Mrs. Elliott A. Hahn, Beverly Hills, Calif.

Sirs: "I like 'Noah Webster Says' because" . . . it is such a pleasant half-hour of hilarity and information. Haven MacQuarrie is an expert emcee, combining graciousness and wit. Professor Charles Lindsley is so easy to listen to, and the commercials are inviting. To summarize: "Noah Webster Says" is such a splendid program I feel I cannot afford to miss a single broadcast, and it is a privilege to patronize its sponsor!

You will probably be greatly interested, then, in the story on Dr. Charles Frederick Lindsley appearing in our August 17 issue.

Benjamin Torres, Jr., 708 Pacific Street, Santa Monica, Calif.

Sirs: I'm sure that you're very interested in improving your magazine for the reader, so here is one suggestion which I have to offer: consult the printers and make-up men about doing a better job of grouping the stories. It's very, very annoying to have to turn way to the back for almost each and every story. Try using two pages for the longer feature stories and one for the shorter, and interspersing some short items of interest, etc., for fillers. Then you'd make easier reading, and also avoid the drab pages near the back.

Mrs. Marian Arthur, Los Angeles, Calif.

Sirs: Would you mind telling me the story on the boy who played Raymond on the "Corliss Archer" show May 18th?

He was exceptionally good in the part, and I made a note of the date so I could write and ask about him. I'm just getting around to it now. Could you publish a picture of him?

Jimmy Ogg, Jimmy Ogg is the youngster's name. In answer to your request, here's his picture.

Lucile Fisk, P.O. Box 151, Banning, Calif.

Sirs: Gee, I'm all fussed up! Just read in Radio Life that my favorite morning program, "Fred Beck and Tip Corming," is to be with us through the summer, sponsored by Alka Seltzer. I really rushed downtown to get two bottles (Alka Seltzer) and from now on I hope to bubble merrily. Good luck to Radio Life . . . Fred and Tip, too . . . and thanks to Alka Seltzer!

Mrs. Marian Arthur, Los Angeles, Calif.

Sirs: I really enjoy your "Ear Inspires the Pen" section, as it gives me lots of information I couldn't otherwise obtain. I wonder if some time you couldn't do an article on "Just Plain Bill", complete with pictures. So many of the cast have such pleasing voices that it would be nice to see them too.

Also, I would like to know who takes the part of "Woody Jordan" on "Life Begins at Seventeen" over KGER. Has this program gone off for the summer? An article on it too, would be nice for the teen-agers.

Arleen Owens, 507 Oak Avenue, Long Beach, Calif.

Sirs: My ear inspires me to take my pen in hand . . . and write orchids to you for all your information on disc-jockeys, who make up my entire list for daytime listening. Could you tell me what has happened to "Woody Jordan"? He jockeyed "Take It Easy Time" on KGER, Long Beach. Most of my friends I have been trying to find out, and are writing you in a last hope that you will know. Could you give us a few vital statistics on him too?

Frank Vallvice, Jr., Jake Bowers, Sam Becker, H. F. Harrison, Frank, Francis, D. Flinders, Andy Mathews, Scotty Conrad, Al Thompson, Bud Gonzales, Naval Hospital, Long Beach, Calif.

Sirs: In your last issue, there seemed to be some discussion over disc-jockeys. Well, us guys here at the Navy Hospital in Long Beach have our own ideas of what a platter show should be. First on our Hit Parade comes "Take It Easy Time," which is heard over KGER. The boy behind the turntable who spins them is Woody Jordan. He really has an unusual line of chatter. He sometimes even sings with his records, but all in all he's really on the beam. We need more like him. It really helps us out here when he plays our favorite requests. Radio Life is also a welcome treat when it's brought to us. Gobs of good luck from some gobs. Yours for lots more record shows. Keep 'em spinning!

In answer to all of you Woody Jordan boosters, we have checked KGER, and they are hardly putting together his picture and news story. "Life Begins at Seventeen" has gone off for the summer, but will return in the fall. Meanwhile, Mr. Jordan continues to handle "Take It Easy Time."

John E. Monroe, 695 West Thirteenth Street, Upland, Calif.

Sirs: Please have an article about First Mate Bob (Paul Myers) and the Good Ship Grace. Loren Whitney is a wonderful artist on the Wurlitzer organ. Wish you could again be heard Tuesday to Saturday.

"The Ear Inspires the Pen" is enjoyed very much, but I wish you would not print letters from those griping about commercials. I think (Miss, Mrs., Mr.?) Story, whose letter

Levila Marsh, 1565½ Broadway, Belmont Shore, Long Beach, Calif.
was in your June 15 issue, should go jump in the lake. Three minutes of commercial, no matter how awful, is still the cheapest box office admission I can think of. If this Story person doesn't agree, why not turn off the radio?

More power to Bill Wagner's "Radiotraits" cartoons. Very natural indeed!

A Radio Life visit to Cap'n Bob's "Heaven of Rest" is reported in our July 27 issue.

Mrs. W. M. Barker, 201 East Beacon, Alhambra, Calif.

Sirs: Don't you think your subscribers are entitled to some courtesy of explanation when a program is canceled? I refer to the Eddy-MacDonald program. The time was occupied, but not by the one millions had expected to hear by your announcement!

Rescheduling of "Rose Marie," to which you refer, occurred one day before "Screen Guild" went on the air, as you no doubt gathered by the apologetic announcement at the end of the substitute play.

Mrs. Alice Lindsey, 586½ Muller Street, Bell Gardens, Calif.

Sirs: Really enjoy the Martin Block and Bill Anson shows. They "make such beautiful music" for us housewives who have to stay home all day.

And then there is the "Johnny Modero" show. I love the program, and "Johnny's" voice "sends" me, but why, oh why, does he have to make his programs so awfully "sensual"? There are parts which even make me blush, and I am a married woman with two children! Oh, I know there'll be people who'll say, "If you don't like it, turn away," but in a household of more than one you usually can do just as you wish. And we live in a little old two-room house with no doors between, which excludes the idea of sending the children, or myself, into another room. Now, if someone can answer that one for me...

But nobody can, Mrs. Lindsey, and we like your comeback to that old cliche "Why don't you turn the dial?"

Ethel Campion, 1818 North Broadway, Los Angeles 31, Calif.

Sirs: Must say I'm very glad to hear "The Guiding Light" is back again, but oh my, I'm so sorry it is on during fifteen minutes of Tom Breneman's "Breakfast in Hollywood", as I enjoy his program equally as much. Any chance of "The Guiding Light" being changed? Anybody who doesn't like Tom can turn the dial!

We have a bunch that you'll be rid of the conflict when standard time returns in the East the last of September. ABC programs, which haven't moved, will be the same, but "Guiding Light" should be an hour later.

An Anson, 738 East 91st Street, Los Angeles, Calif.

Sirs: I wonder if you can tell me what has become of Hal Styles? I have fooled around on all the stations and have not heard him in several months. I used to listen to him regularly in his afternoon KFWB chats. I enjoyed his "down-to-earth" slant on things, and even remember him when he used to do special events on old KMTR. What, in particular, became of his "Lest Ye Forget" program?

Hal Styles is concerning himself of late with his own Hal Styles School of Radio. We recently did a story on him, or were you a Missed?

(Please Turn to Next Page)

RADIO LIFE
CARL M. BIGSBY, Publisher
August 3, 1947 Vol. 15, No. 22
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Business Department: General Manager, B. W. Lewis, Advertising, Gene Jones, Office Manager, Georgia Cagwood.

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

"Lightens Housework thru Chemistry"
Super KE-NU
Nothings gets dishes cleaner!

Thriftly...
Some low price for 2 full pounds
at all grocers.

"Lightens Housework thru Chemistry"
(please turn to next page)
It’s always a bright idea to use Scotch Triple-Action Cleanser.

- the scouring powder that contains soap.

It’s a always a Triple-Action - the scouring powder that contains soap.

The Ear Inspires the Pen

(Continued from Preceding Page)

Walter Abbott, 3712 Rose Avenue, Long Beach 7, Calif.

Sirs: I look forward each Thursday to my copy of Radio Life, and plan each week of radio listening from it.

I am a western music fan, and follow all the western programs on the air. The one that tops with me is Bill Blanchett, the cowboy policeman. He is on the air Monday through Saturday at 6:45 a.m., KFOX. Could you carry a picture and article on him?

Request noted and scheduled. We'll do a Blanchett story as soon as we possibly can.

Bill Blanchett

Sirs: One of the programs I enjoy is "Corliss Archer." I would like to see an article and some pictures on it. I always enjoy the record program on KGER jockeyed by Woodrow Jordan. His "Silly Sayings" sort of break the monotony of my day. Could you tell me why he isn't on any longer? I really miss him and his weekly platter session. I have heard he is going to make a movie. Is this true?

Whatever happened to "The Hermits' Cave", heard over KMPC? Will it ever be back on again?

Our latest "Corliss Archer" story was a two-pager in the May 25 issue. We have asked KGER for a full story on Woody Jordan, in response to a large reader request. His "Life Begins at Seventeen" program has gone off for the summer, but we understand he is heard on "Take It Easy Time" over the same station. As for his movie plans we are not sure, but full facts will undoubtedly be included in the article. While return of "The Hermits' Cave" is indefatigable, you will probably find replaceable listeners in KUJ's "Mysterious Traveler," KFX's "Lights Out" series, KNX's "Inner Sanctum," etc.

Mrs. D. O. Cunningham, 1009 South Ditman Avenue, Los Angeles 23, Calif.

Sirs: I enjoy reading your magazine every week, and wish to add my name to those of Ben Alexander's fans. I think his programs are the best! His voice is smooth and clear, and he encourages his radio audience with his words of hope and cheer. I also like Gene Baker.

For several years I have wondered about "Lady Esther." She has such a lovely voice, could you tell us who she is?

Radio wants to keep "Lady Esther's" identity a secret, in order that her listeners will not regard her only as "Lady Esther." Since you always hear her voice on such famous programs as "It Seems a Fair Trade," wouldn't you say?

Evelyn Carstairs, Box 479, Glendale, Calif.

Sirs: I take off my hat to both Mrs. K. Trager and Mrs. Richard Banks, for writing with regard to the insulting manner of Tom Breneman every morning. One of these mornings there will be, I hope, a woman to put him in his place.

Never once does he mention the name of Galen Drake, who follows him on the air, and yet he has the "gall" to ask us to give our opinions of Drake's program, thereby making himself a judge of what the public wants.

I think if enough women wrote to the sponsor, something would be done to stop Breneman from opening his mouth. Let's have Jack McElroy back, for at least he knows how to sing!

Mrs. Dorothy Scott, 9325 Magnolia Avenue, Arlington, Calif.

Sirs: Please inform me if there is a magazine such as yours published in the Kansas City area. I think Radio Life is the most complete digest of radio programs and stations on the west coast.

