PROGRAMS FOR WEEK BEGINNING JANUARY 30

RADIO Life
and Television

JACK BENNY

Comic's Big Switch

Page 4

FLEETWOOD LAWTON: "At Home" with the Teletypes  PAGE 34

HAWTHORNE: Boy Meets Town  PAGE 36
Sirs: I heard Rolland Morris with Ronald Colman in "Marco Polo" recently, and I think he did an excellent job. Remembering an article you did on him earlier in the year, it was good to hear him in a role that displayed his ability so well. Would you publish a photograph of him soon? I suppose I should admit my interest is special, because I was present at his "debut" before a microphone some ten years ago. As his former high-school teacher I have followed his career with much interest.

Amy Allyn, 2417 Johnson Street, Los Angeles, Calif.

Sirs: While in the business of air- ing pears, will someone kindly give ground glass and strychnine to "Sam Spade's" secretary?

Mrs. Emily Stiles, 3219 Griffin Avenue, Los Angeles 31, Calif.

Sirs: I felt I must write a few lines, after reading Jessie Gallagher's letter in Radio Life. I do not feel so disgusted with Jack Bailey, and do not blame him for making sarcastic remarks at some of the women on the program "Queen for a Day." One woman said last week, when she was asked what she wanted if she became Queen, "A baby." Another said she wanted some dainties. So can you blame Jack Bailey if he is sarcastic? He no doubt feels disgusted, as I do.

Mary Jane Petit, 4278 Sherman Oaks Avenue, Van Nuys, Calif.

Sirs: We like the different feature sections and pictures and the alphabetical list. Radio can play an important part in the development of children today; and we like to keep track of the worthwhile programs, to make them available to the family. The "Diagnosis" section by the P.T.A. is good, and you are proving that you are civic-minded and interested in helping parents by making this space available. Thanks for this service.

Ed Begley

Sirs: One of the finest actors in radio is Ed Begley. He is here in Holly- wood from New York to be in pic- tures. He has been on such programs as "Suspend," "Gangbusters," "F. B. I. in Peace and War," "Favorite Story," etc. I would like to see a picture of him soon. Please!

R. B. Glenn, 3828 Wilshire Boulevard, Los Angeles 5, Calif.

Sirs: "The Night Has a Thousand Eyes," but Walter Craig has a thou- sand voices! What's wrong with television bigwigs? First they take a personable young man like Walter, ("the voice" on Dick Haynes' show) and use only one of his voices and never let the audience see him. Then what happens? I tune in the show again to find that Walter isn't even on it. Is he ill, or has television picked up a good drill to upset that well-kept audience? Don't let them take the "lucky" out of "Lucky Channel 13"!

No Walter is not ill, and it is you, his fans, who are keeping him back into video as a wonderful one-man act. No fault those TV stations with your let-

CARL M. BIGSBY, Publisher

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RADIO and TELEVISION LIFE

JOLLY TIME POP CORN

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JOLLY TIME POP CORN

SURE TO POP

PUBLISHED WEEKLY

SOUTHERN CALIFORNIA INDEPENDENT Grocers

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EVELYN A. BIGSBY, Editor

JANUARY 30, 1949

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About Your Letters

All letters to the Ear Inspires the Pen Department should include name and full address of the sender. Name and/or address will be withheld on writer's request. Opinions expressed in the letters printed are those of the senders and do not necessarily reflect the opinion of Radio Life.

W. D., Laguna Beach, Calif.

Sirs: $64 questions, addressed to Broadcasting Systems by a Missdem.

Tell me, tell me, busy B's . . . Where is Information Please? Henry Morgan, and Jack Paar. Someone tell me where they are. Also broadcasts by Joan Schafer, Sponsors smart should gladly pay for. Or can they sell easier to a public less wiser? Are the gullible better prey for an advertiser? Well, since intelligent audiences seem to be in the minority. That may account for many programs high in popularity. Ogden Nash, excuse it please If I conjure rhymes like these.

Robert Shaw, 14816 Dickens Street, Sherman Oaks, Calif.

Sirs: I like "Hawthorne," "Gregory Hood," "Let George Do It" and many others. What happened to Henry Morgan's show? And Alan Young? What ever happened to "Pat Novak"? Is he still on, or has he another show? What makes me mad are the people who write and say they don't like such and such a show. If they don't like it, why waste time telling someone about it? They don't have to listen.

Henry Morgan's show left the air. Alan Young is featured with Jimmy Durante weekly, and also has a new show on Wed. Tuesdays at 5:30 p.m. Original "Pat Novak" Jack Webb was heard as "Jeff Ragan" on KNX just before Christmas, and he is now busying about on plans for a television mystery series.

Mrs. Nellie St. Clair, 1014 South Charlotte Avenue, San Gabriel, Calif.

Sirs: Do you know what has become of G. Allison Phelps, and if he will be coming back to radio again? I used to enjoy him very much.

G. Allison Phelps has rather retired from radio, for the present, and is now engaged in his favorite pursuit, writing, until further airways plans.

Dot and Bill Paine, 433 West Camino Real, Monrovia, Calif.

Sirs: Since first being introduced to Radio and Television Life magazine several months ago, we have seen literally hundreds of stars of radio and television (many for the first time) all impartially presented, via good pictures and friendly articles. Because of this, we have a request to make. Will you please publish a picture of "Ben Withers" of the "Lum and Abner" program, the mildly befuddled "old gent" with the amusing, expressive voice and the distracting habit of saying "fine" or "yuz" at inopportune moments. Real name, Clarence Hartzell, but can you tell us a little more about him?

Clarence is a transplanted Midwesterner who has made San Fernando Valley his home for three years. In 1936, you might have followed him on the "Uncle Eric" series, and he was with "Vic and Sadie" in Chicago, playing "Uncle Fletcher" screen, radio and television. He has written several produced one act plays, and a number of string quartet and musical comedy pieces. One of his hobbies is farming. He is married, but has no children, and his brother, Cecil Hartle, is a newscaster at WSAI, Cincinnati, Ohio.

Barbara Lucile Como, 5905 Whitworth, Los Angeles 35, Calif.

Sirs: I agree with the reader who said that Ken Carson should sing more than commercials. He has a fine voice and a wonderful personality. It's a shame he doesn't have a show of his own. I'd like to give honorable mention to some other "newcomers"... Jimmie Dodd, Ilene Woods and the Skylarks. They deserve more recognition than they are getting. I'd like to see them all get a show soon.

Dick Winter, 1130 South Hope Street, Los Angeles 15, Calif.

Sirs: I understand that "Queen for a Day" is heard on the West Coast a day after it is broadcast and transcribed. Is that necessary and don't you think it is unfair to the listeners?

Contestants on "Queen for a Day" probably wouldn't agree with you. Under the delayed system, they can tune in next day and hear themselves participating on the show. Howie and Don Lee-Munial says that the original reason for delaying the program a day was the daylight saving time in this area made it necessary. Now that daylight time is off, you're hearing the live show.

This week on...

If you're rich enough to have a maid, you probably never get to hear KFI's Thursday night programs. And just look at what you're missing!

For starting at 6:00 every Thursday evening you'll hear the "Kraft Music Hall" with Al Jolson and Oscar Levant and a prominent guest star each week. Guest stars are the forte of Dottie Lamour on her "Seas test Variety Theater" at 6:30 each Thursday. Dottie plays a dramatic sketch and sings a couple of current tunes with the Crew Chiefs quartet and Henry Russell's music.

If you prefer dramatic programs, the "Screen Guild Players" at 7:00 each week present film dome stars in radio adaptations of the outstanding screen successes, followed at 7:30 by the only evening broadcast during the week of Fred Waring and his fine musical organization.

Peggy Lee shines in the Thursday evening "Super Club" spotlight at 8:00 with 15 minutes of "News of the World" preceding "The Aldrich Family". Then and there, Ezra Stone brings hilarious teen-age fun to the weekly "Aldrich Family" broadcasts.

Burns and Allen make a popular half-hour's listening at 9:00, and at 9:30 Haven MacQuarrie each week brings concerts to the microphone to hear what "Noah Webster Says." If you're a late listener catch Ted Meyers with "Eleventh Hour News" at 11:00 followed by "Bert Morton Downey" at 11:15 P.M.

Aren't you sorry you don't hear the radio on the maid's night out?

SNOW FUN!

BIG BEAR LAKE

SAN BERNARDINO MOUNTAINS

Enjoy the hospitality of the
SHANGRI-LA VILLAGE

modern, deluxe cabins, many variations to suit all possible groups. Write for free folders. Gerald and Marion Libbey, Owners. P.O. Box 85

January 30, 1949

Page Three
A worried Jack Benny was not sure that they had free parking in the CBS lot for his precious Maxwell. By now, he must have discovered that they do have. (These pictures were made on Jack's first visit to his new network after news of his move was made known.) (Otto Rothschild photo.)

Time marches on — and Jack Benny and Mary Livingstone walk into the building at Columbia Square for the first time.

Another historic moment. Jack's name goes up on the CBS marquee for the first time. Atmosphere at CBS was comparable to that of small republic welcoming visiting monarch. (CBS photos.)

Down the Road A Piece

Jack Benny and Company Made the Big Move to CBS by Walking Down Sunset.

Over in Studio C, the incoming Bennys run into another NBC cohort, Don Ameche, who is busy putting his new show, "Your Lucky Strike," on the air.
Most any business in the world can move itself two blocks down the street and not cause very much commotion. But when the business is that of being one of radio's top comedians, the story is something else again.

It was front-page news when Jack Benny and his crew decided to move from NBC after seventeen successful years. Though the distance from NBC's Radio City to CBS's Columbia Square is a scant two blocks, the move loomed up as gigantic in the light of the CBS challenge to NBC supremacy. In buying Benny out for $4,000,000 and capturing the incomparable comedian, CBS undoubtedly feels that a most important step has been taken.

Jack's popularity is stronger than ever at this point. In spite of the general low state of the U. S. box-office last summer, the Benny troupe-broke house records wherever they played during their personal appearance tour. In some situations, they bucked sweltering weather, strikes which had left a good part of the populace without theater-ticket change, and legitimate-stage attractions. Nothing seemed to deter American audiences from wanting to see Jack. In England, the pattern was repeated. Jack made such a personal success that his often taunted movie, "The Horn Blows at Midnight," was re-released with great success.

