Letter Contest: WHAT DOES RADIO MEAN TO ME?

For Full Particulars and Prizes  See Page 9
The Ear Inspires the Pen

Mrs. A. E. Cockshutt, 8324 Kenyon Avenue, Los Angeles 45, Calif.

Sirs: Could you please tell me the name of the music which is used on "The Cisco Kid" (never miss it) program? I would like to get the record.

And could you please tell me what has happened to Dr. Ernest Osborn, child psychologist? I have missed his helpful program very much. We mothers need that kind of program, and I hope he comes back on the air.

Your Radio Life is very interesting and I never miss it. When are you going to do an article on Bob McLaughlin? I am looking forward to it.

There is music on "Cisco" is the Carletonian Gagne Ballou, and all other brokerage backgrounds are scored by director Harry Zimmerman. Dr. Ernest Osborn was a thirteen-week sustaining program, discontinued after its run on KNX, but rumored to be returning. Our Bob McLaughlin story was July 6, 1937.

Helen M. Ludwig, 5057 Fair Avenue, North Hollywood, Calif.

Sirs:

I'm sick of hearing stories. And I'd surely like to curse, as the grieving, groaning public says radio's gone from bad to worse!

"The crime is most stupendous! The advertising's bad! The taste of local talent Is very, very sad!"

How silly is complaining. Yes, really infantile,

When all you have to do to please is turn that little dial!

LISTEN TUESDAYS!
OLYMPIC AUDITORIUM
FIGHTS
Blow by blow announcer
SAM BALTER
KLAC 10:05 P.M.
570 ON YOUR DIAL
its here... the finest
ACME
ever brewed!
Sponsored as a Public Service by
Berkley Branching Company
LOS ANGELES W

Mrs. Donald Sanders, 937 Pennsylvania Avenue, San Bernardino, Calif.

Sirs: I always read Radio Life and especially the letters. There are always interesting even if I don't agree, because I like to hear people's opinions.

I think Jack Paar is one of the best comedians I have ever heard, and so different.

Other programs on my "Must Listen To" list are Frances Scully and Cactus Car. Say, how about a picture of Cactus Car?

I'd like to suggest a story on Al Jarvis. I have listened to him for years. Also, a story on Frankie Carle for the "Men of Music."

Here's your picture of Cactus Car, who put on the show (but rumored back soon). Radio Life steadily covers Al Jarvis and other such all-timers with pictures and short features. We'll give your request for another full article. When time permits, Cactus Car was our "Man of Music" for August 31.

Johnny Few, 1019 Florida Street, Los Angeles 14, Calif.

Sirs: Thanks for that nice article on one of my favorites—Trudy Erwin. Trudy's always been good for my money, but just lately she's been doing a terrific job. It's good to have some facts about her personal life. Do you know whether or not she'll be on with Paar again this fall? I hope so.

While I'm writing, may I ask you to do an article on two of my favorite comedy characters—Marjorie Main and "Tizzle Lish." The last time I heard Marjorie was on Fred Allen's program. She got so many unanticipated laughs the show ran overtime, and started the Fred Allen-NBC President "feud."

And "Tizzle Lish." What has happened to her? She used to be on Al Pearce's program (and long ago, on Kay Kyser's). Will you report on "Tizzie," and see why those laughs are being withheld from us? Thank you for your excellent publication. That you strive to please your readers is quite evident, and the result highly satisfactory.

The impersonation of "Tizzle Lish" on the old Al Pearce shows was done by Bill Connick. However, the character was not written into this last Pearce program. On that reason we'll have to overlook a "Tizzle Lish" story for now; as is also the case with Marjorie Main; until she perhaps becomes a regular entertainer.

J. B. Frontenac, 710 Wilshire Boulevard, Santa Monica, Calif.

Sirs: Just a note of protest. What a waste of talent to have Gary Moore on the "Take It or Leave It" program.

Mrs. Elizabeth Matthews, 5533½ Virginia Avenue, Los Angeles 38, Calif.

Sirs: I would like to put in my three cents worth now before the programs are all settled for the fall listening pleasure. It seems the same popular talent is all being aired Wednesday night again.

Is this necessary? I have read so many of your correspondents' complaints, comments and pleas to do something about it last spring, but it looks as though it didn't do any good. How can we get at the "higher ups" who are too stubborn to change their spots to Tuesday, when we all change its crime, mystery and whodunits?

I do hope they keep Tex and Jinx on again, when all the shifting takes place. They have such fine talent and make their time so listenable. The program is one of my favorites. So happy and enjoyable for everybody!

When Mrs. Matthews, and here we are looking forward to Tuesdays as one of the MOST enjoyable things in the week, what with "Date With Judy", "Bob Hope", "Red Skelton", "Amos n' Andy", "Fibber and Molly" and "Far-"torius Story" all lined up for hearing. We'll grant that it's tough matching its talent on Wednesdays, but you say, but that should be available on the other network through weekends. Kinda give our logs another percent and see if you don't think so low.

Marie Mejia, Los Angeles Calif.

Sirs: What happened to "Eddie Arnold" heard on KLJ daily at 1:00 p.m.? How about a story and pictures of "Just Plain Bill?"

I am also one of the many persons who write to "Heart's Desire," but no luck. Nobody pays any attention to us. I'd like to know. Have tried at least ten times. But I'm not quitting, so help me!

Eddie may still be heard on local "Heart's Desire," but what I want to know, then, is when that weekly feature, that is "Checkerboard Jamboree," is off the air, and other regular programs at present. Comin' up on "Just Plain Bill," which we've hold our through New York contacts. Did you see Ben Alexander's "Letter of the Week" answer to "Heart's Desire" directors? Issue of October 5?

Alan F. Williams, Pasadena, Calif.

Sirs: Would you please publish an article, with pictures of the cost, on "It Pays to Be Ignorant"? This is the most entertaining program now on the air, and you have never run an article on it, nor shown its artist. Would you also include a snapshot of young Howard, who is such a good piano player with the orchestra on this program?

Radio Life has covered the "Pays to Be Ignorant," now, its usual policy to give other stories precedence for awhile. We are a little confused regarding your previous request of young Howard. Do you refer to Ericka Tom Howard? The network sends no other Howard is a featured entertainer, musical, or otherwise, on the show. Let us know on this, and we'll attempt to be of further service.
Sirs: I read in "Ear Inspires" of August 31 where a certain Mrs. J. Benjamin of Los Angeles says that in order to get tickets to the audience shows she had to say she was from out of town.

Well, that didn't work in my case. I was visiting there from Baltimore, but in order to get into most of the studio shows I stood in the "no ticket" line in some cases for two and a half hours. But I didn't go in to see the broadcast just to come out and pick it up.

She also said something about paying $1.25 for a thirty-five-cent breakfast at "Breakfast in Hollywood." I had the pleasure of attending one of those broadcasts and the entertainment alone was worth the $1.25 I paid. For breakfast, we had two scrambled eggs and bacon, a glass of orange juice, two bran muffins and about four cups of coffee. If Mrs. Benjamin can get that kind of breakfast for thirty-five cents, I wish she would let me know where, so that when I come out next spring I'll know where to eat.

And as for sitting in the farthest corner of Breneman's Beanery, I wonder if she ever heard the old saying "First come, first served." You can't sleep until the last minute and expect to go there and get a table right under Tom's nose. The day I went I was there one hour before the doors opened, and there were plenty ahead of me already, but I got a swell table.

I never had the pleasure of attending "Heart's Desire," but from what I heard it would have been worthwhile. Now, why don't people wake up and realize that every program can't be perfect? If they only go to criticize, let them stay home and leave that space for someone who will enjoy it. Say, more power to radio's shows, may the bad ones get good, and the good ones get better.

O. M. Edwards, 11139 Gorman Avenue, Los Angeles 2, Calif.

Sirs: What's become of the story of "Bulldog Drummond", starring Ned Wever, and also "Boston Blackie"?

"Bulldog" is off the Mutual schedule at present, but is one of those perennials which keeps coming back at intervals. Same too, of "Boston Blackie," which is a transcribed series put out by the Ziv Company and distributed widely about the nation. We have heard that "Blackie" may soon be sold locally, but nothing definite yet.

Mrs. N. J. Locus, 9438 East Firestone Boulevard, Downey, Calif.

Sirs: I do hope that some sponsor is smart enough to snap up the Meredith Willson show, complete as it is—even to the guy who writes the commercials. Out of a week full of pretty dull stuff, this is a show which I think is new and fresh and entertaining in an entirely different way... without the usual deadly routine of comedian, girl singer, name band and guest star offered by most variety half-hours.

I'm an old-time Henry Morgan fan, but I even sacrificed Henry to hear the Willson show. Let us hope his new sponsor will also give us a new time. Do you think it would do any good to keep writing sponsors about time conflicts on radio shows? I should think they would be concerned about their precious "Hooper" enough to pick out time that does not conflict with programs on another network appealing to the same type of listener.

And radio commercials can be good—as, for example, Ford, Standard Oil, U.S. Steel, General Motors, and many other good, solid and dignified firms. Don't think we poor listeners don't appreciate it, either!

Several sponsors are rumored to be considering the "Showroom," complete to the guy (Meredith) who writes the commercials. Your questions about writing sponsors is one frequently received by Radio Life, and again we say, yes, your letters do accomplish something, imperceptible perhaps... but remember... little drops of water, etc.

Mrs. Geneva C. O'Connor, 906 East Harvard Road, Burbank, Calif.

Sirs: Why do you not have Earl Godwin's name in your magazine? I am quite sure he is on now, and when I cannot find out. I will appreciate any information you can give me.

Until September 29 (following date of your letter) when he finally obtained his own KECB time. Mondays at 8:15 p.m., Mr. Godwin was heard only as a substitute newsman. And now he's off again—but watch our Alphabetical Program Finder for future bookings.

AL JOLSON is the star of the "Kraft Music Hall", heard via NBC-KFI each Thursday night at 6. Supporting this outstanding headliner are Oscar Levant, Lou Bring and guests.

Jimmy Durante

The famed "Schnozzola" is the star of his own situation comedy show heard each Wednesday night at 7:30 on NBC-KFI. Durante is aided by Arthur Treacher, Peggy Lee and noted guest stars.

That's KFI—Dial 640

Page Three
"HATTIE HIRSCH" doesn't miss much that goes on in "Point Sublime", and she's not one to let the happenings spied from her window go unheeded. Verna Felton plays the "Hattie" role. (Gene Lester photos.)

"He Produces Provincialism"

By Jane Pelgrom

The Old Adage, "You Can Take a Boy Out of the Country, But You Can't Take the Country Out of the Boy", Paid Off Well for This Busy and Citified Writer-Producer

between the birth of storekeeper "Ben Willett" in his little home community, and Bob's exodus from his own home town, were packed with contrasts. They included Redd's being booted out of one school (when he and the dean mutually agreed electrical engineering just wasn't for Bob), and graduating from Oregon State with top honors and a fellowship to New York University's Graduate School. A "fellowship" means you earn your way in exchange for the free tuition and other benefits granted, so Bob went to New York to work in a Brooklyn store's toy department, surrounded by music-making devices and giggling clowns. This let him eat while he earned his Master of Science degree.

ROM THE WAY the citizenry of ABC's mythical and sleepy little seaport village, "Point Sublime," move along in their typical pursuits, you'd assume the script was a pretty uncomplicated chap who'd grown up in just such a place. The truth is that writer-producer Robert L. Redd is a completely cosmopolitan gentleman, and hasn't laid eyes on a small town since he graduated from Kahlutus, Oregon, high school, as part of the largest senior class to leave in years. He was one of eight.

The seventeen years that elapsed between the birth of storekeeper "Ben Willett" in his little home community, and Bob's exodus from his own home town, were packed with contrasts. They included Redd's being booted out of one school (when he and the dean mutually agreed electrical engineering just wasn't for Bob), and graduating from Oregon State with top honors and a fellowship to New York University's Graduate School. A "fellowship" means you earn your way in exchange for the free tuition and other benefits granted, so Bob went to New York to work in a Brooklyn store's toy department, surrounded by music-making devices and giggling clowns. This let him eat while he earned his Master of Science degree.

More of that seventeen years saw Bob chucking a merchandising career for radio, producing corny melodrama, being credited by two generals during World War II for a propaganda program, and working in a machine shop. The last was a voluntary contribution to the war effort.

The advent of Redd into radio came about when Bob returned to his western home. Spurred by what he'd witness as he hung around New York radio stations on his lunch hours away from the hated toy department, he contacted the manager of an Oregon radio station.

Joined NBC

"The story that I was an experienced New York continuity writer wasn't questioned for a moment, and I was given the job. Then, for some silly reason, the people who had hired me wanted me to sit right down and write something. I did some quick digging through their continuity files, believe me!"

