows can be traced to the microphone of Vox Pop, the grand-daddy of the giveaways. Owner Parks Johnson claims not only to be the first emcee to conduct quiz and in-



FROM L. A. TO NEW YORK VIA NYLONS



THE ENSIGN WON \$13,000 IN PRIZES

terview programs, but was the first to give gifts to participants when he launched Vox Pop fourteen years ago in Houston, Texas, as a sidewalk interview show.

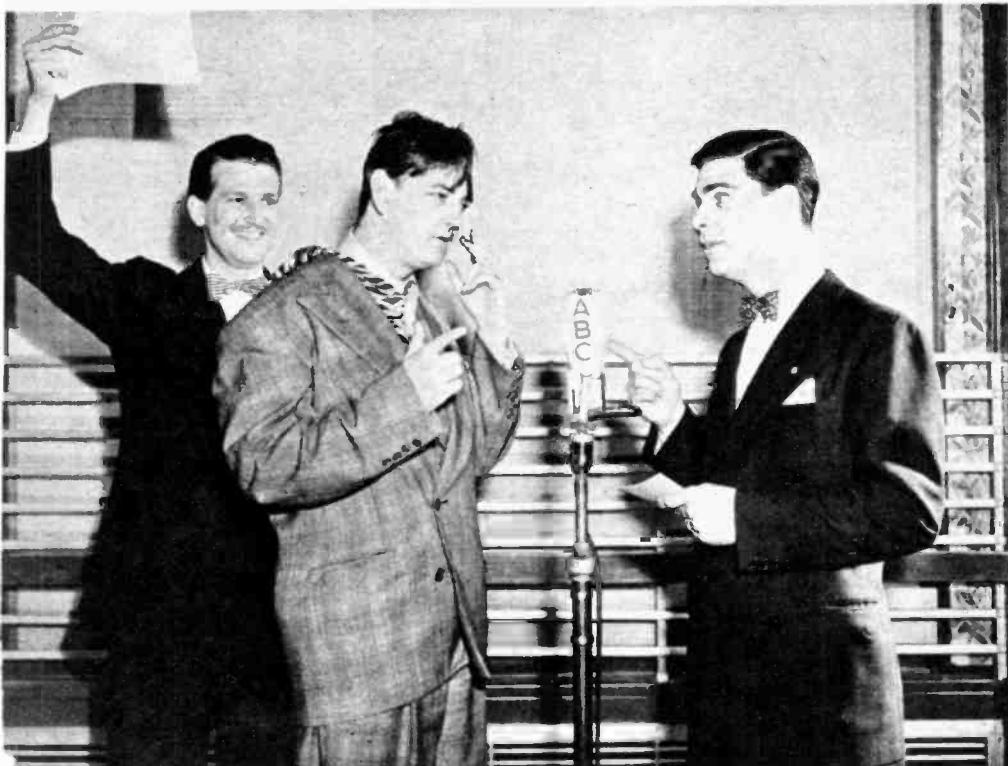
Today, it not only is possible to get married gratis on the air, with all the gifts that go with a marriage thrown in—including a honeymoon trip—but the giveaway emcees will take care of outfitting blessed events, celebrating anniversaries, and in the not-too-distant future perhaps will be handing out cer-

tificates entitling the lucky holder to deluxe funeral with a sixteen cylinder hearse, ab-so-lute-ly free!

There is just one little drawback to getting on the air and winning prizes. You'll have to practically cut your way through a wall of living flesh to get to a microphone. This wall is constituted of a species, attracted by the lush rewards, that has come to be referred to as the "professional" contestants. They haunt the studios—how they get tickets to appear at the same shows day after day and week after week nobody seems to know—and the emcees practically have to resort to strong-arm tactics to keep them from wrapping themselves around any microphone in sight.

However, if you don't get trampled by the "professionals," some of the more fabulous giveaway shows on which you may win anything from a completely-furnished kitchen to a chinchilla coat include: Queen For a Day, Truth or Consequences, People Are Funny, Bride and Groom, Ladies Be Seated, G.E. House Party, Married For Life, Give and Take, County Fair, Honey moon in New York, and the Missus Goes A-Shopping. The most generous of the straight quiz shows is Break the Bank, while, in addition to cash prizes, Detect and Collect goes in for spectacular giveaways, many of them bordering on the ludicrous.

The king of the ridicule-but-reward-'em shows is Ralph Edward's Truth or Consequences. Ralph not only sends participants across the country on dizzy stunts, but throws custard pies, squirts seltzer water, and plays unending pranks on his good-natured foils. But to make up for the humiliation, Ralph heaps



A NERVOUS CONTESTANT STRIVES TO BREAK BERT PARK'S BANK WHILE BUD COLLYER FANS



LEW LEHR INFORMS THE LADY SHE HAS COLLECTED TWO BOILERS FOR HER DETECTING

money and prizes on his harried contestants.

He established an all-time high in giveaways when he piled \$13,000 worth of loot on Richard Bartholomew, a 22-year-old Navy ensign from Fayetteville, Ark. Bartholomew correctly identified "Mr. Hush" as ex-heavyweight champion Jack Dempsey, after five weeks of mounting mystery that gripped the listening public to a point of hysteria and caused several would-be prize winners to fly to Hollywood in an effort to get on the program and win radio's biggest giveaway.

If Truth or Consequences is king, then Mutual's Queen For a Day is queen. In playing good fairy to average housewives by giving them their every wish for one day, Emcee Jack Bailey, with the aid of tie-in gifts, heaps on her highness chinchilla coats, jewels, furs, cosmetics, trips to the hot spots of Hollywood, screen tests, cars, and even airplanes. The desire in the heart of the average woman to have her fondest dreams come true has resulted in almost mayhem when the show goes on tour. When it played before 200,000 women in Chicago, Producer Bud Ernst had his clothes torn from him by eager members of the weaker sex who wanted a chance to be queen.

A typical queen was Mrs. Esther Wing of Hollywood, Calif., an 81-year-old grandmother celebrating her 60th wedding anniversary, who received a thoroughbred cow as her regal prize. She readily agreed to the cow's accompanying her on her 24-hour whirl, and the cow went with her to Tom Brenneman's Restaurant, Perc Westmore's Salon, and made the acquaintance of

movie horse Trigger at the Republic studios.

And if Ralph Edwards is king of the crackpot shows, Art Linkletter certainly is clown prince. Art conducts, not one, but two giveaway sessions. His People Are Funny evening show is the closest rival to Edward's Truth or Consequences and follows its same madcap format, while his afternoon House Party show is slanted more for the ladies, who stagger off loaded with electrical appliances in return for playing stooge.

Other daytime giveaways, most of them slanted for the housewife, include Ladies Be Seated, The Missus Goes A-Shopping, Give and Take, and County Fair, which paid a couple \$1,150 for ripping their way out of a paper bag.

Most of the quiz shows stick to cash awards for sharp-witted contestants, but Detect and Collect also throws in spectacular prizes, mostly of booby proportions. Sometimes it is something useful, but more often Emcee Lew Lehr presents them with a shoe shine stand, an old rusty boiler, or a smithy's anvil. By the time the contestant recovers from the shock, Lew has followed up with a cabinet radio or an electric stove.

Even the straight cash quiz shows have not escaped the inflation trend. Winning the \$64 question was big stuff, until Break the Bank began handing winners sums ranging from \$1,000 to \$4,000, while also-rans often collected \$200 and \$300. The "Famous Quotations" question on Dr. I.Q. pyramided until it finally hit \$1,300 before an Indianapolis man identified Patrick Henry as author of "I am not a Virginian, but an American."

There may be a great future ahead for razor-sharp Junior as an audience participator. There is no telling to what lengths future radio will go in giveaways. Why, they may even give away Junior—which might prove the cutest idea yet.



WOULD-BE QUEEN CANDIDATES MOBBED PRODUCER ERNST ON BROADCAST FROM CHICAGO

MUSIC BY MATHEMATICS

THANKS TO JOSEPH SCHILLINGER, BUSY COMPOSERS CAN GRIND OUT SLIDE-RULE SCORES BY THE YARD

By TWEED BROWN

THERE is a growing group of composers and conductors operating in the Radio City environs that seldom comes to the end of a hectic day without pausing to breathe a prayer of thanks for a math genius from Kharkov named Joseph Schillinger.

This little guy from the Caucasus did more to revolutionize music composition than anything since the fellow who thought up the treble clef. Pal Joe did to the music-making business what the atom bomb was supposed to do to waging modern warfare. Only his untimely death in 1943 cut short a life-long crusade to convince the music world that composition is not an art, but a science.

However, he left a coterie of disciples behind to spread the gospel and win new converts. Perhaps his best-known students were the late George Gershwin and Glenn Miller, but left to carry on the cause are such alumni as Benny Goodman, Paul Lavalle, Nathan Van Cleave, Charles Paul, Oscar Levant and Lyn Murray.

The late George Gershwin wrote his famed "Porgy and Bess" while a student of Schillinger. The late Glenn Miller studied with him and wrote "Moonlight Serenade" as an exercise. Benny Goodman came to him for pointers on the swing style he made popular. "Lower Basin Street," the novel jazz program, was born in his studio. Paul Lavalle, director of the program, studied with him more than seven years.

The revolutionary feature of the Schillinger System, as it has come to be known, is that it reduces musical composition to an exact science. A master of it is able to compose and arrange solely by mathematical computations.

at least eighteen bars of melody. A few computations with the slide rule and you've got the complete melody. Make a few more mathematical passes and you've got a complete arrangement for a twenty-five piece orchestra. And it cuts composing time over the improvise-and-revise method to practically nothing flat.

But don't get the idea that ten easy lessons will make you a second Gilbert or Sullivan. George Gershwin took three lessons a week for four and a half years until his death in 1937 and still hadn't completed the course. Charles Paul, who is enabled by the system to compose and conduct music for two half-hour radio programs weekly—in addition to improvising organ background and bridge music for five daily soap operas—is of the opinion that the Schillinger System will work only for composers who have imagination and ability, plus a thorough background in music.

Paul not only is able to complete all his radio chores with the aid of the system, but is writing a musical comedy on the side. When he was working on the Ellery Queen mystery show, the producer asked him to compose the theme music for it.

"Give me something with the flavor of 'Love of Three Oranges' by Prokofieff—and by next week," he ordered.



PAUL LAVALLE CONDUCTS AN ORIGINAL SCORE FOR RADIO BASED ON MATH COMPUTATIONS

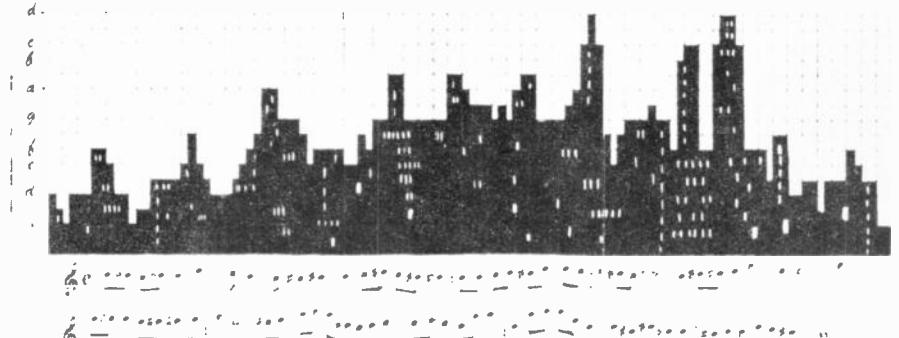
For the trial-and-error composer, that would have been a large order. But Charley merely selected a scale with the flavor of oranges — and Prokofieff — whipped out his slide rule and in forty minutes had worked out a theme. Four years have passed and they're still using it on the program.

One of the big aids in composing by the system is the large number of scales that Schillinger uncovered. Fundamental musicians recognize but three scales — two minor and one major. But Schillinger produced hundreds of scales — Arabic, Hungarian, Chinese, just to mention a few. If a student wishes to compose the type of music that has the flavor of Arabian Nights, he selects an Arabic scale and he can't miss.

James J. McInerney, perhaps the most unique student of Schillinger, points out the utility of the scales. Mr. McInerney is a lawyer who composes as a sideline and is perhaps one of two men ever to complete the Schillinger course. He is a close friend of Charles Paul and sometimes lays aside his law books to help Charley with composing chores when he is overloaded.

One day he got a rush call from Paul to help him compose the music for a half-hour broadcast. Paul gave him the motif for the composition and sent him a copy of the script of the dramatic program to help him determine the

NEW YORK SET TO MUSIC



SCHILLINGER'S SYSTEM HELPED HIM TO SET DOWN MUSIC HE FOUND IN NEW YORK SKYLINE

mood. On his way home in the subway, McInerney glanced over the script to determine the mood of it and then tried to decide what scale would best depict the mood. Finally, he decided on a six-tone scale. The rest was simple. He began work as soon as he got home and next morning delivered to Paul the music fully composed and orchestrated for twenty-four instruments.