(Please Turn to Page 32)
Women of Music
79 of a Series

Eleanor Steber

She Lost All the Vocal Contests Until It Came to the One That Mattered Most, Then She Landed at the Metropolitan!

By Bertha Kelly

Edwin Bilby was Whitney's pride and joy because he was an analytical student—but unfortunately he suffered from the handicap of unskilled teaching in his early years. A realist, he made the decision to give up his own ambition to sing professionally. Quite timorously, Eleanor relates, Edwin approached Whitney. Telling him his decision, he added quickly, "With what you've taught me, I'll know when Eleanor is getting off the track—possibly before she hears it," then he realized what he had disclosed. Whitney only laughed. "I knew you two were in love—why do you suppose I've been knocking myself out to teach you everything I know?"

Disappointment and Victory

After her Boston debut in "The Flying Dutchman," Eleanor and Edwin—now married—decided to pull up stakes and head for New York, where she could more fully pursue her musical career. "Then came all our disappointments," Eleanor related. "Every day I'd go
downtown to a music school while Edwin was working and rent a piano for twenty-five cents an hour and vocalize for all I was worth! For a year we lived in one of those sky-light rooms—quite a hazard in the rainy season! Things were not easy—but we were young and our dreams were no burden. Some day Carnegie Hall! we'd say. 'We never dared dream of the Met.'"

Then came the "Metropolitan Auditions of the Air," and Eleanor won in a field of more than 800 other hopeful young singers. She was asked to learn the difficult role of Sophie in "Der Rosenkavalier." The tryout, however, for conductor Ettore Panizza, was "on the miserable side," in Eleanor's words.

"I was so nervous—the house was completely dark except for one harsh light shining right in my eyes while I was singing—and I was bad. Of course Panizza was not impressed."

But the fates had not turned their backs. Eleanor was asked to sing again—this time for Erich Leinsdorff. The Met was hearing Eleanor's voice, requested her for the "Der Rosenkavalier" role and staked his own reputation on the request. Eleanor's performance was vindication of Leinsdorff's judgment.

Not "Stuffy"

Appearances abroad with the (Please Turn to Page 39)

January 30, 1949
That's the Description We Most Often Receive Of Irene Tedrow. With a Visit to Her Home, We Also Found Her Gracious, Gay and a Great Sport

By Judy Maguire

Monday-Friday, 5:15 p.m. 
MBS-KHJ, KFDM, KGB, KVDB

IT IS a baffling trip on the hairpin turns and up-down streets of the Hollywood Hills to the home of actress Irene Tedrow, her insurance-broker husband Bill Kent, and their four-year-old daughter, Enid. But the welcome is worth the trip.

"Sally," a lovely old-fashioned Irish setter (which the Kents "bought at the pound for one dollar fifty") barks a riotous announcement of visitors puffingly ascending the steps. The clatter of three pairs of feet is heard inside. "Come in," smiles Irene. "Yes," seconds Bill. "Hi!" shouts Enid. "Sally!" reprove the Kents. "Our dog is ten years old," they explain, "but she thinks she's only three."

The house is an adventure. Funny little stairways, halls and doors, and eight quaint rooms which sort of "appear!" and take you by surprise. The landscaping around this hilltop place is full of whimsical paths and greenery; the view from almost every window is superb.

In this storybook setting, the Kents express a comfortable word, "family."

Happy Combination

Irene, one of the exceptional actresses in radio, has played seventeen of Shakespeare's feminine characters, including 500 performances of "Lady Macbeth," and she was with Maurice Evans for three seasons in New York and a tour of fifty-six cities. Her husband, an intriguing gentleman who speaks intelligently on any of the arts, is deeply interested in the theater. They have been married ten years. Enid is an imaginative little girl who goes to the Hollywood Progressive School, (and has since she was two). "It has worked very well with her," say her parents. "She hasn't a problem in the world. Like 'Topsy,' she's just growing."

Enid's full name is Enid Lavinia,

(Please Turn to Page 15)
IT'S DIFFICULT to imagine this dignified looking young man being taken off an air show because he couldn't control his mirth . . . but it happened. (Bradall photo.)

MORE than once Radio Life readers have called us on the phone to say they enjoy reading our "Mikemen" series on announcers whose voices are so familiar.

Some of these readers and listeners have gone on to dash our satisfaction through winding up their conversation like this:

"You know, I really enjoyed reading about so-and-so got into radio, but I wish you had told more about how tall he is, what color his eyes are, and how he likes to dress. I hear him so much I'd like to know just what he looks like."

So for all of you who have formed a picture around a familiar voice and want to check the accuracy of your mental image . . . here is Herb Allen.

We chose Herb because he is heard regularly announcing KMPC's "Top Tunes," CBS's "Guiding Light," and MBS's "Leave It to the Girls," and because he is one of the most personable, regular young men on Radio Row.

We will tell you first about the rise of Allen to Hollywood radio, then about his eyes, height, and the way we have seen him dress.

Playhouse Graduate

"At San Francisco High and at the University of San Francisco Herb Allen majored in dramatics," it begins. After this, Herb came to Hol-lywood and worked in the Pasadena Playhouse for three years . . . then, as he puts it, "just drifted into radio, doing free-lance jobs as often as I could, and doing a regular small part on the old "Hollywood Hotel" show." Announcing seemed to offer a permanency acting lacked, so Herb returned to San Francisco to look around. That move is explained by the fact that Herb could live at home "for free" while he scouted the field.

He succeeded in getting a job at the smallest of the Bay Area stations, moved to the next bigger, and finally wound up at the largest outlet in Oakland. Herb spun records, re-created baseball, read news and played roles. A typically good, sound beginning.

The time seemed ripe for another move, so Herb married his best girl, a pretty blonde, and moved to Holly-wood. His first TC program from here was Irene Rich's Welch Grape.
For Love o'Mike

Still Quaking

We'll always remember the closing months of 1948 as the time of the big earthquake on Radio Row. It was the time when Jack Benny walked out of NBC and CBS, which raised quite a bit of speculation among performers and others as to just where Bing Crosby is moving from ABC to CBS.

His deal, which starts next fall, covers both radio and video. Now we hear, CBS hopes to complete its scheduled syndication of the show directly before or after his crooning buddy.

No details about the Crosby deal as they are yet forthcoming, but one thing is pretty certain: Bing will tape-record his shows if he feels like it and it's pretty certain that Bing will feel like it. Wouldn't you, if you were as rich as Croesus, had an enormous ranch and some new horses at Pebble Beach, four growing sons, movie roles, a yen for golf and hunting, a little deal with Decca, and liked to relax now and then?

Bing left NBC three years ago when ABC offered him the chance to record (ABC and Mutual were the only networks sanctioning transcribed programs). Bing's switch-over provoked endless speculation and wild-eyed prophesying. On the first "Bingsday," inaugurated by ABC to spearhead its huge promotional campaign for The Groaner, Radio Rowers looked amused as they entered the Derby to eat their lunch and saw instead of the customary caricatures, 1,001 pictures of pipe-clenching Crosby looking down from the walls. But they were far from amused as they discussed the import of the coming night's broadcast which Bing had transcribed several days beforehand. Some radioites thought it was only a matter of time until CBS and NBC, the only two holdouts, would have to break down and allow transcribed shows on the skews. Others felt that numerous other stars, looking enviously at Bing as he skittered hither and yon, fancy-free between recording sessions, would soon make demands for similar concessions.

There were a few who predicted that Crosby wouldn't get a good rating with a transcribed show and that what ever course he followed would have negligible effect on other performers.

Since then—well, let's take a look. The free-speaking sponsors of war and immediate post-war days are disappearing from radio and things have tightened. Time is again available, where the "sold out" sign used to be hung out. Television has not only rounded the corner but is racing into the main street. Other performers, like Groucho Marx and Edward Arnold, have had notable success with recorded programs. Listeners don't seem to have that old aversion to a program being transcribed, once they've come to learn that producers are smart and skilful enough not to devitalize a program in the editing. In fact, many listeners now prefer a transcribed show because they feel it has more naturalness and spontaneity than a live broadcast and they find the performers themselves are more at ease when not facing the bugaboos of stop watch and night fright.

This is a long-needed way of getting around to the point of Crosby moving to CBS. It marks the first major breakdown of that network's rigid attitude toward allowing anything but live shows on the chain. It has taken three years for the impact of that first "Bingsday" to be felt all the way down Radio Row. But we'll venture to say that it won't be another three years before big stars will be having their choice of doing their broadcasts live or taped. This will make a big difference to your listening. Shows done at the convenience of stars will mean better shows and better guests. It might mean that the long-suffering "Crosby Coast," which gained some slight concession last summer by hearing a few of its favorites released at a more favorable time by transcription, could at last hear things all the time at a more convenient time. It might even mean that unless NBC relaxes its cast-iron ban on transcribed shows, some of its fair-haired stars will be looking for berths on "another network."

Oh, for a spot of terra firma!

Time Changes

We're beginning to think that forces are at work bent on hexing Radio and TV Life stories. Too late to correct before it went into print is the listed time heading the Hawthorne article in this issue. Just for the record, the lad is now heard on KECA, 8:30 p.m. Saturdays in his "Adventures."

Rumors Are Flying

Norman Corwin talking contract with CBS again. The Anna and Eleanor Roosevelt program on ABC has a prospective sponsor. CBS scraping its plans to do the long-promised documentary on Luce's Time and Life magazines—too academic or something—Red Skelton's announcer, Rod O'Conner, will be "Andy" on the "Amos 'n' Andy" television show. Gorden and Correll are forsaking the parts on TV. Art Linkletter rumored to try films again in "Sing Your Way Out." "Come and Get It," with Larry Keating as emcee, is auditioning at Mutual. Marsha Hunt and Alfred Drake, the Broadway singing star, are auditioning a radio show in the East. CBS and NBC are still trying to entice "Theater Guild" away from ABC. Next big name rumored to go CBS-ward is Bobe Hope. "The Railroad Hour" and the Frudential show are both rumored to be due for some revision. "They Live in Brooklyn," new comedy show auditioning for NBC in New York, is based on the Broadway play "Moore Over Mulberry Street."

NEXT WEEK

"Stardom for Start"—a story all about the two Kay Starrs—the one who wasn't a success, and the one who is, Kay's also our cover girl.

"Rodeo Rider Goes Radio"—in which you meet Bob Oates, the whistling Westerner.