A year later Bob was continuity editor, a year after that, program manager of Station KGK, the NBC outlet.

As his experience increased, so did ideas. Bob was first to adapt operettas and musical comedies for radio, and to dramatize mystery books for a "Crime Club" series on the air.

The "corny melodrama" d i p p e d into occurred when Bob Redd was writing and directing dramatization of the opening of the West in the 1850's. It became so popular he conceived the idea of taking it on the road. Rise and fall of the road show led Bob to San Francisco, where he organized the first courses in Radio Writing and Production to be offered by the University of California Extension School. But he taught only one class, for opportunity suddenly arose to fly to Hollywood in 1934 to do an emergency job of producing NBC-Hollywood's first package sale
show. That was Jimmy Fidler’s initial venture on the air.

Redd has lived in Hollywood ever since, producing and writing for agencies, networks, and on an enviable freelance basis. In 1941, “Point Sublime” itself arose from a network scheme of developing shows for sale, under the able hand of Bob Redd. It was sponsored on the coast for three and a half years.

When “The Point” returned to the air last month, to be greeted with loud, joyful cries from all who had missed the human, humorous “Ben Willett” (played by Cliff Arquette) and his mythical cohorts, Radio Life captured busy Mr. Redd for a few questions.

We learned that the same all-star supporting cast is back. Mel Blanc, the voice of “Bugs Bunny” and one of radio’s most versatile performers, breathes life, such as he lives it, into the part of the ludicrous “August Moon.” Verna Felton portrays “The Point’s” acid-tongued social climber, “Hattie Hirsch.” “Ben’s” rival for “Evelyn Hanover,” played by Jane Morgan, is “Howie MacBrayer,” and the vocal alter ego of “Howie” is the veteran actor Earle Ross. Laurene Tuttle goes coy as “Sally Lou Barton,” and pretty Sharon Douglas is pretty “Sharon Wilton.”

Scripter Robert Redd, whose insight and dry humor create the situations for “Point Sublime,” is a sleepily-looking dynamo of energy and ideas who throws away more good laugh lines in five minutes of casual conversation than a conclave of comedians. Bob would have you think a news file does his work for him.

“I try to keep just a week ahead on my Point’ scripts, in order that the situations be timely. You see, what the country is going for . . . ‘Point Sublime’ goes for.

“Easiest way to manage that is to clip common topical problems from the daily paper, then have my characters proceed their various ways to work out the problem. And heaven help me if the situations don’t suit the listeners. Once I had ‘Ben’ kick ‘August Moon’ out. ‘Mooney’ packed up a few trinkets in a handkerchief, mounted his bicycle and started his lonely way . . . right into the path of an oncoming automobile. I can’t tell you how many letters we receive from listeners who get that poor boy gets better!” And of course numberless people write suggesting the romantic course for ‘Evvie’, ‘Howie’, and ‘Ben’.

Draws from Life

It isn’t only a newspaper file and sessions of script writing that keep up the story line and incidents. Writer Bob’s sharp mind picks up scenes that flash by his car window as he rides to work, or snatches of conversation he hears in elevators. Possible outcome of these hinted situations is mulled over, and ideas are born. By carrying his work around in his mind twenty-four hours a day, Bob avoids any plot stagnation that threatens to set in among the local gentry.

When he weary of thinking, or problems of sponsor, time or story line become a real disturbance, Bob has a series of diversions to choose from. One is his love of skydiving. A fast twenty-five-minute drive to the airport, and once over the city lightly does away with the cobwebs, and back to the radio-writers’ rockpile he goes, refreshed.

(Please Turn to Page 32)
Wrestling With the Ratings

How Dat Ole Debbil Hooper Operates 
And How the Shows Rate Accordingly

(Editors Note: So many persons, both inside and out of radio, have questions about the ratings that we thought the following article might prove interesting to Radio Lifer. Titled “Hooperatings: An Outline of Their Make-Up and Meaning,” it was assembled in September by NBC's Research Department for use at the network. Recently it was passed on to Radio Life, where we found it of sufficient interest to ask permission to reprint it in whole or part (the only parts eliminated were of the trade* variety). Ratings have always been more or less of a formidable mystery to us, so we can't search for any of the facts that follow. But we did feel a little better about everything after we'd read the article. Hope you do, too.)

QUESTION: What cities are covered by Hooper and what weight does each carry in a program rating?

Answer: As of May 1947 program ratings are based on results from 49 interviewers operating in 36 cities located in 5 sections of the country. This distribution is as follows:

**East**
- 6 New York, 2 Boston, 2 Philadelphia, 1 Providence, 1 Hartford, 1 Baltimore, 1 Washington, 1 Richmond, 1 Syracuse, 1 Buffalo, 1 Pittsburgh, 1 Cleveland, 1 Detroit, 1 Cincinnati.

**North Central**
- 4 Chicago, 2 Minneapolis-St. Paul, 1 Indianapolis, 1 Louisville, 1 St. Louis, 1 Kansas City, 1 Omaha.

**South**
- 1 Atlanta, 1 Jacksonville, 1 Birmingham, 1 Memphis, 1 New Orleans.

**Mountain**
- 1 Denver, 1 Salt Lake City.

**Pacific**
- 2 Los Angeles, 2 San Francisco-Oakland, 1 Portland, 1 Seattle.

Each of these cities was selected according to 3 qualifications:
1. Local service by all four national networks.
2. Adequate signal supplied by each local network station within the interviewing area.
3. Sufficiently large list of telephone subscribers.

**Question:** How many calls are made by Hooper? How are they made?

**Answer:** Each of the 49 interviewers averages one call per minute, which means that in a half hour a total of 1470 calls is made. Five-a-week quarter hour programs are covered by 3675 calls. Over the course of a year more than 5,000,000 calls are made by these interviewers.

Telephone numbers are picked at random from the city directory. These numbers are restricted to residence phones only and do not go beyond the 5c call area in each city. Few homes are called more than once each year.

Operators are instructed to wait for a period of six rings before con-

**From October, 1946, to May, 1947, Bob Hope was top rating man, coming out first six times, second three times, third twice, and fifth once.**

**Second Hitting** the highest ratings averaged during last season were Fibber McGee and Molly, who were first three times, second five times, third twice, fourth once, and fifth once.

**Jack Benny** ranked No. 3 by our system, which gave him ten points for each time he was first in the Hooperatings, nine for each time he ran second, and so down the line... but not very far down!

**Acid-Tongued** Fred Allen bobbed up No. 4 in the rating parade. He placed first one time, was third two times, landed anywhere from fourth to ninth the rest of the way.

**Four Times Red Skelton** pulled up No. 2 in last season's ratings, and his other counts were of sufficient weight to give him No. 5 place in our over-all computations.
Sixth on the list were Edgar Bergen and Charlie McCarthy, consistent placers in the upper Hooper brackets.

When the respondent replies that his radio is on but that he doesn't know the program or station he is asked to check the dial setting and give the frequency.

No probing is done to find out if other sets may be in use elsewhere in the home. And if a home is found to have no radio—this occurs in about 1 out of every 100 calls—the home is included in the base as "not listening."

The interviewing day begins at 8 a.m. local time and ends at 11 p.m. in the East, 10 p.m. in the Central and Mountain Zones, and 10:15 p.m. on the Pacific Coast. On Sunday no calls are made prior to 12 noon, New York time.

Question: How is a Hooperating arrived at?
Answer: Each interviewer mails her results to New York, where all are lumped together for tabulation by machine.

To get a rating for a specific program, the first step is to calculate percentage of sets in use and share of audience as follows:

Percentage of sets in use is determined by dividing the number of homes listening by the sum of homes listening plus homes not listening, then multiplying this quotient by the sum of busy signals and refusals to cooperate; to this product is added the number of homes listening; finally this sum is divided by the total number of homes called.

Share of audience for a given program is found by subtracting from the number of homes listening to radio the number of "don't knows" (Please Turn to Page 32)
speak for yourself, John?" . . . The cords her words, "Why don't you John Alden and boldly spoke her mind . . . And from these boldly spoken words their love flourished and grew into marriage . . . a fruitful marriage rich in happiness.

By Elvia Allman
(Mrs. Buff-Orpington on "Blondie")

A
H, MY DEAH, deah friends! How are you today, if it matters? I do, just DO want you to know how utterly, simply devastating, it has been playing Mrs. Buff-Orpington on the "Blondie" show for you deah, deah people this past year. You know, of course, that for several years previous, before I was burdened with all those filthy millions of dollars by "Blondie" writer John L. Greene, I had played "Cora Dithers," the boss of "Dagwood's" boss, but it was not nearly so luxurious a role. In fact, every Sunday or so, when I'm in hiding from the tax collector, I still masquerade as poor, unappreciated Cora, the deah, deah thing.

What I like most about being Mrs. Buff-Orpington are the lines Mr. Greene has me say such as, "Pick up a diamond bracelet from the floor! But of course not, my deah. Germs, you know, and there's nothing really so unsanitary as dirty diamonds—ughhh!"

Or another time: "One HAS to have a social secretary of course. I can write, naturally, but I couldn't bear to lick the stamps. I had special stickum on my personal stationery with a caviar flavor, as I couldn't stand that government glue, particularly on those long airmail stamps!"

And when I was telling how we celebrated Hallowe'en as a child: "We used to go calling at the homes of the 400 and push over their pugolas. The better homes had statues. And instead of throwing corn at windows, our little group of children from the best families threw handfuls of rhinestones. Such fun!"

"Blondie" producer Don Bernard developed my block-long car's engine sounds and mellifluous horn last November 17. Since then, my car's entrance gets bigger laughs than I do, and I hate it! But then Writer Greene compensated by giving me quotes from my deah deceased husband, the man who invented the chicken, you know. I still recall with glee a few of them:

"If you don't have a garden, what in the world can you use a gardener for?"

"It's a simple matter to get rich. Simply let a rich relative die and inherit his millions."

"House guests are like tornadoes. There's nothing you can do about them but wait till they go away."

"Horses were not meant to ride on—all but to bet on."

A very brilliant man, I'm sure. He also gave me advice on how to take care of my money. He said for me to take the money down to the bank and ask them to rent me one of their safety-deposit boxes—a large one with a gold doorknob on it—the economy size. And then you put your money on the floor and when you want some you just come in and get it. Now my money is stacked so high I never have to stoop over. The only nuisance is that during the winter it keeps falling over and into my open galoshes.

As Mrs. Buff-Orpington, you must also know that my mother was one of the Crumbs of Kentucky. She was unusually well-bred, but of course all the best Crumbs in Kentucky are corn bred. Ughhh!

Well, my deah, deah friends, I must be saying goodbye, so I'll say it. Goodbyeeeeeeyyyyyah!

OUT OF DISGUISE: Miss Allman, who has been a favorite player on such shows as Abbott and Costello ("Mrs. Niles"); Bob Hope show ("Cobina"); Durante-Moore ("Mrs. Wurtlebottom"); Bill Goodwin show (one of "Dimwiddie Sisters") and many more. (Gene Lester photo.)

Money . . . Ughhh!

FAMOUS LOVE STORIES
PRISCILLA...Poets Longfellow records her words, "Why don't you speak for yourself, John?"...The words were spoken when Captain Miles Standish sent John Alden to Priscilla. But Priscilla preferred John Alden and boldly spoke her mind . . . And from these boldly spoken words their love flourished and grew into marriage . . . a fruitful marriage rich in happiness.

White King Soap

You'll Love
WHITE KING SOAP

Clean clothes are easy to iron.
That's why you'll love to wash with White King granulated soap. White King Soap rinses clean . . . leaves no dirt or scum to slow your iron. In your dishpan White King Soap makes billowy suds . . . lasting suds . . . that makes dishes gleam . . . Try White King Soap...you'll like White King.

HERE SHE IS, all rigged up as "Mrs. Buff-Orpington", one of her newest characterizations, heard on CBS' "Blondie" program.
STARTING: BIG CONTEST

How would YOU like a star-spangled day on Radio Row—an inside, behind-scenes peek at the big studios as guest of Radio Life? You may be the person enjoying this tremendous treat if you win Radio Life’s new Letter-Writing Contest, “What Radio Means to Me!”

Just a minute—don’t be too anxious to tell us—we’ll explain. For several months we here in Radio Life’s Editorial Department have been mulling the idea of having you write us letters—thousands of them—on a big-time show topic. Naturally, you keep us in line every day with your interesting reactions on the multidinous facets of radio. But now we’d like to have your reaction on an overall subject: “What Radio Means to Me.”