Incidentally, the Schillinger brotherhood has a lingo all of its own in the

music field. However, sometimes a two-year student can't be understood by a one-year student. A discussion of composition between a couple of students might sound like double-talk to an old-line musician, but to a Schillingerite it is as simple as college calculus. For instance, Paul may call McInerney and ask him to complete a half-finished work for him in "strata harmony" using the "A Axis." To a non-believer that wouldn't jell, but to McInerney it would be as clear as a blueprint.

Paul Lavalle, Lyn Murray, Charles Paul, Benny Goodman and other radio composer-conductors are able to turn out large-volume production, thanks to Schillinger. And according to them, it's better music.

Grade A Schillinger students can look at a script for a dramatic program and determine what type of music to play for background and to bridge gaps in dialogue. Paul never gives a thought as to what he will play for a program until he gets to the rehearsal, shortly before the show goes on the air. By glancing at the script he determines whether it calls for tense, romantic, mysterious, or triumphant type music. This determined, his worries are over because the system enables him to know where to reach on the keyboard for mood music. So all that is left is for him to improvise these moods — which is no more than musical ad libbing — throughout the program.

The man responsible for all this was born far from the influence of Radio City in Kharkov, Russia, in 1895. As a boy he was more interested in fishing and climbing the rugged mountains of



MATH ENABLES CHARLES PAUL TO MAKE MUSIC ON TWENTY-SEVEN BROADCASTS A WEEK

MUSIC BY MATHEMATICS (continued)



SCHILLINGER WAS CONVINCED THAT THIS . . .

the Caucasus than in music. But when he arrived at the St. Petersburg Conservatory his flair for study came out.

About that time he began to apply his mathematical theories to music, which attracted so much attention that in 1928 he was invited to lecture in the United States. In 1930 he returned here to live. He continued his investigations in musical theory and shortly after arrival here began giving lessons based on his theories.

Schillinger liked good living. He was one musical genius who was determined not to starve in an attic. As a guard against this, he charged, and got, \$10 a lesson. Many of his long-term pupils paid him several thousands of dollars in tuition during their course of study. This enabled Schillinger to live in a 14-room penthouse on Park Avenue and maintain studios on Fifth Avenue and later on Park Avenue.

Schillinger loved to debunk the mystery of musical genius. One time at a musical conference he sat down at the piano before a gathering of critics and played an original composition. When he had finished he asked them to guess the composer. Some guessed Bach, some Brahms, others Beethoven. Their confusion was considerable when he revealed that he had played music composed from a graph of the morning's stock market report.

"The first requisite," he told a music conference, "of true musical ability is a dislike for other people's music."

Gershwin came to Schillinger in desperation. "I've composed over 700 songs," he said, "and I feel that I'm repeating myself."

His four and one-half years' study

with Schillinger was given credit for aiding Gershwin in rekindling his genius. It was during that time that Gershwin wrote his immortal "Porgy and Bess" and some Schillinger disciples feel that the teacher didn't get credit for his help on the composition.

Oscar Levant, a close friend of Gershwin, saw George's notebook on Schillinger and became so interested that he, too, became a student. Schillinger was greatly impressed with Levant's ability and is reported to have said that he considered him to possess more real musical talent than Gershwin and deplored the fact that he failed to make full use of this talent.

Paul Lavalle, one of the busiest conductor-composers in radio, relies entirely on the Schillinger System for creating his music. To put it in his words, "Through my programs, I have endeavored to bring to millions of network listeners the creative results of actual compositions predicated on mathematical calculus, employing mathematics as the graph on which to build my experiments."

SCHELLINGER once told his students, "It's because music has been created by intuitive or trial-and-error methods," he said, "that there has never been any scientific investigation of the resources. There is more new unexploited material in forms of music than in any other field subjected to scientific investigation. In fact, there is more known about the weather than music."

Not only has the system enabled composers to turn out their music in a hurry, but it has opened to them new vistas in composition. Some of the long hairs said Schillinger took the inspiration out of music-making. They didn't like his mixing music and mathematics. But students assert that the system enables them to get combinations and tonal effects undreamed of from working at a keyboard.

The System now is offered in two volumes by the Carl Fischer music company and is being taught in New York University.

Paul Lavalle in his role of a Schillinger disciple has organized a children's symphony at the Sullivan Street branch of the Children's Aid Society, teaching youngsters between the ages of four and seven to hit tin pans and cowbells with mathematical precision. So if you are tempted to hurl a shoe at Junior when he beats a pan under the window, restrain yourself. He may be applying basic fundamentals of Schillinger.



PUPIL HAD MORE TALENT THAN GERSHWIN



BENNY GOODMAN GOT MANY POINTERS ON SWING TECHNIQUE IN LESSONS WITH THE MASTER

NOW LISTEN, POP!

KIDDIES' INFLUENCE HELPS SHAPE PROGRAMS OF THEIR NOTED DADS

You can bet these radio fathers get a lot of gratis suggestions on how to improve their air performances from their interested, but never spellbound, offspring. It doesn't matter whether Pop's

a commentator, crooner, or comedian, he'll reflect a surprising amount of Junior's influence when he gets up to that mike. Like the comic who never would use a gag that was off-color,

because he knew his youngster was listening. Either through suggestion or influence the ether dads reflect Junior's interest. So, if you don't like Pop's radio style — put the blame on Junior!



MANY OF THE hilarious episodes of Ozzie and Harriet (Nelson) were inspired by their sons, Rickie, six, and David, eleven.



THERE'S NO swooning when Frankie Boy sits down to make some words and music for Frank, Jr., two, and Nancy, six.



COMMENTATOR Clifton Utley relaxes when his sons Garrick, six, David, twelve, and Johnny, three, decide to do his script.



HOMEMADE HARMONY. Jack Owens' singing chores are by no means through for the day when he finishes on Breakfast Club and Tin Pan Alley of the Air. When he gets home he is drafted as star of the Owens Serenaders: Mary Ann, 11, Noel, 4, Daddy, and Johnny, 8.



LINKED UP. Three reasons why Affable Art Linkletter is so fond of kiddies: Art, Jr., eight, Dawn, six, and Robert, two. Nice kids!

RADIO'S "REP" THEATRE

'CAVALCADE OF AMERICA' IS ALMA MATER TO MANY A VETERAN ACTOR

By TERRY WALSH

WHEN Cavalcade of America celebrates another anniversary this month, a retrospective look back over its ten years of existence will reveal many achievements, perhaps most noteworthy of which is the fact that it's the only major dramatic show with a cast comparable to a repertory theater group.

A glimpse through the roster of actors appearing on the show week after week will reveal top-flight Broadway stars handling supporting roles. These stellar supporters appear on the show not once, but again and again. This policy contrasts with most dramatic programs which concentrate on one big name actor and economize on the rest of the cast.

Ed Jerome of the successful Broadway play, "Deep Are the Roots," might be named dean of the group. He has been associated with the show for about seven years. One week he may have the lead role—he has been featured approximately 21 times—another week he may speak just one line.

Ed finds the show fascinating, because, as he says, "I have had the honor of working with such people as Helen Hayes, Walter Huston, Claude Raines, Ralph Bellamy and Lunt and Fontanne—all of whom proved to be not only fine actors but fine persons."



DANE CLARK AS THE STAR OF A SHOW CONSULTS JACK ZOLLER, DIRECTOR, AND MILTON WAYNE, (SEATED) SHOW'S SCRIPTER



TIME OUT FOR REGULARS TED PEARSON AND ROLAND WINTERS

Ed had another incident concerning himself and Cavalcade. An accomplished horseman, Ed, because of a promise made to his mother in his youth, never bets on the bangtails. One day in his home, his mother noticed a memo he had made which read "Cavalcade—two to four." It was hard work convincing her that he meant the show rehearsal, not the horse.

Everett Sloane until very recently, was one of the foremost supporting players. A member of the Mercury Theatre group originally, Sloane reaped high praise from the critics in "A Bell For Adano" and is kept on the move constantly in radio and stage.

Frank Lovejoy, a "rep" player for about three years now, considers Cavalcade an exacting show for the actor as compared with some of his other roles, but finds the finished product well worth the concentration and hard work expended on it.

An actress so well-known for her amazing work on "Suspense" that she can practically write her own ticket, as far as toles go, got her start on Cavalcade. Agnes Moorehead was the lady's name.

Will Geer, the famous "Tobacco Road" dweller is a fairly regular fixture of the repertory group, along with Karl Swenson, well-known to New York play-goers for his character portrayals.

The arresting voice of the south's favorite son, Senator Claghorn, was first heard when Kenny Delmar was fooling around during rest periods at rehearsals of Cavalcade. Allen's Alley claims most of the Senator's energies now, but Ken can remember when a call from Cavalcade's producer would make it a successful week for him.

Even the announcer of the show, Dwight Weist, has been associated with it for some time, occasionally doing a stint as narrator for the story of the week. Sarah Fussell, identified with the show since 1935, will tell you that she has played more famous people as children, or more children of famous people than most specialists in her line. Sarah is able to do the voices of little boys as well as little girls very convincingly and has played everything from



COFFEE TIME FOR MARY SHIPP, FRANK LOVEJOY AND ED JEROME



WITH TWO MEN ON SOUND, CAST GIVES SCRIPT FULL TREATMENT

little George Washington to little Miss Muffet-on-Tuffet.

One of the reasons for the feeling so many actors have for Cavalcade may be traced to the director of the show, calm, quiet-voiced Jack Zoller, who gets the best out of his cast with a complete absence of the use of sarcasm, hair tearing or any other form of hysteria often indulged in by other directors. To Jack, Cavalcade is a full-time job and more. As he says, "This show is the only one I have time to do and at that, I could use an eight-day week to work on it."

Jack does the casting himself and has a good idea as to which actors will fit the lead roles and will even tailor the script to display their personalities to the best advantage—for which any actor would bless him.

That's the saga of Cavalcade. That is why it's a good show with a high rating and incidentally why the actors as well as the audience like to stick with it.

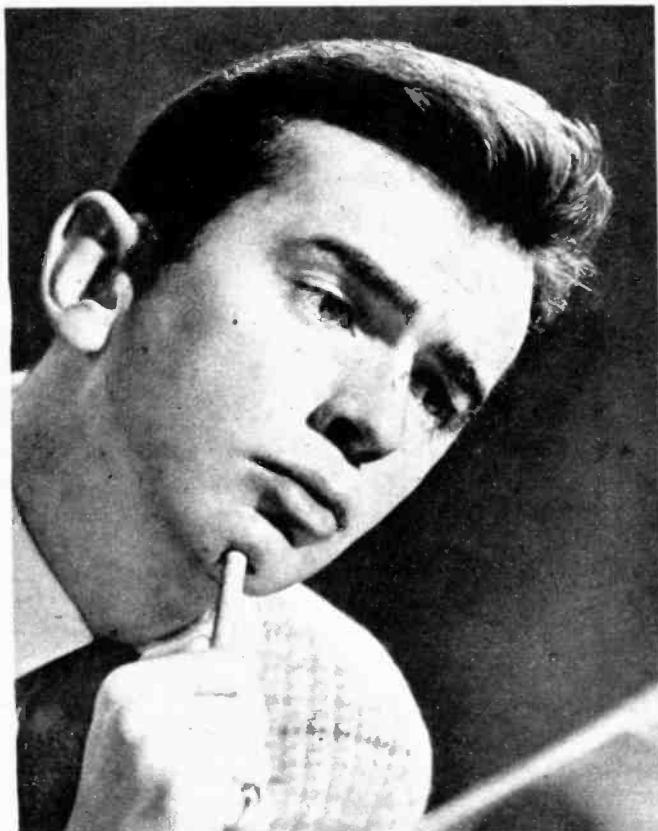


GEE WHIZ! HOW'M I GOING TO HELP HENRY OUT OF THIS JAM?