"Radio Warm-Ups"—your Radio and TV Life reporter unearthed some more of those hilarious pre-show antics.

"Lynn Like's Hollywood"—a story about our movie commentator who believes in being "alike" about the town and its stars.

KNBH, Channel 4—a comprehensive article about the newest television outlet in this area.

Sidelines of the Stars—beginning a series on what radio folk do in other fields of business during their off-mike hours. First, Jack McIlroy and his new gun-and-rod shop.

"Tell It Again"—pictures and news about this thrilling recreation of your childhood favorites.

Plus another sound-effects puzzle and all our usual not-to-be-gotten-along-without features. You'll never be missing good reading and your week of good listening!
Looks Like

Jane Froman and Morton Downey will both be dropped by their sponsors, Coca-Cola... "Harvest of Stars" switches back to ABC from CBS... "Scattergood Baines" is back on Mutual... Bob Moore, the new emcee of "Ladies First," replacing Bill Gwinn...

Elise McElhone heads back to New York, where she hopes to stay, after "Leave Her to Heaven" cycle is over... Meredith Willson will star in a dramatization of his book, "And There I Stood With My Piccolo, on stage this spring in the "Lady Date."... Morton Downey returns to Mutual... "Escape" is coming back on the air, as so many of you wished, and February 19 is the official... Comedian-announcer Harry von Zell has another movie assignment... "Dear Wife."... February 19 will be "Dennis Day Day" at Ohio State University... "Myth" announcer on "Railroad Hour," has some of his poetry in print in a current magazine... Dick Joy, the announcer who is director of the general manager of station KCMJ in Palm Springs, is taking a leave of absence in order to do free-lance announcing in Hollywood... Maurice Chevalier's new show will be heard on Mutual starting March 1... Those strange characters on CBS's "Junior Miss" start rehearsals at 6:00 a.m. Saturdays. Our hearts break for them!

Your Cue (SHOWS YOU MAY LIKE)

"Little Herman"

The newest comedy-mystery to hit the air. "Little Herman." (KECA, 6:00 p.m. Saturday) is not the "same old thing." We're happy to report. The characterization of "Herman" is differen enough from current criminals to catchers to give the program its own particular flavor. He's a reformed ex-con who runs a candy store and traps lawbreakers on the side (usually through his own knowledge and practice of illegal arts). Though some might object to the rather "worldly" type as "hero," "Herman," as played by Bill Quinn (not to be confused with localite Bill Gwinn), is more Damon Runyon than Dashiell Hammett. As with most radio crime shows, the plot is relatively unimportant—the emphasis is on characterization. "Herman" is the character to carry it. Only drawback so far has been the lengthy commercials, but a good many shows seem to be able to compensate for them, as we all know.

"Hawthorne's Adventures"

Instead of knocking himself out six nights a week, Hawthorne is now devoting his talent to a thirty-minute "Adventure" on KECA. 8:30 p.m. Satur-

Radio in Review

(Continued from Previous Pg.)

By VIRGINIA WEST

One of ABC's most popular quiz shows, "What's My Name?" with Arlene Francis as mistress-of-ceremonies, returns to the air on Feb. 5. Formerly heard on Saturday evenings, Arlene and her entertaining quiz will now join the Saturday morning lineup at 8:30, with Servel Electric as sponsors... So listen next Saturday morning, and every Saturday morning, for Arlene and the new twist on the famous old game of "What's My Name?"

With the new half-hour quiz show joining KECA's Saturday morning lineup, her Rural Highness, Mirandy, and her gardening chats, will be heard at 9:30 a.m., and the navy show, "Shore Party," at 10.

Speaking of morning shows, if you're among the early risers of this area, try Martin Agronsky and his new commentary on KECA every Monday thru Saturday morning at 6:45. Agronsky, a foreign correspondent during the war years, and now a leading news analyst, covers the world scene from our nation's capital.

The Richfield Reporter... 10 p.m. on KECA.

That long-time favorite of dialers across the country... ABC's "Breakfast Club with Don McNell"... topped even its own attendance records for past years, during 1948. According to the network's Guest Relations Department more than 190,000 persons attended the "Breakfast Club" during the year just ended... Art Linkletter found a woman who has a hobby with a purpose in the audience of his "House Party" recently. The woman collects box tops and labels off everything she buys! She stashes them away in hopes the companies will decide to offer prizes. "House Party" is now aired on ABC-KECA every Monday thru Friday afternoon at 3:30... Eleanor and Anna Roosevelt select a "Woman of the Day" during each of their three-week broadcasts (KECA at 11:15 a.m.). The new feature, in connection with Anna Roosevelt's accession to editorship of "The Woman" magazine, will honor some woman for her outstanding kindness or good work. At year's end, a "Woman of the Year" will be selected by the former First Lady and her daughter from the ranks of their "Woman of the Day" series.

On the subject of morning shows, that friendly philosopher, Galen Drake, is, as you have doubtless discovered, back in KECA's morning lineup at 10:15, following storyteller Ted Malone. Drake, whose programs consist of chats on various subjects of wide interest—topical events, history, humor and drama—is sometimes called "the most convincing voice on the air." Fans know that voice, but few would recognize Drake himself, for he seldom permits his picture to be published, preferring to be known by his voice alone. However, here's the man behind the voice you hear on KECA at 10:15 these mornings... Galen Drake, in person.

The Richfield Reporter... 10 a.m. KECA AROUND RADIO: The final winner of Jimmie Fidler's gigantic contest will be announced during his broadcast on Sunday... KECA at 7:30 p.m. Life magazine is shooting a picture layout of congress Kay Starr, featuring her ABC radio show and local night playing appearances. Be watching for it... Vocalist Dick Brown of ABC's "Stop the Music" show whipped up something of a record for long-range commuting while he was appearing at an Atlanta, Ga., supper club, making the 8,000 mile round trip flight to New York for the Sunday broadcast... Eyestanders get a chuckle out of watching "California Caravan's" troupe in action... Producer Lou Holser measures 5 feet 6 inches, while narrator Bob Purcell stretches the tape to 6 feet 5 inches! "California Caravan" is heard on ABC-KECA at 8 o'clock Sundays.

Page Ten

—Advertisement
day. It's the same Hawthorne that his fans have been worshiping since his early days on KXLA, with the added lure of more polish.

Hawthorne's pal Ike Carpenter leads the band in its unholy sounds and singer Johnny April does the vocal honors. It's still Hawthorne's show, however, and now that it's coast-to-coast, he'll probably have more people than ever in love with him. The program is in its third week, and each show has come off typically Hawthorne.

The "Mouldy Fig"

It wasn't until recently that we knew the expression "mouldy fig" referred to anyone sold completely on the oldest and purest of Dixieland. And it wasn't until recently that we happen to come across KAGH and KAGH-FM's "Mouldy Fig" show at 1:00 each Saturday.

Don Foster (a Pasadena City College student who is not only steeped in lore, but who works in a Pasadena record shop and can further augment his presentation list) presents the hour of old wax. If Sidney Bechet, Louis Armstrong, Ma Rainey and the like on record Interest you, don't miss the show. If this sort of fare generates avarice within your collector's soul, avoid the hour like the plague, for Don either owns or has dredged up from friends a stack of platters that could easily set another listening collector half mad with greed and envy.

Some of the music was too esoteric for our beginner's mind to capture and to follow, but to the records we mentioned...what more can you say? The hour is a sound contribution to radio music hours, and once Mr. Don Foster gets his between-record-adlibs in order, he'll really have a gem!

"The Big Story"

For about two and a half years, NBC has been presenting a half-hour show called "The Big Story," heard on KFI at 9:30 Tuesday nights. Almost without exception these dramatizations of actual cases unraveled by a living reporter have been well worth hearing. The solving of a murder case, the uncovering of a political scheme or the running down of an espionage plot are subjects of these "big stories" cracked by newsmen. After the authentic experiences are turned into script form by various writers, top East Coast AFRAs take over under the production hand of Bernard Prokter, with Ernest Chappell announcing, Robert Sloane narrating and Vladimir Selinsky batoning.

Conforming to type are the recent Tuesday night programs of these "big stories". One dog up facts that broke down a perjury and freed a man wrongly accused of murder; the other bust the bubble of mystery surrounding a community and thereby saved an old woman from madness through fear.

Adding to the documentary smash of the presentations is sponsor Fall Mall's good stunt of bringing to the NBC mike the reporter who submitted the most interesting and best story of the week. To him they present their $500 award.

Playbacks (Critical Comment)

We Point With Pride

...To the telephone scene on Sunday's (January 16) Harris-Faye show, some of the fastest radio comedy we've heard in ages. In case you missed it, it had Frank Lovejoy as an FBI man calling Phil Harris, who was being heckled on an extension by Walter Tetley as "Julius."

To Gro CEO Marx's slapstick dealings with the dentist on last week's (January 19) "You Bet Your Life"—all the dentist jokes we've ever heard rolled into one.

...To Hattie McDaniel, Ernest Whitmore, Ruby Dandridge and Lee "Lasses" White for their delightful episode on the Crosby show (January 9). "Lasses" song and Bing's duet to his own recording of "Galway Bay" were musical highlights.

...To one of our favorite recorded programs, Howard Rines and his "Echoes and Encores" on KFAC, 7:30 p.m. Monday through Friday.

...To the dignified light touch that Nelson Pringle injects into his KXN newscasts.

...To the manner in which Meredith Willson makes his performers and musicians seem so close to the listening audience. By the time he introduces that final number about the bandstand across the lake each week, we feel as if we knew every member of the orchestra personally.

...To those PDQ commercials—merrier, madder and more listenable than ever. Some of the sharpest satirizing of radio we've ever heard has been on these short segments.

...To Owen James, the announcer on the Kay Starr show, who does such a nice job as foil to the singing star. He sounds amiable, light-hearted and confident.

We View With Alarm

...Those announcers who are still screaming like eagles as they read their commercials.

...The departure of "Leave It to the Girls" show that for our money had everything.

...All the tantalizing shows that seem to come out of New York and are not taken by local outlets (though we'll grant that this may be capricious imagination).

...The way in which the final moments of transmitted programs are still being bollixed up in the transition to station breaks.

...The mystery programs that manage to duplicate each other's plot gimmicks or characters on the same day. Let's not all have ghost ships or jungle tom-toms simultaneously.