For writing the most original, pertinent, and sincere letter, the winner will get a whirl starting with “Breakfast at Brennan’s.” He or she will then be taken to NBC’s Radio City to watch two or three daytimers in the course of the preparation and airing; be whisked off to the Brown Derby for luncheon with a favorite radio star; then visit Columbia Square for dress rehearsal of the comedy starring Marie Wilson and Cathy Lewis. Then, on to Mutual’s “Heart’s Desire,” where our winner will be chosen to read one of the “Heart’s Desire” letters. Next, to attend the performance of “Lux Radio Theater,” have dinner with another favorite personality and finally cap off the fabulous day with a trip to Don Lee’s Television Station. Whew!

Second prize: a year’s subscription to Radio Life, four tickets to a big-time show, and an autographed picture of a favorite radio star.

Third prize: a six-month subscription to Radio Life, four tickets to a big-time show, and an autographed picture of a favorite radio star.

Seven other prizes will each consist of four radio show tickets and an autographed picture of a favorite air star.

“What Radio Means to Me” is such a simple question to answer. It means companionship, keeping abreast of world events, laughs, stimulation of imagination—it can mean something different to every listener. In this case, we want to know specifically what it means to YOU. We know it means a lot or you army of Radio Life purchasers wouldn’t be marching to the markets every week to plunk down your money for a magazine dealing exclusively with RADIO.

All you have to do is write in fifty (50) words or less, completing the topic: “Radio means to me . . .” Use accompanying entry blank or reasonable facsimile thereof. Mail your letter to Radio Life, Dept. C, 6361 Selma Avenue, Hollywood 28, Calif. Contest starts November 20, 1947, and ends December 20, 1947. All entries must be postmarked before midnight of December 20, 1947.

Anyone is eligible except employees of Radio Life and their families, personnel of networks, local stations, or agencies. Entries will be judged by the Radio Life Editorial Staff. Decision of the judges will be final.

ENTRY BLANK

RADIO LIFE LETTER-WRITING CONTEST

RADIO MEANS TO ME: (Complete in 50 words or less).

Mail to
Radio Life Letter-Writing Contest,
Department C
Radio Life Magazine, 6361 Selma Avenue, Hollywood 28, California

Name:__________________________________________
Address:________________________________________
City:___________________________________________ State:________________________
V i V E 1 1 1 3 E . R .

at eleven o'clock each Saturday morning over KECA, starting Nov. 15th, world renowned operas which make up the New York season of the "Met," will be heard in their entirety. Puccini's "La Tosca" will be the season's opener.

The American Broadcasting Company also brings its audience weekly concerts by such other world famous musical groups as the Boston Symphony Orchestra, conducted by Dr. Serge Koussievitzky, on Tuesday evenings, and the Detroit Symphony, batoned by Dr. Karl Krueger, on Sundays.

... Always a Good Show on 790

When Bing Crosby started his epoch-making series of broadcasts last year over KECA-ABC, a new word was coined for the American language... Wednesday was changed (by ABC stations across the country) to "Bingsday," and the word caught on. People referred to Wednesday's new name in their conversation... Now Bingsday is a star-studded day... Joining the Groaner on Bingsday nights are such top comedians as Abbott and Costello, Jack Paar, and Henry Morgan... as well as shows like "Vox Pop" and "Mayor of the Town."

By the way, the sponsor of the Henry Morgan Show, Eversharp-Schick, is going to give away a $15,000 "Sola" home, plus $2500 for land and improvements, as well as other valuable prizes, in a twelve-week contest which started Nov. 12... So if you'd like to win a bangle, a Buick or a bungalow, hear the details on the Henry Morgan Show... Bingsday nights at 9:30... Below you'll see pictured lovely Martha Stewart who is heard on Bingsday night. She's songstress on Jack Paar's weekly funnest...

... Always a Good Show on 790...

We told you once to watch Monday nights grow... Well, we could say we told you so!... There's the new Groucho Marx show, "You Bet Your Life," the "Opie Cates Show," featuring that new star on the radio horizon, Opie Cates, and familiar radio voices like Ruth Petrow, Noreen Gummell, Barbara Fuller, and Francis X. Bushman, "Point Sublime" with its line-up of top talent, Sammy Kaye's "You Know Who You Want to Lead a Band," and Paul Whiteman's "On Stage America," to mention but a few of ABC's Monday night lineup... And there'll be more new shows... as we said before.

Speaking of Monday nights, on "Point Sublime" (KECA at 8) you hear that man with "57 varieties of voices," Mel Blanc, as "August Moon," one of the most laughable characters of the series. Mel's voice is undoubtedly heard by more radio listeners than that of any other comedian... for besides appearing on an average of a dozen network shows a week, Blanc also does Porky Pig and Bugs Bunny for Warner Brothers.

... Always a Good Show on 790...

HERE AND THERE: That popular "unsuspecting man-in-the-street" show, Candid Microphone, has moved to Thursday nights, where it is heard on KECA at 8:30, with that top-notch dramatic offering, "Mr. President," with Edward Arnold, moving to 9 o'clock... Gene Norman's sponsor, Eastside Brewing, has just renewed his KECA "Sunday Serenade" series for another year. Gene's guest, by the way, for Sunday night, Nov. 12, at 9:30, will be Buddy Baker, musical director for a new wax works... The occasion will be the world premiere of Baker's new record album of "star" tunes, titled "Beyond the Stars"... On November 19, Tom Breneman is due to pick up his pots and pans and move into a transfer station not far from his present Vine Street location. The move has been necessitated by the crowds who want to attend his ABC "Breakfast in Hollywood" show... which you hear over KECA each Monday thru Friday morning at 9:30.

Page Ten... Always a Good Show on 790...
why ABC's broadcasts from American cities, "Our Town Speaks," (KECA, 10:30) and (30 min), Saturdays, is an especially welcome addition to anyone's listening schedule.

The program covers as much of the history, geography, human interest and excitement of a place as one could reasonably expect in a half-hour. Because the production of each show is left strictly to the talent in the ABC station of the particular town being covered, the programs may have the efficient slickness of the Hollywood or New York variety but, perhaps for that reason, the flavor of each is indisputably authentic.

Local talent has a field day. Singers, choruses and orchestras, either professional or amateur, are recruited to supply a variety show touch to the program. There's usually a mayor, governor or city commissioner on hand to lend the proper civic authority to the proceedings. Most fascinating on the program is the miscellaneous knowledge that the listener picks up each week. The composition of "There's a Long, Long Trail A Winding," a long-time resident of Manchester, Maine, turned up when that town was being presented and the story of his everlasting song hit. The owner of one of Las Vegas' famous gambling parlor related how Hunter College had requested photographs of his place to use in its art course.

Tourist points of interest and visits to local industries are usually covered by wire recorder. Statistics are minimized at his interest emphasized in all instances in order to keep the shows from becoming school-bookish. Those who are comparatively recent Californians will want to watch this series for information on their home towns—and who knows? maybe you'll hear someone you formerly knew.

"The Eternal Light"

That men have no antipathy to religion, regardless of their possible antipathy to church, is adequately proven by the following of NBC's Sunday morning (9:30) drama, "The Eternal Light."

Much of the "Light's" story-content conveys a mystical theme, due to the advanced thought of program scripter Morton Wishengrad. But this trend to the metaphysical never becomes so intruding as to becloud the general message. Original material was the adaptation (October 26) of William Manners' book, "Father and the Angels," with background music composed by Morris Mamorsky and conducted by Milton Katims.

"The Eternal Light" is produced under the auspices of the Jewish Theological Seminary, with liturgical music sung by Cantor Robert Segal. In spite of this denominational connection, scope of the series is unconfined in the extreme; and of as much value to the listener seeking inspiration as to ABC's.fill similar Bible-stories program, "The Greatest Story Ever Told."

"Sherlock Holmes"

KHJ's "Sherlock Holmes," 4:00 p.m. Sunday, bucks that Hooper Highbinder Jack Benny, but if you'll settle for Benny's 9:30 p.m. transcription, you'll find that the grand-daddy of all detectives still packs a punch. In fact, the old boy is packing more of a punch these days, with the program policy a return to the original Conan Doyle stories than he did when scripters were trying to pass off pseudo "Holmes" adaptations to died-in-the-wool "Holmes" fans. If you count yourself among the "Baker Street Irregulars," the many mention of such program titles as "The Adventure of the Copper Beeches," "The Case of the Engineer's Thumb" and "The Red Headed League" will be enough to send you back to your dials.

Basil Rathbone and Nigel Bruce, the long-screen and radio transformers of the two main roles, are no longer with the cast, but in spirit they are still at the mike. John Stanley as "Holmes" carries on the Rathbone characterization and adds a little freshness of his own. Alfred Shirley as "Watson" doesn't inject the humor of a Nigel Bruce into the role, but on all other scores he is a worthy successor.

The only serious thing wrong with this show is that it's playing against Jack Benny. Still and all, if you like both programs and can wait till later for Jack, it's a case of having your cake and eating it too.

DON'T BE A MissDit*

NEXT WEEK

Headlining next week's issue is a wonderful pictorial feature, "Helpful Hints for a Half-Turkey Dinner," assembled with the cooperation of "Bingo." Norma posed for pictures showing each step in preparation of a half-fowl, which she selected because half turkeys want a gall Thanksgiving dinner but can't stand the expense of a whole turkey. Her suggestions for a complete menu are also included.

Garry Moore, new emcee of "Take It or Leave It," is subject for an inside story, "Moore Makes the Mailman Eat." A not too-close-up of Levant is a commendable amusing piece on "Kraft Music Hall's" Ivory tickler...

School at the Statlin supplies information about CBS' Players; a training course about radio for people in radio.

But you didn't know a man with a job like Fred Olsen existed—what Red Skelton's announcer, Rod O'Connor, thinks of the comedian... or what makes the Elin Company's Thanksgiving two-hour program tick. But if you want the answers hot off Radio Row's griddle, buy your Nov. 23 copy of (Radio). It's the one with Garry Moore (and a turkey) on the cover.

"She wanted to read it but she missed it."

NBC's "The Big Story," has been presented Monday nights at 9:30 over KFI for almost a year now, and almost without fall these dramatizations of the authentic experiences of newspapermen on the most exciting feature assignment have been lively, well-done half hours.

A scheme is followed of having each episode relate a true story about a reporter who, through his own efforts, has performed a great public service—solving a murder case, for instance, or uncovering a political plot. All characters are fictitious except the reporter, who, under his own name, is credited with winning the Pull Mall Award of that week.

Writer Allan Sloane puts the incidents into script form, Ernest Chappell announces, and Barry Kroeger is narrator. Vladimir Selinsky is the musical director, Harry Ingram the director, and Bernard Frolick the producer. We name several "among those present," in order to avoid putting the finger on any one person responsible for the bad taste exhibited recently when "The Big Story" concerned the efforts of a crime reporter concerned the efforts of a crime reporter who were thrown together to uncover the story lying behind the discovery of a dead body found on a country roadside.

Used was the censorable plot, that of having a wife-weak husband beat his spouse to death and ditch her corpse. That in itself was bad enough.
fare, but the dialogue and sound effects suddenly portray vividly the actual murdering. Hammer blows against a skull, the husband's hard breathing from the exertion of killing his wife, and the final monologue from the murderer to "the other woman," "Me and you is in this together, sweet-heart," ... ad nauseam.

Too bad so entertaining a show got completely off the track. First-time listeners to which this one Monday's episode could easily tend toward the “never again!” school of thought about "The Big Story.”

"The Green Hornet"

"The Green Hornet” has been taken in badly of late. This show, heard over KECA Sunday nights at 8:30, has been on the air since 1936, happily thriving using the same format... until recently.

The story line heretofore kept "Britt Reed," daring young publisher of the "Sentinel," from being detected by the law, or the police, in his "Green Hornet," a spooky modern Robin Hood who exposes in his own newspaper the evil doings and crimes he "busts" after dark, during the hours the pressures are lifted.

Writer George Trendle, who also creates "The Lone Ranger" and "Challenge of the Yukon," doesn't pretend any great dramatic epic in this mild cindered righter-of-wrong's story. He makes the "Hornet" show simply an exciting, fairly adult piece that has unpretentiously carried "Britt" from week to week through almost twelve successful years. Happy audiences, smug in the knowledge that they know the inside dope, can lean largely toward "enjoy" at the "Hornet," and every secret step of "Britt's" activities.

We should say we're smug in the knowledge, for now knowledge of "Britt's" mystic alter-ego is shared with the reader, in any monthly issue of a 10-cent magazine, in "The Green Hornet" feature, and in the green mailers mailed out to subscribers, and近三年, at that! Writer Trendle has had his play it close to the belt so far, but the fun's spoiled to some extent anyway. There's just a little edge taken off the listening.

