The pie crust's made with ZOOM! But who's the good-lookin' guy with the pie? He's a motion picture singer featured on NBC-KNBH. The pie is a Washington's Birthday cherry special with flaky, tasty 90-SECOND PIE CRUST, made with Zoom, Fisher's instant-cooking whole wheat cereal (contains all the wheat germ of the whole kernel). For the pie crust recipe—buy a package of Zoom. For the singer's name—turn to Page 43. When you shop—BUY ZOOM! (Perkins photo.)

SEEN ON THE RADIO SCENE

FRANK DE VOL AND BERYL DAVIS congratulate maestro Tex Beneke on his recent success at the Hollywood Palladium. Beryl is now star of her own TV show, "Songs by Candlelight" on KNBH. (Perkins photo.)


JOY TERRY, twenty, is the professional "cry-baby" for "Dr. Christian." Here she demonstrates her technique for Jean Hersholt, star of the show. (Perkins photo.)
"Zoo Parade"

Sunday at the Zoo Has Long Been a Favorite Pastime. When You Make Your Trip Via TV
There Are No Bars Between You and the Wild Life House at One of the Country's Best

By Jane Pelgram

Sunday, 6:30 p.m.,
KNBH, Channel 4

Back in May of 1949, NBC-TV in Chicago sent a mobile unit out to Lincoln Park Zoo. The crew were to pick up a show interesting enough to fill a national time spot left vacant that day. The experimental show went over with such a bang that the outlet has presented it each Sunday since. It is carried on KNBH and other NBC-TV outlets via kinescope.

Format of the series is simple but careful. Zoo Director R. Marlin Perkins (who turned out to be an excellent television personality!) and announcer Jim Hurlbut exhibit zoo inhabitants for the TV audience and discuss the characteristics peculiar to each animal bird or reptile making its video appearance.

During each session at the zoo, Perkins deals with one category. For instance, the half hour may visit the cages of familiar reptiles. Perkins has the confidence to go farther than merely pointing into the cages as he explains habits, habitats and peculiarities of the inmate on parade, whether it be a serpent or a lion. It's usually into the cage and about-face to the camera for Perkins and his charge, and in his familiarity with the animals and birds lies a great endorsement of the treatment they must receive at their huge home.

Occasionally film clips are inserted. On one Sunday viewers visited, by film, thirteen zoos in Europe. Pictures (Please Turn to Page 16)

When R. Marlin Perkins (left), Director of the Lincoln Park Zoo, and Jim Hurlbut, NBC commentator on KNBH's "Zoo Parade," took a couple of little friends out for an airing one day, the duo gave due to their respective personalities by their reactions. Jim's friend is a thinker—Perkins's, a doer. (Chicago Photographers photo.)

The crowds are invited to the Sunday telecasts from the Lincoln Park Zoo, but they must stay on the "people side" of the wire fences. The residents of the Park aren't going to welcome just anyone into their homes—camera or no camera!
The Little Man Who's ALWAYS There

By Shirley Gordon

Monday thru Friday, 12:15 p.m.
Saturday, 10:15 p.m.
CBS-KNX

HEREVER THERE IS a Hollywood news story breaking, you'll find CBS's motion-picture editor, George Fisher—and with him, his tape recorder. The latter wondrous mechanism has been Fisher's passport to a series of Hollywood news scoops that have "out-flashed" Winchell and "out-exclusive" Louella.

Of course any reporter can go places with a tape recorder—but to obtain the results of a George Fisher the reporter should also bring along with the wondrous mechanism of tape the experience, honesty and determination of a George Fisher.

When a star sees a man with a tape recorder for the first time, he doesn't know exactly what to think. He usually has a suspicion that he is bugged. The tape recorder is a man's best friend. Without it, he can never be certain of getting the real story. With it, he can. It creates confidence. It gets to the heart of the matter. It is a mechanism that is designed to get facts—no matter how hard to obtain.

George Fisher's tape recorder has made his name synonymous with candid conversation. It is a mechanism that can penetrate to the heart of any story.

[Top left image: Tape recording technician Rusty King seems to be enjoying George Fisher's intimate interview with Ellen Drew. When busy stars can't come to the studio for his broadcasts, Fisher bundles up his tape recorder and his determination and goes out after his story.]

[Top right image: The Reporter's Red English Austin attracted Sir Laurence Olivier's attention, helped George to get a better interview from the distinguished Britisher. That's Fisher's delight, a standard French poodle, snuggling on his shoulder.]

On a Trapeze or a Telephone, an Airplane or a Submarine, George Fisher Always Sees the Stars—and Gets His Story!

February 16, 1951
SAM MANNIS, television's showman auctioneer, jumped into prominence and became either a pet—or a pet peeve—almost before he knew it! You don't just take Mannis or leave him alone. Reactions range from the preponderance of fanatic fans to those who detest him thoroughly. These latter few are probably confused by Mannis's very positive personality.

By his TV success, Sam suddenly developed more careers than he could handle. And he had just wanted to sell fur coats on TV.

Radio and TV
Mannis will agree with you that it is lots of fun, but he still wonders just how he got there. He wonders more where he is going. Right now Sam follows Gene Norman on KFWB's twelve midnight radio spot—a very good time indeed, and a period that is working out advantageously. Rumor has it that the

(please turn to page 32)

Fur Coats, Pretty Girls, Quips and Sallies...And
First Thing One Sam Mannis Knew, He Was

On His Way to Somewhere

Auctioneer Mannis has turned—A Sales Pitch, a nice TV personality, and one of the oldest known means of channeling goods to customers into entertaining video fare.

The only person not interested in the girls and the auctioneer is the small child of two or so seen at the lower left, above. Bill Welsh, near the camera, seems entranced. And why not? (Miller photo.)

February 16, 1951
HEN THE chroniclers of musical history point their researching noses at the Western field, they'll have to pencil in the biggest billing to the "singingest" rhythm show of all—"Foreman Phillips' Roundup." This colorful range-country hoe-down is the only television marathon which can match the vigor and size of the revues staged in Virginia City's heydays, for host Foreman Phillips has assembled some thirty guest stars and over seventy-five songs.

Midas Touch

With a steady three hours of fast-paced production numbers, moving close on the heels of each other, no wonder that over six hundred live viewers have been piling up at the ABC Television Center on Sundays. It's this sort of enthusiasm that indicates Foreman Phillips is a "Midas" of musical variety.

Located on a replica of Foreman's 40,000-acre cattle ranch in the rolling hills of northern California, the B-Bar-K guests arrive in all sorts of conveyances and "set a spell" to beat time and harmonize in a typical week end of songs, story-telling and picnics on the range.

In the camera range, Eddie Cletro and his Roundup Boys knock off instrumental numbers with the ease and polish well known to those who have long been their stand-bys. But to get that "gather round the old corral" atmosphere, The Saddle Kings amble up to give singing-trio treatment with guitar, bass and fiddle.

As a feminine counterbalance, "National Barn Dance" favorite May Lou has the same sweetness in her voice you'd expect in your kid sister, as compared to the burlesque of Betsy Gay, well-known Capitol recording artist, who sports the only old-fashioned bloomers in cow town.

In keeping with the long and lonely roll of the prairies, there seems to be a plaintive note in so many cowboy ballads, which are only a step away from the serious religious songs. The sonorous voice of "Skeets" Bennett is particularly fitted to both of these types, while the duo of Marilyn and Wesley Tuttle have attained stardom concentrating on the religious theme.

Giddypil

For a billing of comedy and daring, Foreman has spirited back from the Old West "Death Valley Mack," the first man to drive a twenty-mule-team borax wagon out of Death Valley, and as that was some years ago, Mack is a chief story-teller of...
**Rumors Are Flying**

Faye Emerson is wanted here on the Coast to do a movie show, co-starring with Fred MacMurray. Robert Montgomery would leave TV in a minute if he could click with a newspaper column, political in nature, of course. The vaguest sort of a careful rumor mentions Milton Berle as being made a vice president of NBC. (?) A rumor also has it that the forthcoming dearth of TV sets will require owners to trade in an old one to get a new one. Many, many people will be able to buy second-handers, if this is true. Another rumor has Milton Berle signing a thirty-year radio-TV contract with NBC. RCA is supposedly ready to commence making a picture tube that uses no cobalt. That would mean two tubers to the television set, shortage of materials, and also means good news for all! "Inner Sanctum" may shortly go to TV, and at last we can see that squeaking door!

**Looks Like**

Looks like the El Capitan theater is on the block as a TV site, with CBS and NBC tugging (by way of bids) for the property. The owner is supposed to want $400,000.

South Americans are enjoying TV, too. The Emerson Radio and Phonograph Corporation recently shipped its second batch of 1,000 sets down. They or four thousand more are expected to go before summer is out, so transmission from Rio De Janeiro and Sao Paulo can be picked up by a goodly number of receivers. Both of these towns will have two stations going before fall; and the fifth station is expected to start operation from Belo Horizonte. What's "channel" in Portuguese? It has been suggested that the Academy of Motion-Picture Arts and Sciences give, among its awards this year, an "Oscar" for the best film made specifically for TV. Over four thousand hours of manpower, one union alone, went into the creation of film for TV, and approximately 200,000 feet of film are employed in television each week. It sounds like a good idea—one of the facets of TV glossed over by its own Academy would then receive recognition.

Bill Bendix is going into TV, but not as "Chester Riley." Bill has been pacted by Hal Roach, Jr., to do a series of thirteen TV pictures, budgeted tentatively at $100,000 a half hour and based upon the "McGurin from Brooklyn" type done by Bendix before the war for regular films. TV is about to get another popular cowboy, justice dispenser onto film for weekly watching. "Red Ryder" will be produced by Stephen Slesinger at the Roach Studios, with a budget of $75,000. Slesinger's 1,200-acre Red Ryder Ranch high in the Rockies. Slesinger got his "Ryder" rights back from Langendorf Bakersies, who have sponsored Red on radio for the past ten years. Starting March 1, and every day, you can see fourteen hours and fifteen minutes of straight TV programming on Channel 7. They commence beaming at 10:45 a.m., and keep rolling until 1:00 next morning, a local record.

Ann Sheridan may do a femine private eye caper for Consolidated Productions, who film for the Publishers' Syndicate (newspaper-owned TV outlets); and the former KNBH offering "Lights, Camera, Action!" may take the same road to distribution. More than seventy cent of last year's output of TV tubes (74,736,417 in number) were of the sixteen-inch and larger sizes. American Tobacco is annoyed with one Mr. Sinatra for blowing out a personal endorsement of a rival cigarette when he submitted in a rival's TV show recently. It wasn't the appearance for Perry Como—it was the ill-timed blurb for Chesterfields that did it. Astrologist Carroll Richter, of KTTV, may be filmed for distribution by the Publishers'
The Week in TV—Continued

This Week in TV—Continued

Syndicate. . . Many of the Lou Snader Teletranscriptions (KNBH) have been bundled into a hour-long package for showing at service posts and veterans' hospitals. Snader contributes his films, and a nice gesture it is! . . . The birthday slapped by us, KTLA recently began its first year of telecasting, having started on the air as W6XY.

John Cameron Swayze, NBC-TV news commentator, has won so many popularity polls that Hollywood is taking cognizance of his being and is making a bid to star Swayze in a story centered around a famous newspaperman of the past. . . . The change for "Beneath the Bids" came as a direct result of more manufacturers' desire to put their products before the public's eyes by means of this novel auction on KTTV. . . . CBS is building up to "The Lawman" with a half-hour TV western, with more guest appearances for the comic. In addition to the Jack Benny and Arthur Godfrey programs, Frank will also guest on Ken Murray's CBS-TV telecast this month. . . . Looks like the Andrews Sisters have blown their radio entire television. They possess a background that embraces every other facet of show business, so this should be a dial spot well worth looking at, when and wherever they appear.