...That old and sore point, the programming of good and similar shows in opposition to each other. And the status isn't even as quo as it was. We know that there are many conflicts that can't be helped, and others that are deemed good business, but putting "Can You Top This?" and "It Pays to Be Ignorant" both on Sunday at 7:30 p.m. and "Mr. and Mrs. North" and "The Thin Man" both at 8:30 p.m. on Tuesdays seems too much. Both these conflicts have a unique appeal to exactly the same group. Does it ever occur to the powers that people can get so angry that they just turn their radios off?

On Mike (About Studio Happenings)

Cockeyed Contest

When Bill Stulla of KFI's "Ladies Day" decided that the program's new organist, J. Wesley Johnson, needed a... (Continued on Next Page)
Radio in Review

(Continued from Preceding Page)

name that fit with the three "Bs" of the show—"Buzz," Bill, Buddy—he offered prizes for those who sent in the best tags.

Recently he announced winners and prizes. A Mrs. Marie Mellinger of Long Beach submitted the nickname "Boin-n-n-ng," and walked away with first prize. $2.21 cash. She elected to take her prize in a lump sum rather than as a lifetime annuity of ten cents a year. B. Merry of Oceanside won the mink-coat award for "the most impossible name". He submitted "B. Belsie Bohnson." Stella explained that the mink's name is George and he lives in Forest Grove, Oregon. The mink's coat is a tropical worsted and will not be delivered until George's sleeve length and chest measurement are ascertained. Prize for the fanciest handwriting went to Mrs. Mildred Beaudet of Burdington Park, who won a pair of custom-tailored, full-length, forty-pound-test New Look shoes for every member of her family. Prize for the best illegible handwriting was all-expense round trip to Cucumonga on a Pacific Electric steamroller, was not awarded because nobody could make out the name.

After all this, "Boin-n-n-ng" Johnson announced that he had to leave the program, due to conflicting commitments. He brought a prominent French organism to take his place. The French organism turned out to be Bob Mitchell, original member of the "Ladies Day" "B's." That'll teach 'em to have contests.

Off Mike (Personalities)

Germans Thank "Enchanted Lady"

"The Enchanted Lady" program, which collected milk to send to German children, has been receiving "thank you" letters from many recipients. The children heard on the Pasadena station and "Enchanted Lady" Pan Cordray were all thrilled to hear that their contributions were allowed to cut straight through official red tape directly to a hospital for undernourished German children.

Radio Veteran Passes

A radio career of twenty-six years' duration came to a close when John C. ("Happy Jack") Turner died in his Denver home last Wednesday (January 29). The veteran pianist-singer began his air career in 1922 when the company for which he worked built its own radio station and recruited him to conduct because he was the only employee who could sing and play accompaniment.

The singer became an NBC artist in 1933 in Chicago. He continued his broadcasts up to the day before his death.

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Frequency Modulation Programs

KAGH-98.3 MEGS. (Broadcasts 7 days a week from 3:00 a.m. to 10:00 p.m. fulfilling A.M. schedule. See daily logs.)

KFG-104.2 MEGS. (BROADCASTS 24 hours a day. Schedule modulate. See daily logs.)

KFI-1059 MEGS. (Broadcasts every half-hour. Schedule modulate. See daily logs.)

SUNDAY (A.M.)

5:00-6:00—Breakfast. 6:00-8:00—News, 8:00-10:00—Music. 10:00-10:30—News, 10:30-11:00—Breakfast.

SUNDAY (P.M.)

12:00-1:00—News, 1:00-2:00—News, 2:00-3:00—Music, 3:00-4:00—News, 4:00-5:00—Radio "Fashions," 5:00-6:00—News, 6:00-7:00—News, 7:00-8:00—Music, 8:00-9:00—News, 9:00-10:00—Music, 10:00-11:00—News.

THURSDAY

1:00-2:00—News, 2:00-3:00—News, 3:00-4:00—Radio "Fashions," 4:00-5:00—News, 5:00-6:00—News, 6:00-7:00—News, 7:00-8:00—Music, 8:00-9:00—News, 9:00-10:00—Music, 10:00-11:00—News.

FRIDAY

1:00-2:00—News, 2:00-3:00—News, 3:00-4:00—Radio "Fashions," 4:00-5:00—News, 5:00-6:00—News, 6:00-7:00—News, 7:00-8:00—Music, 8:00-9:00—News, 9:00-10:00—Music, 10:00-11:00—News, 11:00-12:00—News, 12:00-1:00—News, 1:00-2:00—Radio "Fashions," 2:00-3:00—News, 3:00-4:00—Radio "Fashions," 4:00-5:00—News, 5:00-6:00—News, 6:00-7:00—News, 7:00-8:00—Music, 8:00-9:00—News, 9:00-10:00—Music, 10:00-11:00—News.

SATURDAY

1:00-2:00—Radio "Fashions," 2:00-3:00—News, 3:00-4:00—Radio "Fashions," 4:00-5:00—News, 5:00-6:00—Radio "Fashions," 6:00-7:00—News, 7:00-8:00—Music, 8:00-9:00—News, 9:00-10:00—Music, 10:00-11:00—News.

TUESDAY

2:00-3:00—News, 3:00-4:00—Radio "Fashions," 4:00-5:00—News, 5:00-6:00—News, 6:00-7:00—News, 7:00-8:00—Music, 8:00-9:00—News, 9:00-10:00—Music, 10:00-11:00—News.
Television Tips
By JANE PELGRAM

When NBC's Channel 4, KNBH, hit the air and screens on Sunday, January 16, at 7 p.m., that outfit really put the long pants on television. Its acts this particular viewer wouldn't search out in this fare were so well done as to be completely engrossing. The formal dedication that presented Governor Earl Warren, Mayor Byrnes, Sheriff Bowers, Sheriff Eugene Bisselieu, Ed Murray, managing editor of The Mirror, Charles R. Denny, executive vice-president of NBC, and Sidney N. Strotz, administrative VP of NBC, was brief, interesting, and blessed by camera work that lent the appearance of a private peek into a casual meeting of nice people interested in their subject. (They are nice people, and they are interested . . . our phrasing is merely intended to point up the difference between that effect and the deadly spell cast by long properties and stenographer deliveries of dull dedications."

"The Pickard Family," a talented true-family group who join to play and sing songs and comedy situations everywhere have grown to love, turn in a first-class performance that even shy-awayers from folksy stuff will appreciate.

The hour-long variety program which highlighted the evening featured Bill Goodwin as emcee, Abe Burrows, Jerry Colonna, Shirley Dinsdale and "Judy Splinters" Robert and Lamoret (the Frenchman and his better-than-life-sized hand-puppet duck who completely captivated every viewer!), Eddie Bracken, Cass Daley (wonderful!), dancers Pierre Andre with Lora and Judith, and Billy Mills's spirited musical combo. The direction, sets and particularly the camera work showed how much NBC's Channel 4 has unhurtly prepared to pay off. Acts came across as though they were on carefully edited film. Proof of the fact that they were "live" showed when the manager's son was running for a ball, a bit that would surely have been edited from film. Edward Sobol produced. If KNBH maintains this standard of telecasting, anyone who has been putting off buying a set "until television really develops" should get moving. Wait any longer and you'll simply be behind the times.

The KNBH signal, incidentally, reached La Jolla, Ojai and Santa Barbara perfectly, according to telegrams received there. Both KLA-C TV and KFI-TV are presenting shows based on the charades idea, called respectively "Headline Charades" and "Picture Charades," of the picture and Stoney and Bernie Ebert, packagers of KTLA's "Pantomime Quiz," could feel pleased (but probably are not!). You have a set that includes a television enlarging bubble, and haven't already learned through experience, take heed. Don't lay your bubble on a table the sun's rays will hit. Your bubble will stand tall on all right, but your table must go. The curved plastic device gathers up the sun's rays into one burning spot that in nothing flat leaves a deep, charoal-filled hole in your table top. We know it.
TIME CHANGES

SUNDAY, JANUARY 30—"The Enchanted Lady," KAGH, 4:15 p.m. (15 min.) Formerly KAGH, 4:15 p.m. Sunday, Ten-year-old announcer "Robin Hood" is featured.

MONDAY, JANUARY 31—"Larry Smith Reports" is now heard on KMPC from 8:45 to 10:00 a.m. Monday through Friday. Show was formerly aired from 7:30 to 7:45 p.m. same days.

MONDAY, JANUARY 31 — "One for the Books," KECA, previously scheduled for 1:30 p.m., takes over the 11:45 a.m. spot Monday through Friday with chit-chat on humorous and unusual news events.

THURSDAY, FEBRUARY 3—"Chandu, the Magician," KNJ, 6:00 p.m. (30 min.) This venerable series becomes a Sunday-week half-hour show with this broadcast. Formerly, 4:15 p.m. (15 min.), Monday through Friday.

WHAT'S NEW

Drama

SUNDAY, JANUARY 30 — "Journal of a Home-Town Boy," KMPC, 9:00 p.m. (30 min.) Dick Foran takes the lead role in C. P. MacGregor's production.

Home Economy

MONDAY, JANUARY 31 — Jane Jordan, home economist, begins a program of interest to the homemaker on KECA, 1:30 p.m. (15 min.) Monday through Friday.

Participation

MONDAY, JANUARY 31—"Call for Help," KNX, 11:45 p.m. (30 min.) A new radio quiz, emceed by Wes Battersea.

MONDAY, JANUARY 31—"Eddie Stanley Show," KLAC, 4:15 p.m. (30 min.) Monday through Friday. A new giveaway show with the emcee conducting contests, and interviews with music in between.

WHAT'S BACK

Drama

MONDAY, JANUARY 31—"Dr. Paul," KFI, 3:45 p.m. (15 min.) The story of Dr. Paul Bock, played by Jack Thorsen, concerns the people whose paths cross with his.

WHO'S GUESTING

Drama

SATURDAY, JANUARY 29—"Hollywood Star Theatre," KFI, 9:30 p.m. (30 min.) Eddie Cantor introduces Jack Webb, starring in an original story.

Commentary

SUNDAY, JANUARY 30—Louella Parsons, KECA 6:15 p.m. (15 min.) Songstress Kay Starr Gets the celebrity treatment by appearing as L. O. P.'s guest.

Variety

SATURDAY, JANUARY 29 — "Grand Ole Opry," KFI, 7:30 p.m. (30 min.) Dale Potter, nineteen-year-old country style fiddler, makes guest appearance that was postponed last week.