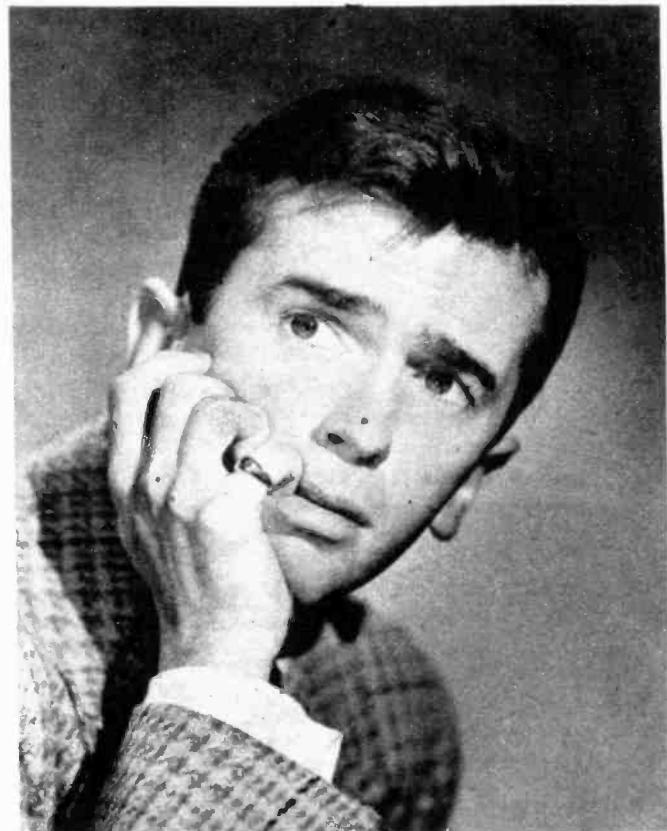
THEY WON'T LET KELK GROW UP

THE WAY THINGS LOOK, JACKIE WILL
BE PLAYING 'HOMER' WHEN HE'S 50

By VIRGINIA CALOHAN



HIS ALLOWANCE WILL NEVER STAND FLOWERS FOR KATHLEEN



GEE! I SHOULD NEVER HAVE MENTIONED CHRYSANTHEMUMS TO HER

WHEN you're seventeen with a natural inclination toward getting into hot water—bow tie and all—playing adenoidal-voiced Homer of "The Aldrich Family" is fun. But when you're twenty-three with a yen to be treated as such, it has its drawbacks. Ask Jackie Kelk. He knows! Five years ago when parts were being cast for a new show, "The Aldrich Family," Jackie came forth with a voice that has made Homer, one of radio's most brattish adolescents, a national character. Since then, he's found himself consigned to a sort of never-never land where he remains forever seventeen.

When he makes a personal appearance before the many high school and teen-age groups who place demands on his time, he knows the kids are looking forward to seeing Homer, not Jackie. So he breezes out in sports sweater, loafers and his most irritatingly adolescent air. His looks tie in with the part very well, much to his sorrow. Short, slight, with an elastic bounce about him, slightly bulging brown eyes and an active adam's apple, he's one of those perennial juveniles who never shows his age.

Should Jackie have a date with a girl and feel in the mood to croon about the moon, she's liable to lean forward wistfully and say, "Oh, Jackie, make like Homer." Or worse still—he's liable to open his mouth for an impressive comment on the atom bomb—and out slips Homer's nasal twang. It's always as much of a surprise to him as to everyone else, as Jackie's normal voice is well-modulated, pleasing and with no Homerish trace. It's not that Jackie doesn't have a brotherly feeling for Homer. After all, Homer made a sizeable contribution toward the mink coat Jackie recently bought his mother—and toward the Connecticut farm where he spends his leisure time. Besides, as radio fans know, you can't suffer along with helpful Homer for five whole years without working up an emotional attachment for him.

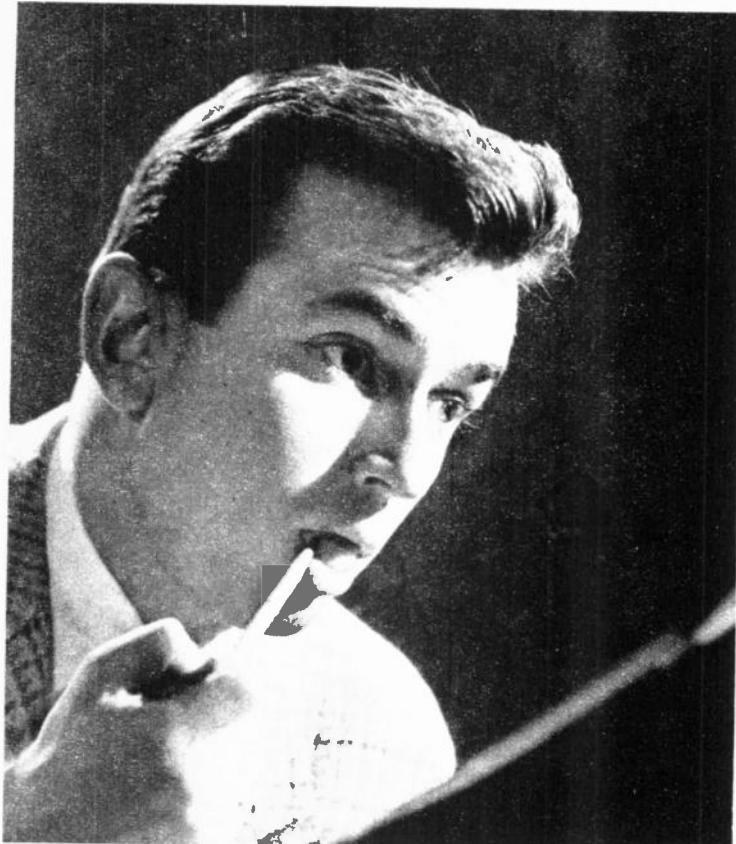
Jackie's chief grievance is Homer's tendency to stick closer than a brother. (Incidentally, Mr. Aldrich feels the same way about Homer, particularly in regards to his knack for turning up at mealtime.) Kelk has serious dramatic ambitions, but Homer gets in his way.

When the CBS Celebrity Club wanted Jackie as star comedian, they asked him to use Homer's voice. And Kelk also adopted Homer's adenoidal whine for his clowning with Perry Como on the Chesterfield Supper Club. On both shows he's been a big success with fans crying for "more." But, says Jackie a trifle regretfully, "they mean 'more Homer'."

Nevertheless, Brooklyn-born Jackie has a performance record in radio, stage and screen that many a venerable trouper might envy. He claims his acting ability dates back to when he was seven and made faces at himself in the mirror. His bow to Broadway at the age of nine was in the role of a kid you'd like to whale the daylights out of. It brought rave notices and from then on he did a long succession of fresh kids for the legitimate stage and Hollywood.

He was introduced to network audiences as "Oiving," Fannie Brice's son in "The Cohen's;" when he was still so small he had to stand on a box to reach the mike. Radio assignments followed fast after that. He was a child stooge with such stars as Bert Lahr, Eddie Cantor, Burns and Allen, Jack Benny, Fred Allen, Walter O'Keefe and Ethel Merman. He was the original: "Terry" in "Terry and the Pirates"; Perry Winkle in "Give Us The Funnies"; Ned in "The Chase Twins"; Bob Putnam in "Wings Over America," and Jimmie in "Superman."

But when Homer Brown was born, they threw the mold away, so to speak. And that being the case, it looks as though it's up to Jackie Kelk to keep Henry Aldrich's pal Homer healthy, helpful and hungry — forever and ever. Amen.



MMI! MRS. ALDRICH GROWS PRIZE CHRYSANTHEMUMS IN HER YARD



OH, BOY! . . IS MRS. ALDRICH SORRY HENRY! I'M GOING HOME

MAN, THIS IS LIVIN'!!

THEY can't say that the old tune "How You Going To Keep 'Em Down on the Farm . . ." applies to the Bazooka Boy from Van Buren, Arkansas. For from the day Bob Burns tucked his bazooka under his arm and sallied forth to see the world via show business he 'lowed as how one day he'd settle down on a plot of his own. Today that little plot measures some 70 acres in the heart of San Fernando Valley and includes every sort of device for work and play that Bob's inventive mind can produce.

The hillbilly philosopher has, with the help of his wife and former secretary, Harriet, and his four kids worked out his own formula for real living. It includes generous portions of hard work, community duties as mayor of neighboring Canoga Park, and fun. As the largest individually-owned farm in the Valley, it yields tons of produce each year along with fine livestock. Bob is right handy at pitching hay and calling hogs and takes his mayor's duties seriously, turns up at all meetings and even makes occasional speeches.

In the line of fun he concentrates on hobbies which range from astronomy to parachute experiments. Then for relaxation he figures out gimmicks to make farm chores easier. A cafeteria for birds in his super-aviary, his version of a "better mousetrap" and a musical cocktail tray are among his contributions to the farmer who has everything. The only time Bob will consider leaving this de luxe Shangri-La is when his old itching foot starts giving trouble. Then he'll prop it up on the rail of his new 45-foot cruiser, holler "Ship Ahoy" and be off for the seven seas. But not for long because he can't stay out of that 70-acre playpen. And to think it all started with a bazooka. Lucky guy!



THERE'S ONLY ONE BAZOOKA and only one Bob Burns to play it. No other fashioned some years ago out of two pieces of old gas pipe and a w



'N UNCLE DUD SEZ TO ME: Bob's never too busy for the old Van Buren custom of sitting on a soapbox, whittling and swapping yarns.



I GET A KICK OUT OF THAT, grins Champ the mule at one of Bob's corny jokes. Bob says he can't help it if even the mules think he's funny.

BOB (BAZOOKA) BURNS FINDS REAL CONTENTMENT IN 70-ACRE PLAYPEN



musician has ever been found who can play the contraption which Bob hiskey funnel. It cost \$1.63 and Bob has blown his way to fame on it.



ONE OF BOB'S MINOR Hobbies is worm-breeding. They're a two-inch variety bred on high vitamin content diet as food for his pet birds.



OLD DEAD-EYE DICK, himself. Sure enough, Bob's getting good at this game. That's a 60-lb. pull that even Grandpa Snazzy couldn't handle.



THE GLOBE-TROTTING ARKANSAS traveler, with his youngsters, plots the course their new 45-foot cruiser will take on its maiden voyage.



END OF A PERFECT DAY: After harvesting all day, Bob dreams of the long one he's going to catch. Here's hoping it doesn't get away.

HI, JINX

THE McCRARYS—TEX AND HIS GLAMOROUS MISSUS—

SERVE UP A VITAL AND HEARTY BREAKFAST FARE

By FRED HIFT



HI, YELLS JINX, WHO HASN'T LOST ONE BIT OF THAT MODEL, MOVIE STAR GLAMOUR

WHEN one of the nation's most glamorous feminine personalities marries one of the nation's most colorful and dynamic young newspaper men—both of them so opposite yet so much in love—that's news. And when that couple decides to start an early coffee-cup program so that all the world may listen in on their turtle-doving, that's the time for the romantic-minded to grab for their dials.

At least, that's how everyone figured when word got around that Jinx Falkenburg and Tex McCrary had joined the fast-growing club of husbands and wives who air their bright breakfast chatter. But a surprise was in store for the romance-hunters.

Tex plays the role of hard-bitten newspaper editor with a spare-the-rod and spoil-the-child voice, while beautiful wife Jinx is a hard-working, naive young reporter. Together with the guests they invite for each program they dish up discussions heretofore considered too weighty for breakfast time consumption. But apparently the radio public's early morning digestion is harder than believed, for the response is pulling the program right up among its older, established competitors. Furthermore, the present format of *Hi, Jinx*, not to mention the vital good looks of the happy couple, will make grade A material for the television screen.



THE story of Jinx Falkenburg and husband John Reagan McCrary or just plain "Tex" as he prefers to be called has all the color of a soap-opera romance. And its turbulent course crossed continents and oceans with such disturbing regularity that one wonders how these two ever found time to say more than "Hi, Jinx" or "Hi, Tex."

It was right after one of those ocean-hopping jaunts when Tex—then a Lieutenant-Colonel in the Air Forces—picked up a telephone and across a continent asked Jinx in Hollywood to marry him. That, Jinx will tell you, was the high spot in her never-a-dull-moment life. She caught a plane for New York that night and a few hours later was Mrs. Tex McCrary.

Jinx made her premiere appearance in the world while the family was living in Barcelona, Spain. Her fluent Spanish and Portuguese speech, plus her flair for colorful clothes and her inherent sympathy for Latin countries, makes her a great favorite south of the border. Fame first caught up with her on a tennis court where she rolled up honors with a more-deadly-than-glamorous forehand.

Next came a big-time modeling career with her svelte lines and full-mouthed facial beauty gracing many magazine covers and ads. Hollywood—where she took a successful flyer into films—was her next stopping-off place. She was there when the war broke out and is proud of being in the first USO unit shipped overseas.

The McCrary's make a nicely-balanced team. Tex's clear-thinking common sense and hard-hitting decisiveness are an excellent foil for Jinx's appealing impulsiveness. And though getting him to talk about it is like pulling teeth, Tex has earned his own share of glory. He covered the war fronts thoroughly and his list of "firsts" is impressive.

HE WAS the first man to enter Milan where he took pictures of Mussolini's death. He was the first American to use a movie camera inside Russia, first to send out stories from Shanghai, following the Japanese surrender; first to report on atom-bombed Hiroshima and first to land an American plane in such places as Hong Kong, Batavia and Bali. Before the war he was the editorial chief of the N. Y. Daily Mirror. He also had a brief brush with the radio and picture world when he edited a weekly newsreel feature and, together with Billy Rose, conducted a 15-minute radio commentary on one of New York's independent stations.

Just who should get credit for the idea of their radio program is a family secret but both are enthusiastic on the subject. They feel a very real responsibility towards their many listeners who swamp them with letters of appreciation, advice and information. "We are going to build this show around New York and its people and most of our talk will be of interest to the average New Yorker," says Tex, his voice positive but retaining positive traces of a Southern drawl, for as you may have surmised, he is Texas-born.