In the controversy over the impact of television upon personal attendance at collegiate football contests, which has resulted in an expected ban by the FCC on future televising of the games, KTTV can certainly take credit for extending its endeavors to encourage its viewers to attend the USC-UCLA football games at the Los Angeles Coliseum.

According to public records, KTTV contributed $30,000 in air time during the 1950 football season to this promotion, despite the fact that the station had exclusive coverage of local collegiate games.

Nearly $22,000 worth of spot announcements, or a total of 233 spots, was carried from the middle of August to the first of December. Additionally, twelve "Gridiron Club" shows, amounting to nearly $6,000 in cash prizes, were presented. Four films, showing FCC teams in action, were shown at a time cost of $2,500.

Then OR Now

Hollywood's televiewers are not particularly blase, as is evidenced by their reaction to a slip of the tongue recently on the part of Juel Park, designer of Lana Turner's fabulous trousseau, interviewed on the Los Angeles' KNBH TV show. A heavenly ensemble of champagne cellophane net was modeled by model Jane Squires. Lee asked her guest what the creation was called. Making a mistake in her tenses, Juel replied, "The Lady's In Love." The technicians did their gasping silently, but the TV audience responded audibly with lots of calls, excitement and orders at Juel's Beverly Hills shop. Buying a future with a past tense?

Stop, Listen, Look (Shows You May Like)

"Instruction for Survival"

Monday Through Friday, 1:30 p.m., KTTV, Channel 11

KTTV in co-operation with the various Civil Defense Offices presents "Instruction for Survival." This informative series is a well-rounded, carefully planned teleshow. Ed Roden, writer-director of the show, performs a momentous duty in bringing this highly enlightening and educational feature to the public.

The purpose of these telescasts is to instruct the public calmly and advise them of the procedures to follow in case of an atomic attack. The perils of bell-mell flight before or after the explosion of an atom bomb can be more disastrous than the bomb itself. The danger of bypassing and panic can be fatal. In many instances, cause widespread tragedy. There will be two kinds of people among the living, according to this program, in the event of an atomic attack—the injured and the uninjured. It is up to the former to help those unable to care for themselves.

In its desire to disseminate as much information as possible the program has set up a schedule to include all facets of the civil-defense movement. On Mondays when you tune in, the Los Angeles Public Health Department advises you on food and water decontamination and personal hygiene; Tuesdays find the Red Cross with a visual demonstration of first-aid know-how; Wednesdays bring a lesson in atomic fundamentals, explained in layman's language by Professor James Meldrum of Pasadena's City College; Thursdays are usually devoted to panel discussions on the over-all topic, on which members of the various civil-defense groups participate, and Fridays are set aside for films depicting atomic warfare. Some of these films have been specially prepared for KTTV by the Encyclopedia Britannica.

A member of the clergy closes each session with a prayer for peace and the hope that faith and not fear will be exemplified.

We recommend this program for its timeliness and unquestionable public service. However, we regret that it is not viewed during an early-evening hour when the entire family could benefit from the series.
Newscasters have tried ever since the advent of television to adjust their radio techniques to the new medium without losing any of their tried-and-true radio appeal. It has not been an easy change-over, but both Russ Stewart and George Dvorak on their "News Room" over KFI-TV at noon do an admirable job, without tricks or fireworks. Both men are seated at desks while reporting on the news. Russ Stewart usually covers events on the international level, while George Dvorak takes care of the home news. The camera turns from one commentator to the other, as each speaks (or, we should rightly say, reads) from his prepared script. Both men have deep, intimate voices and deliver their coversages straight. Matter-of-fact, in keeping with the subject matter, this entire telecast is played straight.

A series of newscast shots prepared by the International News Series (INS) is introduced at about the halfway point of the video format. The newscast are short and pointed, fast-moving, and give the viewer an idea of the many things that are happening in the world of headlines, instead of giving him a complete picture of perhaps one or two events. The newscast shots show signs of intelligent editing for TV viewers.

These two commentators do a good job of covering ground. With the help of a scriptwriter, they tell you about the Korean U. S. mobilization, inflation, sports, strikes, and government spending—or whatever it may be.

For noon-time video viewers this "News Room" report by Russ Stewart and George Dvorak should be a pleasure and a profit. It's a quick-paced, straight handling of the daily news, presented without any annoying intrusions from background maps or music.

"The Big Story"

Friday, 9:30 p.m. (All)

NBC-TV, KNBH, Channel 6

The name Bernard J. Prokter was synonymous in radio with lively entertainment—some very good, some not so good, but always based on humanity's problems, particularly of crime.

In television he was lured up to the Prokter production smash with "The Big Story." Each week a newsmen is portrayed as getting his "big story." While actors and actresses play the roles, film clips are made at the actual locale of the incident. The stories are true, and the newsmen on whose stories the play of the evening is based is awarded the Fall Mall Award—another parallel of the radio prototype.

The "Big Story" show is carried on the NBC-TV net (KNBH, locally) alternate Fridays. Typical of the sort of successful half hour viewers can enjoy is last Friday's offering.

When the editor of the Huntington, West Virginia, Advertiser refused to run reporter Harold Faller's story of a murder because there was little tangible evidence to back it up, Faller went on and not only proved his story was true in fact, but also smoked out the killer.

A teen-aged boy, who operated a river fishing boat, disappeared shortly after a convicted murderer had escaped from prison. Hal Faller tied these two incidents together and wrote a story claiming that the boy had been slain by the criminal after unknowingly aiding him in his flight from the law. Although it seemed to be pure conjecture, Faller was so convinced of the truth of the story that he went out and tracked down the killer. At the same time that the criminal was apprehended, the boy's body was discovered in the river, where Faller had said it would be.

The "Big Story" show is directed by Charles Skinner.

"Kay Mulvey's Open House"

Monday and Thursday, 7:30 p.m.

KTTV, Channel 11

Some weeks ago KTTV's art director, Seymour Klate, designed a set encompassing both a living room and a spacious outdoor patio. In this attractive setting Kay Mulvey twice weekly holds open house for the TV camera and viewers. Miss Mulvey produces the show, writes it, grabs big names off the marques for guest appearances and interviews, and then stars in the show with all the versatility of a one-man band.

Long-time Western editor of Woman's Home Companion, Kay Mulvey has owned the program along the proven format of a popular woman's magazine—translated to video. Fashions, home-making, child psychology (and some good stuff on husbands, too), decorations—everything concerned with gracious living is included on the program.

Kay is a partner in the public-relations firm of Bernie February 16, 1951
homemaking tips, too. She supervises her own house—she is Mrs. Bernie Williams—and looks after her three children in addition to planning menus and entertaining. She has created a new food product, “Hellsauce,” a condiment, and sees the potential of rolling to the markets to add flavor to steaks and salads and sauces. Kay is also entertainment editor of Photoplay magazine; she is writing a cook book—but why go on? She has plenty of know-how and plenty of good guests to fill more than the two entertaining hours each week when she holds "Open House."

Second Glances

We Point With Pride

To the vitality expended so unstintingly by Jimmy Durante when he entertains on TV... his apparent enjoyment of performing for people, and the great way his work comes over.

To the awareness of both KTTV and KTTLA in bringing the atomic blast—one of our biggest and most important "current events"—to viewers.

To the whole of KLAC-TV's "Palladium Star Time." Dave Barry's easy manner, the guest talent and Ralph Flomogan's band all add up to a good watching period.

To Mata and Hori, on NBC-TV's "Show of Shows," dancing their famous "Carmegie Hall." These modern ballet artists are the most original, graceful, talented and unusual TV performers we have seen for weeks.

We View With Alarm

The frailty of plot that exists in some of the Eastern film offerings. "Hands of Mystery," seen on KTSL, and arriving there by way of DuMont, is a prime example—or has been recently—or perhaps it's just for the "spoilers." The obviously unrehearsed interviews some of our supposedly top newsmen carry on with guests—repetitious, halting yes-and-no conversations that do little to attract.

Garry Moore's tendency to wax just a little too adolescent. We are all concerned with Garry's welfare and well-being anyway, so the boyish charm isn't that necessary!

"Radio on TV?" Monday through Friday, 11:45 a.m. KTTV, Channel 11

Television's very excuse for being lies in its presenting action on the video screen, in the fact that it can give some of its kind of things that radio cannot give them.

It seems to us that KTTV Channel 11, has missed the boat with its "Morning Serenade," screened every weekday morning at 11:45. We sat for fifteen minutes listening to some memorable records of Bing Crosby's while we gazed expectantly into our TV set. Where, oh where, was the action? We couldn't believe that radio's rival was tempting only our ears and not our eyes. But there it was for fifteen minutes, with only a constant montage effect of canned playback of designs across the screen. These cylindrical, circular, and hearts-and-flowers designs kept going and coming before our eyes, serving as a background for the glaring print of "Los Angeles Times, KTTV Channel 11."

We don't mean to be facetious, and we did thoroughly enjoy Crosby's vocal talents, but it sounded like radio. And then at times we felt very much as though we were at an intermission between double features at the corner cinema house. This thought, of course, disturbed us greatly because then we were prompted to go out and buy popcorn, peanuts or candy.

Bing's crooning usually sends us dreaming kind thoughts or imagining ourselves in all sorts of romantic places, but not at 11:45 in the morning. Television should offer an appetite-viewer's menu at this noon day hour, if we are to let our lunch table play second fiddle to our TV set.

We doubt very much if we shall return to "Morning Serenade" via our television medium unless we are promi-
"The Stork Club"

Tuesday and Thursday, 7:45 p.m. (Channel 11, NBC-TV)

This quarter hour is for this particular reporter's money, one for the birds! Heaven only knows how much money goes into the production, but what comes out is a fifteen-minute run-through of Sherman Billingsley's New York club, the patrons therein, and Mr. Billingsley himself.

The big names that are coaxed into interviews offer little—many of them are unknown to the West Coast viewers, and the sort of activity that centers around a place like the Stork doesn't really make for red-hot news.

But patience in watching for something interesting was one night rewarded. At the show's opening, soft music plays while the camera pans onto a table set with cut glass, silver, and an orchid. A hand reaches into places upon the table a card reading "The Stork Club." A lovely, script-type printed card. Another card follows the show this second bearing the credits of the fifteen-minute period.

One night the hand inserting the first card fumbled, and the card dropped onto its face. Nervous fingers righted it—but the mood was lost. That was an entertaining moment—until the thought of the poor wretch who had fumbled his assignment. Bet he caught it!

Incidentally, as long as evening dress is required of the patrons at Billingsley's, why does the host plod around from table to table in business attire? It is so noticeable.

On Lens

An Easy One?


Now he has devised a purely visual contest for his television of "T or C." Starting last week, some twenty-five very worthwhile articles, such as an automobile, a refrigerator, and so on, will be in plain view and filmed in a panning shot by the cameraman. This picture was made in complete secrecy, so that no one except Edwards and his photographer would know the complete list of prizes. Secrecy is one of the big phases of this contest, as in all Edwards' contests.

Viewers who think they can list all of the prizes seen on the screen are asked to send a postal card to Ralph Edwards with their name, address and telephone number. This week and every week thereafter until the contest closes, three persons will be called during the program (by Edwards) and asked to list the prizes. They must be able to list every item. The person giving the complete list wins all the items.

