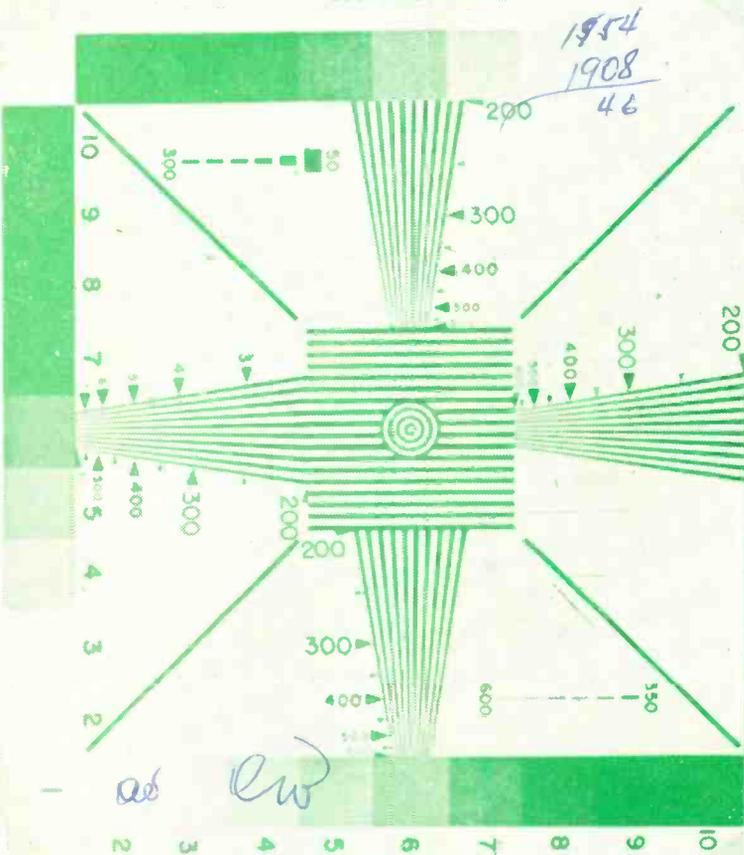


KFVR DIALITES

Special
tv
Edition



Why the Chimes Rang. Page 25

VOL. VI, NO. 6
DECEMBER, 1953

10c a copy

TV Programs

SUNDAY *

- 5:00 This is the Life
- 5:30 Captured
- 7:30 Victory at Sea
- 8:00 Dangerous Assignment

MONDAY *

- 8:00 Dennis Day Show

TUESDAY *

- 5:45 Bing Crosby Show
- 8:00 Bishop Sheen

WEDNESDAY

- 5:30 Hopalong Cassidy
- 8:00 Wrestling

THURSDAY *

- 7:00 You Bet Your Life
(Groucho Marx)

- 8:30 Life of Riley
- 9:00 City Detective

FRIDAY *

- 5:30 Hopalong Cassidy
- 7:30 Favorite Story

SATUDRAY *

- 8:30 Ethel and Albert
- 9:00 Medallion Theatre
- 9:30 Hit Parade

*Listings are for program high-
lights, not complete schedule.

MONDAY thru SUNDAY

- 6:00 Sports Review
- 6:10 The Weatherman
- 6:15 Daily News Digest
- * * *
- 10:00 Sports Time
- 10:10 The Weatherman
- 10:20 The Late News
- * * *

OTHER HIGHLIGHTS JUST SCHEDULED

- Sunday: 7:00 Sports Spotlight
- 7:15 News of the Week

COMING ATTRACTIONS

- Milton Berle: "Mr. Television"
himself, scheduled to start on
KFYR-tv on or about Feb. 1.
- My Friend Irma: Marie Wilson

as the light-headed Irma, scheduled
to start on KFYR-tv on or about
Jan. 1.

NOW BEING SCHEDULED

Cisco Kid, Boston Blackie, The
Visitor, I Led Three Lives, TV
Theater.

Radio Highlights

Monday: The Telephone Hour,
8:00 p. m. Tuesday: Bismarck Elks
B a n d, 8:35 p. m. Wednesday:
Groucho Marx, 8:00 p. m. Thursday:
Eddie Cantor, 8:35 p. m. Friday: Re-
member When, 8:35 p. m. Saturday:
College Quiz Bowl, 7 p. m. Sunday:
Bob Considine, 5:00 p. m.

The Cover . . .

THIS MONTH: The KFYR-tv test
pattern forms our cover design this
month; an intricate series of geo-
metric forms used for testing pur-
poses when a television set is in-
stalled. The test pattern is used for
checking alignment, definition and
contrast in a TV set. KFYR-tv's
test pattern is considered an excel-
lent one for several reasons. While
reproduction in printing limits
somewhat the scale of contrasts, the
telecast pattern will enable the very
delicate adjustment of sets for best
performance.

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A monthly digest of radio and television news

Operations . . .

The big day at last arrived. It came, attended as had been a hundred preceding days well accompanied with myriad last-minute headaches. Most were ironed out by the time of the debut. With the flip of several dozen switches, dials and buttons, the test pattern of KFYR-tv reached viewers as far as 70 miles distant from North Dakota's capitol city.

A target date of December first had been set by the manager and executive vice-president F. E. Fitzsimonds. It has marked a delay from the originally anticipated starting date, but the change was necessitated by inability of suppliers to make all parts available for construction of a mammoth 670 foot transmitting tower east of Bismarck.

Instead, the signal spread out from a temporary transmitter located atop the towering North Dakota state capitol building. It carried surprisingly well, and far.

Scheduled to follow it after a week of test pattern was a star-studded array of TV programs (far more than Fitzsimonds himself had expected to have for the debut.)

Included in the initial schedule were such stars as Hopalong Cassidy, William Bendix, Brian Donlevy, Groucho Marx, Adolphe Menjou. Booked for future programming at or shortly after the first of the year were Milton Berle, Marie Wilson (My Friend Irma), and Dennis Day. The shows included other top-notch attractions: Victory at Sea, Hit Parade, Cisco Kid, Medallion Theatre, and the Bob Crosby show.