No other magazine just like Radio Life. I don't think any magazine coverage is given the midwest radio area. I would suggest that you write directly to one of the Kansas City stations Mutual's WCKY perhaps.

Mrs. K. Trager and Mrs. Richard

Mr. Richard

All kinds. Highest prices paid for jewelry, rugs, spectacles, gold teeth, diamonds, broken and usable wadgets, etc. Cash mailed postage prepaid. Write for FREE shipping container.

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Broken Jewelry Wanted

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Lowes Dept. R.L.

Holland, Michigan
Although Ruth Mellin insisted that she was the typical scared listener when it came to facing a live mike, she proved herself unusual when she delivered a charming personal interview under Art Baker’s beaming guidance.

Are You a Typical Listener and Moviegoer? Meet the Lady Who Won Art Baker’s Contest Because She Was, and See If You Agree With Her Delightful Reasons for Being Typical

By Lynn Roberts
Jack Paar became the Army's Favorite Comedian by Poking Fun at Officers, and Wound Up on NBC as a Comedy Star

By Betty Hammer

Sunday, 3:00 p.m., 8:30 p.m.
NBC-KFI-KFSI

Jack Paar got his start toward big-time comedy when the army decided his sense of humor made him more valuable as a morale builder than his brawn made him as a soldier. Jack's very first appearance as a comedian, however, took place back in the days when teen-aged Jack, then a Cleveland radio announcer, went out and got himself booked into a local theater. He was to be paid three dollars for his one appearance, and in preparation for this big take Jack bought a thirty-dollar suit and took a seventy-five-cent taxi ride to the theater—which sort of cut into his profit.

When he asked the manager what other acts were on the bill, he was informed that he was the only one. Aghast at the thought of supplying a two-hour show by himself, he told the theater manager that he was prepared to do just fifteen minutes of jokes.

"I'm afraid you have the wrong idea, son," replied the manager. He led Jack to a little room off-stage where fifty turkeys were hanging on hooks on the wall. Jack's first professional stage appearance was confined to handing the birds out to the holders of the winning tickets—sans jokes.

"If you tell jokes, we'll run overtime, the picture will be late in coming on, and I'll have to pay the projectionist extra," the manager cautioned him. A much deflated Paar gave out the gobblers minus the gags, and a theater manager lost his chance to be able to say today that he discovered Jack Paar.

Out-Starred Stars

Jack was eventually discovered—first by the Army, next by the G.I.'s

JACK'S WIFE, MIRIAM, is the ideal comedian's mate—she loves to laugh. Jack and Miriam were married and had a one-day honeymoon before he was shipped overseas in 1943.

YOU CAN SEE WHY PAAR'S SERIES IS TERMED "A YOUNG SHOW"—everybody is under thirty! Here are orchestra leader Jerry Fielding, Paar, producer Bob Nye and announcer-actor Hy Averback. Paar calls Averback, who was one of his old Army buddies, "one of the most talented guys I've ever met." They met, incidentally, in a ditch!
overseas and finally by a roving magazine writer. The people back home first heard of a new comedian through the letters that soldiers stationed in the South Pacific wrote home. U.S.O. stars found themselves trailing second best to an unknown G.I. who had already panicked the soldier audiences that they had marked as their own. Jack's fearless lampooning of the officer class made him each G.I.'s special hero, while officers winced under the application of the Paar wit. Civilian stars couldn't compete with that.

A staff member of Esquire Magazine assigned as war correspondent in the Pacific Theater was so intrigued by the Paar legends he encountered everywhere that he tracked down the show in order to see just why Paar had attained such a unique fame. Paar recalls now that the writer came backstage and congratulated him briefly on the show, but made no indication that he was about to start a one-man press campaign in Jack's behalf.

On his arrival in San Francisco one year later, Jack found himself the subject of a five-page magazine profile in Esquire and quoted at length. That was the initial civilian step that finally led the former G.I. comic to big time on NBC.

Since hitting Hollywood radio, Jack has heard from all his old Army buddies, including a colonel who wrote that he found Jack much funnier now than when he was overseas deflating officers. Army buddy Hy Averback, whom Jack met in a ditch on Guam and who later gained fame in Japan when he deposed Tokyo Rose and took over as "Tokyo Mose," met up with Jack again when he auditioned and won the announcing spot on the NBC comedy show.

Jack's comedy standards are extremely high. "I try to be a nice guy," he says of his Jack Paar characterization. "No sweater jokes, no girl jokes, no insulting jokes like 'He was so-o fat, that—no mugging on the show—no smart-alecky stuff. We want our show to be the air equivalent of thumbing through the New Yorker." If you've heard Paar in action on Sunday, you'll agree that he comes pretty close to realizing his plans. He opens with a monologue, goes into a satire or two, hands the program over to musical stars Page Cavanaugh and his Trio, singer Trudy Erwin and Jerry Fielding's Orchestra, and then goes into a debunking dramatic skit.

Adventurous Comic

Jack's favorite humorists are Fred Allen and the New Yorker's E. B. White. The type of humor he most enjoys doing is the "mad things." He also has a special affection for the jokes he's "unsure of" before air time.

A frank, sincere and extremely hopeful guy, Jack has a wonderful puppydog quality of assuming that everyone is his friend. His blue eyes have the direct gaze of a small boy's. Professional jealousy and playing politics are utterly incomprehensible to him. He glosses over nothing—"I ad lib pretty well," he'll say without the slightest trace of mock modesty...or "I've never been so scared in my life," he'll tell you of his appearance on the Benny show with Fred Allen, without bothering to sound professionally casual about it.

Mrs. Paar, avers Jack, is absolutely no use at all as the show's dispassionate critic. "She laughs at everything," he smiled. "If I read the telephone book to her in the right inflection, she thinks it's the funniest thing in the world. Once in a while I call her from a conference to check on what she thinks of a certain gag. She always thinks it's funny."

A career in comedy carries with it certain occupational hazards. Jack admits that he's extremely nervous and has a difficult time getting to sleep. "Lately, I'm the guy who keeps the coffee awake," he smiled ruefully. He also admits that he's terribly nervous on each show. "I'm scared to death—until I get that first laugh, then everything's fine!"

Young Cast

Coming to a topic dear to his heart—new talent—Jack points out

(Permission to Page 32)
Mikemen
No. 16 of a Series

Frank Goss

By Jae Smith

Beach- and Dog-Lover Frank Goss Has
California's Heart and Background

ONE day before Frank Goss went into the army (as first draftee from the CBS staff) his prize Doberman-Pinscher, "Wotan," marched off to war ahead of him...a first-class sentry dog!

If you yourself like dogs, and people who can tell you about them, you'll thoroughly enjoy conversation with the stocky, energetic man who announced the former Frank Sinatra show, narrates "The City," and newscasts on KNX twice daily, at 5:55 and 11:00 p.m. It's Frank's eventual ambition to raise and show his own Dobermans, which he insists, in spite of all rumors to the contrary, are the gentlest breed of thoroughbreds alive. "Sweet-tempered as a Boston Bull" he maintains, at the height of his eloquence.

Unfortunately for all this enthusiasm, Frank and his pretty wife, Peggy, live in a single apartment. "Wotan," the old Bench Champion of which he speaks so often now, died not long ago, after being Frank's beloved companion for eleven years. The landlord hastily objected to a new successor, so, until they can build their own home, the Gosses have been indulging their joint hobby second-hand by constantly going to dog shows, even if they can't exhibit, and keeping up on inbred strains and titles through the trade news.

Both Served

Frank met Peggy in Orlando during the war, when he was a major in the India-Burma theater, and she was a WAC, private first class, on his air definitions staff. They were married January 19, 1945, following Peggy's discharge, and during one of Frank's brief stops back in the states. Well-adjusted married folks by now, they're great pals in everything, and share a continual competition on getting sun-tans.

Frank himself is one of those vigorous, strongly-built characters who give a constant impression of outdoorishness and activity. His brown, ridged face cracks into lines when he smiles, and his entire complexion offsets his eyes, which are direct, almost unsettling in candor. He approaches friendship quite briskly, talks extremely well on many subjects.

Second to raising dogs, he likes to make salads, especially dressings. "Wonderful things happen when you mix what's left in the bottom of one jar with what's left in the bottom of another jar, add a dash of worcestershire, a jot of celery salt, pepper, seasonings, lemon, vinegar," he happily rattles on, with his arms flailing in every direction, "and then throw the whole works into a bowl of romaine and tomatoes. Peg and I are believers in romaine, as against lettuce, by the way."

As for personal history, Frank has been a Californian since he was two. He lived in Long Beach fifteen years, where he finished high school and J. C. After two more years at Berkeley, he came back to his home town, where his friend Galen Drake helped him into an announcing job at KFOX.

Beach Friends

At that time, Frank recollects, Long Beach had a population of only 140,000 or so—"Almost a small town. Everybody knew everybody." And it was there that Frank gathered a collection of friends which he still sees with great regard today. Laraine Day and Bob Mitchum were two of the youngsters then struggling to get a dramatic start with the Long Beach Players, as were Hugh Beaumont, Ted Bliss, Norman and Paul Masters; all of whom did some work on Hal Nichols' famed station. Another of Frank's good friends is Spike Jones. "We flunked together in high school chemistry. He had a band then called the 'Five Tacks,' and he used to get me in free at all the dances. I carried his empty drum.
August 3, 1947

RADIO IN REVIEW
NEWS and COMMENT

For Love o' Mike [General] [Comment]

Dialogue

"What's that you have in your hand? Why, it's a gun! Why are you pointing it at me? Don't shoot!! Don't!!"

"Ladies, have you ever wondered how the Hollywood stars . . ."

"Will Annabelle realize that Raymond has married Georgia? And what about Martha's gold mine? Will Uncle Edwin discover that the Uniburst boys know that he's found where Louie has hidden little Erwin?"

"Kids! How would you like secret photos of the atom bomb plans absolutely free?"

And thus we find Irene Mahoney caught in the toils . . .

"Oh yeah, copper—take that—and that and that."

And now the colorful rhythms of a South American samba combined with the artistry of Arthur Glutz, his banjolele and his orchestra . . .

"It's very simple, I knew Baxter was the murderer because he was the only one who could have known that Kenyon had answered the phone before he died."

"Folks, Ah've got a little song hyah that Ah know yew all gonna like."

"And for those Twings and all the gang at Washington High, and a certain blond football player, we'll now hear Erskine Crumb and his Five Hotshots play 'Somewhere a Voice Is Calling'."

"Look for the label on genuine . . ."

Dedicated to 'Ear Inspires'

Let's give three cheers and all in the air.

Cause guess what's back—"Point Sublime"!

Listeners haven't waited all in vain
To hear their favorite show again.

Letters to Radio Life will drop one third
As soon as readers all have heard
That starting around October time
Back on the air is "Point Sublime"!

