The Ear Inspires the Pen

George Schwenk, Jr., 1151 W. 47th Street, Los Angeles, Calif.

Sirs: Why not list all local FM stations in the same form as the AM stations are listed at the top of the Sunday log? Also, why couldn't they be listed in the same format as AM programs (except FM duplicates of AM stations)^

Where is the CBS station KCBQ located? Is it the old KDJH? Have you read your magazine for some time and like each section except DIAL-AGNOSIS—I don't believe your readers are in the slightest interested in P.T.A. views of programs, etc. Where is Andy Mansfield?

As a loyal Hawthorne fan, I object to his present program which replaced his nightly "Thing." I enjoyed him more on KXLA than on KECA.

Thanks for the suggestions, we'll see what we can do about them. KCBQ is the former KDJH station. Andy Mansfield can be heard over KWKW at 4 p.m. Mondays through Fridays and on KFI at 9:50 Friday nights.

Mrs. Ed Mauston, 1138 Sreensland Avenue, Burbank, Calif.

Sirs: Some reminders, suggestions and questions. First: why do you play down your masthead in Radio Life? It should be on the second page at top in readable type... your address type: Would you consider mailing me a picture of Sid Harris and tell us something about him. I'd like to see more recognition given to them and their efforts.

To start it off, could you give us an excellent sportscast over KKLX every Tuesday and Thursday evening at 6:45. Unlike most sports announcers, his voice is soothing and pleasant and his material always well chosen and interesting.

We really don't understand how you can miss our cut-expressing FM Flashes and Television Tips columns, in which we discuss programs and personalities. Here is Sid's picture, however.

Mrs. Allie Towns, Bethan, Missouri

Sirs: What happened to "Information Please." Everyone from Missouri to California is asking the question. I know because I heard the protests. One would think a wide-awake mind would give some thought to this appealing high-class bunch. Believe me, such a program sells more "stuff" than the giveaway affairs. Loads of people go away from them sore at the winners and sore at the product.

We would be very happy to discover what is keeping "Information Please" off the air. It's certainly not lack of interest—we've received many phone calls because of the absence of the program. Maybe that's a portent of its return.

Marcelle Johnson, 152 East 50th Street, Los Angeles 12, Calif.

Sirs: Recently I saw Jack Webb in a motion picture, "He Walked by Night," in which he played a police chemist. He was very good. I have been listening to his program, "Jeff Regan," but notice it's gone off. I enjoyed him as "Pat Novak" and "Johnny Modero, Pier 23." Could you tell me when he will be coming back on the air, as I enjoy his voice. The only program I heard him on this week was "Michael Shayne" as "Inspector of Police."

Jack Webb is working on a mystery series for television at this time.

Mrs. Laura Burkst, 112 Florence Avenue, Ingledwood, Calif.

Sirs: Would you please tell me what has become of Doug Douglas. I listened to him for years. He was on KRKD and with Haynes at six in the morning.

Mr. Douglas has been promoted to director of sales for KRKD, which is something, he says, "like being a fireman in Griffith Park"; and he is no longer heard on the air.

Shirley Taskin, 6368 Vineland, North Hollywood, Calif.

Sirs: So little publicity seems to be given to FM programs and their artists. I'd like to see more recognition given to them and their efforts.

As we explained recently in the FM Flashes, we have had to match our dance against groups and herefore the greatest demand has been for the AM and TV. We're not going to give preference to the FM programs, but we will try to give them coverage when we can. Remember, our readers are the most important people we have, and we work for them. We'll do our best to give them the service they want.

Mrs. C. D. McCleathan, 1217 S. Highland Avenue, Los Angeles 35, Calif.

Sirs: I certainly do remember the Black and Blue Detectives, who were sponsored by Folger's Coffee. Years ago I mentioned a rhyme contest they sponsored and won a bike for my son. My, how long ago that was. The rhyme went like this: Folger's is the cup that cheers, Making one forget the tears. Its flavor, too, is the best. For superior quality, it leads the rest!

Name Withheld by Request

Sirs: Several months ago I asked you for a write-up on Gene Norman. I heard interviews so many people but never heard about himself. There is Lucille Norman, Jack Norman and Patricia Norman. Are they all in the same family?

Gene Norman has been featured in Radio and Television Life from time to time in both the news and ro TAGUARE sections. The most recent feature was on March 30, 1947... maybe it is time for another. As far as we know, the Normans are from different families.

★

Radio and Television Life
CARL M. BIGSBY, Publisher

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February 27, 1949
Iris Bachen, 2228 Locust, Long Beach, Calif.

Sirs: Everyone is talking about those two teen-age disc-jockeys, Wally George and Jimmy Ogg. I tuned them in and I decided that I will be talking about them also. Those kids are sure good. They are so natural and at ease and somehow remind me of Dean Martin and Jerry Lewis. (And that is good!) Their new idea of publicizing youth activities is a time. I also enjoy their guest-star interview - really the whole half hour is jam-packed with entertainment. More power to them... a great team and a future to be watched.

* * *

Thomas L. Winters, Professional Building Annex, Long Beach 13, Calif.

Sirs: I would like to express my thanks to your very fine magazine for giving space to the Tenth District PTA. I think every parent should read this article weekly... they will do this and it will greatly benefit their children. I often direct children’s programs on KFOX, and I think I am in a position, as a parent, to tell your readers to read “Diagnosis” very carefully.

* * *

Miss Melte McClough, 2037 East Mountain Street, Pasadena 7, Calif.

Sirs: Information, please, about “Information Please”? Surely it did not just blow away with the breeze. Incidentally, it will do no harm, to ask what became of “The Hour of Charm”?

Both shows off the air right now, Miss McC. But you are not alone in wondering where they are and why they aren’t on the airways.

* * *

D. Burgess, 1256 Eldes Avenue, Los Angeles 6, Calif.

Sirs: Could you please tell us what happened to our very interesting and good radio friend, Dick Whittinghill, who used to be the “Hollywood House Party,” KCFJ? His program was good. We really miss it. Would appreciate any information you could give us.

Dick Whittinghill is making some shorts for an independent television film company. He may be back in radio soon as well.

* * *

Mrs. Charlotte Pierce, Beverly Hills, Calif.

Sirs: I think Groucho Marx is the only emcee who could be called witty. We’ve all dropped Art Linkletter because of his boring repetitiveness ion of “Hi, Pop!” Shouldn’t producers watch for such irritating habits?

* * *

V. R. Hawkins, General Delivery, Fallbrook, Calif.

Sirs: I was reading my recent copy of Radio Life and wondered why you don’t add just one page which would include the FM radio logs? It would be a great help and add a lot to a great magazine... that’s worth twice the price.

* * *

Mrs. R. D. C. Lovell, 355 19th St., Santa Monica, Calif.

Sirs: What has happened to the Fanny Brice Show? Also what has become of “Information, Please,” The Land of the Lost” and “The Fitch Morgan Show?”

How does one go about procuring tickets for the popular programs? The shows you mentioned are now off the air and there has been no indication as to where they will go. However, keep a close eye on Prewett and Prewett. If we knew the specific shows you were interested in going to, we could give you more definite information on getting tickets. Some are obtainable through the networks and others through the agencies.

* * *

Ann Simonian, 1226 South Herbert Ave., Los Angeles 23, Calif.

Sirs: Could you please tell me what has happened to the Masked Spooner television program and also will the Spooner return to a regular program of his own? We fans miss his radio program very much and are anxious to have him back on the air. Would you also please consider my request for a repeat story on the Masked Spooner?

Sorry, all we know about the Masked Spooner is that he is off the air and so far none has had the desire to when he will return. Your request for a repeat story has been put on the waiting list... in the meantime, keep guessing!

* * *

Renee Bongey, 2511 E. First Street, Los Angeles 33, Calif.

Sirs: It has been about three years since we started reading your fine magazine, and I must say, it is really one of the best. I’d like to call to your attention one of the programs that originates from the San Fernando Valley, which is called “Mask and Mike Club” over KGIL. Ralph Littlefield is doing something fine in using the youth of our city to attend church. They are playing the roles of Luther and Richard Smith also deserve special mention.

* * *

Shirley Gold, 1243 N. Wetherby Drive, Hollywood 46, Calif.

Sirs: People who don’t like Hawthorne’s program shouldn’t listen to it. Every radio has a dial on it. As for me, I wouldn’t miss a single program or a copy of Radio Life for anything. At least Hawthorne is original and he is trying something different. In a year or so almost every radio comedian will be copying him.

* * *

Mrs. Elizabeth C. Gillett, 6149 Glen Holly, Hollywood 28, Calif.

Sirs: Please add my protest to that of a recent letter-writer regarding the loss of Paul Carlson’s wonderful organ program given for so many years last Sunday evening. I have listened to it since it began, and feel that it is a distinct asset to the music-loving people far and wide who want not too lively nor ultra-classic programs for close of day.
WHEN RAJH RALLIA RHAM, EXECUTIVE SECRETARY of the YWCA in Pakistan, attended the United Nations session in Los Angeles, she dropped in for a visit to Jeanne's "The Woman's Voice." (Lee Weber photo and color cover.)

"Beauty and the Brains"

She's Beautiful, Brainy and Talented, and Has Turned All Her Attributes Into Making Good a Program Dedicated to Other Women

By Jane Pelgram

Monday-Friday, 12:30 p.m. KMPC

WO YEARS ago beautiful, blonde Jeanne Gray got the idea that women—a women should have a special voice in radio . . . a corner all their own on which they could express their hopes and views, and pass along tips to fellow womankind.

"The Woman's Voice," heard over KMPC, has been so successful that this year Jeanne says, "My definite aim is to make it 'the woman's voice' all over the world! That sounds like a big bite, but I don't see why I can't do it."

Anyone knowing Jeanne, her abilities and untiring energy, wonders why it can't be done. She started, you know, with a show idea, some blank paper and a typewriter, and while she hasn't turned these valuables into a program heard all over the world, she has brought voices from all over the world to her mike.