The main attractions tapped the features of three networks: NBC (with which KFYR radio is affiliated), CBS and DuMont. Negotiations with the American Broadcasting Company's TV network were underway.

In addition, feature films from the Ziv line of TV productions were included, along with motion picture films, and, of course, local programs.

The latter provided some of the biggest headaches. Assigning personnel was an initial big task in this respect.

Fitzsimonds outlined a series of appointments.

Cal Culver became program director for television as well as radio.

Don "Dusty" McLean was made

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both radio and TV musical director and also assistant program director for radio operations.

Chuch Schoregge was named TV production supervisor.

Earlier A. L. Anderson had been named TV sales manager. Doug Anderson was named radio sales manager. Meantime, he will continue as sports editor.

Radio commercial manager Bob MacLeod continued in that position and became TV director of photography. Along with Schoregge and Doug Anderson, radio announcer Larry Kindle also assumed duties, being named radio continuity director. He'll handle preparation of the bulk of the commercial copy for radio announcements.

Curt Dirlam was switched from the radio control room staff to a newly created position of film librarian.

Ivar Nelson and Jack Swenson both retained their titles, but now for both radio and television: Nelson as chief engineer, Swenson as news director.

In speeches to civic groups and again for the inaugural program, Fitzsimonds had prepared an outline of operations.

He said plans for local programs are not elaborate, embracing daily newscasts, sportscasts and weather programs. Within a few weeks, a Saturday afternoon children's program is planned, along with a studio band program. All will be confined to production within the studios.

"There will definitely be no telecasts of local or state sporting events this year," he said, explaining that live telecasts of basketball games from schools in Bismarck or the World War Memorial Building would require expensive equipment

that might go to waste if schools decided the telecasts were cutting into attendance.

Sales of sets was brisk in the weeks ahead of the beginning of telecasting. Most dealers were able to fill orders even for special sets in the higher-bracket price level and in exact cabinet finishes, but to do so many were ordering from manufacturers in carload lots.

Fly-by-night sales operators were not noticeable as had been the case in many markets; anyway, people generally realized the worth of buying from established concerns.

Operations in Radio Center (which itself posed a problem—should the building now be re-named, and if so, what?) were loaded with problems. New techniques, new methods, new problems, new predicaments.

Cal Culver, relaxing for a few seconds between jobs, summed up the feeling of staffers:

"We were so happy in radio."

But there was happiness along with the headaches in television, too, and a fervent hope that time would bring more of the former, less and less of the latter.

Engineering . . .

NBC-TV News Review:

History, a week at a time

There was news this week, dramatic headline news. And now, no matter what the news—revolution in a remote country, earthquake, fire, flood, political developments — you'll find it highlighted in an attention-compelling, tightly-edited 15 minutes TV news digest—the Weekly News Review.

Backed by NBC's crack corps of

cameramen stationed at strategic spots all over the world, coverage is expert, immediate, complete.

From near and distant locations, reel after reel of on the spot news is flown to NBC editorial rooms in Washington for editing and finishing.

All of the material is worth showing, seeing, hearing.

But from it all, NBC editors cull the most important and most interesting. It's down to 432 feet of top news, rushed by air from Washington to Bismarck.

Here it is double-checked and timed, then telecast within a short time.

"Weekly News Review" is presented weekly and is brought to you alternate weeks by Kysar's Kredit Jewelry Store and Tavis Co., Inc. (Sundays, time to be announced.)

Alemite News: **Came the Depression**

For 24 years, the American public has looked back on the "Black Friday" in 1929 which marked the start of the depression, with feelings almost always of hopefulness that it wouldn't happen again.

Not so with John Cameron Swayze. For twenty of those years he also climbed the hard road back—an actor, he was among the hundreds of persons who found no one could afford to join the audience. Finally he switched professions.

As a result, the last four years have seen him catapult to success as one of the foremost newscasters in the radio and television industry, along with his success as a nationally syndicated columnist.

His latest venture is a three-times-a-week five minute reporting spot for Alemite. It adds a few more millions to his regular daily audi-

ence on TV and in print.

Swayze was born in Wichita, Kansas, in 1906. His father was a wholesale drug salesman who was able to provide well for his family. After grade school in Wichita, they moved to Atchison. During high school there, John's ambition to become an actor was fostered by his mother who persuaded him to take elocution lessons.

In college, strangely enough, he took no part in dramatics but before graduation, he left the University of Indiana and headed for Broadway. This was in 1929, and he promptly enrolled in a good drama school and at the same time started the endless rounds of theatrical producers offices and talent agencies.

But the depression had hit the theater—there more closings than openings, and more openings than there were plays which lasted more than a short time. Swayze was ambitious, but he was realistic, too.

He headed back to Kansas City and looked up old acquaintances. Through a friendship, he learned of an opening on the Kansas City Journal-Post. He asked for, and got, a job as a cub reporter.

It was around this time, in 1930, that radio was beginning to poke into the news reporting field. Swayze's paper made a tie-in with a Kansas City radio station to broadcast its bulletins. The broadcasting chore was part-time and most of the paper's staff was less than enthusiastic.

Not Swayze.

When he was offered, because of his voice and manner of speaking, the radio stint, he took it and the \$15 a week extra it brought with it.

In 1933, experimental television hit Kansas City and John Cameron Swayze made his debut on the

screen. It lasted only a few weeks and the experience was promptly forgotten.

Years later it was to prove of value.

In 1940, Swayze left the paper for a full-time spot in radio news in Kansas City. After four years he and his wife, nick-named "Tuffie" by him, moved to Hollywood where Swayze was put in charge of NBC's Western Division news.

In May of 1947, he was transferred to New York by the network to start a new news round-up program. He also landed a spot on the radio "Who Said That" show where his photographic mind stood him in good stead.

Came the Philadelphia conventions in 1948, and Swayze wanted to cover them by radio because of the tremendous audience. Instead, he was given a TV assignment. His work was little short of sensational.

Back in New York after the conventions, the Swayze flood-tide started moving full force. He was put in charge of the net's top TV news shows, with an audience now conservatively estimated at forty million persons each week.