SUNDAY, JANUARY 30—Spike Jones Show, KNX, 3:30 p.m. (30 min.) Lina Romay, movie singer-actress, and Basil Rathbone walk into the limelight as Spike's guests.

WEDNESDAY, FEBRUARY 2 — "Blondie," KFI, 9 p.m. (30 min.) A special award will be given to the "Bumsteads" for their work in benefit shows that aid underprivileged children. Award by Eugene McPherson, Sheriff of Los Angeles County.

THURSDAY, FEBRUARY 3 — "Sealtest Variety Theater," KFI, 6:30 p.m. (30 min.) Dorothy Hart as hostess to first feminine solo guest, Joan Davis. Robert Foran takes the emcee's chair.

FRIDAY, FEBRUARY 4 — Jimmy Durante Show, KFI, 6:30 p.m. (30 min.) Bing Crosby joins J. D. for hit and song.

Music

MONDAY, JANUARY 31—"Telephone Hour," KFI, 9:00 a.m. (30 min.) Metropolitan opera soprano Bida Sayase is guest.

Mystery

THURSDAY, FEBRUARY 3 — "Sussense," KNX, 6:00 p.m. (30 min.) "Fibber McGee and Molly" co-star in an original thriller, "Backseat Driver".

FRIDAY, FEBRUARY 4 — "Casebook of Gregory Hood," KNX, 10:30 p.m. (30 min.) Jack Bailey, emcee of "Queen for a Day," helps Elliott Lewis solve a crime.

WHAT'S SPECIAL

Participation

SATURDAY, JANUARY 29—"Truth or Consequences," KFI, 5:30 a.m. (30 min.) Ralph Edwards places his first telephone call in the "Whispering Woman" contest.

Public Interest

FRIDAY, JANUARY 28—8:00 to 8:30 a.m. March of Dimes Parade, KFWB, 8 p.m. (until concl.) Name commentators from all networks will give descriptions of the parade. Pool broadcast with locals and Independents participating. General Mark W. Clark, grand marshal of the parade.

SATURDAY, JANUARY 29—All Star March of Dimes Show, KECA, 7:30 p.m. (30 min.) ABC talent lineup with Art Linkletter as emcee for benefit show. Stars on the format include: Jeanette MacDonald, Hollywood Chairman for the March of Dimes Campaign, Paula Carter, Meredith Willson and his "Talking People," Kay Starr, Curt Massey, Basil Adiam and Atwater Kent.

SUNDAY, JANUARY 30—"The Story of Phyllis Wheatley," KNX, 10:30 a.m. (30 min.) In observance of the forthcoming Negro History Week, the story of a Negro slave girl who became one of the most distinguished poets of Colonial America will be told in dramatic form.

WEDNESDAY, FEBRUARY 2—"Mind and the Shadow," KNX, 5:00 p.m. (one hour). Documentary about mental illness, starring Eddie Albert as writer in search of facts about this problem. Important cast; music by Bernard Herrman.

Commentary

SUNDAY, JANUARY 30—"Jimmy Fidler's Hollywood News," KNJ, 6:30 p.m. KECA, 7:30 p.m. (15 min.) The $33,000 grand-prize winner, the one person who is to be cited for the outstanding slogan in behalf of the National Kids' Dime Foundation, will be named on this broadast.

WHAT'S PLAYING

Drama

FRIDAY, JANUARY 28—"Ford Theater," KNX, 6:30 p.m. and G. Robinson in "Woman in the Window."

SATURDAY, JANUARY 29—"Grand Central Station," KNX, 5:30 p.m. Stage stars Cathleen Cordell and Barry Nelson in an original play.

SATURDAY, JANUARY 29—"Stars Over Hollywood," KNX 10:00 a.m. (30 min.)
She's a Real Lady!

(Continued from Page 7)

From the Lady in "King Arthur's Round Table," and from the woman in George Bernard Shaw's "Androcles and the Lion," the latter being one of the favorite parts which her mother has played. If you are very, very nice to Enid, she also can have preserved for you her most treasured article of wearing apparel, a tiny sweater emblazoned "Carnegie Tech, 1966," reminiscent of the coefficient of the slender brunette. Irene graduated summa cum laude as one of the Otto H. Kahn $500 award in drama.

Irene Tedrow Kent is from Denver, Colorado, and she started her professional career as a child in Elitch Gardens, in a stock company which included Fredric March, Florence Eldridge, Edward G. Robinson, Beulah Bondi and Sylvia Sidney. When she left Carnegie Institute with her Bachelor of Arts degree she became a member of the Cleveland Playhouse in Ohio, and she was there for six seasons. This past season was a two-month, with the two months of her summers spent acting at Lake Chautauqua, New York.

In 1934 she obtained the Chicago World's Fair "On the Globe Theatre" Shakespearean Company, and she was with this group, at the Chicago and San Diego Expositions and on a national speaking tour, for two and a half years. When she later became part of Maurice Evans' first company, under Margaret Webster's direction, she became "The Duchess of Gloucester" in "Richard II." Understudy Mady Christians as the Queen in the full-length version of "Hamlet," and played "Mistress Quickly" to Evans' "Faustifl" in "Henry IV.

She came to California for a vacation in the summer of 1939, and here she met Bill. They were married by Judge Ben Lindsey in his Bel-Air home. Since then their concentration has been on radio. She was "Mrs. Archer" on "Meet Corliss Archer" for five years, and she has worked practically all the big comedy and drama series in Hollywood. Currently she is "Dorothy Regent" on Mutual's revival of "Chandu, the Magician."

Irene has had a beginning in twelve motion pictures and in several recent legitimate theater productions including Houseman-Lloyd's "Skin of Our Teeth," the Actor's Lab's "Inspector General" (directed by Michael Chekhov) and their camp show production of "Kiss and Tell," and the Pasadena Playhouse's "The Children's Hour."

There are costumed portraits of Irene in the Kents' friendly little sitting room; and the interested visitor also could delightedly hover from one time over several big boxes filled with medallions, chokers, bracelets, chains, rosaries and other stage jewelry, which are retained by Irene as "souvenirs" of her picturesque stage career.

Under almost any conditions, the Kents are gracious. We arrived loaded down with films and flash bulbs, and prevailed upon Irene to jump into stage costume and a business suit for rapidly successive pictures. During these proceedings, Bill, Enid and even dog "Sally" raced joyously about the house, helping us with props and settings as if it were the greatest game in the world.

The final photograph was to be of the entire family sitting on the couch, holding a copy of "Radio Life."

"Now laugh, like you're all just having to be photographed," directed our photographer. The three Kents obediently broke into shrieks of joy. Our photographer snapped frantically, but the shutter failed to click.

"Have to try it again," he apologized grimly. Again the Kents contributed great laughter. Again the camera jammed.

"Well, I can't understand it," (angry mumblings). After this short slapstick had repeated itself at least five times, and all possible deductions had been made as to the camera's deficiencies, there was a sudden blinding flash. With the lucky picture taken, the crowd set up a cheer.

With some embarrassment we muttered that we were going. Conveying every impression that they had enjoyed themselves thoroughly, the Kents three helped us assemble our equipment and followed us comrade-fashion to the door. And even Enid assured us the family friendliness was genuine. Will they call on us again?

"Some day you all come again! Come again! Come again!"
SUNDAY, JANUARY 30


11:30—RAGH—Open Door Church.

12:15—First Methodist Church.

12:30—RFOX—Piano Round Table.

12:45—RFVD—Hollywood First Baptist Church.

12:45—KFSD—Open Door Church.

1:00—RECA—News.

1:00—RFJD—Sunday Showcase.

1:30—RECA—News.

1:30—RFVD—Christian Church.

1:30—RFIL—Meiners.

1:30—KFOX—Songs of the Islands.

1:30—KFSD—Who Reads the Funnies.

1:30—RGER—Radio Parade.

1:30—RGER—Recital at the Mansion.

1:30—KFAC—Country Music.

1:30—RFOX—Favorite Program.

1:30—KFOX—News.

1:30—KFSD—Quiz Time.

1:30—KOWL—Hollywood Christian Church.

1:30—KFSD—Quiz.

1:30—KFAC—Evangelist Church.

1:30—RECA—Carnival of Music.

1:30—RFVD—Western Federal Bank.

1:30—RHAG—Popular Melodies.

1:30—KFSD—Open Door Church.

1:30—KFSD—Polka Time.

1:30—KFSD—Quiz.

1:30—KFAC—Southwestern Quartet.

1:30—KFAC—Reminiscent.

1:30—KFSD—Record Session.

1:30—KFI—University Theatre.

1:30—RFOX—Christian Church.

1:30—RFOX—Favorite Program.

1:30—KFVD—Piano Portraits.

1:30—KFSD—Monday School.

1:30—KFSD—Quiz.

1:30—KFAC—Evangelist Church.

1:30—RFIL—Serenade.

1:30—KFOX—Christian Church.

1:30—RFSD—Serenade.

1:30—KFSD—Try to Remember.

1:30—HFAC—Gilbert and Sullivan Society.

1:30—HFAC—Company Meeting.

1:30—KFOX—Popular Favorites.

1:30—KHP—Football.

1:30—RECA—Serenade.

1:30—KFSD—Easy Listening.

1:30—ARI—Mr. Deacon.

1:30—KFOX—Music of the Americas.

1:30—KFSD—Quiz.

1:30—KFOX—Reformation Sunday.

1:30—KFOX—Record Program.

1:30—KFOX—Christmas Birthday Cantata.

1:30—KFOX—Christmas Program.

1:30—KFOX—Christmas Cantata.

1:30—KFOX—Christmas Kids.

1:30—KFOX—Gregorian Chants.

1:30—KFOX—Christmas Cantata.

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MAKE RADIO AND TELEVISION YOUR CAREER

Men & Women

If you feel you have talent and possibilities in Radio and Television, as an Announcer, Fancie, Disk Jockey, etc., you must be tested by FREDERICK H. SPEARE, well-known producer and director of radio personalities, to ascertain your worth in a profitable medium. Radio and television are the proving grounds of tomorrow. If you have experience on "THEATER CAREER"—write to us at once for free recorded audition. Many successful graduates have been placed service. Phone, write or stop in for a frank discussion. APPROVED FOR VETERANS.

