STARS REVEAL: “My Favorite Fluff” PAGE 4
BOB HOPE: Serious about Television PAGE 3

Stu Wilson carrying the ball
Page 33
The Ear Inspires the Pen

Miss Emily Here, 622 South Columbus Avenue, Glendale, Calif.

This writer greatly enjoys the "Beulah" program and was about to ask for a picture of the cast when it appeared in a recent Radio-TV Life. It is a fine program and I wish it were twice as long ... the script is sane and amusing, accentuating it were twice as long . . . the script is very interesting. He should have a full half hour.

When Koral was known as "Juan Rolando" we featured him in an article of November 21, 1948.

Name and address withheld, Laguna Beach, Calif.

Who is the "Count of Monte Cristo"? What a wonderful voice and such acting! . . . We listen to them with such joy and I hear the "Count's" voice for days after, can't forget it.

Carleton Young's is the voice you can't forget.

(Please Turn to Page 39)

About Your Letters

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My friends tell me that I am just naturally made for television. What other comedian has a nose that looks like a television antenna?

My television plans are still in the early talking stage, but NBC is anxious to have me on and I'm just as anxious to go on. There is no telling what will be right for me—a television version of my present radio show, situation comedy, or television vaudeville, where I could steal back Berle's jokes. That's one of the things that excites me about television—its tremendous opportunity for experiment.

Maybe television will change the whole complexion of American humor. The emphasis in recent years, because of radio, has been on the gag, the punch-line, the short, snappy comeback. This was not true in the day of comedians like W.C. Fields and Joe Frisco, who could use their visual appeal to build a routine, to draw it out and get the most out of it. Television may bring back a more leisurely type of humor. In fact, one of the television puppet shows, "Kukla, Fran and Ollie," is already doing this most successfully. (These puppets have me worried. If it takes a wooden head to get some place in television, maybe I'd better get Colonna back.)

Some radio comedians have said they think television will use up too much material, that it will be impossible to do a weekly program. Vaudeville comedians said the same thing when radio first came in, and it is just as untrue today as it was then. Sure, television will mean more work, just as radio meant more work to the vaudeville performer who had used the same act around the circuit for years. But will it also open up completely new fields of comedy for all of us.

Radio itself did this ten or fifteen years ago. Fred Allen, "Fibber McGee and Molly," Jack Benny, Burns and Allen, "Amos 'n' Andy," Bing Crosby—all of us have grown and matured because radio forced us to. (Of course some of us have matured more than others, but there's no reason why Crosby can't be the Grand Old Man of television as well as radio.)

Radio depends entirely upon the ear, television on sight as well as sound. That's what I mean when I say that television opens up entirely new fields for all entertainers. The same thing happened when Al Jolson gave the movies a voice twenty years ago. (They're equipping Larry Parks with strings to do Jolson's television show.)

Different Comedy

There are only three types of jokes basically—the written, the spoken and the visual. A joke that's funny on paper isn't always funny when spoken, as anyone knows who listens to NBC at 6 p.m. Tuesdays. In radio, where the joke is spoken, many great visual comedians have been failures. Whenever the radio comedian has used visual gags, listeners at home wondered what was going on in the

(Please Turn to Page 8)
HEN a stage actor goes up in his lines, a mere theaterful of people are his witnesses. When a screen actor ruins a take, the scene can be shot again. But when a radio actor or announcer fluffs, his voice may be heard by several million people and his words become immortal through repetition by his colleagues. We’ve collected some of the less widely read of these modern masterpieces — some from the people who made them, others from the folks who heard them. In some cases, we’ve respected the requested anonymity!

During one of Edward Arnold’s recent “Mr. President” shows, the actor was taking part in a scene that called for a heated argument, climax ed by the words, “Are you going to get out of my office, or do I have to call the White House police?” During readings and rehearsals, the scene clicked off perfectly. Air time came and Arnold as “Mr. President” cried heatedly, “Are you going to get out of my office, or do I have to call the Palace Guard?” He still can’t figure out where the line came from!

Many years ago in Chicago at the National Broadcasting Company, a new announcer was hired to do his first network job. It was explained that all he had to do was press the button that rang the NBC chimes bong, bong, bong — and say “This is NBC, the National Broadcasting Company.” Very simple. Only the chief announcer neglected to tell the new young man that the chimes were wired to the mike and would not be heard inside the studio. The new young man, understandably excited as the split-second time arrived, pushed the button and said his announcement. He was horrified at not hearing the chimes ring. He pushed again and reiterated his announcement in a terrified voice. No chimes. He made a third effort before he collapsed. What listeners at home heard was a rising crescendo of “Bong, bong, bong — this is NBC, the National Broadcasting Company, bong, bong, bong — this is NBC, the National Broadcasting Company!” ending in an anguished cry as the terrified young man collapsed over the mike.

One of the most often quoted of radio fluffs belongs to an unfortunate newsman who remains nameless. Wherever fluffs are discussed, this one is sure to be retold. When Pope Pius was very ill, all network broadcasts were being interrupted in order to beam bulletins on his condition to the U.S. Our radio hero, flown to Rome for the occasion, with all programs on all networks interrupted, stepped up to the mike and told the waiting country, “Pope Popus is . . . Pipe Peepus . . . Peep Popus is . . . We return you now to the United States!”

October 9, 1949
Actors Dave Ellis tells this one on himself. On his very first transcontinental show, "Doctors at War," Ellis had the final punch line of the program. The line preceding his was "What can we do to make America a better place in which to live?" David was to say, "People should eat more food!" as a forty-five-piece orchestra punctuated the statement with a stirring blast. On the actual broadcast, the line came, "What can we do to make America a better place in which to live?" and Ellis found himself proclaiming sternly, "People should eat more folks!"

* * *

The audience at home didn’t hear the silent fluff that convulsed the cast of a past Edgar Bergen show, but the studio audience loved it. Bergen and McCarthy were at the mike doing a routine when suddenly the script slipped and landed on the floor. A quick-thinking soundman rushed over, picked up the script and looked to see whose line was coming up. He saw it marked for McCarthy, so he handed the script to Charlie and dashed back to his post. But McCarthy, as everyone forgets, doesn’t happen to be alive—and the script hit the floor again!

* * *

Bill Spier recalls that the most memorable bloopers that took place on his "Suspense" show had to do with a recalcitrant sound effect and a nervous young actor. The script called for gunshots, and on the actual broadcast the soundman pulled the trigger and merely got a quiet "Click click." The nervous actor at the mike, his line depending on the gunshot cue, hoping to save the day, desperately cried "Bang! Bang!" He fooled no one.

* * *

Perhaps the most oft-repeated fluff in history was the one that Harry von Zell perpetrated on Herbert Hoover, then President of the United States. Harry, in introducing the Chief Executive on an important broadcast, said, "Ladies and gentlemen, I give you the President of the United States, Hoober Heevey, Heever Hoover... uh... " Legend hath it that Hoover stepped to the mike and Harry stepped away without ever getting it right.

* * *

A former Don Lee-Mutual announcer took part in an important broadcast that made many faces red in the U.S. Army. Seems that during the early part of the war, a big blackout demonstration was arranged for Hawaii. The Army and the Hawaiian radio stations cooked up a remote for a half-hour broadcast from a plane on the occasion of the total blackout of the islands. Everything went like clockwork and the radio staff and the Army officials took off in the equipment-loaded plane. One thing. When a blackout is complete—there is nothing to describe. The plane-load of brass made this simple discovery and returned ignominiously to earth.

October 9, 1949
Can You Walk? Then You Can Dance.
Half of One of America’s Foremost
Ballroom Teams Insists This Is So

By Jane Pelgram

Two Decades have regarded the dance team of Veloz and Yolanda as America’s foremost ballroom dancers, conquering audiences from coast to coast with the spellbinding magic of their feet. The names immediately conjure up visions of a fiery tango, Yolanda’s billowing skirts completing the composition penciled by perfectly synchronized bodies and matchless footwork, or a languid waltz always retelling the story of two young people in love.

Thus it is surprising indeed to hear Frank Veloz himself tear aside the pink cloud surrounding their success. He flatly states that “anyone who can walk can dance.”

Immediate challengers cite Veloz and Yolanda as possessors of pretty special talent. Everyone can’t dance like that!

Mr. Veloz will readily agree that, happily enough for Veloz and Yolanda, everyone doesn’t dance like that, but goes on to reason that neither has everyone spent some twenty years dancing, thereby literally devoting his life to it.

This unassuming master adds that his first dance with Yolanda was an unsatisfactory experience. The duo had met and started dancing at high-school affairs, and soon became the best on the floor. Veloz suggested they enter a contest. The first contest’s judges eliminated Veloz and Yolanda in the first round. So did the succeeding few judges. In

(please turn to page 32)

October 9, 1949
GLYN SMITH, who has conducted KFWB's "Blind Artist's Guild" program for ten years, has been blind since childhood — but, oh, how clearly he sees. His program, designed to work for and by the blind of Southern California, has demonstrated their genuine ability in many fields. Originally the emphasis was on music. Smith, an excellent musician himself on piano and organ, has also presented blind people employed in other fields. During the war, Smith not only held down a full-time job in the electrical and hydraulics departments at Lockheed, but he continued to conduct his program and placed many blind workers in war-plant jobs.

On Being Blind
Preconceived notions about the blind go by the board when one talks with Smith. He's a realist with a whimsical sense of humor and a way of stating "Oh, nuts!" when the sweetness and light get out of hand.