The contest, we learn, is expected to run an all-time high in suspense.

About that we can't help wondering. What is to keep some enterprising soul from darkening his or her living room, setting up the sixteen-millimeter, and calmly filming the pictured items as they appear on the home TV screen? Upon development of this home reel, couldn't a new idea of the visible-to-all items be backed to the TV set or the telephone table, and the big call eagerly awaited?

A thoroughely desirable way of winning a contest, true enough—but let's face it. Confronted with a line of joot, there are still the wager and greedy who will go to great lengths to latch onto such treasures as an automobile or a refrigerator.

Edwards has been in the business some years, is as witty and informed a showman as you can encounter, and certainly has thought of this method of winning. There's gotta be a redeeming gimmick.

STAGECRAFT

Stewart Chaney, set designer for the NBC-TV Jack Haley show, is now working on the scenery for the F. Hugh Herbert comedy "The Moon Is Blue," which opens on Broadway March 6.

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Page Eleven
Second Helping, Please!

KECA-TV's "Adventures in Food" gets off on the right foot in 1951. Grace Lawson, show's instructor, resolves to teach cooking fundamentals dealing with meats, vegetables and pastries. So, brides and brides-to-be, take note! Grace can't guarantee against the human element in cooking, but she can promise there'll be fewer husbands with indigestion in 1951!
THURSDAY & FRIDAYS

You'll see stars on
Night Owl Varieties
Tonight—7 p.m.
KNBH CHANNEL 4

Ch. 12, Western Film:
"Trail of the Hawk."
7:15 — Ch. 2, "Lair of the Las.
7:30 — Ch. 7, "Susan Raye Show.
7:30 — Ch. 13, "Con Tract with
Hollywood Opportunity,
7:30 — Ch. 8, "People in News.
7:45 — Ch. 2, "It's a Neat Trick.
7:45 — Ch. 7, "Willie-Cliff
Short.
7:50 — Ch. 11, "Stork Club.
7:50 — Ch. 4, "Federal News.
8 — Ch. 1, "Queen for a Day.
8 — Ch. 8, "Dave Willock-Cliff
Short.
8 — Ch. 4, "Life Begins at Eighty.
8 — Ch. 9, "Howard Hoffman's
9 — Ch. 9, "Eastside Theater:
9 — Ch. 10, "Weirdos of the Wild.
10 — Ch. 13, "Julie's Eye Arden.
10 — Ch. 13, "Tess Alston, Bar F
11:15 — Ch. 13, "Feature Film
11:15 1/2, "Cissy's Song.
11:15 — Ch. 11, "Private
11:15 — Ch. 7, "Wrestling.
11:15 — Ch. 11, "Bob Whitman Revue.
11:30 — Ch. 9, "Ke Yevon Night.
11:45 — Ch. 11, "The Show Goes On
12 — Ch. 13, "Film Playhouse:
"Panama Patrol," Leon
12 — Ch. 9, "Old Time Movies
12 — Ch. 8, "Wis H. Bart.
12 — Ch. 11, "Weekend Weather
12 — Ch. 13, "Lunch Hotel, Don
12 — Ch. 5, "Budweiser.
12 — Ch. 11, "Truth or Consequences.
12 — Ch. 6, "Elmer Petersen, News.
12 — Ch. 9, "The Hill Parade.
12 — Ch. 9, "Kinky Morgan Theater
12 — Ch. 11, "You Asked for It
12 — Ch. 9, "Bronco Betty Mills.
12 — Ch. 13, "Low Glass Lawdon.
12 — Ch. 10, "First Run Feature
12 — Ch. 10, "Show in Hollywood.
12 — Ch. 7, "Roller Derby.
12 — Ch. 8, "Misty TV News.
12 — Ch. 12, "Clive Roberts, News.
12 — Ch. 6, "Triumph with X.T.O.
12:00 — Ch. 11, "Owl Master"
12:15 — Ch. 11, "Club Time.
12:30 — Ch. 10, "Film.
12:30 — Ch. 7, "Stud's Place.
12:30 — Ch. 11, "Beat the Clock.
12:30 — Ch. 9, "Intimate Stage,
12:30 — Ch. 11, "Edge Country,
12:30 — Ch. 11, "Alfred Theatre:
12:30 — Ch. 11, "Greatest Events of
12:30 — Ch. 11, "Broadway Open House.
12:30 — Ch. 13, "Gloria's Matinee.
12:30 — Ch. 13, "Cook's Champagne
12:30 — Ch. 8, "Star of the Family,
12:30 — Ch. 11, "Endevor's.
12:30 — Ch. 11, "Newsroom.
12:30 — Ch. 11, "Blind Edition.
12:30 — Ch. 8, "Newsrell.

DUTY CALL
Freeman Lusk, moderator of KTAL's "Teleforum," reports to San Diego's Amphibious Training Center for two weeks' active duty with the U. S. Naval Reserve.
February 16, 1951
HOWDY DOODY!

Television's large 20” Ventriloquists Puppet Doll

Can NOW be YOURS at NO COST to you

His clowning expressions with moving lips and eyes will make the whole year merrier.

TV-RADIO LIFE will present this lovable Puppet Doll to you FREE in exchange for 2 two-year, or 3 one-year subscriptions to YOUR favorite TV-RADIO LIFE magazine. Get your neighbors to subscribe NOW—fill in the attached coupon.

Just send your subscriptions with the money—$4.50 for each one-year or $9.00 for each two-year subscription to us and we will send the doll by return mail.
Ear and Eye Inspire the Pen

Mrs. Clarice C. French, 5449 Virginia Avenue, Hollywood 27, Calif.

In the article "Stop, Listen, Look" in the February 2 issue, there was a description of Korla Pandit as a "bland-faced" piano-organist. I feel these words were very ill chosen.

Tell me, how can one be "bland-faced" and still be able to cast "meaningful glances"?

I think anyone who can sit trance-like and look into the camera for moments at a time, and who can look you in the eye when speaking to you personally, shows character. I suggest that the writer view more than one of Mr. Pandit's shows before making comments. Since the beautiful music was appreciated, why not join the fans using this mystic spell long enough to see the expressive changes of his handsome face?

I feel that since the show affords good listening, Korla is entitled to place his fingers on the keyboards any way he so desires.

The dictionary defines the term "bland" as "smooth, soothing, gentle, suave, not drastic or irritating, not stimulating."

Anna Tabanas, 528 S. Fraser, Los Angeles, Calif.

I have been listening to Averill Berman for a long time. What has happened to him?

Fay Klempner, 300 E. 7th Street, Los Angeles, Calif.

Would you please let me know what became of Averill Berman? I certainly have missed him for some time.

Averill Berman is heard Mondays through Fridays over station KWKW, at five p.m.

Winifred S. Duncan, Laguna Beach, Calif.

Endorsing Jean Resleur's letter, numerous people do prefer radio to television and for good and sufficient reason. I find their opinion that the fare television offers does not compensate for the concentration and eye-strain demanded, while commercials seen and heard are double punishment.

Radio, however, should correct the apparently deliberate duplication of similar programs, such as "Screen Guild" and "Screen Directors' Playhouse"; also the clash of "Halls of Ivy" and Bing Crosby's show.

Mrs. Frank Prouse, 1724 E. Second Street, Long Beach, Calif.

Upon reading the false and offensive criticisms about Korla Pandit in the current issue of TV-Radio Life, I feel that the following comments are well called for.

Just how hard up for material can a writer get—to have to stoop to making such acid comments about a great musician and outstanding an entertainer as Korla Pandit.

Mr. Pandit speaks with his eyes, and doesn't have much support to the common practice of making meaningless, distracting expressions to sell himself to us—the TV viewers.

He is such a pleasant change from the usual personality-plus performer! His "blind" face, as it was called, obviously has great depth and appeal—a rarity in itself—that is recognized by thousands of viewers.

Constructive criticism has an appreciated value—but your readers find it unnecessary and distasteful to read a prejudiced criticism by an unqualified individual.

Apparently there is a vast difference of opinion between our readers and the writer, who exercised an editorial prerogative in reviewing the Korla Pandit show. Such criticism is always welcome. You may be interested to know that a complete series of Korla is coming up in our March 23 issue.

Terry Aaris, 712 N. Hobart Blvd., Los Angeles, Calif.

This is directed to the writer of the article concerning Korla Pandit which appeared in the February 2 issue.

It's plain to see that your knowledge of piano technique and camera technique is sound through and through, or you would not have made the stupid criticism of Korla Pandit. His showman-ship appeals to thousands of intelligent people who are capable of appreciating it.

I'm sure all your readers of TV-Radio Life will consider the source from which these groundless comments come. I'm an advanced piano student and I am working hours each day striving for the same technique you criticized Korla Pandit for.

One must be either blind, ignorant, or need glasses if he can't see and appreciate the charm and simplicity which is so apparent in his program, and so utterly lacking in the majority of TV programs.

Here's hoping better judgment is applied when a layman attempts to criticize an expert in his field.

Mrs. Frank Prouse, 1724 E. Second Street, Long Beach, Calif.

I would like to know why something really good isn't done on Korla Pandit? Upon hearing your latest issue had an article on Mr. Pandit, I was most anxious to read it. Knowing your magazine so well, and the type of articles you do feature on personalites, I was sure this was what I had waited for. I was very disappointed the article didn't tell us something about Mr. Pandit.

I agree, they do go a bit overboard on the mysterious atmosphere they weave into the program. And at times Mr. Pandit appears affected. Nevertheless, his talent is ever-present. Being one who loves music passionately, I find a great deal in his program. Having gone so far as to invest in his records, I feel a right to feel able to read about him.

Perhaps he isn't cooperative—if not, let's hero worship him a little green apple, television's award for the most uncooperative personality.

You won't be disappointed in our March 23 issue on which we'll feature Korla Pandit in our cover picture and will also give you a story on his background and personality. The story you read was not a feature on Pandit, but a review of his show.

Miss Pauline Jones, 9355 Kirkwood Road, Los Angeles, Calif.

Would you please publish an article on Stan Chambers? I sure think he is swell on his television program. He has the most wonderful smile and personality.

Thanks for the suggestion. He's on our list for "stories to come."

Zoo Parade"

(Continued from Page 3)

of the zoos in Paris, London, Antwerp and Copenhagen are included in the "Zoo Parade" which was appointed to bring out the remarkable recovery from wartime devastation.

Mr. and Mrs. Reptile

Very frequently letters from "Zoo Parade" fans are read over the air and are answered for the benefit of the entire audience. One such letter asked how the age and sex of turtles could be determined. Perkins immediately had an assistant bring out two large snapper turtles, and explained that the male of the species always has the longer tail. He pointed out that turtles carry their ages on their backs. By examining and counting the rings in one of the "shields" that form the upper shell of the turtle, a fair approximation of its age can be determined.

In the course of the show, the audience sitting around a set at home may be taken on a tour of the zoo, may be shown the arrival of a new animal at the zoo, a new animal has been taken on the spot, or may see some of the behind-scenes activities that make up the everyday operation of a zoological park.

Early Ambition

Perkins himself blasted his fond mother's dream of some day making a visit to her White House-quartered son when that son announced, almost the first day he could talk, that he wanted to work in a zoo.

He did leave college to start as a laborer at the world-famous St. Louis Zoo. His first charge was the then insignificant reptile collection. Through his unflagging interest and energy the reptile exhibit grew to one of the best in the country. Later, equal interest and intense work at the Buffalo Zoo won him the directorship of the Chicago Lincoln Park Zoo which he today holds.