FREDERICK H. SPEARE
"West's Outstanding Radio School"
Radio Annex, 3005 Sunset Blvd.
HOLLYWOOD 2-3328

Radio and Television Life

Today 3 P.M.

KENO MILLION

SUNDAY LOGS

Radio and Television Life

KENO MILLION

3:00 P.M.

Radio and Television Life

KENO MILLION

4:00 P.M.

Radio and Television Life

KENO MILLION

5:00 P.M.

Radio and Television Life

KENO MILLION

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Radio and Television Life

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Radio and Television Life

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9:00 P.M.

Radio and Television Life

KENO MILLION

10:00 P.M.

Radio and Television Life

KENO MILLION

11:00 P.M.

Radio and Television Life

KENO MILLION

Recorded Highlights

SUNDAY

6:30 a.m. - KFAC, Gilbert & Sullivan
10:00 a.m. - KNMP - Western Federal
2:00 p.m. - KNPP, Sunday Service
3:00 p.m. - KFAC, Stage Melodies
6:00 p.m. - KFAC, Rev. Jason breathtaking
9:30 p.m. - KFAC, Gateway to Music
11:00 p.m. - KFAC, Dance of the Three Kings

DENTAL DILLY

Al Spar, CBS' Hollywood sound-effects chief, has spent his life inventing new sounds. Now he has silenced an old one—a nagging whirr of the dentist's drill. The sound was so loud, which passed while Al recently sat in his dentist's chair, provided him with the inspiration. Al noticed that for the brief instant that the street car's clatter drowned out the noise of the drill, he felt less pain. In a few days, he had translated his discovery into a new device... a speaker which attaches to the headrest on the dentist's chair. This music is only loud enough to cover the sound of his drilling, and immeasurably improves his own reputation as a painless dentist.

SIREN STUFF

NBC's Dorothy Lamour will market a three-piece ensemble called a "Saron Ensemble." Designed by Dottie herself, it will be sold in department stores nationally.
MONDAY, JANUARY 31

Program Highlights

Mondays Program Appears in Lightface Type: Afternoon and Evening Programs Italics.

Mondays Program Appears in Lightface Type: Afternoon and Evening Programs Italics.

Mondays Program Appears in Lightface Type: Afternoon and Evening Programs Italics.

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TUESDAY, FEBRUARY 1

KFW, KEMF, McNeil's Breakfast Club.

KBII, KCDB-War Time.

KBII, KGCL—Cecil B. DeMille.

KAGH—Al Jolson.

KRGV—Lee Gruenberg.

KRCB—Judd Graff.

KQED—Maxine H摄影师.

KVOE—Baker's Notebook.

KFWB—Bill Adams.

KFOX—Joe Adams Show.

KFW—Light Hearted.

KFMB—Pacific Breeze.

KFB—KFWB—Shop.

KFW—Stairway to Music.

KFI—KFSD—Sports.

KJL—KFSD—Children's Hour.

KFI—KFSD—Your Pharmacist.

KFW—Wakes Up.

KFC—KFSD—Siesta Time.

KFB—KFSD—Front Page.

KFW—Races and Sports.

KFI—KFSD—Breakfast in Heaven.

KFW—KFB—Races and Sports.

KFI—KFSD—Surprise.

17:30—KFI, KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Dramatic Reading.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.

KFB—KFSD—Talk of the Town.

KFI—KFSD—Talk of the Town.

KFW—Time.
THURSDAY, FEBRUARY 3

Indicates News Broadcast.

KECA-Heart for Don McNell's Breakfast Club.

*KFBD—Ladies of Waring.

KH, KG—Cecil Brown.

KNX—Harry Smith.

RAG—Last Call.

RFAC—Central Church.

KFOX, KRBD—Rain of Rest

KFMB—Wearing Sneakers.

RFAD—Andrew Daring.

KGI—Birthday Ballads.

RGDL—Relax Ranch.

*KFV—KCALA—Rhythm.

KMPC—Normal Neblish, News.

KOWL—Time, Tempest.

KVIW—Michael Roy Show.

*KWVW—Rafael Mendez.

*RF—AC—Work, Work.

*RFKJ, KFMB, KGER, KF—

*RFH—Langer, Hildahard.

KH, KG—Music.

*KFVD—News.

*KFBD—Sports Roundup.

*KF—Ken, KG, KF, KOWL.

*RFKJ, KFMB, KGJ, KFOWL.

*RFKJ, KGJ, KF, KOWN—Grand Slam.

RAG—Don Baker, Harry Grinn.

*RFPO—Words of Life.

*RFPO—Recent Head.

*RFPO—Buchanan.

*RFPO—News.

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**SUNDAY, FEBRUARY 5**

8-KECA, KFMB—Shopper's special.
9:30-KFI, KFSD—Meet the Meeks.
9:50-KEA, KLAC, KMXL, KLAC.
10:15-KFMB—San Gabriel Academies.
10:30-KFOX, KRED—Kiddie Room.
10:45-KGOL—Morning Moods.
10:50-KFSD—Marine Story.
11:00-KEC—Revolutionary Radio.
11:15-Saturday—La Habra.
11:30-KFSD—Wake Up and Live.
11:45-KGB—Jockeys of the Relays.
12:00-KFSD—Elmer McCandless.
12:15-KECA—What's My Name?
12:30-KFSD—Charles M. Conlon.
12:45-KFSD—Enginieers.
13:00-KRED—Men's Forum.
13:15-KFSD—Junior Miss.
13:30-KFSD—Christian Bible Study.
13:45-KRED—Ray Kell, KOWL, RK.
14:00-KFOX—Know Your Bible.
14:15-KFMB—Huntington Hospital.
14:30-KFMB—Pet Club.
14:45-KGB—Hammond.
15:00-KFSD—Opera Latest.
15:30-KFVD—Magic Rhythm.
15:45-KRED—Stooges of Hollywood.
16:00-KFSD—Melody Time.
16:15-KFSD—Music of America.
16:30-KFSD—Unity.
16:45-KFSD—Memories of Calvary.
17:00-KECA—Console and Keyboard.
17:15-KFSD—Papa Doc.
17:30-KFSD—Jerry and Sky.
17:45-KFSD—This Week.
18:00-KFSD—Yesterday's Hits.
18:15-KFSD—Coffee Break.
18:30-KFSD—Business Talk.
18:45-KFSD—Fingerpicking Duos.
19:00-KOWL—Voice of the Army.
19:15-KFSD—Kiddie Hour.
19:30-KFSD—Sacred Hour.
20:00-KECA—Theatre of Today.
20:15-KFSD—Sunny Side.
20:30-KFSD—Young America Speaks.
20:45-KFSD—Public Affairs.
21:00-KFSD—Children's Hour.
21:15-KFSD—Ballads for You.
21:30-KFSD—Pacifist Service.
21:45-KFSD—Grace Parr.
22:00-KECA—Miranda and Jeff.
22:15-KFSD—Jerry Marlowe.
22:30-KFSD—KXLA—Grand Central.
22:45-KFSD—Back to the Bible.
23:00-KFSD—Full Gospel.
23:30-KFSD—Molly Monroe.
23:45-KFSD—Ray Kell, KOWL, RK.
24:00-KFSD—Valley Shopper.
24:15-KFSD—Kiddie Hour.
24:30-KFSD—Meet a Premier.
24:45-KFSD—Top o' Morning.
2:30-KFSD—Saturday Special.
3:15-KECA—Raido the American.
3:45-KFSD—Bill Anson.
4:15-KFSD—Meet the Meeks.
4:45-KFSD—Meet the Meeks.
5:15-KFSD—Meet the Meeks.
5:45-KFSD—Meet the Meeks.
6:15-KFSD—Meet the Meeks.
6:45-KFSD—Meet the Meeks.
7:15-KFSD—Meet the Meeks.
7:45-KFSD—Meet the Meeks.
8:15-KFSD—Meet the Meeks.
8:45-KFSD—Meet the Meeks.
9:15-KFSD—Meet the Meeks.
9:45-KFSD—Meet the Meeks.
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<th>Program</th>
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<tr>
<td>Abbott and Costello</td>
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<td>1:30 p.m.</td>
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<tr>
<td>Adventure Parade</td>
<td>KJLH</td>
<td>7:30 a.m.</td>
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<tr>
<td>Alondra</td>
<td>KFOL</td>
<td>7:30 a.m.</td>
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<tr>
<td>American Bandstand</td>
<td>KFWB</td>
<td>12:30 p.m.</td>
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<td>American Bandstand</td>
<td>KTLA</td>
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<td>American Bandstand</td>
<td>KFI</td>
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<td>American Bandstand</td>
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<td>American Bandstand</td>
<td>KFRC</td>
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<td>American Bandstand</td>
<td>KFIV</td>
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<td>American Bandstand</td>
<td>KFVT</td>
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<td>American Bandstand</td>
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<td>American Bandstand</td>
<td>KFBI</td>
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<td>KFAB</td>
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<td>American Bandstand</td>
<td>KFBC</td>
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Note: Programs marked with an asterisk (*) are of the contest, quiz, or offer type.
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<th>Time</th>
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<tr>
<td>8:00 a.m.</td>
<td>KECA</td>
<td>Melody Matinee</td>
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<td>8:15 a.m.</td>
<td>KECA</td>
<td>Right to Happiness</td>
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<tr>
<td>8:45 a.m.</td>
<td>KECA</td>
<td>Roman Holiday</td>
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<td>9:00 a.m.</td>
<td>KECA</td>
<td>Remember That</td>
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<td>9:15 a.m.</td>
<td>KECA</td>
<td>Report to the People</td>
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<td>9:30 a.m.</td>
<td>KECA</td>
<td>Report to the People</td>
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<tr>
<td>10:00 a.m.</td>
<td>KECA</td>
<td>Romeo, Romo</td>
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<td>10:15 a.m.</td>
<td>KECA</td>
<td>Sunrise Serenade</td>
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<td>10:45 a.m.</td>
<td>KECA</td>
<td>Sunset Serenade</td>
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<td>11:00 a.m.</td>
<td>KECA</td>
<td>Sunrise Serenade</td>
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Mikemen: Herb Allen

(Continued from Page 8)

Juice show. He was also heard on "Sherlock Holmes," the old Joe Franklin show, and a wonderful bit of whimsy called "4940 A.D." This last bit, written and enacted by Bill Stulla and Herb, both of the KFI staff, proved disarmingly funny.