Illustrious Visitors

Mah Nyein Tah, Burmese women's leader; Rajh Rallia Rham, of the YMCA of Lahore, Pakistan; Hilda Grenier, Queen Mary's personal costume adviser, who lived with the Royal Family in Buckingham Palace for more than ten years, and related to "Woman's Voice" listeners some of the fascinating behind-the-scenes stories from the palace. Decorator Katherine Ganz told of her experiences in Calcutta, India, where she was entertained by the princesses and maharanees. Skulda Baner, the lovely blind author who has recently made Hollywood her home and published her latest book, "Latch String Out," about her native Swedish settlement in Michigan; Indira Devi, who lectures on Yoga; Gladys Hanaford, a talented diamond expert (who showed up with an armed bodyguard and her collection), and Hettie Dyrenforth, who has scaled the Himalayas, have all made appearances at the KMPC mike to chat with Jeanne and her listeners.

In addition, every worthwhile club in the city has at some time been represented on the air. Their backgrounds and plans have been aired through interviews, and their projects have been discussed.

Writing and producing a five-day-a-week show takes some doing, especially when you keep house, shop and cook for a thirteen-year-old son, and still manage the pleasant social relaxation a well-balanced person demands. Jeanne explains her more than nine hours a day with, "It doesn't seem like work. As the show has built up, I have grown with it. Every resource I tap adds to my knowledge, and certainly there is nothing more fascinating than meeting people of the kind I do."

Jeanne says the show preparation adds to her knowledge. Many of the hours are taken up looking over every bit of news-service material that comes into KMPC's news room; others by reading prodigious amounts of writing of all kinds.

The news service tips Jeanne to events concerning arrivals of, and accolades bestowed upon, people . . . all in turn lead notables to Jeanne's side at the mike on "The Woman's Voice." Her reading material provides helpful tidbits to pass along to listeners, or suggests ideas to discuss with them.

Then there is the actual show to write, and that entails a pre-show meeting with the personality of the day. "I used to put down every line of dialogue, and every 'if, but' or 'the.' Now that I am more confident I don't have to go quite that far," Jeanne smiles her beautiful smile. "Nearly all my guests know their subject so well, from literally eating, breathing and sleeping it, that wonderful facts come pouring out with little or no help from me."

Personal Views Avoided

"The only thing I have to watch
(Please Turn to Page 32)"

February 27, 1949
Couldn’t Stop Singing

By Jane Pelgram

Part I

AST year Frankie Laine came out third in a disc-jockey poll of male vocalists. The fact that only Bing Crosby and Frank Sinatra were ahead of the rising young jump balladeer literally turns Frankie Laine’s third into a first.

There are two distinct chapters in the life of the boy who got the hearty nod from listeners everywhere. Frankie says each seems like a dream. The first hard years seem remote because of his current success; and his success seem too good to be true because of those first hard years.

Chapters One begins ordinarily enough. Born in the heart of Chicago’s little Italy, Frankie was undistinguishable from the rest of the kids who trooped off to a parochial grammar school, and later to Lane Technical High. Undistinguishable, save for one thing. Frankie couldn’t stop singing.

He got his first frightening taste of singing publicly as the result of his “gang” insisting Frankie get up and sing with the band playing at a ballroom the crowd hung around. The place was the Merry Garden Ballroom, and the band had Dave Rose on piano, Gene Krupa on drums, and a guy named Muggsy Spanier on cornet.

The next time Frankie sang at this place was during a marathon dance contest. No less illustrious a bunch than Jess Stacy, Frank Teschmacher, Vic Abbs and LeRoy Buck were his accompaniment, and at the end of four encores, Frankie found himself with a job.

Bad Luck Begins

When the depression arrived, Frankie Laine’s luck left him. There were no singing jobs to be had by an inexperienced kid. His appetite hadn’t departed with his luck, so to expedite getting hold of three meals a day, Frankie himself entered a marathon dance. The craze for these exhibitions was then at its height. The contest young Laine entered lasted 105 days. He and his health held out for over ninety days . . . he won.

As the fad faded, Frankie started following leads for band or cocktail lounge singing jobs. Nothing happened, and Frankie’s urge to sing gave way to the urge to eat. A shipping-clerk job provided food and regular pay for over a year, then Frankie got on the singing kick again. This time, armed with eighty dollars in savings, he tried New York. Nothing happened, so it was back to Chicago and the cocktail lounges. Again nothing happened. The next stop was Cleveland, where some money and many contacts were made. On the strength of one of these contacts Frankie again left for New York, armed with forty dollars and the assurance that he was “all set” for an audience with one of the top publicity men in radio there. Four days later, with four cents left, the still jobless Frankie took up a park bench as his living quarters and penny candy bars as a diet. Four of them.

A friend came on the scene, one step ahead of starvation, to offer young Laine work on a small New York radio station. A subsequent guest shot at a Hickory House jam session with Joe Marsala’s group resulted in Frankie staying on as vocalist. Staying on until he beat the manager at checkers one dull evening.

Turns to Emceeing

Disillusioned, Frankie temporarily gave up singing for a crack at emcee work. He substituted good-natured verve and novel ad-libbing for emcee experience, and audiences warmed to the big, dark young man who amused them.

About this time Lady Luck dropped back briefly to lend a hand to the struggler, and Laine met Jean Goldkette, probably the best-known band leader of earlier days. Frankie, sure this was a right move, terminated his emcee chores and took the job.

(The Please Turn to Page 32)

Page Five
A S M U C H family as you can find at a radio show is expressed by the folks on "The Life of Riley."

Rehearsals are so pleasant and so easy that not much can be said about them, except that they weekly bring together a group of very nice people who enjoy one another's company.

Bill Bendix and Paula Winslowe have been playing "Chester A. and Peg Riley" since September of 1945, and are now so attached to their two script children, "Babs" and "Junior," as to consider them second offspring. It is quite natural to see Paula straighten Tommy "Junior" Cook's tie before a broadcast, or give a motherly pat to the pretty young cheeks of Barbara Eiler ("Babs"). And Bendix, a down-to-earth chap who likes to wear shirt sleeves and suspenders in his own quiet Encino home, is as affectionately regarded by his supporting cast as a "dad" should be.

Whence Came "Riley"?
"The Life of Riley" actually began as a radio series named "The Flotsam Family" and written for Groucho Marx. Brilliant Irving Brecher auditioned his show for an audience and a sponsor who laughed hilariously, but failed to be convinced by Groucho in the fairly straight role of a "family head." When Brecher came to Hollywood, the script was in his suitcase; and not long after, he saw a little movie called "The McGuerins of Brooklyn," starring William Bendix. The second audition, with Bendix as "Chester A.,” was given with alteration only of title and character names. The show was placed in a late evening spot on Sunday, won a small audience, and was bought by Procter and Gamble for a large raise in $$ $$ $$ and a new time and network.

Brecher, who owns the show and maintains control of its content, functions in a supervisory capacity. Al lan Lipcott, with whom Brecher previously wrote pieces for Mickey Mouse magazine and narration of

The Folks on This Happy NBC Show Really Live It in a Very Big Way

"What a Revoltin' Development This Is!" is the famed comment of Bill Bendix, as "Chester A. Riley," when his constant delusions of grandeur are exploded and he must needs return to his less imposing status of "poor but honest riveter." (NBC photos.)
the old "Easy Aces" short subjects kidding the silent movies, is now chief scripter of "Riley's" faux pas and happinesses. He is assisted by Reuben Shipp, a young Canadian Brecher hired because he resembled a favorite cousin, and whom Brecher now likes even better than his cousin; and by Dick Powell, not to be confused with June Allyson's husband of the same name.

"The Life of Riley" scripts are always several weeks ahead of schedule, unlike most comedy programs written and rewritten virtually up to the minute of broadcast. Bendix, therefore, seldom has a furrowed brow about material, and merely has to show up for the broadcast and rehearsals.

"The Digger"

The one controversial character on the show is that of "Digby O'Dell, the Friendly Undertaker," enacted by John Brown, who also plays "Gillis." The show had been on the air for a few months when Brecher wrote in four lines to be spoken by an undertaker. At the rehearsal, John Brown was asked to read the part for the actor, who was absent. Using the voice he had in mind for an English professor, Brown was so effective that he was kept in character for the broadcast. In four weeks, "Digby O'Dell" was a regular, and his homely little comments: "When you're flat on your back, I'll give you a lift", "The grass is always greener on the other fellow," etc., were being exchanged by his great horde of fans.

The Merry Mortician's part is always written with extreme care; and although some are touchy about it, the humorous philosophy expounded by "Digger" is popular with more listeners than not, and with almost all undertakers. A typical funeral home writes: "You are a credit to our profession." A typical fan says: "John Brown, as 'Mr. Digger,'" has done something that no human being has ever done. He has put a sense of humor into the subject of death. Now I ask you, who else could have done that?"

"Riley's" boss is played by Alan Reed, and completing the standard personnel are announcer Ken Niles and musical director Lou Kosloff.

"The Life of Riley" has also been made into a movie, in which Rosemary DeCamp plays "Peg" and John Brown has been retained as "Digger."

So it must be dim memory for Bill Bendix that in the worst of the depression he had to be a singer, emcee, bouncer in a cabaret to support his wife and baby . . . by contrast to the $2500 a week he now makes as a radio star, and his remunerative film contract besides.

And that kind of progress, to contradict Bendix's own alter ego, "Chester A. Riley," is far from "revolting development" to happen to anybody!
THE CLOSE-UP LENS ON THE KTLY CAMERA picks out the letters that spell a comical half-hour for viewers at home, during which columnist-radioite Fred Beck entertains with whimsical kitchen humor. (CBS-Pierce Grant photo.)

BOB BAKER PUTS "BO BO THE CLOWN" and some of his cute friends through their paces on the popular KFI-TV puppeteer show. Jean Barlow is Bob's able assistant. (Rothschild photo.)

SEEN ON THE Video SCENE

HERB "FLAMINGO" JEFFRIES sings for Bob McLaughlin on the KLAS-TV "Picture Album," which features star recording artists.

WAITING FOR THE "on the air" cue, NTG cheers up two contestants about to compete on KTLA's "Hollywood Opportunity."

DIRECTOR LOU PLACE gives a few pointers to a young but confident actor appearing on KTLA's Felix De Cola Show.

