PROGRAMS FOR WEEK BEGINNING MARCH 16

Arno Tanney
"The Chant"
Page 8

BETTY LOU GERSON: Soap Opera Bernhardt Page 7
RED SKELTON: How to Flatter a Woman Page 4
Nothing gets dishes cleaner!

Super KE-NU

Cleaning with only a quarter of the water.

Thrifty... Same low price for 2 full pounds or all grocers.

HEAD OF THE PARADE!

ACME
..the beer with the high I.Q. (It Quenches!)

Revised in Los Angeles by ACME BREWING CO.

Specialty Bartenders' Company
LOS ANGELES 11

GOOD 'N' QUICK
MULTI PURPOSE MIX

Crisp golden brown foods, pan or deep fried.

Makes rich flavorful gravies, smooth seasoned sauces.

1 1/4 ounce per pound of meat makes savory extender.

GOOD 'N' QUICK waiting for you at your grocer

JOLLY TIME
The Nation's Favorite POP CORN

TENDER-HULLESS-CRISPY SURE-TO-POP WHITE OR YELLOW AT YOUR GROCER'S.

Robert Shirley, 120 East 1st Street, Santa Ana, Calif.

Sirs: While looking through your February 2 issue, I discovered a picture of Dud Williamson, who is emcee of the program "What's the Name of That Song?" You did not, however, have a picture of the two men who play the piano.

I would like very much for you to write an article on the program and give us pictures of the piano players. I think it is one of the few really good musical and quiz programs on the air.

Timely suggestion. The story you request appears on page 36 of this issue.

Barbara Bond, 1502 Cartagena Street, Long Beach 7, Calif.

Sirs: Even though many people don't like the "silly" commercials, I think they are cute. A good reason for not minding them is that we wouldn't have our good programs such as "Twenty Questions," "Blondie," and many others.

As other readers of Radio Life have said... it certainly is disgusting that so many good programs are on the air at once.

Don Lewis, 10321 Dunleer Drive, Los Angeles 34, Calif.

Sirs: Just a short note to ask you to tell me what "102" is, or means. It is given over all networks.

It is a campaign by the Los Angeles Junior Advertising Club to cut down traffic accidents and means that one out of every two persons will be injured or killed in traffic during his lifetime.

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Max Adler, 2814½ West Boulevard, Los Angeles 16, Calif.

Sirs: You've got a wonderful magazine of, by and about radio personalities and radio. You do give a true portrayal and view. I must add, though, that the program which I enjoy very much, namely, "Counterspy," is interrupted by too much commercial about "Old Nick." So are numerous other programs. Keep up the good work.

Peggy Thomas, 478 Vermont Street, Altadena, Calif.

Sirs: Maybe I have been a "Missdit," but have you had an article on Margaret Whiting? If not, is there one for the future? Would like to see Miss Whiting with a show of her own. She has a lovely voice, one I never seem to tire of. I'm sure many people will agree.

Thank you for a grand magazine with loads of good reading.

Not a "Missdit." See our February 9th issue.

Lorraine Wilding, 1230 East Acacia, Glendale, Calif.

Sirs: I like your little magazine, and try to never be without it. Usually I don't write about things, but I (Please Turn to Page 8)

RADIO LIFE

March 16, 1947

Published Weekly at Los Angeles, California.


Radio Life was entered as Second Class Matter May 5, 1942, at Los Angeles, under Act of March 3, 1879. Price: $1.50 per year, $2.25 single copies. Single Copies on sale at leading Independent Grocers in Southern California at 8 each.

Publisher, Carl M. Bigby; Editor, Evelyn A. Bigby; Assistant Editor, Shirley Gordon; Business Manager, Robert C. Johnson; Advertising Manager, Grace Jones; Office Manager, Georgia Claywood, Art Director, Ray Wheeler; Log Editor, Hal Julian.

All material used by Radio Life is especially prepared by its own staff writers, and reprinting in whole or in part without publisher's permission strictly forbidden.

LEW VALENTINE introduced the role of "Dr. I.Q." to the NBC Network in 1939. Each Monday night over KFI at 7:30 you can hear the Mental Banker fire questions at his studio audience, giving away silver dollars for the correct answers.

KAY KYSER has been a favorite of millions for many years. His famous musical quiz show has been an NBC feature since 1938. To test your "Musical Knowledge" dial KFI some Wednesday night at 7:30 and join in the fun.

KAY KYSER

ARTICLE.
Red Skelton Answers 20 Questions

Tells About His Greatest Extravagance, His Pet Dislikes, Temper, and Formula for Successfully Flattering the Women

Tuesday, 7:30 p.m.

1. Do you ever have the "blues," and what do you do to get rid of them?
   I try to stay by myself until I get it out of my system; there's no sense in bringing the other guy down too.

2. Have you ever had a gag boomerang on you? Describe the most humorous.
   Yes, the time I told our radio announcer the difference between a rich "Okie" and a poor one, and that the rich "Okie" had two mattresses on top of his car. Brother! I can still feel the repercussions from that one! However, I think the outcome was pretty cute. When I arrived in Oklahoma City, all set for a state bond-selling tour, the Governor met me at the railroad station in an old Ford touring car...with two mattresses on top!

3. What do you think is the nicest way a fan can demonstrate his loyalty to the star?
   By continuing to buy tickets to see their favorite performer work. I think the nicest compliment I've received is when they yell, "Hi, Red," just like they had known me all their lives.

4. Which one of your movie roles has given you the most satisfaction?
   My latest picture, "The Show Off," because I was permitted to be a natural part of the story and didn't have to drop back to a stage routine.

5. Does anyone call you Richard any more?
   No one has ever called me Richard; it has always been "Red," except my mother, when she is annoyed with me.

6. Do you enjoy the fact that people expect you to be funny all of the time?
   For the most part, yes. Once in a while it would be nice to relax and keep my big mouth shut.

7. What has been your favorite character portrayal during your career in show business?
   Junior, I guess; because, regard-

less of age, I think we are all kids at heart on most things.

8. What is your greatest extravagance?
   Cigars. I don't smoke, but I like the big dollar size (and I have my sponsor's permission).

9. What is your idea of a large evening?
   Being able to spend an evening at home, which doesn't happen often.

10. Do you anticipate, or dread television?
   I'm looking forward to it; I'd like working without a script.

11. Do you listen to the radio? What is your favorite program?
   Yes I do, and I'm no fool. I like all of them, right down to their last commercial.

12. What would make you the happiest man in the world?
   I can't ever have all of the things we want. It wouldn't be good for us. So I honestly feel that I am the happiest guy in the world right now.

13. What do you want to be doing twenty-five years from now?
   Exactly what I'm doing right now, with the same reaction.

14. Is there anything you won't do for a laugh?
   Yes. I won't play a practical joke on anyone. I don't believe in getting a laugh at the expense of someone's hurt feelings or embarrassment.

15. What are some of your pet dislikes?
   Anything that even looks like a cut-and-dried daily routine, because then it becomes work. I also dislike...
Little Man, Big Show

Radio Life Award Winner Dick Mack, with Priceless Background on Stage and in Writing, Now Produces Joan Davis Show, but Still Wants to Act

By Evelyn Bigsby

Mack Gordon, and Harry Revel. For one show,” Mack re-emphasized with pride and awe creeping into his voice.

He produced, wrote, cast, and directed the shows and thought nothing of writing as many as seventeen different numbers for one performance or staying up until five in the morning figuring out some tricky lighting.

During the winter, Mack “did radio” in New York—stooging on the Vallee program and working as a dramatic actor at NBC. Now and then he’d toss off a song or pen special material.

“What am I?” he one day asked Dick Mack. “Am I a dramatic writer, a song writer, a comedian, or what? Maybe I’d better concentrate on one thing.”

And that’s how radio fell heir to one of its first today, Dick Mack, Producer of Joan Davis’ show and Distinguished Award Winner in Radio Life’s comedy production category. For Mack repressed the ham inside and went to the J. Walter Thompson Agency as a writer for the Joe Cook Show, on which Ed Gardner, now “Archie,” was producer. Ten years ago this coming April, Mack arrived in Hollywood to script the original Chase and Sanborn hour.

“I was quite a hard thing to do,” he reminisced about his decision. “Anyone who’s ever been a performer will know how hard it was.”

Single-handed, Mack scrubbed the Bergen-Ameche-Eddy show for two years. “I used to hate it,” he recalled, “when Edgar put Charlie in his case. Charlie is so real. I was with Bergen in New York—it was his first trip there about 1939—when Charlie was kidnapped—it was just as if an actual person were missing.”

Farrell, New York Evening Telegram reporter, as you may remember, yielded to an urge to whisk

(Please Turn to Page 32)
OFTEN I've tested news announcers (erroneously called newsmen),” Cleve Roberts told us.

“Just after they have completed a news broadcast, I've said to them something like, 'Say wasn't that an interesting statement that so-and-so made on such-and-such?', to which they'll look puzzled and answer that they didn't have that item in their news releases, when the fact was that they had read that very item on the air just a few moments before! Experienced announcers can read copy with feeling without any realization of what they are saying. That may make for good announcers—but not good newsmen.

"My thought is," Mr. Roberts continued earnestly, "that news read in that manner is received by the listeners in the same way. If the announcer doesn't know what he is saying, how are his listeners supposed to know? You can't blame listeners for becoming annoyed when they tune in a newscast and hear the identical items repeated word for word as they were read on another newscast on another station a little while before!"

Mr. Roberts, veteran reporter and newly-appointed Director of Public Affairs of KMPC, guarantees that listeners to "The Station of the Stars" newscasts will find all of the above remedied. Under his supervision, a recently reorganized staff of qualified newsmen now thoroughly edits, skilfully re-writes and thoughtfully delivers the dozen news broadcasts KMPC currently airs daily.

**Fine Backgrounds**

This personnel includes George Lewin as newsroom manager. Previously with the Citizen-News, Mr. Lewin has fifteen years of newspaper experience (with New York's Daily News and Journal American: Washington's Daily News and Times Herald; Newark Star Eagle and Los Angeles Examiner), and a radio background (as radio editor for NBC: New York; ABC, New York, and ABC, Western Division). Assisting Mr. Lewin as rewrite man is Maurice Starrels, University of Chicago graduate and Navy veteran, who was formerly an ABC-KECA newswriter and associated with the San Francisco Chronicle; Eddie Lyon, Marine Corps correspondent and radio newswoman; and Larry Thor, whose career record covered six years as correspondent and writer on Canadian stations.

Well-known news commentators now being heard regularly on the KMPC news are Fleetwood Lawton, Frank Hemingway, Norman Nesbitt, Sid Fuller and our interviewer, Mr. Roberts.

Before the start of his own broadcast series, Roberts himself handled the "Voice in the News" feature of the station's 10 p.m. newscast. This consists of a personal, pre-transcribed interview with a person equipped to speak authoritatively on a subject highlighted in the day's news. To secure these on-the-spot chats, the station's mobile recording unit is driven to the interview scene. In addition to the KMPC Jeep and station wagon, Cleve puts to use his own car for remote reporting assignments, as it is fully equipped for shortwave broadcasting. He intends to cover personally events of interest at distant points as well as in the nearby locale. These include coverage of the State Legislature sessions in Sacramento and United Nations conferences in the East.

**Atomic Experience**

A widely-traveled topflight correspondent, Cleve Roberts has told us, in previous issues of Radio Life, of his interesting adventures during his months abroad as a war correspondent. At our request during our recent luncheon chat, he added to these with an account of his attendance at the atomic bomb tests in the Pacific.

"In the seconds before the explosion," he related, "we stood there wondering if the ocean were going to open up and swallow us!" Roberts reported that he had been ten miles away from the first test explosion, and only eight miles away from the second. "From the latter distance," he related, "I definitely felt heat and shock from the impact."

Since his return from that assignment, reporter Roberts confessed to leading a fairly normal life, save for a few pleasure hops to romantic spots in his plane. At the luncheon table, we discovered his current concern over a diet instituted by his wife which resulted in his losing ten pounds in two weeks. "Feel great!" he beamed.