"It's a Nuisance to Be Blind"

Says Glyn Smith of KFWB's "Blind Artist's Guild,"
But Outside of That, Life for the Blind Could Be Much the Same, If Those With Sight Could Only See

By
Betty Buchanan

He'll state frankly that "the war plants followed the line of least resistance — during the war they hired anything that was warm and would wiggle. Many of the blind had no business being employed, but they were as entitled to try as anyone else." Unfortunately, Smith reveals, the blind are as much victims of prejudiced thinking as any other minority group. "If an employer found that a blind man was no good as a worker, he'd assume that no blind workers were any good. Why, there are dumb blind men and smart blind men — just the way other people are!

"The inability to see," insists Smith, "involves no pain and no physical inconvenience — it's more of a nuisance than an affliction." He adds that people with sight who close their eyes are often disabled, and that being blind is like being in a room in an effort to approximate the sensation of blindness are on the wrong track. "That's like trying to crawl on your back — it can't be done. Any blind person can work out a method of action." Reactions of the blind are as normal as anyone else's, a simple fact that most sighted people fail to deduce.

As much as Glyn Smith insists that he's just like anyone else, the

SMITH IS A FINE ORGANIST and music is often heard on the Saturday program. The listener is Paul Stewart, announcer, who, according to Smith, is one of the members of the most cooperative staff with which he's worked, the KFWB people.
**Famous Love Stories**

Queen Victoria and Albert—
their courtship was a sweet and tender romance that provoked lively speculation throughout the British empire. For when the lovely 19-year-old Queen ascended the throne, rumor had it that of her two favorite suitors, Prince Albert and Prince Ernest, she preferred Ernest. But Victoria’s choice was the handsome, gentle Albert. Their long and happy marriage was a model for their adoring subjects.

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**It's a Nuisance To Be Blind**

(Continued from Page 7)

Evidence points rather overwhelmingly to the fact that he’s a rather special person. A good musician, he composed the lovely theme played on his KFWB program, “Leave Me With a Song.” He has been a “ham” radio operator for ten years and has designed and built all his own equipment. He had his own recording concern at one time and made air checks. He is a radio instructor in the recreation department of the Braille Institute, where he coaches students on code and theory for their exams as amateur radio operators. His main job at present is as representative of the National Brotherhood of Service for the Blind, an organization that provides service where state and government agencies don’t meet it. For instance, the state will build a vending stand for a blind man and the association will stock it and lend money on the man’s good intentions. He pays it back when he can.

**Public Service**

Station KFWB have Smith the program ten years ago and since that time station head Harry Maizlish has refused to sell the spot to prospective sponsors in order to keep the important program going. Smith has made the time available to any organization for the blind and has endeavored to act as a coordinator for the various agencies. His association with the station and the personnel has been a very happy one. He credits the staff and Maizlish with all doing more than just their assigned task in aiding him to put the program on the air. Recently Smith attended a meeting of the National Brotherhood of Service for the Blind in Boston and came back with new ideas for his program. He plans to take a tape recorder to the actual spots where blind people are working successfully and record interviews for inserts on the show.

While in New York, Smith saw “South Pacific.” He owns a television set on which he can tune in the image better than his mother can—he does it for her. He is surprised that people are surprised to hear that there are yearly national tournaments for blind bowlers and golfers. These last are simple facts, but they point up the theme of Glyn Smith’s program—the blind are more like other people than they are unlike them.

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**White King Soap**

Have you been told you must use something besides soap in your new automatic washer? Don’t you believe it? It takes real soap to wash clothes really clean. And there is no better soap for any type of washing machine than the soap created for washing machine use. Nothing washes like soap and there is no soap like White King.

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**Bob Hope: Views Television**

(Continued from Page 3)

Studio. Television will bring many visual comedians to fame—men like Milton Berle, who never reached his peak until television came along—and will give us radio veterans something new to work with.

Some tried and true radio routines will have to be thrown out the window in television—and maybe that’s not such a bad idea. Many radio jokes depend upon surprise, and the reason they are successful is that the listener cannot see what’s going on. Many others depend upon mental pictures built up in the minds of the listeners through constant exaggeration. Jack Benny actually wearing a toupee and high-button shoes may not be as funny to look at as he is to listen to. If he isn’t, that’s Bill Paley’s worry. If he is, it’s mine.

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**Frank Sinatra**

(Continued from Page 7)

Frank Sinatra is a piano in the NBC studios from which his new “Light-Up Time” emanates (heard KFI, Monday-Friday, 8:00 p.m.).

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**After Eight-Week Summer Leave, Edward Murrow Came Back to the CBS Mike to Continue His Nightly Series of Newscasts**

October 9, 1949
For Love o' Mike (General) (Comment)

Rumors Are Flying

Bing Crosby's daily disc-jockey program should be starting locally soon. His frozen orange-juice product that sponsors the fifteen minutes will soon be available in California. . . Bert Lahr, a comedian who does his own material, reportedly steals Milton Berle's starring film. Wonder if it's because Berle couldn't imitate Lahr while the guy was in the same picture? . . . Robert Q. Lewis has his own air show again. . . NBC would like to capture Groucho away from CBS. . . Mutual to emphasize its stars as the "greatest cowboy in work on the world". . . Fletcher Markle, late of "Ford Theater," packaging two shows, "Please to Begin" and "Centuria, Inc.". . . New Frank Sinatra ballad, "Isle of Stromboli," to perpetuate the memory of 1949's greatest romance? . . . NBC censor wouldn't let Sinatra bow off guest Jack Benny with mention of Benny's Sunday broadcast. Frankie had to substitute "Jack Benny Day" for Sunday. After all these years, Sunday is a secret? . . . Ford may bankroll a new show, "Show Business" after pulling out of AM into TV.

Looks Like

Fanny Brice will be back as "Baby Snooks" on NBC in November. . . Four hits and a Miss have joined the Curt Massey show. . . Johnnie Lee of the local musical "Sugar Hill" has been signed for the "Amos 'n' Andy" program. . . Erskine Johnson will have a new air show on Mutual in November. He'll interview Paramount stars. . . Dorothy Shay set for two more guest spots with Edgar Bergen this month. Martin and Lewis have signed for their second movie, "I'll Get By." . . . Winchell's new sponsor, Richard Hudnut home permanent, bought him for one million clickers. . . "Dregnet" is now the proud possessor of Basil Rathbone's old sponsor. . . Jack Benny's quartet, the Sportsmen, were the first act held over for a second week at the Casbah. Movie producer Robert Silliman, who did such realistic productions as "Home of the Brave" and "The Professionals" has acquired screen rights to "Queen for a Day." . . . Crosby and Hope have brought in another oil well, the poor kids!

NEXT WEEK

ED WYNNE: Terms himself an "old shoe" hoping to fit the new feet of TV. He's also our cover boy.

Who are THE THREE JOHNS? what do they do in radio and TV, how come they get along well enough to be in business together? Next week's close-up tells why.

What has radio given to the movies as against the movies' contribution to radio? Read our calculating article.

"TWO FOR THE MONEY." A profile of audience-participation instigators Goosden and Todom in a really first-hand intere would almost be construed as a documentary-like reality by the purists.

Robert Montgomery

Screen star-director Robert Montgomery, KECA, 9:10 p.m. Thursday, is being heard from London on his initial broadcasts, replacing Drew Pearson for the latter's sponsor. Evidently bending over backwards not to sound like a movie star, the personable Montgomery came over as adult, serious and well informed. His self-assurance, always apparent in his screen roles, also stamps his air commentary. His material was purposefully anti-totallitarian, with special attention paid to the socialized state of Britain and the idea of free speech. As the broadcast was presumably originating from the BBC, it showed a nice grasp of the latter blessing by all concerned.

Playbacks (Critical) (Comment)

We Point With Pride

. . . To the contagious spirit of Tom Hanlon on his KNX "Merry-Go-Round" program. A great fan of the English songstress Vera Lynn, Hanlon suddenly exclaimed on the show recently "I'm going to call that girl up long distance to London some night!"

. . . To "University Theater's" broadcast of Tarkington's "Penrod." Johnny McGovern in the title role was especially good and the rest of the children in the cast were also "penrodish" and unaffected.

. . . To the scripting on the Dinah Shore-Jack Smith show—cuter than ever.

. . . To that sharp crack from Hy Gardner (heard with Danton Walker on KHJ, 6:45 p.m. Sundays): "I see where Vishinsky isn't feeling very well—something he agreed with must be eating him!"

. . . To the "Theater Guild's" broadcast of Irwin Shaw's "The Gentle People" and to the fine performances of Dan Duryea, Sam Levene, Kenny Delmar and Joan Loring. Reaction of the studio audience was so perfect that the listener at home could tell that they were in the palaces of the actors' hands.

. . . To the two teen-agers who give Eve Arden such fine support on "Our Miss Brooks," Gloria McMillan and Dick Crenna.

. . . To Paul Frees for his portrayal opposite Irene Dunne on the "Family Hour of Stars" production of "Love (Continued on Next Page)"
Radio in Review

(Continued from preceding page)

Affair." Frees, a Radio-TV Life Achievement Award winner, lived up to every inch of the original Boyer role.

We View With Alarm

... The silly habit of giveaway emcees who try to build suspense when they get someone on the other end of the line to answer The Question. While said-party is obviously saying "I don't know," the emcee is breathlessly shouting, "Will you say that again?" "What? What? What will you repeat your answer?"

... The tiresome effect of a show's theme music popping up every few seconds instead of being faded unobtrusively in the background. On a show like "Our Miss Brooks" it is most annoying, for enough of that gay little theme is Enough!

That Signal Oil muscle-in on "The Whistler's" whistle, Spoils everything.

The bad taste of a Hollywood publicist who happened to have caught a picture of Frank Morgan with his client recently and is going ahead releasing it now just the same.