Perkins, incidentally, left college to take that first zoo job at the insufficient salary of three seventy-five a day.
For Love o' Mike

NBC's next major programming venture will be a series of shows concerning American history. Depicting true episodes in America's past, the shows will be treatments of former developments in the light of today's happenings.

MGM is adding "John Nesbitt's Passing Parade" to its series of radio programs adapted from film scenarios.

We'll be hearing a new series of Community Chest transcriptions soon. Entitled "Headline Makers," they will feature commentaries by top news analysts.

The actual blow-by-blow proceedings at United Nations will soon be broadcast to us from the scene of action. FCC recently granted radio stations permission to pick up short-wave relays of the sessions which formerly were transmitted solely through UN radio channels.

Dick Haymes' new show, "I Fly Anything," will be off to some flying starts. The star will originate three of his shows from the "West Point of the Air," Randolph Field, San Antonio, beginning March 28.

"May the Good Lord Bless and Keep You," Meredith Willson's "Big Show" comedy feature, is being adopted by a Brooklyn junior high school as its official graduation song.

Phil Harris and Alice Faye have started a new supply of energy rushing into the veins of the blood bank. When they built their Sunday (January 28) comedy show around community blood banks, they had no idea that their plea had affected thousands of listeners throughout the country to such an extent that an added effort has been started on the basis of the broadcast alone.

Officials of the Los Angeles Community Chest Blood Bank called immediately after the show to tell the stars that they were vastly impressed by the plea they made over the air.

As a result of the call the January 28 show has been transcribed and will be sent to 2,000 radio stations throughout the country to aid local agencies in building up blood banks in their communities.

Gloria De Haven may take time away from movie-making to become a feminine disc jockey. She has been offered her own five-times-weekly fifteen-minute disc-jockey program on a 300-station hookup of the Liberty Broadcasting System by Ben Paschall, vice-president of LBS. Gloria will confer with her studio about doing the shows, as she reports to Twentieth Century this week to start her seven-year contract. She would like to tape her announcements at home once a week and thus the platter programs would not conflict with her film assignments.

Frank DeVol, maestro-arranger for the CBS Smith-Shore-Whiting show, missed his vacation, planned while the musical broadcast was taped for a three-week period. Instead of going away to forget it all, DeVol did eight recording sessions this week, and his arrangements, played two dance dates with his "Music of the Century" orchestra, guested on benefits for the Foreign Film Festival and the National Safety Council, and started writing arrangements for the CBS airshow which returns "live" this week.

Rumors Are Flying

That BBD&O, agency handling his Lucky Strike-sponsored show, is highly inflamed about Frank Sinatra's recent appearance on the Jack Benny TV show. The burning issue is Sinatra's flagrant endorsement of Chesterfields, made during his guest shot on the program.

Liberty Broadcasting System may pick up, mostly in the East, thirty to forty of the Progressive Broadcasting System outlets. This may come after Gordon McLendon, president of Liberty Broadcasting System, announced a $1,000,000 expansion program, and the doors were closed suddenly at Progressive Broadcasting.

Jack Paar

There is no shyness on the part of radio performers in devoting time and words to the cause of the March of Dimes. Jack Paar, emcee on NBC's "The $64 Question," made an unhearsed plea for the polio fund.

On a recent broadcast he almost broke down when he told the radio audience, "It (polio) has touched my family...or did the summer, and has just touched the family of very dear friends of mine...three in one family." It happened when the quizmaster was interviewing a Canadian nurse, Katherine Boyle, who mentioned that she had had a touch of polio and was in Southern California for a rest. Suddenly Paar couldn't think of another joke. Last summer the comedian's wife had been attacked by the dread disease, and for long weeks her life hung in the balance. Moreover, just a few days previously the family of Paar's best friend had been stricken by polio —his friend's wife, her new-born child and her six-year-old daughter.

Jack Paar said in his plea, "The March of Dimes campaign is now on
and, in my career in radio and as an actor, I have done many things and believed them, but never as I believe in this... so let's all help the March of Dimes... and bless you, madam, bless you." Touche'd, Miss Boyle answered, "I think what you say is very, very true. I'm one of the very fortunate people." Paar cleared his throat. "Yes, yes, you certainly are... and I'm lucky that my family has turned out fine.

In answer to the many calls from listeners who wanted to praise Jack Paar's spontaneous plea, he said, "I didn't plan it, but I certainly hope it helps. I have only one hope. Nobody really realizes what polo is like unless you've lived with it. And I have."

Your Cue (Shows You May Like)

"Pickens Party"
Monday-Saturday, 9:15 a.m.
NBC-KRT

Jane Pickens, once one third of the remembered Pickens Sisters trio, plays a role in her early morning variety show. She packages her song-styling, guest-interviewing and the awarding of a weekly achievement award into daily airings for radio listeners.

All fans who had long loved her soft, sentimental vocalizing will enjoy her program, even without the added appeal of Spotnitz, who gives a personal charm to it. Miss Pickens has a very personable manner of chatting with her visitors—visitors who come from various facets of the entertainment business, as well as other unrelated fields. 

A list of persons who have appeared on her broadcast includes such names as Irene Dunne, who was the first woman to receive the Pickens achievement award; Bob Hope, who came to voice his plea for cerebral palsy; Phil Harris and Alice Faye, who ahora get jobs for fun and because Phil wanted to nominate Alice for the achievement award; Gordon MacRae, who also wished to nominate his wife for the Tex Williams, who wanted to add impetus behind the polo campaign. The achievement award is presented to a woman whose charitable work has often gone unsung, but is deserving of high praise for constructive community living. Irene Dunne received the award for her time and energy given to charitable work, during the year, and Mrs. Spencer Tracy received it for her great work in behalf of deaf people.

Miss Pickens is successful in pointing her program to women listeners. The distinguished service honor is given to women throughout the country, many of whom are nominated by the feminine radio audience. This adds a good deal of prestige, which stimulates interest. The wide variety of the guests and their homey appeal is very well placed on a morning ladies program.

"Pickens Party" brings better

than average morning listening to feminine ears because of the worth-while cause—that of the achievement award—which is the foundation for the format. Miss Pickens' Southern accent, her manner, and her sincere interest in causes commonly spearheaded by women make it a dial spot for good daytime listening.

"Pickens Party" is carried by the Armed Forces Radio Service, and is heard daily by men overseas. This fact is apparent on the broadcast, as Miss Pickens greets service men warmly and speaks to them and about them frequently.

"Life With Luigi"

Tuesday, 6:00 p.m.
CBS-KXX, KCBQ

Secrets trips to the tax man's office or to the doctor's loom as great threats in our lives. But occasions of this sort appear to "Luigi," an eager, lovable Italian now residing in America, as major projects. "Luigi's" mental picture is always colored to the extreme by the admonitions of his friend "Pasquale." And therein lie some of the most entertaining radio chapters of the past few years.

Cy Howard dreamed up "Luigi," went to Italy and researched him, originally scripted him, and put him on CBS time. J. Carrol Naish, actor exemplary, portrays the little Italian whose traumas so parallel our own that further entertainment value is added.

"Luigi" manages to live and love "American" situations from personal flag-waving that usually attends such pictured patriotism. For a half hour each week he brings viewers a forgotten realization of all that America stands for. During that time he also provides laughter or sympathy in his attempts to avoid marriage with the daughter of a friend. His bungling is amusing, and the portrayal of trystal alone would make good listening.

As we said, J. Carrol Naish stars as "Luigi," with Alan Reed as "Pasquale." Leo Duskin conducts the music, and Bob Stevenson announces. Cy Howard produces, with scripts by Mac Benoff and Lou Derman.

"The Continental"
Monday through Friday, 11:15 p.m.
KFI

The melodic strains of "The Continental" introduce a suave, sophisticated raconteur of romantic anecdotes. Renzo Cesana, in a charming authentic Roman accent, narrates vignettes in the romance department with tongue-in-cheek humor. There is usually an amusing anectode. His stories which keeps them from becoming risque. No matter how intimate Renzo's narrations become he can always break the mood with a comic plot, which is completely impersonal with his clever twist or moralizing of a story.

To set the mood for this gay cabaliero, soft, sweet music is interspersed between his anecdotes. The source of his revels is his long years of observations made on the Continent as well as in America. Life, love and romance are his favorite preoccupations.

Although on the same general subject, "The Continental's" topics are varied and include such diversities as bald-headed husbands, mates who snore, flimsy nighties, office affairs, kissing, the female form, charge accounts, and how to keep your mate. All this provides provocative material.

We especially enjoyed his kiss-and-make-up routine on a recent broadcast. We blushed as he described the intimacies of kissing and making up with your spouse after a quarrel, but the rosy hue was comfortably dispelled with his coy comment "The wife gets the kiss and the husband all the make-up."

The commercials, presented in the same romantic vein by Renzo, made us a bit unhappy. Perhaps the sponsor insists upon it, but no matter how wonderful a product may be the listener doesn't want to be syroped by a commercial. That's the business end of a radio broadcast, and let's keep it there and not detract from the mood set by Renzo.

In keeping with the European flavor the listener is addressed as madame innumerable times. It's a welcome relief from "girls" or "ladies"—two words which must be tired from so much overwork.

Something completely new has come to radio and it promises to catch and hold an adult audience in the late hours when second-rate films are dominating the television screen.

"Book Press"
Saturday, 11:00 a.m.
KFWC

Most people complain about not having time to keep in step with the current books that hit the market; and about never being able to scan book-review sections of newspapers and magazines. John A. Wright on his "Book Press" program carried over

Menouette

By

KHJ's Norma Young

Ozark Pudding

(Good, filling and inexpensive)

2 eggs
1 c. sugar
1 T. flour
1/2 to 2/3 t. baking powder, depending on size
1 c. chopped or diced apples
1 t. vanilla
Dash of nutmeg

Beat eggs and sugar together well. To this stir in nuts, apples and vanilla, then sift dry ingredients. Pour into buttered oblong casserole, bake at 350 degrees for 35 to 40 minutes. Serve with whipped cream.
We View With Alarm

The tendency on some of our top quiz shows—NBC’s “Break the Bank,” heard early a.m.’s the offender—has been to allow a contestant to pick a category, then run deviations that completely threw the luckless guesser. For instance, someone informed on famous presidents, famous lakes or well-known romantic couples can be going along at a great rate in the category chosen that seemingly designates one of these subjects. Let them get just about to “the gateway to the bank” and the next question calls for them to identify some sickening popular tune pertinent to the subject under quiz. Wham! The end of the quiz, in most cases. Why not designate a song-guessing category—and if that isn’t chosen not run the tunes in on a regular quiz.

Gene Autry’s vocalizing on that long ago hit-parader, “Marquita.” Mr. Autry has a place among young and grown-ups with his song styling, but this was a poor choice for the cowboy. It was all the more unpalatable because the last year the Western singer brought the rafters down with an arrangement of his specialty, “Have I Told You Lately That I Love You?”

On Mike (About Studio Happenings)

Fibber McGee and Molly

For the first time since Agnes Moorehead gave the whole country nightmares with her terrifying “Sorry, Wrong Number,” public demand has led to the scheduling of a repeat performance, February 22 on Auto Lite’s prize-winning chiller. “Suspense.”

You might imagine that this signal honor would go to some great dramatic star. But this time your imagination will be later in the program. In this case—the honor goes to none other than that laugh-team—“Fibber McGee and Molly.”

Ever since “Fibber and Molly” made a surprise appearance in the “thrill of the living” program, ago, there has been a continuous stream of requests for a repeat by the comedy stars in the same blood-chilling play, “Back Seat Drive.”