It was also obvious that he was extremely enjoying his new KMPC (Please Turn to Page 32)
CHICAGO ACTRESS BETTY LOU GERSON accompanied her radio producer husband, Joe Ainsley, to Hollywood when he came here to do "Those Websters," and she finds herself as much in demand on the Hollywood radio scene as she was in New York and Chicago.

A Glimpse of Gerson

By Betty Hammer

WE CAUGHT our first glimpse of Betty Lou Gerson in the role for which she is best known, that of soap opera heroine. Betty Lou was standing at the "Today's Children" mike ready to go on the air.

"Am I too weepy?" she called to the producer in the control booth. He signaled back "no."

"I think she really cares for him, don't you?" she asked, referring to the characters "Marilyn" and "Carlos," who were about to be embroiled in an emotional scene. The producer nodded "yes."

Betty Lou and her vis-a-vis, Bob Cole as "Carlos," then treated us to a very fine example of "soap opera art." As clearly as the audience at home, we saw the scene projected by the actors and not their physical surroundings. We were amazed at the intensity of both performers and later we got a chance to ask Betty Lou about her soap opera technique.

"I think insincerity and tongue-in-cheek performances are easily detectable by the listening audience," she smiled. "A soap opera is a wonderful opportunity to grow with the character. In a half-hour dramatic show you have to get right into it!" Betty Lou claims to be unaware of the gestures she goes through as she portrays a harried heroine. A stray lock of hair falls into her eyes, she raises one hand wearily to her forehead, in turn clenches a fist and strains toward the mike. We described these actions to her and she stared at us in amazement as we told her. "I do?" she exclaimed.

Betty Lou has been in Hollywood only since September and has met so many of her former associates and friends here that she says it's just like being in front of the Wrigley Building in Chicago!" Her radio acting career has blossomed mostly in Chicago, with some time spent in New York.

Chattanooga, Tennessee, was her birthplace and she was raised in Birmingham, Alabama. "But where's your Southern accent?" we wondered.

Dollars Beckoned

"One day in Chicago and I had lost it," she laughed. "And in three months at the Goodman School of the Theater I picked up a phony British accent that took me ages to get rid of!" While an impressionable student at Goodman, Betty Lou heard rumors that you got paid one dollar for every line you spoke over the radio. "One line—one dollar. Forty-eight lines—forty-eight dollars!" she reasoned, as she decided that that was the job for her. She dashed right over to the NBC studios and took their general audition. Quite matter-of-factly she accepted her ensuing success—a few small parts and then leads, replacing a vacationing actress.

"It suddenly hit me one night in the middle of a 'First Nighter' broadcast," she recalled. "I realized I was playing the lead on a coast-to-coast show and I almost fainted. Another actor had to reach over and prop me up!" Some of the Chicago shows with which Betty Lou has been identified are "First Nighter," "Grand Hotel," "Win Your Lady," "Mary Marlin," "Arnold Grimm's Daughter" and "Midstream" ("Julia," whom the currents of life had caught, she reminisced.) However, her favorite role was that of the Negro comic on the Tom Mix program.

As her favorite type of part, Betty Lou picks "a lead with facets, if you know what I mean." She claims she can't play very young (seventeen-eighteen-year-old) ingenues at all—unless they're Southern! Two parts she would love to play sometime are "Mildred," the waitress in "Of Human Bondage" and the leading feminine role in "The Guardsman."

On the personal side, she can't stand to have anyone else mark her script for her...I hates to be told that a show is going to be wonderful before she goes on...is in agony if
it's always a bright idea to Scour With SUDS

Use Scotch Triple-Action Cleanser - the scouring powder that contains soap

CLEANS as it SCOURS as it SHINES

It's always a bright idea to Scour With SUDS.

(Continued from Page 3)

want to avail myself of the "Ear Inspires the Pen" column to ask... why did they put Dennis Day, Jack Carson and Bing Crosby all on Wednesday at 9 o'clock?

I used to listen to Dennis Day each Thursday, and now I have to listen to either Dennis Day or the other two. Can anything be arranged?

* Arvid H. Carston, 250 West Foothill Boulevard, Arcadia, Calif.

Sirs: I am a steady reader of Radio Life, and enjoyed your Seventh Anniversary issue greatly, with one exception.

Among the pictures from "One Man's Family," I failed to see one of Barbours' oldest daughter, Hazel.

As a great admirer of the program, and of Hazel, it would please me very much if you were to print a picture of her and also her real name.

Bernice Barwin is "Hazel." Here she is...

On Our Cover

Arno Tanney, whose voice rings out every Thursday night with those intriguing army chants on the Mutual Network's "Sound Off with Mark Warnow," (8 p.m. KJH, KGB, KVOE) always wanted to be a leader among men.

"I got that chance," Arno relates. "when I went into the Army as a drill sergeant. Believe me, I led men until I never wanted to see another soldier!"

Arno was still in uniform when "Sound Off" was started on the air in the summer of 1946. He was "drafted" to do the chant chorus and, when his army discharge came through, he joined the civilian staff of "Sound Off."

Born in Poland, January 2, 1915, Arno came to the United States with his parents when he was a small lad. He attended City College of New York and Columbia University, and was embarking on a theatrical career when the war interrupted his plans.

Although he is best known for those stentorian tones he uses in the "Sound Off" chant, Arno has an excellent singing voice. He recently recorded a kiddies' album, "Pancho Goes to a Fiesta," which has become a best seller in New York City.

Mrs. C. W. Willis, 517 West 4th Street, Long Beach, Calif.

Sirs: We enjoy Radio Life very much, and like the pictures of our radio performers.

We would like to see a write-up and pictures of the "Baptist Brothers," of KXLA, also of the "Haven of Rest" program with "First Mate Bob and the good ship 'Grace.'"

Can you tell us, too, if David Harum will be back on the air sometime? That was such a good program.

When "David Harum" switched from NBC to CBS in 1948, it ceased to be heard locally, but there is still a chance that it will come back to the coast. We'll keep your requests in mind, and thanks.

* Ann Chanston, 123 North Swall Drive, Los Angeles 36, Calif.

Sirs: Congratulations on your Seventh Anniversary issue of Radio Life.

Can you tell me what happened to the Dave Rose program? I think it was one of the best radio shows featuring music. Will it be back on the air... and if so, when?

Keep up the good work. My mother used to hate radio. Now she joins the family in liking it... because of Radio Life!

Rose's was a commercial show, so the studio could give us no information as to its return to the air. Nothing in view right now.

MOTHER KNOWS BEST

Mother Knows Dino-Mite gives youngsters needed energy for school and play.

Mother Knows Dino-Mite contains Nature's whole grains, so essential to "Daily Muses." She knows she is helping to solve this health problem.

YES AND MOTHER KNOWS that Dino-Mite's rich, nutty flavor makes it the Number One breakfast for the whole family.

THE REAL "GOOD MORNING" CEREAL

ARÉ YOU LONELY?

Thousands of lonely folk every-where finding true happiness through introductions by mail. Why not you? I'll show you PROOF. Need for FREE particulars in a plain sealed envelope.

Nancy Jordan
P. O. Box 466RL
San Francisco, Calif.
Love Dose Plugs!

By last week it seemed to have become common knowledge that a couple of commercial-allergic gentlemen had rigged up an effective little contrivance capable of turning out radio commercials. All one had to do was attach it to the radio, set the time regulator, and sit back to enjoy radio minus its jingles, entreaties, and whish-h-hes!

All the people who have been griping about plug-uglies probably tore right into the miracle contrivance could be bought.

Although Radio Life has steadfastly plumped for fewer and better commercials and, through the hundreds of letters from its readers, is fully aware of the fact that bad commercials are cause for more than half of listeners' complaints, we decided to struggle along without any aid—our wrist is still flexible enough to twist the dial when we want to.

If the gadget works, as we have been told it does, it was bound to happen and radio can thank itself for forcing someone to do something. But let's not be too hasty in figuring we can defeat our dial and have it, too. No sponsor is going to be crazy enough to pour $15,000 a week into a show that doesn't move the product. As one radio advertising man put it: "Maybe you can ride on the bus free of charge for a few times. But if everybody rode free, pretty soon the bus would stop running."

Generally, the integrated, amusing commercial like Harlow Wilcox's Johnson Wax plug or Bill Goodwin's Maxwell House Coffee pitch or the Benny quartet have struck kindly response with listeners. Most of Radio Life's readers complaining about commercials have objected to the repetitious, the raucous, the over-long, bad-in-taste commercial.

It's probably lucky something may have come along to give a sharp prod to agencies which have sailed smugly along supplying inferior, infuriating copy. Ad writers will have to be cleverer, subtle salesmen.

Interesting development along this line was announced last week when Johnny Whitehead, former editor of Radio Life now heading the John F. Whitehead and Associates Agency, purchased time on KGFJ for an "antihuckster" type of program. A fifteen-minute, Monday through Friday segment called "Moondreams" (see Precasts) featuring Marvin Miller with musical background, the show will carry commercials for Whitehead and Co. These, so we're informed, will be dignified, of a high level, showing the place of advertising in the national economy and the advertising profession as a career with a vital future.

"You won't be able to tune out these commercials", Radio Life was told. "They'll be half over before you know they are commercials. And they'll be short and at infrequent intervals."

In short, painless, pleasurable plugs!

NEXT WEEK
DONT BE A
MissDit!

How often has the postman rung for Richard who opened the door? The Richard you know as Dick Haymes opened the portal to success and our story on him reveals that he uses no overdone antics to stay where he is.

How normal can a comedy writer be? We delve into the daily doings of those scripters who pen the laugh line-mouthed weekly in Burns and Allen.

How out-of-the-ordinary can a radio show be? Producer Frank Woodruff, hostess Redda Hopper, and their "This Is Hollywood" stars and cast do their best to make their every broadcast an unusual one. Our story cites their endeavors in this direction. All of the above will be found in your copy of next week's Radio Life magazine, and in addition: an album page portrait of Fulton Lewis, Jr., and informative features on the "Pot o' Gold" show, Joe Kearns. Al Poska and Howard Culver.

Plus, of course, pictures-galore, news and views of radio programmers and personalities, complete in-news, record reviews, letters from listeners and gags of the week.

Be at your favorite stand to get your copy early!
"She wanted to read it but she missed it.

As Others See Us"

You may think your new spring hat is quite the smartest thing on the boulevard, but if you saw yourself as others see you, you might find that the varying shades of opinion ran from amused wunderment to tremendous approval. The same thing that applies to hats, applies to countries. You many never find out the kind of impression your chapeau makes, but if you're interested in what others think of your country, listen to CBS' "As Others See Us", KNX, 9:30 a.m. Sundays.

News analyst Larry Lesueur reads the news and editorials about the United States as reported in the press of foreign countries. England, Argentina, Germany (both zones), the Netherlands and the Philippines are only a few of the countries heard from so far. France, because of an acute shortage and newspaper strike, has not yet been represented on the program.

Newsman Lesueur gives the political side of each paper mentioned, but the emphasis is still not strong enough for one completely unable to remember the names of the many papers from which material is taken. We're never quite sure whether we're listening to the foreign equivalent of the Chicago Daily News, New York Times, People's World or the Santa Monica Evening Outlook.

This, we hasten to point out, is not Mr. Lesueur's fault. In his allotted half-hour he does a big job well, and we only trust that each editorial read represents the thinking of a large group in each country. That way, he is really showing us ourselves "As Others See Us."

"Noah Webster Says"

If you agree that words are fascinating, "Noah Webster Says" is the show for you—and if you haven't ever been particularly attracted by words, this program may convert you, even to the point of persuading you to abandon your favorite novel for the latest edition of Webster's Dictionary.

Some of those word definitions from Webster's are as poetic and stirring as an old-fashioned verse or a patriot's speech! Look up a few and see what we mean—or easier yet, relax beside your radio on a Thursday evening (NBC-KFI, 9:30) and listen to the Haven MacQuarrie show ushered on the air with a town-crier voice capol...