... The young girls (and some not so young) whose careers seem to be standing around waiting for actors and singers to emerge from CBS and NBC. The other afternoon we saw one girl intercept a busy singer on his way for a quick bite during a rehearsal break. She chattered at him, introduced a couple of girl friends, hung at his sleeve as he tried to say goodbye and then followed him down the street. The singer, obviously suffering from great ennui, treated the girls very pleasantly (as he should). But it was embarrassing to see someone trying to be a close friend on the basis of a fan-star relationship.

... The continuing use of Mickey Cohen gags in Red Skelton scripts. Like L.A.'s smog-laden atmosphere. Mickey has had too much publicity for the town's good and wise-cracking about him doesn't play it down.

On Mike (About Studio Happenings)

Constitution on KGFJ News

Several weeks ago, KGFJ staff announced Deane Moore made a suggestion that has since been adopted by the station. The regular 5:30 news cast opens with the reading of one section of an article of the Constitution. The Preamble was given on the first occasion and in turn the articles and sections and amendments will be read until the entire Constitution has been covered.

The KGFJ management states (in part), "It is our sincere belief that the better we understand the workings of our republic and our democratic form of government, the better citizens we are," only through knowing our Constitution can we fulfill our obligations to our country. We urge everyone to remember that Freedom Is Everybody's Job!

Off Mike (Personalities)

Godfrey on Vacation

News has drifted back from New York on the vacation doings of one of our favorite people, Arthur Godfrey. As guest of Captain Eddie Rickenbacker, president of Eastern Air Lines, Godfrey took an 18,000-mile tour of the South American countries. An INS news reporter who also made the trip reports: "Godfrey and his battered ukulele provided amusement aboard the plane throughout the trip. He also demonstrated his talent as an entertainer in every country visited, much to the delight of the natives." Too bad the National Geographic Magazine didn't cover that!

Ulcer Time

One of those catastrophes that make outsiders wonder why anyone ever goes into radio took place recently on the CBS Curt Massey show. Two minutes before the air time an usher snapped out the lights. There were ninety seconds to go before air time when the control room crew discovered that they were without "juice." At seventy-five seconds to, the director, producer, engineer and sound man dashed out on the stage to check mikes, cables and stage wiring. Thirty seconds were left when genius and luck worked the switches, and the power for lights, controls and mikes came back on. Fifteen seconds before "on the air" was flashed, the crew crowded back to the control booth in a frenzy. Five seconds to go, and Curt Massey stepped to the mike to announce to the studio audience, "This is the Ulcer Hour." How hum, life in radio!
IT'S NEW! IT'S DIFFERENT!

Hollywood
RADIO-MOVIE
STAR RING

$1.00

Bonus!

With each Hollywood Star Ring you order, we will include without cost a list of 120 stars' names and addresses, their real names, birth places and birth dates!

This includes

63--RADIO-MOVIE STAR PHOTOS--63

to fit ring

• JUST IMAGINE . . . wearing a picture of your favorite radio-movie star on your finger . . . .

• and having 63 fine photos, so you can change every day!

• The ring may also be used for pictures of family, friends or loved ones!

• Order now! The supply is limited!

• GUARANTEE . . . if not delighted, return in 5 days and your money will be refunded.

HOLLYWOOD STAR RING CO., 6361 Selma Ave., Hollywood 28

Name: .......................................................................................... (Please Print)

Address: ..........................................................................................

..........................................................................................

Enclosed find . . . . . . check . . . . . . money order . . . . . . cash for $ . . . . . . . .

Send me (1) (2) (3) Hollywood Star Rings complete with 63 photos. Also include my GIFT list of 120 stars' names and addresses. Limit three sets per customer.
The Ban Inspires the Pen

Name and address withheld, Corona Del Mar, Calif.

I think the giveaway programs should continue if they asked the questions that required intelligent answers like the “Take a Number” program. It is silly to ask a college graduate to spell the word “dog” and then give him a fortune in prizes. They should put a limit on the amount a person should win and then let him choose from a list of prizes that are available instead of giving him an elephant or something that a person can’t use.

Mrs. McLean, 4114 Buck Avenue, Bell, Calif.

About giveaway shows I think there is far too much given to one person for such simple answers. The only announced on the networks that wants to share his giving with someone unable to go to the studios is Garry Moore, as he invites a veteran from some hospital to share in the winnings, I think Garry Moore is tops.

Mrs. O. G. Morrison, 455 East Ocean Boulevard, Long Beach, Calif.

Giveaways should be banned. Definitely, positively and completely. So few people profit from them compared to the millions who would enjoy interesting and informative programs which giveaways are crowding off the air. Radio shows should be for the masses. Not for a chosen few.

Hans Conried, radio actor, submits “A Player’s Piece.”

Neither intellectually nor scholastically equipped to question the constitutionality of the FCC’s recent ban of radio giveaways, I beg to be pardoned for what will seem to some the introversive and personal view of a performer.

Still, disregarding the fact that the player’s antique profession, like yet another of perhaps even greater age if not honor, is being ruined by present-day amateurs, one cannot ignore the sad truth that good old gray radio’s morbund moments are being disrespectfully disturbed by the corroboree caperings of the profund vulgus, lacking usually as much in knowledge as they do in tact, scrambling only to snatch up the tossed coppers (be they refrigerators or only pile in the face) that the imbecilic Prince Giveaway sows broadcast from his high horse.

Ladies and gentlemen of sentiment: desist, I cry! Radio, failing sadly these last years, often betrayed by us who should have loved her most—now indeed breathing her last. Make not her dog’s death meaner still by your unseemly, fulsome fancy of “something for nothing.” Let poor radio, trampled to the earth in the March of Progress, die in peace.

But if you will not, and do persist till all the fair banners and truthful standards fall, even to the fearful end when the now green shoot of television (and I must shuffle at the word) springing from the gray stump of radio, is itself infected for all its future verdant years—then tell me, tell me, a poor player, “Pray show can I get on a giveaway show?”

Sam Klein, 180 Rimens Place, Los Angeles 4, Calif.

Believe me, people in the low-income group do not want Santa Claus shot. Giveaways fill empty stockings of winners with happiness, and hopeful listeners live for the day when they may exclaim, “Am I excited! Today seems just like Christmas!”

Mrs. E. M. Luther, 616 East 107th Street, Los Angeles, Calif.

Let the giveaways remain, but divide the prizes into smaller parcels and give more people a chance.

Hans Berliner, 1040 Cedar Avenue, Long Beach, Calif.

I do not know the legal aspects of the FCC, but it would be a good idea to make the giveaway questions easier and the prizes a little less. I think there is one program which certainly should be banned from the air and that is “Sing It Again.” . . . “Hit the Jackpot” and “Stop the Music” are at least honest shows.

Frequency Modulation Schedule

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Station</th>
<th>City</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>91.5</td>
<td>KSCC</td>
<td>Los Angeles</td>
<td>9 a.m. to 11 p.m. (Sun. 9-10:15 p.m.)</td>
</tr>
<tr>
<td>93.1</td>
<td>KNX-FM</td>
<td>Los Angeles</td>
<td>3 a.m. to 9 p.m. (Sun. 9-10)</td>
</tr>
<tr>
<td>94.1</td>
<td>KFSO-FM</td>
<td>Los Angeles</td>
<td>3 a.m. to 11 p.m. (Sun. 9-11:15 p.m.)</td>
</tr>
<tr>
<td>94.7</td>
<td>KECA-FM</td>
<td>Los Angeles</td>
<td>6:15 a.m. to midnight</td>
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<tr>
<td>95.5</td>
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<td>Los Angeles</td>
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<td>97.7</td>
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<td>11 a.m. to 9:30 p.m.</td>
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<tr>
<td>97.1</td>
<td>KLLA</td>
<td>Los Angeles</td>
<td>10 a.m. to 11:30 a.m.</td>
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<tr>
<td>97.5</td>
<td>KFOR</td>
<td>Riverside</td>
<td>1 to 3 p.m.</td>
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<tr>
<td>98.3</td>
<td>KABS</td>
<td>Pasadena</td>
<td>1 to 3 p.m.</td>
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<tr>
<td>98.9</td>
<td>KGMG</td>
<td>Los Angeles</td>
<td>3 to 11 p.m.</td>
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<tr>
<td>100.3</td>
<td>KMPM-FM</td>
<td>Los Angeles</td>
<td>3 to 11 p.m. (Sun. 9-11:15 p.m.)</td>
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<tr>
<td>101.1</td>
<td>KJH-FM</td>
<td>Los Angeles</td>
<td>1:30 p.m. to 9 p.m.</td>
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<tr>
<td>103.1</td>
<td>KNOB</td>
<td>Long Beach</td>
<td>3 to 9:15 a.m.</td>
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<tr>
<td>104.3</td>
<td>KFAC-FM</td>
<td>Los Angeles</td>
<td>24 hours each day 5:30 a.m. to 12:30 a.m.</td>
</tr>
<tr>
<td>105.9</td>
<td>KFI-FM</td>
<td>Los Angeles</td>
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TIME CHANGES
SATURDAY, OCTOBER 8—"Time for Talent," KWWK, 2:30 p.m. (30 min.). Art Gerard talent show moves from 4:30 same day, Auditions Saturday at 7:00 p.m.
SUNDAY, OCTOBER 9—"Rocky Jordan," KNX, 5:30 p.m. (30 min.). Formerly half hour earlier.
THURSDAY, OCTOBER 13—"Capitol Cocktail Room," KNX, 7:30 p.m. (30 min.).
SATURDAY, OCTOBER 15—"Casebook of Gregory Rood," KECA, 8:30 p.m. (30 min.). Moves from Tuesday, KJH, 7:30 p.m.