Sounds Easy

"Summerfield Bandstand," "Gildy's" summer replacement, sounds like an easy-going show not involved in too many production worries. That's why we became absorbed in watching rehearsal the other day and started asking a few harmless questions that ended up in this article.

Seems that when Kraft decided to sponsor the program of band music for the summer, it was up to musical director Jack Meakin and producer Fran van Hartesveldt to form a musical group which could reproduce the sounds of an old home-town band, a large concert and military band, and a modern symphonic band—all within the confines of one radio studio. A further complication was to give the singers, Ken Carson and gal guesthush, an accompaniment which would not deviate too sharply from the 1947 concepts of popular music.

"The average town band," van Hartesveldt pointed out, "composed largely of amateurs indulging in one of the most fascinating hobbies in the world, sometimes falls short of musical perfection. Meakin solved this problem by choosing from the ranks of the highly skilled studio musicians only those who had early training in high school, town, or military bands.

"The studios available for our broadcasts were not acoustically capable of handling the volume of sound produced by a fifty- or sixty-piece aggregation—the size of a top-notch outdoor band," Fran went on.

"So, instead of hoiling the broadcasts in an open air, where weather conditions often cause out-of-tune playing, Meakin studied dozens of band scores to find out exactly what instruments would be needed for all the music he planned, huddled with the sound engineers and finally found that with only twenty-six carefully chosen men he could reproduce in the studio the volume of sound and all the instrumental colors of twice as many men playing out of doors. Incidentally, more than half the musicians in the "Summerfield Band" play at least three different instruments during the half-hour program.

"It is in the vocal accompaniment that the full range of the 'doubling' is put to use," Fran explained.

A guitar and a string bass, never found in a brass band, supply the kind of rhythm a popular song demands. From the woodwind section come instrumental groupings which replace the conventional string backgrounds. The brass section picks up the mutes and hats so necessary to dance and radio orchestra technique and, often, swinging softly behind the girl vocalist's rhythm tune, the listener will hear a real Dixieland jazz band.

Sounds complicated to create, but easy to listen to.

Rumors Are Flying

Have some on us—rumors, we mean:

Some say that Bing will be without guest stars come fall. Jean Sablon is supposed to be getting a screen test at M-G-M in full Technicolor! Oscar Levant may be a cast member of Jolson's "Kraft Music Hall" program this fall. We've heard that an outfit in town is ready to service disc jockeys with written-down ad lib comments on the records they play. Now all the jockeys need is someone to read the dialogue for them and they won't have to do anything. Bea Lillie has been offered a berth on the Dick Haymes show, but she can't decide. The Wynns, Ed and son Keenan, may be heard in the Milton Berle spot this fall. Spike Jones and the Morton Downey on CBS next season.

(Despite Turn to Next Page)
Have you noticed the new voices on ABC this summer? ... There are new shows on the lineup every day in the week... most of them featuring a brand new list of talent... For example, take the two young people pictured here... Virginia Gregg and Bob Roberts. Bob is new to ABC's coast-to-coast audience. He plays the role of "The Sheriff!" in that entertaining adventure series aired on Friday nights at 6:30 on KECA. And while Virginia Gregg has been heard in many radio roles, she's now a regular member of the cast of the new-to-ABC Sunday series (KECA at 1:30), "California Caravan."

Hollywood young star Bob Roberts served his country for two years as a paratrooper, and when he broke his jaw in his 15th jump, Bob joined the Armed Forces Radio Service, then came home to win success on the stage and in radio... In her radio career, Virginia Gregg has been heard in many top-flight airers... Her roles have run the gamut from a little girl of 7 to a grandmother of 90... An interesting item about another of ABC's new voices is that of Jim Ameche, who is heard as announcer on "Welcome Travelers". A biography of Jim could be titled "Jack Armstrong—Fourteen Years Later"... for he originated the role of Jack Armstrong, All American Boy, way back in 1933, when a juvenile serial was regarded as a reckless experiment in radio drama.

"KECA... BEST ANY DAY..."

Daytime drama fans will be interested to know that beginning Aug. 4, "The Listening Post" will be aired on Mondays, Wednesdays and Fridays, at 11:30 a.m., instead of its present Tuesday thru Friday schedule... The show's sponsor, the Curtis Circulation Company, has just signed a 53-week renewal with ABC... And with this change comes another... Club Time, that weekly quarter-hour of inspiring music, moves to Tuesday mornings at 11:30... The Club Gospel Singers feature favorite hymns of famous people and songs revered throughout the world... That listenable half-hour with Wayne King and his crew of musicians now comes to you at one o'clock Sunday afternoons.

Commentator Elmer Davis leaves for an observation tour of Europe this weekend... He'll broadcast his Friday programs from London throughout the month of August, with Joseph and Stewart Alsop pinch-hitting for him Mondays thru Thursdays, while he's overseas... Davis' news commentary is a feature on KECA, weekday nights at 10:15...

World famous French designer, Schiaparelli, will be the fashion authority to be heard on "Three Views of the News" ABC-KECA at 6, Sunday night, the 3rd... Another vaudeville columnist will be Drew Pearson. Guest commentators will fill in for him on ABC-KECA, Sunday nights at 8, through August.

"KECA... BEST ANY DAY..."

"THE FUNNY BONE" A recent Zeke Manners-ism... he used to be a member of the Army Air Force and one day he got his wings... the next day he got the rest of the chicken... In a recent "Deadline Mystery", the script called for hero Stephen Dunne to be attacked by a vicious dog... The barking and snarling of the animal was so realistic an outraged listener phoned to protest such villainous portrayals by dog star Lassie!... "That wasn't Lassie," the irate listener was informed... "That was Harry Lang, actor!"... The strains of the wedding march subsided and "Bride and Groom" headman John Nelson tossed the bridal bouquet among the eligible young ladies in the audience... An energetic, long-armed miss scooped up the floral trophy which is supposed to signify a trip to the altar... "Do you have a boy friend?" queried John... "No," snapped the girl, "I'm a man hater!"

"Melody Theater"

Pegged at 5:15 p.m. Monday through Friday on KFH, ready to catch the kids who haven't had time to dial out after "Hop Harrigan." Is "Melody Theater," a children's series bent on cultivating the children's interest in more classical music.

Brett Morrison narrates the stage action of famous operettas while the score which accompanies them is played behind him. Morrison dashes in and out of a dozen characterizations as he follows the libretto for his young listeners. In between narrative descriptions and recitatives, the songs are used in a correct context. With a little imagination, listeners are able to follow the productions with almost visual enjoyment.

Gilbert and Sullivan's "Pirates of Penzance" is the current presentation and the whimsical plot contains enough fairy tale humor and blood-and-thunder to entertain youngsters without giving them nightmares. And any youngster should get a kick out of discovering that "Hall, Hall, the Gang's All Here" is really the "Policemen's Chorus" from "Pirates."

"Melody Theater" and the show which follows it, "Adventure Parade," are two worthwhile steps in providing educational and entertaining listening for children—we would that there were more programs like them.

"Doorway to Life"

"Doorway to Life," Thursday night at 10:30 on KNX, is one of the first attempts in radio at authentic dramatizations of the psychological problems besetting children. Better yet, the show hazards suggested corrections.

Written by William F. Alland and Virginia Mullen, produced by Bill Robson, the show holds a clinical veracity by basing each script on an actual case history procured from a board of child psychologists, psychiatrists and educators. After writing, each script goes back to this board for approval.

In the range of subjects from the care and rearing of infants to the difficult adjustments of adolescents, "Doorway to Life" has already dealt with the adopted child who overhears clumsy besetting children; another chapter dealt with the grade-school boy whose parents had ridiculed the school and teachers so much at home that the child felt no obligation to go there, and another concerned a teacher who was to make an appearance during his classroom attendance.

More difficult situation for which to suggest a remedy was the case of...
the child who had all mother's attention until the service-man father came home.

The premise that if the “Doorway to Life,” childhood, is happy, the adult will be a better adjusted individual, is sound. Only weakness now apparent in this scheme is in some of the characterizations. It's understandable that it's a difficult half-hour's portrayal for an adult to play a bad little child and also understandable that a child would probably be unable to sustain such a role for thirty minutes.

'Brother' Charlie Arlington

Maybe we're just a sentimental old cod, but the name 'Brother' Charlie Arlington takes us back to the days when we were happily dog-trotting around the local dance floors. Charlie, more often than not, did the remotes from these spots and, as we recall, the younger set thought he was "divine." All this leads up to the information that Charlie is as buoyantly affable with his disc jockey show on KXK at 1:00 p.m. on Saturdays as he begins. Radio-wise and band-wise "Brother" Charlie should gain more and more listeners if it's true that the chatter matters as much as the platters.

Missing from the local scene during a long session spent with the Army, Arlington is a late starter in the disc jockey sweepstakes. However, that old-foot personality should swing a lot of listeners, and if Charlie can just gather the bandstand kids of four and five years ago around radios, he'll wind up with a gigantic Saturday audience.

Incidentally, if you're a died-in-the-wool Arlington fan, you'll be interested in the fact that Charlie is on staff at KXK and is the announcer for the new series, "The Voyage of the Scarlet Queen."

"Escape"

A series that finds us starry-eyed at our radio each week is producer Bill Robson's "Escape," heard on KNX, Mondays at 9:30 p.m. The title "Escape" seems a slight misnomer to us, for the program consists of excellent radio adaptations of famous short stories — most of them exciting and dramatic and not particularly associated with "escapism". F. Scott Fitzgerald's "Diamond as Big as the Ritz," Kipling's "Man Who Would Be King" and Joseph Conrad's "Typhoon" are examples of the astute selection of material by Robson.

Acting, minus star names but plus talent and radio know-how, never misses. Jack Edwards' narration as the impressionable small town boy who meets a school chum with a father in possession of a "Diamond as Big as the Ritz" was a noteworthy performance on a recent show.

Music under the direction of Cy Feuer and sound effects by Dave Light and Carl Schaele blend into effective tonal commentaries and most of them sound strikingly original when compared with the run-of-the-mill music patterns followed by less imaginative producers.

The reason we've wondered over the name "Escape" for these stories is that all of them possess many times the reality that most radio writing conveys. "Man Who Would Be King" was the story of a clash between primitive and civilized forces. The Fitzgerald story ended with the fabulous owner of the diamond blowing it up atomically rather than let the government find out about him and his possessions. Both these plots contain more reality than any number of murder, mystery and soap operas.

Perhaps Robson was thinking of John Galsworthy's "play, "Escape," when he chose the tag for his entertaining series. As we recall, the hero of the play escaped from everyone — and landed into the realistic hands of the executioner!

"Paul Whiteman Club"

If superficial West Coast wax-emcees were apprehensive when suave Martin Block moved back to California recently, he wasn't to find much competition to make them jump some more. The advent of "Pops" Whiteman (Monday through Friday, ABC-KECA, 12:30 p.m.) to ride discs for a solid hour instead of scraping the floor and dial-siders are resultant due for some understandable talk with their platters.