Maybe Mr. Trendle could have let the reporter marry "Britt" and be bound through matrimonial loyalty never to tip the cart, or she could move to Tibet. Or better, yet, just drop dead. Huh, Mr. Trendle?

"Big Sister"

We cannot follow the soap operas with any regularity, so naturally we attempt to make of one will necessarily sound lopsided to a serial devotee. A recent hearing of "Big Sister" (KNX, 10:00 p.m. Monday through Friday) which horrified us with its portrayal of cold sadism, would probably have been less chilling if we had heard the chapter in its proper context.

If, however, we were to revert to the status of a day-time listener, this particular broadcast would have can-celled "Big Sister" once and for all for us. A young husband is lying ill of a heart attack. His youthful wife has let him work. She went near-neglectful of supplying his medication, fed him bad food, and then left him alone. When "Ruth Wayne" ("Big Sister" of the title) discovers the state of affairs, the young wife begins a screaming tirade that brings the invalid from his bed. His overwrought emotions bring on another attack, and in the words of the announcer, who seems bent on not letting one horrific detail of the scene escape us, "Neddie pitches forward and his face and lie white and still." We had to get a tight grip on ourselves to keep from emulating "Neddie."

The acting, of course, was excellent, particularly in the roles of "Hope" and "Neddie." It used to be the cry about the soapsters that they were making the housewife a victim of emotionalism. Soaking up dramatizations like this, and probably many that are worse, would seem to us to have the opposite effect in time—that of making the listener more callous to human suffering than is normal.

On Mike (About Studio Happenings)

**Snooks Was a Man**

For the first time in twenty-seven years, Farmer J. Seville will have no trouble going on with her portrayal of the famous "Snooks." Just one hour before she went on the air for the broadcast of Friday, October 31, Miss Brice lost her voice completely.

Comedian Billy Grey, long-time friend of the star and famous in his own right as the owner of a little girl voice, was called upon to step into the "Snooks" role. Billy was also suffering from a severe cold, but he pushed to the studio and producer-director Hobie Tot to Hanley Stafford's "Daddy."

Fanny, sitting in the control booth with producer Walter Bunker, watched "Snooks" being done by someone else.

Off Mike (Personalities)

**"Commodore" Bob Garred**

It's Commodore Garred In the KNX-CBS News Room these days . . . but Bob Garred the newscaster. Garred is owner of a twenty-seven-foot auxiliary sloop, but because of daily 7:30 a.m. and 5:45 p.m. broadcasts he has difficulty finding time to do any boating. He finally figured out that if he left Hollywood immediately after his Saturday afternoon broadcast, he could sail to the Catalina Isthmus and arrive before daylight Sunday.

Last Saturday the Garreds, Mr. and Mrs., cast loose from their Balboa Harbor mooring and set sail—traveling by compass and using the auxiliary motor. Garred, an ex-Navy Lieutenant-Commander, amused himself during the trip to Catalina talking with passing ships with his blinker light.

Around four o'clock in the morning they put-putted slowly into the Isthmus Harbor, passing vase shapes that loomed out of the darkness, just as they appeared. Bob finally found a spare mooring and tied up.

About ten o'clock the next morning Garred hauled himself out of his bunk and went on deck—to find his tiny sloop completely surrounded by the class of Pacific Coast yacht—gnarling ocean-going pleasure craft in the $60,000 to $150,000-class—and painted in letters a foot high of flattering wording in which he had thankfully tied his craft the night before, was the sign—"FOR ADMIRAL OR COMMODORE ONLY."

Yep, it's "Commodore" Garred these days—and sometimes "Admiral."

**Contests and Offers**

"THE HENRY MORGAN SHOW," KECA, 9:30 p.m. Wednesdays—A $15,000, six-room Solar home, plus $2500 for a lot, landscaped and of out, will go to first prize winner. A Buick super convertible, a $3500 with mink coat as a back-up. Selection set are runner-up awards. Contestants are required to mail to the Eveready Battery, 703 Broadway, New York City, the completion (not exceeding 25 words) of this sentence: "Henry Morgan..."

"CHILD'S WORLD," KECA, 4:00 Sundays—A pamphlet of Frank Leslie's football predictions to anyone who stops in at any of the new car dealers on La Brea Avenue from Eighth to Eight on Sunday. An hour on Saturday or Sunday until the end of the football season.


DICK HAYMES SHOW, KNX, 6:00 p.m. Thursday—A full color picture of Dick, complete with gold-metal-foil frame, plus an autograph and full-life story. Address Auto-Life, Toledo 1, Ohio.

"ROMANCE OF HELEN TRENT," KNX, 9:00 a.m. Monday through Friday—A brooch with your simulated birthstone for twenty-five cents plus the frame. Kensington Toothpaste tube or the inside lining of a Knyton card. Address "Helen Trent," Box 16, New York.

"MA PERKINS," KNX, 10:15 a.m. Monday through KFI, 12:15 p.m. Monday through Friday—Two dress prizes is being offered by Procter and Gamble, for Drene Shampoo. Program does not give context rules, but directs listener to obtain entry blank and details at neighborhood retailer.

**PROFESSIONAL COACHING**

A NEW technique in breathing and body coordination for YOU who want to improve your ability to sing or give an intensive work without fatigue—in voice and drama. F. 8808 122 So. Occidental Blvd. MME. RUTH ALIZAAR
Sirs: May I present my "guest" for Ticket Week? I have had a surprising number of requests from the East, so I wrote to five or six stations for tickets to various broadcasts. I enclosed self-addressed and stamped envelopes.

Just one of the stations (the "Bride and Room" program) replied with tickets. I wrote fully six weeks in advance, and explained that any day (within the two weeks) that they would be here should be appreciated. No tickets.

I wonder if the ticket departments aren't run by a lot of young kids, who save tickets for friends (especially the quiz programs)? I have lived in Los Angeles twenty-nine years, and have been to two broadcasts. One was the Lucky Strike "Hit Parade." We furnished tickets by tipping a parking lot attendant.

I have a home to take care of, and can't take time (and wouldn't if I could) to line up for tickets, and travel from one station to another, as I know some of these women do. When do they wash or do their housework (or do they?)

AND HERE ARE THE ANSWERS:


Sirs: For years, the National Broadcasting Company has had in operation a special department whose sole purpose is the handling of tickets for broadcasts. If this department has any one major policy it is that this distribution be handled in as impartial and fair a manner as is humanly possible.

First, it must be remembered that the studios of NBC hold but 340 people, and in some instances as many as 1000 letters are received asking for tickets for a specific show, and each letter writer will want an average of three tickets.

In all cases where the supply of tickets allows, these requests are filled immediately. If it is not possible to fill a specific request from the number of tickets available to NBC, letters are put on file and handled in the order of receipt, necessitating a delay occasionally of two or three weeks. In the case where the shows, handle their own ticket distribution, letters are forwarded to the respective ticket offices established by the distributors. Requests of DJ letters are so informed. In all instances, all letters asking for tickets are answered. A few tickets, when they are available, are distributed by the information desk in the main lobby of NBC's Hollywood Radio City.


Sirs: Columbia Broadcasting System has at the present time forty-seven radio shows emanating from Hollywood. All of the requests for tickets, with exception of "Lux," "Screen Guild," "Command Performance," Dick Haymes, and Fanny Brice, are distributed directly from the CBS ticket department. The five exceptions are handled through their advertising agencies.

We value and appreciate the listener's interest, effort and time expended in writing in for radio tickets. Every consideration is given to their letters, and it is of importance to us that every letter received be given as prompt an answer as possible. The CBS ticket office requests that a self-addressed stamped envelope be enclosed with each request. This insures the writer of a more speedy answer to his letter. We do not, however, ignore any ticket request that does not contain a self-addressed stamped envelope, we do acknowledge all mail.

Many times visitors do not know the procedure for obtaining tickets and do not have time to write in for them. We make every effort for these guests, to obtain tickets to some one or two of our shows. Having written at the ticket booth in our lobby.

Our ticket distribution is always made in advance of the show. Hence we are not always able to fill a two- or three-day ticket request. We ask that because of the hundreds of letters we receive daily, the writer make his request two or three weeks in advance of the show desired.

The famous last words that I have heard ... "I wrote in and never received an answer; or "There's nothing, you never get your tickets" are fallacies. You will receive a reply to your request. We invite you to be our guests to see your favorite show or your particular star.

Jean Burns, Head of Ticket Relations, Don Lee Broadcasting System, Hollywood 38, Calif.

Sirs: We want anyone who has any questions in regard to tickets to write or call this department, and we will do our best to explain the ticket situation and assist in every way possible.

Sydney R. Stevens, Director of Studio Audience Promotion, American Broadcasting Company, Hollywood 28, Calif.

Sirs: Distribution of tickets on all KBI-originated programs is a coordinated and systematic process. We are happy to serve all those writing in with ticket requests, and would like to talk personally with any persons who might have found discrepancies in that service.

However, if "Queen for a Day" requests are sent to the station, they are forwarded to the agency and it takes a longer time to receive tickets. So we ask those wishing such tickets to write to: "Queen for a Day," Hollywood 28, California, and to mark "Tickets" on the envelope. Allow three to four weeks for reply.

Requests by cards may easily be confused with contest mail and sent on to the wrong place accordingly. Many times out-of-town guests write in but do not give the agency time enough to forward the tickets to them and the envelope besides. We try to accommodate everyone anyway, but sometimes these failures to comply with necessary mailing rules make thorough service impossible.
TIME CHANGES

Monday, November 17 — Cecil Brown, KHJ, 8:45 a.m. (15 min.) Formerly heard on KHJ, 8 a.m. Monday through Friday, Brown moves to this new time following debut of the "Estate of Mind" Tuesday.

Monday, November 17 — "So You Want to Lead a Band," KECA, 6:30 p.m. (30 min.) Sammy Kaye's roistering show for erstwhile maestros swings back to its former time. Heard briefly KECA, 7:30 p.m. Mondays.

WHAT'S NEW

Music

Sunday, November 16 — "Hoagy Carmichael Sings," KNX, 2:30 p.m. (15 min.) With the upright all polished up and the doors of his music room again open, Hoagy returns to Columbia listeners in the same quarter-hour he occupied last year. Secretary Shelley Turner, pianist Buddy Cole and bass violist Phil Stevens also back on the bill.

Comedy

Sunday, November 16 — "Philco Vance," KMPC, 8:00 p.m. (30 min.) Jackson Beck plays "Philco" as this new who-did-it series speaks into the spot vacated by "The Adventures of Mr. Ace."

WHO'S GUESTING

Variety

Wednesday, November 18 — Bing Crosby, KECA, 9:00 p.m. (30 min.) It's "a little bit of Ireland" evening, as Barry Fitzgerald stops by to be Bing's guest.

Comedy

Sunday, November 16 — "Charlie McCarthy Show," KFI, 5:00 p.m. (30 min.) Fred Allen bitingly puts Charlie down a peg or two when he visits the show.

WHO'S BACK

Comedy

Saturday, November 15 — "The Couple Next Door," KNX, 9:00 p.m. (30 min.) Gentle comedy in the young newly-married-folks vein is again back on your dial, as "The Couple" return to the Columbia schedule following brief hiatus.

Mystery

Sunday, November 16 — "Boston Blackie," KMPC, 9:30 p.m. (30 min.) Cosmopolitan magazine's adventuring gentleman again returns to the air, with Richard Coleman in the title role.

WHO'S GUESTING

Music

Monday, November 17 — National Weather Report, KMPC, 7:55 p.m. (5 min.) Eddie Lyon at the microphone, as listeners are read a nightly five-minute summary of the country's snow, sleet, hail and sunshine conditions. Monday through Friday.

Sports

Thursday, November 20 — "Ski Time," KLAC, 8:45 p.m. (10 min.) Actor and sports enthusiast Lester Jay will script and narrate this new winter series. Weather conditions, resort reviews, and guestings from snow sportsters are on the agenda. Commentator Jay is president of the Hollywood Ski Club and holds winning cups from several Southern California races.

WHAT'S PLAYING

Drama

Sunday, November 16 — "Theatre Guild on the Air," KECA, 6:30 p.m. (1 hr.) Joan Fontaine stars in the radio adaptation of Keith Winter's "Shining Hour."

Monday, November 17 — "Screen Guild," KNX, 7:30 p.m. (30 min.) Claudette Colbert and Walter Pidgeon are this evening's stars, in a performance of "The Secret Heart."

Monday, November 17 — "Cavalcade of America," KFI, 8:30 p.m. (30 min.) "Hurry Up Yost," the story of Michigan's epic coach, Fielding Yost, will star Thomas Mitchell, with narration by Bill Stern.