(Continued on next Page)
Radio in Review

(Continued from Preceding Page)

... Hear ye, hear ye, hear ye—what Noah Webster says!

With clear and deep-toned diction and an extremely pleasing manner, MacQuarrie gently puts contestants through their paces and almost always generously guides them clear through to the maximum fifty-dollar cash award. The contestant's task is to define the words put to him by MacQuarrie, starting with the one-dollar pair (precocious and obstreperous, for instance), on to the two, six, ten and fifty-dollar words (ameliorable, for instance).

MacQuarrie's manner makes the show fun for everybody—even the perspiring contestants. Dialers, too, can participate by submitting lists of words for use on the show, and those whose entries are chosen receive cash awards.

Professor of Speech at Occidental College, Dr. Charles Frederick Lindsley, and announcer Doug Gourley aid Haven MacQuarrie in staging this program which draws wide and varied audiences and is a morale builder in both education and entertainment value. We call it real entertainment when a seventy-five-year-old youngster enlisted through the fifty bucks and spelled "suspense" correctly.

Then MacQuarrie asked him what he did for a living.

The contestant chuckled a little and replied: "I'm a proof reader for the Herald Express!"

"Musical Digest"

There's one department in radio which even its severest critics admit is above criticism and that is the classical music programs—both live and recorded. Radio has done a wonderful job in educating the population at large up to the point where fine music is as acceptable and popular as it has ever been in the history of mankind.

To programs like KGFJ's "Musical Digest" goes much of the credit in this far-reaching job of public education. And "Musical Digest" is still in the vanguard of classical music programs—it seems to keep one step ahead of its audience in taste. Each broadcast starts with a presentation of an overture or concerto and included in each is at least one work (and usually more) which you haven't been played to death on other programs or in the movies.

Each Friday is opera night and in the coming weeks such favorites as Massenet's "Manon," Gounod's "Faust" and "Die Walküre" will be heard.

Jbert's "Ports of Call," Howard Hansen's "Romantic Symphony," Beethoven's Triple Concerto and Brahms' Sextet and Trios will be presented. A deep, discriminating ear would place "Rhapsody in Blue," Tschaikowsky's Fifth and "Clair de Lune." (Not that we think the latter aren't delightful, but how often can you hear them?)

David Ballard, the voice of "Musical"
SUZANNE ELLERS had been singing with several local orchestras and nightclubs for several years before she gained nationwide recognition as a song stylist. One day Jimmy Durante and Garry Moore heard her recording songs at a movie studio. They signed her on the spot as featured vocalist on their comedy show. The "Durante-Moore Show" is heard over KNX, Friday nights at six-thirty.

TOM HANLON is so well-known as a culinary expert that he once had his recipe for filet-of-sole printed in a magazine. The publication tabbed Tom's ingenious specialty "Sole a la Hanlon." The popular emcee is heard Monday through Sunday on "Midnight Merry-Go-Round" over KNX.

NELSON PRINGLE, as a result of spending most of his life in Panama, Hawaiian Islands and the Philippines, lives in a Hawaiian type home in San Fernando Valley. He experiments with tropical plants that will grow in this climate. Pringle is heard Monday through Saturday on the "Eleven PM News" over KNX.

HANLEY STAFFORD was for years the most popular stage and screen actor on call as a villain for roles in Western, horror, and adventure stories. When he auditioned for the comedy role as Daddy Higgins on the "Baby Snooks Show," Fanny Brice took the program's producer aside and told him: "Hanley Stafford is Daddy. He not only talks like the character should, but he gives me a look that makes me feel like Snooks." And Stafford has been a top comedian ever since. Stafford is heard every Friday night at 9:00 on "The Baby Snooks Show," and as "Mr. Dithers" every Sunday night on the "Blondey Show," 8:30 over KNX.
Radio in Review
(Continued from Page 10)

Digest," deserves a great share of the credit for making this the excellent program it is. In addition to being a good announcer, he also seems to be thoroughly conversant with the music he is presenting—a trick which has been mastered by all too few of the announcers on shows of this type. To Ballard, also, goes some of the credit for the intelligent programming which makes this series a favorite with lovers of fine music.

Hawthorne's Thing
If you stay up late, and don't care what comes at you from your radio, set your dial on KXLA at 11:30 p.m., any Monday through Saturday, brace yourself against something solid—and let "Hawthorne and the Thing" come to you! No—it's not another "Inner Sanctum." This is a truly new thing, to think of it. "Hawthorne" is a little "Raymond, Your Host-isn. But he's even more Henry Morgan-ish—if that appeals to you. It appeals to us.

Now, the purpose of these little squiggles was merely to give you an idea of what a show is like, with the thought that if it sounds like something that will suit your fancy, you'll tune in. In Hawthorne's case, however, the best we can do is to mention a couple of the things we've heard during the times we've joined his dialers—and not take chances on giving you too much information on what you'll hear if you are sporting enough to take up this adventurous challenge to charter new listening trails. A large part of "Hawthorne's" charm is his adaptability.

Hawthorne plays records on his show, or rather, he plays with records. He doesn't just spin them normally, like sane disc jockeys. He spins them at warp speeds, to the delight of Wayn King waxing of "Why Do I Love You?"; for instance, sound as though the tender poem on it were being read by Donald Duck with Katharine Hepburn's speech intertontations. Sometimes he spins two records at once, or employs an echo effect that makes a wacky Spike Jones record even wackier.

In between these questionable musical offerings, Hawthorne mutters mild threats about going to Alaska, gives dandy imitations of seals barking and flapping, chaitises his right-hand man, "Exbert," and grumbles about the spot commercial he has to include in his show.

"For Your Approval"

How would you like to pretend that you're a big, influential sponsor in the market for a radio show? Well, you can, and without worrying about the market the third time to come and take you away, either.

Just try KHJ, Saturdays at 2:00 p.m. for the show "For Your Approval!" We can't tell you exactly what you'll find, for each week an entirely different program idea is presented. Anything from avant garde jazz to serious news broadcasts and forums might be heard. One of the most novel programs showcased recently was a quiz show, "Ask the Boss," which pitted the wit of four prominent New York hosts against the questions dreamed up by their employees—the boss who flunked out had to give the employee who submitted the question the day off!

Each show presented is in the nature of a network tryout. If the mail response on a program is good, it may be instrumental in getting the show on a network permanently. All shows are produced by Jock McGregor and there are no permanent cast credits to be given—things change too fast!

So far the Mutual Broadcasting System, over which the program is heard weekly, has picked up for network presentation, "Did Justice Triumph?", "Dr. Graham" and Rudl Blesh's "This Is Jazz". If you'd like to voice your opinion as to the type of show you're most anxious to hear, listen during the week and call in and let them know whether or not you approve of the shows which they present.

"Sound Off!"

"Join the Army! Join the Army! Sound Off!
One-Two.
Three-Four.

If for no other reason than to hear Chant-master Arno Tanney and the Lynn Murray Chorus deliver the above touting call to arms in cadence to the stirring sound of marching feet, listeners should regularly dial KJH-Mutual, Thursdays, 8:00 p.m. These programs (which are actually a trained vocalist, too) can make the words on a recruiting poster sound as thrilling as a battle poem by Kipling.

But, although it is the portion of the show you most listen for and the part that sticks in your mind, the chatter's capacity is that of an enme, introducing the program and ushering in its acts of the evening—customarily, a feminine vocalist (Peggy Lee, Dinah Shore, Ginny Simms, Jo Stafford, Margaret Whiting, Shirley Ross, Benay Venuta are among those who have acted the part), or maybe a guesting comedian or instrumental group (Jerry Colonna, Page Cavagna, Tril, et al), the musical numbers thrillingly delivered by the Mark Warren-directed orchestra, or Glenn Darwin and the Murray Chorus—plus a dramatic piece labeled "Design for Peace," that informs Mr. and Mrs. America in an effective and entertaining manner of the skillful, specialized jobs the Army is doing to promote better living in a peaceful world.

The other night, for instance, the show's "Design for Peace" offering informed listeners of the All-Weather Air Lines, whose planes fly the "Green Ticket Route" manned by pilots specifically trained to guide skycaps through every type of adverse climatic conditions. "Sound Off's" dialers heard a quickie dramatization of an aviator being gripped by fear flight by a ground crew member hundreds of miles away.

After this customary painless presentation of some very interesting information the program (produced by Charles Herbert, written by Allan Sloane and Charlies Graves, announced by Hugh Brundage) resumes its musical fare, usually including a finale production number that is an exciting musical number. The show and company that make even a G.I.'s winter underpinning sound stupendous:

"No U.S. soldiers ever freeze While dressed up in their warm O.D.'s.
And every G.I. Joe will swear He loves that woolen underwear! Sound Off!

One-Two, ...

F-B-I and L-A-V-A

Providing you don't impulsively leap from your chair to turn out the pounding "L-A-V-A, L-A-V-A, L-A-V-A" commercial that precedes it, we think it's a reasonably certain thing that you'll find "F.B.I. in Peace and War" fairly entertaining ether fare (Thursday, 8:30 p.m. CBS-KNX). At least, you'll undoubtedly consider it welcome relief from the surplus of "Tevatrytive" dramas that surround it on your dial.

Although not an official program of the Federal Bureau of Investigation, the show undoubtedly bears some bonafide resemblances to real workings of that government agency and, as narrated by Frederick Collins (author of the book, "F.B.I. in Peace and War")—and enacted by leading New York and Los Angeles artists, it presents subtle "cops-and-robbers" dramas in a deft, diverting manner. The austere F.B.I. organization is personalized with the characterizations of Donald Briggs as deputy chief, and Martin Blane as field agent, "Shepherd". These men demonstrate that an F.B.I. er can combine a sense of humor with his technical thoroughness and have fun trappng his criminal.

A recent broadcast, for instance, had field agent "Shepherd" playing the part (oh, yes, F.B-ers have to act, too) of a man consulting a psycho-therapist about a recurring dream. The agent's goal was to prove the psychiatrist a "phony" engaged in swindling large sums of money from his rich clientele. Like a Mountie, of course, the FBI officer got his man—but he had a lot of fun with the dream first!

_Couldn't Happen, But Did!

It can happen, and did in this case. Dialing at random one Saturday evening at 6:30 recently, we were arrest- ed by the statement that "The fault of marbles played a vital role in preventing the Invasion of Europe." That's the sort of teaser used by Knox Manning, whose intimate manner of

www.americanradiohistory.com
narration on this KNX show further lures listeners.

In this particular instance, he briefly delineated the attempted Turkish Invasion of Vienna. A capable actor and actress took over with no break in the continuity, and in excellent accents enacted a little scene that showed how the Turks were thwarted.

The second trick played on unsuspecting mankind was labeled "How the Bandage Gag best-seller was based on a blow on the ear," and told how Gregg Shorthand was the outgrowth of John Robert Gregg's flight to overcome partial deafness. The handiwork of the finger was induced during childhood by a blow on the ear from an irate instructor.

Writer Bob Rys and Producer Clifford Howell have turned this little series of long-forgotten events into a radio spot that in itself is an unexpected trick, and a good one. An addition to the show would be musical bridges by orchestration, rather than the organ strains that suggest nothing to the musical bridges they are.

But this thus far untold-on-the-airways show that Manning announces as stories of the incredible, the surprising, the unbelievable events that might happen, but did, is an interesting, well-performed fifteen minutes of entertainment. Wouldn't you listen to "It Couldn't Happen... But It Did!" if you knew next week you could find out "How a gigantic moth saved a woman's life... but killed the man she loved?"

---

Miss Bannon Debuts

The familiar "Gloria" of CBS' "Oz- zle and Harriet", "Mrs. Anderson" of NBC's "Dennis Day Show", "Eve Good- win" of "Gildersleeve" and Jack Ben- nett's "Nel-bel" (to name only a few of her countless air portrayals) will all be back soon in the person of versatile Bea Benaderet —now that the stork completed his scheduled mission at the Hollywood Hospital Tuesday, March 4th.