THOUGH the NBC studio is home territory for the program, it may be aired anywhere from an East-side pier where a troop ship is docking to the top of the Empire State Building. A sleepy-eyed Jim Farley was in on the latter expedition and he admitted to having been up that high only once before and that quite a few years ago. Another time the famed aviation expert de Seversky was guest and Jinx, who loves airplanes, suggested that he might feel more at ease up in the clouds. So they



AT HOME, TEX RUNS AN EDITOR'S CRITICAL EYE OVER COPY OF CUB REPORTER JINX



AMONG THEIR NOTABLE GUESTS—MR. AND MRS. (PAULETTE GODDARD) BURGESS MEREDITH

hired a plane and the show went off without a hitch, thousands of feet above the waking city.

Once a week it's Youth-Day on the Hi-Jinx show and that day Tex calls in high school editors and gives them assignments on which to report on a subsequent program—with the prize a free trip to England. Another feature was born when Jinx's mother, in California, sprained her wrist and instead of writing a letter made a record and sent it to her daughter. Tex had an idea. Why not have well-known people all over the world record their impres-

sions and send them to New York to be played over the air? Today these recorded letters are a popular feature each morning and the only thing Jinx is apt to complain about is that, as she puts it: "People have become so record conscious they don't want to write me anymore."

Every morning the McCrarys invite a guest personality—well-known or otherwise, just so they're interesting. When Fred Astaire's sister, Adele, appeared on the show she liked it so much she decided then and there that radio was her field. "I don't care if it's only

HI, JINX! (continued)



WITH NO TYPEWRITER IN SIGHT, THE McCRARYS RELAX AT THEIR LONG ISLAND HOME

as Fred Allen's guest," she exclaimed, "but I have to get into radio." Another enthusiast was Milton Caniff of Terry and the Pirates fame. He had such fun he called up a week later and asked whether he could come on again, only this time with his friend—the legendary Colonel Flip Corkin himself.

Contests are another daily attraction. Listeners are asked to nominate: Mr. and Mrs. New Yorker, the man and woman of the week, the best picture of the week, the unsung hero of the week, the best book of the week or the best editorial of the week.

Whether a husband and wife program makes for a happier marriage is open to question. Although the rigid routine is not generally recommended for people who value their homelife, Jinx and Tex

seem to have adapted themselves beautifully. They usually get up around six-thirty in the morning, a time when most New Yorkers still hug their pillows, have a large breakfast in their spacious Long Island home and then head for the scene of their broadcast. While Jinx drives, Tex sits in the back with his typewriter across his knees, marking down the sequence of that morning's program and discussing ideas. Arriving about half an hour before air-time, they go into a huddle with their director and their guest for the morning, straightening out the cues and getting an approximate timing. Amazingly enough, neither uses a script. They know just what they are going to talk about and leave the rest to luck and ingenuity. When in the studio, Tex and Jinx face one another

across a narrow table, littered with notes and letters. There is much joking and ribbing, but when the finger of the clock approaches air-time Jinx usually begins to exhibit signs of nervousness while Tex appears unruffled and calm.

ONCE the program is on the air, informality is the keynote. When a mistake is made they laugh about it and listeners love it. And mistakes do occur easily when one speaks without a script. On National Straw Hat Day, Tex pointedly mentioned that he was going to buy a straw hat for himself. Jinx, her wifely interest suddenly aroused, immediately shot back, "No, please don't Tex! If there's anything I hate, it's men wearing straw hats."

Inasmuch as a straw-hat manufacturer was at the time considering sponsoring the program, Jinx made a tactful retreat and took it all back the next day.

They may, for instance, disagree on something and Tex will exclaim triumphantly: "I'm sure I'm right. Bet you a quarter." Jinx doesn't think they can do that on the air. "Can we?" she asks the director. When she gets a negative answer, she hesitates for a second and then says: "OK, I'll bet you after the show then."

Neither of them will forget the time when Jinx, referring to Bill Downs, called him "that excellent and well-known CBS newsman" — something, NBC officials reminded her later, that was not called for on an NBC program.

Although their marriage has been a very happy one, Tex is worried because their many activities leave them very little time to enjoy occasional quiet times at home. After the program, which they end by saying goodbye in four languages (in keeping with their international background), Jinx gives her husband a fond kiss and is off in search of news and interviews which she records and plays over the air on the next morning's program.

MEANWHILE Tex, who devotes most of his time to the demands of preparing the show, lights out in another direction to track down the more serious social and political angles which come in for their share of the spotlight on the program.

But there's one strong point in favor of such a marriage. When they do get together for a quiet evening at home, there's no dearth of conversational material or lack of common interests.

"And," smiles Tex, "there's always that special case of Jinx."

LIFE OF RILEY

BILL BENDIX—BORED WITH TOUGH ROLES—YEARNS TO BE A HOOFER



ONE, TWO, THREE—KICK. HOW'M I DOIN'?

THE song-and-dance star who wants to become a dramatic actor or actress is a common specie in Hollywood. But now Bill Bendix, radio's rugged but lovable Riley and an artist at playing heavy characters with a light touch, comes out with a switch. He wants to give up the dramatic type of roles that made him Hollywood's second highest paid actor — \$234,402 last year — and become a hoofer.

At least, he got the urge to become a dance man after listening to some toe-tickling tunes on his radio while leading the life of his radio character at his comfortable Hollywood home. Perhaps there were new heights for him to scale via the field of terpsichore.

Here we see Bill hard at work on one of his routines. But don't take it too seriously. It probably will wear off. In fact, it looks as if he's weakening already. Hmm-m, just as we thought. He winds up on the sofa—leading the life of Riley. And radio fans can rest assured that he'll probably be leading it for some time to come, along with continuing his deft portrayal of tough-guy-with-a-tender-streak Bill Bendix.



NOW I'M CLICKING! WHAT COMES NEXT?



OOPS—DANCING FROM A BOOK IS TOUGH—with a ball around



I'LL JUST DREAM UP A FEW STEPS—it's EAS-I-A-UH, BZ-Z-ZI

HIS LEASE RAN OUT . . .

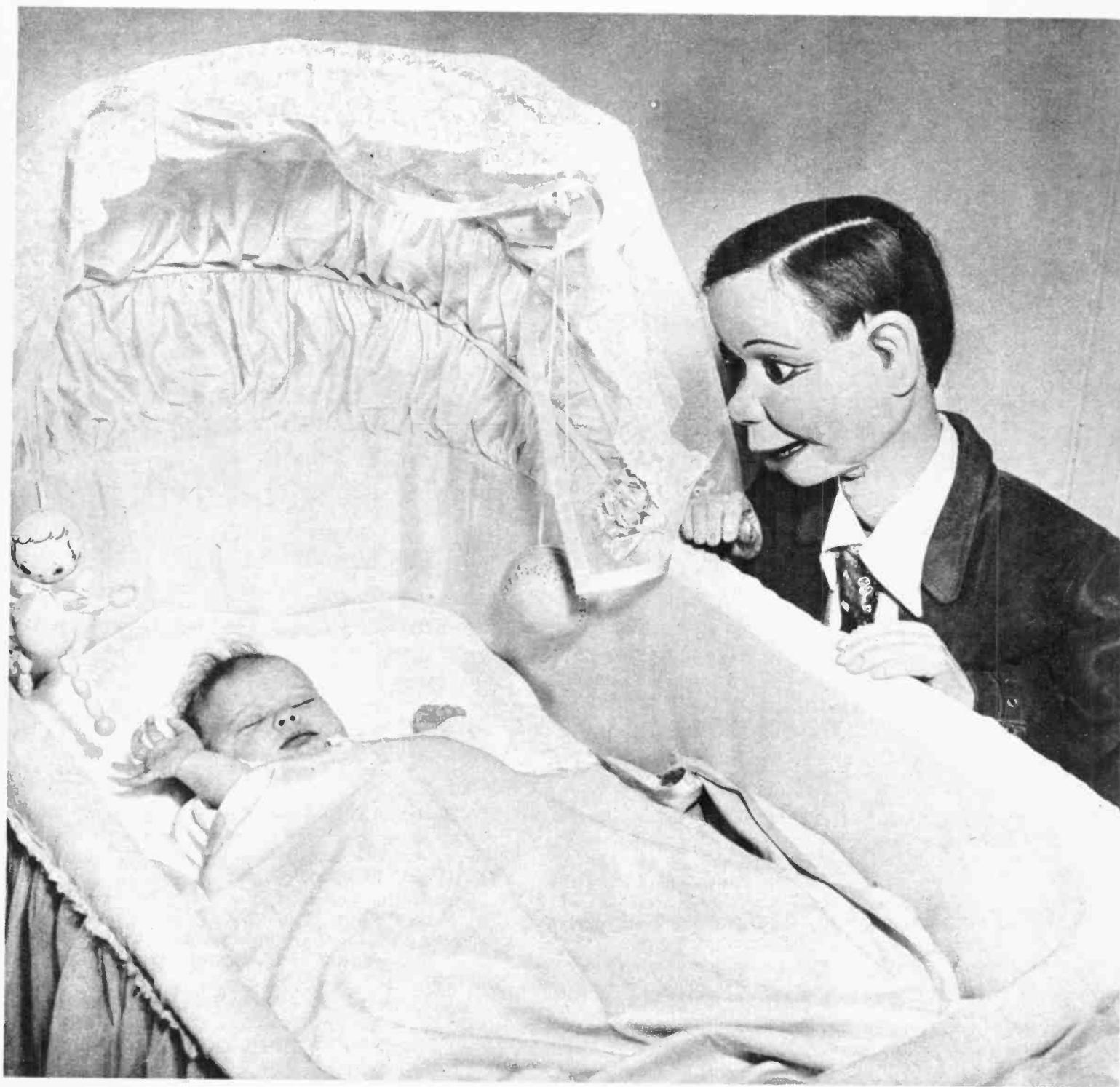
WHEN THE STORK ARRIVED McCARTHY FOUND HIMSELF EVICTED



T'S a sad day for Charlie—evicted from his own room in favor of a squalling infant called Candice. The humiliation! To think of the McCarthy sanctuary—hallowed by Charlie's presence, his vast wardrobe and all his memorabilia of fame, including picture of Dottie Lamour, Academy Award, his Sing Sing pennants—turned into a nursery for the Bergen offspring. There're limits to what a man can stand. "I'll mow you down, Bergen," threatens Charlie, "I'll mow you down!"

...WHEN SHE MOVED IN

GURGLING NEW TENANT, CANDICE BERGEN, HAS A LONG-TERM LEASE



THE new tenant of Charlie's room—Candice Bergen—sleeps peacefully under Charlie's critical scrutiny. Though Charlie's nose has been out of joint since Candice arrived, curiosity won out and he tiptoed into his old room (now all satin and lace) to see what Bergen had made such a fool of himself about. "Mmm, not bad," says Charlie, "except she looks like Bergen. But plane me down! Wait till Bergen bounces her on his knee and finds that she's got a voice of her own!"



ACTOR CHARACTER!

MORE HAPPENS TO LEN (HARRINGTON) DOYLE IN REAL LIFE THAN ON 'MR. D. A.'—WHICH MUST BE A RECORD



"DEADER'N A MACKEREL, BOSS," HARRINGTON REPORTS TO D.A. JAY JOSTYN AND HIS AIDE VICKI VOLA TO LAUNCH A NEW CASE

EVERYTHING Happens To Me" could be the theme that runs through Len Doyle's eventful life. Actually, his role as Harrington of the fast-moving "Mr. District Attorney" series, if it were real, would probably prove less exciting and certainly less humorous than the existence of one L. Doyle of Milford, Pa.—a character actor with plenty of character!

A solid citizen at home, Len is quite a sight to see as he goes into his "Harrington" role at the studio. He has certain little habits which mark him as a stage actor rather than exclusively a radio entertainer. He always wears a hat and smokes a cigar just as you would visualize "Harrington" doing. He says it helps him to sustain the mood of the two-fisted, rough-talking character. When the script calls for a fight scene, Len gets so worked up with socking gestures as well as short breathing and grunts that the mike is apt to crash over any minute. His normally red face gets even redder, the hat gets pushed farther and farther back on his

head. Everybody else will be cool and calm, but Len is living the part. And he puts just as much zest and gusto into his everyday life as he does into playing a part. Maybe that's why things keep happening to him.

Len is one of those lucky guys who can take it easy most of the week. Secure in his role as the D. A.'s assistant, which he has played since the premiere of the show over 7 years ago, Len drives into the city twice a week for rehearsals and the show. Unless he is doing a Broadway show at the same time, "D. A." is the only program he bothers with. But those two trips a week to town are enough to keep him stocked up with incidents to tell his wife and three boys when he returns. In town, his fellow actors buttonhole him for the latest news on his home life—which is a story in itself.

Len likes to putter around at home. In fact, he likes putting so much that he sold his nicely finished, completely modern home in Manhasset and bought a shabby, run-down

but intriguing house in Milford, mostly for the satisfaction of fixing it all over to suit him.