February 27, 1949
Chuck Collins to Denver

Chuck Collins, heard or. all networks from Hollywood during the past six years, recently left for Denver, Colorado, to present his popular "Collins Calling" on NBC-KOA. His program, sponsored by the Industrial Federal Savings Loan company, started on February 21. Collins, who is blind, will dispense with recorded music on this series and continue his appealing singing, pianistics and happy chatter. This latest move will give Collins a 'outhe home town — he's a native of Idaho who came to Hollywood from Seattle. "I've met so many friendly folks in Denver," Chuck told us, "I think I'll adopt it.'

Looks Like

Diana Lynn, Don DeFore and John Lund will be "Jane," "Richard" and "Al," respectively, in the movie version of "My Friend Irma." Marie Wilson, of course, is "Irma." National Laugh Week Foundation has chosen Jimmy Durante as "Laff King of America." His reign starts on April Fool's Day. King Cole Trio is show a Quartet. They've added a drummer. Jack Latham is the voice of KECA's "Noontime News," replacing Sam Hayes. Racing enthusiast Guy Lombardo will be back in the major regattas with his boat, Tempo VI. Richard LeGrand, "Peavey" on "Gildersleeve," begins his forty-eighth year in show biz this month. American Feline Society has adopted the "Pussycat Song" for its very own. Patty Andrews and Bob Crosby received Citations of Merit for their part. Next hour-long NBC documentary will be on photosynthesis, the process by which plants manufacture carbohydrates from water and carbon dioxide using energy from sunlight. Morton Downey has been re-op tioned by his sponsor. Seems they discovered that Morton possesses a large, loyal audience. Henry Morgan goes on NBC in several weeks. His first guest star will be Fred Allen. Margaret Whiting resigns from "Club 15" in May to go to New York. . . . Ozzie and Harriet Nelson will start on CBS in April rather than in the fall, as reported earlier. . . . Eve Arden of CBS's "Our Miss Brooks" will change type in her newest movie role. She's the heroine of a Western, "Curtain Call at Cactus Creek." . . . Ev eryn Knight, under the terms of her new record contract, collects a royalty second only to Bing's on the same label. . . . Lillian Randolph, "Birdie" on

"Gildersleeve," has accepted a month's singing engagement at a Valley night club. . . . Don Bernard, producer of "Screen Guild," is writing a book on the early days of radio. "Flashback" lovers should be fascinated. . . . Pan Cordray, KAGH's "Enchanted Lady," reports that her program celebrates its first anniversary on the air on February 27. Gerald Mohr, CBS's "Philip Marlowe," intends to become a "serious" art student. . . . KMPC's Bob Kel ley practically has himself a movie career. He'll be seen as a baseball announcer in "The Monty Stratton Story," a football announcer in "Baby Makes Three,". . . . Arthur Godfrey is chairman of National Dog Week for 1949. He takes command the week of September 18. All interested dogs are invited to send him their problems. . . . Phil Davis, writer and idea-man on "Truth or Consequences," authored a scenario about the famed Borscht Circuit in the Catskills. George Jessel will film it under the title "Moon Over the Catskills."

Rumors Are Flying

Meredith Willson may do another thirteen-week Sunday broadcast this summer with the Standard Symphony. . . . Jane Pickens says she's launching a concert career. . . . Sammy Kaye may join the list of bandleaders doing transcribed shows. . . . Morry Amsterdam negotiating for an NBC comedy show. . . . Margaret Truman is rumored to be a Fred Allen guest star for her next radio stint. . . . James Thurber's "My Life and Hard Times" may be adapted to radio. . . . "Vera Vague" (Barbara Jo Allen) auditioning for a radio show on ABC. . . . Reports that the Heidt show would be canceled are totally untrue, say his agency and network. . . . Brad Evans might be the replacement for Frank Sinatra on "Hit Parade." He's formerly a disc jockey and an F.B.I. agent!

Your Cue (Shows You May Like)

"Pat Novak"

Practically everyone in Southern California must know by now that Jack Webb in "Pat Novak" is back on KECA at 4:00 p.m. on Sundays. We hear from the network that phone calls started coming in before the first show was the air, and for two hours happy listeners and well-wishers expressed their delight at his return. We'd like to add our good wishes with the statement that the program is every bit as good as we remembered it. Exactly the same flavor was captured—the flavor that so intrigued us during the days the program was coming from San Francisco. The fact that Jack Webb is again back in harness as "Pat" is the big factor. Tudor Owen as "Jocko," his original character, also aids in sharpening the show to its former pitch. A new addition to the cast, Raymond Burr as "Inspector Hellman," fits right in. Buzz Adlam's orchestra is another welcome addition to the program. The theme is particularly exciting. "Novak's" character needs no explanation to those who have heard the show. To those who haven't, we'll merely state that "Pat" is the most intriguing private eye on the air. (Don't forget, you can catch Jack Benny at 9:30 p.m.)

Harry Babbitt Request Program

A new song series by popular Harry Babbitt, KNX, 1:15 p.m. Tuesday and Thursday, is offering pleasant afternoon music and an interesting musical idea. Harry makes request records on the air and mails them off to the letter-writers who have been in the best reasons for liking the chosen (Continued on Next Page)
Radio in Review

By Virginia West

There's really a wealth of good Listening on daytime radio, we think each day a new as well as oldmer songs. Ballads annexed by married couples as "their song" are most often programmed. But many other types of hits have sufficiently sentimental stories behind them to be included on the show...Harry tells the memory-story that has won each letter-writer a personalized recording and during his rendition of the number the record is actually cut in Dismas on plans and organ and Joe Walters on the mike repeat the same words they do so well on Harry's Monday-through-Saturday morning program.

If you have an interesting reason or an intriguing memory behind your favorite particular song write to the Harry Babbitt Request Program, Columbia Square, Hollywood 28. You'll win a Babbitt rendition of your song if your letter is read on the air. Harry is admonishing members of his radio audience to include their addresses when they send him these request letters. Seeks that of the most interesting correspondents have forgotten to tell him who they are.

We Point With Pride

To the fact that "Princess Fatima" will be dropped from the format of the Basil Rathbone program.

...To two KFWB news periods—Manchester Boddy's incisive analysis of the network, which follows Cleo Roberts's round-up. Civics and current-event students, take note.

...To George Fisher's interesting use of wire recordings on his Sunday show.

...To Louella Parsons's timeliness in interviewing Cole Porter and Pat Morison on her show last week. With "Miss Me, Kate" the show of the year on Broadway, Linda was able to present both of the show names to listeners by having Cole at her mike and cutting Pat in from New York with a song.

...To the evident response of radio listeners to Mrs. August Belmont's plea for funds for the Metropolitan Opera Company. We believe that the powers concerned will be surprised at the appreciation shown by faithful opera listeners.

...To "Truth or Consequences" for picking a "Whispering Woman" who remains a puzzle to us after all this time.

We View With Alarm

...Walter Winchell's gossipy revelation of the latest big Hollywood romance, couched in such terms that even the one who could figure it out—much to their disillusionment. "(We believe in keeping illusions intact, as long as they're not hurting anyone..."

...Whoever is fiddling with the wires over at KNX in the mornings. The sound has been going soft then loud, shrill then bass. Either one or the other, folks.

...An audibly pestering transcribed commercial that features Don Wilson's voice. We love Wilson, but we can't take that commercial.

...People who absolutely must have eight tickets to a certain show by such-and-such a date—and then don't use them. Don't they know that the ticket numbers are checked off against the prices and if they are not used are noted? The lack of confidence that the ticket offices have in those who must have tickets on a certain date is understandable. (May be the people who had them donated to charity they'd pay more attention to the date and time on radio tickets.)

On Mike (About Studio Happenings)

Young Actress Dies

Twenty-six-year-old Patricia Ryan, popular New York radio actress, was stricken during her performance on last week's "Cavalcade of America" show and died later at home. Miss Ryan was heard on many of the top stars in New York. She was most familiar to listeners as "Henry Aldrich's" sister and as leading player on the "Let's Pretend" series. The young actress had done radio work since the age of four.

She became ill while emoting opposite Glenn Ford on the NBC program and another actress in the cast was stricken in hospital. The audience was unaware of the tragedy and few detected the substitution.

Off Mike (Personalities)

What's in a Name?

Maurice Hart, popular KFWB disc jockey, has always hidden the identity that he had quite an ordinary name. However, in going through fan mail recently, he's started to collect letters on which his listeners have misstated his name. He is some of the more misguided—and quite colorful—appellations. Mr. Moreaheart, Moreese Hart, Marj Hart, Maurice Evans, Meyress Hard, Marie Sartz, Morose Parks, Morris Parris, Morriuc Hart and Mrs. Marie Sartz.

Maurice sas that his brother's wife doesn't complain about the name of Hart, so why shouldn't he. Apparently, her name was Wlodszczarkczyk.

Along Radio Row

Al Jolson sporting a mustache for the very first time in his life...Harry Babbitt passing on to us the secret of making even the finest piano sound like the bar-room variety—just stick thumb-tacks on the felt hammers, says Harry. Young Jack "Pat Novak" Webb explaining to us what he was doing in the Broadway-Hollywood on Dollar Day—"my room-mate made me go"...Lee Hogan, former fashion editor for NCM with the publicity department a fond farewell. Lee will concentrate on her time television.
show on KNBI, . . . KFWB's Frank Bull revealing that he's been voted honorary president of Kappa Gamma Chi sorority, . . . Hank Weaver spotting the smartest accessories on the Street, and Greek coins converted into cuff-links . . . Mel Blanc at the counter in Thrifty's practicing the noises and voices he'll use on his next recording with the Sportsmen . . . Eddie Marr shooting to us from the wings of the Alan Young show about a marvelous linoleum paint he's discovered, . . . Ed Gardner in Coffee Dan's wearing the loudest tie of the year—orange and green.

**Story Behind Song**

Several months ago a disabled veteran, Stanley Rochinski of Binghamton, N. Y., wrote to Guy Lombardo suggesting that a song might be written around the title, "Powder Your Face with Sunshine." Guy turned the letter over to his talented brother, Carmen. The result has been a Hit Parade regular. Co-authorship was credited to Carmen and the hospitalized vet for his original suggestion. Guy, who published the song, now estimates that when his music has run its course, Stanley Rochinski will have been benefited by $25,000 as his share of royalties. General Jonathan M. Wainwright has presented Guy and Carmen with a citation that reads in part: "For meritorious and exceptional service in enriching the life of a totally disabled veteran—Stanley Rochinski." It's a song with a heart!