Tuesday, November 18 — "Favorite Story," KFI, 9:00 p.m. (30 min.) "The Golden Ring" will have Sidney B. O'Brien's startling story of an alchemist who tries to invent the priceless metal and succeeds in a rather strange manner.

Wednesday, November 19 — "Skippy Hollywood Theatre," KFI, 6:30 p.m. (30 min.) A sentimental story called "Please Remember" will star John Newland.

Thursday, November 20 — "Suspense," KNX, 9:00 p.m. (30 min.) For the many "Suspense" listeners who have requested her return in the role since January 17, 1944, Lucille Ball again stars in "A Dime a Dance."

Music

Saturday, November 15 — Metropolitan Opera, KECA, 11:00 a.m. (to conc.) Puccini's dramatic "La Tosca," based on the play by Sardou, inaugurates the opera season on ABC. Two debuts will be made in this first broadcast, those of Elen Duria, lyric soprano from Greece; and Lawrence Davidson, Chicagoan bass. Giuseppe Antonio, Italian conductor, will also be directing his first American radio performance.

Sunday, November 16 — "Sunday Evening Hour," KECA, 5:00 p.m. (1 hr.) Paul Groves' "First Symphony" will be performed by the Detroit Symphony Orchestra, Dr. Karl Krueger conducting.

Monday, November 17 — "Musical Digest," KGFJ, 6:00 p.m. (2 hrs.) The Tschirn Handel Overture. On succeeding Tuesday

Forum

Sunday, November 16—"Open Forum," KLAC, 9:10 a.m. (30 min.) "Is it to our best interest to adopt the Marshall Plan?" For the affirmative: attorneys Lech T. Niemo and A. P. Entenza. For the negative: journalist Robert Williams and internationa affairs student Dwight Nims.

Sports

Sunday, November 16—Los Angeles Dons vs. New York Yankees, KFWB, 11:15 a.m. (2 1/2 hrs.) From New York City's Yankee Stadium Dick Fiskeh broadcasts the pro play-by-play to western listeners.

Sunday, November 16—Los Angeles Rams vs. Chicago Bears, KMPC, 1:45 p.m. (3 hrs.) The Rams play this pro home game at Los Angeles Coliseum, as KMPC covers the armchair audience.

Saturday, November 22—Stanford vs. California, KMPC, 2:00 p.m. (3 hrs.) Another game in the Pacific Coast Conference will be heard locally, as KMPC covers this event at Palo Alto.

Saturday, November 22—UCLA vs. USC, KHJ, 2:00 p.m. (to concl.) As fans pile into the Los Angeles Coliseum for the championship-game competition-of-the-season event, Frank Bull covers for local KHJ listeners.

WHAT'S SPECIAL

Public Interest

Thursday, November 20—Princess Elizabeth-Lieutenant Philip Mountbatten Wedding Ceremonies, KFI, KNX, KHJ, 3:00 a.m. and KECA, 4:30 a.m. The four major American networks open operations earlier than usual, to cover the royal London occasion. Merrill Mueller, NBC London news bureau chief, will supervise various pickups and describe the scene outside the Abbey. Other four correspondents will be Edward K. Murrow and Howard K. Smith for CBS, Frederick Oppen for ABC, and Arthur Mann for MBS, who will broadcast from vantage points overlooking the altar, outside Westminster Abbey, opposite the Convent of Whitehall and opposite Buckingham Palace.

Public Interest

Thursday, November 20—Recorded Highlights of the Royal Wedding, KECA, 7:00 p.m. (30 min.) ABC commentator Pauline Fredericks will handle this transcribed synopsis of the Princess Elizabeth and Lieutenant Philip Mountbatten marriage procession and ceremony.

Variety

Saturday, November 22—"Start the Day Right," KFWB, 6:00 a.m. (1 hr.) Maurice, the Hart of Hollywood, holds another audience show party on his program on this Saturday before Thanksgiving. All listeners are invited to attend the event at KFWB's studios.

GAGS OF THE WEEK

Mr. Hazel Rolfe, 8997 Keith Avenue, West Hollywood, Calif.

Heard on Don McNeill's "Breakfast Club":
Sam: A skeleton is a man who is inside out with his outside off.
Mrs. Georgia Yenig, 2107 Walnut Avenue, Venice, Calif.

Heard on "Amos 'n' Andy":
Kingfish: Andy, what you need is a home and a mother. Look at that shirt you're wearing. It's all dirty and torn and de buttons is off. That wouldn't happen if you had a mother.
Andy: It wouldn't happen if I had another shirt.

Mrs. Mabel Padgett, 1271½ West 37th Place, Los Angeles, Calif.

Heard on the Bob Hope show:
Hope: Lassie gave me a check this morning. Who was it signed by?
Colleen: Her paw.

Hancy Sheekard, 3199 Glenrose Avenue, Altadena, Calif.

Heard on Fibber McGee and Molly:
MeeGee: I've invented an electric fence. All you have to do is push a button and it will shock the corn.

Gloria Otero, 380 South Ferris Avenue, Los Angeles, Calif.

Heard on the Red Skelton show:
Red: Hi Red, what's new?
Red: From now on, call me Richard. I don't want to be investigated by Washington.

Mrs. Bertha Collins, 1277½ West 37th Place, Los Angeles, Calif.

Heard on "It Pays to Be Ignorant":
McNaughton: I used to work in Brooklyn. I was a bartender in a chicken market.
Howard: You were a bartender in a chicken market?
McNaughton: Yes, I used to keep the chickens in a stew.

Record

Notes to You

By ANDY MANSFIELD

1 note—fair
2 notes—pleasing
3 notes—very good

Chord in G-tops

KWWK, 12:45 p.m. Daily

ALBUM OF THE WEEK

Eight re-issues of the old Casa Loma band appear in a new album that's a delight for collectors ... originally cut about ten years ago, these showcase the sweet side of a band that could jump in the next breath ... "Smoke Rings" ... "Sunrise Serenade" ... "You Go to My Head" ... "Under a Blanket of Blue" and the others will recall the days of Kenny Sargent, Pee Wee Hunt, Gene Gifford and Bob Hackett, who made the Casa Loma strictly top-flight — and these warrant easily a Chord in G! (Decca)

RECORD OF THE WEEK

With Gordon Polk handling vocals, Tommy Dorsey's Orchestra has a pair of hit-headed novelties in "I Met My Baby in Macy's" and "The Whistler" (based on the familiar Wilbur Hatch radio theme). Both are bouncy, jumpy, and listen for surprise endings on both that really clinched the three-note rating. (RCA-Victor)

NOVELTY

Tops in the novelty field with a Christmasy flavor is the Johnny Mercer-Pied Pipers double-header "Jingle Bells" and "Santa Claus Is Comin' to Town" — both with added new lyrics that made even the jingle bells ring out in a loud three notes. (Capitol)

GIRL VOCAL

Dinah Shore easily polishes off the top spot in this department with Jack Owens' "How Soon" and the torchy bluesy "Fool That I Am." Both are strictly the type our Dinah handles so well, and whether you're dancing or just a-listenin', you'll want a big three-note helping of this platter. (Columbia)

MALE VOCAL

Herb Jeffries makes another of his too infrequent wax appearances with "The Things You Left in My Heart" (Dirgo). Serenaders and "Palomino" reminiscent of "Flamingo" but with a sage-and-foolbeats atmosphere... Forget about "Things" and put your money on "Palomino." (We did and collected a nice three notes) ... (Exclusive).
SUNDAY MORNING MELODIES 8:15 on Station KMPC \- P.O. BOX 16, Los Angeles


SUNDAY Program Highlights

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

Comedy-Variety

4:00: "Gene Autry, KNX
5:00: "Sunday Evening Hour, KFJ
6:00: "Manhattan Happy-Go-Lucky Hour, KFJ
6:30: "Album of Famous Musicians, KFJ
7:00: "Alfalfa Comics, KFJ
8:00: "The Man Called X, KJL
8:30: "Phil Vance, KFJ
9:00: "BLASTERS - A Musical Show, KFJ
9:30: "MUSIC BOX - My Mother, KFJ
10:00: "Hollywood Star Review, KF

Music

9:00: "Southbound, KECA
10:00: "Katharine Tynan, KFJ
11:00: "The Shaister Show, KFJ
11:30: "Herman's Song, KFJ
12:00: "New York Philharmonic, KFJ
1:00: "The Fad Book, KFJ
3:30: "Pass That Bubbles, KFJ

SUNDAY Morning Melodies 8:15 on Station KMPC - P.O. BOX 16, Los Angeles

NOVEMBER 16, 1947

RADIO LIFE

4:30—KRW—Make Mine Melody.
KFI—KFSD—Ragtime.
KGB, KFMM, KXIE—California Calls.
KACL—Lee Streetland Show.
KCLA—Three Rings for a Star.
KXYL—Lincoln Ave. Church.
KOWL—Hymn Service.
KNX—Samuel B. McKee.
KBD—Kingdom Within.

5:00—KRW—News.
KFW—Bing Crosby Sings.
KFOX—Inside China.
KFW—Proud Hall.
KFW—Symphony.
KIEV—Trade Winds Tempos.
KFSF—Charles McCarthy Show.

5:30—KFSF—Fred Allen.
KFOX—Nineteen All Trades.
KGB—Jimmy Dinner.

SUNDAY LOGS

EASTSIDE SERENADE
9:30 TO 10:00 P.M.

KECA—KCA-Central Westside.
KEFW—Pacific Lutheran Hr.
KVNO—Gather Round.
KEGF—Gobblers.
KVLO—Beloved.
KGB—Voice of the Night.
KRVQ—Minister's Hour.

11:00—KFSF—Bing Crosby.
KRVQ—Grace and Truth.

10:00—KCLA—The Reporter.

OPEN FORUM
9:10 TO 10:00 P.M.

SUNDAYS KACL

10:00—KACL—Open Forum.

11:00—KACL—KGB, KFMM—Chicago Theater.
KMP, KFBS, KXIE—Old-Fashioned Revival.
KEFW—Serious G. Moore.
KCLA—KVNO—News and Music.
KFSF—Concert Nocturne.
KAP—Makewhore.
KACL—KVNO—Serious.
KACL—KVNO—Lyric.

11:30—KACL—KVNO—Bridge of Orchards.

Learn RADIO BROADCASTING

Men & Women

(Veterans and Non-Veterans)
Preparation

Frederick H. Speare, walkerson, producer, and founder of radio personalities, and a contributor to your Saturday morning radio program. Prepare now for a career in radio and television. Special Advanced Training with expert instruction. Students get actual on-air experience. "CAREER IN THEATER." Every Sunday, 5:30 to 6:00. Phone, write or stop by for frank discussion of FREE RECORDED Audition. Approved for Veterans.

FREDERICK H. SPEARE

"The West's Outstanding Radio School"

6671 Sunset Blvd., Los Angeles, 18, Calif.

NUCLEAR POWER

Page Seventeen

See Our Big ad on Page 25

THAT HAWTHORNE THING

Voted 1947's most

UNPOPULAR PROGRAM

10:30 - 11:00

Nightly, Except Wednesday

KXLA

KXLA—Hawthorne Thing.
KGB—Popular Parade.
KACL—Concert Nocturne.
KAP—Music of the Night.
KXLA—Seven Seas Cafe.
KXLA—Latin Music.
KXLA—Eduardo.
KXLA—Rafael."
TUESDAY, NOVEMBER 18

UNION OIL COMPANY PRESENTS
Rex Miller
AND THE NEWS
Monday thru Friday
Don Lee - Mutual
7:30 A.M.

8 - KFI, KFSD - Fred Warling,
KNX - Johnny Murray,
KKECA, KFRO, KFMB - Dan
Madcii's Breakfast Club.
9 - KHJ, KMPC, KCLA, KLG,
KFOX, KFWD - Morning Melodies.
10 - KECA, KGJ, KFBX, KVOE -
KCECA, KKMP, KVOE -
Galen Drake.
10:15 - KMCJ, KFOX, KGJ -
KRG - Maurice Bird.