WHAT'S NEW
Saturday, October 9—"Bargain Shop," KWWK, 2:30 p.m. (30 min.). Listeners who have anything to sell, buy, or swap can see Roy Hardy, who will read postcards over the air.
Tuesday, October 11—"Vera Vague," KECA, 5:15 p.m. (15 min.). Comedienne Barbara Jo Allen begins new variety show Tuesday and Thursday.
Friday, October 14—"Candy Matson," KFI, 9:00 p.m. (30 min.). Natalie Masters in adventures of girl detective.
Saturday, October 9—"Family Party," KNX, 6:00 p.m. (30 min.). Listeners can make suggestions for future programs.
Monday, October 10—"Telio-Text," KNX, 7:15 p.m. (15 min.). Mel Venter emcees phone quiz show Monday through Friday.
Saturday, October 9—"Just for Fun," KFWB, 9:00 a.m. (30 min.). Children's program of fun, contests, talent hunts, prizes and forums. Produced and emceed by Don Shelton and Evan Sax.
Saturday, October 9—"Scoreboard," KECA, 5:45 p.m. (15 min.). Hank Weaver presents football roundups.
Wednesday, October 12—"Author Meets Critics," KECA, 6:30 p.m. (30 min.). John McCaffrey moderates session in which an author comes to grips with two critics on each show. First discussion on Max Lerner's "Actions and Passions."

WHAT'S BACK
Thursday, October 13—"Jeff Regan, Investigator," KNX, 9:00 p.m. (30 min.). Private eye again works as "The Lyon's Eye."

Variety
Monday, October 10—"Ethel Merman," KFI, 7:00 p.m. (30 min.).
Wednesday, October 12—"Screen Directors' Playhouse," KFI, 6:30 p.m. (30 min.).
Saturday, October 15—"Chandu the Magician," KECA, 7:30 p.m. (30 min.).

Popular adventures return to new network, with Frank Chandler.

Comedy
Monday, October 9—"Martin and Lewis," KFI, 6:30 p.m. (30 min.).
Monday, October 10—"Henry Morgan," KFI, 7:30 p.m. (30 min.).
Thursday, October 13—"Blondie," KECA, 9:30 p.m. (30 min.).

Popular comedy returns.

Thursday, October 13—"A Date With Judy," KECA, 7:30 p.m. (30 min.).
Participation
Sunday, October 9—"Juvenile Jury," KMJ, 12:30 p.m. (30 min.). Youngsters emcee new Variety show.

Serial
Monday, October 10—"Dr. Paul," KFI, 4:15 p.m. (15 min.). Popular daytime serial returns to West Coast Monday through Friday.

WHAT'S PLAYING
Music
Monday, October 10—"Railroad Hour," KFI, 8:30 p.m. (30 min.). Gordon MacRae and Ilka Massey in "Simon's "New Moon."
Monday, October 10—"Telephone Hour," KFWB, 9:00 p.m. (30 min.). Brazilian pianist Gulomar Novas is featured artist.
Tuesday, October 11—"Melodies America," KFI, 7:30 p.m. (30 min.). Soprano Ewan Harbrecht and baritone Loren Welch sing.

Drama
Saturday, October 9—"Theatre of Today," KNX, 9:00 a.m. (30 min.). Edward Severn hosts in "Party Lane."
Saturday, October 9—"Stars Over Hollywood," KNX, 10:00 a.m. (30 min.). Maureen O'Hara, Ginger Rogers and Clark Gable are among stars.
Saturday, October 9—"University Theater," KFI, 11:00 a.m. (1 hr.). Ed Whitman's "House of Mystery" is presented.
Sunday, October 9—"Family Hour," KNX, 3:00 p.m. (30 min.). "Berkeley Square" with Ronald Colman.
Sunday, October 9—"Theater Guild," KFI, 5:30 p.m. (1 hr.). Bert Lahr and Ann Sothern in comedy-drama "Burlesque."
Monday, October 10—"Lux Theater," KFI, 6:00 p.m. (1 hr.). Irene Dunne and Cary Grant in "Mr. Blandings Builds His Dream House."
Tuesday, October 11—"Skippy Hollywood Theater," KFI, 7:00 p.m. (30 min.). Ann Blyth enacts a dual role in "Double Trouble and Love."
Wednesday, October 12—"Family Theater," KNX, 8:30 p.m. (30 min.). Adaptation of "The Happy Prince" by Oscar Wilde.
Thursday, October 13—"Hallmark Playhouse," KNX, 7:00 p.m. (30 min.). James Hilton introduces Roddy McDowall in "National Velvet."

Mystery-Drama
Thursday, October 13—"Suspense," KNX, 10:00 p.m. (30 min.). Edward Arnold in "Accountant," with Robert Platt.

Discussion
Sunday, October 9—"Invitation to Learning," KNX, 9:00 a.m. (30 min.). Quinn Howe moderates discussion of Chaucer's "Canterbury Tales" in a series on "The Romantic Spirits."

Sports
Friday, October 14—Football, KFWB, 8:30 p.m. (30 min.). Los Angeles Rams clash with Cleveland Browns.
Saturday, October 15—College Football, KFWB, 7:15 p.m. (30 min.). California Bears meet with USC's Trojans.

WHAT'S SPECIAL
Documentary
Sunday, October 9—"Nightmare at Noon," KFI, 2:00 p.m. (30 min.). Len Peterson script treating genocide.

TV Precasts

WHAT'S NEW
Musical Variety
Thursday, October 13—Bob McLoughlin's Club Time," KLAC-TV, Channel 13, 8:00 p.m. (30 min.). Variety stint featuring Chuck Cabot's orchestra and guest stars.

SUNDAY, OCTOBER 9—Aqua Calliente Races, KTTV, Channel 11, 8:00 p.m. (30 min.). Joke Hernandez describes races filmed for telecasting.

WHAT'S PLAYING
Film
Sunday, October 9—Feature Film, KNBH, Channel 4, 7:30 p.m. (1 hr.). "Fighting Sea Monsters" shows the lives and battles of manta rays, octopuses, sharks and other denizens of the deep.
Sunday, October 9—Feature Film, KTLA, Channel 5, 7:45 p.m. (1 hr. 30 min.). "Thunder in the City" presented by Edward G. Robinson, Louise Collier and Nigel Bruce.

Tuesday, October 10—Western, KTLA Channel 5, 7:00 p.m. (30 min.). "The Happy Prince" by Oscar Wilde.

WHAT'S BACK
Thursday, October 13—Carrol Righter, KLAC-TV, Channel 13, 9:00 p.m. (15 min.). Astronomer views the constellations.

Sports
Tuesday, October 14—College Football, KECA-TV, Channel 7, 7:30 p.m. (30 min.). UCLA versus Santa Clara.

Wednesday, October 14—"Chevrolet Theater," KNBN, Channel 6, 8:00 p.m. (30 min.). Ethel Griffies in "Her Majesty the King."

Monday, October 10—"Silver Theater," KTTV Channel 11, 8:00 p.m. (30 min.)." (Please turn to Page 29)
In Review

In & Out of Focus (General Comment)

**Looks Like**

Arrangements are just about complete for Burli Ives to star in his own television show for Vicky's, starting in January... KECA-TV has added quite a number of cast members to Jimmy Scribner's "Sleepy Joe." Two ducks, two de-skunked civets and one dog now caper neatly about "Joe's" corn patch. This show, incidentally, is the first five-a-week strip to move from West to East as regular fare on "Premiere Theatre," the William Morris package for KNBH, has been set for entire eastern and midwest NBC-TV net presentation... Jackie Gleason, the new TV "Riley," has been set for his own nightclub act... Ben Gage and Jack Wormser are currently auditioning another television show. This new hour is "Backstage with Ben."... KTSL finds itself currently in a better financial condition than the video outlet has experienced in its eight years of existence. Healthy new status is credited to station schedule trim of unsponsored shows, and to move from the Mt. Lee studios to Vine Street... KTLA is equally happy with half its available time sold. (We love hearing this sort of heightened idea.) When Hoffm PH dropped Spade Cooley for refusing to do two shows per week, the musical aeter immediately grabbed himself another sponsor, Central Chevrolet, and went right on televising... Video rights to the "Ellery Queen" whoodunits have been secured for video, and a half-hour weekly series, to-be-done live, is in the hopper.

Second Glances (Critical Comment)

**"Versatile Varieties"**

The Bonafide Mills got together another television show which is seen here Mondays at 9:00 p.m. on Channel 4, KNBH. New emcee is George Givot (Bonny Mau's last year, remember?), a name that might spell big potatoes back East, but whose proof certainly didn't lie in the first West Coast showing.

A simulated night showcased a series of acts, best of which were uncyclist-juggler Jack Parker; Audrey Palmer, an impressionist dancer; and the Three Beaux and a Peep. Latter, of course, are a singing group.

Givot made with some talk, sang a funny TV ditty to the tune of the "Toreador" song, introduced acts, and finally relieved all viewers' minds when he announced that one of the acts presented had snagged a job as a result of this TV exposure. Premise of the show is audition, and this might draw in more novel acts.

Probably the pace set by the "Wear" and "Peer" characters is blown through a commercial with Bonafide's trademark, "Bonny Maid," tended to pale the acts. Spot during which "W & T" laid into Bonafide's Versatile Tile (household tile), literally with hammer and tong, proved not only an entertaining bit of commercialism, but the night's best bill. If, on subsequent shows, Givot livens up a little, the entertainment balance may change. His lack of enthusiasm couldn't quite hide his talent and ability to amuse.