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**RECORD NOTES TO YOU**

**BY ANDY MANSFIELD**

"Remember That Music," KFI, 3:30 p.m., Friday

**CLASSIC ALBUM OF THE WEEK:** Lovers of the music of Debussy will welcome the six sides comprising the suite "Images No. 2" and "La Mer" on Full Frequency Range English Decca by Charles Munch conducting L'Orchestre du Conservatoire de Paris. . . . Here is impressionistic music at its best with its novel harmonies, intricate rhythms and unusual orchestral color. . . . Especially lovely is the movement "Parfums de la Nuit" with its lush strings dominating the picture in melody. . . .

**POP ALBUM OF THE WEEK:** Columbia's re-entry into the field of stage musicals is a very auspicious production with the new Cole Porter opus "Kiss Me, Kate" on twelve-inch sides featuring Alfred Drake, Liza Kirk, Patricia Morison and other original New York cast. . . . So well done is this feature that from the unusual opening Overture to the finale, one can almost be transported to an aisle seat by means of recordings of the entire musical score that includes the hits "So In Love," "Why Can't You Behave," and "Always True To You In My Fashion." . . .

**DANCE BAND:** Tex Beneke rings the bell with his first post-ban RCA-Victor waxings of "Look Up" and "Mississippi Flyer" but good! . . . Here is Beneke's band minus its lusty strings in an attempt to return to the old Miller style by public demand, and while it still isn't the smooth flowing style of his late boss, Tex edges close to "Chattanooga Choo, Choo" with "Flyer." . . .

**MALE VOCAL:** Buddy Clark, with a fine assist in the smooth orchestrations of Earle Hagen, has a pair for easy listenin' on Columbia's "I Get Up Every Morning" and "I Don't See Me In Your Eyes Any More." . . . Both are in the smooth, effortless style that is Buddy's trademark and are especially suitable material for this chap. . . .

**GIRL VOCAL:** Jo Stafford has a bright up-tempo ditty in the sophisticated Cole Porter "Always True To You In My Fashion" and the slow-moving romantic "Just Reminisce" with the Starlighters on hand to lend vocal support.

**RADIOCAST LECTURE ON CHRISTIAN SCIENCE**

"Christian Science: Rational Religion"

KFWB (980 kc.)

Tuesday, March 1, 8 p.m.

Thirty-second Church of Christ, Scientist, 659 South St. Andrews Place.

Paul Stark Seeley, C.S.B., of Portland, Oregon, a member of the Board of Lectureship of The First Church of Christ, Scientist, in Boston, Massachusetts

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**DIOGnosis**

Program Views and Reviews from the Tenth District P.T.A.

By JUNE D. PRAY

We continue today with our discussion of "Criteria for Children's Radio Programs" and our attempt to translate it into terms of our everyday listening. Children's radio should serve the basic function of which is conveying to children the commonly accepted moral, social, and ethical ideals characteristic of American life.

One specific consideration under this heading is that essential occupational skills should be honestly and sincerely portrayed. There is far too much emphasis on artificial glamour instead of real working people. "Cisco Kid" could do far more in honest portrayal of the rich, colorful story of the Southwest's early days and the conflicts that arose between the diverse groups of people who met there.

When one applies these criteria, published by the U.S. Office of Education, to the programs released every day for our children to hear, the differences between good and bad radio become obvious. How quickly they reveal themselves in their trappings of synthetic adventures, super-heroes, and unreal characterizations.

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(Please be continued)
VIDEO

In Review

In & Out of Focus (General)

Looks Like

The move of big-timers from pics to video has started. Eddie Sutherland, one of motion pictures' top comedy directors, is deserting that medium for intensive study in TV. He goes to New York for study with NBC, and later may return here for assignments. . . .

Fred Waring is readying a big TV show, probably an hour in length. . . . Ole Olsen and Chic Johnson have just about closed a deal for a Chrysler Corporation-sponsored video show. . . . A video version of "Stop the Music!" has been postponed until fall. Trouble came in making it visually amusing.

Arnold Stang will tee off with "Billy Bean," a comedy telecast series, on ABC-TV this spring. . . . Al Jolson, when he goes on TV for NBC, will debut with a super minstrel show. When the show begins, the network is giving the master of blackface the use of all-out, marching, toenail parade down Broadway, with a full star turnaround. . . . NBC will pour its ammunition into the barreis of TV guns soon, and let the blasts go on until the show is timed to the talent parade on Sunday nights. A top-name variety show is lined up from 7:00 p.m. on. . . . In March, the first full-length feature film ever produced specifically for video (by Arch Oboler) is set to roll. The story is an adaptation of a radio play Oboler once did for Joan Crawford. . . . KTTV has leased eight of the 16-mm. "Lumber Jacks" series for telecasting. . . . KTSL has closed a deal with Cliffie Stone for a half-hour weekly TV-er. . . . We'll be seeing Smilin' Ed McConnell on TV in one-minute spots, used to plug his Saturday a.m. AM show. McConnell will do bits with "Freddy the Frog" . . . Bob Hope will stay with NBC, where he is currently mapping TV plans. . . . "Famous Jury Trials" will be revived for TV presentation, starting in the East. . . . After two postponements, Bob Ripley's "Believe It or Not" is being held up again. NBC-TV is still trying to get together the first of the house package series, and Mr. Ripley is being compensated well. Evelyn Knight is set to join Dean Martin and Jerry Lewis on KNBH's new weekly all-star revue soon to be seen on Channel 4 Sunday nights . . . We will be seeing the UCLA Rugby matches on KLAC-TV's Channel 13 soon. . . . Everyone who likes full-length feature movies can enjoy them on their video sets at home through the use of phonevision, a telephone-video tie-up of some sort, but none of this will be for five or ten years! . . .

Bobby Clark will keep on coming, via the televised Lamb's Gambola (New York Lamb's Club production) when and if the production gets under way. Mae West will appear, too. . . . Lou Levy negotiating a simultaneous AM-TV show for the Andrews Sisters, much like the "United States as of January 1, 1948. Yes that date in 1949 there were forty-four stations on the air. By the beginning of 1950 more than 100 are expected to be in opera-

Rumors Are Flying

Phil Siptalin's all-girl show under consideration for a television show. The Eady Agency packaging a half-hour situation-comedy show for video, starring Hank McCune. (About time someone got wise to Hank's visual appeal) . . . Soap operas may soon invade night-time TV, Myrtle Vai, originator of the "Myrt and Marge" series and long-time porter of the motive, is assisting Hal Roach, Jr., in signing the old-timers to portray the famous radio characters in a series of thirty-minute TV films. . . . One of the oldest and best-known stories of all ages is being packaged for video, "Frogs From the Arabian Night's..." The sponsor of "Juvenile Jury" heard Sundays on AM, has given Jack Barry, producer, permission to put the show on television for any non-competing product. Several agencies are reported negotiating for the video rights. . . . The Three Suns are producing a new television show which combines comedy and music. It will be done on 16-mm. film in a series of twenty-six shorts. . . . Four big cigarette companies, Lucky, Camel, Old Gold and Chesterfield, are fighting for advertising, using the current interest in TV to stimulate their car sales. With the purchase of a used car he offers a free set. Wow! . . .

(We get our statistics straight from the Southern California Radio and Electrical Appliance Association, Inc., so you can accept them as the McCoy.)

Stop, Listen, Look (Show You May Like)

KTTV-TV Film Series

On Wednesday of last week KTTV-TV teamed up with the Armour Company of thirty-odd English movies made some years ago. Regrettably, the distributing agency that serves Channel 9 is unable to service them far enough ahead of the air time so that we announce the individual pictures by name, rather than logging them as "Film."

"Juggernaut," starring Boris Karloff and Joan Wynn, was redolent with early-thirties scare-type motion-picture tricks. As the science-happy "Doctor Sartorius," who ruthlessly sacrifices integrity of his patients and in exchange for financial backing from the vicious and stagey widow of the patient (a plan that miscarried, naturally), Karloff didn't omit one of his favorite antic s. . . .

Various sub-plots brought in a romance between the heroine nurse and the deceased man's son, a butler who started out as a heavy and most logically turned out to be a "right guy," and, of course, plenty of mysterious phone calls and much talk about a cure for falciparid paralysis.

The setting was satisfyingly different. In Riviera and in the plush tavern, shots centering principally around a marble-laden mansion and Cote D'...
Treasures of Literature

Each Wednesday night at 8:00 KFI-TV presents the Christli-Webber Production series titled "Treasures of Literature." Staged by Peggy Webber, well-known actress, and produced by Kenneth Higgins, the weekly half hour re-enacts for viewers some of the best-loved stories of literature.

At the conclusion of Stark Young's "Addio" last week, fans who must be legion, received a happy surprise. An announcement that some of the past favorites as indicated by the viewers' response will be repeated at a future date.

To give new owners of television sets in the area the opportunity to choose from the productions presented to date, Channel 9 viewers are requested to write these preferences on a card addressed to KFI-LA, Los Angeles, California.

The list of have-been-dones shows how difficult a choice among these well-adapted, excellently enacted, beloved stories was:

"Sire de Maletroit's Door" by Robert L. Stevenson; "Queen of Spades" by Alexander Pushkin: "Workhouse Ward" by Lady Gregory; "Rappaccini's Daughter" by Nathaniel Hawthorne; "Oliver Twist" by Charles Dickens; "Addio" by Stark Young (this play also known as "The Bear"); "A Doll's House" by Henrik Ibsen; "Markheim" by Robert Louis Stevenson; "Blessed Are They" by True Boardman; "The Haunted Mansion" by Charles Dickens; "Atlanta in.Wimbledon" by Lord Dunsany; "Marriage Proposal" by Anton Chekhov; "Gadgets" by Percival Boatride; "Q" by Stephen Leacock; "Wuthering Heights" by Emily Bronte; "Addio" by Stark Young.

One glance at that group and you know the casts (usually Joe Du Val, Peggy Webber, Lou Krugman and many others) have to be good, the plays have to be well staged, and the heart of the original story caught...

(Please Turn to Page 15)
**TIME CHANGES**

**Variety**

**SUNDAY, FEBRUARY 27—** "Broadway Is My Beat," KNX, 2:30 p.m. (30 min.). Plainclothesman Danny Clover covers the streets of Times Square as his job of uncovering crime.