HAVEN OF REST
KLAA, 8:30 A.M.,
Monday thru Friday
KRKD, 8:00 A.M.,
Tuesday thru Saturday
KRKD, KFOX - Haven of Rest.
KECA, KFSD - Jack Berne.
10:15 - KHJ, KGJ, RF C, KFVE -
KECA - Editor's Diary.
10:30 - KKECA, KFSD - News.
10:45 - KECA, KFSD - Devotions.
KKECA, KSE, KFBO - WFOX -
Woods of Life.
11:00 - KFI, KFSD - Larry Lauten.
11:15 - KHJ, KVOE - Rosemary.
KECA, KFSD - Bill Murray.
11:30 - KHJ, KVOE - Cell Brown.
12:00 - KECA, KFSD - Breakfast.
KFV - Science of Mind.
KECA, KFSD - On the Street.
KFV - Wings of Healing.
KFSD - Vocal Favorites.
KECA - Musical Memories.
KECA, KVOE - Tom Westwood.
12:30 - KFI, KMPC, KGJ -
KECA, KFSD - News.
KECA, KFSD - Wanda Warren.
12:45 - KECA, KFSD - Kiss.
KECA, KFSD - Welcome, Travelers.
KECA, KFSD - Strolling Town.
KECA, KFSD - KGFJ -
KECA - Your City at Work.
1:00 - KECA, KFSD - News.
KECA, KFSD - Halaby to America.
KKECA, KFSD - KFSD -
Sagebrush Serenade.
KKECA, KFSD - KFSD -
Music of China.
KFV - Waits Time.
KECA, KFSD - Bing Crosby Hour.
1:45 - KECA, KFSD - Ladies' Day.
KECA, KFSD - Lutheran Hour.
1:30 - KECA, KFSD - News.
KECA, KFSD - Vicente H.
KIMPC, Bill Leyden.
KLAL - Beach Break.
KECA, KFSD - News.
KECA, KFSD - KBC -
KECA - Voice of Health.
KECA, KFSD - Bar Nothing Ranch.
KFV - Sunday House Show.
KFV - Bible Treasury Hour.
KECA, KFSD - News.
KFV - KCAL -
KECA - Bar None.
KFV - Bible Treasury Hour.
KECA, KFSD - News.
KXJ, RJS, SJS - Helen Trent.

TUESDAY Program Highlights
Morning Programs Appear in Lightface Type, Afternoon and Evening Programs in Boldface.

Comedy-Variety
8:30 - Arthur Godfrey, KNX.
8:30 - Date With Judy, KFI.
8:30 - Dinah Shore, KFI.
8:00 - Billie McElvy, KFI.
7:00 - Bob Hope, KFI.
7:30 - Red Skelton, KFI.
8:30 - Milton Berle, KFI.
Quiz, Participation
10:00 - McNeill's Breakfast Club, KKECA.
10:00 - Welcome, Travelers.
10:00 - Bremeran's Breakfast, KKECA.
11:30 - Quiz for a Day, KFI.
11:30 - Double or Nothing, KFI.
12:00 - Women Are Wise, KFI.
12:30 - Three Alarm, KMPC.
12:30 - What's Doin', Ladies?
1:00 - House Party, KNX.
1:30 - Pride of the Air, KECA.
1:30 - Meet the Misses, KNX.
Drama
8:30 - Studio One, KNX.
Music
8:30 - Fred Waring, KFI.
8:30 - Musical Masterpieces, KKECA.
8:30 - Musical Direct, KGFJ.
8:30 - Boston Symphony, KKECA.
9:00 - Metropolis, KNX.
8:00 - Super Club, KFI.
8:00 - Evening Concert, KKECA.
8:15 - Jack Smith, KNX.
8:15 - Concert Nocturne, KGFJ.
10:00 - Lucky Dance Time, KFAC.
12:00 - Summer Show, KFAC.
12:00 - Art Baker, KFI.
Comment-Narration
7:45 - Fred Beck, KNX.
7:00 - Dale Evans, KFSD.
10:00 - Gabie Malons, KFSD.
1:00 - Burritt Wheeler, KNX.
1:30 - Art Baker, KFI.
Mystery-Detective
8:00 - Count of Monte Cristo, KFSD.
8:15 - Mr. and Mrs. North, KNX.
9:15 - Mystery of Week, KHJ.
Public Interest - Information
9:00 - Frontiers of Science, KNX.
9:30 - World Security Workshop.
9:45 - Town Meeting, KNX.
11:40 - Leaders of Tomorrow, KIMPC.
Drum
8:30 - Studio One, KNX.
Sports
10:00 - Race Lineup, KKW.
10:00 - Racing, KGFJ.
12:00 - Headlines, KGFJ.
12:30 - Bob Kelley, KMPC.
2:30 - Matsudaira, KNX.
2:30 - Sam Hailer, KLAL.
3:30 - Sports, KFSD.
8:00 - Ted Bestley, KECA.

AL JARVIS
Make-Believe Ballroom
KLAC, 10:00 a.m. - 1:00 p.m.,
5:30 p.m. - 6:30 p.m.
Monday thru Saturday

AL JARVIS, KFCA, KGJ -
KECA, KFSD, KVOE -
KLAC - Al Jarvis Ballroom.
KECA - Evening Concert.
KECA - Rally of Dixie.
KECA - Department Store.
KECA - Gathering.
KECA - Dinner Bell Roundup.
KHJ - J. G. C. Musician.
KHJ - Midnight Mission.
KHJ - Stitchin' Tune.
KFOX - Lucky Lady.
KECA, KFSD - Betty Crocker.
KECA - Songs of Good Music.
KMPC - Music in the Air.
KMPC - Maurice Holst.
KLAC - Al Jarvis Ballroom.
KLAC - Festival of Music.
KHJ - American Way.
KHJ, KFSD, KSE, KFBO, KFJ -
KLAC - Across the Highlights.
KFV - KFCA, KGJ -
KECA - Woman in White.
KGFJ, KFCA, KGJ -
KECA - Woman in White.
KGFJ - KECA, KGJ -
KECA - Ballyhoo Basketball.
KGFJ - KECA, KGJ -
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KECA - Ballyhoo Basketball.
KGFJ - KECA, KGJ -
KECA - Ballyhoo Basketball.
Haven of Rest

KXLA, 8:30 A.M.

WEDNESDAY, NOVEMBER 19


1:00 – KFX, KPRF – Fred Waring, KNX – Johnny Mercer, KNX, KFWK – Tom McDonald’s Breakfast Club.


2:00 – KFX, KPRF – Fred Waring, KNX – Johnny Mercer, KNX, KFWK – Tom McDonald’s Breakfast Club.


3:00 – KFX, KPRF – Fred Waring, KNX – Johnny Mercer, KNX, KFWK – Tom McDonald’s Breakfast Club.


4:00 – KFX, KPRF – Fred Waring, KNX – Johnny Mercer, KNX, KFWK – Tom McDonald’s Breakfast Club.

HABEN OF REST

KXLA, 8:30 A.M.

THURSDAY, NOVEMBER 20

- Indicates News Broadcasts.

8:00 - KFI, KFSO - Fred Waring.
8:05 - KRXO, KMOX, KFMB - Don Flanagan.
8:10 - RECA, KFRO, KFMB - Don Flanagan.
8:15 - WRK, KFGB, KFRE, KFEB - News.
8:20 - KFMB - Glenda Hardy, News.
8:25 - KFMB, KFRE, KFEB - News.
8:30 - KFMB, KFRE, KFEB - News.
8:35 - KFMB - Maurice Hart.
8:40 - KFMB, KFRE, KFEB - Racing News, Dixie.
8:45 - KFMB, KFRE, KFEB - Record Review.
8:50 - KFMB, KFRE, KFEB - Morning Melodies.

11:00 - KFMB, KFRE, KFEB - Morning Serenade.

THURSDAY, NOVEMBER 20

- Indicates News Broadcasts.

8:00 - KFI, KFSO - Fred Waring.
8:05 - KRXO, KMOX, KFMB - Don Flanagan.
8:10 - RECA, KFRO, KFMB - Don Flanagan.
8:15 - WRK, KFGB, KFRE, KFEB - News.
8:20 - KFMB - Glenda Hardy, News.
8:25 - KFMB, KFRE, KFEB - News.
8:30 - KFMB, KFRE, KFEB - News.
8:35 - KFMB - Maurice Hart.
8:40 - KFMB, KFRE, KFEB - Racing News, Dixie.
8:45 - KFMB, KFRE, KFEB - Record Review.
8:50 - KFMB, KFRE, KFEB - Morning Melodies.

11:00 - KFMB, KFRE, KFEB - Morning Serenade.

THURSDAY, NOVEMBER 20

- Indicates News Broadcasts.

8:00 - KFI, KFSO - Fred Waring.
8:05 - KRXO, KMOX, KFMB - Don Flanagan.
8:10 - RECA, KFRO, KFMB - Don Flanagan.
8:15 - WRK, KFGB, KFRE, KFEB - News.
8:20 - KFMB - Glenda Hardy, News.
8:25 - KFMB, KFRE, KFEB - News.
8:30 - KFMB, KFRE, KFEB - News.
8:35 - KFMB - Maurice Hart.
8:40 - KFMB, KFRE, KFEB - Racing News, Dixie.
8:45 - KFMB, KFRE, KFEB - Record Review.
8:50 - KFMB, KFRE, KFEB - Morning Melodies.

11:00 - KFMB, KFRE, KFEB - Morning Serenade.

THURSDAY, NOVEMBER 20

- Indicates News Broadcasts.

8:00 - KFI, KFSO - Fred Waring.
8:05 - KRXO, KMOX, KFMB - Don Flanagan.
8:10 - RECA, KFRO, KFMB - Don Flanagan.
8:15 - WRK, KFGB, KFRE, KFEB - News.
8:20 - KFMB - Glenda Hardy, News.
8:25 - KFMB, KFRE, KFEB - News.
8:30 - KFMB, KFRE, KFEB - News.
8:35 - KFMB - Maurice Hart.
8:40 - KFMB, KFRE, KFEB - Racing News, Dixie.
8:45 - KFMB, KFRE, KFEB - Record Review.
8:50 - KFMB, KFRE, KFEB - Morning Melodies.
FRIDAY, NOVEMBER 21

HAVEN OF REST

KXLA, 8:30 A.M. — KGM, KBM, KYOE—Bob Smith, Sports.

KXLA, 9:00 A.M. — KGM, KBM, KYOE—Bob Smith, Sports.

KXLA—Heaven of Rest.

9:30—KXLA—KGM, KBM, KYOE—Father of The Air.

9:30—KXLA, KGM, KBM, KYOE—Talk to God.
S A T U R D A Y , N O V E M B E R 2 2

HAVEN OF REST
XKLX, 8:30 A.M., Monday, Wednesday, Friday
KRKD, 8:00 A.M., Tuesday, Thursday, Saturday
KFOX, 8:00 A.M., Tuesday, Thursday, Saturday

KFHO—Haven of Rest.
KFRC—Wake-Up Ranch.
KGB, KFOM, KYOK—Pauline Alpert.
KGFV—Nighttime Special.
KFL—The Timekeeper.

9:05—KNX—Let’s Pretend.
12:15—KNX—Market Reports, Sports.
1:45—KNX—Children’s Story Time.
2:05—KNX—Football.
2:30—KNX—Voice of the Army.
3:00—KNX—Sports Flash.
3:30—KNX—Meet the Shows.
4:00—KNX—Sports.
4:30—KNX—Meet the Shows.
5:00—KNX—Voice of the Army.
5:30—KNX—Sports Flash.
6:00—KNX—Meet the Shows.
6:30—KNX—Sports.
7:00—KNX—Meet the Shows.
7:30—KNX—Sports.
8:00—KNX—Meet the Shows.
8:30—KNX—Sports.
9:00—KNX—Meet the Shows.
9:30—KNX—Sports.
10:00—KNX—Meet the Shows.
10:30—KNX—Meet the Shows.
11:00—KNX—Meet the Shows.

11:10—KFI—Sports.
12:15—KFI—Sports.
1:15—KFI—Sports.
2:15—KFI—Sports.
3:15—KFI—Sports.
4:15—KFI—Sports.
5:15—KFI—Sports.
6:15—KFI—Sports.
7:15—KFI—Sports.
8:15—KFI—Sports.
9:15—KFI—Sports.
10:15—KFI—Sports.
11:15—KFI—Sports.

SATURDAY Program Highlights

Page Twenty-eight
ALPHABETICAL PROGRAM FINDER

Note: Programs marked with an asterisk (*) are of the contest, quiz, or other type.
* Indicates programs of news and communciation.

Welcome to Radio Life's ALPHABETICAL PROGRAM FINDER!

For a complete listing of all the radio programs available, please refer to our comprehensive database. This resource includes a wide variety of programs, from music and drama to news and information.

If you're looking for a specific program or want to explore new options, our alphabetical program finder is here to help. Simply select the category that interests you, and you'll be directed to a list of programs in that category.

Whether you're a radio enthusiast or just looking to discover new shows, our program finder is the perfect tool for you. Happy listening!
Wrestling With the Ratings

(Continued from Page 7)

and dividing this difference into the number of homes listening to the given program.

The rating is then determined by multiplying the share times the percentage of sets in use.