Since 1949, four years of topnotch effort have been renewed in more ways than one. He has garnered 25 awards and citations for his radio and TV work.

Swayze is heard on the series, alternating occasionally with noted former London correspondent Merrill Mueller, now a key man in the NBC News Room in New York. Like Swayze, Mueller brings listeners a top report.

Both are masters at condensation, the secret of a good report in the five minute format.

(Alemite News, Tues., Thurs., Fri., 8:30 p. m. KFYZ.)

Religion . . .

If there's been a let-down in the post boom in religion in America, it hasn't yet made a dent in the increasing number of religious programs on the air.

Eleven different programs a week are carried now on KFYZ—what is thought to be a record for the station's almost 28 years on the air. Two of the programs are carried more than once a week for a total of twenty shows weekly, ranging from early morning to midday and late evening.

Newest of the scheduled programs is the MONTANA GOSPEL CRUSADE, heard Monday through Saturday at 6:45 a.m.

Rev. W. D. Stewart delivers an inspirational early morning message on the program, which originates in Billings, Montana.

At mid-day the PSALM OF LIFE from the Lutheran Bible Institute of Minneapolis is heard, with the Rev. W. E. Klawitter (at 1:00 p.m.)

While most of the religious programs other than those heard on a daily basis, are scheduled on Sunday, one special children's program, CHILDREN'S CHAPEL, is heard at 11:00 a.m. each Saturday

It features Bob Lee in stories and songs of a religious nature especially tailored for a juvenile listening audience, yet equally interesting to adults.

Charles E. Fuller, presiding over one of radio's oldest continuous religious broadcasts, THE OLD FASHIONED REVIVAL HOUR, is heard every Sunday morning at eight o'clock. The hour-long program originates in Los Angeles.

Across the country, in New York City, Dr. Ralph W. Sockman takes

to the air at nine o'clock, presiding over the National Radio Pulpit, a non - denominational Protestant church program. (See Dialites. No-

It is followed at 9:30 by a quarter-hour program on CHRISTIAN SCIENCE, recorded in the First Church of Christ, Scientist, in Boston, Mass.

From Bismarck, the regular Sunday morning devotions at THE TRINITY LUTHERAN CHURCH are broadcast each week at 11:00.

THE CATHOLIC HOUR, presented by NBC in cooperation with the National Council of Catholic Men, is heard each Sunday afternoon on KFYR. It is one of the oldest network religious programs in America. The Catholic Hour is heard each Sunday afternoon at 1:00.

Two half-hour broadcasts are included in the weekly Sunday afternoon schedule on KFYR. They are ST. PAUL'S LUTHERAN HOUR at 3:00 and THE SOUL CLINIC at 3:30.

The former originates in Minneapolis under the direction of Rev. Maynard G. Halvorson. Rev. Fred Jordan presides over the latter program, which originates in Los Angeles under sponsorship of the "Church In The Home."

Rounding out the Sunday schedule of religious programs is the weekly PRAIRIE LIGHTHOUSE (10:30) recorded weekly in the Bethel Baptist Church of Powers Lake, North Dakota. Rev. Joseph L. Hughes is pastor.

These are the regularly scheduled religious broadcasts—20 in all—heard each week on KFYR; more than ever before.

They are augmented by many other broadcasts. The daily NORTHWEST FARM FRONT, for example, each day includes a religious moment with a song often done by "Doc" Jaynes or, during recent weeks, by the visiting Gospel Wonder Trio.

Daytime Serials

In the office of the Perkins Lumberyard in Rushville Center, partner Shuffle Shober pecked out the final words of a letter on the battered typewriter and then carefully folded it into an envelope.

Somehow the town seemed empty with Fay and her new husband, Tom, gone on their honeymoon (and in New York also for business reasons as Tom sees his publisher about his new book.)

Evie, ambitious and newly a mother, continued to have her moments of dissatisfaction with her likable but unenterprising husband, Willy.

Over the town, the presence of Ma Perkins, widowed co-owner of the Lumberyard, cast a peaceful and warm-hued glow. This was her town, and the people in it were her kind of people.

It's been that way for 19—going on 20—years. After that time, it's still a top daytime radio favorite.

It's a remarkable record and a tribute to the appealing character of Ma Perkins, a courageous woman who accomplishes the rare human feat of practicing what she preaches.

The main characters in the "Ma Perkins" cast are well known to millions: Ma herself (portrayed by Virginia Payne) along with daughters Evie and Fay, son-in-law Willy and partner Shuffle Shober.

Every encounter Ma has with her friends and their problems is added to the sum total of ideas that make up her personal sense of ethics—common sense, honesty, fairness.

(Ma Perkins, presented by Procter & Gamble, Monday - Friday, 1:30 p.m. on KFYR.)

Dig that crazy wolf!!



CRY WOLF! — Fred Allen gets into the mood for his role as narrator of Prokofiev's "Peter and the Wolf," on NBC radio's "The Telephone Hour" Monday, Dec. 14. He is accompanied at the piano by Donald Voorhees, the orchestra conductor. This will be Allen's first visit to the program which regularly features top concert artists.