When Len moved into his new home, he bought a section of the Lamb's Club bar. The Lamb's Club is a famous sanctuary for men, mostly theatrical, who want to relax and not be bothered by women. Since its beginning not a woman has stepped inside its walls. Now Len is using the bar for his home and for the first time the fairer sex may prop elbows on its oaken surface and sip a cocktail. But Doyle, the genial host, is privately haunted by the fear that the ghosts of John Drew, Edwin Booth and Maurice Barrymore will rise from their graves and smite him for his violation of tradition. And furthermore, he had the temerity to install it in the kitchen, but as he says, "All my guests always used to end up in the kitchen anyway; so I've made the new one so inviting that they'll want to start the party out there and not leave it all evening."

A professional on the stage of considerable experience, Len has never claimed to be anything but the rankest of amateurs when it comes to carpentry. The sound proof ceiling he was putting in, though, seemed to have a fine finished look except for a few squares to be hammered into place. It was a difficult job manipulating his body in the condensed quarters atop a double decker bunk. Finally, after much effort, one very difficult piece was inserted and Len pulled away to inspect it. He couldn't move. In his enthusiasm he had nailed his head into a narrow groove and couldn't budge until he had ripped quite a bit of his work apart. "Aggie" Doyle and the kids love to crow over this one!

His two older boys, Terry and Lee—being high spirited to excess at times—were being punished one day with confinement in a closet. Len heard whispering and stooped to the keyhole to eavesdrop. The youngsters were chanting, "Lenny is a ham, Lenny is a ham."

Terry Doyle saw the opening of "The Streets Are Guarded," in which his father was featured. One of Len's lines read, "Wouldn't my little boy love that knife with Japanese blood on it!" Before his mother could grab at his coat-tail, Terry was down the aisle and up on the stage demanding the knife his father thought he should have. Stallings, the playwright, rewrote the scene, omitting that line completely.

In that same play, in which our fey Irishman portrayed an admiral, he would go to his Wednesday night broadcast all swanked out in costume so as to make his first cue at the theater which was eight blocks away. With elevator and taxi waiting to swish him off, onlookers in the NBC lobby would be startled at the sight of an Admiral in full uniform rushing by with an anxious-looking page clearing a path for him. Rumors that Nimitz was in the building would fly and autograph seekers would immediately give chase. Many nights he almost missed his cue because of the stalwart fans of the naval hero. Len finally had cards printed which read, "Thanks, but the name is Doyle, not a hero, just a ham!"

Around Radio City in New York, Len is treated well—even to the extent of being allowed to park illegally outside of the studio building—but only once a year. Len's car, trailer, and canoe, stand outside the door ready to leave as soon as he stops being Harrington and turns into "Bring 'Em Back Alive" Doyle. The occasion is his annual trip to the Canadian north woods where he and his brother live a rough, tough existence and shoot moose. The reason the police look the other way when Len parks in that sacred zone outside the door is that, to them, the sight of all the paraphernalia means the official opening of the moose season. Nostalgia overwhelms them.

Even around his neighborhood, Len creates good anecdotal material with his antics. For instance, when he felt very ill one night, his wife thought it imperative that he go to the hospital. Their car was up for repair and a taxi, out of the question at that hour. The one hospital ambulance was in use. Len had a bright idea, "Call Willis Quackenbush," he yelled, "I'll go to the hospital in a hearse."

WILLIS, the local undertaker, obliged and now Len can claim to be the only man who ordered his own hearse and lived to tell about it.

A few nights after this episode, Len caused another flurry of excitement by showing up on the doorstep of the hospital at three a.m., fully clothed and demanding to be re-admitted to his room. The night nurses were sure a psychiatric ward was his destination, but he explained to them that he had merely gone to work. (It was Wednesday night).

"After all, I couldn't miss a broadcast for the first time in seven years, could I?" he reasoned. "Now could I please hit the hay?"

Everybody had a relapse but Len!



TERRY AND LEE ONCE CALLED DAD A "HAM" FOR PUNISHING THEM



HANDYMAN DOYLE FINDS LINOLEUM BLOCKS NO PROBLEM AT ALL

YOU CAN'T HEAR EVERYTHING!

Even the most enthusiastic listener doesn't catch all the interesting broadcasts each day. For this reason, *Tune In* presents excerpts of unusual interest from various programs . . . in case you missed them.

PEANUTS VS EMERALDS



"It happened at a studio party—Neysa McMein's studio, to be exact. Charles MacArthur already had become famous as a playwright. Helen

Hayes was the theatre's most rapidly rising young star. Charles was eating peanuts when Marc Connelly introduced them. And he offered his sack of peanuts to Helen, saying, 'I wish they were emeralds.'

That story has followed me for years wherever I go, somebody shows up with peanuts and smirks, "I wish they were emeralds." But, while I was in Burma last year, I finally figured my way out of that line.

I found a little man in a blanket and he was selling uncut emeralds. I sent Helen a beautiful emerald necklace, with a message that said, "I wish they were peanuts!"

*Charles MacArthur
on "Elsa Maxwell's Party Line" (MBS)*

ATOMIC MISSION

I was at times engaged in what is politely called espionage. I met a lot of spies — Paris was teeming with them both before the liberation and after. I was with my own tank division outside Paris, minding my own business, when a bearded professor called Alex Mercury was picked up—and because I was the only man around who spoke fluent French, I was chosen to escort the gentleman to a certain secret mission in the French capital.

I'd been instructed to deliver this character, Mercury, to the Cyclops Mission in the Majestic Hotel, so I thought I'd just deliver him and get out. It should have been simple enough, but no Cyclops Mission ever showed up and I was stuck with the professor who kept giving me a lot of chatter about how important he was, and how he had the greatest war secret at his fingertips.

I think he did—but at the time I'd never heard of the atomic bomb and hadn't any idea what Mercury was talking about. Everyone in Paris had a secret weapon under his bonnet, and anyway, I had other business, too. Delivering Mercury was just a routine job. The rest of my mission was so secret I never found out what it was. For all I know, it was so secret that no one else knew what it was.

I was unimpressed with what Mercury had to tell me—not only that—I was afraid to tell anyone what he told me for fear they'd figure I'd cracked up and was a candidate for a padded cell.

Mercury was a German scientist who had come over into France soon after Hitler's rise to power. He was described as a refugee which is one of the devices for getting a man into a foreign country. He'd been working with French scientists and probably picking their brains on the atomic business. He was a very popular gentleman, and so was I, while I had him in tow.

Paris was teeming with spies, many of them women, and every sort of siren you can imagine made for me, trying to find out what I was doing there. If I'd known, I might have told one or two of them, but as it was, they were wasting their time.

I wasn't particularly worried about Mercury. I hadn't been told to guard him—I was just his escort—so he went on about his business and I went on about mine, but we shared living quarters. Furthermore, if what he told me was true, he wasn't going to be spirited away against his wishes. He was well armed, and if what he said was true, he had a small-sized atomic bomb on him.

He showed me his watch one day—he kept it carefully pinned in his lower vest pocket—and inside the crystal was some dust. In his upper vest pocket, on the other end of his watch chain, also pinned in so that it couldn't be removed absent-mindedly, he had a locket. He told me that the watch contained uran-

ium and plutonium and that the locket contained the detonator that would set off an explosion that would pulverize a few city blocks. All he had to do to set it off was to bring the locket within about four inches of the watch.

I might have been much more concerned about living with him if I'd believed him. I didn't at first. But after the atomic bomb crossed my path again I began to get anxious to deliver Mercury and be rid of him.

This all happened about September, 1944. Hitler was still telling the Germans that they would win the war in spite of the fact that the Allies were gaining ground and moving toward the Reich. What he undoubtedly meant was that if Germany could perfect the atomic bomb before his nation was over-run, the Nazis would win the war.

Apparently my friend Mercury had been working for the Germans, and perhaps his willingness to be turned over to our Cyclops Mission only meant that he wanted to find out what we knew about the atomic bomb — so that he could turn it over to the Germans.

We lost Mercury. He was kidnapped or tried to escape. And I'm convinced that when a couple of blocks of buildings suddenly blew up on the outskirts of Paris, it was Mercury's atomic bomb device that set them off—and I think he was destroyed, too.

In any case he didn't get back to Germany in time to save Hitler and his mob, and that's what counts. When our atomic bomb hit Hiroshima it amazed the whole world. It surprised me, too. I'll never forget the day my daughter Patricia came home and spread a newspaper out on the floor with headlines blaring that the atomic bomb had hit Hiroshima. I realized then that this could have been the weapon that I'd heard about in Paris—and which had made me the center of so much of the attention of the spies of other nations.

*Leonard Nason, author,
on "Margaret Arlen" (CBS)*

FREE BUT BRAVE



With the divorces in this country, it looks like everybody is trying to make it the land of the free. But, on the other hand, when

you look at the statistics and see that marriages outnumber them, you still know that it's the home of the brave.

Bob Burns (NBC)

INDIA'S UNTOUCHABLES

I regret that so many American soldiers formed opinions about India based on what they observed in the cities. The Untouchables, for example. I heard so many GIs condemn the whole country because they saw the Untouchables in the cities. Western eyes see them as Indians. Actually, what they are seeing is beggars congregating where Westerners are. Any country has its riff-raff. There is an Untouchable caste, it is true, but they are joined by all sorts of riff-raff. Indians don't regard them as Indians at all. Actually, a real Indian would be offended if you offered him money.

If I ever have enough money, it is my great plan to have scholarships for Untouchables so that they may study in India and abroad. If anybody should be given a chance it is these people who have been debarred from any chance.

—Hilda Wehrner, author of "My Indian Family" on "Woman's Club" (CBS)

NO DISCRIMINATION HERE

Somewhere in this plot of ground, there may lie the man who could have discovered the cure of cancer. Under one of these Christian crosses, or beneath a Jewish Star of David, there may rest now a man who was destined to be a great prophet. Here lie officers and men, negroes and whites, Protestants, Catholics, Jews. Here, no man prefers another because of his color. Here, there are no quotas of how many from each group are admitted or allowed. This is the highest and the freest democracy. Any man among us, the living, who lifts his hand in hate against his brother, or thinks himself superior to those who happen to be in the minority makes of the sacrifices mockery.

—New World A'Coming (WMCA)

PEARL PERIL



Cultured pearls have ruined the oriental pearl market—but most women aren't very unhappy about it. Some years ago a woman came into

my shop wearing a magnificent necklace of oriental pearls. They were the most beautifully-matched string I'd ever seen.

She'd made collecting them her hobby—but she lacked a big center

pearl to balance the necklace. I had taken a big pearl out of a necklace of cultured pearls—because it just didn't seem to belong—and felt sure it would match her string—and told her so. She was horrified at the idea of putting a cultured pearl into her string—but the match was perfect—and I assured her that no one could tell the difference. I suggested that she take the string to her jeweler to have the center pearl put in and see if he could tell.

Her jeweler couldn't. He restrung the pearls and was a little annoyed with her because she'd been dickering with him for a center pearl at forty thousand dollars—but he had no idea she'd given him a cultured pearl to put in the string. It was a perfect match.

Her daughter has that string of pearls today—the string that cost her mother \$175,000—and has no idea that the big center pearl is cultured.

—Regina Jewelry Designer, on "Margaret Arlen" (CBS)

DAMS FOR HUMAN NATURE

HUMAN nature which makes wars is like a river. It is impossible in geological time to change the nature of the river. But when it continually overflows its banks and destroys our lives and homes do we sit back and say, 'It is too bad, we can't change the river, we can do nothing about it?'

We build a dam, and to build it, we use our ability to think. This ability to think is also a part of 'human nature.' It includes the capacity to give up immediate temporary benefits for permanent ones. Just as we use our reason to build a dam to hold a river in check, we must now build institutions to restrain the fears and suspicions and greed which move peoples and their rulers. We must remember that if the animal part of human nature is our foe, the thinking part is our friend. We can and must use that part now, or human society will disappear in a new and terrible dark age of mankind—perhaps forever.

—Professor Albert Einstein (CBS)

WALK WITH JUNIOR

YOU should never take your child for a walk—go walking with him. Try to see things through his eyes and a whole new world of wonder and enchantment will be opened to you. You'll enjoy your child and he'll enjoy your companionship.

—Lawrence K. Frank on "Woman's Club" (CBS)

SOAKEM SOGGIES



This is respectfully proposed as the advertising form for the future. Please note the stern conformity with truth. No extra vagrant claims. The bald and sometimes hideous truth. But, no matter. Murdoch has elected to invade the highly competitive field of breakfast foods with a product called Soakem Soggies. The name itself is honestly descriptive. He feels that the trouble with the breakfast food market as it stands is that all cereals are trying to out-snap each other . . . or out-crackle . . . or out-crunch. Why must it be assumed that all customers want a breakfast food with audible 'thumba' rhythm? We offer Soakem Soggies . . . absolutely no crunch, no crackle, no pop. They are not crispy. They are soggy. No longer need mothers of growing youngsters writhe in painful indecision as they stand before the food counters at the market. Fearful lest the breakfast food they select will perhaps be four crumb-chibels less crispy than some other brand and their children consequently handicapped in their school work or on the baseball diamond or jumping rope. Just help yourself to a nice soiled carton of Soakem Soggies. Soggies offer the following advantages. You will not be troubled with sending in the box tops for anything. We solve the problem simply. In the good old forth-right manner of our pioneer forefathers. You will never have to send a box top of Soggies anywhere because the boxes have no tops. That gets 'em soggy.