**WHO'S GUESTING**

**Music**

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**WHO'S GUESTING**

**Music**
Saturday, February 26 — "Let's Pretend," KNX, 12:30 p.m. (30 min.). "Thumbeline" will be today's fantasy.

Public Interest

Saturday, February 26 — "Country Journal," KNX, 3:00 p.m. (30 min.). Reports and crop stories by in-}
sects will be given by David Hall of the U. S. Department of Agriculture.

What's Special

Sunday, February 27 — "Country Journal," KNX, 11:00 a.m. (30 min.). Fifteenth anniversary on the air will be celebrated by Glenn Rubens Musical Workshop with a special show reliving some of the top stories of the past fifteen years.

Monday, February 27 — Red Cross Drive, KECA, 6:30 p.m. (30 min.). President Harry S. Truman launches the official evening of the Red Cross 1949 Fund Campaign during a program emceed by James M. Adams. Second address by General Dwight D. Eisenhower. Helen Hayes is featured in a dramatic sketch written by the Wayne King supplies music, Homer Fickett directs.

Monday, February 27 — Red Cross Drive, KFL, 11:00 a.m. (30 min.). President Harry S. Truman gives the theme speech in the annual Red Cross Drive.

Junior

Sunday, February 27 — "Enchanted Lady," KAG, 4:15 p.m. (15 min.). Fifth anniversary is celebrated by the program.

Video In Review

(Continued from Page 13)

all in order that the half-hour not be either ridiculous or infuriating. The presentations so far have fulfilled every requisite. Our only regret about the series is its once-weekly appearance...we'd watch much oftener!

Better get those cards in early. The date of the next-chosen repeat is tentatively March 9.

"Sandy Dreams"

For nine months now, each Saturday night at 6:30, KTLA has been presenting the weekly production called "Sandy Dreams." If you have been missing it, literally "Stop, Listen and Look" some Saturday, soon.

The series is roughly this. "Stuffy," "Sandy's" little boy friend, calls on "Sandy" weekly, only to have his hostess fall asleep. The show dissolves into dreamland, a new story each week. The story always embraces music, singing, dancing, and a clever payoff. A dissolve back to "Sandy" follows, with "Stuffy" awakening her, and complaining that she always goes to sleep when he calls on her!

"Sandy's" dreams, in the past, have taken her to the circus, where she visited with the clown, and a trained seal; to Mexico; to a dude ranch; to Holland, and to a dozen other lively spots that provide plenty of opportunity for dancing, singing and general entertainment.

One of the most impressive things about this show, however, is the fact that it relies on the efforts of ten to twenty youngsters each performance. Gladys Rubens and Bud Stefan write the series shows and give the tele-
cast; then begin the ten hours of rehearsal on the part of the tots. "Sandy" is played by Rose Marie Ian-
none, "Stuffy" by Simon Singer, "Candy" by Patricia Iannone and "Ali-
da" by Allen. The balance of the cast is filled from the roster of the Rubens Workshop pupils sufficiently advanced for video.

They way the moppets remember less, the addition of another position on stage must chill the blood of many an older person who has been contemplating video with an eager eye. It isn't easy, and it takes a lot of work. On this show the effort pays off.

Second Glances

(Texaco Star Theatre)

At the risk of forever antagonizing Milton Berle fans, we suggest that Mr. Berle better hurry up and get better, or he will find viewers of NBC's "Tex-
aco Star Theatre" (Ch. 4, each Tuesday night at 8:00) reluctant to let Jack Carter, substitute emcee, go.

The last "Theatre" performances we caught featured Bette Davis, Borrah Minevitch and his Harmonica Rascals, Johnny Burke, and the Gau
tier dog act, "The Steeplechase."

This latter, entailing seemingly doz-
ens of educated ponies and pooches, was the night's highlight. Gau
tier's pets, being mere animals, go brightly through a really intricate series of patterns and acts for the sheer love of performance and a possible dog biscuit or lot of hay as their reward. No self-consciousness there.

That can't be said of the rest of the bill. Miss Lillie, who looks lovely on the new medium, arch into a musical act, but is nothing more than a harpist that marks her stage and radio work. Sadly, and surpris-
ingly, she isn't at her best on TV.

Comedian Johnny Burke cleaned up a World War I routine that turned out to be wonderfully funny. If he doesn't stick to that one act alone, more of Mr. Burke would be welcome. If Borrah Minevitch's Harmonica Rascals do stick to their act, they will be welcome. Of course, if you prefer the uninterrupted strains of well-played harmonica to antics plus music, the boys are dead in your eyes. Their principal forte, apparently, is comedy with plenty of falls throughout, with the whole gang participating. The gnomish leader of these shenanigans is master of the art known as "slapstick."

Emcee Jack Carter has the good looks that lend themselves to a visual medium, a voice (employing a series of standard imitations such as Harry Richman, Al Jolson and Cab Calloway) that could land him a record contract any day the going in the emcee field gets tough, and a supply of fairly old gags whose age matters not be-

cause of his delivery.

In any event, the hour is solid enter-
tainment, full of high-priced talent that we see for nuthin'...and you can't beat that sort of a deal (even if the dog act never comes back!)

TV Precasts

What's New

Variety

Sunday, February 27 — "Kukla, Fran and Ollie," KNBN, Channel 4, 6:30 p.m. (30 min.) Creator Burr Tillstrom brings his kinescoped puppet show in a capti-
vating program."Ollie, the little kiddles, Fran Allison is the live girl with stars "Kukla" and "Ollie." Gliedma includes "Col. Crackly," "Clara Go Coo," "Mercedes," "Mme. Ophelia Ooglepuus," "Beulah Witch" and "Pickett Rabbit."

Film

Wednesday, March 2 — "Burn 'Em Up Barnes," KTSL, Channel 2, (15 min.). This film, described as twelve minutes and breathtaking one-reeaters started two weeks ago. Starring Lola Lane, Frankie Darro and Jackman, the story centers around the escapes and triumphs of a race-car driver. Scenes will be seen each Wednesday through April 27.

What's Back

Variety

Friday, February 25 — "Household Tricks," KFL, Channel 9, 3:35 p.m. (5 min.). A no
cus to easier home-making and time-saving tips for homemakers are presented. For video's popular Lenore Kingston and Olinka Soule
again each Friday night.

What's Playing

Drama

Sunday, February 27 — "Phlicle Tele-
vision Playhouse," KNBN, Channel 4, 9:00 p.m. (1 hr.), "Trial of Mary Surratt," starring Dorothy Gilat and Kent Smith.

Monday, February 28 — "Chevrolet on
Broadway," KNBN, Channel 4, 8:00 p.m. (1 hr.), "Stage Door Canteen," starring Jo
a and Viola Freayne in "Miracle in the Rain."

Film

Monday, February 27 — "Scattergood Baines," KNBN, Channel 4, 8:30 p.m. (to con-
cln."

Ghost Town Law"

Thursday, March 3 — YOUR Show Time," KNBN, Channel 4, 9:00 p.m. (1 hr.), "Invisible Wound," starring Regi
nald Denny, Marie Wilson and Mar-
lon Jor-
don, Queenie Leonard and Erskine San
ford.

Sunday, February 27 — "Hopalong Rides Again," KTLA, 5:10 p.m. (to concln.) The western matinee for this Sunday features that kid favorite, "Billy Boyd."

Sunday, February 27 — "Campus Rhythm," KTLA, 8:30 p.m. (to concln.) Feature picture of the day with Johnny Downs, Gail Storm and Robert Lowery.

Music

Monday, February 27 — "HMS Pina-
for," KLAC-TV, Channel 13, 9:30 p.m. (30 min.), Final act of Gilbert and Sullivan's merry operetta.

Gilly's Stories

Harold Peary, NBC's "Great Gilder-
sleeve," may be making another album of children's stories soon. His first two albums for Capitol were best-
sellers.
## Sunday, February 27

### Program Highlights

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

#### Comedy-Variety

- 4:00—Dame Joyce, KNN.
- 4:30—Little Journeys, KFI.
- 4:00—Miss Kitty, KFI.
- 4:00—Annie ’n Andy, KNN.
- 4:00—Life With Luigi, KNN.
- 4:00—Fred Allen, KFI.
- 4:00—Jim Mistry, KFI.
- 4:00—Ring Crosby, KFI.
- 4:30—Ozzie and Harriet, KFI.
- 4:00—Lena Horne, KFI.
- 4:30—Radio City, KFI.
- 4:00—Radio City, KFI.
- 4:00—Beau Brummel, KFI.

#### Mystery-Detective

- 11:00—House of Mystery, KFI.
- 11:00—True Detective, KFI.
- 11:00—Quiz Please, KFI.
- 11:00—Nick Carter, KFI.
- 11:00—Pat Novak, KFI.
- 11:00—The Whistler, KFI.
- 11:00—Sam Spade, KFI.
- 11:00—Kraft Mystery, KFI.
- 11:00—Quiz, KFI.
- 11:00—Open Book, KFI.

#### Musical/Classical

- 3:00—Johnny Ditto, KFI.
- 3:30—Jimmy Filder, RECA.
- 3:30—Vietnamese Surin, RECA.
- 3:30—Walter Winchell, KFI.

#### Drama

- 11:30—University Theater, KFI.
- 3:00—Family Hour, KFI.
- 3:30—Group Shows Ever Todd, RECA.
- 3:30—Helen Hayes, KFI.
- 3:30—Sparks Could, RECA.
- 3:00—Mayor of the Town, RECA.

#### Public Interest

**Information**

- 9:00—Inviting to Learn, KNN.
- 9:00—People’s Platform, KNN.
- 9:30—Carroll, RECA.
- 9:30—Kraft Mystery, KFI.
- 9:30—Quiz, KFI.
- 9:30—Open Book, KFI.

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MAKE RADIO AND TELEVISION YOUR CAREER

Women & Men

If you feel you have talent and possibilities as a radio and television performer, producer and instructor of radio personnel, beautiful new, large soundproof studios simulating regular radio station facilities, and preparation for actual experience on "CAREER THEATER"—every Sunday 3 to 5:30 p.m.—Station KFYD, 1020 RC. FREE RECORDED AUDITION. Many successful graduates of the "CAREER THEATER"—singers, announcers, engineers, directors. Write or stop in for a frank discussion of preliminary steps. H. D. PROVENJAN, Director.