Fibber says modestly, “If people liked the play, I guess I probably because the story was the kind of thing that made them think, ‘Why, something like this could happen to me.’”

Although “Fibber and Molly” take delight in kidding each other about their prowess as great dramatic performers, they work very hard at rehearsals. They often ask the director for “expression in all difficult scenes and are justifiably proud of the smashing success of their “Suspense” appearance.

“There comes a time in every comic’s life when he doesn’t feel funny any more,” kids Fibber. “A guy ought have something to fall back on.”

Handy Hints

By Dorothy Gardiner and Dick Gardner

Each week we pick the best Handy Hint sent directly to TV-Radio Life, 6361 Selma Avenue, Hollywood 28, and use it, with your name and address, in this column as well as on the air over KTLA, Friday evening at 6:45. A lovely gift will be sent to everyone who writes that is using KT LA TV-Radio Life Hint of the week.

Here is this week’s winner: Mrs. R. E. Libbey, 8781 S. Enramada Ave., Whittier, Calif.

The hint is:

HERE IS HOW TO MAKE A KNITTING-NEEDLE HOLDER. Cut out four small hearts or four small flowers (about 1 1/2 inches long) from a piece of felt. Then take a piece of hat elastic and sew each end of it to one of the pieces of felt (wrap it so it will not show through). Overcast a heart (or the flower) to those attached to the elastic. Leaving the tops open. Thus a little pocket is formed to hold the knitting needles, to keep stitches from slipping, etc.

The NEXT TIME YOU WEAR A CORSAGE, try this hint and you won’t get stuck by the sharp point of the corsage pin. Place the small rubber eraser from a lead pencil on the end of the corsage pin.

The NEXT TIME YOU NEED ICE FOR YOUR THERMOS BOTTLE, instead of breaking ice cubes into small pieces, make icicles. Just fold a strip of wax paper or aluminum foil in pleats. The molding plates are placed in a freezer tray and covered with water. You now have icicles for your thermos bottles.

THOSE LARGE ICE-CREAM CONTAINERS ARE HANDY AFTER THE ICE CREAM IS GONE, as they make very nice waste-paper baskets. You can paste pictures on sides or cover with wall paper.

HERE IS HOW TO REPAIR A CRACK IN THE PLASTER. Buy a box of assorted colored chalk crayon (about 16 different colors come in the box), then pick out the color that matches your wall. Rub the crack full. If the crack is extra wide, shave a little off with clear shellac and apply with a very narrow knife blade.
I HAVE OFTEN TOLD PEOPLE WHO ASKED that the fascinating part of being connected with radio and TV is the unusual persons one meets and the interesting places you are given an opportunity to visit. This past week the unusual persons were four Southern California men who had been WWII German prisoners and who helped burrow the tunnel at Stalag Luft III for “The Great Escape.”

LAST SUNDAY NIGHT, KNBH showed “The Great Escape” on “Philco Television Playhouse.” A dramatization of a book of the same name written by Lieutenant Paul Brickhill, the TV show was kinescoped from its New York viewing and sent to Hollywood, where some of the TV editors had a chance to see it before it was projected Sunday night. At the time the prisoners started their tunnels (there were three named “Tom,” “Dick,” and “Harry”) there were between 300 and 400 American men captive at the camp. When a recent call went out for veterans of this experience to contact NBC, twenty-five calls were received from areas close to Los Angeles. Of those twenty-five who came to the preview: Captain Richard Kimball, still in uniform; Al Dale, nightclub agent who was a camp medical aide with the ground forces; Bud Gaston, former pilot and now a partner in Gourmet Beverly; and Al La Chasse, bombardier-navigator, now a Buick salesman.

FOR THREE HOURS AFTER THE SHOWING, these men exchanged our group with stories about their imprisonment. The kinescope, they felt, was very good, and although it did not to the same some minor details, they were of the opinion that it realistically conveyed the atmosphere and suspense involved in digging the tunnels. Seventy-six airmen escaped through this means, but only three evaded capture. The rest were shot.

IT TOOK A YEAR AND A HALF to complete the escape tunnel. The four chaps from Southern California were transferred shortly before it was finished or they might be alive to day to tell their stories. As they were in an Air Force camp, they were treated very well, and we were that German officers tried to observe the Geneva Treaty, but that toward Russian prisoners they showed less favor because their country had not signed the agreement. The famous stories these four Southern California men related served to point up American resourcefulness and sense of humor. Of course some of the episodes were sad, but those about their cooking were good for great laughs. Al La Chasse cooked for his outfit and readily described some of his creations. One of them was quite famous: powdered milk, powdered eggs, powdered biscuits or crackers, powdered flavoring, and German tooth powder to make the mess rise. La Chasse explained that whenever he put a mixture in the oven of the small coke stove, he was surrounded by hungry and curious men asking: “What are you making?” To which Al could only reply: “Don’t ask me until I finish.” If it came out light, it was “cake.” If it came out soggy, he called it a “clobber” and fixed a sauce of milk and water to pour over it.

“PHILCO TELEVISION PLAYHOUSE,” LIMITED to one hour, naturally did not attempt to show the lighter side of this P.O.W. camp. As Gaston said, “It’s impossible to relate three years in even three hours.” But in TV-ing “The Great Escape” Philco has stimulated my interest, for one, and in addition to Brickhill’s book I want to read the one of Captain Kimball.

THE DAY BEFORE RICHFIELD’S “SUCCESS STORY” was telecast from the Kaiser Steel Corporation, editors were taken to Fontana for an extensive look-see of the plant and the tremendous preparations being made for the telecast. I hope all you lookers did not miss this ambitious show, but in case you did, TV told us, we soon willing in a few of the Kaiser pictures.

KAI JORGENSEN OF THE AGENCY HANDLING this account told me that they had to lick several problems in telecasting operations at the Kaiser plant. A 3800 square acres involved, with buildings three and four miles apart. To overcome this distance, microwave links were used between the open-hearth control point and two other camera locations. Over 2000 feet of cable were used in the buildings alone. The thirty-three men working on the show stayed over at the plant all night Thursday to perfect the intricate plans for the telecast. With cameras actually going into spots where normally no person is allowed, this telecast again demonstrated TV’s potentialities. Maybe lookers who tuned “Success Story” experienced some of the thrill and awe that our group experienced in the TV cameraworks. One famous was the huge blast furnace, saw the molten metal poured into ladle cans, then viewed the open-hearth furnaces where a giant teeming like was going on. Twenty-two tons of molten pig iron one into one of the furnaces. Later, ten-ton red-hot ingots slid down the ramps into the blooming mill’s rollers. Too bad, again, that color TV was not here to convey the full impact to viewers.

COLOR, TOO, WOULD HAVE MADE THE TV showing of the fifth atomic blast near Las Vegas a still more spectacular thing. However, it was awfully good. Both KTTV and KTLA televised this special event, the latter sending Gil Martin to Las Vegas, where he was cut in for audio comments from the roof of the Flamingo Hotel. Gil heard how I had set my alarm for 4:45 a.m. to see the blast after Howard Wormser, publicity head for KTLA, had alerted ye editor. Sensing just how interested, Gil kindly came into the TV-Radio Life office to give me some more impressions. He said that KTLA head Klaus Landsberg had had it in mind to telecast one of the A-bomb blasts and that something was going to happen. That something was going to happen. Gil says he saw “orange” for several seconds after the blast, then fifteen to twenty seconds later he felt a rush of air and sensed. Finally the pressure came, like the surf, sucking in and out. Gil shook first, then the building. Followed a most ominous silence. The telephone, which had been buzzing, stopped cold. All planes were grounded until noon, when Gil was able to fly home.

HE LABELS THIS THE MOST FEAR-SOME of all the coverages he has experienced (and he was at the pier at Normandie keeled over, and participated in a dangerous flight to a sub during the war). He can’t get over the callousness of the people. After the shtel, he was ex- clusive almost total disregard both before and after the blast. The gash- ming tables remained open and it was “business as usual.” The newswoman had been gambling long enough to complain about the doors being open. She was told that it was a precaution against pressure from an imminent A blast.

“Close ‘em,” she snapped, “I’m cold!”

FAN MAIL

Marie Wilson, star of the CBS show “My Friend Irma,” received one of the heaviest mail deliveries of any of the stars, averaging 10,000 letters a month.
WHAT'S NEW

Variety

SUNDAY, FEBRUARY 15—"Harmony House," KHJ, 4:00 p.m. (1 hr.). Bill Stewart emcees a new musical and dramatic variety show. Les 'Carrot Top' Anderson does the vocals, and the dramatic portions is supplied by Marvin Miller's narrations.

DRAMA

FRIDAY, FEBRUARY 16—"Magazine Disaster," KHJ, 8:00 p.m. (30 min.). Featuring topnotch dramatic stars in radio adaptations of headline news. The initial program features Don McLaughlin in a quining-smuggling story.

Sports

MONDAY, FEBRUARY 16—"Spotlight on Sports," KFMM, KWIK (and fifty-two stations of the Pacific Regional Network), 6:15 p.m. (15 min.). Monday through Friday, hear Lippy Dukat, sportscaster, present an authoritative sports roundup. (Program begins February 2.)

Commentary

FRIDAY, FEBRUARY 16—Mrs. Eleanor Roosevelt, KFWB, 9:30 a.m. (45 min.). The "First Lady of the World" in a daily commentary on news developments, interviews and items of general interest.

SATURDAY, FEBRUARY 17—Earl Godwin, KFI, 3:15 p.m. (15 min.). Earl Godwin, known as "The Sage of the Potomac," will return to the Capitol City and will concentrate on the various facets of Washington life. (Show bowed February 3.)

SUNDAY, FEBRUARY 16—News with W. W. Chapman, KNX, 4:15 p.m. (15 min.). "Chaplin, roving reporter for the NBC News Bureau, will give reports from the Department, comments on the news.

SUNDAY, FEBRUARY 16—"Footnotes on Headliners," KFI, 4:15 p.m. (15 min.). Ben Grauer, announcer, emcee and moderator, will tell of people prominent in the news, many of whom he has known personally.

WHAT'S SPECIAL

Public Interest

FRIDAY, FEBRUARY 16—Secretary of Commerce Charles Sawyer, KNX, 6:00 p.m. (30 min.). Secretary Sawyer will address the Dayton Chamber of Commerce on "Mobilization for Peace.""BRIDGES"ARTF\FEBRUARY 16—"This Is Your FBI," KECA, 8:30 p.m. (30 min.). J. Edgar Hoover, director of the FBI, is interviewed in this special broadcast addressing the Dayton Chamber of Commerce on "Mobilization for Peace."

SATURDAY, FEBRUARY 16—"Spotlight on Sports," KFMM, KWIK (and fifty-two stations of the Pacific Regional Network), 6:15 p.m. (15 min.). Monday through Friday, hear Lippy Dukat, sportscaster, present an authoritative sports roundup. (Program begins February 2.)

Music

TUESDAY, FEBRUARY 20—Santa Monica Civic Symphony, KHJ, 11:30 p.m. (30 min.). In this special broadcast, the Santa Monica Civic Symphony will present the world premiere of Ferde Grofe's latest composition, "Atlantic Crossing."

WHAT'S PLAYING

Drama

THURSDAY, FEBRUARY 15—"Hallmark Playhouse," KNX, 6:30 p.m. (30 min.). An adaptation of the "Perrault's Fairy Tales" version of "Cinderella" stars Judy Garland as a modern counterpart of the ruffled heroine.