Soggies are guaranteed to be the soggiest food you ever ate. We make this offer. If Soggies are not in all respects as soggy as we claim . . . just try to get your money back. This guarantee is underwritten by the last national bank. No other breakfast food would be so foolish. Here's another advantage of buying Soggies. You will not be urged to write essays in twenty-five words or less. The makers of Soggies can't read and will thank you to keep your essays to yourselves. Besides, in warm weather, who wants to sit in at a desk writing twenty-five words or less about anything? Soggies are vitamin impooverished. You'd have to eat three whole boxfuls . . . the large size to get one vitamin C. Science proves that in one bowlful of Soggies you get nourishment equi-

YOU CAN'T HEAR EVERYTHING (continued)

valent of three drops of fountain pen ink and the bottom half of a pipe cleaner. PLUS as much liver extract as is contained in four tons of bituminous coal. The boxes are a dull green containing no comics, no puzzles, no cut-outs . . . no coupons good for anything. Look at your pantry shelves right now mother. Are you out of Soggies? What of it! Next time you think of it will be too soon. Do you want your boy to hit a home run every time he comes to bat. Of course you don't. It's false preparation for life. How about laying down a bunt or popping up to the infield? Soggies will enable him to do that. Or better still, he'll just sit on the sidelines and watch. This enviable listlessness will be his only, if you feed him the breakfast of indolence. This consists of one eight ounce glass of orange juice, a bowl of Soggies with plenty of milk or cream and lots of sugar and some kind of fresh fruit. Followed by two four-minute eggs, a rasher of bacon and home-fried potatoes, six slices of toast well buttered and three glasses of milk. If you skip the Soggies that will be all right too. We have signed testimonies in our files on exhibit at Lonesome Elbow, Pennsyltucky. Caspar Milquetoast says he eats a bowlful of Soggies every time his wife insists on it. Bathless Groggins writes: Next to not taking a bath the thing I like best is to look at a bowl of Soakem's Soggies. Rip Van Winkle in an absolutely unsolicited testimonial . . . oh, unless you consider that five thousand dollar we slipped as solicitation . . . Rip says: After a quiet little twenty-year nap there is nothing better than Soakem Soggies. And since nothing is better, I'm going to stick to nothing. Unquote. Rip Van W. goes on to say that he gets all his pep and go strictly from Soggies and prefers them not only for his own diet but also for the other members of his family. Other breakfast foods are all so crunchy and noisy he says—they interfere with his sleep. B. O. Plenty says in his simple and manly way, quote. I wouldn't be what I am today if it weren't for Soakem's Soggies. They come in the large economy package . . . six tons for 35 cents. However, we recommend that you buy the small expensive size. You only get five ounces for 34 cents . . . but you won't like them anyway . . . so it's really the better buy. If your grocer is out of Soakem Soggies for pete's sake take anything else you find on the shelves.

—Alan Scott on "Once Over Lightly" (MBS)



COMPLEX MAN

We know how to build and control machines and how to make them work. But man is more complex. We must look into his heart, and his mind. Through such instruments as the electron microscope, science peers deeply into the sub-microscopic world to see virus and bacteria, but it cannot look into the soul, or scan the inner consciousness of man. Even to the church, man is a mysterious creature. While the engineer learns more about the machine, the problem of the clergy is to learn more about man so that it may guide him spiritually in his technological advance.

—Brig. Gen. Sarnoff, president of RCA, in an address to the Federated Council of the Churches of Christ in America (NBC)

SOW'S PURSE



Dr. Arthur A. Little of Cambridge set to work to disprove a popular saying some time ago, and succeeded. You've heard the old remark—"You can't make a silk purse out of a sow's ear." Dr. Little just about did it. He had to use a hundred pounds of sows' ears, and it cost him four thousand dollars, but he made the purse and spoiled the adage.

—Ted Malone (ABC)

ATOMIC RITA



I don't know what this means or even if it has meaning, but I can't resist mention of the fact that this much can be revealed concerning the appearance of tonight's atom bomb: It will be decorated with a photograph—a sizeable likeness—of a young lady named Rita Hayworth. Not long ago I watched quite another sort of young lady paint her lips with something called the "Atom Lipstick."

The case of the cosmetic was fashioned according to the popular conceptions of the original war engine. I'm sure you won't need to be told that Miss Hayworth is not one to use such a thing, nor hold it as anything less than a very hideous conceit.

Her face is not on the bomb then, by her own choosing, but by election of the flyers who will drop the bomb and who are clearly entitled to brighten up the business according to their tastes. As regards selection, I find their taste beyond reproach—but the bomb dropping itself had better be worthy of the accompanying photograph.

"Is this," Faustus claimed of Helen of Troy, "the face that launched a thousand ships and burnt the topless towers of Illium!"

I want a better boast for Rebecca—I want my daughter to be able to tell her daughter that grandma's picture was on the last bomb to explode.

Orion Welles (ABC)

IMPRINTS OF FEAR

Do you remember your feelings in anticipation of the first day on your new job? Do you recall your feelings the last time you suddenly found yourself confronted with an onrushing automobile only a few yards in front of you? Do you remember how you felt during the time that someone close to you was undergoing a serious operation? Yes all of us have certainly experienced these or other feelings of fear in the course of our lives.

The constant intimidation, for example, that many children suffer from their parents and then later from their school teachers frequently leaves them just a little bit afraid of people in general. Their characteristic development as shy, seclusive, retiring, and modest frequently contains a liberal dosage of plain, ordinary fear as well. Fortunately, many of our later experiences tend to undermine and dissolve quite naturally some of our earlier superstitions and fears. The bogey-men of our childhood days frequently shrink to mere memories in the adult mind.

—Dr. Allan Fromme, Psychologist on "Adventures Into The Mind" (WMC)

NASAL SOUNDS

ALTHOUGH sound is produced by the vocal chords, certain of the sounds receive many added characteristics from the vibrations of the air in its passage through the nose and throat and sinuses. We're very apt to say, "He's talking through his nose" . . . but actually, the individual is *not* talking through his nose. It is the absence of the air through the nasal cavities, which gives the voice the twang that we call "nasal."

"Tell Me, Doctor" (WJZ)



NEWS FLASH!

There are those who do and those who don't. A camera scoop herewith presents graphic evidence that Van Johnson, caught off-guard during a broadcast rehearsal, dunks regularly with finesse.



HAYSEED SATIRISTS

ABIGAIL AND BUDDY RENDER "STARDUST" LIKE "RED RIVER VALLEY"

MAKING fun of hillbillies is old and accepted radio sport. But Abigail and Buddy—talented hayseeders—have turned the tables. They give popular songs, of the Moon and June variety, a hillbilly treatment that is not only novel but screamingly funny.

Heard regularly with the "Ole Professor" on College of Musical Knowledge, the two hit the jackpot on their first guest appearance on the College. Hoagy Carmichael was on hand and in his honor they did "Stardust" as it was never done before. It clicked so well they found a long-term contract in their hands with the "Ole Professor," billed as the irrepressible country cousins of Ish Kabbibble.

Funny part is that neither one of the pair can claim credit for the idea. That goes to an unknown at a Hollywood party who suggested the two do a popular song in their hillbilly fashion. Until then Hazel Laverne and Clarence Dooley (as they were christened) had been doing a routine hillbilly act since 1934. They married in 1942, but waited until Buddy was out of the Navy before tackling Hollywood in 1945.

But to get back to the momentous party, Mickey Rooney who was present, was so impressed he had his agent sign them up. Kay Kyser then heard them on Round Up Time and invited them for a guest appearance. Ever since, it's been clover—not hay, for song-kidders Abigail and Buddy.

DESTINATION — MOON

RADIO ACTOR JOHN GRIGGS' AMBITION IS OUT OF THIS WORLD

SOME people have a hankering to visit California, some want to go to Switzerland, some to the South Seas . . . with radio actor John Griggs, it's the moon.

And he's not kidding. He's co-founder and vice-president of the United States Rocket Society, which isn't kidding either. The Society has plans and designs all ready for a rocket they are confident can reach our pale-faced neighbor. All that is holding up the works is lack of funds.

You've probably heard Griggs as Dr. Yates in CBS' drama of the medical world—*Road of Life*. It's a juicy part involving gruffness, whimsy and a heart of gold and Griggs eats it up. For change of pace he also is "Vitamin Flintheart" on *Dick Tracy* and to an enthusiastic child audience, "Roger Elliott" on *House of Mystery*.

But in real life Griggs, a frank and good-natured extrovert, is a pursuer of moon dreams though he doesn't look the part. Horn-rimmed glasses, a high intellectual forehead and a serious though broad smile are the only clues to his scientific bent. But that bent dates back to his childhood in Glen Ellyn, Illinois, where he and a school pal, Bob Farnsworth, had an overdose of Jules Verne. Then and there they decided to outdo that spinner of fantastic tales—and hit on an invasion of the moon as the best means of so doing. From there on to the present time the best description of their mutual state was—moonstruck.

Griggs did take time off to attend the dramatic school of the Chicago Art Institute where he covered everything from the Theatre Guild to daytime radio. He claims he feels at home on the airwaves since it is the one place, as Orson Welles can vouch, where trips to and from the moon occur not infrequently. (Incidentally, Welles recently approached John Griggs with the offer of a part in a play he is planning and was promptly signed up as a member of the Society.)

HOWEVER, Griggs never neglected his first love—even for his career. And before long the Society, a strictly non-profit organization of which Farnsworth is president, numbered 1,600 members—astronomers, engineers and scientists of two varieties, accredited and backyard. All are visionaries and sharers of one common dream—that of some day exploring the moon on their own. And they are all convinced that the rocket the Society has designed can—with benefit of atomic energy which is not available to them—take them there. Their present job therefore is to arouse public interest and support and through support get a sponsor. The Society's paper, "Rockets" has been doing a good publicizing job so-far. Just how good was demonstrated not long ago when two ex-service men wrote to Congress asking for grazing rights on the moon. Congress referred them to some other planet.

Griggs admits now that though he and Farnsworth may have been inspired by Jules Verne, there is now a nationalistic angle involved. He feels time is of the utmost importance in establishing our stake on the moon before some other nation gets there ahead of us. And his description of what might have happened had the enemy made the grade during

the war is a very persuasive argument for hoisting ourselves and our flag up to the moon as fast as we can.

Of the skeptics Griggs simply has this to say: "They have the idea that you can't swallow on the moon—they don't even know what's under the surface of the moon. Maybe it's gold, maybe it's radium, but a few years back they didn't think people could live under water. Nothing's impossible in this age. Look at submarines, look at buzz bombs, look at all the things that people used to think were impossible. They didn't think the atomic age would catch up with us so quickly either, but here it is. Nothing's impossible in this age."

SLOWLY the Society is earning a measure of fame throughout the world. Some of the best minds in Washington were drawn for a loop not long ago when Bob Farnsworth wrote asking about rules for homesteading on the moon. The Lenin Library in Moscow has written for copies of all the Society's literature. A Hollywood picture based on the project is now under consideration and Griggs and Farnsworth are keeping their fingers crossed. If the picture is made, or if a radio program is based on their scheme, then they feel the public imagination will take hold, the necessary funds will pour in and the plans will come off the drawing boards for action. When that day comes, Mr. Griggs will leave "Dr. Yates" far behind; not at a walk, not at a run, but at an approximate speed of 2,000 miles an hour he'll head for the greatest role — John Griggs, First Man in the Moon!



TWO EMBRYO SCIENTISTS HEAR ABOUT JOHN GRIGGS' PET ROCKET

RADIO HUMOR

● Senator Ford of "Can You Top This?" gave the laugh-meter a big jolt when he told about the woman who went into a store and asked, "Have you any wallpaper?" The clerk said yes. She asked, "Can I put it on myself?" "Certainly," was the reply, "but it would look better on the wall."

● The producer of "Blondie," Don Bernard, answered his office telephone one day and heard a man ask, "What network is the CBS Blondie show on?"

"This network," answered Bernard.

"What network is this?"

"What network did you call?"

"The one you answered," said the caller and hung up. He sounded suspiciously like Dagwood (Arthur Lake).

● Miguelito Valdes has a favorite joke about a young husband who came home to find his wife looking very flustered,

"Oh, I've had a dreadful day," she explained. "The baby cut his first tooth, then he took his first step, then he fell down and knocked out his tooth."

"Then what happened?"

She answered in a shocked voice, "then he said his first word."

● Harry Hershfield scored on the laugh-meter with his story of the boy being quizzed by his English teacher on Shakespeare's plays. "What did Juliet say to Romeo up in the balcony?" she asked. "Probably, 'Why didn't you get orchestra seats?'" answered Johnny.