It is commonly assumed that Hooper finds his rating merely by dividing the number of homes listening to a given program by the total number of homes called. Each brings into account the "busies," "refusals" and "don't knows" it is necessary to use the more complex formulas shown above.

For a program not carried in all 36 cities the rating is based on results found only in those cities where it is broadcast.

Question: How often are Hooper reports published?

Answer: 1. Program Hooperings Report — these are published twice each month on daytime and evening interviewing during the week 1-7 and on evening interviewing only during the week 15-21. Sunday afternoon is covered during both weeks.

2. Sponsor Identification — this is published quarterly (February, May, August, and November) and is based in each instance on three weeks of interviewing.

3. Audience Composition — this is also published quarterly (March, June, September and December) and also based on three weeks of interviewing.

4. Comprehensive Report — this appears three times yearly, covering December through April, May through September and October through February. Contains sectional ratings, chart book and uniform competition report.

5. Pacific Coast Hooperings Report — published monthly and based on interviewing during the first three weeks of each month plus the last week of the preceding month. In addition to the regular Pacific Coast cities of Los Angeles, San Francisco, Portland and Seattle, Hooper covers two other cities, San Diego and Spokane, for Pacific rating purposes.

Question: How accurate are Hooperratings?

Answer: As in any operation which samples a few to learn the ways of many there is one type of unavoidable error which always exists. This statistical error, based on the laws of probability, affects every rating—high or low.

In Hooper's operation two factors regulate the degree of error—the size of the rating and the number of calls upon which it is based. A Lux Radio Theatre rating of 25 based on 3,000 calls has a maximum error of plus or minus 1.5 rating points—that is, the rating can range between 23.5 and 26.5 without exceeding the statistical limits. But a less popular program rated at 4.0 on only 600 calls may vary 1.3 points on either side, and in this case the range from a 2.5 rating to a 5.5 rating is proportionately very wide. Most programs have a variation of at least one full rating point on each side.

Incidentally, Hooper has established that to be "conclusive" a rating must be based on at least 600 calls—anything less than that produces a rating which is "indicative only."

Question: What about fluctuations in Hooperings?

Answer: If a rating change exceeds the limits of statistical error it is to be expected that the change is significant. That something has happened to affect the program's popularity. Such significant fluctuations may come from any one or several of the following disrupting influences:

(a) Weather variations
(b) Seasonal variations
(c) Unusual listening to preceding or following programs
(d) Unusual listening to competing programs
(e) News breaks of national interest
(f) Pulling power of guest star
(g) One-time cancellations in important programs
(h) Switch to daylight saving time
(i) Holidays
(j) Contests and offers
(k) Unusual promotion or publicity
(l) Audience vagaries

The above influences are of a temporary nature. Fluctuations over a long period of time may, of course, follow an upward trend, indicating that the program itself is gaining or losing in its appeal to the audience.

Question: What do Hooperings mean?

Answer: These ratings indicate the relative popularity of a given network program from week to week among the telephone homes in 36 large cities. Period. They are designed to provide an advertiser or broadcaster with a running record of his program's appeal. They are not (1) a basis for counting the number of U. S. listeners tuned to the program or (2) a measure of the program's ability to sell goods or service or (3) a foundation to figure cost per thousand listeners reached. No survey turns out conclusive results of this sort.

The Hooper organization itself is the first to point out that its ratings are not projectable, that they reflect the listening habits of a closely defined type of audience.

Actually the Hooper area includes about 16% of the U. S. radio families. And this is a minority group. About half of the U. S. homes are not equipped with telephones, about 74% of the country's radio families live outside of the 36 Hooper cities, and unnumbered millions live in areas lacking local four-network service. In this "outside" element listening patterns are very often different. "Ma Perkins" will be strong in non-telephone homes, a "Henry Morgan" will have a weak audience in rural areas, an NBC program away from the network competition will fare better. Other surveys confirm such differences.

One other point. Since each interviewer averages approximately one call per minute, Hoopering itself is essentially a one-average-per-minute measurement. A rating of 10 means that on the average 10% of the homes, called during the broadcast were listening at any one minute. Such a rating does not differentiate between programs which build audience during the broadcast and those which lose audience. To this extent a Hoopering is not a critical barometer of program content. And it doesn't reveal the total number of different homes hearing a program.

Minute rating curves and total audience figures are available through other studies.

"He Produces Provincialism"

(Continued from Page 5)

Discovery of Mr. Redd's big weakness came with mention of his family. Nine years ago he married lovely CoGo Delys, and they now have one daughter, Mary Robin. Without a swimming pool, the three live happily in Beverly Hills, but the shrewd big man, who during twelve years in radio has written material for, interviewed or directed shows with nearly every well-known personality in Hollywood, became a typical proud father when he spoke of the eight-year-old Mary Robin. The two ride horseback together, Bob encourages his daughter to the ballet and concerts she has learned early to enjoy, and he is now instructing her in the simple sports.

The Redd home is proof that Bob knows radio literally backward and forward. A complete, built-by-Redd, high-fidelity radio set is an example of his ingenuity. He's found time from multiple chores to build and install a modern picture-in-a-cabinet, complete with sound. Just open a handsome antique cabinet, and there you are.

"Of course it entailed starting under the house and building right through the walls and floors. For several weeks the terror of my life was that I'd be trapped there."

The remark sounded like a natural situation for Bob to have put the building "smoke" into, and we asked Bob if any of his experiences were the basis of "Point Sublime" stories.

He laughed. "No, but I've seen it happen the other way around. I'd say something that has a familiar ring and find that I'm sounding like 'Ben' bawling out 'August Moon'... or, worse, like 'Mooney' himself!"
By Joan Buchanan

Continuing Cy Howard’s Account of the Story Behind the “My Friend Irma” Show

Cy Howard, who created, wrote and produces “My Friend Irma”, proved to have so much interesting information to impart on “Irma” in particular and comedy shows in general, that we ran out of space last week in endeavoring to contain all his facts.

Motivating his original idea was his realization that there were “all little town shows on the air. I can’t write about little towns because I don’t understand them, I guess. Strictly big-town Cy, who started out in Milwaukee and arrived in Hollywood via New York, doesn’t think it works both ways, however. When we asked him if he thought that small-town people might not understand a show about big-town folks he insisted, “Every small town has its ‘Al’, the town loafer, and a dumb girl is universal. The character of ‘Jane’ is appreciated by the more sophisticated, ‘Irma’ by the unsophisticated.”

Cy believes that he writes best when he writes about women. And there’s a challenge to aspiring feminine scripters—“Women can’t write women.” We interrupted long enough to point out Ruth McKenney’s “My Sister Eileen” and Sally Benson’s “Meet Me in St. Louis”. “They were writing about themselves and their childhood,” Cy differentiated, and then continued, “Do you know why women can’t write about women? No? Because they don’t like them. They make them too fluffy. I can write about girls, because I like girls,” he smiled. However, the distaff side isn’t left out entirely when Cy, assisted by writers Parke Levy, Stanley Adams and Roland MacLane (all of whom he admires very much), puts the scripts together. Levy’s secretary, Pat Burton, supplies the authentic women’s touches when the boys are stumped by what sort of dress “Jane” will buy or just how “Irma” will get her hair done. In trying to select a premise for a script, Howard often uses a real life experience he recalls happening to some of the struggling young actresses he knew in New York.

**Masculine Qualities**

The character of “Jane” seems to be Cy’s favorite. “She talks like me. She is like me. Like most career girls, she thinks like a man. She uses expressions I’ve used all my life. She has a man-sized sense of humor and gets a kick out of being sharp but not caustic. She’s practical but wishes she didn’t have to be, and shows her affection for people by joking and kidding them.”

Cy insists that his comedy show has no “formula” or “mechanics”. He chooses a premise—it may be that “Jane” buys a Schiaparelli dress (“Irma’s” the type who buys twelve dresses with what ‘Jane’ spends on one,” Cy added affectionately), or that “Irma” gets picked for jury duty. “It’s largely a matter of working out the three dimensions of your creatures to pin-point accuracy. You know what kind of a girl ‘Irma’ is, so you know what kind of situations she’s apt to get into. You find after you’ve let her flounder around in the situation that she acts differently than you thought she would. So you toss out the funny gag you had written and you change the gag to fit her conduct—out of necessity.”

Howard also implores that you do not call his show “situation comedy.” “It’s character comedy.” When “Al” or “Kropotkin” or “Mrs. O’Reilly” enter “Jane and Irma’s” apartment, Cy points out, they don’t make jokes.

(From Monday’s issue)
Since 1942, Handsome John Milton Kennedy Has Been Mikemen on Widely Heard "Lux"

Written In

Back home and broke, Kennedy was pleased and surprised one night to hear two old Fremont High pals, Roland Kibbee and Jack Lescoule, broadcasting a skit over station KGFS. He called them after the broadcast, and the budding radio artists were not only delighted to hear from him—they wrote him into the script.

On the air but still anxious to get back on the legitimate stage, John got and discarded more radio jobs than most radio-ites ever have. An early disc jockey show on a local station lost its joy when the owner of the station tuned in to hear a record that happened to catch in a groove and go around about sixteen times on the same phrase. In those days a disc jockey acted as his own librarian, engineer, announcer, emcee and janitor, and when John explained that at the time of the mishap he was standing on the top of a cabinet getting down some more records, he was forgiven. He started to look around for something else—just in case.

He joined the original "Drunkard" company as stage manager—and left. He became an announcer at XERC in Agua Caliente. "The swimming was wonderful," John smiled.

Announcing "took" when he joined

Mikemen
No. 29 of a Series

John Milton Kennedy

By Betty J. Hammer

Since 1942, Handsome John Milton Kennedy Has Been Mikemen on Widely Heard "Lux"
During the next year, Cece finished high school, plugged at her vocal studies, and looked about for “experience”. When she auditioned, two of her hearers were delighted to provide this experience, and for the next couple of years Cece appeared with both Vaughn Monroe’s band and that of Skitch Henderson. All the while she was waiting for the promised Cantor audition.

Gives Her Break

True to his word, Eddie, who during his nearly forty years of show business skyrocketed Deanna Durbin, Dinah Shore and others to fame, auditioned Cece again, with the result that today she is here on the Eddie Cantor show, alternately praising the charms of this land of dubious sunshine, and stating that work with Mr. Cantor “is just wonderful!”

“Some day,” says Cece seriously, “I hope to go into musical comedy. First I want to become known as a singer, and the Eddie Cantor show is doing that for me. Mr. Cantor fulfilled the very opportunity I had been seeking for a long time.

“There’s a whole stratum of learning that goes with working on a big radio show like this. It’s a far cry from singing with bands, and I’m getting to benefit from the pointers everyone picks up on the show.”

A Californian wouldn’t have to be told Cece was new to the Coast if he were to hear the tale about the “housekeeping” experienced by Cece and her mother, who accompanied her west.

“We looked everywhere for an apartment, and it took us three weeks to find one! Fortunately there is a room in which I can do the daily ‘mi-mi-mi-ing’ without disturbing anyone. That’s my only training rule...daily vocalizing.”

Cece’s mother was formerly a professional singer who turned down a career in favor of marriage and raising a family, and it was she who was responsible for Cece’s first stage appearance.

“I’ve been singing for as long as I can remember, in school and at benefits, so memory of any first performance is pretty dim.

“But mother tells me it was when I was two and a half years old. I’d been entered in an amateur contest held on the stage of the Paramount Theater in Brooklyn. And what do you know? I got the first prize. Ten dollars in cash and a gift certificate for a pair of shoes. I’d sung that old song, ‘I Don’t Know Why’.”

“I Don’t Know Why” doesn’t seem an old song to all of us, but Cece is only nineteen.

To this day Mrs. Blake has encouraged her daughter in the development of her voice, and has acted in the capacity of teacher-manager-critic.

While most of Cece’s listening and study have been of serious music, she admits her taste in music is leaning toward the “be-bop” school, and is quite proud of her collection of several hundred “hot jazz” records. It’s amazing enough to hear a musician unravel the intricacies of “be-bop” into understandable music, but when a gray-eyed blonde with a soft voice launches into these technicalities with real enthusiasm, it’s startling! And Cece knows what she’s talking about, even down to the chordings and notes. She plays the piano well herself.

About California, Cece says she “loves riding buses,” that “the buildings look clean and new and the whole place seems to have more air to breathe,” and that she’s “crazy to get to the beach.” Still new to the big-time, Miss Blake spends her days at tasks a little more arduous than beaching. Making a point of her one real indulgence, Cece arises as late as possible, boards one of the buses she so enjoys, and goes to Mr. Cantor’s house for a few hours’ study.

“I usually go over the script with Mr. Cantor, and the music with both him and Cookie Fairchild, the orchestra leader on the show. We rehearse for awhile, then I go home and practice. By that time I’m all ready to dress up and go out. It seems we’ll never exhaust the wonderful eating places around here.”