THURSDAY, FEBRUARY 15—"Screen Directors' Playhouse," KFI, 7:00 p.m. (1 hr.). Presented by Walter Winchell, starring Tallulah Bankhead and David Brian.

T H U R S D A Y , FEBRUARY 15—"Screen Guild Players," KECA, 7:00 p.m. (1 hr.) Top talent Jane Wyman and Frank Lovejoy co-host in "Three Brothers" on "了过来".

FRIDAY, FEBRUARY 16—"MGM Theater," KFI, 9:00 p.m. (1 hr.). "The Sailor Takes a Wife," starring Bonita Granville and Tom Drake.

FRIDAY, FEBRUARY 16—"MGM Theater," KFI, 9:00 p.m. (1 hr.). "The Sailor Takes a Wife," starring Bonita Granville in a title role.

SATURDAY, FEBRUARY 17—"Stars Over Hollywood," KNX, 10:00 p.m. (30 min.). Mal Prow's powers in "Routine Assignment."

SATURDAY, FEBRUARY 18—"Theatre Guild on the Air," KECA, 8:15 p.m. (1 hr.). Gloria Swanson and Henry Czerny star in "Promise," by Henri Bernstein.

MONDAY, FEBRUARY 19—"Walt Disney Theater," KNX, 6:00 p.m. (1 hr.). "Dear Wife," starring Bill Holden, Joan Caulfield, Mona Freeman and Sidney Blackmer.

MONDAY, FEBRUARY 19—"Hollywood Star Playhouse," KNX, 9:00 p.m. (30 min.). Edmund Gwenn stars in "A White Swan."

MAINSTAGE

TUESDAY, FEBRUARY 20—"Cavalcade of AmERICA," KFI, 8:30 p.m. (30 min.). "Many of Murray Hill" stars Jean Fontaine in the role of a loyal American who tricked two British generals at a crucial point in the Revolutionary War.

TUESDAY, FEBRUARY 21—"Suspended," KNX, 6:00 p.m. (30 min.). Fibber McGee and Molly depart from their comedy portrayals to dramatize "Back-Seat Driver," scripted by Sally Toreon.

Sports

SATURDAY, FEBRUARY 17—Racing, KHJ, 1:30 p.m. (15 min.). Miami Beach Handicap from Hollywood Park.

Discussion

SATURDAY, FEBRUARY 15—"Invitation to Learning," KNX, 8:35 a.m. (25 min.). Dr. Lyman Bryson and two distinguished guests discuss America's "Ethics."

Music

SATURDAY, FEBRUARY 17—"NBC Symphony," KFI, 3:30 p.m. (1 hr.). Toscanini conducts works of Debussy, Respighi and Elgar.

SATURDAY, FEBRUARY 17—Met Opera," KECA, 8:30 p.m. (1 hr.). "The Tales of Hoffmann," by Jacques Offenbach, starring Gemy Nourmand, Caruso, and D'Alberto. The cast also includes Soprano Roberta Peters, Tenor Roland Hayes, and Baritone Richard Crooks.

SUNDAY, FEBRUARY 18—"The Standard Hour," KECA, 9:00 p.m. (1 hr.). Vivian della Chiave, soprano, guest with Pierre Monteux and the San Francisco Symphony.

SUNDAY, FEBRUARY 18—"Chicago Theater of the Air," KHJ, 9:30 p.m. (1 hr.). Lyris soprano Nancy Carr, tenor David Paceri and the singing star, Lucille Kaler, will be co-starring in the presentation of Verdi's "Aida." Herbert's popular opera, "Sweetheart."

MONDAY, FEBRUARY 19—"Voice of Firestone," KEFI, 11:00 p.m. (30 min.). Soprano Licia Albanese is soloist.

M ON D A Y , FEBRUARY 19— "Railroad Hour," KFI, 8:15 p.m. (1 hr.). "Song of Norway" with Irna Petna, Dorothy Courter and Gordon MacRae.

M O N D A Y , FEBRUARY 19—"Telephone Hour," KFI, 9:00 p.m. (30 min.). Mr. and Mrs. of one opera world, Ferruccio Tagliavini and Pla Tassinari, guest.

RecorD Notes to You

By ANDY MANSFIELD

Roscoe A. Cloney (Columbia) returns to her erstwhile band leader, Tony Pastore. Long enough to cut a swell duet on "Sentimental Music," an easy-on-the-ears melody and lovely lyrics making it top material for the two.

Champ Butler (Columbia), with a fine backing assist by Skippy Martin, tackles the evergreen "I Apologize," and comes up with a goodie. The truly sad part of this record is the excellent rhythm section, and the truth said about it, the better.

Billy Daniels (Mercury) first on this label is a honey! combining the standards "I Get a Kick Out of You" and "To You Marvelous for Words." Here's a chap whose song-styling is pleasantly and decidedly different from anyone we've heard in a long time, and, given the proper tunes, Billy can deliver the goods.

 Vic Damone (Mercury) could have the best version to date of "Tell Me You Love Me" because of the excellent ballroom flavored arrangement by George Siravo, taking the most of its Pagliacci derivation, Damone sings in Italian and English against Siravo's full orchestra to make it one of his best.

 Margaret Whiting (Capitol) lends her throaty stylings to "Lonesome Gal!" and "Faithful," excellent ballad material for Maggie and first for both tunes.

Dottie O'Brien and Joe "Fingers" Carr (Capitol), with rhythm in their souls, make a great combo for those who like their shellac with a beat, and you ain't heard nothing till you spin "The Chicken Song" and "If You Want Some Lovin'.... Les Paul and Mary Ford (Capitol), masters of duplicate recording, offer "Mocking Bird Hill," a folksy Waltz that has fine potential, and if this style isn't up your alley, twist it over and see what this wizard of the strings can do with "Chicken Reel!....

Ames Brothers (Coral) have several barbershop sides that are tops, but the platter that gets our nod this week is the up-tempo novelty "Three Dollars and Ninety-Cents." It's filled with plenty of zip and swing from the brothers Ames. Backed by the calmer ballad "More Than I Care to Remem ber," it's a bargain at any price....

Variety

S U N D A Y , FEBRUARY 18— "The Big Show," KFI, 3:00 p.m. (1 1/2 hrs.). Tallulah Williams, Jane Wyman, Jack Carson, Lauritz Melchior, Fred Allen and Portland Hoffa. Chief announcer,.800 cadets from West Point will participate.

Participation

SUNDAY, FEBRUARY 15—"Twenty Questions," (Please Turn to Page 23)
FRIDAY, FEBRUARY 16

- Indicates News Broadcast.

8 - RECA, KFMB—Don McNeill’s Rainbow Room.
KFRL—Break the Bank.
KQX—Top of the Morning.
KAL—Klondike, KLAC.
KMPK—KLAX—News.
KFC—Hollywood County Church.
KFOD—Bible Society.
KFAD—Wakeup Ranch.
KGG—Mishpa.
KGFJ—Science of Mind.
KFRL—Musical Quiz.
KWW—Second Mrs. Burton.
KRRD—Ernest C. Wilson.
KBSR—News; Club 119.
KWW—Latin Rhythm.
KQX—Plants a Tree.
KBSR—Plants a Tree.
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Saturday, February 17

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

Comedy-Variety

7:00 — Dennis Day, KFI.
7:30 — My Favorite Husband, KNX.
8:00 — Judy Canova, KFI.

Sports

6:30 — Baseball, KLAC.
4:15 — College Football, KCBS.

Mystery-Detective

8:00 — Dangerous Assignment, KFI.
3:30 — The Man Called X, KFI.
10:00 — The Montana, KCBS.

Public Interest

9:00 — Great Women, KECU.

Drama

5:00 — Maugham Theater, KNX.
10:00 — Portrait of a Lady, KFI.
9:30 — Grand Central , KNX.

Luncheon

6:00 — Johnny Dollar, KNX.
6:30 — Crime Does Not Pay, KFI.

Classical, Semi-Classical Music

11:00 — Newman Church, KPDB.
6:00 — Hill Street, KNX.

Saturday Program Highlights

8:00 — News, KLAC.
4:00 — News, KFI.
10:00 — News, KNX.
12:00 — News, KCBS.
1:00 — News, KFI.
5:00 — News, KKCO.
6:00 — News, KCBS.

A Variety of Programs

8:00 — News, KNX.
4:00 — News, KFI.
10:00 — News, KNX.
12:00 — News, KCBS.
1:00 — News, KFI.
5:00 — News, KKCO.
6:00 — News, KCBS.

Saturday Program Highlights

8:00 — News, KLAC.
4:00 — News, KFI.
10:00 — News, KNX.
12:00 — News, KCBS.
1:00 — News, KFI.
5:00 — News, KKCO.
6:00 — News, KCBS.

A Variety of Programs

8:00 — News, KNX.
4:00 — News, KFI.
10:00 — News, KNX.
12:00 — News, KCBS.
1:00 — News, KFI.
5:00 — News, KKCO.
6:00 — News, KCBS.
Radio Precasts

Radio Precasts (Continued From Page 21)

Radio stations, in their varied schedules during the week, are stepping up their musical output. The dance music, not to be outdone by the other programs, is in the full swing of the season. It seems that every radio station has a special program that it is trying to outshine in popularity and listenership.

**WHO'S GUESTING**

**Partray**

SUNDAY, FEBRUARY 18 — "Bergen-McCarthy Show" at KNX, 5:00 p.m. (30 min.)

Wednesday, February 21 — Bing Crosby, KNX, 6:30 p.m. (30 min.)

**WHAT'S BACK**

**Commentary**

SUNDAY, FEBRUARY 18 — "GBS Newsroom" (CBS, 8:00 p.m. (30 min.))

**Radio Highlight**

Clyde Laverty replaces Chester Kellogg as narrator of this news analysis series which returns this week to KNX, 5:00 p.m.

**Radio Precepts**

Rainy days, in their varied schedules during the week, are stepping up their musical output. The dance music, not to be outdone by the other programs, is in the full swing of the season. It seems that every radio station has a special program that it is trying to outshine in popularity and listenership.

**WHO'S GUESTING**

**Interview**

SUNDAY, FEBRUARY 19 — "Bill Tusher in Hollywood," KECA, 8:45 p.m. (15 min.)

**Partray**

SUNDAY, FEBRUARY 18 — "Bergen-McCarthy Show" at KNX, 5:00 p.m. (30 min.)

Wednesday, February 21 — Bing Crosby, KNX, 6:30 p.m. (30 min.)

**WHAT'S BACK**

**Commentary**

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**Radio Highlight**

Clyde Laverty replaces Chester Kellogg as narrator of this news analysis series which returns this week to KNX, 5:00 p.m.
SUNDAY, FEBRUARY 18


KECA—Sunday with Bill. KEF—Ralph Pace. KFXM, KGB, KVOE—Back to God Hour. KNN—Salt Lake Tabernacle. KFSD—Guardian of Faith. KYA—Country Church. KFLY—Old Time Revival. KFKM—Tunuparish Church. KFSD—Call to Worship.

MAGAZINE OF THE WEEK

LISTENER’S DIGEST WITH CLYDE CADWELL AND DAVE SHAW
8:00 A.M.–SUNDAY


KECA—Sunday with Bill. KEF—Ralph Pace. KFXM, KGB, KVOE—Back to God Hour. KNN—Salt Lake Tabernacle. KFSD—Guardian of Faith. KYA—Country Church. KFLY—Old Time Revival. KFKM—Tunuparish Church. KFSD—Call to Worship.

sunday radio

Programs appear in Lightface Type. Afternoon and Evening Programs in Boldface.