**"The Pendulum"**

A week or so ago KTTV's Channel 11 introduced a new series (9:30 p.m. Wednesdays) called "The Pendulum," which uses production methods not possibly seen in the film studio behind them, and the technique of the process which allows the actors to go through a great deal of dramatic action on a bare stage while the TV audience sees a composite image in living "tele- visions" that includes settings and certain visual effects.

More simply, here is what went on. While narrator-principal Tom Holland talked and an empty machine revolved, the camera panned along a series of wonderfully artistic and interesting sets, thus providing viewer eye and mind with knowledge of the background for a series of pretty horrid stragglings.

The narrative voice followed the camera on its eerie journey, and the illusion came off beautifully. Rex Keller's original music is great, and hit at exactly the right moment in each case.

All the participants... cast Tom Holland, Eve McVeagh, Byron Kane, Wade Crosby and Bill Free; production manager John Heneberg; CBS technical supervisor Dean Reed; and Ifo, who did the telemension settings, deserve credit for a job well done. It did seem, however, that undertaking this eerie vehicle was a mistake. That very eeriness required a pace that wearied viewers, spoiled by the lighting action of westerns, puppets and stagefuls of comics. If subsequent showings shift from low to second, Caldwell and Frank have themselves a show!

On Lens (About Studio Happenings)

**Choirboys' Contest**

The Mitchell Choirboys have given (Please Turn to Page 32)
Sunday, October 9

10:00—KSEF, KMB—Sweet Swing.

10:30—KECA, KNN, KBPD—Shoreline.

11:00—KECA, KNN, KBPD—Shoreline.

11:30—KECA, KNN, KBPD—Shoreline.

12:00—KECA, KNN, KBPD—Shoreline.

12:30—KECA, KBPD—Shoreline.

1:00—KECA, KNN, KBPD—Shoreline.

1:30—KECA, KNN, KBPD—Shoreline.

2:00—KECA, KNN, KBPD—Shoreline.

2:30—KECA, KNN, KBPD—Shoreline.

3:00—KECA, KNN, KBPD—Shoreline.

3:30—KECA, KNN, KBPD—Shoreline.

4:00—KECA, KNN, KBPD—Shoreline.

4:30—KECA, KNN, KBPD—Shoreline.

5:00—KECA, KNN, KBPD—Shoreline.

5:30—KECA, KNN, KBPD—Shoreline.

6:00—KECA, KNN, KBPD—Shoreline.

6:30—KECA, KNN, KBPD—Shoreline.

7:00—KECA, KNN, KBPD—Shoreline.

7:30—KECA, KNN, KBPD—Shoreline.

8:00—KECA, KNN, KBPD—Shoreline.

8:30—KECA, KNN, KBPD—Shoreline.

9:00—KECA, KNN, KBPD—Shoreline.

9:30—KECA, KNN, KBPD—Shoreline.

10:00—KECA, KNN, KBPD—Shoreline.

10:30—KECA, KNN, KBPD—Shoreline.

11:00—KECA, KNN, KBPD—Shoreline.

11:30—KECA, KNN, KBPD—Shoreline.

12:00—KECA, KNN, KBPD—Shoreline.

12:30—KECA, KBPD—Shoreline.

1:00—KECA, KNN, KBPD—Shoreline.

1:30—KECA, KNN, KBPD—Shoreline.

2:00—KECA, KNN, KBPD—Shoreline.

2:30—KECA, KNN, KBPD—Shoreline.

3:00—KECA, KNN, KBPD—Shoreline.

3:30—KECA, KNN, KBPD—Shoreline.

4:00—KECA, KNN, KBPD—Shoreline.

4:30—KECA, KNN, KBPD—Shoreline.

5:00—KECA, KNN, KBPD—Shoreline.

5:30—KECA, KNN, KBPD—Shoreline.

6:00—KECA, KNN, KBPD—Shoreline.

6:30—KECA, KNN, KBPD—Shoreline.

7:00—KECA, KNN, KBPD—Shoreline.

7:30—KECA, KNN, KBPD—Shoreline.

8:00—KECA, KNN, KBPD—Shoreline.

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9:30—KECA, KNN, KBPD—Shoreline.

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11:30—KECA, KNN, KBPD—Shoreline.

12:00—KECA, KNN, KBPD—Shoreline.

12:30—KECA, KBPD—Shoreline.

1:00—KECA, KNN, KBPD—Shoreline.

1:30—KECA, KNN, KBPD—Shoreline.

2:00—KECA, KNN, KBPD—Shoreline.

2:30—KECA, KNN, KBPD—Shoreline.

3:00—KECA, KNN, KBPD—Shoreline.

3:30—KECA, KNN, KBPD—Shoreline.

4:00—KECA, KNN, KBPD—Shoreline.

4:30—KECA, KNN, KBPD—Shoreline.

5:00—KECA, KNN, KBPD—Shoreline.

5:30—KECA, KNN, KBPD—Shoreline.

6:00—KECA, KNN, KBPD—Shoreline.

6:30—KECA, KNN, KBPD—Shoreline.

7:00—KECA, KNN, KBPD—Shoreline.

7:30—KECA, KNN, KBPD—Shoreline.

8:00—KECA, KNN, KBPD—Shoreline.

8:30—KECA, KNN, KBPD—Shoreline.
SUNDAY LOGS

SUNDAY CLASSICAL
3:00 p.m.—KFAK, Stage Melodies.
POPULAR, SEMI-CLASSICAL
9:00 a.m.—KFWB, Peter Potter.

"SCATTERGOOD" FRENCH

Negotiations are under way for the sale of French rights to the "MSB Series of Scattergood Baines." If the pact is signed, all past and future scripts will be translated into French and aired from Paris.

RECORDS JINGLES

A dozen jingles for the National Safety Council have been recorded by CBS Singer Dick Haymes, who croons about "driving safely."

THE REAL THING

Groucho Marx's painted moustache has been replaced by the real thing. The CBS comedian has grown a genuine lip adornment.

SUPERSTITIOUS

A burglary tie is worn for good luck by CBS Star Red Skelton on every broadcast and in every picture he makes.
MONDAY, OCTOBER 10

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

Comedy-Variety
1:30—Easy Area, KECA.
1:40—Gerry Moore, KXK.
1:50—Arthur Godfrey, KXK.
2:00—Talent Trish, KXK.
2:30—Talent Trish, KXK.

KS — News, KECA.
KB — Billy Lee, KECA.

Question, KECA.
1:00—BSkt. in H’wood, KECA.
1:00—McNeil Baskat, Club, KECA.
1:00—Grand Slam, KECA.
1:00—Horse Party, KECA.
1:10—Double or Nothing, KPI.
1:30—Queen for a Day, KPI.
2:00—Surprise Package, KECA.
2:15—Meet the Missus, KXK.
2:15—Bride and Groom, KECA.
2:30—Welcome Travelers, KFI.
2:30—Bob Hawk, KXK.

Mystery-Detective
8:00—Let George Do It, KXJ.
8:10—Dave Bider, KXJ.
8:10—Inner Sanctum, KXK.
8:20—I Love a Mystery, KXK.

Drama
2:00—Against the Storm, KXJ.
2:00—Laugh, KECA.

Classical, Semi-Classical Music
7:30—Deems Taylor, KXK.

Popular-Western Music
12:20—Dick Harris, KXJ.
4:00—Curt Massey, KXK.
6:30—Kate Smith, KECA.
11:00—Sinatra—Kiri, KECA.
**Tuesday, October 12**

| 8 | KECA, KFMB—Don McNell's California Broadcast. |
| 8 | KTE—Coffee Time. |
| 8 | KJQ—1500, KGK—Cecil Brown. |
| 9 | KJK—Bob McLaurin and Band. |
| 9 | KFCAC—County Church. |
| 9 | KFOX—BR&D—Haven of Rest. |
| 9 | KMPC—Market Report, Sports. |
| 9 | KFD—KFD—Jack Beech. |
| 9 | KJH, KFCAC, KGIL, KOWT, KBRD, KVND, KNNY, KBOO—Grand Slam. |
| 9 | KlA—Play Off Party. |
| 9 | KFOX—Words of Life. |
| 9 | KGB—Reverend Dr. Ralph. |
| 9 | KGER—Hammond. |
| 9 | KSWW—Stock Quotations. |
| 9 | KSWW—Pandana Churches. |
| 9 | RJ, KJG—Tell Tour. |
| 9 | KJG,(KMQ)—Rosemary. |
| 9 | KJG—Singers of the Sage. |
| 9 | KFM—Serious Mind. |
| 9 | KFM—Son of the Morning Hour, KGIL. |
| 9 | KGIL—On Parade. |
| 9 | KGIL—Memories in Music. |
| 9 | KGIL—Spotlight Varities. |
| 9 | KGIL—Carnival Night. |
| 9 | KECA, KFMB—House Party. |
| 9 | KJG, KBOO—Kate Starke Carnival. |
| 9 | KNNY—Wooden Warren. |
| 9 | KMPC—Elmo's Program. |
| 9 | KFAC—Savannah. |
| 9 | KFOX—Pastoral Church. |
| 9 | KFVD—Waltz Time. |
| 9 | KFIV—Bible Institute. |
| 9 | KJG, KBOO—Mary Lou. |
| 9 | KJG, KBOO—Valerie. |
| 9 | KJG—Second Mrs. Burton. |
| 9 | KECA—Baukhage T. News. |
| 9 | KJG—Honey. |
| 9 | KJG—Festival of Music. |
| 9 | KFVD—Dolly's Philo Hour. |
| 9 | KFVD—Sports Flash. |
| 9 | KFVD—Peter Potter. |
| 9 | KJG—Pepper. |
| 9 | KJG—Yesterdays. |
| 9 | KJG—Midnight Mass. |
| 9 | KJG—Cowhounds. |
| 9 | KJG—Spanish. |