● GEMS FROM SAM COWLING'S BREAKFAST CLUB ALMANAC:

"High heels were invented by a girl who was kissed on the forehead."

"From the tip of a fox's nose to the tip of his tail is a fur piece."

"In prehistoric days the cave man used to go out and hunt breakfast with a club. He was the first Breakfast Clubber."



PEGGY GOT HER CHANCE ON HIT PARADE WHEN HOLLYWOOD CALLED STAR JOAN EDWARDS

MANN THE MIKES!

UNDERSTUDY'S DREAM COMES TRUE FOR PEGGY MANN

MEET the girl whose fifteen months of waiting backstage in broadcast theatre dressing rooms paid off in one of the biggest breaks that could come to a girl vocalist in radio.

You know all about the understudy of the legitimate stage who goes to the theatre every night, gives the star a toothy "Hello," while all the time she's muttering under her breath, "Why don't you break a leg?" The understudy of the stage has its counterpart in radio and for a photogenic example we cite Peggy Mann, who understudied Joan Edwards fifteen months waiting for a break—leg or otherwise.

Every week Peggy rehearsed Joan's songs, dressed, and went to the broadcast, all set to go on in case anything happened to Joan. But most of her time was spent backstage, biting her nails and day-dreaming of the night when she would go on. Four times during that fifteen months Peggy did go on. But after each taste of glory, back Peggy went to her tiny dressing room to wait for her big chance.

Then it came! Joan was signed to go to Hollywood to appear in "Hit Parade of 1946" and Peggy was selected to take over Joan's chores during the two months she would be off the program.

So at 25, Peggy finds herself on the threshold of big-time radio success, singing in the star spot of one of radio's top pop song programs. All of which makes Peggy thankful that she did not follow through on a girlhood ambition to become a ballet dancer. At one of her dance school recitals, 15-year-old Peggy was all set to do a dance specialty until the girl scheduled to sing became ill. There was a frantic search for a replacement. The next thing Peggy knew she was out on the stage, knees quaking and voice quavering. Peggy doesn't remember much of what

happened out on the stage, but when she got through her teacher advised her to study singing, in addition to her dancing. She took that advice and in a few months had become so engrossed in singing that she stuck her ballet slippers away in her Yonkers attic.

Soon after she began her singing lessons, Peggy got a job singing on a program with Alan Courtney. Her first big band job with Enoch Light followed. Then when Bea Wain left the Larry Clinton band, Peggy stepped in and took over the singing chores. Shortly after that, she got the call to understudy Joan Edwards.

This time the spectre of returning to the backstage dressing room doesn't haunt her. After she winds up her Hit Parade duties early in October, Peggy hopes to have a program of her own. She figures that if she can't get a show after this, she may as well dig the ballet slippers out of that Yonkers attic.



WHILE JOAN SANG, PEGGY DREAMED IN DRESSING ROOM OF THE TIME SHE WOULD GO ON

RADIO ODDITIES

♦ To create tension and suspense right in the studio for the spine-chilling "Inner Sanctum" mysteries, Hiram Brown has screens set around the actors fencing them off from the organist. He feels it gives them that uneasy feeling of being confined which lends more realism to their acting and also makes them completely dependent on him for cues.

♦ NBC's New York studios are actually "suspended" on cables which eliminate the vibration from the sub-way underneath the RCA building.

♦ Just for the heck of it, Tom Howard and his nit-wit assistants on "It Pays To Be Ignorant," pay off their contestants in pennies—2,500 of them.

♦ Tom Breneman, ladies' man of "Breakfast In Hollywood," was once voted a member in good standing of the Southern California Sewing Circle.

♦ Ted Malone, human interest reporter has an aversion to being labeled as a "roving reporter." Once, a newspaper error established him as a "raving reporter."

♦ Mel Blanc, the man of a thousand voices, created the character of Pedro, the gardener on the Judy Canova Show, after talking casually with a real life Mexican laborer near his home in Playa del Ray, California.

♦ David Rose never goes to bed before 5 a.m. The youthful conductor-composer cannot compose in the daytime.

♦ Leo Gorcy, the tough Brooklyn character on The Bob Burns Show, spends his spare time writing poetry and painting.

♦ Meredith Willson, looking at the long lines of people waiting to get into a broadcast, remembers with amusement the days when producers had to hire "sitters" to swell the studio audience and applaud.

TUNE IN ON FASHION

SINGER BETTY RHODES MODELS CALIFORNIA SUN WORSHIPPER DESIGNS



THIS SUNBACK PINK CHAMBRAY dress is bait for that perpetual sunshine the California Chamber of Commerce brags about. The peplum front skirt conceals shorts. Betty wears this to rehearsals and is all set for sports afterwards.

PETITE, blue-eyed Betty Rhodes is a typical American Girl choice to model these California sunshine fashions. An NBC star, Betty is the pert singing cashier of "Meet Me At Parky's." She has appeared in three phases of entertainment —as a child star in movies, as a radio singer with Fred Allen, Burns and Allen, and Johnny Green, and as "First Lady Of Television" in California. Chic chic! we'd say.



BETTY CREATES a chic portrait in an Edna Vilm print and cartwheel straw by Kenneth Hopkins. A Baum marten scarf completes it.



ANOTHER EDNA VILM print featuring black musical notes on white. Brim of straw hat by Dick Russell is outlined in grosgrain bows.



BRONZE AND GOLD sequins outline the butterfly design on the top of this bare midriff dinner gown with dolman sleeves and draped skirt.



CALIFORNIANS love sports clothes and the pleated skirt of this trim little dress by De De Johnson covers tailored white shorts.

THE ANSWER MAN



Albert Mitchell

Tune In presents some of the most interesting questions and answers selected from this highly entertaining and enlightening program. Its evergrowing popularity can be attributed, in part, to the wide variety of questions and the authenticity of all answers.—The Editors

How much does an ear drum move when it hears a sound?

Around a millionth of an inch.

Of what are the four suits of cards symbolic and who are the four kings in a deck of cards supposed to represent?

The four suits in a deck of cards are symbols of the feudal society of the Middle Ages. Spades symbolize swords for the nobility; hearts, cups for the clergy; diamonds, coins for the tradesmen; and clubs, staves for the peasantry. The four kings in a deck of cards are supposed to be King David of the Bible, Alexander the Great, Julius Caesar and Charlemagne.

Aren't seacows related to whales?

No. Seacows are related to elephants.

How can you make a triple play in baseball without any fielder touching the ball?

Though it has never been done, a triple play could be made in baseball without anyone touching the ball after it leaves the pitcher's hands. If, with the bases full, a batter hits a home run inside the park, and if the base runner on third remains where he is while the other three base runners pass him, each one is ruled out for passing a runner ahead of him—and a triple play has been executed without any infielder touching the ball.

Are earthquakes going to get worse or better?

According to many scientists earthquakes are going to get fewer and less severe. However, one famous British scientist, H. B. S. Halden, says we'll get "bigger and worse earthquakes" in the years to come. He also thinks the earth is going to get hotter, rather than colder.

How many times has the city of Danzig changed hands?

When the city of Danzig was given to Poland at the recent Potsdam Conference, this was the eleventh time in the past 800 years that it had changed sovereignty and the fifth time in the last year and a half.

Do they really use postage stamps as money in Russia?

They did at one time. In Russia, between 1915 and 1917, stamps of small denominations were printed on thin cardboard and allowed to circulate as coins or be used on letters.

How many descendants could one pair of rabbits have during their lifetime?

It would depend greatly upon how long they lived. If they lived four years, they could have 1,250,000 descendants.

Where were the scenes of the Welsh meadow in the movie "The Corn Is Green" taken?

In Hollywood. The stage was covered with 20 tons of grass sod for the summer scenes. For the winter scenes, the sod was covered with 2,000 bags of gypsum, which photographs like snow. The studio, however, did not count on the laws of nature. The grass grew right through the snow—and prop men had to run around all day long snipping off the grass blades as they poked into sight.

Is it true that silkworms spin a knot in the thread when they get excited?

No. The silkworm doesn't make a knot in the thread when it gets excited—but it does make a lump in it. The thread is made by a fluid secreted by the spinning glands and is plastic and uniform in thickness. But if the tray on which the caterpillars are feeding is jarred the gland often momentarily secretes a little more, and a bump in the thread results.

When a rifle is fired, does the gun kick back after the bullet is on its way or does the recoil take place before the bullet leaves the muzzle?

That is a question hunters have been arguing about for years. But the chief ballistician of the Western Cartridge Company seems to have found the answer in his latest experiments. A deer gun was mounted and loaded with a 30-30 cartridge which has a muzzle velocity of 2200 feet per second. The gun was then fired and photographs showed that up to the time the bullet was two inches away from the muzzle no visible recoil had occurred. The experiment was tried again and this time photographs showed a recoil when the bullet was 30 feet from the rifle. At 30 feet the recoil raised the muzzle approximately three-quarters of an inch above its resting place.

Tune In to "The Answer Man":	M.T.W.T.F.	7:15 P.M.	E.D.T.
WOR, New York	S.	7:45 P.M.	E.D.T.
	M,T,W,T,F,S.	12:45 P.M.	E.D.T.
WGN, Chicago	W,Sun.,	10:00 P.M.	C.D.T.
Yankee Network	M,T,W,T,F,S.	6:30 P.M.	E.D.T.



SLACKS ARE MUST FLYING TOGS IN MARILOU NEUMAYER'S BOOK

CHICAGO TAKES TO THE AIR

WINDY CITY ARTISTS ENJOY BEING UP IN THE AIR AS WELL AS ON IT

THE air-buggy craze has hit some of Chicago's radio personalities with terrific impact. With a moment away from the mike, they head for an airport to explore the "wild, blue yonder." Marilou Neumayer, who is Stella Curtis on "Ma Perkins," caught the fever early in childhood and vowed she'd own her own plane some day. She now has over a hundred hours to her credit. Don Herbert, an ex-Air Corps captain who is now heard on "Doctors At Home," regained his love of flying soon after his discharge and wants to own a two-engine plane. Singer-pianist Carolyn Gilbert used to hitch plane rides as a kid in Tulsa. Once she fell out of an open cockpit, but her parachute worked; so she's as enthusiastic as ever. Singer Russ Brown learned to fly a friend's plane and has had over 300 hours in the air. So, eventually Chicago radio producers may be forced to use radar to keep up with these "flighty" entertainers.



CAROLYN GILBERT LIKES A LIGHT SHIP WITH CLOSED COCKPIT



RUSS BROWN ILLUSTRATES "HANGAR FLYING" FOR DON HERBERT



TUNE IN the RECORDS

WALTER GROSS gets the TUNE IN nod

this month for a tip-top triple threat job of conducting, arranging and piano-pounding on behalf of Musicraft . . . Not without reason, the moguls decided



to give Walter an orchestra and star billing for his own diskings of eight JEROME KERN favorites. . . . Surprisingly enough, there isn't too much

piano on these sides, Gross preferring to let the orchestra carry the main burden . . . There's a stirring arrangement of "Who," although you may prefer "All The Things You Are," "Don't Ever Leave Me," "Why Was I Born?" "The Touch of Your Hand" or "Smoke Gets in Your Eyes." Gross, one of the finest all-around pianists in radio, is equally at home on shellac, and the only fly in the ointment is the uneven quality of the Musicraft unbreakable plastic discs. However, the records are worth adding to your collection.

* * *

CHECKING THE ALBUMS: Top album of the month is undoubtedly Capitol's pressing of "St. Louis Woman" score, with original cast and orchestra. Brightly recorded, the five-record collection contains polished vocal performances by PEARL BAILEY, HAROLD NICHOLAS, RUBY HILL, JUNE HAWKINS and ROBERT POPE. This ARLEN-MERCER score, better with each hearing, is a "must" for your library . . . Victor has an interesting "Two on the Aisle" album of tunes from "The Red Mill." Baritone EARL WRIGHTSON, MARY MARTHA BRINEY, DONALD DAME, The MULLEN Sisters and AL GOODMAN'S orchestra do full justice to the VICTOR HERBERT score. Four records in the album—just the thing to give Aunt Mary for a present . . . Capitol has released an album of excerpts from BOB HOPE broadcasts at various Army, Navy, Marine and Coast Guard camps. Ex-GI's will like the album as a memento of a great guy. The humor is broad and emphasis on local situations gives the casual listener a chance to see how the Hope

By HAL DAVIS

writers switch gags with great success—using the

same ones with a twist that makes them different . . . LEONARD G. FEATHER, eminent swing expert and piano tickler, supervised the "Esquire" hot jazz sides which Victor has released. Jazz fans will want these four sides for frequent solo and ensemble high spots . . . Columbia scores with a PAUL ROBESON collection of eight folk songs and spirituals. . . . Rhumba fans take a bump with gusto dancing to the NORO MORALES collection released by Capitol. "Tierra va Tembla" is a favorite, but there are seven others to choose from . . . Square dancing is here again. This time it's a Victor album of country dances played



AH-H — THE HOPE ALBUM — SKEET TARGETS

and called by CARSON ROBISON and LAWRENCE LOY.