Religion
9:00–Voice of Prophecy, KFI. 10:00—Lotharian Hour, KFWD. 11:00—Catholic Hour, KFV. 12:00–National Vesper, KFIA.

12:00–Christian in Action, KECA. 1:00–Old Fashioned Revivals, KFCA.

Comedy-Variety
2:30–Malkie, KFI. 3:00–The Big Show, KFI. 3:30–Metro工地, KKNX. 4:00–Jack Benny, KKNX.

DRAMA
1:30–Dr. Kilgore, KFI. 2:00–Great by Storr, KFDR. 3:00–Shelby, KFI. 4:00–Catherine, KFI.

Classical, Semi-Classical Music
4:00–Salt Lake Tabernacle, KKNX. 10:00–KXLY, KSW.

Quiz, Participation
12:30–Quiz Kids, KFI. 10:00–Dollar a Minute, KNN. 7:00–Battle of the Bands, KPK.

Public Interest Information
9:00–People’s Platform, KKNX. 10:00–Universe Explorer, KSNX. 11:00–Union of America, KSNX. 1:00–If This Be Happy Life, KKNX.

Drama
1:30–Dr. Kilgore, KFI. 2:00–Great by Storr, KFDR. 3:00–Shelby, KFI. 4:00–Catherine, KFI.

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Public Interest Information
9:00–People’s Platform, KKNX. 10:00–Universe Explorer, KSNX. 11:00–Union of America, KSNX. 1:00–If This Be Happy Life, KKNX.
Hear RAYMOND SWING

Distinguished Reporter
Tell you friends Mr. Swing is back on the air
5:15 P.M.

KMPC
Monday through Friday
Presented by Metropolitan Federal Savings

**KMPC**, News

**Bow** — Joe Adams Show
**KRED** — Dept. of Internal Revenue
**KVOE** — 100 Club
**KFWI** — Bill Stewart
**KXLA** — Western Roundup
2:05 — Paul Harrison Show
3:15 — KLAC — 57 Club
3:15 — KFSD — Portia Faces Life
4:15 — KLJ — Lanny Ross
5:15 — KFSD — Just Plain Bill
6:15 — KMPC — Women Are Wonderful
7:15 — KXLA — Continental Canadee
8:20 — FTVD, KGFJ — News
9:20 — KFMB — News; Bill Ansery
10:20 — KGB — Higin School
11:20 — KXLA — Features
12:20 — KEGE — Long Beach Band
1:20 — KFND — Front Page Farrell
2:20 — KFSD — Benny Rubin Show
2:30 — KXLA — Italian
3:30 — KFMB — News; Al Smith
3:30 — KGB — World of Opera
4:30 — KEGE — Children's Program
5:30 — KLAC — News
6:30 — KFSD — World News
7:30 — KGB — Keyboard Magic.

**KXLA** — Rainbow Morning
8:30 — KLAC — As You Like It
9:30 — KMPC — Dr. Farber TV Roundup
10:30 — KFWI — Music
11:30 — KXLA — News
12:30 — KGB — World Music
1:30 — KEGE — News
2:30 — KLAC — News
3:30 — KFMB — Music
4:30 — KEGE — News
5:30 — KGB — World News
6:30 — KEGE — News
7:30 — KLAC — News
8:30 — KMPC — News
9:30 — KFBT — News
10:30 — KXLA — News
Little Man Who’s Always There

(Continued from Page 4)
tape recorder in hand, he (or she) is pretty likely to keep a guarded tongue or keep his (or her) mouth closed completely—or, more likely, just keep going in the other direction.

Not so when the man with the tape is George Fisher. The stars know and trust him. Among his reels of recorded Hollywood voices is a good deal of screen and record footage left in his possession by stars who have faith in his discretion.

With or without promise of the stars’ cooperation, however, Fisher goes after a story. When he made up his mind to头部 into his tape recorder with his Laurence and his Lady, Vivien Leigh, business associates made bets with him that he wouldn’t get it. The Oliviers had agreed to only two radio interviews during their brief Hollywood stay—one for Louella and one for Hedda. But they hadn’t reckoned on the man with the tape recorder.

In consecutive weeks, George drove his red English Austin down to the docks only to find the

(Continue to Page 43)

On His Way to Somewhere

(Continued from Page 5)
former Steve Allen fans have found a new friend to follow.

Part of Sam’s TV work is done from the Downey Auction City each Saturday at 6:30 p.m. while the KCLA-TV cameras roll. Next day, on Sunday, the hero at Culver City’s Auction Park selling from the stand for the KTTV cameras.

Sam is also writing a book, “Out of My Hands,” which just proves once more what many an old grainy has sagaciously piped at moppets:

“What you is will out!”

More literally, he sits at a drugstore counter. If you are a Lana Turner, you’ll wind up with a movie contract. And if you are a Sam Mannis, drug counter or not, you’ll wind up in show business somehow.

Mannis got the idea of auctioneering fur coats over video about two years ago. He had been an auctioneer before, but it was TV that put him in business at three auction stands for three TV outfits.

The dark, Gableish-looking little Mannis is mighty fast with a quip. But he considers the dawning of his audience-auctioneer banter the scene he announced loudly that he was going to give up. He lamented.

“If there is no one here who will bid on this dream coat, I’m through. Is Page Thirty-eight

there a representative of Forest Lawn in the house? I want to buy my lot NOW!”

An austere looking gentleman made his way through the crowd, stepped up to Sam, and presented him with a card. The man was a representative from the famous cemetery.

Another time one of Sam’s lighted purchasers had bid quite low on a coat of her choice. Not topped, she received the coat forthwith... and had to be immediately rushed to the hospital to give birth to her baby. A relieved Sam was called about two hours later by the new father, who informed him it was a boy—and we’re going to call him Sam!

Foreman Phillips’ Roundup

(Continued from Page 6)
authority. It was also during these hunts that Mack learned how to flick a fly off’n a mue’s ear with a bull whip, and on the “Roundup” he shows he’s still the man he was.

The true comedians on the range are “Arkansas Slim, Andrews,” who tooties his way through a conglomeration of homemade musical instruments, and guitar maestro Cactus Mack. And by way of definition, the slouch hat playing a harmonica is fastback George Tracy.

Detracting none from the marathon of exceedingly good talent, the success of “Foreman Phillips’ Roundup” can be attributed to the gentleman from the Lone Star State, Foreman Bert Phillips.

Rich in radio “know-how,” former sales expert Phillips saw the need for Western music when the Okies, Arkies and Texans began making Southern California their special reservation. Since then, the wheel has spun in his head, away from the outside of his radio and television interests. Foreman Phillips’ country barn dances, the Town Hall in Compton, California, and the spacious dance pavilion on Venice Pier in Venice, California, have been meccas for anyone devoted to the catchy rhythms and tunes of folk dances and songs.

In addition to his “Roundup,” KECA-TV carries the popular “Foreman Phillips’ Show,” Monday through Friday, 4:15 to 5:45 p.m., and from the titles alone it’s clear that though Foreman has a knack for rounding up fine Western talent, the astounding success of them both resides in the personal talent of their host, Foreman Bert Phillips.

Radiomites

By Norma Jean Nilsson

Michael Miller, who is fast becoming one of our busiest radiomites, has been cast as a major role in “On Moonlight Boy” at Warner Brothers.

Anna Mae Slaughter is the darling little girl singer on the Tex Williams TV show every Saturday night on KNBH. And Anna Mae is certainly doing her bit to keep up the morale of our armed forces. Anna Mae has sung many times for the boys, and her next trek will be to the U. S. Naval Base at San Diego with the Tex Williams troupe on Feb. 23. You ought to see how the boys love Anna Mae and her songs.

Danny Richards, Jr., is now set as “Willy Toops” regularly on the “Fibber & Molly” show. Danny also had a call-back on the Alan Young TV show last week.

Stuffy Singer is now a full-fledged Luxite, having made his “Lux” debut in “Louisa” last week. And was he ever cute?

We’ve missed Jeffrey Silver along Radio Row, but he’ll be back with flying colors next week ‘cause that’s when he finishes his movie job at Warner’s.

Remember when Bobby Ellis was “Alexander” on the “Blondie” show? Well, Bobby is now a freshman at UCLA. And remember that Henry Blair was “Ricky” on the Ozzie and Harriet show? Well, Henry is now majoring in drama at City College. Gosh, how our radiomites are growing up.

And speaking of Ozzie and Harriet, their young son Ricky, who now plays himself on their radio show, will some day be a champion ice skater if the way he skates today means anything.

Several of the Hollywood Professional School students voted with students from other schools on the Al Jarvis TV show in a spelling bee, and the HPS kids won five times in a row. Good for my grammar-school Alma Mater.

Well, so long, kids; see you next week, and remember, when there’s news in your bean, call Norma Jean.

**

SEZ HE

From Sam “Clowning” Cowling’s ABC “Breakfast Club” Almanac: “Before marriage, a man yearns for a woman—after marriage the ‘y’ is silent!”

**

IMPORTANCE OF LOCAL

John B. Kennedy, in a recent ABC news commentary, recalled his days in London during the blitz of World War II when he passed a badly bombarded-out tailor’s shop, which was doing a grand business. Above the door hung their pertinent sign: “You Should Send Your Berlin Branch!”
Your Reporter Plays Mouse to Find Out How Lucille Norma's Show Is Assembled

Tuesday, 7:00 p.m. CBS-AXX, KCQ

F YOU have always liked Lucille Norman's "Hollywood Music Hall" and considered it one of the better musical programs waiting over the ether boulevards, you should turn it in a mouse some afternoon and prick up ears at a program conference. After a couple of concentrated hours you would steal away, as we did, with an even higher regard for this thirty minutes of fine melody.

For these minutes don't "just happen." They aren't thrown together a day or two before the show. They aren't what Lucille fancies she'd like to sing, or what musical conductor Bill Hatch would prefer to play, or producer Cliff Howell considers good programming, or agency man Al Brooks thinks would please sponsor Bekins, or writer Bob Hall feels like scripting. Each program is a combination of all these factors.

This pooling of ideas takes place in CBS's Vine Street Theater, where the famous "Lux" hour originates, and in a medium-sized room offstage which has probably been frequented through the years by more renowned persons than any similar niche in Hollywood. Known as "The Green Room," it is the refuge of the Millands, de Havillands, and other stars during "Lux" rehearsal. But every third Tuesday it becomes an intimate workroom for Lucille Norman and the four radio experts working with her to present "Hollywood Music Hall."

These five sit around a small table. Howell strips off his coat and starts thumbing through a loose-leaf book containing resumes of all the preceding programs. Bill Hatch looks through a sheaf of arrangements. Bob Hall poises a sharp pencil over his note pad. Al Brooks looks thoughtful and solicitous. Lucille looks charming and intensely interested.

They are working on a program which won't be heard for two or three weeks. Each has come to the meeting with a contribution of ideas—foremost of them, "What type of program?"

We were a mouse for the New Year's show. Spirited exchange greeted the question of "what type program?" The arguments were friendly but constructive, and revolved around the idea of doing a reprise on 1949 hit tunes.

Kick It Around

Lucille pointed out that such a hit parade had recently been used on an anniversary program and the gentlemen finally agreed that the show would steer away from too heavy an accent on the New Year theme. They settled, instead, for rendition of one of the closing season's most popular songs, "La Vie En Rose," and spotted it in No. 4 place. Someone asked "What'll Lucille open with?" and there was considerable gray matter devoted to the kick-off tune. Lucille burst into "Love Is the Sweetest Thing." Someone else suggested "I Am Loved." Everyone agreed that was a good one to close on. Lucille hummed "Midnight in Paris." She said she'd like to do "Cross My Heart." Someone objected. Someone else picked up the "Midnight in Paris" and contended it might be good for the opener—sort of suggestive of revelry connected with New Year's. Agreed.