**Program Highlights**

| 8 | 7:00—Bilestone in H'wood, KECA. |
| 8 | 8:00—McKell/Bleil/Claude Club, KECA. |
| 8 | 9:00—Gran Slam, KNNY. |
| 8 | 10:00—Double or Nothing, KLF. |
| 8 | 11:00—Queen of the Day. |
| 8 | 12:00—Surprise Package, KECA. |
| 8 | 1:00—Meet the Misses. |
| 8 | 2:00—Bridge and Groom. |
| 8 | 3:00—Traveling Chef. |
| 8 | 4:00—Hill the Jackpot, KNNY. |
| 8 | 5:00—People Are Funny. |

**Comedy—Variety**

1:30—Easy Acres, KECA. |
2:00—Garry Moore, KNNY. |
3:00—Arthur Godfrey, KECA. |
4:00—Bob Hope. |
5:00—Fibber and Molly, KFP. |

**Quiz, Participation**

7:00—Bilestone in H'wood, KECA. |
8:00—McKell/Bleil/Claude Club, KECA. |
9:00—Gran Slam, KNNY. |
10:00—Double or Nothing, KLF. |
11:00—Queen of the Day. |
12:00—Surprise Package, KECA. |
1:00—Meet the Misses. |
2:00—Bridge and Groom. |
3:00—Traveling Chef. |
4:00—Hill the Jackpot, KNNY. |
5:00—People Are Funny. |

**Mystery Detective**

7:00—Counterclock, KECA. |
8:00—Gregory Road, KNNY. |
9:00—Harry Crains, KNNY. |
10:00—Mr. and Mrs. North, KNNY. |
11:00—Miss R/original, KNNY. |
12:00—I Love a Mystery, KNNY. |

**Public Information**

3:00—Doctor's Office, KNNY. |
4:00—Women's Forum, KNNY. |
5:00—Town Merle, KNNY. |

**SUNDAY AFTERNOONS**

**STEWART ON STAGE**

2:00 to 3:00 Daily
2:18-KLA C - 57
2:15-KF I - K F SD - P o r t i a F a c e .
2:30-KE CA . ) (FMB - B r i d e t t G r o o m
3:33-KGF J - S p o r t e
3:03-KAGH - B a n d B o x .
1:15-KE CA - V p r e
3:45-KF T .  I F I F s D - W e  L o v e  k  L e a r n
42GF J - S p o r t s F l a s h .
3:01-KE CA - H e C a .  1 F IFI l t - -M r e .
* KLAC - N e w « ,  S p a r t a .
KO WL - J o e  A d a m s  S h o w .
K WR W - B i l l S a m p s o n S h o w .
KN X .  I L CBQ - M e e t  t h e  M e s a s
KF O X - R u e t t y  G i l l .
* KFA C - N e u m .
K V I TK - M t u d e  t o R e m e m b e r .
TLFOX - D ow n  H o m e r * .
KH I .
K W K W - R e c t o r  a n d  S n o r t s .
KY ' .  KF SD - T h i t t W o m a n ' s
K W IK - T h r e e -Q u a r t e r T i m e .
K V I K W - A n i c e  o f  t h e  A r m y .
KXLA - N e w s .
KF WB - - M u s i c .
F u l t o n  L e a l .
F r a n k  I l e m i n g w e Y .
KGER . K MP C - N e w s .
B a k e r ' . N o t e b o o k .
15:45* I F I N 1 X . K C I IQ - N e w s : G a r r e d .
5 : 4 1 1 - K G I L - s p o r t s
5 : 5 5 * K N X - N e w s . F r o n k  G o e s .
*KE CA .  R I
8 : 4 3 - K E CA . KF I S IB - - M u e l e  b y
8 : 3 0 - X E C A . I L F 3 1 1 3- -A m e r i c a ' e
8 : 4 5 . - - K F I V I S - T h e H u m a n  T o u c h .
9 : 1 5 - K F I - B u r r i t t  Wh e e l e r .
9 : 3 0 * K E CA .  E F O R -- M o n i t o r  N e w s .
9 : 4 5 - K F 1 . M E S H - L i g h t - 1 : p T i m e .
KLAC - C r o t t i l y  T i m e .
11:15FMB -D tm i d
12 : 3 0 - K F T - M I d n i g h t  F l y e r .
10:00-FMU - R e p o r t e r .
* K NX . K CBQ - N e w s ,
* K I M . KFN M . KGB . K A L I F -
* I IE CA - N e w a  o f  T o m o r r o w .
* KLAC - N e w s .
*KN X - N e l s o n  P r i n g l e .
*KF O X - M u a l c
* K 1 1 . 1 .  K MP C - N e w s .
* K F I - C a r t e t h  W e l l s .
12:30-KFM T S - -B e v e r l y  H i l l s  O r e .
KF OX - M u a l c
10:00-FMU - R e p o r t e r .
* K NX . K CBQ - N e w s ,
* K I M . KFN M . KGB . K A L I F -
* I IE CA - N e w a  o f  T o m o r r o w .
* KLAC - N e w s .
*KN X - N e l s o n  P r i n g l e .
*KF O X - M u a l c
* K 1 1 . 1 .  K MP C - N e w s .
* K F I - C a r t e t h  W e l l s .
12:30-KFM T S - -B e v e r l y  H i l l s  O r e .
KF OX - M u a l c
10:00-FMU - R e p o r t e r .
* K NX . K CBQ - N e w s ,
* K I M . KFN M . KGB . K A L I F -
* I IE CA - N e w a  o f  T o m o r r o w .
* KLAC - N e w s .
*KN X - N e l s o n  P r i n g l e .
*KF O X - M u a l c
* K 1 1 . 1 .  K MP C - N e w s .
* K F I - C a r t e t h  W e l l s .
12:30-KFM T S - -B e v e r l y  H i l l s  O r e .
KF OX - M u a l c
10:00-FMU - R e p o r t e r .
* K NX . K CBQ - N e w s ,
Indicates News Broadcast.

WEDNESDAY, OCT. 12

KHEA, KFM—Don McNeill's Band, 9:00; KAIK—Mr. M., 9:30; KAIK—Sleep Talk, 10:15; KAIK—Time of Day, 11:00.

KECA, KFM—Barbara Stone, 9:00; KAIK—Mr. M., 9:30; KAIK—Sleep Talk, 10:15; KAIK—Time of Day, 11:00.


KHEA—Announcements, 9:00; KFM—Announcements, 9:30; KAIK—Announcements, 10:15; KAIK—Time of Day, 11:00.

KHEA—Fashions in Music, 9:00; KFM—Ritualistic Radio, 9:30; KAIK—Announcements, 10:15; KAIK—Time of Day, 11:00.

KHEA—Fashions in Music, 9:00; KFM—Ritualistic Radio, 9:30; KAIK—Announcements, 10:15; KAIK—Time of Day, 11:00.

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KHEA—Fashions in Music, 9:00; KFM—Ritualistic Radio, 9:30; KAIK—Announcements, 10:15; KAIK—Time of Day, 11:00.
WEDNESDAY LOGS

10 KECA-KFMB-Richfield Reports

11 KECA-KFMB-Showcases

12 KECA-KFMB-Meetings

13 KECA-KFMB-Sports

14 KECA-KFMB-Weather

15 KECA-KFMB-News

16 KECA-KFMB-Weather

17 KECA-KFMB-Weather

18 KECA-KFMB-Weather

19 KECA-KFMB-Weather

20 KECA-KFMB-Weather

21 KECA-KFMB-Weather

22 KECA-KFMB-Weather

23 KECA-KFMB-Weather

24 KECA-KFMB-Weather

25 KECA-KFMB-Weather

26 KECA-KFMB-Weather

27 KECA-KFMB-Weather

28 KECA-KFMB-Weather

29 KECA-KFMB-Weather

30 KECA-KFMB-Weather

ALMOST A PRO

Irene Woods, CBSinger on the Garry Moore show, was runner-up for the Miss America's Star Champion of New Hampshire. Although her singing won out, the vocalist is reported to play a mean eighteen holes. Page Twenty-three
**Radio and Television Life**

**Thursday Logs**

- **KABC** - News: Ben Summergrieve
- **KFWB** - Sports: Commander
- **KFXL** - News: Tom Ranlon
- **KFWB** - News: Roger Patrick

**Theme for “Wendy”**

Singing star Bill Harrington, NBC's “Hit Parade,” has written a little song for Wendy Barrie, who will use it as the theme for her television show.

**More Sound Effects**

NBC's "Dragnet" uses more sound effects than any other program on the network. Most of the shows require three soundmen and equipment which occupies half the stage.

Page Twenty-five
video in review

anybody can dance!

(a continued from page 13)

all, forty contests passed before pa-
tient practice, originality of steps and
shaped determination led them into a
whirling mass that carried
them into uppermost New York
night clubs, musical revues, movies
and vaudeville theaters. Each of
the eleven student groups at Holly-
wood Bowl attracted the largest
audience of the season, a feat never
matched in Bowl history. People
whistled while they danced, raved
when they departed off stage. Crit-
ics mentioned that they danced with
their eyes, hands, and hearts.

Psychology comes first

Yet when Frank defends his pre-
mise that the average young girl
that can dance, he bases his statement on
simple psychology rather than on
the aspirant's happy choice of part-
ner, determination, or even practice.