It was an eight-pound, ten-ounce bundle of joy—a girl whom Bea and husband Jim Bannon have named Margaret.

We Wonder

Wonder if Henry Morgan would have been as amused as the rest of the passersby were last week when the KECA Playhouse marquees lights failed on the letter "P" in the word "presents". The resultant announce- ment was: "Eversharpe—recepts Henry Morgan."

Hmmm...

On Mike About Studio 1 Happenings

Barbara Back

We hope that Barbara Luddy's many radio fans didn't miss her appear- ance Tuesday (March 4) on NBC's Rudy Vallee Show (now off the air.) It was the actress' first work at a microphone in a number of months, during which time she has been in blissful semi-retirement in her real- life role as the wife of radio star Ned Leiveere.

Barbara was heard on the Vallee show as "Claudia, a famous film star" in a sketch called "Powder Room", that told what could occur between three top actresses behind- scenes at the Shrine Auditorium when the Academy Awards were being an- nounced. It was written with Laurene Put- tle as "Myra" and Cathy Lewis as "Louise", making a trio of radio's top feminine talent and providing a rare treat for the listeners.

Loudest laugh the skit promoted was the title given as the picture up for the Oscar—"The Best Yearlings of Our Wonderful Life."

New Role

Elliott Lewis, Radio Life Award-win- ning actor, MBS' "Gregory Hood" (and an assortment of many other radio characters), takes on a new assign- ment starting March 19. On that date, he becomes a "regular" of NBC's Kay

Mrs. Helen Rickman, 11127 Vanowen Street, North Hollywood, Calif.

Heard on the Bob Hope show:

Vera Vague: I just saw Gregory Peck backstage and almost got his autograph.

Bob: How come that you didn't get it?

Vera: My pen slipped, and he saw the marriage license.

Merrill Wilson, 1759 Ninth Street, Santa Monica, Calif.

Heard on the Durante-Moore show:

Gary Moore: I once knew a couple by the name of Abe and Hanna. One night while they were crossing a bridge, they got into an argument. Abe went his way, and Hanna went hers, and do you know . . . that was the first time anyone ever saw Abe and Hanna (a banana) split?

Mrs. Ann MacNesler, 3438 West 74th St., Los Angeles, Calif.

Heard on "Breakfast Club":

Guest: I plan on taking up electrical engineering when I get out of the service.

Don: Was he interested in electrical engineering. Everything he has is "charged"!

Max Adler, 2814½ West Boulevard, Los Angeles 16, Calif.

Heard on the Abbott and Costello show:

Girl: Thanks, Lou, for the quart of perfume. Some get only a dram of perfume for a gift.

Lou Costello: Well, I don't give a dram!

Mrs. Luella Smith, 1589 Fries Avenue, Wil- mingston, Calif.

Heard on "Ladies, Be Seated":

Bumpy: I met a happy man yesterday.

Johnny Olsen: You did? What made him happy, Bumpy?

Bumpy: He has a new cigarette lighter and a new wife, and they both work.

Mrs. L. W. Sutton, 6951 So. Estaban Street, Tujunga, Calif.

Heard on "Breakfast In Hollywood":

Uncle Corny: Speaking of teeth, do you know why you remind people of London?

Tom: No, why do I?

Corny: Your bridges are always falling down!

Mrs. Mary Scales, 1466 South Norton Aven- nue, Los Angeles 6, Calif.

Heard on "Noah Webster Says":

Haven MacQuarrie: What is the defini- tion of "ground hog"?

Contestant: Pork sausage.

Bob Gordon, 2844 Palm Grove Avenue, Los Angeles, Calif.

Heard on the Ray Kyser program:

Harold: What did the cow say to her baby calf when she gave forty quarts of milk?

Kay: I don't know.

Harold: That's pretty good for just a little squirt.

Nelson Peterson, 117 North Catalina Aven- nue, Redondo Beach, Calif.

Heard on "Noah Webster Says":

Haven MacQuarrie: Now, you have told us that a donkey brays, an ele-phant trumpets, but what sound does a giraffe make?

Contestant doesn't answer. There is the deep silence of concentration.

Haven MacQuarrie: That's right! The giraffe is mute and doesn't make a sound.

Mrs. Frederick Parks, 1028 West 67th Street, Los Angeles 44, Calif.

Heard on "Noah Webster Says":

Haven MacQuarrie: In what part of New York would you find the "ten- derloin"?

Contestant: In the butcher shops.

W. J. Evert, 326 East Palm Avenue, Burbank, Calif.

Heard on the Judy Canova program:

Paw: Quit actin' like a fool, Lukey. Lukey: Gosh, I ain't actin'.

Lorraine Wilding, 1230 East Acaela Street, Glendale 5, Calif.

Heard on the Bob Hope show:

Bob: When I make love on the screen I burn the film!

Vera Vague: Now I know what that smell is when I see your pictures.
Peggy Shollin, 4904 Arctic Street, Los Angeles 32, Calif.

Sirs: I've listened for about two years to a nightly western program over KGER, and would like an article and some pictures of the announcer who does the show. For people who like western music it is a very entertaining program. I might add that Vance Lane, the announcer, does a mighty fine job of emceeing it.

Hope we can have an article and some pictures on him soon.

We have contacted KGER about this show already, so watch for an article in the future.

--

Mrs. Helen L. Talbot, 14850 Spinning Avenue, Gardena, Calif.

Sirs: Would like to have more articles and pictures about the Phil Harrises. Their program on Sunday is highly entertaining—should hold the interest of any kind of audience, old or young.

Continued success for your fine magazine.

The Harrises were featured on the cover and a double feature story last October 20.

--

Julie Allen, Locksley Place, Los Angeles 26, Calif.

Sirs: Something tells me you wish the ear didn't inspire the pen. You are probably gnawing your pencils wondering what to do with the influx of mail. With this situation in mind, I still feel that I must offer my suggestion that "How Do You Pronounce It?" be brought back to the air. It was a delightful program, and anything that helps train the public mind should never be without backing. We might grace fully yield up one or two of the many murders which flood the air.

Interested in seeing the photograph of "Ma Perkins," and note that the former Fay Perkins is back again, which is a great relief. Would like to say a good word for "Pepper Youngs'" parents. For the whole program, in fact, which is happily sans murders, diseases, scalps, etc. The show gives one a small glimpse daily of a pleasant family in a normal small town. It would be most interesting to see photographs of the east.

A good word for Haven MacQuarrie's program. And where is a good piano half hour? Someone should bring one forth.

Speaking of piano half hours, have you ever tried ABC's "Piano Playhouse?" It can be heard Saturday afternoons at 5:00.

Ann Pryor, 632 North Court Avenue, Whittier, Calif.

Sirs: I read your magazine all the time, yet only once had I seen a picture of Maurice Cliffer. That was in the "Seen on the Radio Scene" department, in the February 2nd issue.

So, how about a story and some pictures on "Teen and Twenty Time"? Also on Dick Haymes.

A story and pictures of Dick Hagye are appearing in one of our March issues. Thanks for the suggestion about "Teen and Twenty."

Mrs. A. J. Conlon, 1429 Medera, Los Angeles, Calif.

Sirs: Congratulations to KNX for putting "Mo" O'Connor back on "Sunrise Salute." Now all you need is Bob Hamilton, King Harvey, Bill Gillespie and Bob Franklin, and things will be poppin' again!

Mrs. E. A. Berkhage, 1925 Sout Olive Street, Los Angeles, Calif.

Sirs: Will you please settle an argument for us by giving the name of the girl that takes the part of Mrs. Nussbaum on Fred Allen's program.

As a Mrs. Ann Neal stated in last week's Radio Life—we also miss "Try and Find Me." Wish it would come back for a half hour program.

Minerva Plows is Mrs. Nussbaum on Allen's Alley.

Ann E. Drew, Los Angeles, Calif.

Sirs: We wish to thank you for Radio Life, and would like to ask you what has become of the most beautiful and fascinating voice of the air, which came in under the name "John Meloch".

We hope to hear it again, as it was an asset to radio.

John Meloch came in from Long Beach over KGER. We don't know where he is now. Does anyone know?

Mrs. D. W. Crampton, 11500 South Kent- 

bllum, Hawthorne, Calif.

Sirs: I'm writing to you in hopes you may be able to help me find a certain (Please Turn to Page 32)
WHAT'S NEW

Music

Monday, March 17—"Morning Watch", KECA, 5:30 a.m. (30 min.) and 6:15 a.m. (15 min.) Ralph Langley changes his "Musical Clock", formerly heard at this time, to "Morning Watch", and adds some new features for his early fans. Monday through Friday.

Monday, March 17—"Date with Melody", KMPC, 9:30 p.m. (15 min.) Monday through Friday.

Variety

Monday, March 17—"That Feller Mckellar", KECA, 6:30 a.m. (30 min.) Ad lib patter and recorded music on the lively side emceed by Doug McKellar in a half hour of sense and nonsense. Monday through Friday.

Monday, March 17—"Three Alarm", KMPC, 1:05 p.m. (1 hr. 25 min.) Frank Graham and Van Des Autels, emcee, offer music, guest stars and sixty prizes per week. Monday through Friday.

Narration

Monday, March 17—"Moondreams", KGJF, 9:45 p.m. (15 min.) Monday through Friday. Poetry read by Marvin Miller to a musical background.

WHAT'S BACK

Music

Monday, March 17—"Supper Club", KFI, 8:00 p.m. (15 min.) Foye Corne rejoins the show after his three-week vacation.

WHO'S GUESTING

Music

Monday, March 17—"The Telephone Hour", KFI, 9:00 p.m. (30 min.) Nelson Eddy, baritone, guest soloist.

Tuesday, March 18—"Melodies America Loves", KNX, 7:30 p.m. (30 min.) Phyllis Moffet, soprano, and John Ellis, baritone, will be heard in a concert of "springsome melodies" with Earl Towner's orchestra.

Variety

Sunday, March 16—Jack Benny Show, KFI, 4:00 p.m. and 9:30 p.m. (30 min.) A guest quartet composed of guest stars Bing Crosby, Dick Haymes, Andy Russell and Dennis Day surprises Jack with a visit.

Wednesday, March 19—Fred Allen show, KFI, 5:30 p.m. (30 min.) Fred's special guests will be Beatrice Lillie and Bobby White.

Sunday, March 16—"Take It or Leave It", KNX, 7:00 p.m. (30 min.) Phil Saker has guest stars Burns and Allen join him tonight.

Tuesday, March 18—Bob Hope show, KFI, 7:00 p.m. (30 min.) Dorothy Lamour joins Bob for some of their well-known fun.

Wednesday, March 19—Bing Crosby Show, KECA, 9:00 p.m. (30 min.) Danny Kaye joins Bing for fun and songs.

Thursday, March 20—"Kraft Music Hall", KFI, 6:00 p.m. (30 min.) For the first time since 1921 seven members of the famous Kaye family will be together for a performance. Those present will be Bryan, Eddie, Jr., Irving, Charley, Dick, Mary and Madeline.

Friday, March 21—"Sound Off", KHJ, 8:00 p.m. (30 min.) Soloist Peggy Lee guesting.

Friday, March 21—"Headline Celebrities", KMPC, 4:45 p.m. (15 min.) Elsa Lanchester, star of Turnabout Theatre, will guest with Don York.

Friday, March 21—"Durante-Moore Show", KNX, 6:30 p.m. (30 min.) Frank Sinatra guests with the popular duo.

Music

Saturday, March 22—"Hit Parade", KNX, 9:00 p.m. (30 min.) The Andrews Sisters and English singing star Beryl Davis join forces to dress up the hits of the week.

Public Interest

Thursday, March 20—"Erskine Johnson", KHJ, 4:30 p.m. (15 min.) Trumpeter Harry James guests with Mr. Johnson.

Friday, March 21—"Erskine Johnson", KHJ, 4:30 p.m. (15 min.) Jimmy "Schnozzola" Durante has a date to guest with Erskine today.