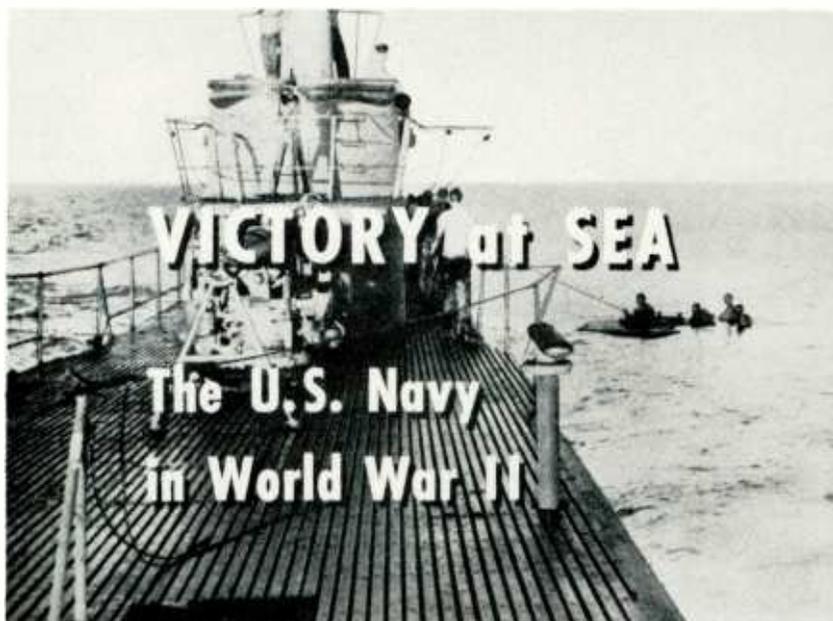


December, 1953--In the following sixteen pages you'll find a preview of great entertainment which lies in your future. Pictured are more than a dozen of the top shows which will be seen regularly on KFYR-tv, when telecasting begins within a few days (perhaps even by the time this reaches you.)

It is worth noting that this issue is the largest ever published, and that it brings you more pictures than ever before. Bringing it to you took the work of a large staff and the cooperation of many people. Two printing processes were used, along with extra color and special care in preparation. We hope you'll like it.

The month of December is fitting for the debut of KFYR-tv for it was in December of 1925 that the Meyer Broadcasting Company entered the field of communication with the establishment of KFYR. This would have been a proud moment for the founder, P. J. Meyer, and is a time filled both with pride and a sense of challenge, to all of us.

The Editors



The dramatic story of the war at sea, vividly told in allied and captured enemy films edited and produced to the accompaniment of a brilliant score by Richard Rodgers. One of the most outstanding film series ever produced, and the outstanding series of factual dramas produced for television. Philco dealers of this area will present "Victory at Sea" each week on KFJR-tv.



When Bob Crosby's second daughter, Junie, was born, Bob wired brother Bing "I now have two girls, three boys . . . a full house. Try to top that." Brother Bing wired back: "Remember my four sons? Check the poker rules, son. Four of a kind still beats a full house." But even four sons can't beat the smooth acceptability of the "Bob Crosby Show" presented by the American Dairy Association.



Brian Donlevy stars in "Dangerous Assignment." The program will be presented weekly on KFYZ-tv, sponsored alternate weeks by De Luxe Cleaners and by Emerson radio and television dealers.

Sportscaster Doug Anderson



Doug Anderson needs no introduction to sports fans of this area. His unexcelled day-to-day reporting, his breath-taking play-by-play descriptions, and his fact-packed fund of sports information, bring listeners the very best in sportscasting on radio, now, too, on television. He is shown, incidentally, facing the live TV camera, an experience which (the first time) frightened all staff members. Repeated performances have not entirely altered the feeling, weeks and months of actual appearances probably will. If anyone is most likely to succeed on TV, fellow staffers would cast their votes unanimously for Anderson. His shows will include a Sunday night Sports Spotlight for Shark's Mens Store.



Marie Wilson (left) stars as Irma Peterson in "My Friend Irma" with Richard Eyer as her seven year old Nephew Bobby, and Mary Shipp as her roommate, Kay Foster. The program will be presented over KFJR-tv by Brown and Williamson Tobacco Co. Miss Wilson had to be persuaded to take the role, feeling she could not handle it properly. She was wrong—her portrayal has won for the program one of the top television show ratings.



William Bendix stars as "Riley" on the "Life of Riley," one of the top family comedy programs on TV. Bendix began the role years ago via radio, portrayed it so well it was one of the programs deemed a "natural" for television. It has proved just that. To be presented on KFYR-tv by Corwin-Churchill Motors, "The Life of Riley" promises to be one of the hit attractions on the program schedule.



Bishop Fulton J. Sheen brings to television the same quality of performance which for many years made him a "looked for" speaker on the radio program, "The Catholic Hour," which numbered persons of all faiths among its devoted listeners. His program, "Life is Worth Living," is presented by the Admiral Corporation and its dealers. Another great religious program, "This is the Life," produced for the Lutheran Church, Missouri Synod, is also included on the KFJR-tv program schedule.



The beloved nature of Adolphe Menjou is captured on film and in sound in his role as narrator, host and occasional star in the series, "Favorite Story," which has been scheduled on KFYZ-tv. Many have tried this format of program, Menjou has succeeded. His series will be presented on KFYZ-tv alternate weeks by the Prince Hotel of Bismarck, and by Murphy Insurance and Robert James Real Estate. Many such programs have good stories, others have fine actors, others are, technically, superbly-produced. "Favorite Story" is all of these.



“The Cisco Kid,” portrayed by Duncan Renaldo. Adventure, action art in western style. Another feature to be seen on KFYZ-tv.



**William Spier, producer of the
“Medallion Theater” to be seen on
KFYR-tv. It will be presented by
the Chrysler Corp. for its dealers
and friends.**



Jack Swenson faces the camera, bringing viewers the latest news via television as well as radio. His career of reporting news in North Dakota reaches the ten-year point a few weeks hence.

The gun is real, the situation tense (opposite page) as "Boston Blackie," for many years a radio favorite, brings to the screen his colorful adventures and his attractive secretary. The series offers a varied choice of methods of mayhem: thanks to careful scripting, the hero always emerges triumphant, but only after a fast 30 minutes hard work.