FREDERICK H. SPEARE
"West's Outstanding Radio School" Radio Arts Hldg., 3073 Sunset 805-2231

Radio and Television Life

SUNDAY LOGS


Recorded Highlights

SUNDAY CLASSICAL

8:30 a.m.—KXLA—Washington In OG. 10:00 a.m.—KJED—Hollywood. 11:00 a.m.—KXLA—Washington In OG.

On the Ball

Those Quiz Kids really keep the adults jumping during their radio classroom NBC shows on Sundays, and Joe Kelly, chief quizzer, isn't the only one, as with others. It's a 1960 vintage telegraph key for a recent program—just to make sure the kids couldn't catch him with his sound effects down!
## MONDAY, FEBRUARY 28

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program/Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>KEOH</td>
<td>News</td>
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### Evening Programs

- **10:00** - Todd Melrose, KECA
- **10:10** - Gordon Mason, KECA
- **10:20** - Athie Baker, KECA
- **10:30** - Harrison Wheeler, KFRT
- **10:40** - Nicky Young, KFRO
- **10:50** - Lou Massey, KFMB
- **11:00** - Don Abernathy, KFRT
- **11:10** - Cool Glass, KFRT
- **11:20** - Ron Henderson, KECA
- **11:30** - Inside of Sports, KFRT
- **11:40** - Sports Parade, KFRT
- **11:50** - Candy, KFRT

### Drama

- **6:00** - Lux Theater, KRN

### Other Programs

- **9:00** - Arthur Godfrey, KXN
- **9:10** - Broadway, KXN
- **9:20** - Gene Autry, KECA
- **9:30** - Herb Shriner, KFMB
- **9:40** - Eddie Foy, KFMB
- **9:50** - Sid Caesar, KFMB
- **10:00** - Jimmie Davis, KFMB
- **10:10** - Red Skelton, KFMB
- **10:20** - Roy Acuff, KFMB
- **10:30** - Nelson Eddy, KFMB
- **10:40** - Judy Garland, KFMB
- **10:50** - Ray Bolger, KFMB

### Specials

- **8:00** - Ed Waring, KFMB
- **8:10** - Charles laughton, KFMB
- **8:20** - Joan Crawford, KFMB
- **8:30** - Jean Harlow, KFMB
- **8:40** - Jean Arthur, KFMB
- **8:50** - Edward G. Robinson, KFMB
- **9:00** - Jean Harlow, KFMB
- **9:10** - Jean Arthur, KFMB
- **9:20** - Edward G. Robinson, KFMB
**RADIO AND TELEVISION LIFE**

**TUESDAY LOGS**

**THE BULLOCK'S SHOW**

**This Week**

**Enoch Soames**

**7:00 P.M. TUESDAYS**

7. **KECA, KFMF—David Hardie, Countertenor.**

**8.**

2:16—**KGER—Long Beach Band.**

2:15—**KTFJ—KDFD—Front Page Serenade.**

3:00—**KFOX—Down Home.**

3:05—**KGER—KRMW—Light and Airy.**

3:06—**KCA, KFM—Ladies, Be Scattered.**

3:09—**KGER—Road of Life.**

3:15—**KRMW—Round Table.**

3:19—**KFCJ, KFMF—Sports Flash.**

3:30—**KGER—History—Long Beach Band.**

3:35—**KGER—Ranch 1390.**

3:55—**KGJ—Sports Flash.**

4:05—**KGER—Ranch 1390.**

4:30—**KECA—Doubt Feature.**

4:45—**HECA—Happy.**

5:15—**KECA, KFM—Sports Flash.**

5:55—**KGER—Sports Flash.**

6:05—**KECA, KFM—Doubt Feature.**

6:15—**KECA, KFM—Ladies, Be Scattered.**

6:30—**KGER—Road of Life.**

6:45—**KRMW—Round Table.**

7:00—**KGER—History—Long Beach Band.**

7:15—**KRMW—Round Table.**

7:30—**KGER—History—Long Beach Band.**

7:45—**KECA, KFM—Sports Flash.**

8:00—**KGER—History—Long Beach Band.**

8:15—**KECA, KFM—Doubt Feature.**

8:30—**KGER—Road of Life.**

8:45—**KRMW—Round Table.**

9:00—**KGER—History—Long Beach Band.**

9:15—**KECA, KFM—Doubt Feature.**

9:30—**KGER—Road of Life.**

9:45—**KRMW—Round Table.**

10:00—**KGER—History—Long Beach Band.**

10:15—**KECA, KFM—Doubt Feature.**

10:30—**KGER—Road of Life.**

10:45—**KRMW—Round Table.**

11:00—**KGER—History—Long Beach Band.**

11:15—**KECA, KFM—Doubt Feature.**

11:30—**KGER—Road of Life.**

11:45—**KRMW—Round Table.**

12:00—**KGER—His
THURSDAY, MARCH 3

*Indicates News Broadcast.

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10:00—FEA, KFMB—Mayor Eves Coffin.
10:15—FEA—Inaugural Ball.
10:30—FEA—Eve of Politics.
10:45—FEA—The Vice President.
11:00—FEA—The Home Front.
11:15—FEA—The War.
THURSDAY LOGS

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DANCE MUSIC AT ITS BEST

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Lucky Lager Dance Time
FRIDAY, MARCH 4

COUNTRY CUZZINS
Jay and Val doWayne
Mon. thru Sat.
6 to 7 A.M.

Check KECA, KFMB—Don McNeill's
Breakfast Hour.

KDFD—Fred Waring.

KHJ, KGB—Curl Brown.

KCBQ, KBCI—Larry Hugg.

KAGH—Last Call.

KFOX, KRRD—Bible Institute.

KMPC—Walt Kaitz.

KFWD—Andrew Fearing.

KGLG—Dr. Frederick Balles.

KLAC, KRLA—News.

KSLA—News.

KROI—Time, Topics and

KWHO—Club KWHO.

KWWK—Fourth Berg Prog.

KNX, KFMB, KKB, KVOE—
Letter H, Lincoln.

KSL—Classical, Semi-Classic.

KDKL, KFI—Welcome.

KSL, KHJ, KKB, KVOE—
Newspaper.

KXLA—Music for You.

KRKD—Sweet Paradise.

KFMB—KBEF—Oldies.

WEVD—Youth Hour.

KFMB—Youth Hour.

KRKD—Sweet Paradise.

KFI—Waltz Time.

KWHO—Club KWHO.

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The finalist appears on McLaughlin's "Picture Album," on KLTV. At conclusion of James' appearance, the Garden's Grand Finale is introduced at that time for his later paid entertainment spot with the orchestra.

Not Easy

Two musicians on CBS's "My Favorite Husband" had to have extra hearth-day time to practice playing atrial off of "Husker Dope" and "Swanee River" for one of the recent broadcasts.

Contests and Offers

**McLaughlin's 570 CLUB, KLAC, 110 p.m. Monday:**

- **Bob McLaughlin's 570 Club, KLAC, 110 p.m. Monday:** There were lists of four numbers each day between eighteen and thirty-five years of age who may submit a recording of his or her voice, a picture, and a letter about themselves to show their interest in the contest and possibly receive a spot with a top band. Committee, representing Mary Jane Cates and Redondo Orches- tra, chooses the four best voices each week. They appear with James at the Cas- donts, where the weekly finalist is chosen.

**Radio and Television Life**

**Saturday Logs**

**NOW I Full Hour**

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<tr>
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**Recorded Highlights**

**Saturday**

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<tr>
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<td>KLAC, Dallas, 3:00 p.m.</td>
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<td>KLAC, Los Angeles, 3:00 p.m.</td>
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<td>KLAC, San Francisco, 3:00 p.m.</td>
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**Georgia Peach**

The day before one of his recent broadcasts, Bob Hope called from Atlanta, Georgia, to Sara Berner in Hollywood, in a special spot in a show he was staging there. Miss Berner flew to Atlanta in time for the NBC broadcast, and her role called for the part of a Southern girl. Needless to say, Miss Berner is a master of many dialects.
of sustaining staff singer at NBC—the job Golightly promoted for him. However, the day Laine was to have started his new work, war was declared between England and Germany, and the sustainers were cut off the network.

This brought the hard-luck kid up to 1940, and another big break that miscarried. Laine had been contacted to appear as emcee on a South American boat cruise, a job awfully easy to take. At the same time, he received word from one of his happy brothers, announcing marriage plans and inviting Frankie to come up as best man. To the Italians, both family matters and marriage are sacred institutions, and our singer eagerly rushed East on the fete. In the interim between his best-man duties and prospective South American cruise, Frankie hurt his knee in an accident that was operated on as a result, and spent a full eight months convalescing.

His disappointment at missing the wonderful cruise was somewhat dulled through receiving word from an old friend in Cleveland that a job was awaiting him as soon as he could get there. He left the hospital, and up the West Coast he went. In an accident he cut his knee, an accident that was operated on as a result, and spent a full eight months convalescing.

He not only ate, he made up his mind to forget singing forever. To cement the clay with which he was to mold his career, Frankie found a job in a small defense plant. Being on the graveyard shift from twelve midnight to eight in the morning probably saved for America her newest song stylist, for here Frankie could shout his head off in song, with no one disturbed. When machine-shopping occasionally palled, Frankie still steered clear of commercial vocalizing, and turned his talent instead to song writing. During this period he turned out "It Only Happens Once," a song decidedly out of keeping with Frankie's own bad-break pattern, but one destined to win him a star in the Latin career. At the time, however, a career "seemed even more remote than "him," and its composer shelved his effort along with the more than a dozen others he had dashed off.

**Even Romance Hesit**

Hope revived when Frankie met a young female trio who liked "It Only Happens Once." They promised to record the tune for him under their Capitol Record contract, and on the strength of this Frankie secured a transfer from Cleveland defense plant to one in South Gate, California. Nothing happened to the song, but the undaunted and unselfish Frankie undertook to manage the girl trio. He found a spot for them at Slapsy Maxie's in San Francisco, and, simultaneously, romance bloomed between one of the grateful trio's members and the happy young manager.

His personal hex, reluctant to let go, dealt one final blow, and business-manager-prospective bridegroom Laine got the business from the girls, and from the girl.