WHAT'S SPECIAL

Music

Saturday, March 15—"Carnegie Hall", KHJ, 10:00 p.m. (30 min.) Special broadcast of Pittsburgh Courier's award presentations to such jazz notables as Lionel Hampton, Ella Fitzgerald, King Cole Trio and Ink Spots. Benny Goodman and Tommy Dorsey will be on hand at Carnegie Hall to make the presentations.

Forum

Sunday, March 16—"Open Forum", KMPC, 9:00 p.m. (1 hr.) "Should we adopt Governor Warren's compulsory health program?" will be discussed.

KWKW Advances

One more step toward complete public service and more effective station efficiency has been taken by KWKW, which has just established a special events department under the directorship of Ken Barton. Delivery has been taken on a new mechanical tape recorder which will enable the station to capture on-the-spot happenings for invaluable broadcast material.

WHAT'S PLAYING

Drama

Monday, March 17—"Lux Radio Theater", KNX, 6:00 p.m. (1 hr.) "Leave Her to Heaven", starring Gene Tierney and Cornell Wilde.

Monday, March 17—"Cavalcade of America", KFI, 8:30 p.m. (30 min.) Lionel Barrymore in "The Man with Green Fingers", the story of Luther Burbank.

Thursday, March 20—"Suspense", KNX, 9:00 p.m. (30 min.) Claude Rains will star in "The Waxwork" by A. M. Barrage.

Comedy-Drama

Wednesday, March 19—"Hollywood Theater", KFI, 6:30 p.m. (30 min.) "Sitting Pretty" starring Alan "Falsoff" Reed.

Saturday, March 22—"This Is Hollywood", KNX, 7:15 p.m. (15 min.) Danny Kaye's appearance in his "Kid from Brooklyn" role.

WHAT'S SPECIAL
SUNDAY, MARCH 16

**Indicates News Broadcasts.**
**KCLC, KXLA—Radio Edition of the Bible.**
**KCLA—Message of Israel.**
**KGB, KXLA—Dr. Talbot and Choir.**
**KFW—Dr. Kennedy.**
**KXLA—Memories of Calvary.**
**KFI—Call for Prayer.**
**KXN, KSDJ—Wings Over America.**
**KGER—Rev. Markham.**
**KFI—Choirs of Our Churches.**

**SUNDAY MORNING MELODIES**
8:15 on Station KMPC (710 on your dial)
California Temperance Federation
WRITE — P.O. Box 16, Los Angeles

**KMP—Sunday Morning.**
**KJY—Church of Christ.**
**KXLA—Musical Bandwagon.**
**KXN—Salt Lake Tabernacle.**
**KJG, KGB, KFAX, KVOE—Farmers and Townspeople.**
**KCA—Hour of Faith.**
**KXLA—Chapel.**
**KFAX—Union Rescue Mission.**
**KWB—Buenas Nuevas.**
**KCA—Christ Church Unity.**
**KJG—Christian Music.**
**KGER—T. W. R. Smith.**
**KJX—Morning Hour.**
**KFB—News.**
**KDP—Uncle cheeses.**
**RJ—Quiet Moments.**
**KF—The Eternal Light.**
**KNX—Invitation to Learning.**
**KRJ, KGB, KYOE—Pilgrim Holiness.**
**KMP—Show Time.**
**KJY—News.**
**KXLA—Church.**
**KXN—Sunday Serenade.**
**KJG—Liberal Church Hour.**
**KF—Waves of Time.**
**KFJ—Hollywood Home Presents.**
**KXL—Bell Bandstand.**
**KWB—Italian Men’s.**
**KPC—Sunday Morning.**
**KJY—Ring Crosby Time.**
**KFJ—News.**
**KCA—Church of Christ.**
**KJG—Ice Cream Time.**
**KCA—Booth.**
**KJG—Guests.**
**KAL, KXLA, KFAX—Radio Pioneers.**
**KJY—Kate Smith Sings.**
**KDP—Taylor-Made Melodies.**
**KXN—As Others See Us.**
**KCA—Taylor-Made Melodies.**
**KXG—The Singing Church—Lutheran Hour.**
**KPC—Jack Sherman.**
**KFWB—Peter Potter’s Platter Parade.**

SUNDAY Program Highlights
Morning Programs Appear in italics. Type: Afternoon and Evening Programs in Boldface

**Comedy-variety**
3:00 — Orson and Harriet, KNX
4:00 — John Henry, KNX
4:30 — Phil Harris and Alice Kilgore, KNX
6:00 — Charlie McCarthy, KFI
5:30 — Red Allen, KFI
6:00 — Eddie Bracken, KFI
7:00 — Don Ameche, KFI
7:30 — Radio Smith, KFI
8:00 — Bob Burns, KFI
8:30 — Bud Baker, KFI
9:00 — Gordon, KFI
9:30 — Jack Benny, KFI

**Quiz, Participation**
12:00 — Can You Tell That?, KCLC
12:45 — Who Is It?, KCLC
2:00 — Music Box, KCLC
2:30 — It’s A Mystery, KNX
5:00 — Tell Us What You Think, KCLC
11:00 — Quiz Night, KNX

**Drama**
12:30 — One Man’s Family, KNX
2:30 — Theater Guild, KNX
5:30 — Romance of the Ranches, KNX

**Public Interest — Information**
9:00 — Invocation to Learning, KNX
2:00 — Others See Us, KNX
10:00 — People’s Platform, KNX
2:15 — Chicago Round Table, KJW
4:15 — How to Live the Unknown, KNX
9:00 — Forum, KMPK
9:00 — Sunday Evening Club, KNX
9:15 — Report to People, KFAC
10:15 — Radio and the Public, KNX
Think and grow rich

with NAPOLEON HILL

KFWB 3:30 P.M.

Every Sunday

Write for special booklet describing teacher-counselor opportunities in his world-famous success philosophy. New class now forming.

NAPOLEON HILL FOUNDATION

Radio Station KFWB

Hollywood 28, Calif.

KFWB—Think and Grow Rich

RFVD—Bank, the Night

EWWK—Wings of Healing

KXLA—Lincoln Ave. Church

KFOX—Pentecostal Church

3:45 KFI—Melody Parade

4 KFI, KFSD—Jack Benny

KNX—Just-Genie Show

KBCA, KPRO, KFMB—Dream Makers

KHI—Stars in the Spotlight

KFWB—Sympathy Orch.

KMYC—Music of Romance

KFXM—Kam Billingsley

KFAC—Showcase of Hits

KXL—Lincoln Ave. Church

KFOX—Appointment with the Clergy

KFWB—Sunday Interlude

KFI—Afternoon Concert

KFOX—Sunshine Mission

OLD FASHIONED REVIVAL

Charles E. Fuller, Director

Los Angeles, Calif.

KGER—4:00-5:00 P.M.

REBROADCAST

KJLA—5:00 P.M.

KFOX—6:00 P.M.

KFOX—7:00 P.M.

KVOE—10:00 P.M.

KFXM—10:00 P.M.

KMIC—10:10 P.M.

KGER—Old-Fashioned Revival

KMYC—Sacred Harmonies

KVOE—Melodies

4:15 KBCA, KPRO—Monday Morning Headlines

KJL—Hill Cunningham

KFOX—Broadway in Hollywood

KFWB—Voice of Prophecy

KFOX—William Rutan

KMYC—Modern Concert Hall

KFOX—News Church

4:30 KFI, KFSD—Phil Harris and Alice Faye

KBCA, KPRO—Hollywood Music Hall

KJL—KGB—Reviewing Stand

KFOX—Musicians’ Concert

KMYC—Behind Studio Gates

KFOX—Curtain Calls

KFWB—Carter Wright

SUNDAY LOGS

KALC—Composers Trio

9:00—KECA, KPRO—Choir

9:15—KNX—Romance of the Ranches

EASTSIDE SERENADE

9:30 TO 10:00 P.M. Every Sunday

KECA

KECA—Eastside Serenade

KGB—Choral Symphony

KFOX—Pacific Lutheran Choir

KFWB—Gateway to Music

KFOX—Tall Tails Safety Council

KFOX—Sunshine Mission

KMYC—Voice of the Army

KVOE—Minister’s Hour

10:00—KECA, KPRO—The Reporter

10:30—KNX—Chet Hunter, News

KFOX—Earl Young Orchestra

KJL—KGB—Cleveland Symphony

KMYC—Old-Fashioned

KFOX—Kirk of the Air

KFOX—Dinner Menu to Music

KFOX—Concert Nocturns

KXLA—Serious Records

KFOX—Babe Sawyer Times

11:00—KFSD—KRI, KFOX—Riverside Union Church

11:15—KFXM—Old-Fashioned Revival

11:30—KFOX—Rifkin’s Revisited

11:30—KECA, KPRO—Musical Explorer

11:30—KFB—Fred Arman Orche.

11:30—KFR—Conservatory

11:30—KECA, KGB—KFR—Hollywood Musical

11:30—KFOX—Honored Mule

11:30—KFOX—Trinity Church

11:30—KFSD—KFSD—Carl Jones

11:30—KJL—KGB—KFOX—Stirling Young Orche.

11:30—KFOX—Music

11:30—KECA, KFR—News

11:30—KFOX—Hal’s Cafe

11:30—KFOX—Musical

11:30—KFOX—Music

11:30—KFOX—Music

11:30—KFOX—KFR—News

TOGETHER AGAIN

When Howard Duff, better known to dialers as CBS’ “Sam Spade” of “The Adventures of Sam Spade”, recently showed up at Universal for his starring role in the “Brute Force”, Howard’s first picture, he found his director was to be Jules Dassin. Dassin and Duff worked together formerly at the Actors’ Laboratory.

Page Seventeen
### HAVEN OF REST

**KRKD and KFOX**

8:00 A.M., Tues. thru Sat.

**KXLA 8:30 A.M.**

Mon., Wed., Fri.

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<th>Time</th>
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<tr>
<td>8:00 AM</td>
<td>KRKD: KOX - Haven of Rest, KRW - Andy Mansfield, KXX - Fred Beek, KRBC - Cecil Brown, KRTY - Tillie Winds End, KFED - Concert Pastel.</td>
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<tr>
<td>8:55 AM</td>
<td>KKD - Western Time.</td>
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<td>9:15 AM</td>
<td>KFW - Music</td>
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<td>9:45 AM</td>
<td>KRKD - News, KRW - Music</td>
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<tr>
<td>10:00 AM</td>
<td>KRKD: KOX - Hank Bass, KRBC - Eddie Diets, KRTY - Tillie Winds End, KFED - Concert Pastel.</td>
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### TUESDAY, MARCH 18

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**TUESDAY PROGRAM HIGHLIGHTS**

Morning Programs Appear in Lightface Type: Afternoon and Evening Programs in Boldface.

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<tr>
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<tr>
<td>10:00 AM</td>
<td>Music.</td>
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Wednesday, March 19

KFWB—Fred Warner. 8:05—Duffy's Tavern, KFI. 8:15—KFWB, KMFB—Sherry's. 8:25—KFWB, KMFB—Sherry's. 8:35—KFWB, KMFB—Sherry's. 8:45—KFWB, KMFB—Sherry's. 8:55—KFWB, KMFB—Sherry's. 9:05—KFWB, KMFB—Sherry's. 9:15—KFWB, KMFB—Sherry's. 9:25—KFWB, KMFB—Sherry's. 9:35—KFWB, KMFB—Sherry's. 9:45—KFWB, KMFB—Sherry's.

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HAVEN OF REST
PORTLAND AND KFOX
8:00 A. M.
Tues. thru Sat.
KXLA 8:30 A.M.
Mon., Wed., Fri.

THURSDAY, MARCH 20

Pass - SFJ, KFI, KSDJ, KNX, *KFXM, KGB, KFOX, KPRO, KRMN, KFOX, KMWK-News, KMRP, KFWB, KFYD, KFOX, KUKE, KDKF, KFB, KFAC, KFSB, KFVD, KFAC, KFVZ, KFXM, KFBB, KFMU.