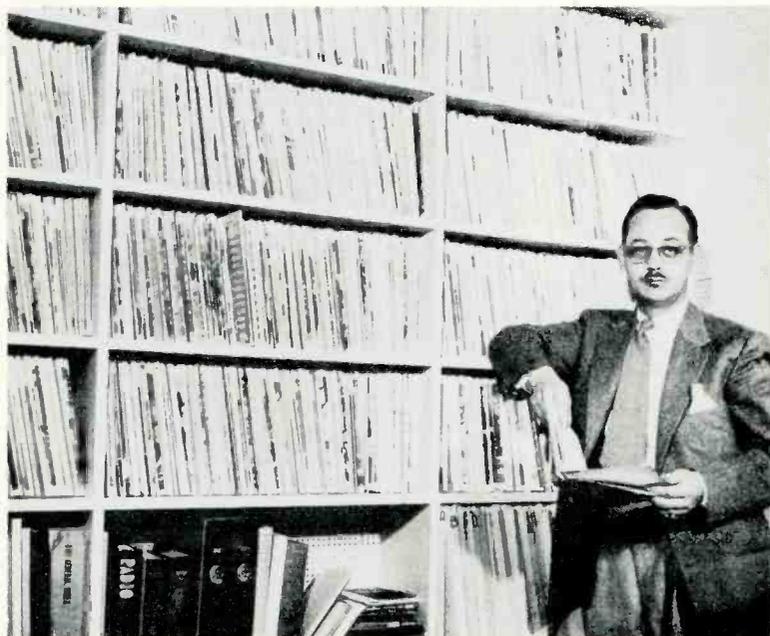




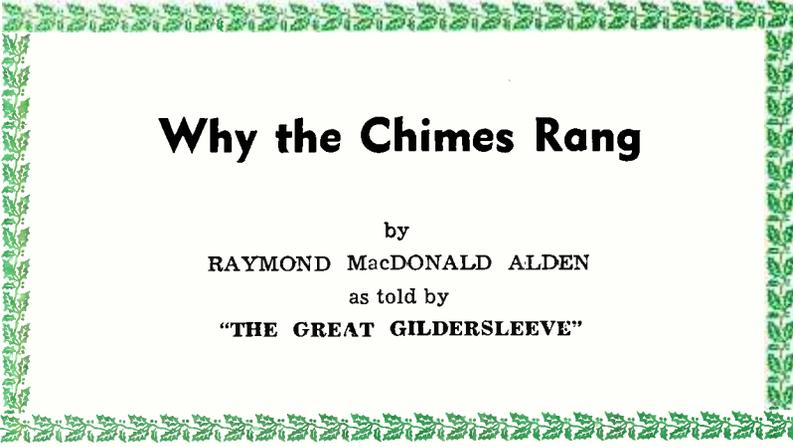
Dorothy Collins stars on the "Hit Parade," to be presented on KF-YR-tv by Lucky Strike cigarets and the Crosley Division of Avco Corp. She shares vocal billings with Snooky Lanson, backed by Raymond Scott and his orchestra.



Milton Berle is and has been “Mr. Television” since his debut on the nation’s screens. His show is packed with fun which he, as the result of a keen sense of timing and an above-average portion of ability, sparks each week (starting next year on KFYR-tv).



Most of the features shown on the preceding pages are network or nationally-syndicated programs. As time moves forward, so will KFYZ-tv. One step will be the inclusion of more and more local shows on the station. Musically, much additional work will fall on the shoulders of Don "Dusty" McLean, capable and talented KFYZ and KFYZ-tv musical director. His office, packed from floor to ceiling with shelf upon shelf of music, will yield a wealth of excellent listening and viewing. Among his first vehicles will be "Dinner Date," details of which will be announced soon.



Why the Chimes Rang

by

RAYMOND MacDONALD ALDEN

as told by

"THE GREAT GILDERSLEEVE"

"Once upon a time, in a far-away country there was a wonderful church. It stood high on a hill in the midst of a great city, and every Sunday, as well as on sacred days like Christmas, thousands of people climbed the hill to its great archways, looking like lines of ants all moving in the same direction.

"Now all the people knew that at the top of the tower was a chime of Christmas bells. They had hung there ever since the church had been built, and were the most beautiful bells in the world. Some described them as sounding like angels far up in the sky; other, as sounding like strange winds singing through the trees. But for many years they had never been heard. It was said that people had been growing less careful of their gifts for the Christ child, and that no offering was brought which was fine enough to deserve the music of the chimes. Every Christmas Eve people still crowded to the altar, each one trying to bring some gift better than any other.

Now a number of miles from the

city, in a little country village lived a boy named Pedro and his little brother. They had heard of the service in the church on Christmas Eve, and planned to go and see the beautiful celebration. 'Nobody can guess, Little Brother,' Pedro would say, 'all the fine things there are to see and hear; and I have even heard it said that the Christ child sometimes comes down to bless the service. What if we could see Him?'"

The day before Christmas, Pedro and Little Brother were able to slip away, and although the walking was hard in the frosty air, before nightfall they had trudged so far, hand in hand, that they saw the lights of the big city just ahead of them. They were about to enter one of the great gates in the wall that surrounded it when they saw something dark on the snow near their path, and stepped aside to look at it. . . . There by the path was a poor woman who had fallen in the snow, too sick and tired to get where she might have found shelter. Pedro knelt down beside her. "You will have to go on alone, Little Brother," he said.

"Alone?" cried Little Brother. "But you will not see the Christmas festival?" "No," said Pedro, and he could not keep back a bit of choking sound in his throat. "See this poor woman. Her face looks like the Madonna in the chapel window, and she will freeze to death if nobody cares for her."

"But I cannot bear to leave you and go alone," said Little Brother.

"Both of us need not miss the service," said Pedro, "and it had better be I than you. You can easily find your way to the church; and you must see and hear everything twice, Little Brother - once for you and once for me. And Oh! If you get a chance, Little Brother, to slip up to the altar without getting in anyone's way, take this little silver piece of mine, and lay it down for my offering when no one is looking."

In this way he hurried Little Brother off to the city, and winked hard to keep back the tears as he heard the crunching footsteps sounding further and further away into the twilight.

The great church was wonderful that night. When the organ played and the thousands of people sang, the walls shook with the sound, and little Pedro away outside the city wall, felt the earth tremble around him. At the close of the service came the procession with the offerings to be laid on the altar.

Rich men and great men marched proudly up to lay down their gifts to the Christ Child. Some brought wonderful jewels, some brought baskets of gold. But the chimes did not ring. And last of all came the king of the country, hoping with all

the rest to win for himself the chime of the Christmas bells. There went a great murmur through the church, as the people saw the king take from his royal head the royal crown, all set with precious stones, and lay it gleaming on the altar, as his offering to the holy Child. "Surely," everyone said, "we shall hear the bells now for nothing like this has ever happened before."