Whiteman has been in show business so long, and so enthusiastically, that his reminiscences of headlines and history make his selections a panorama of U. S. rhythm. His attitude is indefensively paternal as he speaks of the old and new-timers who are all part of one vastly-moving musical mural. This beautiful pattern of timelessness should jack up the platform of song-making to a new, respected level.

We like too the good things the show does to the daily program log, especially to those deadly early-afternoon minutes which radio has heretofore so often used so badly. A lot of people are having lunch hours then, and who knows others have finished morning chores at home and want to rest for just a few minutes. That adds up to a powerful combination of audience which might otherwise be drumming their fingers in boredom.

Some of Whiteman's interviews are recorded, and ABC could do a better job of dubbing. But the "live" guests are seldom disappointing, and give a happy reaction to the "Paul Whiteman

AUGUST 3, 1947

RADIO LIFE

Pleas Turn to Next Page
Radio in Review

(Continued from preceding page)

Club Honorary Membership Scrolls. They receive for their presence.

And so, "Pops," would we. Mind if we count ourselves in as members too—with or without the permission?

The Big Break

Not since the halcyon days of the amateur hour has talent been in such danger of being dragged out from under the wings of protection, pushed up into the light of a mike as it is this season. Eddie Dowling's discovery show, "The Big Break," Sundays at 6:30 p.m. on KFI, like Arthur Godfrey's turns the spotlight on the talented "have-nots." It's no longer a case of "here I come, ready or not" as it often was back in the old amateur hour days. These present-day aspirants are ready.

Entrants on Dowling's first show consisted of a girl singer, a boy singer, a concert pianist and an actress—a much better variety of performance than present shows usually muster. Oscar Hammerstein II, who knows his way around musical and dramatic talent after years of success as lyricist and producer of big Broadway amateurs, served as a judge. We abided by his decision on the first show, in favor of baritone Andrew Gainey, whose prize was a concert at Town Hall, New York.

Guest stars are chosen each week from the ranks of those who found no bed of roses on their initial climb to stardom. Mary Martin, rapidly becoming radio's favorite feminine guester, repeated her tricks with "My Heart Belongs to Daddy" on the first program.

Eddie Dowling proved a gracious emcee and scored in a brief scene from "Accent on Youth" opposite an inspiring actress.

The Singing Crow

For western music lovers who want their ballads straight from the saddle without the accompaniment of a tricked-up band, KFOX's "The Singing Crow" is an answer. Oris Crow, singer, composer and guitarist who appears Wednesdays and Fridays at 4:45 p.m. and Sundays at 5:45 p.m., introduces himself, plays his own guitar accompaniment, reads his own commercials, acknowledges requests and signs himself off in the easiest, most natural manner imaginable, without the help of brainwash from becoming so colloquial as to be hard to follow.

The boy is a real western singer, and his "I'm Tellin' You," "Oklahoma Hills" and other standards on the red roof notes, will gather a host of followers who are pretty tired of records labeled "western" that turn out to be ten-piece outfits who will try anything to sell.

Riddles in Rhythm

KFI's Saturday-at-5:30 p.m. "Riddles in Rhythm" is for you who know your songs and love to startled your friends with a great show of knowledge. Prize

Page Twelve

is self-satisfaction at your own erudition... but self-satisfaction for any reason is a pretty acceptable payoff.

A ny t h i n g from Henry Levine's "Farewell Blues" through Nelson Eddy's big hit love songs to selections from "Merry Widow" is paraded on record. At the end of the program, selection titles are given, and names of performers. If you have your chance to shout, "I told you so!"

You also have a chance to find out about a brand new homesite, for the fifteen minutes is sponsored by an organization called "Hollywood by the Sea," dealers in these properties. If you're not in the market you still won't lose by listening. Record choice for the show is bright and excellent.

"Lights Out"

Scared the skin off us, some of those shock-and-shudder stories Arch Oboler used to drag screamingly in by the hair on the old "Lights Out" time, but we had a shock, mind, for more. That was in the old days, and we could take it, maybe because it only happened once a week.

The new "Lights Out," starring bogey-man Boris Karloff, airs at an unwelcome time. The first program (9:30 p.m., KECA, Wednesdays) probably left a lot of people starkly awake all night, recalling with staring terror the bumbling brought back to life without her soul. Show number two, about vampires and creepy excursions to the death vault, was a little more toned-down, but still ghastly. We wonder how many listeners will go it a third time around.

Because, while "weird stories" in radio have not lost their power to intimidate, it's most still being lost. The mass of cowards in their wake, they have lost the come-on to keep folks steadily standing by for more. The radio scare is just playing out and being scared. Even by an expert like Karloff.

Frankly, it will be very nice to laugh at Henry Morgan again when he gets back in the fall.

Snowbound Cowboy

The stampede to the Klondike in a grasping race for riches gave many a "warnin'" his chance for evil-doing. But on KECA's Saturday at 4:30 p.m. show, "Challenge of the Yukon," Sergeant Preston and his dog, "King," come in to crime-bust right and left in breath-taking action.

The atmosphere is colorful, and the sound effects of crunching snow, running dogs or the babble of voices in the "Gold Nugget" and "Northern Lights" bring out the old-time Klon-dike to life.

A guess that the same cast participate in both "The Lone Ranger" and "Challenge of the Yukon" was practically clinched by finding out that both originate from Detroit. The same almost-symphonic musical bridges appear, and the same complete lack of animation, irrespective of situation, shows up in the voice of Sergeant Preston and "the Ranger."

If you like "The Lone Ranger," you'll thrill to these northern exploits. Show is a harmless little thriller that will tuck the kiddies with strange ideas or bad dreams.

The dog, "King," is a fine performer.

Off Mike (Personalities)

From the Whistler

When CBS's "The Whistler" went coast-to-coast last March 12 it made an ardent fan of ten-year-old Nelson Brown of Flat Rock, Michigan. Nelson was hospitalized by his doctor to alleviate an enlarged heart condition, so radio listening was an important part of filling his quiet days. He never missed a broadcast of the show, so knowing what an ardent fan he was, an older friend of his, W. S. Harrington, has been sending the boy presents and notes and signing them "The Whistler." These treats have helped keep Nelson occupied without causing him any physical activity.

But he began to suspect that the presents came from Harrington and not from mystery fan "Mike." In order to prevent Nelson from discovering his identity and in order to keep the boy's active curiosity andanticipation aroused about the presents, Harrington called on the program for help.

Immediately upon receipt of his request for aid in continuing the ruse, producer George Allen went into a huddle with his staff and cast. Following last week's broadcast, leading man Frank Lovejoy passed around his script with notes and corrections for each member of the cast and staff to sign. Each of them, along with George Allen, the musical director Wilbur Hatch, soundman Berne Surrey, Frank Lovejoy, Willard Waterman, Earl Lee, Herb Butterfield, Carol Brown, Lillian Buyeff and the anonymous "Whistler" himself—wrote a personal note to Nelson with best wishes for a rapid recovery.

YMCA Honors Alexander

One of popular emcees Ben Alexander's chief diversions is his work as an active member of the Y.M.C.A. Camp Branch Board. Weekends Ben visits camps, talking to and entertaining the boys.

When he was recently invited to the Little Green Valley Camp, Ben took off with only fun in mind. He was quite unprepared for the picturesque campfire ceremony during which he was awarded the highest honor the Y.M.C.A. can present. Tribute is called "The White Eagle," and is usually held only by men in the ministry who participate in Y work.

Practically Totttering

"Grandpa Jones," banjo-playing comedy singer on NBC's "Grand Ole Opry," just had a birthday. He was thirty years old.
Morgan was a long wait, because we're frightening than Boris Karloff. To wait until last week to meet Morgan was a long wait, because we're one of those loyal (who seem to pop everywhere now) who "listened to Henry Morgan when he had his fifteen-minute show." Secretly, we bet Morgan gets fed up with folks prefacing their remarks by informing him of this fact.

ANYWAY, WE WERE ANXIOUS to size up Henry, in the flesh—to anxiously, for in a limp moment, we consented to being herded into the upper window of the way. Hollywood along with other "members of the press"—also too anxious to meet Henry. As it turned out, the fourth of straight straight man to Morgan and put on a show (we didn't even get AFRA scale) for a couple of hundred bystanders, pressing hard against the plate glass. Maybe somebody should have thrown a rock and gotten us out of there.

In addition, our conversations were transcribed, supposedly for later release. You can imagine by now how hard it was to "interview" Henry, but you haven't heard the half of it! Say, when it's 92 degrees outside, did you know it's 102 in a store window? A sweat bath yet.

Two tricks of perspiration ran elegantly down the back of our neck as we stuck it out to ask Henry if he thought he was frustrated. "Do I look like it?" he flashed back. "I'm fat."

"Do you think other comedians are copying you now?"

"Sure," responded Morgan, who was half-lolling behind a highly-polished desk that spilled furniture department. "I'm being copied and I'm really flattered. The thing is, I'm off the air for the summer but these copying comedians aren't, and when I come back in the fall, people will think I'm copying them."

WITH A LIGHTLY SURREPTITIOUS gesture, we blotted our shiny nose.

EVERY INTERVIEW this radio scribe has ever tackled has had a flavor all its own—there've never been two alike. We pray there never will be, because we'd throw in the towel before we'd "interview" Henry Morgan again under the circumstances we did last week.

Not that Henry was difficult. We have a conviction that his rapier-edged jabs are a thin cloak for an awfully sweet guy (check, Mrs. Morgan?) It might even be some sort of defense mechanism that he assumed as a small boy when the other kids didn't quite understand him. Can't you just see Henry getting even by sitting on the sidelines andhecking his playwright's hip, "Hey, I'm funny, so what?" Sometimes sharp humor can be more frightening than Boris Karloff.

"Everybody else has a flying saucer joke—what's yours, Henry?" we continued.

"I made this up last week when everybody else was making up flying saucers. Well, those saucers are really coming from Europe. The people there want us to send them back with flying machines. Henry suddenly stopped and looked completely disarmed. "It's kinda funny," he added, "but it's pretty sad, too, don't you think?"

We agreed, "Is it true you don't like interviewers?" we asked, in a half-desperate attempt; hoping we'd be thrown out the window.

"I don't like 'em," Morgan said decisively. (If he doesn't like a plain old every-day interview, what does he think of this one? we wondered.)

"Why don't you like them?" we pursued blindly.

"They ask too many peculiar questions," he countered.

IF THAT WASN'T A CUE, we've never heard one. So we shoved the hand-mike over to Joan of Radio Life, which looked like a gracious and inevitable gesture, but which frankly gave us a chance to mop our forehead thoroughly and openly.

"Mr. Morgan," she started faltering.

"You may call me Mr. Morgan," rejoined the comedian.

"Mr. Morgan," she insisted bravely.

"All right, I'll call you Henry," he replied.