"Overcoming a lack of confidence
is the biggest factor in learning to
dance. That is why we feel that
learning one step with style is far
better than learning fifty without
style. Too, any step that is correctly
done is not difficult. It follows that
the dancer who masters one step
completely will do it easily and well,
and there are no two factors better
designed to rid a beginner of the
fearful feeling that every eye is fixed
crassly upon him. Do something
well and you're happy to be watched.
As soon as the joy of dancing takes
hold, the rest of the learning is a simple
matter of imitation."

"In our schools we have had some
wonderful experiences that go be-
yond just teaching people to dance
well quickly. In one case a man
who stuttered badly came to the
studios (Velox and Yolanda have
eleven local studios, one in Chicago
and one in New York).

"We had noticed that people who
stuttered had a hard time keeping up
the quick tempo of dancing first. There
are only two tempos, you know, the
quick and the slow. As we taught
this man the slow tempo, it helped
his speech. He applied the change
to his speech as he learned it with
his body.

"Another time a couple on the
 verge of a divorce took dancing les-
sons. It was amazing and hearten-
ting to see the common interest and
fun of dancing take hold of those two,
and a pleasure to know that they
credit their last marriage to this
mutual enjoyment."

Frank feels that it is easier to
teach complete novice to dance than it is to teach the trained dancer
who for years have been stumbling joy-
lessly around the dance floor merely
as a social gesture.

"The instructors have nothing
to 'unlearn,'" he smiles, "and are like-
ly to require fewer lessons."

"It is impossible to tell a person,

a new twist to the giveaway business.
They give not money nor merchandise,
but themselves!

"My Favorite Shut-In" is the name
of the television contest in which the
famous Mitchell Chorleyboys have
applied the switch.

Here is how it works: Listeners or
"viewers" of the Chorleyboys' Tuesday
afternoon telecast over KFI-TV at 2:30
are required to send letters to the
boys naming an outstanding shut-in
friend. A group of judges then
chooses a winning letter based on
the information it gives about the shut-in
it names. The writer of the letter is
notified and is invited to be the guest
of the choir on its TV show, where he
or she tells about the shut-in he nom-
inated. During the broadcast, the ten
boys climb into a Packard limousine
from Earl C. Anthony, Inc., and travel
to the invalid's home where they sing
and entertain the patient.

If you know of any shut-ins who
have been an inspiration to those
around them, here is your chance
to bring some sunshine into their lives.
All you do is write your letter, the
boys do the rest.

Television tips

by jane pelgman

"One network television show is
roughly equivalent in terms of new
employment and payroll purchasing
power to two average size Los Ange-
les manufacturing plants—or some sev-
enty-five jobs and $15,000 weekly
operating outlay."

While people discuss the pros
and cons of entertainment worth, talk
about the respective merits of Olsen
and Johnson or Milton Berle's acts, or
carp about the lack of coordination be-
tween the movie industry and TV, the
Los Angeles Chamber of Commerce
were thinking about obtaining the
above interesting data.

As Chairman Miller of the C. of C.
further points out: "The Ed Wynn
show, with its cast and staff of
seventy-five persons, is double the
number (36.7) of all types of

Before our instructors have danced
with him or her, how many lessons
will be required for happy, grace-
ful ballroom dancing? Their degree
of self-consciousness, as I said be-
fore, determines a lot. The way they
master the basic steps that fit
seven of the major dances—waltz,
fox trot, tango, rumba, mombob,
swing and tango—determines the
progress. It might take ten lessons,
it might take two or three more
before we get to know them."

Frank also mentions that
only five of our graduate inclined toward pro-
fessional dancing won't have to go
through forty contests before they
finally win out!"
Many a Listener and Looker Has Succumbed To Wilson's Winning Ways. Now He Is Typed

Part Pixie . . . Part Peck's Bad Boy

By Gaye Howe

When television has cut its second set of teeth, the man sitting on top of the highest transmitting tower sagaciously shouting, "See, I told you so . . . weren't ya listenin'?" to all the doubting Thomases will, in all probability, be that appealing radio and video emcee, Stu Wilson.

Enthusiastic is a mild term to apply to Stu's viewpoint on the new medium. He's puzzled about the diehards who are muffing their video appearances. "Why, they're watching the big parade go by!"

"From the commercial standpoint video is the greatest thing that has ever come along," he believes, "besides being the most challenging of any form of entertainment. Why, if I were a manufacturer with some-

thing to sell, I'd sure take TV!"

These ideas are concrete and Stu speaks from fifteen years in the radio profession plus the same number of months with his KFI-TV show, "Are Ya Lookin'?" In that time he has never lacked a sponsor, and with his video show he is the most heavily sponsored package on that channel.

Since he graduated from local schools and went on to UCLA with a drama major, Stu has covered a variety of air stints and stage and movie commitments.

A special-events reporter for Don Lee during the 1930's, he proved he was as much a daredevil as he is part pixie, part Peck's bad boy.

Courageous acts of jumping from a three-story building into a net ("almost talked myself out of that one"), covering the Martin Johnson plane crash and even power-diving in a fighter plane were part of his special beat.

With a backlog of many popular quiz shows including "Dr. His Clinic," where his discussions of bunions and fallen arches were every bit as informative as they were entertaining (one doctor was impressed enough to describe Stu as having a "wonderful bedside manner"), "Surprise Party," "Quiz of Two Cities," and his present stints, KFI's "Owl-Reball Show," originating from local drug stores, KFI's "Are Ya Listenin'?" and KFI-TV's "Are Ya Lookin'?" Stu has learned many things about, and how to handle, all types of people.

Good Emcee

"To be a good emcee," Wilson claims, "you've got to have five per cent education, five per cent breeding and ninety per cent experience." Like the rolling stone, Stu gathers all the points he has gained through his radio-wise time and, applying (Please Turn to Page 39)

"MY OL' COOMSKIN CAP" is Stu's description of the fuzzy headgear he wears so charmingly. He has yet to comment to the watchers on the hats. "Mum's the word," warns Stu.

When Stu Calls Contestants on his radio or video shows, they are always in for some jolly talk and happy surprises. The fans respond to Wilson's merrymaking with sacks of complimentary notes.

When Stu's Another Hedda when it comes to hats and here is the one that started it all . . . a Mexican sombrero he wore to add atmosphere to a commercial on tomato sauce.
THE TINY MEXICAN SINGER AND DANCER, ARMIDA, introduced many south-of-the-border melodies on her 1936 program, "Paris Night Life."

Flashbacks! No. 58 of a Series

Not So Long Ago These Famous Folks Were Lending Radio Their Glamorous Presence

GLAMOROUS MARION DAYIES made few radio appearances, but the photographer snapped her during one—"Peg o' My Heart," one of her hits.

ONE OF THE BIGGEST stars on Broadway is Alfred Drake, leading man in "Oklahoma!" and "Kiss Me Kate." Here he is in 1935 as a very young radio singer.

NOT HEARD for some years, Richard Crooks was famed as the "Voice of Firestone" when this picture was taken in 1933.
Kitty Carlisle is now Mrs. Moss Hart, wife of Broadway writer-director. In 1937, when this was taken, she was a CBS singing star.

Only Cecil B. DeMille could wear puttees and breeches at the mike and look absolutely right. This was during C. B.'s tenure on Lux.

Jerry Cooper was the pleasant baritone singing star of the big 1936 show, "Hollywood Hotel."

A film star who proved to be delightful in radio was Madeleine Carroll. This was taken in 1936 when she starred on the fabulous "Red Circle" program. Later she became Bob Hope's dream girl and not a Hope program went by without a reference to her.

Another movie star to succeed in radio was gracious Mary Astor, who emceed an opportunity program on CBS in 1940. Miss Astor presented a variety of talented youngsters and appeared in a dramatic spot with one of them on each program.
WITH MEN WHO KNOW their ties best, the silk rep leads all others. Bill Gwinn wears this Phelps-Terkel creation, one of the many featured at their stores.

YES, THEY'LL STILL be wearing bow ties this fall. This dotted creation goes well with Moon's window-pane plaid sports jacket ($35.00) and his all-wool sleeveless sweater.

IT LOOKS LIKE an afternoon outing for Bob Moon as he models this wool jersey gaucho shirt. Obtainable in many colors, these shirts are priced at $6.95. (Phelps-Terkel photos.)

THE CENTER OF ATTRACTION is little Patsy Finley, who strolls along the campus with Bill Gwinn (left) and Bob Moon (right). Gwinn wears a Phelps-Terkel imported cashmere sweater priced at $25.00. Moon sticks to the less expensive gaucho shirt.

WELL DRESSED Mikeman:

Mere Male Has His Day Displaying What He's Wearing for New Season
MAYBE THE UNIVERSITY LIBRARY is the place where these Mutual-Don Lee emcees look up their “ad-libs.” “What’s the Name of That Song?” maestro Bill Gwinn relaxes in a hounds-tooth check, single-breasted wosted suit ($65.00). On the right, the lad who puts the “Ladies First” is clad in a window-pane plaid tweed sports jacket ($35.00) and brown gabardine slacks ($18.75).

EVERAL days ago at the Mutual-Don Lee studios, Bill Gwinn, master of ceremonies for the network’s “What’s the Name of That Song?” feature, and Bob Moon, emcee on the week-day “Ladies First” show, took a close look at the wardrobe situation and decided that they needed some new clothes for fall. A trip to the Phelps-Terkel store located on the University of Southern California campus ensued. Although they were “just looking around,” both were mighty impressed with what they saw. (Hence, both drove home with a pile of bundles.) If you should visit the “Song” show any Wednesday night at 8:00, or the “Ladies First” program any weekday morning at 11:00, here’s how you may expect “the boys” to look.

ACTUALLY, IT’S THE MOST natural thing in the world to see Bill Gwinn strolling down the steps of the university library. A little over three years ago, Bill was a professor of speech and drama at the College of Marin. Could he be even a bigger success as a fashion model?