Five years later Laine had reason to be joyoverd at the double-axe treatment, but at the time his discouraged interest in girls, singing, trios... and singing girls' trios... hit a brand-new low, and he concentrated as a last desperate measure on putting his own forgotten ditty, "It Only Happens Once." Still the tide wasn't ready to turn, and only one fruitful effort at peddling his song (Nat Cole made a record of it) resulted. The rest of the time Frankie, in a non-ennuiantance, Carl Fischer, were forming a publishing company, tossing aside their publishing business, and persuading someone else to publish a record to record the song. The new firm promptly dissolved, though not because of the Laine tune. As far as Frankie knows the Nat Cole record lies gathering dust in Capitol's record archives. (Since the day we interviewed Frankie, Capitol has shaken the dust from that record and made it available to eager buyers.)

In 1946 Frankie Laine got work at Billy Berg's Vine Street night club, in Hollywood. The tide did turn at last, and in our next issue Frankie tells the second chapter of his life, the one he says "seems too good to be true."

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**"Beauty and the Brains"**

(Continued from Page 4)

for carefully is any reflection of a personal view. When I see that a guest, in my enthusiasm, is getting off onto a tangent outside the general human-interest vein, then I jump in. "By personal view" I don't mean the personality of the guest is avoided. For instance, Sisera Kenny herself, her history and accomplishments are the big interest point when she appears. But when the representative from the National Foundation for Infantile Paralysis was there with me, the drive for funds was the angle."

Jeanne handles all her mail herself, personally answering each letter that arrives. Whenever a booklet or recipe is offered on the show, Jeanne sees to it that every request is answered. Once she mentioned a menu for four that could be followed without having to utilize the contents of Junior's piggy bank. Immediately the latter appeared in, The Rexall Company, sponsor of "The Woman's Voice," lent a hand in having these menus printed for Jeanne's and then sent the numerous requests for a menu or two. Obligingly, Jeanne contacted home economists all over the city, muddled the variety of suggestions, and picked what she thought was the best "Honeymoon Menu." This she promptly had mimeographed and mailed to blissful twosomes who couldn't see dividing a menu meant for four.

Jeanne's perspective and efforts have resulted in honors for both herself and her show. She was recently named President of the Board of Directors, Women's Division, Los Angeles Chamber of Commerce. She was winner of NRDGA Distinctive Merit Award, Reel 5's program Judging, 1947; winner of Frances Holmes Outstanding Achievement Award for 1948; Honorable Mention in Billboard Magazine Radio Contest, 1948; and won the "Sliver Mike Award," as Favorite Southern California Woman Commentator.

But more than any organizational accolades, Jeanne appreciates expressions from her listeners.

"I think the most flattering response of all lies in being asked by men and women what they call 'my little speeches' to their wives," Jeanne laughed understandingly. "I remember the day I read aloud a bit about the dignity of a wife who runs ahead in restaurants, pulling out her own chair and snatching her own menu out of the waiter's hands. I had several masculine requests for that 'little speech'!"
Bill Spier, Identified With Radio's Top Mystery-Melodramas, Explains His Stand On Murderers, Actors and Radio Scripters

By Joan Buchanan

Sunday, 9:00 p.m.
CBS-KNX, KCBQ
Friday, 7:00 p.m.
CBS-KNB, KBQ

It's much more fun to have your best friend kill you, than a scary, scared-up character like Lon Chaney, claims Bill Spier, renowned producer-director of the CBS thrillers, "Sam Spade" and "Philip Morris Playhouse." This is speaking dramatically, of course, and explains the very successful Spier theory behind the casting of such normally amiable actors as Frank Sinatra and Gene Kelly as killers in Spier productions. The producer is interested in the thin line that divides an ingratiating comedic quality and the sinister. "Other people may see a performer as a charming young singer—I see him as a psychopathic killer," continues Spier, still speaking dramatically.

On Script-Writing

The producer also confesses that he's bored to death with scripts that begin with Charles Laughton (or Vincent Price or whoever) saying, "I had hated my wife for eighteen years..." He terms them "claustrophobic, wrongly called psychological," and admits that perhaps he himself, through the use of so many on his former "Suspense" series, is partly responsible for their abundance. Many of this type are still being submitted enthusiastically to his program, but Spier is happiest with the script that "breaks all the rules and doesn't sound radio." "I'm interested in people, not gimmicks," he insists. "I'd take an interesting script with fascinating people not doing anything in preference to plots. On "Spade" we just keep the cock-eyed characters coming in the door and worry about the plot later." Spier also names sex appeal as an important factor in the acceptable script. "Not love scenes," he adds hastily, "but a genuine spark of interest in the physical oeing of the characters. If your hero is a bookkeeper who isn't interesting to his wife—how can you expect the audience to be interested in him?"

PRODUCED, EDITED and direct by William Spier—these are familiar words to most radio listeners. Spier confines his considerable writing talent to "editing," though he was once a writer on "March of Time."

In casting his actors, he looks for the same spark. "Interest, color and appeal—not just good actors and actresses," he adds. "A sense of humor—not jokes, but the ability to caricature and sense the intriguing about a character."

Narration in first person singular has also been done to death, Spier grants, though it is a wonderfully terse way to establish situation, character and inner feelings, when done correctly.

About sixty scripts a week are submitted to the Spier program. The master reads fifteen or twenty of them himself. Some are discarded because they have no star part, others because they're too derivative, still others because they're "just lousy." Standards of submitted scripts have improved tremendously in the past few years, the producer reveals. In the search for material for "Philip Morris Playhouse" and the earlier "Suspense" (now in the hands of producer Tony Leader),

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Almost Real
and
Really Good

Two Chaps Have Come Up With a New
Transcribed KLAB Program So Well
Done That People Request Tickets

ECESSITY is the mother of invention" certainly
applies to a couple of energetic young men
over at station KLAB, Bill Stewart and Will Scott, who have
come up with a hit in “Harmony House,” three-hour recorded program
heard Sunday afternoons.

“We heard that an agency was
looking for something ‘big’ in re-
corded programs,” Stewart and Scott
tell you excitedly, “so we thought
we would try to snag the business
for KLAB. We sat down one evening
over a coffee pot and dreamed and
dreamed and dreamed.

“Suddenly it hit us almost simul-
taneously and, groggy with coffee,
we rushed down to the agency to
sell them on our brainstorm.”

That Stewart and Scott were “cookin
on the front burner” has been
proven since, because KLAB’s “Har-
mony House” has become one of the
most talked-about recorded pro-
grams around town. Frank Sinatra
called the boys and congratulated
them, the Andrews Sisters called,
and Don Otis, who has been around
local recorded programs for seven-
teen years, dropped in one day and
said, “This is without a doubt one
of the finest recorded shows I have
ever heard.”

The program, with its sound tracks
of applause and laughs taken from
huge auditoriums, has sounded so
realistic that the boys have been
getting hundreds of letters asking for
tickets to see the broadcast. Yet every
half hour they make it a point to
say, “This is a recorded, transcribed
show.” All of which makes the boys
very happy — also their sponsor,
Insta-Curl.

“Harmony House,” three hours in
length, is broken down into three
acts and various scenes. A typical
Sunday program might be composed
of the following:

Sample Program

The first half hour is devoted to
Broadway musicals, using the high-
lights of one complete score. The
second half hour is termed the drama
department, in which commercial al-
bums are played “Moby Dick” with
Charles Laughton and “Happy Anni-
versary” with Elliott and Cathy Le-
wis are two examples.

The third half hour is devoted to
symphonies and swing-time music
with emphasis on classics done in
the modern manner. Big-name bands
are always used. The fourth half
hour is termed the “Children’s Play-
house” — a half hour of drama for
the young — or those who stay young.
Stewart and Scott have received so
many letters from adults on this
particular section of the program
that they feel grown-ups enjoy it
just as much as youngsters. Such
albums as “Horton Hatches the Egg,”
by Marvin Miller; “The Bear That
Wasn’t,” by Keenan Wynn, and
“Johnny Appleseed,” by Dennis Day,
are typical of the records used for
this segment.

The next quarter hour is called
“Listen to London,” featuring all-
British stars. Remainder of the pro-
gram is devoted to special features,
usually something timely and up to
the minute in interest.

Stewart and Scott don’t just sit
down and spin these albums. Each
Sunday program means twenty-five
hours of work. They synchronize the
albums with applause and laughs,
and then transcribe the full three

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February 27, 1949
THIS IS A GOOD DEMONSTRATION of the verve that young Hal Winters puts into his singing. Hal is said to have the highest tenor voice in show business, but his favorite singer is a baritone. (ABC photo.)

THURSDAY, 7:30 P.M.
ABC-KECA, KFMB

AL WINTERS, the top tenor you've been hearing on the Abbott and Costello show, created the great Italian opera star, Enrico Caruso, with inspiring his career. As a small child, Hal fell in love with a Caruso record that spun on the family's phonograph. His enjoyment led him to try singing along with it. After he had mastered this, he made the proud discovery that he could sing higher than Caruso.

Hal did so much singing that during the five years he worked as a bell-hop he won the tag "The Singing Bell-hop."

Men of Music
No. 80 of a Series

Hal Winters
Tenor Star of the Abbott and Costello Show Is Hal Winters, Unusual Young Man Whose Career Sprang From a Caruso Disc

By Joan Buchanan

After two years in the Army, Hal was discharged and went to work in a defense plant. Thirty-two thousand war workers entered a gigantic talent contest. Hal sang "I'll Be Seeing You" and walked off with top honors. For a while he had his own fifteen-minute singing spot on CBS—a spot that had been filled by Frank Sinatra at one time. After Hal's tenure was up, Gordon MacRae held the niche down.

Career Strategy

While unemployed at either singing or bell-hopping, Hal made a couple of home recordings of himself. He got them placed in a juke box in Hansen's drug store in New York, a theatrical hangout. The owner of one of New York's super night-clubs, the Havana-Madrid, was sipping a soda one afternoon when one of Hal's records was playing. Hal was signed for the Havana-Madrid. Since that time he's been featured in many of the flossiest night clubs across the country. He followed Johnny Johnston into the Copacabana in Miami. Hal battled an inferiority complex and a case of nerves on that opening night. "Who wants to see a creepy little character like me?" he thought to himself, after he had seen the tall, blond, confident Johnstone wrap the show up. Turned out that Hal was wrong about himself. He was given such a reception that he was held over for three and a half months. From then on Hal has attracted more and more attention. Comedians Abbott and Costello saw him during an Eastern engagement and promptly signed him for their program. With public taste swinging naturally back to tenors after a long sojourn with the baritones, Hal should find himself riding the crest of the wave.