"Mr. Morgan, I once read somewhere that you said you didn't like women — the dumb ones were too dumb and the smart ones asked too many questions."

"I didn't say that, but I wish I had," Morgan answered.

"How many times a day do you shave with a Schick Injector razor?"

"Five times."

"Where did you get your fine tan?"

"If you shaved five times a day, your face would look like this too!"

BOY! IT SOUNDED JUST LIKE Wednesday nights at 9:30. We wished it were and that Henry Morgan were 3000 miles away in New York doing his stuff and that we were sitting on a glacier somewhere up in Alaska.

"(Please Turn to Page 15)"

RECORD
NOTES TO YOU
By ANDY MANSFIELD

1 note—fair
2 notes—pleasing
3 notes—very good
Chord in G—tops

KWKW, 8:00 a.m., Daily
KWKW, 7:45 p.m., Daily

FRANK DeVOL ORCH.

In showy but not over-exaggerated arrangements, the eight sides of "Waltzing on Air" album offer something different in three-quarter time... excellent choice of standard tunes (although better for listening than dancing) combined with the easy relaxed DeVol presentation, stamps this album as definitely not run-of-the-mill and easily rates the three-note division. (Capitol BD-53.)

TONY MARTIN

You'll like the Martin style in this six-sided album with musical backing by the Earle Hogan and Al Sack Orchestra... it's preferably — it's personal... it's as if Tony were singing to each Individual... Best sides are "Body and Soul" and "Tea for Two," according to my assistant, who said she would have given it more than three notes... Hmmmm. (Mercury.)

RECORD OF THE WEEK

Far in the lead is Freddy Martin's exciting samba, "Cumana" (with Barclay Allen at the keyboard) and the droll amusing novelty, "The Lady From 29 Palms"... Although in direct contrast, and each will have its followers, Mansfield particularly leaned toward "Cumana" for a big three note. (RCA-Victor.)

BING CROSBY

Here's a double-barreled novelty that should hit bullize any place—"Feudin' and Fightin'" and "Goodbye, My Lover, Goodbye," both with the Jesters and Bob Haggart's Orchestra... it's still the irrepressible Bing and a full three notes on these 'uns. (Decca.)

GEORGIA GIBBS

Her nips elects to do her "Feudin' and Fightin'" via the Dixieland Route, for a welcome change... but it's the reverse, "You Do," where the gal really turns on the charm and pushes this platter up to the niche labeled "three notes." (Majestic.)

KAY KYSER ORCH.

Very pleasing, but not exciting, is the Old Professor's waxing of "Naughty Angeline" and "It's Kind of Lonely"— both done in slow tempo and with excellent vocals by Harry Babett and Campus Kids... it's a pleasant two-note. (Columbia.)

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TIME CHANGES

Saturday, August 2 — "Al Pearce and His Gang", KECA, 8:00 a.m. (1 hr.) ABC's hour-long variety show, featuring Pearce and an all-novelty cast, moves to this earlier time. Previously set at debut (week preceding) KECA, 10:00 a.m. Saturdays.

Saturday, August 2 — "Wake Up and Smile", KECA, 9:30 a.m. (30 min.) Chicago's weekly diversified-entertainment time set this last hour. Previously heard KECA, 8:30 a.m. Saturdays.

Saturday, August 2 — "American Farmer", KECA, 10:00 a.m. (30 min.) Agricultural farce and formula set forth at this new time period. Formerly KECA, 9:30 a.m. Saturdays.

Saturday, August 2 — "Piano Playhouse", KECA, 10:30 a.m. (30 min.) That take their opening chords at a newly-scheduled morning time, as ABC's informal piano workshop moves from 5:00 p.m. Saturday.

Sunday, August 3 — "Styles in Music", KFI, 7:00 p.m. (30 min.) David Starling's weekly selection of an orchestra and its stylized recordings is again at this new time. Previously KFI, 9:00 p.m. Sundays.

Monday, August 4 — Andy Mansfield, KWKW, 12:45 p.m. (30 min.) Andy's daily record notes and choices are heard at this new earl afternoon time. Previously KWKW, 8:00 a.m. Monday through Friday. Andy continues to be heard on KLAC as scheduled 10:00 a.m. Saturdays.

Monday, August 4 — United Nations, KFWB, 9:15 p.m. (15 min.) Report on world negotiations is brought to listeners sixty minutes later. Previously heard KFWB, 8:15 p.m. Monday through Thursday.*

Thursday, August 7 — "Willie Piper", KECA, 7:00 p.m. (30 min.) Willie's on the skip again, as show shifts from KECA, 6:00 p.m. Thursdays.

Friday, August 8 — "Preview Theatre", KFWB, 9:00 p.m. (30 min.) Warner's radio-testing-time for new program ideas is presented an hour later. Formerly KFWB, 8:00 p.m. Fridays.

WHAT'S NEW

Music

Sunday, August 3 — Xavier Cugat, KNX, 9:00 p.m. (30 min.) With migration of "Take It or Leave It" to NBC, sponsor still has six weeks to go on CBS contract, so Cugat music fills.

Monday, August 4 — Richard Maxwell, Singers, KNX, 6:15 p.m. (15 min.) During a five-week absence of food commentator Victor H. Lindlahr, the Page Fourteen

hymns and philosophies of Maxwell will be heard.

Comedy

Saturday, August 2 — Abe Burrows, KNX, 10:15 p.m. (15 min.) Burrows and his piano comprise the cast, between fifteen minutes satirizing popular songs. Burrows, famous as comedian-writer for "Dinah Shore's Show" and Joan Davis, has been looking to clown on his own for some time and results should be delightful.

Sunday, August 3 — "The Jim Backus Show", KHJ, 6:30 p.m. (30 min.) Backus, alias "Hubert Updyke III, the richest man in the World", alternates laughs with music in his new solo show. Each week, program will play a "Top Tune of the Week", which Jim chooses. He sometimes selects by polling his mother-in-law. Stewart Garner produces the show.

Drama

Monday, August 4 — "Song of the Stranger", KHJ, 3:45 p.m. (15 min.) The adventures of Pierre de Vernay (Bret Morrison), member of the French Maquis, who has come to America to track down enemies of France during the war. Five-a-week. Monday through Friday.

News

Monday, August 4 — Averill Berman, KGJF, 8:15 p.m. (15 min.) Analysis of world, national and local news with accent on the workingman's viewpoint. Commentator-lecturer Berman will report Monday through Friday.

Religious

Monday, August 4 — Larry Thor, KMPC, 12:30 p.m. (30 min.) Thor's news coverage now held daily at this time, Monday through Friday.

WHO'S GUESTING

Variety

Sunday, August 3 — "Front and Center", KFI, 4:30 p.m. (30 min.) Jimmy Durante and Joseph Cotten flank hostess Dotty Lamour, as guests of the show and the Army.

Sunday, August 3 — "The Big Break", KFI, 6:30 p.m. (30 min.) Eddie Dowling's talent contestants are winners of auditions held in Buffalo, New York.
Music

Sunday, August 3—Tony Martin Show, KNX, 5:30 p.m. (30 min.) Alan Young, Canadian-born quipster, banters with Martin and "Lass With the Delicate Air," Evelyn Knight.

Sunday, August 3 — "The Standard Hour," KFI, 7:30 p.m. (30 min.) Sylvia Zaremba, celebrated pianist, will be joined by James Sample and the Hollywood Bowl Symphony Orchestra. Program to include the "Carnival Overture" and "Granada" from "Moods of Spain."

Sunday, August 3 — "Summer Electric Hour," KNX, 12:30 p.m. (30 min.) Jack Paar, straw-hat comedian in the Benny spot, guests with Peggy Lee, Dave Barbour and the Woody Herman band.

Sunday, August 3—NBC Summer Symphony, KFI, 1:00 p.m. (1 hr.) Millton Katims, young network conductor, directs the Symphony in the first of two consecutive guest appearances.

Sunday, August 3 — "Sound Off!" KNX, 2:30 p.m. (30 min.) The "All of a Sudden My Heart Sings" girls, as Mark Warnor greets Margaret Whiting.

Sunday, August 3 — "Presenting Alec Templeton," KFI, 4:00 p.m. (30 min.) Milena Miller is again guest singer.

Monday, August 4 — "The Telephone Hour," KFI, 8:00 p.m. (30 min.) Heart-throb of the Metropolitan, Enzo Pinza, sings with the Bell program orchestra.

Wednesday, August 6 — "Summerfield Band Concert," KFI, 7:30 p.m. (30 min.) Penny Piper, newcomer thrush to commercial network radio, guests in a duet with Ken Carson and the Jack Meakin orchestra.

Participation

Monday, August 4 — "House Party," KNX, 1:00 p.m. (30 min.) Ken Niles, Larry Keating, Cliff Johnson, Jack McCoy and Jack McElroy take over emcee duties each during the six weeks that Art Linkletter vacations in Central and South America. Jack Slatter, announcer, will also share hosting honors.

Commentary

Sunday, August 3 — Louella Parsons, KECA, 12:00 p.m. (35 min.) Deborah Kerr, "Gable's New Star," tells Lily what she thinks of American pictures as compared to British.

Monday, August 4 — "The Woman's Voice," KMPX, 4:05 p.m. (15 min.) Jeanne Gray's outstanding feminine guest will be Mrs. Marie Nicholson, radio chairman of the Business and Professional Women's Club of Beverly Hills and popular lecturer in this area.

News

Monday, August 4 — "Editor's Diary," KHJ, 8:30 a.m. (15 min.) Robert Gardner, commentator and motion picture writer, guests for Henry Lawrence while the latter is on two-week vacation. Monday through Friday program.

Sports

Saturday, August 2 — "Fishing and Hunting Club," KHJ, 9:30 p.m. (30 min.) Herman Forster, amateur naturalist and president of the New York State Conservation Council, guests in place of regular panel member Jim Hurley, (at Bailey Island for the annual Tuna Angling Matches).

Juvenile

Monday, August 4 — "Hop Harrigan," KHJ, 5:00 p.m. (15 min.) Col. Robert L. Scott, AFF expert in the China-Burma-India Theater, and author of "God Is My Co-Pilot," guests on this popular juvenile-adventure show.

WHAT'S SPECIAL

Music

Tuesday, August 5 — "Berkshire Music Festival, KECA, 6:30 p.m. (1 hr.) For the first time in several years, Beethoven's "Choral Symphony" will be heard on the air in its entirety. Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra. Broadcast from Tanglewood, Massachusetts, scene of the Berkshire Annual Music Festival.

"Participation"

Thursday and Friday, August 7 and 8 — "Queen for a Day," KHJ, 11:30 a.m. (30 min.) Jack Bailey takes his royal purple to the Coliseum in Salt Lake City, as broadcast originates from the Utah State Fair Grounds.