8:15-KXK, RSDJ, SFJ, KFXM, KGB, *KFOX, KMRP, KMWK-News, KMRP, KFMU.

8:30-KFXM, RSDJ, KFOX, KMWK-News, KMRP.

9:00-KXLA, KFOX, KMWK-News, KMRP.

9:30-KFVZ, KFXM, KGB, KFOX, KMRP, KFMU.

10:00-KFVZ, KFXM, KGB, KFOX, KMRP, KFMU.

11:00-KFVZ, KFXM, KGB, KFOX, KMRP, KFMU.

11:30-KFVZ, KFXM, KGB, KFOX, KMRP, KFMU.

12:00-KFVZ, KFXM, KGB, KFOX, KMRP, KFMU.

BELL TAILORS
Presents
Dinner Bell Round Up
12:00 noon, Mon. thru Fri.
KXLA

THURSDAY Program Highlights
Morning Programs Appear in Eight-Face Type. Afternoon and Evening Programs in Boldface.

Comedy-Variety
6:00-Music Hall, KFI
7:00-Abbott and Costello, KFI
8:00-Elaine, KFI
9:00-Radio Club, KFI
10:00-Sweeney and March, KXLA

Quiz-Participation
5:00-Joe Jarnot, KFI
6:00-Willie and Bill, KFI
7:00-What's in the News, KFI
8:00-Off Our Backs, KFI
9:00-Burns and Allen, KFI
10:00-Who's Who, KFI

Public Interest - Information
5:00-Charlie, KFB
6:00-Letter to the Editor, KFXM
7:00-Our Missions, KFB
8:00-Suspense, KFB

Music
5:00-Post-War, KFB
6:00-Musical Masterpieces, KFB
7:00-Family Theater, KFB

Sports
5:00-Race Lines, KXLA
6:00-Track Meet, KXLA
7:00-Sports Report, KXLA

www.americanradiohistory.com
MILD & MELLOW
3:30 to 4 P.M.
Monday Through Friday

KMPC


3:30 KDRD—Music.
3:45 KFMN—KFMN—Karl Paul.
3:55 KGK—Finnegan, News.
4:00 KMPC—Music by Rexall. KFAC—Moments in Music.
4:05 KFGR—Fiction.
4:10 KGER—Sports Flash.
4:15 KGER—The Man's Secret.
4:20 KFGB—Songs and Charades.
4:30 KFMB, KFJM, KVOE—Tellegen Lewis.
4:35 KFMC, KLAC, KFIV, KNX—News.
4:40 KNX—Kluck, Sings.
4:45 KNX—Juke Box Matinee.
4:50 KMPC—Music Masterpieces.
4:55 KEFC—Lens Variety Hall.
5:00 KFGR—Flame of Fame.
5:05 KFMD—Donahue Record Shop.
5:10 KGER, KFOM—KGER—Take It Easy Time.
5:15 KGER—Easy News.
5:25 KFMB—Arvin Wilder.
5:30 KFMB, KFJM, KVOE—Roger.
5:35 KMPC—Pleasure Time.
5:40 KFMB—Pleasure Time.
5:45 KNX—Mr. Rees.
5:50 KFCA, KFMB—Tracy.
5:55 KXL, KFMB—Eskridge Johnson.
6:00 KMPC—Noted Time.
6:05 KFWM—News.
6:10 KFMC—Kmack Review.
6:30 KFWM—Kid Age Pensions.
6:35 KFWM—Twilight Tales.
6:40 KFWM—Thought for Today.
6:45 KFWM—KFMF—KFMF—KFMF—KFMF—KFMF—Twilight Tales.
6:50 KFWM, KFMB—KGER—Ruck Rogers.
6:55 KFWM—Stuart Hamblen.
7:00 KFWM—Races and Sports.
7:05 KFWM—Modern Home.
7:10 KFMB—News.
7:15 KFWM—Randy.
7:20 KFWM—Sports Flash.
7:25 KFWM—Feature Wire.
7:30 KFWM—News. KGK—Manning, Roca, KFMB, KFMB—Perry and the Pirates. KFMB—Gersh, Bob, Hop Harrigan.
7:40 KFWM—Fred Hubbell Reports.
7:45 KFWM—Sunset Symphonette.
7:50 KFWM—KJLH at 1.
8:00 KFWM—Twilight Tempos.

OLAN SOULE

RADIO LIFE

THURSDAY LOGS

3:20 KFMB—Kuemmer.
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SATURDAY, MARCH 22

**SATURDAY PROGRAM HIGHLIGHTS**

Morning Programs appear in LifeStyle Time, Afternoon and Evening Programs in Boldface.

**Comedy-Variety**
- 7:00—Judy Canova, KNX
- 7:30—Life of Riley, KFI

**Quiz, Participation**
- 8:30—Smiling Ed McConnell, KFI
- 9:00—True or False, KNX

**Drama**
- 9:00—Theater of Today, KNX
- 9:00—Stars Over Hollywood, KFWB
- 9:00—Grand Central Station, KGM

**Mystery—Detective**
- 7:30—I Clive in Crime, KECA
- 7:40—The Ghost Walks, KNX

**Public Interest—Information**
- 9:00—Meet the Author, KFWB
- 10:00—Foreign Policy, KFAC

**Sports**
- 11:00—Rodeo Lineup, KWTK
- 11:30—Baseball, KDAY

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**PROGRAM HIGHLIGHTS BY TIME**

**8:00**
- KNX—Jump-Jump of Holiday Blame
- KNX—Noel
- KMPC—Mystery of the Sagradah
- KFWB—Walt Disney's The Story of Washington

**8:15**
- KXLA, KAC—News
- KFWB—Music
- KFAC—Country Church

**8:30**
- KFWB—Annette Kellermans Open Air Concert
- KWOM—Lutheran Gospel Hour

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**Haven of Rest**

**8:00 A.M.**
- KKKD and KFOX
- KXLA 8:30 A.M.

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**SATURDAY SPECIALS**

- KFOX—Meet Haynes at KMPC
- KXLA—Kids at KFOX

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**SATURDAY, MARCH 22**

**8:00**
- KNX—News, Let's Pretend

**8:15**
- KMPC—Take Me Home, Saturday Night

**8:30**
- KMPC—Smiling Ed McConnell

**8:45**
- KMPC—The Limping Jockey

**9:00**
- KNX—News, Let's Pretend

**9:15**
- KMPC—Meet Haynes at KMPC

**9:30**
- KMPC—Meet Haynes at KMPC

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**DIAL 710**

**9:00**
- KHJ—Meet the Author

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**9:30**
- KHJ—Meet the Author

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**10:00**
- KMPC—Meet Haynes at KMPC
SATURDAY LOGS

2:00—KIWO—Announce The Times For Christmas Thieves. *KFOX—Christmas Shopping Parade.
3:00—KIJO—Announce The Times For Christmas Thieves. *KFOX—Christmas Shopping Parade.

SARTORIALLY SPEAKING

NBC star George Burns has been named among the “ten best-dressed men in the United States” by the Merchandise Mart Tailoring Association of New York.

HOW MANY AUDIENCES

“Lux Radio Theatre” has some overpowering statistics to its credit since its debut, with 559 plays performed, 372 of Hollywood’s greatest names featured, and 35,540 pages of written scripts used. Twelve thousand two hundred and thirty-eight musical bridges were constructed, and 6,708,000 words spoken!

MIDNIGHT CELEBRATES

Captain Midnight, Mutual-Don Lee’s week-day afternoon adventure loader, recently celebrated his tenth year of adventure. Since the time he has obtained more than a million youngsters as members of his Secret Squads, and has appeared in fifteen movie serials and comics and a pocket size novel.

HENRY ALDRICHOSLOVAKIA

A radio station in Prague, Czechoslovakia, has asked permission to translate and rebroadcast several of NBC’s “Aldrich Family” scripts.

MEDAL FOR SHIRER

CBS news analyst William L. Shirer was one of fifteen Americans decorated in New York today by the French Government. He was among the eight who received the Medal of the Chevalier.

TRUE TO BOSS

Of all Fred Waring’s Pennsylvania lans (N.B., fifteen of them), have been with Fred for more than twenty years, and all but four of the entire group have been with the popular maestro for more than five years.

Page 24
Little Man, Big Show

(Continued from Page 5)

Charlie out of Bergen's hotel room while Edgar was relaxing at the Stork Club. Unprepared for the blizzard of commotion his trick stirred up, Farrell heard the newscast as saying Charlie had been kidnapped, then called his sheets to exclaim, "Hey, what'll I do now? I have a hot dummy on my hands!" Anyway, Dick Mack was up all night, pacing the floor of the Barber and thinking as to the whereabouts of Master McCarthy.

Worked with Barrymore

Dick stayed with the Bergen show as head writer for three and a half years, then replaced Gardner as producer. His next priceless experience was as head writer and producer of the Rudy Vallee show, which, as you recall, featured John Barrymore. "John," remarked Mack, "was the greatest all-around performer I've ever worked with in my life. He was a most humble guy."

An entire story could be woven around Mack's experiences with Barrymore, but probably the most poignant incidents were the reunion of John and Lionel, accomplished on this program, the triple appearance of the brothers, Charles, John Jr., and Diana, on one program, and the sadly memorable last broadcast of The Profile. Mack has a recording of the event—John's voice gets weaker and weaker and his last lines are, "Forget that young whoopersnapper! (referring to Vallee). "I, the old master, can still turn on the old charm. But, soft, what light through your window breaks!"

Joan Davis appeared on the Vallee show, subsequently, on a one-time trial basis. "It was her first time on the air as a star as well as a comedienne."

While still producing the Vallee show, Mack was asked to direct the Groucho Marx series and carried both programs for thirteen weeks. But pressure was too great, resulting in his relinquishing the Sealtite assignment. "Joan was in a solid position," Mack explained. Dick also produced the Kenny Baker-Armbruster hiatus series, the Danny Kaye show, and then, when the Queen of Quiddy switched to CBS, rejoined the comedienne as writer-producer of her Swan show. "I can't keep my finger out of the writing," Mack sighed almost apologetically.

A mutual respect for each other's talents permeates the Mack-Davis combine. Dick is not the most nervous producer to be found in a Hollywood control booth—and he's not the most talkative, either. John, on the contrary, is considered pretty direct in his instructions and criticisms, admits he tears his hair when things aren't going his way. But, he's not the least bit egoistic about it. "Predictions of my early death have been made many times."

News as You Want It

(Continued from Page 6)

post. He returned to the subject of his new set-up with avid enthusiasm, stressing these points concerning the station's "re-written-news-casts" policy:

"It will remain accurate, factual reporting. Wherever editorial comment is used, it will be labeled as such. Quotes will not be altered."

He further stressed, however, one definite purposeful aim—"to slap, in every way human, communism in the United States."

"But at the same time it should be noted," he added, "that on a recent full-hour broadcast broadcast on KMPC, two of the participants were admitted Communists."

Red Skelton Answers 20 Questions

(Continued from Page 4)

answering telephones, standing for fittings at the tailor, waiting for people to eat dessert at dinner (never eat it myself), the expression, "juvenile delinquent"—it should be "adult delinquent," because I think we are to blame for the kids' mistakes. We set the examples.

16. Do you have a temper?
Yes, I'm afraid I go off like a bomb, then promptly forget about it. The only thing I can't understand is why other people can't forget about it too.

17. Do you stop and think before you voice an opinion?
Unfortunately, no. But then I had the same habit when I was broke, so why stop now?

18. What do you think is the most successful way to flatter a woman?
You're a cinch if you tell her she's the type that men would steal fur coats for. Another good routine is, "You're as sweet as my mother." However, this opinion is based strictly on past performance, don't forget I'm married—and to a red-head.

19. Have you ever been criticized unfairly?
I don't honestly think so. My feelings have been hurt, but in time I've been forced to admit that most criticism is constructive.

20. What is your biggest regret?
I have several that I would rather not discuss.

The Ear Inspires

(Continued from Page 3)

record. Is there any known place in or around Los Angeles where older records may be found? I would like to get "The Gypsy" by the Ink Spots. I will appreciate any information you could give me.