He admires many singers for many qualities—Sinatra for his superb phrasing, Bing for just being Bing, Dick Haymes, Bob Carroll and Clark Dennis. Of any success he attains he credits a large part to his teacher, John Quinlan (who also taught Sinatra), and his accompanist Jack Kelly ("he makes me want to sing!"). He still enjoys opera, would have liked to be an operatic tenor, but says that he had neither the temperament nor the money to spend on a ten-year study course. "Anyway," he laughs, "I'm not the type." But when he's singing to himself or absent-mindedly humming over some task, the song is invariably "Vesta la Giubba."
Flashbacks!
No. 40 of a Series

There's No Business Like Show Business
For Preserving Old Publicity Pictures,
As This Series Serves to Demonstrate

PRETTY GALE PAGE was a Chicago radio star and singer on "Breakfast Club" before she gained movie fame in the "Four Daughters" series. She was recently heard on NBC's "Holly Sloan" series. (Scotty Welbourne photo.)

ED WYNN was radio's famous "Fire Chief" when this was taken, son Keenan an obscure radio actor on many New York shows. Nowadays, Ed introduces himself as "Keenan Wynn's father." (NBC photo.)

OZZIE NELSON is a favorite radio comedian as half of "The Adventures of Ozzie and Harriet." Here he is on the 1936 Robert Ripley show as singer-bandleader.

VAUDEVILLE COUPLE Tim Ryan and Irene Noble were a radio team of the '30's. Irene is better known now as Irene Ryan, radio comedienne heard on the Hope show. (Harold Stein photo.)
"NICKY AND CLAUDIA" OF "ONE MAN'S FAMILY" were the late Walter Paterson and Kathleen Wilson. Kathleen retired from radio and is in the East. Mary Lou Hearington, still "Joan" on the program, is now a lovely young lady in her teens. (NBC photo.)

1927 IS THE DATE ON THIS PICTURE. At left are "Amos 'n' Andy" (Correll and Gosden) when they were still "Sam 'n' Henry" broadcasting from a WGN mike in Chicago. From the look of the response, the boys were as popular then with Chicagoans as they were to become with the rest of the country. (WGN photo.)

STATION WGN ALSO BOASTED A BAND REMOTE from Chicago's Trianon ballroom that featured (left to right) Bill Stoker, Virginia Simms and Kay Kyser. Virginia is now Ginny Simms, Kay Kyser thought up "College of Musical Knowledge", and then became an audience-participation emcee of note. (Foto News photo.)

IT WAS ELEVEN YEARS AGO that this group gathered at the Brown Derby for a party. Herbert Marshall, Barbara Stanwyck, Gail Patrick and Robert Taylor are the stars. Marshall was radio's "Man Called X" until recently, Barbara and Bob are more attractive than ever and both are heard on "Family Hour of Stars" as part of the twelve-star company. (Nat Dallinger photo.)
The Ancient Art of Crashing the Gate

As Practiced by the Folks Who Lack Tickets, But Not the Desire, to See the Radio Shows And Stars at the CBS Vine Street Playhouse

I'm HERE to check fire equipment for the insurance company," said a little man at the stage door of the Vine Street Playhouse, flashing a badge.

The doorman nodded respectfully and the little man entered. He had timed his visit perfectly. The curtain was just going up on one of the popular dramatic radio shows.

The little man stood in the wings throughout the hour program, watching the stars perform. He applauded, laughed, and even shed a few tears—emoting on cue with just the proper reaction the dialogue called for.

As the curtain rang down on another "Lux Radio Theater" performance, the little man strode past the doorman and out into the street. The fire equipment was left unchecked.

The doorman scratched his head and admitted that he had been duped by a gate-crasher.

Many try it, but few succeed at the Vine Street Playhouse, which seats about 2000. Doormen and ushers have been put through the mill, and now recognize almost every trick in the books, and some that aren't. Although such shenanigans are officially discouraged, the public's clamor for admission is viewed, naturally, as a compliment to the show.

The queues that form outside the Playhouse and extend well down Vine Street would make great source material for a psychologist on a field trip. They represent all types of ticket-holders, but their common denominator is their willingness to try any ruse or gimmick to gain admittance to the theater.

Phony Musicians

Often those not endowed with the valuable pasteboard that is the open sesame to audience shows come laden with musical instruments, everything from piccolos to bass tubas. They try to walk in the stage door posing as members of the orchestra.

But this is an old gag to the doorman, who politely turns them away, tuba and all.

CBS "Radio Theater," now in its fifteenth season, is graced by not one, but two (count 'em) lines of fans, stretching down the Vine Street sidewalk like a restless serpent. One line is composed of the blessed, the smug, the confident—the ticket-holders. The other consists of the hopeful, the watchful, the impatient—those without tickets, hoping some ticket-holders will be delayed over dinner or snarled in traffic.

The queues have grown to such proportions that they have become favorite prey for vendors, who do a healthy business hawking hot dogs, candy and ice cream to the waiting fans.

The public has weathered rain, hail, high winds, cold and severe heat while waiting to see the "Radio Theater's" star-spangled line-up of performers, although the Chamber of Commerce won't admit that Vine

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February 27, 1949
Man Behind the Chills

(Continued from Page 33)
Spier hasn't depended on submitted material alone. He has developed several short-story writers and a few non-writers into successful radio scripters. In the latter case, he has persuaded people who had never written before to attempt radio shows for him. Turned out they were excellent at it. How did he know that they would be? "I just knew—there was something about them," is his noncommitittal answer.

Howard Duff ended up as star of "Sam Spade"—through roughly the same methods. Of course Duff was and had been an actor, but when Spier got the go-ahead to inaugurate the "Spade" series on two days notice, some mighty quick auditioning had to be done in order to sandwich in a few odd settings and ends like writing, rehearsing and casting the script. According to Spier, he "just knew" that Duff was his "Sam Spade." He was so right.

Ex-Music Critic

Bill Spier came to radio from all places, the staff of "Musical America," an eminent music magazine. Under editor Deems Taylor, Spier became chief critic for the publication. It was a natural step into the production of musical radio shows, and the ex-critic was identified with many of them, notably "The Atwater Kent Radio Hour." As director and partial writer of the "March of Time," for instance, Spier achieved a mark in the dramatic field. He's been in Hollywood from his native New York since 1941, and in the ensuing time gained fame during his four years on "Suspend." Orson Welles is only one of many of today's stars introduced to the air by Spier. John Barrymore and George Arliss both made their radio debuts under him. Radio actors Hans Conrad, Paul Frees, Bill Conrad and Cathy and Elliott Lewis are among the many who received their big chance from the producer.

Spier names "Sorry, Wrong Number," "Dead Ernest," the story of the cataleptic, and "Heart's Desire," starring Lloyd Nolan, as his own favorites of the shows he has done. Other personal likes are Agnes Moorehead's acting, "Citizen Kane," music from Bach to Beiderbecke, the late Feodor Chaliapin (favorite actor), Tolstoy's "War and Peace," Dick Tracy and "breakfast." He marshals low sundae at Heroic's in the Town and Country market. In the mystery-melodrama field, he admires the movies of Alfred Hitchcock and has seen them as many as twenty times. Dashiell Hammett's "The Maltese Falcon," "Sherlock Holmes," and the rest of A. Conan Doyle's works remain his favorite mystery stories.

Spier is noted for his beard, only slightly less than for his ability as a producer-director. He admits that he is occasionally faced with small boys crying "Beaver!" His wife, movie actress June Havoc, has the best answer to the continual query, "What about that beard?" She replies with disarming interest, "What beard?"

Almost Real and Really Good

(Continued from Page 34)
hours. It takes nine hours of recording alone each week to get the special effects and a finished product. "Co-operation of the record companies is wonderful," says Stewart. "Such people as Jesse Kay at MGM Records; Morty Palitz at Decca and Lou Haugh at RCA-Victor have been of much help; without them we would be in trouble,"

Stewart and Scott laid their radio groundwork in AFRS. Stewart, a Canadian by birth, got out of the Canadian Air Force, came to Hollywood and joined AFRS, where he was a writer, producer, and ac- tor. He's twenty-six years old and started his radio career in Vancouver, Canada, at the same time and on the same station as Alan Young. He is married and has two children, Jimmy, five, and Dick ("Skipper"), four years old.

Scott was in the U. S. Navy, then joined AFRS for three years. He halls from Fresno, California, where he worked on KARM, KMJ and KFRE as announcer and emcee. He is married and expects to be a father some time this month.

Other young lovelies use their feminine wiles on the young male ushers, who admit they are susceptible, but usually succeed in regaining control of their official demeanor before any harm is done.

When "Gallant Journey," starring Glenn Ford and Janet Blair, was presented, the non-ticket line began forming at noon for the six o'clock (Coast time) broadcast. By five o'clock there were 1,000 fans in the queue, stretching for more than a block on each side of the Playhouse.

One thousand persons were turned away when "Radio Theater" presented "Alexander's Ragtime Band" with Tyrone Power, Al Jolson, Dinah Shore, Dick Haymes and Margaret Whiting.

After each broadcast, fans jam Playhouse exits, waiting for a glimpse of the stars. Some hope to get their tickets autographed. They block aisles and the streets outside for an hour, not realizing that most stars ration their signatures and parked at the stage door, within five minutes after the program ends.

Gate-crashers, over-eager fans and pedestrian traffic jams are all handled for the "ticketless" by the "curst," or one of his clan, bearing a legitimate ticket, into the theater. Once inside, she climbs to the balcony and opens the fire-exit doors to admit her pals.

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Radio listeners hail the G-E Gold Seal Value radio as the outstanding radio buy in eight years. Up-to-the-minute quality at pre-war prices! A beautiful cabinet, with a sensitive powerful speaker that brings you General Electric’s exclusive Natural Color Tone!

It's a Bargain! A Real Buy! See your G-E Dealer Now!

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