The format of their effort centered around two men, presumably of the year 4940 A.D., digging up a time capsule planted for them by men of this current age. From the sheet music and phonograph record enclosed in the ancient capsule, these men of the future tried to figure out what went on in the old 1940's.

They say they found a record of "Hector, the Corker," or "If Still Love to Kiss You Good Night." Obviously the superbrains of 4940 A.D. had done away with such trivia as garbage, love or kissing... and, of course, "Hector." By means of having the show's on-stage band play the melody, the two explorers of the past tried to figure out the meaning of the words. A great idea... that worked too well. After repeated broadcasts during which the band marched to the tune, the teenagers (or whatever Herb and Bill themselves were reduced to complete helpless through laughter, the boys were warned.

"We were instructed either to make it less funny or to hold ourselves together while the show was on the air." Herb grins.

Will power failed all concerned, and the show broke up into laughter again. The boys were then threatened.

"Lass levity during virtual airtime, fellows. No one enjoys a funny show more than I, but we can't have one that dissolves into laughter every time it hits the air," said the manager, again!

But the appeal of whimsy won out over common sense. Bill and Herb wrote an even more comical show, the stage range with raucous laughter loud enough to drown out dialogue during the broadcast, and the show was pulled next day.

Herb had announced KMPC's "Top Tunes" before a two-year period with the Public Relations Department of the United States Army, and upon his release in 1947 stepped right back into the job. Consequently, he regards this fifty fifteen minutes with a loving eye.

Herb considers radio a serious business, states flatly that anyone who just walks along after he gets in has no place behind his mike, and feels that with video just around the corner the announcer who doesn't try to make himself a personality is a dead duck.

Mr. Allen himself casts a fond

Down the Road
A Piece

(Continued from Page 4)

Another factor in the Benny move is CBS's belief in Jack's attraction as a television personality. Aside from his obvious powers, his show has built many visual situations which could be duplicated on a TV screen—the adventures with the Maxwell, the descent into the money vault, the tussles with his violin. Also, the whole Benny cast looks just about the way it sounds—if you except Mel Blanc's imitation of the parrot.

The pictures on these pages are historically interesting as a document of the Benny move; they reveal the very real aura that surrounds Jack and his program. Interesting footnotes to the whole affair was made when the CBS publicity boys contacted the NBC publicity department for a picture-taking date at the latter network. The NBC men set up the date, the CBS contingent moved in and took the pictures.

** PRODUCER BENNY **

Jack Benny's maiden effort as a motion-picture producer, the Craig Rice comedy-drama "The Lucky Stiff," is scheduled for February release by the CBS comedian. Stars are Dorothy Lamour, Brian Donlevy and Claire Trevor.

** RECORD NOTES TO YOU **

"Remember That Music," KFI, 5-30 p.m. Friday

ALBUM OF THE WEEK: Four twelve-inch sides of London Full-Range Recording comprise "Cole Porter Suite," an instrumental treatment of all-time hits by Louis Levy and his Concert Orchestra... Included are "Night and Day," "I Get a Kick Out of You," "Begin the Beguine," "In the Still of the Night," in full modem concert arrangement in a variety of tempos... making for excellent listening. If it's NOVELTY you're after, don't miss the Danny Kaye-Andrews Sisters waxing of "Beatin', Bangin', 'n Scratchin'..." in the American Way and the unusual Scotch treatment of "Amellia Cordella MacHugh."... Both very clever and O-Kaye from start to finish on the Decca label.

MALE VOCAL nod goes to RCA-Victor's Perry Como and a pair of Rogers & Hart songs he sings in the picture "Yards and Months" in the soft and intimate-sounding "Blue Room" backed by "With a Song in My Heart" in full voice and choral support. Beautifully arranged and with its top production finale, this latter side ranks with Como's all-time best. ** GIRL VOCAL—and I mean the Peggy Lee variety—gives the gal's push pipes a chance to sell the up-tempoed "Somebody Like You."... Reverse finds Dean Martin joining up and keeping pace with Peggy on the light and romantic novelty "You Was" for a pair of Capitol goodties. ** DANCE BAND: Again it's Art Mooney who latches onto this department with the Gall Sisters lending the Italian lyrics to a march-type song from the Land of Spaghetti. You'll recall "Oh, Ma-Ma!" as a modern treatment previously featured by Rudy Vallee. Reverse features a fine Bud Breen vocal in the slower-tempoed ballad "Where Gypsy Fiddles Play," with the Mooney arrangement and style reminiscent of Glenn Miller days. ** VOCAL GROUP: With fine backing by the Art Van Damme Quintette, the Dinning Sisters have a pair of rhythmical swing-inners in "Oh, Monah!"... an old favorite introduced by Ted Weems and given new impetus by the gals' chanting—and the very different "Harlem Sandman" in slower tempo, but its harmonic will take you back to the days of the Boswells.

** FOLLIES **

 honors go to Mary Ann McCull (remember?!) and "You're Mine, You" and "I Didn't Anyone Tell You," as her first release on the new Mercury label... Excellent backing by the modern Phil Moore band should relinstate this gal who's been missing from wax too long... Welcome back, Mary Ann!
ICK POWELL recently cut an audition record at CBS for a new mystery called "Yours Truly, Johnny Dollar," in which Powell perpetuated his sleuthing characterization by playing a free-lance insurance investigator. To capture this show on wax, the combined efforts of two dozen radio workers were needed. There was Powell; there was director Tony Leader; Assistant Director of Network Programs, Guy della-Cioppa; two writers, Gil Doud and Paul Dudley; two soundmen; an engineer; ten supporting actors and actresses; and an orchestra of six headed by Richard Aurandt. These people worked approximately three weeks to get the idea onto paper and then onto wax. Heading the complete operation was Harry Ackerman, whose official title is Director of Network Programs, CBS Hollywood. He marshals third-floor activities at Columbia Square from his spacious, sunny office on the gray and blue building's southwest corner.

Ackerman, it may be safely claimed, is responsible for production of more radio programs than any other man or group of men in Hollywood. It is his business to build new shows for CBS and to maintain the ones that have been built. When he was sent here last June from CBS New York, only thirty per cent of CBS's network-created programs originated locally, despite the fact that eighty per cent of the talent (actors, actresses, writers, etc.) was here. Due to the labors of Ackerman and staff, Hollywood recently equalled New York in number of house-created programs and expects any day now to surpass it.

A list of the shows swinging this balance is impressive: "Our Miss Brooks," "My Favorite Husband," "Life With Luigi," "Mr. Tutt," and "Philip Marlowe." In addition, several shows have been auditioned and at this writing are "waiting on the shelves" as part of the necessary backlog which a large network must have available. These shows include "Steve Canyon," "The Hunters," Ben Brady in "Be Funny for Money," "Earn Your Apples" (an audience-participation program), and the Dick Powell opus. To maintain the ones that are on the air, to spot waiting shows and to create fresh ones comprises Ackerman's job. He does it and he doesn't have ulcers.

His Staff

How? First by surrounding himself with a capable staff composed of della-Cioppa, Martin Leeds, business manager; Anne Nelson, office manager; John Dunkel, story editor; Ken Crossen, story assistant; Jim Fonda, special contact for CBS-owned "Amos 'n' Andy" and Jack Benny shows; and a staff of six hand-picked producer-directors: Larry Berns, Cy Howard, Tony Leader, Bill Robson, Norman Macdonnell, Ralph Rose, and Jess Oppenheimer, all of whose names you listeners have heard on the credit list of one or another CBS show. Het Manheim does a special job under Ackerman: he has charge of selling a radio property like, "My Friend Irma" to motion pictures. Writers working for the Director of Network Programs are free-lance, hired for their special talent in scripting a specific type of show in the hopper.

(Please Turn to Page 39)

BOUND FILES of CBS-built shows occupy an important niche in the program director's office. "My Friend Irma," "The Whistlers," and similar favorites are included.

January 30, 1949
Commentator Lawton Has Forsaken His Office at the Station for One More Comfortable, Private, and Restful

FLEETWOOD LAWTON has taken over this lovely room in his home and uses it for a study to prepare all his broadcast material. Here his small son, Peter, emulates daddy by "typing a script" at Fleet's portable machine.

ALL THE COMFORTS of home! After signing off the air for the night, the commentator returns to his own kitchen to make a raid on the refrigerator.

T'S THE contrast that jolts one. Your reporter slithered to a stop by the curbstone of a stately home on South Muirfield Road, glided up the slopingly stepped walk and entered Fleetwood Lawton's spacious and beautifully appointed home.

Then that familiar sound came startlingly to ear - the determined stomp of teletype machines with their marching lines of print slowly unwinding the moment's news on the reams of yellow paper.

"The machines are in my office," volunteered Fleetwood, leading the way across the thick-carpeted living room into the south corner of the house. "I've been using my study as an office ever since last May," he continued, "ever since just before Mutual moved into the Taj Mahal," jocularly referring to the network's handsome new plant on Vine Street. "Just before Mutual moved, we were so crowded there that my office was set up across the street from the studio, in a place formerly occupied by a delicatessen.

"I prefer working at home. It's more comfortable, it's more private and I am under much less pressure."

RIGID SCHEDULE

After hearing commentator Lawton's recital of his weekly schedule, you'll probably agree that he is entitled to all the comfort, privacy and relaxation possible. He gets up every morning at 2:30, dresses, and drives to KFI to prepare his broadcast, which is also picked up by transcription at KMPC and played back there at 7:30 a.m. After delivering it, he returns home about 8 o'clock and sits down to "a thundering breakfast" consisting of two fried eggs on fried bread, broiled tomato, sausages or bacon, toast and marmalade. This meal is standard and Lawton admits "jumping right into it."

LITTLE SLEEP

Before going back to bed at 9:30, he takes time out to read the funny to his small son, Peter, two and a half. He gets back to sleep usually about 10 o'clock, but sometimes if he's over-tired he doesn't drop off until 11, and often not at all. However, sleep or no, Lawton gets up again at 1:30 and starts stripping his U.P. teletypes, preparatory to his evening broadcast. The Lawtons eat their main meal at 4 o'clock, so that "Fleet" may have the remaining time before broadcast to concentrate on his script. Four or five times during the afternoon, Peter is allowed to drop into the study to see his daddy, and every evening at 6:30 Fleetwood goes upstairs to the nursery to tell the boy good night. Lawton, outside these juvenile interruptions which serve as his rest periods, sticks conscientiously to his typewriter until 8:45 p.m., when he leaves.
again for the studio — this time to KHJ for his 9:15 nightly broadcast.