* * *

CHECKING THE POPS! GENE KRUPA takes "Lover" for the fastest ride we've ever heard. The boys do well to keep up. Frantic stuff. The shuffle tempo of "Boogie Blues" on the reverse saves the record from complete oblivion. ANITA O'DAY delivers a competent vocal (Columbia) . . . JO STAFFORD delights with "Cindy," backed by all-star group of hepsters including KING COLE on a flashy piano kick. This'll be saved when pop stuff is tossed to cleaners (Capitol) . . . MORTON DOWNEY returns to the wax-works with "Blue Skies," "All By Myself,"

"More Than You Know" and "My Romance" (Majestic). For them as likes the Irish tenor—and many do . . . RAYMOND SCOTT'S Sonora diskings are typical of his big band stuff—technically perfect and musically pallid. "Mr. Basie Goes To Washington," "Magic Garden," "Enchanted Forest" and "Toonerville Trolley" are pale reflections of the fame that was Scott's . . . LOUIS ARMSTRONG and "Whatta Ya Gonna Do?" are a good team on a Victor side. Reverse for "No Variety Blues" . . . COOTIE WILLIAMS, anybody's favorite trumpeter, spellbounds on Capitol with Ellington's "Echoes of Harlem" and "When My Baby Left Me" . . . JIMMIE LUNCEFORD's band has lost none of its exciting jazz coloring on Majestic's pressing of "Sit Back and Ree-Lax" plus "Jay Gee" . . . BENNY GOODMAN doubles "On the Alamo" and "Rattle and Roll" to exciting Columbia parlay. Art Lund sings the first while the band takes the second through a rousing session . . . WOODY HERMAN's "The Good Earth" is only fair, while "Surrender" emerges as a pleasant ballad (Columbia).

* * *

CHECKING THE CLASSICS: Columbia Masterworks continues releasing varied items that dress up a record library. ELIE SIEGMESTER, the folk tune genius, has written an "Ozarks Set," deftly played by DIMITRI MITROPOULOS and the Minneapolis Symphony. Recording is excellent. (MX-262) . . . RODZINSKI's playing of Ibert's "Escalas," a tone poem revolving around Palermo; Tunis-Nefta and Valencia is not heavyweight, but good listening. (Columbia MX-263).



THE WORDS FASCINATE PRETTY PEGGY LEE

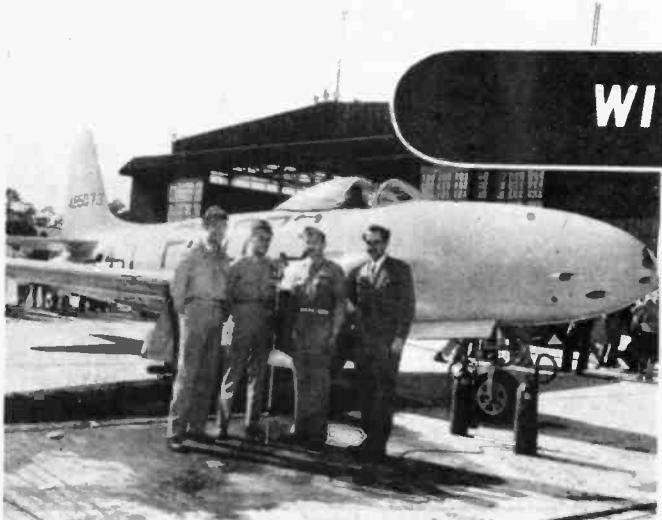


PATERSON, N. J.—Which? Bob Bright of Station WPAT is in a spot trying to decide between discs by Monica Lewis and Claire Hogan.



SAN FRANCISCO, CALIF.—KYA staff members pitch in sorting and packing the million cans of food sent in response to a food relief plea.

WITH THE NATION'S STATIONS



JACKSONVILLE, FLA.—WPDQ listeners were thrilled with a radio ride in a P-80 Shooting Star (jet propelled) during an Army Day pick-up.



BOSTON, MASS.—Boston Blackie (Richard Kollmar), sponsored over WNAC, has tables turned by advertising agency man, John C. Dowd.



CHICAGO, ILL.—Ed Allen, whose Early Bird program is heard on WMAQ, is confronted with listener's winning idea of an Early Bird.

TELEVISION

LIVE-WIRE BALLET

BROADWAY STARS SATIRIZE
BALLET CLASSIC IN VIDEO

BALLET lovers who have always lamented the fact that ballet has been available to such limited numbers, should welcome video with open arms. For the possibilities of offering ballet on a scale for mass consumption are tremendous. A hint of what the future may hold was glimpsed at the CBS television broadcast of a modern version of the old classic "Spectre De La Rose." The stars were Jane Deering and Harold Lang, the hit ballet team of the Broadway musical, "Three to Make Ready." In modern dress they jazz up the well-loved Cinderella story of a young girl and her dream prince. Gershwin's "Concerto in F" backdrops the ever-popular lovely dream sequence.



JANE DEERING DANCES THE NOTED DREAM SEQUENCE BUILT ABOUT A ROSE THEME



AN OLD CLASSIC GETS JAZZ TREATMENT



HAROLD LANG DOES A DIFFICULT JETE



CAMERAS CATCH A ROMANTIC ARABESQUE

EXQUISITE! LOVELY! ALLURING!

24K GOLDPLATED MATCHED CAMEO RING *and* EARRING BIRTHSTONE SET

Here's the most amazing jewelry offer we have ever made! Everyone knows the exquisite, delicate, expensive looking beauty of a fine Cameo and the rich charm of 24K gold. Now, for the first time, you can own a beautiful matched set of these lovely simulated Cameos in your own birthstone color. These beautifully designed, delicately colored, wonderfully wrought, simulated Cameos are mounted on the finest 24K gold-plated rings and earrings money can buy. What's more, they're guaranteed. Yes, fully guaranteed and warranted for 10 years against any form of tarnish or discoloration. Guaranteed not to lose any of their beautiful polish or luster or your money back.

SPECIALLY FITTED RING AND EARRING

This lovely set is so rich looking, so well made, that smart looking women everywhere are proudly wearing them. The goldplated ring glows with the fine burnished luster that only 24K gold can produce. Its special design makes it instantly adjustable in size to any finger, and once fitted it is set in a comfortable non-pinch fit **SPECIALLY ADJUSTED TO YOUR FINGER**. The delicately made screw-on-type goldplated earrings cling to your ears with the gentle stubborn tenacity of fine jewelry.

AN AMAZING OFFER

When you get your set show it to your friends, compare it with the finest jewelry in your local shops, admire it on yourself in your mirror. Then you will know why we say that this is the most amazing offer we have made, and you will agree that it is the greatest bargain you have ever purchased. You can see your set at our risk—get it at our expense—if you act now!

ALL 3 PIECES
1.98
Plus 40c
Fed. Tax

GUARANTEE
If Not Completely
Satisfied, Return
Within 5 Days and
Your Money will be
Quickly Refunded.



SEND NO MONEY!

You need not risk a cent. Send no money just the coupon indicating your color choice. When the postman delivers your set pay him only \$1.98 plus postage and 20% Federal Tax. You can select your birthstone color, or any other color you prefer. If you want two different sets to wear with different outfits, you can have two for only \$3.50 plus 20% Federal Tax. The demand for this wonderful jewelry makes it impossible for us to guarantee a definite supply. You must act now—send the coupon today.

PICK YOUR BIRTHSTONE

- JANUARY GARNET
- FEBRUARY AMETHYST
- MARCH AQUAMARINE
- APRIL WHITE SAPPHIRE
- MAY GREEN SPINEL
- JUNE ALEXANDRITE
- JULY RUBY
- AUGUST PERIDOT
- SEPTEMBER BLUE SAPPHIRE
- OCTOBER ROSE ZIRCON
- NOVEMBER YELLOW SAPPHIRE
- DECEMBER GREEN ZIRCON
- SIMULATED.

MAIL
THIS
COUPON

5th AVE. MERCHANDISE MART, Dept. 69-D

150 Nassau Street
New York 7, New York

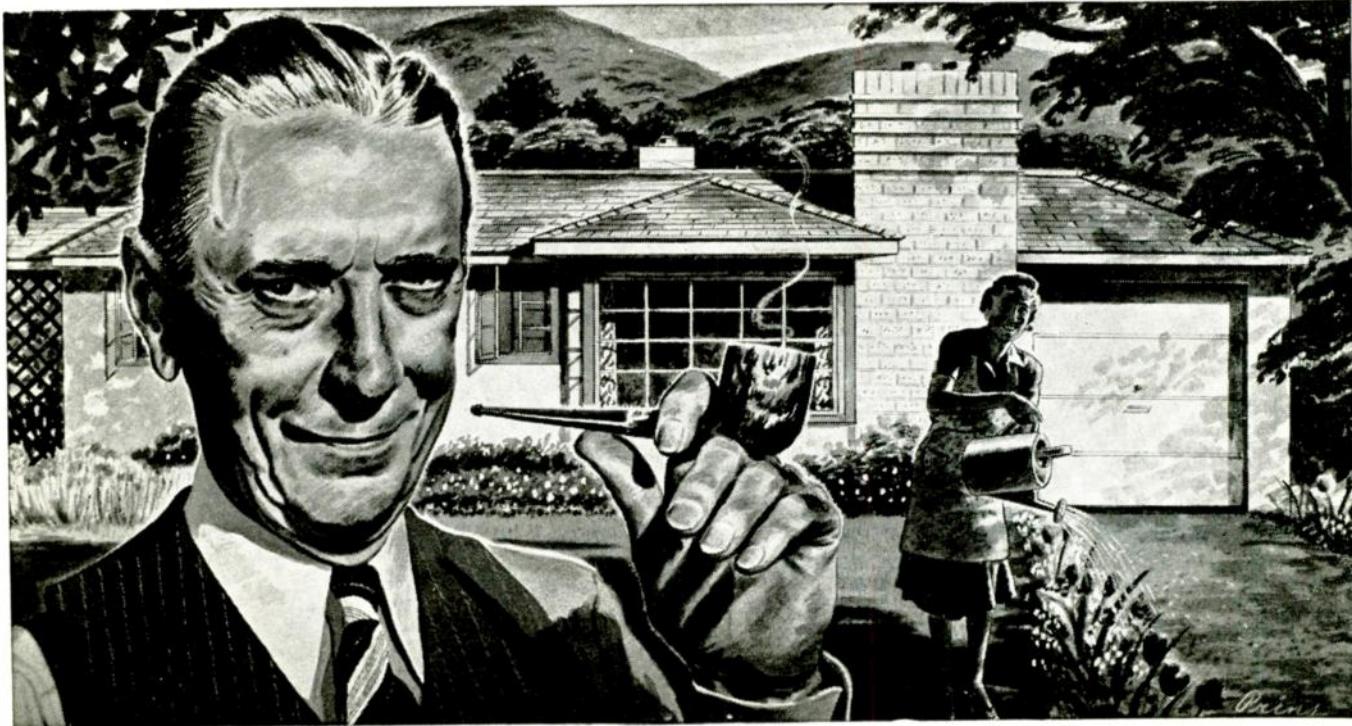
Send me my Cameo Ring and Earring Set at once. Birth month or color.....
 Send C.O.D. I'll pay postman \$1.98 plus postage and 20% Federal Tax on delivery
 I am enclosing \$2.38, postage is free, tax included.

Send two sets. I'll pay postman \$3.50 plus postage and 20% Federal Tax on arrival

NAME

ADDRESS

CITY & ZONE STATE



Let your HEAD take you

(*The average American today has a choice of just going where "his feet take him", or choosing wisely the course to follow. Let's skip ahead 10 years, and take a look at John Jones—and listen to him . . .*)

"**S**OMETIMES I feel so good it almost scares me.

"This house—I wouldn't swap a shingle off its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not much—but enough. And I tell you, when you

can go to bed every night with nothing on your mind except the fun you're going to have tomorrow—that's as near Heaven as man gets on this earth!

"It wasn't always so.

"Back in '46—that was right after the war and sometimes the going wasn't too easy—I needed cash. Taxes were tough, and then Ellen got sick. Like almost everybody else, I was buying Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

"'Don't do it, John!' she said. 'Please don't! For the first time in our lives, we're really saving money. It's wonderful to know that every single payday we have more money put aside! John, if

we can only keep up this saving, think what it can mean! Maybe someday you won't have to work. Maybe we can own a home. And oh, how good it would feel to know that we need never worry about money when we're old!"

"Well, even after she got better, I stayed away from the weekly poker game—quit dropping a little cash at the hot spots now and then—gave up some of the things a man feels he has a right to. We didn't have as much fun for a while but we paid our taxes and the doctor and—we didn't touch the Bonds.

"What's more, we kept right on putting our extra cash into U. S. Savings Bonds. And the pay-off is making the world a pretty swell place today!"

The Treasury Department acknowledges with appreciation the publication of this advertisement by



TUNE IN
NATIONAL RADIO MAGAZINE