BOB MOON, EMCEE of KHMJ’s week-day “Ladies First” program, models a diagonal shetland tweed suit. Priced at $55.00, this single-breasted, all-purpose suit is both smart and distinctive. In a casual mood, Bob’s footwear consists of brown moccasin-type loafers which sell for $9.95.

IT’S A BISCUIT-TAN Forstmann flannel suit that Bill Gwinn chooses for afternoon wear. This all-purpose $75.00 suit is also available under the names of granite gray and whiskbroom blue.
MINNEAPOLIS-BORN BETTY STAHR treats KGIL listeners with a miniature concert, directs the choir at her church and is a vocal coach in Sherman Oaks. Besides these commitments, she finds time to cook "Enchiladas Swiss" for her Latin-descent husband.

Since she started her weekly fifteen-minute program of song on KGIL, listeners have been as surprised as they are pleased at discovering such mellifluous tones combined with a Catholic taste in music. "I sing in six languages, but my greatest love is Latin music."

Often Betty treats her audience with religious songs (those who are members of the First Presbyterian Church in Sherman Oaks know her as the musical director of that congregation).

Aside from her program, for which Betty claims to arrange all the music and orchestration, she works tirelessly with the church, coaches ambitious vocalists in the Valley town, designs laundry, sews her entire wardrobe and enjoys spending as much time as possible with her mother, dad and husband, the latter now busy with interior decorating.

Eye on Video

Her present goal is to have a television show on which she would have a miniature concert identical with her radio stint. With her ideals as standards to live by, Betty indicates that she doesn't care to enter any thing that has a competitive basis. Her reason is that she would be competing with amateurs. "It's not good for the morale," she believes, and as a professional performer she may be right.

When asked why she decided to become a concert singer, Betty goes back to the time she was a youngster in Minneapolis.

"I went to see 'Naughty Marietta' not once but 59 times." The romantic team of Jeanette MacDonald and Nelson Eddy caught enough to inspire her musical career.

If a name has anything to do with success, Betty's tag of Stahr could well be a symbol of brilliance in the musical world. Add to it the fact that she was born on an Easter morn, and this bright little singing star does have a right to shine.

October 9, 1949

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Hailed by Critics and Approached by Film Scouts, Lovely Betty Stahr Believes Video Will Give Her A Right to Shine

IN A GLAMOROUS MOOD, Betty likes to wear exotic jewelry and gowns she herself designed. For this pose, Betty chose the creation she wore for her singing debut. Made of turquoise mousseline de soie, it has a cascade of purple velvet leaves from shoulder to hem.

When a gal's got talent besides beauty, what would be the first big-time town she'd tackle? With Betty Stahr, who possesses both enviable qualities, it was a flip between Hollywood and New York City.

Living in home town Minneapolis and a graduate of the MacMull School of Music, the mezzo-soprano decided on Hollywood, for with two talent scouts coaxing her on, what better choice could be made?

Unfortunately, the movie offers fiddled when Betty arrived in Southern California, and as far as opening the golden door to fame with just a pretty face, Betty wasn't having any. Because she had what critics described as a beautiful voice and because her debut in the Twin Cities hailed her as one of the most outstanding singers of the day, Betty was, and still is, determined to get her hold on success by strictly hard work.

Her will hasn't yet been broken and although the contacts didn't follow through as fast as she thought they would, Betty doesn't complain. "I arrived in Hollywood in 1943, the velvet-voiced thrush recalls, "and sang at the Hollywood Bowl, where Tito Guizar was performing a concert. He interested me in Latin music and it was no sooner said than done, when I picked up my mom and dad and left for Mexico City."

Worked in Films

In that colorful south-of-the-border town, she was able to work at the Azteca Studios. "I did any kind of a role that called for an American girl," Betty said, "for in Mexico they are willing to teach you from the ground up all about various techniques of picture-making, and when I wasn't emoting I was hammering some nails into a set."

"I also sang at the Radio Theater and did guestings at night clubs . . . and then I met Enrique," Betty smiles. Their romance developed into marriage, and in the Valley town of Sherman Oaks Betty is also known as Mrs. Del Castillo.

Friday, 2:45 p.m., KGIL
Part Pixie . . . Part Peck’s Bad Boy

(Continued from Page 33)

them, senses how much people want to talk.

About hecklers, Stu avers if he goes up to the obnoxious party, the guy will immediately clam up.

"I catch him unawares and thrust the mike under his nose and suddenly all the hullabaloos is over and the party is like a mouse . . . he can’t think of another thing to say."

"Then too, maybe people in the audience thought the egger was funny and they’d have quite an impression of me if I hollered back some smart remark to the party," he grins.

"Another thing that usually happens is you find you have made a friend out of an enemy when you give him that spotlight."

Listeners never find Stu in an embarrassing silence, partly because he likes to talk and mostly because he knows the right questions to ask. He doesn’t fence for time to think out a question, for he never repeats an interviewee’s statement.

Soft Touch?

"Really," he insists, "I’ve got an easy life. I start at 10:45 a.m. and I’m through at 3:20 in the afternoon. I see shows daily with the going over into Saturday isn’t exactly a banker’s life, but he finds time to keep up with his latest hobby, square dancing. He’s just been elected president of the San Fernando Valley Bruin’s Club, meaning that he’ll be in attendance at the UCLA football games. Prospects of such a hobby, Stu says, made Stu admit he hasn’t seen any games since he got his television set. "I’ll have to go to ‘em now," he affirms.

Stu’s fickle about his loves . . . divides them between radio and television and says he gets the most fan mail from his viewers. The amiable Wilson, with a twinkle in the eye and a nonchalant air, does much to make afternoons jolly.

A majority of the mail pertains to an object about which Stu is mum. Many of the notes threaten, “Stu Wilson, if you don’t say anything about those hats you wear on the show, I’m gonna scream!” or “Wilson, oh boy, are my eyes deceiving me? Are you or aren’t you sporting a topper?” The watchers are puzzled over the weird assortment of headgear perched haphazardly atop his hair when Stu capers through his daily “Are Ya’ Lookin’?” stint.

That’s a Hat?

The chapeaux originated when Stu, wanting to tell about some

There is a program of authentic Los Angeles police case histories complete with the voice of Jack Webb . . . the dialogue is so reminiscent of the aforementioned "P.N." without the repetitious situations associated with the former show. In addition, "Dragnet" features another California favorite, Barton Yarbrough.

Have missed a Mutual show, "Chandu," I remember this one when I was eight years old and the revival was not only refreshing but not in the least childish, since fantasy is always a relief from everyday routine. The musical effects by Korla Pandit were so much like the original show which had more than an organ to sustain the effects.

Jerry K. Schultz, 4026 Walton Avenue, Los Angeles, Calif.

One of my favorite programs is the Curt Massey show. Having been a piano player for a good many years, I can appreciate a good voice when I hear one, and assume that Curt is about tops . . . We look forward to hearing his programs and wish they could be much longer. We would like very much to know where we could write to obtain a good picture of Curt.

Suggest you contact CBS, Columbia Square, Sunset and Gower, Hollywood 25, for photographs of Mr. Massey.

Judy Kuhn, 1819 Bonita Avenue, Burbank, Calif.

"Pat Novak" and "Michael Shane" were my favorite programs. Is the actor who played "Novak" the same man who is "Friday" on "Dragnet"? Jack Webb portrayed both roles you mentioned . . . couldn’t you tell?

RETURN OF BILL SPIER to CBS’s "Suspense" as editor-producer marks new season of mystery thriller. Bearded Spier cued show for five years (1943 to 1948).

Ear Inspires Pen

(Continued from Page 2)

Mrs. Jean D. Rathe, 1312 Westminster Avenue, Alhambra, Calif.

For those of your readers who are "Pat Novak" crazy, may I suggest "Dragnet," KFI, Saturdays, 8:00 p.m.

Spanish tomato sauce on the show, spied a couple of straw sombrero, seized them and plunged them on his head. "What a commercial!" he thought. It was. The collection has grown, and daily he exhibits a raccoon cap, a derby, a battered and rimless felt or stovepipe hat, a Raggedy Ann mop of curls, and a hair piece, among other originals.

Much hilarity resulted when witty Stu donned the hair piece, suddenly twisted it around, let it fall over his eyes and, assuming a pose of dignity, piped hoarsely, "This is Flora Bel McRae reporting.


October 9, 1949
WALTER WOOLF KING, emcee of the new KNBH "Lights, Camera, Action!" telecasts Monday nights, chats with actress Claire Dennis, who plays a script girl on each show. (NBC-Ball photo.)

BARBARA DE COSTA, a singing star of television, poses with the first child to handle a commercial on the visual medium. The little miss pointed up the advantages of Roper stoves. (De Mos photo.)

UNCLE HOWIE, KFI-TV's "Storybook Man," puts years of radio experience into using various voices, props and story characters, as well as creating his own music, for his video program. (Car photo.)

SEEN ON THE Video Scene

HOLLYWOOD INVADED NEW YORK TELEVISION when Charles "Buddy" Rogers traveled Gothamward. Seen with the actor-producer at "Toast of the Town" rehearsal are (left to right): Mario Lewis, producer; Mal Boyd; Buddy Rogers and John Wyay, CBS director of the program.

"WESLEY," THE ETERNAL AMERICAN BOY portrayed by young Johnny Stewart in the CBS-TV comedy-drama series explains to his family that something wasn't his fault. Father is Frank Thomas; the sister is Joy Reese; and the mother is Mrs. Frank Thomas. Samuel Taylor writes the scripts.