“The rest of the time I read everything I can get my hands on, and work at my drawing.” A hobby at the moment is charcoal drawing, and some day Cece hopes to exhibit her work.

Like any other nineteen-year-old, Cece loves to dance. “Many’s the time when I was singing with Vaughn Monroe or Skitch’s band I used to wish so much I was out on the floor. Then I’d remember that had I been simply in attendance, I’d be wishing, ‘Gee, I wish I were up there singing with that band!’”

Thirty-five
passes over 480 acres, with the promise of more in the future, and has a history which more than matches that of "Red Ryder's" "Painted Valley" ranch. Situated out in El Monte, Temple's land is the historic end of the old Santa Fe Trail and Pony Express route, and the early Westerners were all too glad to sight the open water of five lakes amid the arid Southern California countryside. The stockades and the workers that kept open the earlier routes of communication to the East were located no farther from where Brooke today has his own corrals.

As the land is part of the old "Lucky" Baldwin Estate, Brooke had no choice but to call his place the "Lakeland Ranch", after the five small lakes that spot the property and give life to the elm and cottonwood groves that make the place a real estate agent's dream of what a ranch should be.

But despite the historic past, Lakeland Ranch today is busily engaged in the prosaic work of raising stock, with cattle and sheep vying with Brooke's Morgans and cow ponies for the green valley grass. To complete the picture of a self-sustaining ranch, Temple also raises much of his own grain and alfalfa, and the ducks and geese that spend their time on the lakes guarantee Brooke good eating at Thanksgiving and Christmas.

The lakes supply Temple with his favorite recreation too, for he has them stocked occasionally with game fish and spends his off hours, which are very few these days, trying to get them back, pounds heavier, of course, with rod and line.

**Inspection**

Work days at Lakeland start in the early minutes after six in the morning when Brooke briefs his men on the day's work. He has twelve men now working with him full time, including cowpokes and stable hands, and all hands find that a ranch life is no way to grab late morning sleep. Then, Brooke and his thirteen-year-old daughter, Brooke, Jr., whose expert horsemanship is the pride of Lakeland, set out for a complete inspection of the ranch. Their post-breakfast rides take them down the lower meadows to check the Shorthorns and Herefords that Brooke stocks, then over to the grain fields to scout out new gopher holes and check the crops there. Then a quick canter along the fences leads them back to the ranch in time for Brooke to get changed to come to the Hollywood studios for his Tuesday and Thursday broadcasts. On non-broadcast days, Brooke follows the same routine, substituting speaking tours for P-TA groups, personal appearances before children's organizations, and civic duties for his trip to KHI.

Life on a ranch fulfills a longtime dream for Brooke, one going back to his boyhood on a stock farm in the Virginia hills. Ranching has always

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**Before Saddling Up.** A good grooming is in order for "Thunder". Here Brooke finishes cleaning the front hooves, as "Thunder" lowers his ears to signify his displeasure.

**Corrals and Cowpunching.**

**Are Everyday Background and Business**

**To Radio's "Red Ryder," Who Runs His Own Version of "Painted Valley Ranch"**

By Art Sawyer

Tuesday, Thursday, 7:30 p.m.
MBS-KHI-KVOE-KGB-KFXM

*NE RADIO STAR* who'll never complain about type casting is Brooke Temple, Don Lee's radio "Red Ryder", who these days is proving that not only "Red", but Brooke, too, is really a "working cowboy". Brooke's "spread" today encom-
THE DIVERSIFIED interests of Tom Hanlon have led him to spread his radio activities over sixteen hours a week! Perhaps he's best known for his sports programs and announcing. But Hanlon fans should find equal enjoyment in his nightly record show, "Midnight Merry-Go-Round".

Joan Buchanan

ALL THE YOUNGSTERS who speak to Tom Hanlon want to know what it takes to be a sports reporter on the radio. That's probably occurred to a great many people who've envied the fellows broadcasting from a vantage point and interviewing the champions of the day while Mr. and Miss Public mill around down in the crowd.

Hanlon, endeavoring to throw a little academic light on his profession, listed a few of the attributes necessary for a good sports reporter. "You must have a well-developed sense of showmanship, and of course, an acute sense of observation. You must have a very analytical mind . . . and be able to report what you see impartially—never editorialize! You should be able to make an event sound as colorful as possible and yet be scrupulously accurate. At the same time you should be explaining the plays and the game to people who aren't terribly familiar with it.

"You should own coordinated vocal chords," he laughed. "A good sports reporter is transferring instantly what he sees to his voice and into the mike."

"You should see as many games as you can and go behind the scenes if possible—down into the field and into the dressing rooms."

"The criticism a sportscaster hears most often is that he sounds partial. Unconsciously, he may. In describing a game, you should make it as thrilling as possible—but be careful to sound as excited over a Trojan touchdown as you are over a Bruin touchdown, or that PBX board at the station will start lighting up!"

Names Toppers

Hanlon names as sportscasters who are tops in their field and who would make a valuable study for youngsters interested in the subject Red Barber, director of sports for CBS; Bill Stern, Harry Wismer, Ted Husing, Bill Corum, Don Dunphy, Clem McCarty, Brian Fields and Joe Hernandez. Of the localities who've gained fans, Hanlon names Sam Balter, Frank Bull, Ed Chandler, Bob Kelley, Dick Fishell, Ted Bentley, Ken Barton and Dick Lane. "Each man records what he sees differently," explained Hanlon, when we wondered if listening to all sportscasters would result in very much repetition.

"And a must for all aspiring sports broadcasters or writers is Paul Gallico's book 'Farewell to Sport'—it's the most important one on the subject," emphasized Hanlon. (We looked it up and it's available at the Public Library.)

Speaking of his own feelings during a game, Hanlon admitted, "It's only human to have a favorite team—mine is always the underdog. Tom, however, has never bet on anything. "I made it a rule years ago never to bet, I don't care who wins." As far as favorite individual games go, Hanlon names as his favorite the Alabama-Stanford Rose Bowl game of 1938 when Dixie Howell captained Alabama. He calls the Alabama that year "the greatest team I've ever seen!"

He cites an auto race (one of his favorite sports) he once witnessed at the Culver City Speedway as the best example of the true sporting spirit of competition and of the fellow who wouldn't give up. It was a match race between two coast drivers in which one of the competitors bumped the fence four times and finished in a dead heat.

Hanlon names as his biggest sports thrill the day that the CBS softball team which he managed was victorious over the NBC team! It was back in 1941 and was the first and last game played between the personnel of the two networks. Hanlon himself hasn't played since the day in a practice game that he hit a home run with the bases loaded—and quit for good. "I thought I might as well leave with a smash exit," he laughs.

Going back to his own sports background, Hanlon was All-Missouri, All-Southwest tackle at his Springfield, Missouri, high school. He played a good deal of tennis, enjoyed swimming and played catcher's position on the baseball team. He tried the shotput and the basketball team—found out he was too big for the latter.

GREAT SEASON

Sports at present are enjoying their biggest and most enthusiastic audiences, according to spokesman (Please Turn to Page 59)
Mrs. Frances Eleanor Smith, founder of "Casa Colina", home for crippled children, meets KMPC's director of public affairs, Cleve Roberts. The home is subject for series of broadcasts heard Wednesday, KMPC, 9:45 a.m.

Mammoth Cake is admired by NBC comedian Red Skelton and Edna Skelton Borzage. Confection was made in observance of Red's ten years on the air.

Seen on the Radio Scene

Billy Rose, spectacular showman, has started radio series, "Pitching Horseshoes", on Mutual-KHJ, Monday through Friday, 8:35 p.m. Show is commentary on life.

Saying "Good Luck" with Flowers at opening Jimmy Durante NBC broadcast. Wearing floral horseshoes, left to right, Maestro Roy Bargy, Arthur Treacher, Peggy Lee, Schnozola, Guestar Greer Garson, Howard Petrie, and Candy Candido.

There's a New Jill of the "Three Jacks and a Jill", vocal quartet heard on CBS 'County Fair' program. She's Tina Prescott—and what a twinkle in those eyes!
In real life, is Mrs. Peary. (Continued from Page 34)

the ABC network staff for such shows as "Real Story" and "Hero of the Week." He continued his stage work in Pasadena Playhouse productions, notably "The Late Christopher Bean".

Since 1942 he has been the announcer on "Lux". He plans to try free-lance acting again—but only as an adjunct to announcing.

He met his wife through her daughter by a previous marriage. The child was playing the little girl in the "Drunkard" company. The Kennedys also include Bentley, twelve, and John Ernest, six, who wants to grow up and go to work with his farmer. Kennedy's hobbies are hiking and picnic lunches with his family, swimming and helping John Ernest play with his electric train.

Kennedy calls himself a "happy person" and gives his job some of the credit. "It's a profession where being happy is commercial," he laughed. "It pays to be happy."

My Friend Irma's Friend

(Continued from Page 33)

They talk about the subject or situation that centers about the particular script. This is part of Howard's "de-joke-ifying" process by which gags are eliminated before program time.

In an effort to keep the characters of his players completely believable, Cy has decided that if Cathy and Marie ever guest-star on a variety program, there will be none of this: "Well, look who we have with us tonight, folks, it's 'Jane' and 'Irma'!" Cy's theory is that the girls should be presented with the same reality he has been careful to build for them—a door with or without a doorknob, there are footsteps to the mike, and "Jane" and "Irma" stay in character as the two roommates. "If they ever dropped in to Duffy's Tavern," Cy insisted, "it would be to get a glass of beer, not to guest star—see what I mean?"

In an effort to gauge listener reaction to his show, Cy doesn't depend entirely on Mr. Hooper. He goes out and investigates for himself. He asks the people he meets if they listen to the show, and if they do, what they think of it. Being purely conversational about his inquiry, he never reveals that he has anything to do with the program. He has been delighted to hear a waitress tell him, "That 'Irma' is just like my girlfriend Mildred," and to have a secretary say, "'Jane' has the same trouble with her boss that I do!"

Sporting Chance

(Continued from Page 37)

Hanlon. "The picture has improved greatly since the war. The Pacific Coast League had its greatest season. Three football games attracted approximately 85,000 at each contest. Gordon Macker of the Daily News (the 'Old Thumb' with '20,000,000' readers) reports that the paper gets more phone calls about the sport page than they do on front page stories."

Hanlon himself prefers radio sports events and newscasting to whodunits and quiz shows because they're "realistic." He handles sixteen or so shows a week, including some in addition to being night supervisor of CBS, director of staff announcers and a sportscaster. Covering all the air territory necessitates his belonging to three unions. Last season Tom was also heard as the announcer on the Dinah Shore show, and he's been the "Hollywood Reporter" on "We the People" for the past three and a half years.

Hanlon claims he can't and won't eat before a broadcast, but recently he was rushed from dinner at Brit- tique to the CBS studio to step in as a substitute for the announcer's post on a "Whistler" broadcast. It seems that regular Marvin Miller was away on his vacation and no one had remembered that fact until shortly before air time. Tom read his script cold, on a full stomach—and successfully.

Hanlon claims four main interests in life—the first three, his family, radio and music, superseding sports.

He enjoys his disc jockey quiz, "Midnight Merry-Go-Round", in which he conducts his telephone question con- test like a horse race. In searching for tricky questions to use on the quiz, Hanlon has amassed some strange and interesting bits of information. Sport authority or no sport authority, when he wanted to use the question, "How wide is a football field?", he had to look up the an- swer beforehand in order to find out that it was—160 feet.

Corrals and Cowpunching

(Continued from Page 36)

been Brooke's ambition, and today, before he has even this ranch working at maximum capacity, he's looking around for ways of expanding it.

When the size of the ranch warrants it, Brooke intends to install a small landing strip, and already he's a familiar figure around the airfields, where he's learning to operate and maintain small aircraft.

Whereas "Red Ryder" is a dyed-in-the-saddle bachelor, Brooke is a happily married man, and this difference shows in the iron-handed sway his wife, Dana, has over ranch activities. Brooke hastens to add that it's a benevolent despotism, however, motivated principally by Mrs. Temple's desire to see that he gets sufficient rest to carry out the jam-packed schedule that each day brings.

In addition to the corral and stock-barns, Brooke has a ranch house and bunkhouse, is renovating the dairy and will probably add a field ranch house to eliminate long trips from the stock fields to the ranch house.

But despite the many pleasing features of Lakeland, the clincher as far as Brooke is concerned is its San Gabriel Valley location. "At last," says "Red", "I've a place where the sun isn't in my eyes in the morning while driving into work, and still in my eyes in the evening when I come home."

Thirty-nine