There are many second-hand record stores listed as such in the yellow section of the phone book. Your missing record might be obtainable in one of them-or you might try dropping post cards to the record stores and asking them to play it for you.

Dorothy Harsh, 1324 Sutherland Street, Los Angeles 26, Calif.

Sirs: Please do a big write-up and print a picture of Leon Janney, who is heard often as radio actor or announcer on different programs. I remember Leon Janney when he was the "All American Boy" on the screen as a very famous boy star... just as famous as Jackie Coogan, Jackie Cooper or Mickey Rooney.

We'll keep your request in mind, Re Leon. Don't forget, he's the " Roundsman." His father, Russell Janney, is receiving much attention at present, too. He's the author of the best seller, "Miracle of the Bells."

Florence Stevenson, 2420 Santiago Avenue, Santa Ana, Calif.

Sirs: I do enjoy receiving your grand little magazine each week, and always read it from cover to cover. Best wishes and success for 1947.

I think three of the outstanding musical programs on the radio each week are "The Unknown," "Roundelay of Familiar Music," "American Melody Hour," and "Waltz Time." You will hear the wonderful, deep, velvety voice of Miss Evelyn MacGregor, con- ductor, for over twenty years doing all the songs you love to hear. She sings with such much feeling and expression that it is a joy and pleasure to listen. Miss MacGregor is one of our most talented and favorite radio stars.

Page Thirty-two
HE'S FooLED, BUT SHE isn't taken in by an April Fool's advertisement. She is Peg Lynch and he's Alan Bunce, heard respectively as "Ethel" and "Albert", the typical young Mr. and Mrs.

Many Things to Many People

"Ethel and Albert" is Such a Typical Story of Young Married Life It Makes Some Listeners Laugh, Others Weep

Monday-Friday, 1:45 p.m. ABC-KECA

If you were to ask the first dozen or so people you meet on the street what kind of a show the "Ethel and Albert" program is, you would get as many different kinds of answers as questions asked.

And, there's a perfectly good reason for this. Everyone is affected differently by this ailer. There is the lady in Shreveport who cries almost daily when she hears Albert. She says Albert reminds her so much of her son who was lost during the war. "My son and his wife were forever doing the same things Ethel and Albert do."

Then, there was the letter from a doctor. The letter called attention to the episode in which Albert, after breaking the alarm clock, announced that he was tired of doing the same thing morning after morning and that for once he was going to obey his impulses and stay in bed all day. When he finally emerged later in the day, he found that Ethel, who was placidly eating chocolates and reading a book, had not cleaned the house, bought the groceries or fed the baby (that's what she told Albert, anyway.) She, too, was tired of living a routine life, she said. In no time at all, Albert had restrained his lazy impulse and was on his way to the office.

"We would like to use this script," wrote the doctor, "with some of our patients who are afflicted with 'moody spasms.' It was a very good psychological drama."

Then there was the couple on the verge of separation. In another of the episodes, Ethel lost her scissors.

While looking in the living room chairs, in the kitchen, bedroom and cellar, she accused Albert of having thrown them out with the papers. She finally found them, of course, in the middle drawer of her dresser.

Parallel Story

The day after the broadcast, came a letter from a lady in the Bronx who had lost two pairs of scissors and had also accused her husband of throwing them out with the papers. No sooner had they heard the broadcast than they lifted the cushion from the living room easy chair and there, in the upholstery, found the two pairs of scissors. Another home was kept intact!

There's another young couple in Detroit who wrote "Ethel and Albert" and laughingly revealed they now call each other "Ethel" and "Albert" because they find something in each program to remind them of each other.

It's hard to tell what Flight Squadron Leader Tearle John Butler of the RAF Transport Command was thinking about when he tuned in the show while flying over the Mediterranean, Egypt, India, Ceylon and Russia. But he did listen and wrote to Ethel and Albert to thank them for fine entertainment.

"Ethel and Albert" also won an endorsement from no less a personage than Will Cuppy. Said Mr. Cuppy, who wrote "How to Tell Your Friends From Apes", "I know nothing about married life. I know little about other programs. I know little of this world. But this program ("Ethel and Albert") is really SWELL. And for the love of Mike, they don't seem to be selling anything. This is okey with me, but I want them to be making more money. I have run out of printable blasphemy, but can't they get a sponsor, or doesn't anybody know that this little program is a smash hit? . . . (this was before "Ethel and Albert" had a sponsor) . . . . I'm no listener much, but it strikes me as terrific in its unimportant way . . . "

In a gay, cheerful way, "Ethel and Albert" dramatizes the small daily difficulties of a typical young American married couple. The program develops out of both shrewd characterization and familiar situations in which the couple find themselves. In short, they live like the rest of us.

AHA! ALBERT NEEDS a quick and fool-proof alibi as he prepares to gnaw a chicken leg. All part of the realistic domesticity imbuing "Ethel and Albert."
"WHOSE MATINEE IDOL are you?" would likely be Lang's retort to this handsome sitting of his long-time friend, Dick Ryan. Lang, Forte and Ryan are heard often in a variety of roles on your favorite Hollywood airshows.

"HOW HAMMY CAN AN ACTOR LOOK?" would probably be Harry Lang's comment on this portrait of his pal, Joe Forte. But moviegoers who viewed "Magnificent Doll" will recall Forte's excellent performance as "Senator Ainsworth." This is the only photo we could secure from Forte, but his meager scrapbook belies his active career in show business.

The Three Miketeers

With All Their Ribbing of Each Other, Radio and Vaudeville Veterans Harry Lang, Joe Forte and Dick Ryan Really Are Old Buddies and Each Other's Fans

By Delle Hunter

SURPRISED dialers to CBS' "Doctor Christian" some weeks ago heard an irate landlord and an equally irate tenant. They were supposed to be registering violent annoyance at the loud barking of a dog, but suddenly broke into uncontrollable laughter. Rarely do experienced radio performers "break up" during a show, but on this occasion a rare event was taking place. Three of Hollywood radio's cleverest character actors—Harry Lang, Joe Forte and Dick Ryan—were enjoying a gala reunion at the microphone. Bosom friends for a quarter of a century, ex-vaudevillians and former co-workers on the late Joe Penner's program, the acting threesome hadn't had the opportunity to work together in years. The "Doctor Christian" script found them cast diversely as the landlord (Ryan), the tenant (Forte)—and the dog (Lang). It was the latter, of course, which sent Ryan and Forte into hysterics.

"It's a dog's life," winced Harry. "Ryan's an irate landlord, Forte's an irate guest—and I rate the dog!"

Quips and good-natured kidding flew thick and fast around Radio Life's office the other afternoon when Joe, Dick and Harry paid us a visit. The boys take great delight in ribbing each other—"but," they admonish sternly, "don't let a strange dog come around!"

Actually, of course, they have

Ryan once ran for the New York State Legislature (Harry calls him "a broken-down politician"), and he fought overseas during World War I in the famed Yankee Division, which marked his only departure from the footlights since his debut in vaudeville in 1910.

Ryan was with Joe Penner, on the late comedian's series—as were Lang and Forte. Recently, on a "Doctor Christian" airing, the threesome was reunited at the mike, with Harry enacting the role of a dog—canine, that is!
nothing but the deepest respect for each others' ability and long careers in the theater. Each of them has been in Hollywood radio for some ten years, and preceding the period, they were all vaudeville headliners. "I was in the big-time," one of them will insist whenever this subject is introduced. "These other two just played the small circuits."

Their Stories
But examining the individual backgrounds of each reveals three interesting stories of enviable activity in the theatrical limelight.

For instance, Dick Ryan (you hear him on such shows as CBS' "Lux Radiio Theater," NBC's "Cavalcade of America," CBS' "Doctor Christian," and "This Is Hollywood") started in show business in 1910, in vaudeville with Kirk and Fogarty, and has worked with such famed show world personalities as Elsie Janis, Raymond Hitchcock and George M. Cohan. He had his own act, with songs and gags, and took leave of the footlights only when World War I called him overseas to fight in the Yankee Division, among whose members were also Richard Rodgers and Walter Brennan. Pal Harry kiddingly terms Dick "a broken-down politician." In 1935, Ryan ran for the New York State Legislature, spending the sum total of twenty-five dollars for his campaign expenses, and losing by just 205 votes to his opponent who had spent $15,000!

No longer active in politics, Ryan lives in quiet contentment (he claims he's the "meekest" of the trio) in Burbank with his wife, Helen Frank, who also formerly worked in vaudeville.

Joe Forte (his name is pronounced For-tay, and you hear him on MBS' "Richard Davis" as the inspector, on "America Speaks" doing all the voices, and on such other shows as "Murder and Mr. Malone," "I Deal in Crime," and Ginny Simms) has been in every phase of show business, including burlesque and medicine shows, starting in 1908. He worked with Leon Errol in a vaudeville act, was one-half of the comedy team, Hillier and Forte, and began his air career in New York. His wife, Alline, was also in show business, but their son has settled more conventionally for a career in real estate.

Sold Candy
Harry Lang (he's "Pancho" of MBS' "The Cisco Kid," "Joe Giletti" of NBC's Jack Haley show, and is (Please Turn to Page 39)
DUD WILLIAMSON, "What's the Name of That Song?" emcee, presents his program for patrons of Golden Gate Theatre in San Francisco. The show was such a stage hit it was held over for two weeks.

DUD WITH GEORGE W. PETERSON, twenty-three-year-old veteran of a tank destroyer unit who sang one line of "Oh, What a Beautiful 'Morning" on Williamson's broadcast of January 29. As we go to press, Peterson is supposed to have an audition with Bing Crosby.

"What's the Name of That Song?" Is as Good on Stage as Behind the Microphone

Wednesday, 8 p.m.
MBS-KHJ-KGI-KVOK

WO years ago Radio Life voted Dud Williamson's "What's the Name of That Song?" the new radio program most likely to remain. That Radio Life's judges were astute people is proved by the fact that Mutual's "What's the Name of That Song?" is now a coast-to-coast radio show, with a West Coast repeat broadcast. But what those judges didn't know was that the show would also be one most likely to remain in vaudeville.

In case you haven't heard the entertaining program aptly called "What's the Name of That Song?" here's how it works. Five or six participants are chosen at random from the audience each performance. Dud Williamson, the emcee, briefly asks each contestant his name, home place, and occupation, and does it in such a way as to put each nervous contestant at ease. Then he has the piano duo play three numbers... one right after another. At the end of the playing of the three, the contestant is to name the three. One song correct $5; two song titles correct $15; three song titles $30. If he succeeds, he is requested to sing one of the two he identified.

A jackpot question is made available to the rest of the audience.

When radio shows like this take to the stage, too often they fall flat on their faces, with the possible exception of what broadcasters refer to as the "Big Ten." But when "What's the Name of That Song?" undertook a week's engagement in San Francisco's Golden Gate Theatre recently, the show not only was held over for two weeks, which in itself is an almost unheard-of procedure, but the theatre's manager reported to New York: "It's a wonderful stage feature. The laughs are terrific and as a featured show it could play any theatre in the world."

Which, for a hard-bitten theatre manager, is quite a mouthful.

Dud, who was in vaudeville long before he conceived the idea for his famous program, finds that playing them from behind the footlights is a whole lot easier than playing them from behind the mike, even though a week's vaudeville engagement means four shows a day for five days and five shows for two days—a total of thirty shows.

For one thing, the pressure's off. A vaudeville act is allotted so much stage time, but if you're a couple of minutes over or under nobody
WILLIAMSON WARMING UP HIS audience and picking contestants from the onlookers. The lady certainly betrays her happy eagerness to participate, doesn't she?

PIANISTS FRANK LEIHTNER AND LOU MAURY give their nimble fingers a workout on each week's show. They have to play three numbers for identification by each contestant.

cares. With radio, you've got to be 29:30 right on the nose.