But still only the cold old wind was heard in the tower, and the people shook their heads; and some of them said, as they had said before, that they never really believed the story of the chimes, and doubted if they ever rang at all. Suddenly everyone looked at the old minister, who was standing by the altar holding up his hand for silence. Not a sound could be heard from anyone in the church, but as all people strained their ears to listen, there came softly, but distinctly, swinging through the air, the sound of the chimes in the tower.

"So far away and yet so clear the music seemed -- so much sweeter were the notes than anything that they had heard before, rising and falling away up there in the sky, that the people in the church sat for a moment as though something held each of them by the shoulders. Then they all stood up together and stared straight at the altar, to see what great gift had awakened the long-silent bells.

"But all that the nearest of them saw was the childish figure of Little Brother, who had crept softly down the aisle when no one was looking and had laid Pedro's little piece of silver on the altar."



Comedy . . .

LIFE OF RILEY:

Bendix to the Rescue

The Motion Picture Exhibitors of America guessed right in 1943, when they picked William Bendix as the actor most likely to succeed in 1944. He did.

And in 1945, on the strength of his success on the screen, he was picked for a radio role which brought him as much fame in that field as the same role subsequently did in its TV version.

Bendix is one actor who has become so identified with the role he portrays, that of affable Chester A. (The Life of) Riley, that more people know him by that name than his own.

Bendix isn't complaining.

His success in creating the role has actually enabled him to lead the "Life of Riley."

It's a far cry from the days when the depression hit him and he turned to acting as a stop-gap professional measure.

Despite the fame which has come to him in motion pictures, then on radio and now in television, Bendix is actually a thwarted baseball player. Let others dream of klieg lights and television cameras—Bendix dreams of beautiful green baseball diamonds and the roar of the crowd.

Like his television counterpart, he dreams great dreams; but in real life Bendix is able to make a lot more of his dreams come true than he ever manages in the Riley menage.

Bendix' love for baseball dates back to his teens when he had an opportunity to become a bat boy for the New York Giants. Like many

other youngsters in New York City, his sole ambition in life was to become a professional baseball player.

What he failed to take into account was the opposition of his parents who refused him the right to accompany the team to its spring training camp. His dreams quashed, Bill was relegated to dreaming about baseball, and following it avidly, which he still does.

In later years he was an ideal choice for the leading role in one of his greatest films, "The Babe Ruth Story."

Bendix was born on New York's East Side on January 14, 1906. In New York he attended both Public School and a prep school and when 16, he joined the Henry Street Settlement House Players without much enthusiasm and with no thought of pursuing a theatrical career.

Joining a wholesale grocery firm, he married his childhood sweetheart, Therese Stefanotty, and they settled down to everyday life in Orange N. Y. He was managing a store there when the depression hit, and in 1935, when the business folded, a chance affiliation with the Federal Theatre plunged him into a new field.

He had tried out as a singing waiter lasting for one performance.

But with the Federal Theatre project, he went into six different Broadway shows. He finally scored a hit in his role in William Saroyan's "The Time of Your Life."

In May of 1941, just as he was going into rehearsal for a new stage show, Metro-Goldwyn-Mayer signed him for the role of a tavern-keeper in "Woman of the Year" starring Katherine Hepburn.

He has since appeared in dozens of leading film roles, notably in

"The Hairy Ape" and "Detective Story."

He received his first stage role in the film version of "Time of Your Life" and also appeared in such hits as "Streets of Laredo" and "The Big Steal."

In 1945, he began his radio interpretation of Chester A. Riley, the blustering, good-natured riveter and devoted family man of "The Life of Riley."

During the next five years the family comedy series became a regular feature heard on KFYR and the NBC radio network. On January 2, this year, "The Life of Riley" was made more real than ever before as it began as a television show.

Bendix thinks television is great. Not only does it enable him to bring to the character of Chester A. Riley more realism than ever before; it also enables him to sit quietly on a summer afternoon and watch, enraptured, the activities of "his team"—the New York Giants.

(The Life of Riley, KFYR-tv. Presented by Corwin-Churchill Motors and Vantine Paint & Glass Co.)

Dramatics . . .

DANGEROUS ASSIGNMENT:

Donlevy to the Rescue:

It's a familiar role

The action-packed adventure series "Dangerous Assignment," for several years a radio hit on KFYR, becomes one of the top-notch additions to the KFYR-tv schedule with Brian Donlevy continuing in the leading role as Steve Mitchell.

In this role, Special Agent Mitchell is dispatched to various parts of the world to investigate smuggling, espionage, international larceny, or just plain intrigue which

might result in harm to the United States.

Mitchell's assignments encompass the entire globe.

Episode's range from one in Paris which ends with a chase through a labyrinth of sewers to one in Singapore and another in which he fights for his life in a cable car high up in the Swiss Alps.

Brian Donlevy's own life has been as eventful and as varied as the exciting career he portrays in the "Dangerous Assignment" series.

The handsome, broad-shouldered star has been a schoolboy soldier, a pilot, an Annapolis student, a collar-ad model and a Broadway and Hollywood actor.

He was born in Ireland but left his native land at the age of ten months when his father came to the United States and entered the woolen business.

His first adventure came as a result of learning how to blow the bugle. The local unit of the National Guard lost its bugler and Donlevy had no sooner been accepted as a replacement than the company was ordered to Mexico to join Pershing's expedition.

His parents objected to his accompanying the outfit, but Brian lied about his age and ran away from home to join the Guard company.

After returning home, the young soldier crammed four years of schooling into two, and topped this off by gaining an appointment to Annapolis.

Then the flying bug hit the young cadet and after a year at the Naval Academy, he resigned, intending to join the air branch of the Navy.

However, during his year at Annapolis, Brian had taken part in academy theatricals and, deciding

to forego his flying career for the time being, headed for New York to try his luck on Broadway.

He beat a path to the offices of every producer in New York, only to meet discouragement time after time, until he was almost ready to give up and go back to his original idea of flying for the Navy.