After his commentary, he comes home to raid the refrigerator, or sometimes he stops en route home and has a bite of supper.

"I sleep an average of six hours in twenty-four," he estimated. "I've been living this way ever since the day after Pearl Harbor. Such a schedule naturally cuts down our social life. Friday night after the broadcast I like to relax at home, and Saturday is our night to spend socially with friends.

"Yes, we are booked solid for weeks ahead," chimed Mrs. Lawton, "because our friends know that Fleetwood has only to ask to find her capable of producing at an eye's wink.

"No newsroom is as comfortable as my own study," Fleetwood reiterated, glancing appreciatively past the chugging teletypes to the soft couch, attractive draperies and polished furniture. "Things here are quite complete. All I need from the station is a mike."

THE STUDIO OVERLOOKS a beautiful lawn and garden, where a busy man can get a few sniffs of fresh air and romp now and then with his affectionate dog.

THE TELETYPES have consumed all their paper and have to be reloaded. They run continuously from 11 a.m. until 8:45 p.m., when Lawton leaves for his evening show.

HEADS SAVE HEELS as Lawton's "secretary" sends him, via Operation Staircase, some wanted material. Virginia keeps files in a second-story room, while office is on ground floor.

"No office affords such convenience and luxury."

THE TELETYPES stand at the head of this divan, where Lawton is taking time out to read Eisenhower's book.
"I DON'T RECALL HAVING THIS PICTURE MADE. Possibly it was posed by an impostor. Who would be afraid of a small need..." (Ed. note: Hawthorne fainted before he could complete this caption.)

"OFF WE GO into the Wild Blue Hogan. They told me this was just a miniature Flying Wing. I accidentally pushed a button called JET. Two weeks later, I was shot down over Burma." (ABC photos.)

"PLEASE PARDON THE DULL JACKET AND TOP HAT, but I had to dress the part of Chief Hoganite. Driving my Estate Wagon is Dean Mollet, a man. In the debonair group gathered at my left are examples of the highest type Hoganite."

Hawthorne's Happy Hogan Day!

When a Perfectly Sane City Offers to Give Itself to a Perfectly Insane Radio Comic, Anything Can Happen... Here's What Did!

"HERE I AM AS MY TRUE SELF. This was easy to pose, as it truly shows my inner-man, heretofore undepicted by the camera. In fact, Lieutenant Lloyd Taber, Commandant of the Hawthorne Naval Reserve Armory, called me a perfect Head Man."

Monday-Saturday, 10:30 p.m.

AWTHORNE for Hawthorne!

That was the big package in store on a recent Sunday for Hawthorne (the ABC zany) when Hawthorne (the California city, twelve miles southwest of Los Angeles) gave itself to the comic for a thirtieth birthday present.

When a perfectly sane city of 10,119 persons offers to give itself, complete with key, to a perfectly insane radio comic, anything can happen. It was all free. All loyal Hoganites attended. Recommended dress was strait-jackets.

AWTHORNE for Hawthorne!
Navy helicopter, took off for the heart of the city and landed across the street from the new city hall, which was officially dedicated later in the day.

The traditional birthday cake was presented to the network nitwit, followed by a city-wide parade of old cars, adorned with bathing beauties attired in beach wear in style at the turn of the century, the Riding Club of the Golden West, a military band comprising men of the cruisers and battleships of the Pacific, the local Leuzinger High School band, service organizations, drum majorettes and police cars.

Naturally, the bespectacled, unpredictable kilcycle clown insisted that a bathing-beauty contest be held among the ladies clad in the antiquated bathing suits, and was successful in getting one of Hawthorne's most prominent citizens, wrestler Gorgeous George, to help pick the winner. Other judges were Mayor Crozier, Chief of Police Jack Baumgardner, Lieutenant Lloyd Taber of the U. S. Naval Training Center at Hawthorne, and Ed Baum, manager of the Hawthorne Chamber of Commerce.

Victor in the bathing-beauty contest was given a streamlined 1949 bathing suit to replace her most outmoded model, and a complete wardrobe.

For weeks local Hawthorne merchants competed with one another (Please Turn to Page 39)
PAULA WINSLOWE, who plays "Peg Riley" on "Life of Riley," models a canary sheer wool by Irene Bury. Box pleats at the side balance a handsome pocket with trapunto detail. (NBC-Ziegler photo.)

NAOMI SCHER, who plays femme lead on KJH's "Cisco Kid," takes the spotlight in Morris and Fyne's low-necked, full-skirted green taffeta gown. Interesting pin, long and narrow, clips the front.

VIOLA DIMMIT'S nylon taffeta cocktail dress is worn by songstress Jo Stafford. This sheathlike gown (non-crushable, weight twelve ounces) is wonderful for travel.

BARRBARA EILER, "Mildred" of NBC's Dennis Day show, looks demure in a party frock of gay checked taffeta trimmed with tiny jet buttons. Saba of California completed dress with sash and flat bow of black velvet.

BERNICE BERWIN ("Hazel" of "One Man's Family") wears a dinner suit of stiff upholsterer's satin with tiny dot of fuchsia on black. The full skirt mates with a brief peplumed jacket with hand-span waist. (NBC-Holloway photo.)

30, 1949
Behind the Scenes
(Continued from Page 33)

Whew! you probably say to yourself—it would keep me busy just keeping all those assistants busy. Yet Ackerman finds only a few minutes time to supervise his department, but also to dream up a show idea or two in the bargain. One of his latest origina- tions was the Powell program, which he calls "a happy wedding of an idea and just the right fellow for it."

If he has to, Ackerman can throw as neat a cue as the next producer. Before assuming his new position, he served as an executive producer at CBS New York, under Rubboll Robin- son, Director of Programs. Prior to this, he was Vice President in Charge of Radio Programs for Young and Rubicam, an agency he joined in 1936 as an assistant director. He once produced "Aldrich Family," the "Kate Smith Hour," and "Screen Guild Players," this last from Holly- wood.

Ackerman thus combines the back- ground of both agency and network. His outlook on radio is construc- tively critical but unflabbled. "Of ne- cessity," he claims, "radio is more standardized than other entertain- ment media because it tries to please all the time. We feel that net- works should assume more respon- sibility in creating programs because networks operate in a much wider sphere than agencies. A network, too, has the added advantage of being the pudding... it can put an idea on sustaining in some vacant time spot, something an agency could not afford to do."

"If there is a trend in radio," con- tinued Ackerman, "we have helped make it, and it is toward dramatic and comedy shows without those tremen- dous names. I feel that to com- plete the TV picture radio will have to deliver lower cost shows that still get a good rating. We are trying to create new talent in all fields, not just entertain- ment, improved public serv- ice."

In this last-named field, Ackerman cited the recently auditioned "Earn Your Apples" show for which teach- ers only may be contestants. This unique limitation spotlights them and makes the public conscious of their profession.

Ackerman thinks that comedy shows are the most difficult to create. "Comedy," he said, "takes that cer- tain something that you never quite master completely. You may have what you call a good idea, but the audience at the audition may say yes but put it on the air and often the listeners stay away from it in droves over."

Family

Ackerman is a man who can be completely sympathetic with what a guy or gal is trying to do at the mike. After his graduation from Dartmouth in 1935, he spent a year free-lancing as an announcer and also worked in pictures. His wife, Mary Shipp, is a well-known air thespian. For years she played "Henry Aldrich"s girl friend, "Kathleen," and was also heard last season as "Mrs. Berle" on Miltton's show. Since moving to Hol- lywood, Mrs. Ackerman has been occupied settling her family in its new home in Westwood, but she is heard regularly on "Life With Luigi" as the school teacher. At home she cares for Susan, three and a half, and Stephen, one.

Having lived in California before, when he produced for Young and Rubicam, Ackerman returned to fa- miliar territory. "I can be happy in New York or Hollywood," he smiled. "I love the East Coast with the change of seasons, the theater, and modern art. But here in California I have many fast friends and of course I like the climate and the less formal way of living. I guess I'm the world's greatest hobbiest—I like to fly, play tennis, drive, swim, and I've just begun to develop an in- terest in fishing." Ackerman was born in upstate New York and dur- ing childhood abounded his historical surro- undings so avidly that he has become a collector of Early Amer- ican documents. He has a special collection of letters of Revolutionary generals.

Seemingly living to the hilt with all his CBS duties and his hobbies, Ackerman is nevertheless a com- posed man, although he admits that his calm attitude is something he did not come by naturally, but had to impose upon himself. When inter- viewed by Radio Life, he was trying desperately to get away to the desert for a short vacation with Mrs. Ack- erman. His anticipated week had already dwindled to two or three days and these gave all indications of being quite "stuff". But remaining in town, however, had not been too dull, for he had been able to attend the U.S.C. - Notre Dame game.

"Wasn't it exciting?" he enthused. Calm in the control and conference rooms, we thought as we left Harry Ackerman, but he was probably a nervous wreck after that game!

January 30, 1949

Hawthorne's
Happy Hogan Day
(Continued from Page 37)

for the most screwily dressed window display, with ABC's "The Hawthorne Thing" as their inspiration. The winner was presented with a bronze plaque for his ingenuity.

In the meantime, all over the city of Hawthorne postboard replicas of the thick horn-rimmed spectacles that have be-come a Hawthorne trademark were seen on the faces of store clerks, bank tellers, school children and everyone else consid- ering himself a loyal Hogante.

Hawthorne's associate in levity, Ike Carpenter, and his orchestra pro- vided musical breaks during the program and during a big free street dance in the heart of the city.

Women of Music: Eleanor Steber
(Continued from Page 4)

Glyndebourne Opera Company and at the Edinborough Festival brought more fame to this American artist. She also gained renown throughout America by her appearances with most of the major symphony orches- tras. In 1944, the great Toscanini chose Eleanor for the role of "Mar- cellina" when he broadcast Beetho- ven's "Fidelio."

"But please don't think I'm stuffy just because I sing opera," Eleanor said suddenly. "Really I have a lot of other interests." And before we could say that "stuffiness" had not even entered our minds, she began telling us about her Long Island hideaway, "Melody Hill," where she and Edwin spend summers and weekends swimming, horseback rid- ing, gardening, playing gin rummy, ping pong, golf and the piano, sculpting and cooking.
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