The Difference

For another, you can "work the show", as Dud puts it, more broadly. By that he means that those dead spots, which are anathema to broadcasters, don't bother the stage artist a bit. Radio applies to the ear only—silence is the quickest interest-killer. But on the stage—they don't answer right away, you can wait. And you can pull a dozen sight gags that would be completely lost over the air, and get plenty of laughs with them.

And perhaps most important, on stage you can see how the audience is reacting to you at the time they're doing the reacting. If the show's not going the way you think it should, you can change tactics right then and there. Radio applies to the ear only—silence is the quickest interest-killer. But on the stage—you can wait. And you can pull a dozen sight gags that would be completely lost over the air, and get plenty of laughs with them.

And perhaps most important, on stage you can see how the audience is reacting to you at the time they're doing the reacting. If the show's not going the way you think it should, you can change tactics right then and there. On the air, all you can do is pray and wait for the mail response, which means that a week goes by before you know whether or not you did a good show as far as your listeners are concerned.

Some audiences like to sing along with the contestants; others don't. On stage, Dud plays along, does whatever he senses his public wants him to do.

Oddly enough, the very things that make vaudeville easier for Dud as emcee make it tougher on his contestants. Those who go up on the stage with him are always far more nervous than those who appear with him at the mike. This, Dud thinks, is because there are 3500 people in a vaudeville house, and his contestants are panicked by that sea of faces. At a broadcast, the 300-seat house merely looks like a chummy little group of people. The contestants forget that there are millions listening to them, and along with it, forget their panic.

At one stage show, for instance, a contestant got so frightened she started to faint. Dud has never had that happen on the air. This particular contestant, luckily, made a sufficient recovery off-stage to come back before the act was over and finish the routine, and for her court-

(Please Turn to Page 39)
FRANK DEVOL used to sit in the orchestra pit with his musician father at the Grand Opera House in Canton, Ohio. When he was five years old he adored red-nosed, baggy-pants comedians and wanted, himself, to make the customers roll in the aisles.

NOWADAYS people who tune in on Ginny Simms' show are surprised to hear another one of their favorite bandleaders give out with the comedy. For a long time they were used to hearing Frank DeVol's unusual arrangements add a fillip to the programs, but to discover that he had a flair for comedy that fitted the show's format like a glove, too—that was a bit of a revelation.

"Frank Devol, a dead-pan!" they are likely to exclaim in wonder.

"And all the time we thought he was a longhair!"

Just goes to show how wrong you can be. He's actually been practicing the gentle art of ribtickling for a long time—since he was old enough to walk, in fact.

"My father was an orchestra leader in the pit of the Grand Opera House in Canton, Ohio, back when they had four days of silent pictures and three days of Columbia burlesque a week," Frank explains.

"I sat in the orchestra pit with Dad and it was no time at all before my secret ambition was to be a burlesque comedian."

At five, he was an habitue of the red-nose and baggy-pants emporium, watching the old-time great comedians like Clark and McCullough, Billy Gilbert, and Bert Lahr parade before the boards.

But his father and mother gave him violin and piano lessons and when it came time to go to college they had him take up law.

Yearned for Laughs

Frank turned up eventually as a musician playing the saxophone in various dance orchestras and gradually worked up to reading a few lines in vaudeville. His yearning to make 'em roll in the aisles with baggy-pants comedy lay dormant, however, until this year on Ginny's show, when he was given an opportunity to achieve his ambition and was made second comedian.

Don't get the impression that Frank is forsaking the baton for grease paint. He's learned to love music in the very successful years he's been at it. Right now he's wondering if he should learn to wave a baton with either hand so he can direct two orchestras at once and maybe catch up on his work.

Frank was twelve years old when he started composing music, and when he was sixteen he was doing arrangements with professional skill. Pretty soon he was helping his father cue musical scores for films and showed an aptitude for selecting the right type of music to fit the dramatic sequences.

He added stage acting to his repertoire in 1935 when he became a member of the George Olsen-Ethel Shutta troupe, doing novelty singing and comedy routines. Later on he joined the Horace Heidt organization as instrumentalist and singer and it wasn't long before he invaded radio as musical director at Mutual's KHJ.

Now besides conducting the music on Ginny's program he's beating time for Capitol transcriptions and recordings. In addition to instrumental selections for his own orchestra, Frank accompanies Hal Derwin, the King Sisters and Peggy Lee. He's also plugging his new tune, "Can't Get Out of Texas in My Dreams", He's the composer of many novelty tunes, including "Friendly Tavern Polka", "Little Bo Peep Has Lost Her Jeep", "Mary", and others.

Theres no extra money coming because comedy has been incorporated into his Friday night chores, but Frank believes that doubling in laughs enhances his stature as a musician.

"The competition among orchestra leaders in the radio and dance fields

(Please Turn to Page 39)
Behind the Footlights

(Continued from Page 37)
age the audience gave her a ter-
rible ovation.

Dislike Smart-Aleck

As far as audience reaction itself goes, Dud finds that people are pret-
ty much the same the world over, whether they’re in a radio station or a
free duet or whether they’ve paid $1.50 for a night’s entertainment at a
theatre. Both audiences want to see the contestants win—with one im-
portant difference, the radio audience likes smart-alecks. The minute a
contestant starts acting like a wiseacre, the audience freezes on him, won’t applaud, and wants him to lose.

As every actor who has appeared both on the mike and before the
footlights knows, it takes a com-
pletely different technique to satisfy
a stage audience. It can’t be done
by voice alone. In a studio, the audi-
ence is not close to the performer, and can see every little detail that goes on. In a theatre, the audience is
large, most of the people sitting
much farther away from the stage
than is the radio audience, and as a
result the actor has to compensate
for this distance if he wants his show to get across. If he doesn’t compensate for it, he loses his audi-
ence. Theatre managers believe this to be the reason radio shows with a
terroric air appeal often fall flat
when they’re put on a vaudeville circuit.

For his stage shows, Dud makes
up three different sets of songs, re-
hearses them once with the theatre
orchestra, rotates the sets among his
daily shows. On the air, of course, there’s a different set of songs each
week, played by his pianists, Lou
Maury and Frank Leightner.

Dud doesn’t think there’s anything to this talk among radio critics about
studio audience yuks that “nothing can be THAT funny” and that there-
fore the laughs that radio shows of
ten get can only be due to the fact
that the radio audience pays noth-
ing for its tickets. Dud finds both
audiences equally receptive and
equally willing to give with the
laughter if the lines warrant it,
whether the onlookers got their
tickets for nothing or paid top the-
atre prices.

But the thing about Dud’s vaude-
ville shows that he gets the biggest
enjoyment out of is the people who
come to see him backstage after he’s
finished his trick. From their re-
actions he’s convinced that there’s
no prototype for any given voice.
Each one expresses a different opin-
ion of what he thought Dud looked
like from listening to “What’s the
Name That Tune?” and “What’s the
Name That Tune?” is the name of
Dud’s biggest relief that not one of ‘em
has yet been disappointed.

"Outwardly, anyway. That is—I’d have
the audice ALL playing pok-
er!"

A Glimpse of Gerson

(Continued from Page 7)
she thinks a show has been bad
and tremendously happy if it’s been
good. She loves “The Theater Guild on the Air,” “Fibber McGee and Molly,” Bing Crosby and Henry Morgan. She
has a huge library and record col-
clection (Bach and Brahms) and
an original oil landscape which she
bought because she liked it. She
cruseses at the drop of a hat... is
an admitted coffee fiend and hasn’t
seen a movie in over a year. ("I saw
Beatrice Lillie in ‘On Approval’ three times and stopped right there."). She’s still looking for Gos-
by’s “Going My Way.” She especially
admires the work of Agnes Moor-
head and Anna Mascagni, the Ital-
ian actress in “Open City.”

Likes It Here

Betty Lou names as one of the
nicest things that ever happened to
her the fact that many Southern
California radio fans wrote her let-
ters welcoming her to Hollywood.
She likes California and was
surprised and pleased that her har
feyver and sinus trouble stopped the
minute she stepped off the train.
Theater people, when they stopped
in Chicago, always told me they got
an attack of ‘Chicago Throat,” she
added.

Shows on which Betty Lou is ap-
ppearing now, in addition to “Today’s
Children,” are “Aunt Mary” in the
role of “Anna Bartok,” “Sam Spade,”
“Murder and Mr. Malone,” “Whistler”
and “Count of Monte Cristo” as
“Marie.” She claims that most radio
characterizations are so clearly writ-
ten that no matter how many shoes
she does in a week there is no dan-
ger of getting mixed up. “However,”
she laughed, “on Thursdays when I
play the tough ‘Anna’ on ‘Aunt
Mary’ and then switch to sweet ‘Marie’ on the ‘Count’ It’s quite a
jump!”

The Three Miketeers

(Continued from Page 35)
heard often on Durante-Moore, Ed
McConnell, and “Phone Again, Fin-
negan!” was working as a candy
butcher on a New York train in 1915,
and suddenly he found himself trans-
ported into show business one day
when Mortimer M. Feist was among
the train’s passengers. Feist put
him into the show, “Wine, Women
and Songs,” while he had actually left
in Omaha, Nebraska, traveling to
Chicago where he became a German
comedian in a “tab” show (tablloid
version of a musical comedy). “From
that time on,” he said, “I bounced
into burlesque with a little group
called Harry Lang and his Lid-Lift-
ers—and from there, into the (ahem!)
big-time.” (At that point, Mr. Lang
found himself engaged in another
verbal tussle with his two ex-big
timer companions.)

“Anyway,” concluded Harry,
emerging from the fracas, “when
vaudeville died, I became an agent,
and I know two actors”—he gave
Forte and Ryan a meaningful glance
—who still owe me commission!”

Doubling in Laughs

(Continued from Page 33)
is keen,” he points out. “There are
three categories: among orchestra
leaders, First, the orchestra leaders
who won’t do their own arrange-
ments. The second category includes
musical directors who also do their
own arranging. This second field
is more limited than the first, but still highly competitive.

“But in the third category—or-
chestra leaders who do their own ar-
rangeing and also read comedy lines
—the competition is thinned down
considerably.”

He believes the productive age of the musician who combines comedy
with his music is practically limit-
less. Here are samples of DeVöl’s
lines:

Ginny Simms, Donald O’Connor, and Frank DeVöl are looking for a
ticket broker’s office.

Ginny: Well. where is this ticket
broker, Donald?

Donald: Right here, Ginny . . .

Here we are, in this bärber shop.
This ticket broker rents office space
in the doorway.

DeVöl: A ticket broker in a bärber
shop? That’s great. You can get
scalded both ways!

Donald O’Connor: Well, Frank,
would you mind pushing this car in
the same direction as the rest of us?

DeVöl: I’m sorry . . . I’m used to
the new Studebakers.

DeVöl: Say, Donald. I had trouble
getting out of Bullock’s-Wilshire
this morning. The clerk wanted to see
my slip.

Donald: Why didn’t you show it to
her?

DeVöl: I wasn’t wearing one!

DeVöl: Say, Donald, my mother-
in-law came over to my house last
night but I wasn’t home, so she
left a note.

Donald: What did the note say?

DeVöl: “Killjoy” was here!

“A comedian is enjoyed by all
ages, regardless of the age of the
comedian”, DeVöl points out, refer-
ing to the late W. C. Fields and Ben
Bernie.

Along with Meredith Willson, Ray
Noble, Gordon Jenkins and Opie
Cable, Frank DeVöl is in “I’ve got a
circle who combine conducting, ar-
ranging and comedy for the listen-
ers’ pleasure, and the listeners are
responding with calls for more.

Page Thirty-Nine
Concert Nocturne

A delightful variation from the purely popular music heard on most stations at this time! A new late evening concert treat—two full hours of classics and light classics programmed with taste and capably presented.

10 p.m. to 12 midnight...7 nights weekly—Monday through Sunday

4 HOURS of Great Music

MUSICAL DIGEST

Southern California's own dinner hour concert, making available the world's greatest music each week night at the "peak" listening hours. Thousands of appreciative letters testify to the treasured place held by this program in the hearts of Southern California music lovers.

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