As a last resort, however, he called on a man to whom he had written a fan letter, illustrator Joseph Leyendecker.

The artist became an understanding friend and not only gave Donlevy a job posing for collar ads but introduced him to actors of his acquaintance, among them the late Louis Wolheim.

The actor liked the newcomer and helped him land a part in "What Price Glory?"

Thus began twelve years on Broadway for Donlevy, during which time he demonstrated his versatility by playing roles in dramas, farces, comedies and musicals.

When he went to Hollywood, he played steadily in a succession of pictures, but it was his starring role in "The Great McGinty" which brought him to the top rung of the ladder of fame, and made him a favorite of the fans.

In all, Brian has played leading and starring roles in more than sixty pictures, and will be remembered for his parts in such favorites as "Wake Island," "The Big Hair-

With his new assignment in the role of Steve Mitchell in the film version of "Dangerous Assignment" for television, he adds another link in his chain of acting achievements.

(Dangerous Assignment, presented by Emerson radio and television dealers. KFYZ-tv, time to be announced.)

Television Preview

VICTORY AT SEA: A Great Production

It's been described as the most ambitious and most successful venture in the history of television. If so, and the critics as well as audiences across the nation agree, then "Victory At Sea" will serve as a further highlight of the star-studded schedule of programs to be seen on KFYZ-tv.

The film-and-music dramatic history of naval operations during World War Two is the first network-produced motion picture to present contemporary history in a dramatic manner and is the first television program to have run simultaneously in four countries, the U. S., Cuba, Canada and Great Britain.

The series of 26 half-hour films, produced by the National Broadcasting Company in cooperation with the United States Navy, has drawn not only lavish praise from the press along with practically every major award in the industry, but also the highest decoration the Navy can confer upon a civilian for the three men who were responsible for the success of the series.

The Navy's Distinguished Public Service Award went to Robert W. Sarnoff, vice-president in charge of the NBC Film Division; Henry Salomon who originated and produced the series, and Richard Rodgers, who composed 13 hours of narrative symphonic music especially for "Victory At Sea."

With combat film resources amounting to 60,000,000 feet from the files of 10 different government agencies, "Victory at Sea" tells the taut and dramatic story of war

on the sea, over the sea and under the sea, from the dark days of September, 1939, and after, through to the final defeat of the Axis aggressors in the Pacific.

Much of the film, including German and Japanese footage captured during and after the war, is seen for the first time in "Victory at Sea."

The attack on Pearl Harbor, for instance, is seen largely through the eyes of the Japanese. Submarine warfare in the Atlantic is seen as portrayed by cameras operated in German U-Boats.

Henry Salomon switched techniques in producing the shows. Instead of using television to exhibit motion pictures, he developed motion pictures for television.

Once the 60 million feet of raw material was gathered, a card file encompassing 60 thousand entries was set up. Salomon explains it was needed "just to know what we could throw away." Unedited, the raw film would run, without interruption, at an average rate of 90 feet per minute, for approximately 462 days.

The total amount of film which was used in the final 26 half-hour programs is roughly 62 thousand feet.

Salomon, incidentally, had never been involved in either movies or television before he began work on "Victory at Sea." He was a naval historian, who had in mind putting a history of naval operations on television—nothing more.

When NBC first suggested to composer Richard Rodgers that he write the monumental 13-hour long musical score for the programs, "the job" said Rodgers "seemed staggering. I said 'no' and ran like a thief. But the object of the

series was irresistible. So was the idea of having such a medium of expression, including the use of the NBC Symphony."

Sound effects are integral to the musical score, according to Robert Russell Bennett, who arranged the score and conducted the NBC Symphony Orchestra.

"Airplanes," he noted, "always fly in F-minor in the score."

Bennett has orchestrated many previous scores for Rodgers, including the musical hits, "South Pacific," "Oklahoma," "The King and I," and others.

Most of the film sequences in the series are authentic; others are authentically reproduced.

There were no films of the sinking of the German battleships Bismarck or Scharnhorst. There were no American films of the crucial night engagements around Guadalcanal.

Says Salomon:

'From time to time we had to reconstruct episodes and events needed for our story with footage which conveys the essence of what occurred, even though actual on-the-spot coverage was lacking.

"It is my hope, as it way my intention from the outset, that the viewer will come away with a broader, richer understanding of what was involved in the tremendous effort which resulted in the defeat of tyranny on all of the seven seas and with a sense of personal participation in a spectacle both tragic and magnificent."

To viewers, doing both has come naturally.

(Victory At Sea, to be seen on KFYR-tv, date and time to be announced. Presented by Philco dealers of this area.)

MONDAY EVENING

- 7:00 Railroad Hour
- 7:30 Voice of Firestone
- 8:00 Telephone Hour
- 8:30 Band of America
- 9:00 Fibber McGee & Molly
- 9:15 Can You Top This
- 9:30 Especially For You
- 9:45 Wayne King
- 10:00 Latest News
- 10:15 Sports News
- 10:30 All Star Par. of Bands
- 11:00 Midnight Column
- 11:05 Bob & Ray
- 11:55 Latest News

TUESDAY EVENING

- 7:00 Dinah Shore
- 7:15 Frank Sinatra
- 7:30 Barrie Craig
- 8:00 Dragnet
- 8:30 News—J. C. Swayze
- 8:35 Elks Band
- 9:00 Fibber McGee & Molly
- 9:15 Can You Top This
- 9:30 Especially For You
- 9:45 Hour of Charm
- 10:00 Latest News
- 10:15 Sports News
- 10:30 Stan Kenton
- 11:00 Midnight Column
- 11:05 Bob & Ray