Auditions for "Take It"

Dick Powell is one of the many emcees being auditioned for the "Take It or Leave It" quizmaster role, when Phil Baker leaves the $54 quizzer.
One of the amazing things about Paul Whiteman, says his ABC program originator, Charles "Bud" Barry, is the fact that no matter where one goes, there's always somebody who knows "Pops." 

"The best one yet," recounts Barry, "happened in New York, just before we departed for the West Coast. A small elderly Negro pushed through the crowd, came up and said, 'Hello, Paul Whiteman. You remember me, don't you?'

"Pops looked puzzled. 'Sure you do,' insisted the little man. 'We worked together during the Jumbo show at the Hippodrome not so long ago. Remember, I took care of the men's wash room!'"
**TUESDAY, AUGUST 5**

**HAVEN OF REST**

* KJLA, 8:30 A.M.
* KDOL—Wake-Up Ranch.

**8:00—** KJLA—News, Missag.

**8:15—** KNX—Aunt Jenny.

**8:30—** KMPC, KJLA—News.

**8:50—** KNX—Music.

**9:00—** KNX—Jack Berch.

**9:15—** KNX, KSDJ—Joan Bennett.


**9:30—** KNX—Bing Crosby.

**9:40—** KNX—Greta Garbo.


**10:00—** KNX—Music.

**10:15—** KJLA, KFSD—Man of the Week.

**10:30—** KXLA—Music.

**10:45—** KXLA—Johnnie Ray.

**11:00—** KNX, KSDJ—Helen "Faye".

**11:15—** KNX—Church.

**11:30—** KFJW—Sports.

**11:45—** KNX, KSDJ—Better to Happi-

ness.

**12:30—** KFJW—Sports.

**12:45—** KNX, KSDJ—Better to Happi-

ness.

**1:00—** KNX, KSDJ—Better to Happi-

ness.

**1:15—** KNX, KSDJ—Better to Happi-

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**1:30—** KNX, KSDJ—Better to Happi-

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**1:45—** KNX, KSDJ—Better to Happi-

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**2:00—** KNX, KSDJ—Better to Happi-

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**2:15—** KNX, KSDJ—Better to Happi-

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**2:30—** KNX, KSDJ—Better to Happi-

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**2:45—** KNX, KSDJ—Better to Happi-

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**3:00—** KNX, KSDJ—Better to Happi-

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**3:30—** KNX, KSDJ—Better to Happi-

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**3:45—** KNX, KSDJ—Better to Happi-

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**4:00—** KNX, KSDJ—Better to Happi-

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**4:30—** KNX, KSDJ—Better to Happi-

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**4:45—** KNX, KSDJ—Better to Happi-

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**5:00—** KNX, KSDJ—Better to Happi-

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**5:15—** KNX, KSDJ—Better to Happi-

ness.

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MILD & MELLOW
3:30 to 4 P.M.

KCMP "Vigilant Mellow.
KXWR - Sam Rowland and Ed Berglund.
KFGI - Among My Souvenirs.
KRFV -野心 of the Rack.
KTRM - Tea Time Tunes.
KGRS - Bob Robinson.
KAECA - Frances Scull.
KXLA - "Old City Serenade.
KXLB - Bumba Rhapsody.
KFSD - Bob Ripley.
KXRA - News.
KXRL - Sports Flash.
KDFJ - Downtown and All.
KXHJ - Radio Views.
KRGB, KXVE, KOVE - News.
KMCJ, KIYV, KGB, KOX - News.
KFWF - Latin Serenade.
KXLA - News.
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MELodies America Loves

ANNE JEFFREYS, soprano.
ROBERT SHAFER, tenor.
KXRA, KNX, KGB, KXVE, KOVE.
KXLB - "Old City Serenade.
KXRL - Sports Flash.
KGRS - "Old City Serenade.
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KMCJ, KIYV, KGB, KOX - News.
**THURSDAY, AUGUST 7**

**HAVEN OF REST**

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

Monday, Wednesday, Friday, 8:30 A.M.
Tuesday, Thursday, Saturday, KFOX, 8:00 A.M.

**TUESDAY, THURSDAY, SATURDAY, KFOX, 8:00 A.M.**

**KRRD, KFOX—Haven of Rest Community Church.**
**KFW—Open Air.**

**KXLA, KKL, KX—Annaliese.**
**KGL, KG—Bill Louden.**

**KTH, KXLA, KB — Top Western Tunes.**
**KNX—Bar None Ranch.**

**KRE—Ybar.**
**KWR—Rev. Wildman.**
**KXR—In the Rain.**

**KXX—Young Dr. Mac.**

**KRR—Open Air.**
**KCP—Women's Page.**
**KECA—Kathy.**

**KPR—Bea Byrtten.**
**KEAT—Remembered Rhytems.**
**KGM—Rhythm Read.**
**KFR—Fred Waring.**

**KRRD—Pan America.**
**KEAT—Concerts in the Park.**

**KTV—Tom Brennan's.**
**KOF—Reagan's.**
**KRC—Rev. Bernard.**

**KGR—Woman's Page.**
**KRU—Open.**

**KFW—Women's Page.**
**KFK—Welcome.**

**KRB—Meet the Band.**
**KFG—Show Tunes.**

**KKG—Gabriel.**
**KIN—Bill Carver.**

**KXR—The Guiding Light.**
**KTH—New.**

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**BELL TAILORS**

**Presents Dinner Bell Round Up**

12:00 noon, Mon. thru Fri.

**KXLA**

**THE MAN SAYS YES**

with BOB SHANNON

Now Audience Participation

12 Noon to 12:30 P.M. Monday thru Friday

Fun — Prizes
Write or Telephone KMPC for Tickets

**DIAL 710**

**THURSDAY Program Highlights**

Morning Programs Appear in Lighted Type. Afternoon and Evening Programs Appear in Boldface.

**Comedy—Variety**

8:00—Frances Langford, KFI.
8:05—Dinah Shore, KFI.
8:06—Evelyn Sell, KFI.
8:10—Wanda Jackson, KFI.
8:15—Bob Hope, KFI.
8:20—Mutual's Black Party, KFI.
8:30—Music Supper, KMF.
8:35—Lucky Dance Time, KMF.
8:40—Eastside Show, KMF.
8:45—Closed, KMF.
8:50—Rhapsody in Wax, KMF.

**Comment—Narration**

7:45—Fred Beck, KNX.
7:50—Kathy Smith, KCA.
8:00—George DeLacy, KCA.
8:15—Kathy Smith, KCA.
8:30—Ted Halley, KCA.
8:45—Bud Wheeler, KCA.
8:50—Art Baker, KCA.

**Mystery—Detective**

6:30—The Man Called X, KNX.
6:40—Conquest, KNX.
6:50—Miss Queen, KNX.
7:00—Time Photographer, KNX.

**Public Interest—Information**

8:25—Town Meeting, KCA.
8:45—Mariana Woman, KCA.

**Sports**

10:00—Race Lineup, KNX.
10:15—Scoring, KFI.
10:30—Major League Ball, KMF.
10:45—World Series, KMF.
10:50—Cal State League, KLG.
11:00—Inside Sports, KPO.
11:10—Speaking of Sports, KFOX.
11:20—Ted Dentley, KCA.

**Music**

9:00—Fred Waring, KCA.
9:05—Music Master, KCA.
9:10—Gifts of the Gods, KCA.
9:15—Mishell Lema, KCA.
9:20—Edward Arnold, KCA.

**KRRD, KFOX—New.**
Texas Celebrity

City officials of Corsicana, Texas, are planning an "Anita Gordon Day" in honor of their native daughter, who is now singing star of NBC's "CBS McGarry show. The seventeen-year-old Anita will fly down to be "queen" of the ceremonies.

Happy Hobby

Ken Carson, featured baritone on NBC's "Summerfield Bandstand", has a novel sideline. He is a stockholder in a building project of a replica of an 1890 English town house. He recently sold some property between Twenty-nine Palms and Yuma. He rents it to movie studios for Western location work.

Not Yet

George Allen, producer-director of Columbia's "The Whistler," lights a fresh cigar the instant the show goes on the air, asserting he can tell exactly how much time has elapsed merely by watching the clock. However, he has not yet ripped the clock out of the control booth.

Lassie's Next Flick

Lassie, MGM dog star and ABC network headliner, begins work about September 1 on her first film in two years. Marquee name. The Hills of Hello, home of the Scottish Highlanders, co-starring Claude Jarman and Elizabeth Taylor.

Texan Jamboree

The Texas Society of New York City is planning a big get-together for Vaughn Monroe and the many Texans in his CBS aggregation upon their forthcoming return to the Big Town. Fox's star of the movie. The Stroud Twins are from the Lone Star State.

Out of Mischief

After starring six nights a week on Broadway in "State of the Union," Conrad Nagel doesn't have time to play on Sundays, for he's again ensconcing the Ozzi and Harriet replacement, "Silver Theater."
Mikemen—Frank Goss

(Continued from Page 8)

case, and he carried the drum.”

Jo Stafford even got something of her start over KFOX. Frank told us, singing with her two sisters, Christine and Pauline. “Pauline is married to Galen Drake now. The crowd believed in their story.”

When Frank finally left Long Beach in 1936, it was to come to Los Angeles on KFWB’s general announcing staff and as supervisor of the news department. Frank’s family has a bent for news. His father, Barney Goss, was a famed reporter on the L.A. Times, Examiner, and Herald beats for years, and his uncle, Frank Goss, is still chief editor on the Long Beach Press Telegram.

Frank has made only one more final move since then—to the CBS staff in 1940. Following his discharge last June after four and a half army years, he came back to his old job, which he infinitely and frankly prefers to free-lancing around radio Hollywood.

He’s had his share of microphone hilarities. Not so long ago, for instance, he told the story of Chief Many Trees at the close of his news broadcast. The Chief, an Indian motion picture actor, bewailed the way Hollywood portrays the noble redman—riding horses, shooting arrows, peering through an indignity to the race. As for speaking parts, Many Trees declares that the only one he’d ever had in his film career was the one-word “Ugh!” And that, Frank laughed, summed up the Chief’s opinions on the whole subject.

It was a good story, and Frank enjoyed telling it. But after the broadcast his phone rang, and a full-blooded Indian voice shouting began to complain. “If you’re going to tell stories, you make a point,” he raged, “why don’t you learn how they talk?” Correct pronunciation, it seems, is...

“Uhh...”

Paar Excellence

(Continued from Page 7)

that the new comedians are not from vaudeville or the night clubs but from radio, and cites Dennis Day, Henry Morgan, Garry Moore and himself as examples. He calls Morgan “far ahead of everybody” and recalls that at one time when he had a record show in Buffalo, he was compared to Henry. “I don’t try to be that smart,” he says now.

Everyone on Jack’s show is under thirty. Jack, now an aged character of twenty-eight, says he’s getting old.

“When you’re thirty they kick you off the air,” he wondered.