Someone else started puzzling over the No. 2 spot, usually devoted to an orchestra number. This required more than concerted thought, for the question of budget arose. Was there some good arrangement all ready which would eliminate necessity of having a tune arranged (costly for a seventeen-man orchestra)? Someone asked how the show stood, budget-wise. Had

TO DO OR NOT TO DO "JURAME" on Lucille Norman's "Music Hall" show is the cause for friendly discussion shown above between song star Norman and musical director Bill Hatch. (CBS-Braslaw photo.) Left, a program conference with writer Bob Hall, director Cliff Howell, agency supervisor Al Brooks, Miss Norman and Wilbur Hatch. (Color cover by CBS-Polin.)
New Trend in TV?

Will Film Make Hollywood the TV Capital?

Hollywood Has to Admit It Now—New York Is the TV Center of
But It May Not Be So for Very Long, as Forward-
KTTV Start Production of Films as

ABOVE, LEFT: KTTV CARPENTER SHOP IS USED TO CONSTRUCT FLATS and props needed for the different sets. (Center) As in movies, portable dressing rooms are used by performers for quick costume changes. Small size and light weight of these rooms enables them to be moved about freely. The interiors have dressing tables, chairs, couches. (Right): Film cutting room is equipped with the latest machines to facilitate complete cutting and splicing of both sixteen-millimeter and thirty-five-millimeter film. (Rader photo)
The Country.

Looking Concerns Like the Answer to TV Programming

Recently engaged Stage I for "Mask of the Dragon."

It is KTTV's idea that by filming its TV shows, it will be able to present well-edited and perfectly cut fare, with no problems about time differential between here and New York. However, special events and sports will remain on a local, live basis, according to Dunham.

Pointing toward this interesting new film operation at Channel 11 headquarters are 180 employees, sixteen of them already engaged in film operations. It is rather a pleasant oddity to note that "moon pitchers," the board from which l'il ole Hollywood sprung to fame, have come back to some of the old stamping grounds—this time to make film for TV—at KTTV.

Films are the answer for TV, Dunham affirms, and they are what will bring the stars back from New York to Hollywood in droves. Shortly after the fall TV season had gotten underway and Hollywood stars who had rattled off to New York to caper in front of the tube were yearning for "home" and were decidedly unhappy over the treatment the kinescope was giving them, Dunham stated firmly and knowingly, "I think the Hollywood-to-New York tide is already beginning to reverse itself."

He doesn't have the flicker of a notion that TV and Hollywood will not go together just the way movies and Glamour Town have.
Don Lee's Noted Garden Guide Takes a Flying Trip to Europe's Famous Gardens

Tuesday Through Friday, 9:15 a.m.
Don Lee, KBJ, KFXM, KGB

T WAS A twenty-four-carat thrill, no pun intended, when this garden broadcaster was sent to Europe to do on-the-spot interviews with horticultural notables and shoot colored pictures in famed gardens. Plenty of color footage has been taken by tourists but this is the first time that any American garden commentator ever tooted transcribing equipment inside the big European castles and gardens.

The pictures earned a special citation and honorary life membership in the Washington State Federation of Garden Clubs for their "outstanding contribution to Pacific Coast gardening circles."

There were many "firsts" connected with this trip. I did the usual things—shimmied up the Eiffel Tower in Paris, made the Tower of London where the crown jewels are kept, visited the United Nations headquarters in Geneva, shot color film in the rain at Hampton Court Palace, did a broadcast from the deck of the cruiser U. S. S. Salem down in the Riviera country—but the ones that stand out most of all were the shooting of the Papal Gardens in Rome and the broadcasts transcribed in the BBC bomb-proof studios four stories deep in the heart of London ground.

Picture-takers never get into Vatican City. But when it was explained that the proposed gardening scenes would have a wide audience among the 200,000 members of Western garden clubs, it was agreed that the beautiful scenes should be shared. It took three days of negotiations to work out the deal. Curiously, my Italian interpreter was left out on a limb after hopefully going through the three days of meetings. For a while it seemed that he would be one of the few local people who would have a chance to see the gardens. For some reason the natives are kept out, and there was only a group of several Americans that were allowed to shoot the slides and movies.

The Papal collection of garden

By Norvell Gillespie, as told to Mildred Ross

February 16, 1951
Little Man Who's Always There

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Oliver's departure postponed.

When he was connected with the right idea, he had little leg that he would get anything more on tape than the voice of the English actor-lord announcing, "No, I will not give an interview." An admitted out-and-out fan of Oliver's, someone had found him, for the first time, so nervous about approaching a star for a portrait that this shaking hand couldn't hold the microphone steady. He had to clip it to the lapel of his coat.

"Isn't This Intimate?"

Sir Laurence's first words into that microphone were, "Tell me, how do you like that English Austin of yours?" From then on, George relaxed as Olivier interviewed him about his auto. Later, both the Oliviers invited the reporter aboard ship into their staterooms and crammed little closet that Lady Olivier called 'charming', reported George. First words into Fisher's mike from Vivien were: "Isn't This Intimate?" George considers this interview that everybody thought he wouldn't get one of his best—and of course he's more of an Olivier fan than ever.

One of Fisher's most treasured "tapes" is the shot of that Al Jolson made following his return from Korea. It is eighteen minutes of poignant talk from the beloved performer, during which he expresses the predictions that "there will never be a third Jolson picture" and that "the war in Korea isn't just a short one, it's a war that's going to go on forever."

When the news of the death of George Bernard Shaw reached Fisher's desk, he turned on his tape, telephoned the leading members of Hollywood's English colony and preserved their words as tribute for their departed countryman.

"Two Dollars, Please"

When Wanda Hendrix married Audie Murphy, George took his tape machine to the marriage-license bureau and his radio listeners heard the shuffling and holding money as Audie handed over the two-dollar fee. Later, when difficulties forced the young couple into their initial separation, George re-played this tape for them, and helped effect a temporary reunion.

With his taping apparatus, George has recorded the voices of Betty Hutton as she swung on a trapeze over a circus ring, Dick Powell at the controls of his plane, and William Holden aboard a submarine on the ocean floor. When the divorces of Shirley Temple and John Agar, and Martha Scott and Mickey Rooney hit the headlines, George reached the stars involved on the phone to get their stories in their own words.

Determined to tape interviews with the co-starring smash of "South Pacific," Fisher went to a theater opening just because he knew Pinza would be there and approached the singer with an eager hand-mike and a well-prepared list of questions. Pinza was surprised but he obliged. In New York he was scheduled for an appointment with Mary Martin, was turned down until he reached Mary herself. She said, "Sure, George, any time." The commentator grinned, "Mary used to do me favors a long time ago when she first came to Hollywood, and she's never stopped doing favors. She's wonderful."

Guess there's still something else a Hollywood reporter should take with him when he goes out after a story: a tape recorder, experience, honesty, and determination—and the unabashed enthusiasm of an honest-to-gosh movie fan. Like George Fisher.

Calculated Earful

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it overstepped its modest allotment for an occasional arrangement?

Another someone had a timely recollection of a New York medley which had some bearing, but not recently, on the program. Howard looked it up and found it ran four minutes. The idea seemed to lie in with the Year's and the format began to take shape with "Midnight in Paris" as opener, New York medley as No. 2, "La Vie En Rose" as No. 4, and "I Am Loved" for closer.

"I'd like to go heavy in the middle," Lucille volunteered. ""Jura me" was discussed. "Granada" was suggested, then rapidly dropped as someone pointed out it had been done too recently. The question of two "pop" numbers already scheduled and the possibility of a collection of tempos occasioned more collective thought. Al Brooks brought up the point of the guest star and reminder that the guest artist was the keystone of the program. Harry Babbit was advised as the visiting artist and this provoked speculation as to what tunes he might do. Ideas whipped back and forth in chain reaction. "La Danza" was mentioned as a likely contrast for No. 3 spot. Everyone greeted the idea and down it went. "Jura me" was allocated to the week after New Year's.

Mouselike, your reporter kept quiet until another week's repertoire had been assembled. But radio-wise, we reached a new evaluation of "Hollywood Music Hall." Taking stock, it seemed like the kind of show radio needs more of. Solid star and program personalities, budget on the practical side, and a group of highly specialized radio people working together so constructively and companionably. Battles result can't help but glint through on the actual program.

"Transatlantic Gardens"

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photos show the formal insignia worked out on a mammoth scale in living flowers in front of the official residence, close-ups of California-Paris, the multinational dwarf magenta zinnias, beautiful cactus and the food garden where barefooted peasant farmers still use white bullocks and wooden plows to till the ground.

Other highlights of the European garden collection pictures include scenes from Kew Gardens, Royal Horticultural Society's Trial Grounds, the internationally famed Rose Test Garden at Bagatelle in Paris, the world's oldest formal rose garden, established in 1809 by Empress Josephine, the gigantic formal plots at Versailles, beautiful park scenes in Geneva, and typical flower show shots from the world's largest flower show at Southport.

Broadcasting Handicaps

Broadcasting from Europe is a bit on the tough side. Everything seems to be a gigantic production. It takes several days of conferences merely to set up a transcribing date for a few tape shows. I used local facilities wherever possible because our American equipment had to have special transformers and outlet converters so that it would work. The electricity problem alone was a serious one. Even in the great city of Paris, there would be as many as four different voltages in one neighborhood. One side of the street would have alternating current, the other side 220 volts direct current. With the help of BBC, the Voice of America facilities, in the British Broadcasting Corporation, and the United Nations radio pool in Geneva, plus our own equipment, it was possible to do forty European spot interviews.

Travelers' Tips

As far as garden pictures are concerned, any traveler can get good leads from the official tourist associations maintained by each government. But first a tip to European traveler-photographers: Come well supplied with Kodachrome film, as it is practically unobtainable abroad. If and when you do find some film the price is exorbitant. However, all the travel problems are forgotten in the enjoyment and pleasure afforded by an overseas garden trek.

Answer to Page 2

(Johnny Dugan, motion picture singer, featured on NBC-KNBT's daytime television.)
1. ANITA AROs, violinist, was until recently one of the star attractions of KTLA's INA RAY HUTTON ALL-GIRL SHOW. She has since graduated to free-lance stardom. 2. These are "THE KNIGHTENGALES," singing group of records, radio and television, enjoying such popularity under the "Knight" label. 3. "BUelah WITCH," of KNBH's "KUKLA, FRAN and OLLiE" show, gives impresario BURR TILLSTROM some good advice on jet brooms. 4. EDDIE ARCARO refuses to touch the Gold Cup the day before the big race. Eddie was one of the many jockeys, trainers, owners and others in a special telecast from "LEE'S LAIR." Other KTSL visitor is HAL MOORE (left), Hollywood Park announcer. On the same show were Mrs. Marcella Howard, owner, jockey Johnny Longden and trainer Burley Parke, who walked off with the cup next day. 5. A scene from "THE THREE MUSKETERS," first feature film produced for television and seen on KNBH. The "ONE FOR ALL AND ALL FOR ONE" group above are, left to right, "PORTHOS" (MEL ARCHER); "ATHOS" (JOHN HUBBARD); and "ARAMIS" (KEITH RICHARDS). 6. "VELOZ AND YOLANDA PRESENT" returned to KECA-TV, CHANNEL 7, last November. The lovely above with FRANK VELOZ is JEAN DAVI.