MONDAY - FRIDAY DAYTIME

- 6:00 Wake Up To Music
- 6:30 Mont. Gospel Crusade
- 7:00 Mandan Livestock Sale Mon-Tues-Wed
- 7:00 Keystone Steel & Wire Thursday
- 7:15 Ranch House Revel.
- 7:30 News This Morning
- 7:35 What's the Weather
- 8:00 Latest News
- 8:15 What's the Weather
- 8:30 News
- 8:45 Mike Dosch
- 9:00 Welcome Traveler
- 9:30 Bob Hope
- 9:45 Break The Bank
- 10:00 Strike It Rich
- 10:30 The Phrase that Pays
- 10:45 Hymns of Faith
- 11:00 News-A. W. Lucas
- 11:05 Song Shop
- 11:15 Kitchen Club
- 11:30 N. W. Farm Front
- 12:30 Butternut News
- 12:55 W. Fargo Livestock
- 1:00 Psalm of Life
- 1:15 GTA News, Markets
- 1:30 Ma Perkins
- 1:45 Judy & Jane
- 2:00 Life Can Be Beautiful
- 2:15 Road of Life
- 2:30 Pepper Young's Fam.
- 2:45 Right to Happiness
- 3:00 Backstage Wife
- 3:15 Stella Dallas
- 3:30 Young Widder Brown
- 3:45 Woman in my House
- 4:00 Just Plain Bill
- 4:15 Front Page Farrell
- 4:30 Lorenzo Jones
- 4:45 550 Club
- 5:00 Dusty Rivers
- 5:30 550 Club
- 5:45 The World Today
- 5:55 Cabarets and Kings
- 6:00 Alex Dreier - Man On

**Complete
KFYR
PROGRAM
SCHEDULES**

WEDNESDAY EVENING

- 11:55 Latest News
- 7:00 Walk A Mile
- 7:30 Gildersleeve
- 8:00 Groucho Marx
- 8:30 Big Story
- 9:00 Fibber McGee & Molly
- 9:15 Can You Top This
- 9:30 Especially For You
- 9:45 Music of Manhattan
- 10:00 Latest News
- 10:15 Sports News
- 10:30 Report From The White House
- 11:00 Midnight Column
- 11:05 Bob & Ray
- 11:55 Latest News

THURSDAY EVENING

- 7:00 Roy Rogers
- 7:25 Log Cabin News

The Go

- 6:15 Sports Reports
- 6:30 News of the World
- 6:45 One Man's Family
- SATURDAY**
- 6:00 Wake Up To Music
- 6:30 Mont. Gospel Crusade
- 7:00 Twilight Travelers
- 7:30 News This Morning
- 7:35 What's the Weather
- 8:00 Latest News
- 8:15 What's the Weather
- 8:30 News
- 8:45 Mike Dosch—Organ
- 9:00 Carnival of Books
- 9:15 This Is Your Story
- 9:30 Jack Arthur Show
- 10:00 Egbert & Ummly
- 10:30 Story Book Land
- 10:45 Piano Moods
- 11:00 Children's Chapel
- 11:15 Highway Report
- 11:30 For Those Who Gave
- 11:45 Markets — Crime
- 12:00 Farm & Home Hour
- 12:30 Butternut News
- 12:45 Noon Music
- 12:55 West Fargo Mkts.
- 1:00 To Be Announced
- 4:00 Musicana
- 4:30 To Be Announced
- 4:45 Air Power In An Age of Peril
- 5:00 News & Sports
- 5:15 Carnival of Books
- 5:30 Know Your NBC's
- 6:00 Baron & The Bee
- 6:30 NBC Lecture Hall
- 7:00 College Quiz Bowl
- 7:30 Royal Theatre
- 8:00 Whoopie John
- 8:30 Western Hit Parade
- 9:00 Eddie Arnold
- 9:30 Pee Wee King Show
- 10:00 KFYR News
- 10:15 Joseph C. Harsch
- 10:30 Hollywood Palladium
- 11:00 Midnight Column
- 11:05 NBC Music

- 7:30 Father Knows Best
- 8:00 Curious Tales
- 8:15 Novelty Time
- 8:30 News—J. C. Swayze
- 8:35 Eddie Cantor
- 9:00 Fibber McGee & Molly
- 9:15 Can You Top This
- 9:45 Voice of the Dakotas
- 10:00 Latest News
- 10:15 Sports News
- 10:30 Stars in Jazz
- 11:00 Midnight Column
- 11:05 Bob & Ray
- 11:55 Latest News

FRIDAY EVENING

- 7:00 Dinah Shore
- 7:15 Frank Sinatra
- 7:30 Bob Hope
- 8:00 Phil Harris
- 8:30 News—J. C. Swayze
- 8:35 Remember When
- 9:00 Fibber McGee & Molly
- 9:15 Can You Top This
- 9:30 Especially For You
- 9:45 Norman Cloutier
- 10:00 Latest News
- 10:15 Sports News
- 10:30 Listen To Wash.
- 11:00 Midnight Column
- 11:05 Bob & Ray
- 11:55 Latest News

11:55 Midnight News

SUNDAY

- 7:00 Latest News
- 7:05 Egbert & Ummly
- 7:30 Jack Arthur's Toy Town Tunes
- 8:00 Revival Hour
- 9:00 Nat'l Radio Pulpit
- 9:30 Christian Science
- 9:45 Musical Interlude
- 10:30 To Be Announced
- 10:45 Latest News
- 11:00 Trinity Lutheran
- 12:00 Concert Gems
- 12:15 News
- 12:20 Before The Camera
- 12:30 Univ. of Chicago RT
- 1:00 Catholic Hour
- 1:30 American Forum of The Air
- 1:45 Report of America
- 2:00 4-11 Salute
- 2:30 Mental Health Pgm
- 2:45 Latest News
- 3:00 St. Paul's Lutheran
- 3:20 Church In The Home
- 4:00 Week End
- 5:00 Bob Considine
- 5:15 Report on American
- 5:30 NBC Symphony
- 6:25 News
- 6:30 The Marriage
- 7:00 Six Shooter
- 7:25 News
- 7:30 Music by Mantovani
- 8:00 TV Time
- 8:15 Music Fill
- 8:25 News
- 8:30 Stroke Of Fate
- 9:00 Movietown Radio Theatre
- 9:30 Meet the Press
- 10:00 Latest News
- 10:15 Clifton Utley
- 10:30 Prairie Lighthouse
- 11:00 Midnight Column
- 11:05 NBC Music
- 11:55 Latest News



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