Jack yelped and widened his blue eyes. “Gosh, I hope not,” he laughed.

Get that? He’s a comedian who laughs at other people’s jokes!

Mrs. “Typical”?

(Continued from Page 5)

peding young fry, and keep an eye on a cake in the oven. And I really should be darning socks instead of scribbling this.

“P. S.—After proof-reading this, I’ve concluded that I am not really typical—all these moronic confessions put me in a class by myself!”

Mrs. Melinn taught school at one time in Tucson, Arizona. Her husband is an architect and a member of the city planning board of San Bernardino. She has two children, Pamela, ten, and Stanley (“Mike”), five. She takes her hat off in the show and even while watching the movies. She likes “glamorous movies” with actresses in “glamorous clothes.” She started listening to Art Baker years ago when her husband used to listen on station KFI and she couldn’t dial anywhere else. Since then she’s listened because she thinks Art is swell. While listening, she starts dinner and tries to keep the children quiet. The only other thing she ever won in a contest was an electric toaster.

When Art called her up to congratulate her on winning, her first remark was, “I think you’d better send over a heart specialist!” Mrs. Melinn hadn’t told her husband about entering a contest and when he heard the news he dashed over to a local movie house to see “The Farmer’s Daughter,” a movie which features Art Baker in a slick political role. Mr. Melinn, meantime, called Art for an even slicker character in the movie, informed his wife “I don’t trust you with that guy.” And he came along on the day-long sight-seeing party.

Saw Stars

At RKO the group had lunch in the commissary, saw shooting on “Magic Town,” “I Remember Mama,” and “Mourning Becomes Electra,” Stars Irene Dunne, Rosalind Russell, Michael Redgrave, Sir Cedric Hardwicke, Jimmy Stewart, John Wayne were in evidence on the stages and in the commissary. Mrs. Melinn was particularly pleased at seeing Rosalind, one of her favorites.

Mr. Melinn, according to his wife, knows less about the commissary than anybody else in California. “For instance,” she laughed, “I’ll talk about a movie five days before I see it, telling him how wonderful I’ve heard that it’s going to come out of the theater I’ll go raving on about it. ‘Wasn’t Greer Garson wonderful?’ I once asked. ‘I guess so,’ he replied, ‘what one was he?’”

At overhearing this story told on himself, Mr. Melinn averred that it was absolutely true and even admitted once approaching long-time star H. B. Warner because his face looked familiar, and asking him if he weren’t a paint salesman who had visited the office!
No Business Like Show Business


By Joan Buchanan

If you are interested in show business, you shouldn’t be missing Queenie Smith’s “Hollywood Casting Forum” on KGFJ. Queenie is the west coast representative of the Theater Guild and is working in close conjunction with Leighton Brill, representative of Rogers and Hammerstein, in auditioning young talent for the combined enterprises of these two groups.

On “Hollywood Casting Forum” each week Queenie tells a little of the activities of these groups, gives news of casting and auditions and includes valuable professional tips on handling young careers.

We’d been interested in the show news and Theater Guild history which colors this fascinating fifteen minutes and so decided to look up the personality who sparks this program.

We found Queenie Smith in her office, full of vitality and enthusiasm, juggling several duties at once. She waved us to a chair while she straightened out a mix-up on the phone. We found ourselves seated beside a pale, intense young man grasping a briefcase tightly in his hands.

“Are you here for the auditions?” he whispered. When we pantomimed “no,” he decided we were not twin souls and went on staring straight ahead.

Queenie settled her phone messages, assured the young man she’d be delighted to watch him sing and dance at a slightly later date, and ushered us into another office.

Yearly Excitement

“We’ve had so much excitement around here,” she sighed happily. “You see, once a year Theresa Helburn and Lawrence Langner of the Theater Guild come out to see the auditions—and, well, you can imagine…” These auditions, which are

(Ten Tips for the Talented)

1. Never go to an audition without being fully prepared. Have your material ready—don’t fumble with it.
2. Dress simply at auditions—leave the fancy clothes and make-up at home.
3. Whether you’re a singer or dancer—study acting too.
4. If it’s a stage show you’re auditioning for—remember to project.
5. Don’t sing in a foreign language if you’re auditioning for an English language production.
6. Remember that your mother’s place may be to accompany you to an audition, but not to do your talking for you.
7. You can’t get started too young. Studying from eight to sixteen, getting to know the ropes of the profession from sixteen to nineteen leaves you two or three years to look for the right opportunity. It is usually too late to decide to start studying for the stage at nineteen or twenty—unless you are a tremendous fluke!
8. Be honest. Don’t be afraid to say that you are without experience. If you appeared in a high school production of “The Mikado,” don’t just list your experience as “The Mikado,” inferring that it was a professional production.
9. Don’t prepare lengthy material for an audition. One chorus is enough, unless you are requested to include more.
10. After you have had an audition don’t keep calling up afterward to see why you haven’t been called. If they want you, they’ll call you.
"Barking Bernhardt"

By Tod Fredericks

A couple of months ago when Lassie, long-haired glamour gal who's long been top dog around M-G-M, took to the airwaves, some wagging doubters implied the Lassie show would lie down and roll over before "The Bark" could utter "Red Heart."

Well, Lassie hasn't picked up any English words, not even "eat" or "scat"—but in her weeks on the air she has tried her doubts, for the famed canine uses her full personality to head up one of the most novel and pleasing shows to hit the air in a dog's age.

Lassie's owner, Rudd Weatherwax, serves as narrator on the program and thus does most of Lassie's talking for her. But the proud beauty can and does speak for herself on occasion, and there never is any doubt as to what she has "said." Limited to barks, whines, whimper, growls and howls, the dog manages to convey virtually any emotional meaning demanded by the script. A couple of understudies are retained at the studio—vocal sound effects men who are experts at making dog talk. They are usually the "other dogs" in the scripts, but they can take Lassie's "lines," too, if necessary.

There's no "doggy" temperament on display when Lassie is performing. She well remembers the days when all wasn't biscuits and sirloin.

Native Daughter

A rarity among Hollywood stars, Lassie is a native, born in North Hollywood, California, on June 8. While her four pedigreed and perfect brothers and sisters appeared destined for a life of blue ribbons, little Lassie was undersized, and had about an inch too much between the ears for show standards. So the prankish pup compensated for her lot with the delightful and bad habit of chasing motorcycles. For correction, her owner took her to the dog training school of Rudd Weatherwax. Lassie remained with Mr. Weatherwax when the owner offered her in settlement of the bill he owed for her training. For quite a while busy trainer Weatherwax allowed the new miss at the kennels to roam and play, not concerning herself with grooming for a career.

Several years ago Lassie's romps in the hills were cut short when M-G-M called for a collie to play the title role in a wonderful dog story. In her haste to get in on the tests for the part, Lassie sped to the studio "as was." Casting an eye on the coat worn thin by underbrush rompings and rabbit hunts, the studio officials rejected her without even bothering to test.
Thinking that one collie role might start a trend, Lassie and Rudd got their heads together for a little intensive training. He taught her to crawl, attack, open doors, yawn, and even to laugh and cry. At the same time he went to work on her coat, brushing and combing it several times a day.

Meanwhile the studio’s nation-wide search for a suitable collie had failed, so when the now well-groomed Lassie came back to parade her talents, the studio quickly made a technicolor test and then brought out a contract. No one who saw the big dog in “Lassie Come Home” will forget her.

Now, as befits a great star of several years’ standing, Lassie travels to and from the ABC studio each Sunday in a swanky station wagon. She doesn’t have much trouble with autograph hounds, or, for that matter, with stage-door Rovers.

**Loving Dog**

Her sponsor loves Lassie, for she disdainfully turns up her nose at all prepared dog foods except Red Heart. Producer Frank Ferrin and Director Harry Stewart love her for not talking back or grousing about leading a dog’s life. Lassie loves everybody. Well-balanced, friendly, she accepts with a grin or a pawshake the squallings and maulings that attend each public appearance. For particular favorites who don’t become too demonstrative, she deals out quick kisses.

Although the first of her radio series was biographical, with Lassie playing herself, succeeding stories cast “The Bark” as a bulldog, spaniel, and other breeds. Original stories for her scripts are written by Hobart Donovan. He’s an almost-fanatical dog fancier, and most of the canine parts in Lassie’s scripts have been drawn from Mr. Donovan’s real life experiences.

Lassie doesn’t mind the change in role each week, for, as she inferred to Rudd Weatherwax, she “gets a little tired playing her natural collie self all the time anyway. No actress likes to become ‘typed’.”

Gregory Peke, Chow Boyer and Borzoi Karloff are Lassie’s favorite stars. Her ambition is to play the lead in the story of that Great Dane, “Hamlet”, she told us.
Less Than Year After Her Show’s Initial Appearance, Producer and Charming Singing Mistress-of-Ceremonies Irene Beasley Has Found the Mail Response a Problem

Monday-Friday, 11-15 a.m. CBS-KNX-KSDJ

ABOUT a year ago, a pretty radio singer in New York dreamed up the idea of a radio quiz show pitting at-home listeners against studio audience participants. The girl was Irene Beasley, a name almost synonymous with radio, and the show, whose mail response is now a problem that has an agency scratching its head, was “Grand Slam.”

Away to the advertising agency had gone Irene, and in short order sold her show. She was caught a little off balance when the agency, enthusiastic over the novelty, demanded a recording of a sample broadcast to present to a client in forty-eight hours.

“But I must find a master of ceremonies and a singing star!” protested Irene.

“That’s your problem,” replied the agency man. “If you want to sell this show, get a recording day after tomorrow.”

Next day Irene obtained the use of a broadcast studio, scared up an audience and put on the first “Grand Slam” session. Not having time to find her singer and master-of-ceremonies, she took over herself, planning on filling these spots later with regulars.

When the agency man heard Miss Beasley’s deft handling of the question periods and her vibrant singing voice, they made a deal. It provided that Irene act as mistress-of-ceremonies and singing star!

“But this is my show, and I’m the producer!” denied Irene.

“You’re the producer too, you mean!” was the answer.

Since then feminine emcee-by-accident Irene has been assisted by Dwight Weist, who also does the announcing. Featured are pianist Bob Downey and organist Abe Goldman. Victor Slack directs, Robert Strouse is stage director and Lillian Schoen is the scripter.

During “Grand Slam”, studio audience members are chosen by ticket number to be participants. Each is asked a musical five-part question, with a prize for each part answered correctly. Each fifth of the quiz, sent in by at-home listeners, is considered a “trick”, as in a card game. When a participant misses a trick, the prize reverts to the sender of the question. All five tricks taken—five correct answers—constitute a “Grand Slam”. A bonus of a $100 U. S. Sav-
INCE the war," commented KNX commentator Dr. Wallace Sterling, "the news is more interesting but more difficult. Attention now is more diffused, while during the war objectives were more concrete. Today, after two years of peace, the situation is still not jelling."

Straightforward? That's what we liked about big Dr. Sterling. We'd heard he'd been quite an athlete during his college days, so the sight of his six-foot-two frame, with its admitted 215 pounds well-distributed under a conservative suit, matched our concept of the man behind the quietly authoritative voice.

Accidents happen, even in radio, and Dr. Wallace Sterling's breaking into radio was one of the best. In the spring of 1942, he lectured on "The War in Review and in Prospect" at Cal-Tech, where he holds the chair of Edward S. Harkness Professor of History and Government and serves as a member of the Executive Committee. Three weeks later, CBS' Hal Hudson called Sterling, "How would you like to go on the air?"

"I had a reasonably acceptable voice," the modest professor admits. "That fall, I did go on the air."

Sterling likes radio, likes the excitement of "things happening" and "the people I've met." He feels that it's wholesome for him to get away from the strictly academic atmosphere of the campus into the less formal air of the broadcasting studio.

Own Judge

After his opening try at the microphone, he unpretentiously asked others around Columbia Square for suggestions about his program. Resultingly, Sterling quickly accumulated a sheaf of recommendations, many of them completely contradictory. The slightly puzzled "prof" decided to ask a real expert, who gave him the advice: "Follow your own nose for news."

That's what he's done ever since.

Sterling is an expert on British Commonwealth affairs, Russia, the United Nations, American politics, and American foreign policy. "Latin America and the Far East are my blind spots," he candidly states. "I don't teach either of these, but the stuff about them is in my office and can be dug up."

The commentator writes his own script on the typewriter, usually finishing Wednesday afternoon. One fifteen-minute broadcast may require anywhere from two to twenty hours' preparation, depending on the amount of research. Apparently, from the glowing admiration in his voice when he mentioned his secretary's name, Sterling has a whiz of a girl Wednesday, who can put her finger on any old fact in nothing flat.

The doctor has been at Cal-Tech since 1937. Canadian-born, he did undergraduate work at the University of Toronto, was (according to others) a great football and basketball player. After a stretch teaching at the University of Alberta, Sterling went to Stanford in 1930 and took his Ph.D. Five years on the research staff of the Hoover War Library preceded his move to the Pasadena institute.

When Radio Life quizzed the eminent professor-news-analyst, he was warmly anticipating his "sabbatical," beginning July 1. From September until December, Sterling will teach at the new National War College, where men who have been in service from twelve to fifteen years matriculate to brush up. Sterling will, naturally, teach international affairs. After Christmas, he plans to finish two books, "Canada and the Refugee Problem," and a volume on Canada and the United States. Next summer, he hopes to go abroad.

Sterling's campus duties require his being at Cal-Tech from 8 a.m. until 5 p.m., but sometime between 5 p.m. and 8 a.m. he manages to grow "the best delphinium in Pasadena."

As to roses, Sterling admitted, "I can't grow them—blame it on the soil." Other spare moments are absorbed by Mrs. Sterling and the couple's three children, Bill, seven, and the girls, Susan, five, and Judy, two.


He also likes essays . . . and he reads in bed, any time from ten p.m. to one in the morning.
HAD TO FLY to make it. Martin Block, pressed for time between his daily KFWB show and NBC "Supper Club" special broadcast in Long Beach honoring home-town star Jo Stafford, made trip in helicopter after bidding son Peter goodbye.

TIME'S PAGES are turned back fifty years as Jerry Colonna and the "Lady Killers" sing "Me Mudder Woz a Lady" at KFWB's celebration marking half-century anniversary of Eastside Beer, sponsor of Gene Norman's nightly program.

GRABS HER MAN, even though he's wearing an 1890 bathing suit.

SEEN ON THE RADIO SCENE

POSING DIFFICULT legal problem to "Dan Tucker" is client Titus Moody, right, direct from "Allen's Alley." Both characters are creations of Parker Fennelly, star of summer Auto-Lite program on CBS, replacing Dick Haymes during vacation.

RECENT GUEST on Mauri Cliffer's "Teen and Twenty Time" program over KMPC was hilarious Red Ingle, left, creator of "Tim-tayshun," who beguiled young listeners. Mauri's show, with music and guest celebs, continues in high favor.
No Business Like Show Business

(Continued From Page 33)

the proving grounds of many local hopefuls, are held regularly and the results carefully noted. "Hollywood Casting Forum" carries news of them from time to time and mail inquiries about a boy in the program are handled by Queenie.

Delving into this matter of local talent—good and bad—we found Queenie had the situation at her fingertips. "The biggest single fault among the young people here is a lack of projection. Because Hollywood is such a movie and radio town, very few young performers learn to project. The greatest individual mistake is one of ego—I call them 'don't know they don't know.' At the auditions held for singers, dancers and actors, these "don't knowers" are treated with as much courtesy as their more talented contemporaries. "We try to avoid any of someone's feelings," Queenie emphasized. However, they are not encouraged to return.

Those in the promising groups are carefully kept track of, their names and abilities catalogued in a card file. If they are worthy but in need of more training, they are told to continue studying for another year and come back to a later audition. The really gifted and prepared talent group is placed, if possible, in a current show. Talent scouted in Hollywood can now be seen in the Broadway casts and touring companies of "Oklahoma", "Carousel", "Happy Birthday" and the up-coming "Allegro." Each member placed professionally must start out this phase of his career in the ensemble of these shows while he understands the role he is eventually to fill.

Former Star

Queenie herself is ideally fitted in experience and temperament for her sometimes hectic profession. A former Broadway star, she was seen in leading roles in "Helen of Troy, N. Y.", "Tip Toes", "Be Yourself" and "Hit the Deck." Her training began at a very early age in the ballet school of the Metropolitan Opera, where a hard taskmaster of a ballet teacher prepared her for the grueling business of stardom.

Later, in Hollywood, Queenie realized that the doors had closed for her. After stardom and success, she realized the need for self adjusting and determine what she had to contribute to her profession. "I took stock of myself," she smiled as she related this turning point to us, "and I lay in the fact that I was a link between the traditional old days of the theater and the new. My own deep interest in education for the theater pointed the way for me. I decided to help young talent." Queenie, who danced the lead in the first presentation of the ballet "Coq D'Or", and sang and danced in Broadway hits, didn't realize that her new decision would keep her busier than she had ever been before. She started a children's theater for youngsters up to fifteen. She believes that in order to be imbued with the spirit of the theater one cannot start too young. The Theater Guild made use of her judgment and put her in charge of its office. Paul Forrest of KFJJ persuaded her that a radio show built around the information and encouragement that she could give to local youngsters would be as entertaining as it was important.

So nowadays Queenie finds herself surrounded by jingling telephones, stacks of mail, hopeful young faces, and quick decisions to be made—and we walked in on the middle of it.

She apologized for not being able to give us a little calmer atmosphere for our chat, but assured us that things had indeed calmed down, comparatively speaking. "And thank goodness, too," she sighed, "because on top of everything else I'm starting a picture next week!"

Queenie saw us to the door of her office. We passed another young man grasping a briefcase tightly. "Miss Smith?" we heard him say as we walked down the corridor, "when may I audition ..."

"Grand Slam" (Continued From Page 36)

ings Bond accompanies such a coup. Likewise, all five tricks missed by the participant are a "Grand Slam" (and prizes) for the sender of the questions.

Ample Experience

The young lady who so ably handles the whole show has a radio background that extends to the days when people were, in jest, wondering "if radio is here to stay."

"Bease," as her friends call her, launched into radio in 1928. This advent left behind another career already well established. Irene had been a school teacher in Memphis, Tennessee, satisfying a natural musical bent by selling records and singing songs in a phonograph shop during her vacation periods. One day she decided to write a song of her own, and in typical Beasley fashion sat right down and did whip out "If I Could Only Stop Dreamin'," then turned her dreams into reality by persuading her father to publish the song. Her own voice and personality peddled the tune, and won for Irene the beginning 1929 spot in a Memphis radio station.

"Bease" branched out for a year into theaters, studios and night clubs, and in 1929 went to New York, where she was signed by CBS. Here she came to know some of today's radio stars—then. They were all her friends—still are.

Irene tells the guy with loud ties, noisy suits and a soft felt hat with the brim turned up, who in no time at all had everyone in Columbia dressing like him. Yep, Bing Crosby.

Her eyes twinkle as she recalls how a certain gentleman around CBS years ago had much difficulty mastering American rhythm. She had to help him with the music pattern on "River, Stay Away From My Door." But a costsaving arrangement proved so original, CBS gave him an afternoon program so he could experiment with his own ideas.

Another laugh over the past is evoked when Irene remembers the nervousness of a comedian whose radio debut she attended. But comic Eddie Cantor was successful.

Today, Irene's own program hauls down almost as much mail as these boys. Bease remembers as beginners. Both she and Continental Baking Company were startled by the avalanche that commenced with her first day's show. The first week's compilation of letters totaled more than 200.

While the fan letters are not separated from the entries on "Grand Slam", the average weekly mail count is 36,000. A few weeks ago, listeners were asked to hold their fan mail until a free slice of so many good entries had been received and not yet aired that Irene thought it would be unfair to go on soliciting more questions.

Miss Beasley is tall and slender, has sparkling blue eyes, dark brown hair and an avid interest in everything from the activities of her own radio fans to politics.

Miss Radio's cosmopolitan living habits have lessened her love for the South. Irene still owns a cotton and corn plantation in Mississippi. When her relatives from all over the country constantly stream to New York to visit them they find Irene just as warm and friendly today as during her school teaching days back home in Tennessee.

Irene enjoys showing people about New York, and is always the first to welcome a jaunt or a new entertainment idea. She loves parties... up to a point. When the tables for four come out, and the cards appear, "Bease" exits. "You see," she laughingly admits, "I don't play bridge. I just never learned how!"

Flickers for Barbour's

With their CBS "Summer Electric Hour" maestro Woody Herman, Peggy Lee and Dave Barbour have signed to work on the forthcoming technicolor movie, "Tom Thumb," Peggy will play a lead, and Dave is writing the film's musical score.
Previewed by KG FJ on MUSICAL DIGEST and CONCERT NOCTURNE

Again during August, Southern California music lovers are afforded double enjoyment of the world's immortal music performed by the greatest artists of our time in beautiful Hollywood Bowl. Double enjoyment, because they can, in the quiet of their homes, "preview" the identical musical selections and artists as recorded and broadcast over KG FJ before the actual Bowl concerts. Hollywood Bowl Previews are heard throughout the week on both:

MUSICAL DIGEST
Dinner Hour Concert
6:00 to 8:00 p.m. Monday thru Saturday

CONCERT NOCTURNE
Great Music After 10:00 p.m.
10:00 p.m. to 12:00 Midnight Nightly

CONCERT PROGRAM AND DATES. Here is a complete program of the remaining Hollywood Bowl concerts of the 1947 season and the dates on which they will be given. It is suggested that you clip it out to keep for handy reference.