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CRAIG RICE: Recipes and Hymns Lead to Murder Page 4
The Ear Inspires the Pen

Allee Reinheart Tramayne, 38 West 53rd Street, New York City 19, N. Y.

Sirs: A letter to this column in one of your November, 1946, issues stated that "Life Can Be Beautiful" was off the air. I would like very much, through this column, to correct this misconception. We of "Life Can Be Beautiful" have changed the station and product (not sponsor), but we are still in there pitching five days a week at 12:00 noon, Pacific Standard Time. We appreciate the fact that we were missed, but glad we can tell you we are on the air. (Signed, "Chichi."

"Life Can Be Beautiful" tons off the air here in Los Angeles for a short while. We join your other listeners in being glad of your return.

Charles F. Schowner, 6261½ South Hoover Street, Los Angeles 44, Calif.

Sirs: It would be nice if one of the radio programs in the morning would cut down on the record playing a bit and give the listener a chance to take part in their program, like the old gang did on "Rise and Shine." I miss Evie Scott and Muzzy Marcellino. Evie read our poems and sang our songs for us, and Muzzy sang and played the piano, and we were cracked up with Don McColl and read our letters. I enjoyed the poems by F. M. and had many a laugh from a comical letter written by a fan. The Believe me, I'll bet many of the readers of Radio Life would like an hour like that on the air.

One of the main reasons I like Radio Life is because it gives the readers a chance to express themselves and learn what the other fellow thinks about things.

Meredith Cowan, Arcadia, Calif.

Sirs: I wish you would print an article and pictures on Fred Waring and his Pennsylvania Polkas. Happy Birthday on the air...day or night!

And don't neglect Joe Marine, the singer with the Waring band. Even an old Sinatra fan like myself thinks he's wonderful.

Anyway, at least let us have a picture of him.

I hope you will print my letter.

Thank you for your nice comment on both our magazine and the Waring orchestra. Glad we could print a picture of Joe Marine.

Mrs. K. Trager, 707 West 85th Street, Los Angeles 44, Calif.

Sirs: I wrote to you some time ago regarding contests. As yet I have not seen your letter in your column...nor have I any contest. But I've not given up. I'd like to list the ten programs I enjoyed most during the year 1946:

"Grand Slam"—Really a super-duper.

"Life"—Benny—He gets better every week.

"What's the Name of That Song?"—Sure.

"Take It or Leave It"—Phil Baker is wonderful.

Helen Smith—Organ and piano...and very good.

"Ladies Day"—Even their commercials are good.

"The Whistler"—Can't be beat for mystery.

Burns and Allen—Gracie never changes.

Sammy Kaye's Sunday Serenade—Enough said.

A draw between "Glamour Manor" and "Noah Webster Says."

Is there any chance of Cliff Arquette coming back? Several of my friends have asked me to write to you about him.

After all this I still want to add how much I enjoy your fine little magazine and every inch of it. first of course, "Ear Inspires the Pen." This is one eight cents I love to spend.

No chance, right now, of Arquette's return.

Mrs. M. L. Moss, 715 T Street, Bakersfield, Calif.

Sirs: I would like to comment on a few radio shows. As to the ones I enjoy, first. To me Henry Morgan's show is one of the funniest on the air at present. Another I enjoyed was Ransom Sherman...whatever became of him? Fred Waring's chorus is enjoyable at any time. Although we always enjoy Fred Allen's program, must he use the same Christmas show year after year. with only slight variations? Fibber and Molly still go over pretty well, but I think that show could do without "Mr. Wimpie." And "Glidersleeve" and Alan Young. The first is always interesting and very well acted, but his ideas on the discipline of young people are a little too painful. And Young's show has been pretty good until last week's program—the material then could have been greatly improved upon, it seems to me.

I agree with most of the listeners who write in, complaining about the undesirable type of commercials. I should think that proper emphasis could be put on these products without overdoing it. It is true, you can...

HEAD OF THE PARADE!

ACME
..the beer with the high I.Q.

Issued in Los Angeles by ACME Brewing Co. Beers of Distinction Company Los Angeles 11
turn off your own radio, but when someone else has all that stuff on their radios, you have to hear it anyway. I especially dislike—and try to avoid—such nonsense as “Green Watch Time” and “Rinso White.”

We miss R. Sherman, too. Except for a few guest air appearances, he seems to be devoting himself to movies.

S. Vinson, 3766 East Foothill, Pasadena 8, Calif.

Sirs: Today the tact of Jack Bailey in handling a difficult situation was sheer genius. A woman evidently past youth complimented upon her pretty new sweater.

She said, “Yes, it was a Christmas present from the brother and his wife of the man I am living with now.”

Laughter from the audience.

Jack Bailey took a moment to collect his wits. “Mrs. Smith, where did you say you came from?”

“Chicago. I came out with Mrs. Williams.”

“And you are living with Mrs. Williams now. Were you ever at a radio broadcast before?”

“No.”

“You never talked over a microphone before?”

“No.”

“How do you feel about it?”

“I think it is nice.”

Jack Bailey: “And you are nice, too, Mrs. Smith. If you are elected our Queen we will see that you get a year’s pass to motion pictures so you can go every day if you like, and take Mrs. Williams along with you, too.”

Jack had driven home the presence of “Mrs.” Williams in that household. That superior talent to cope with emergencies is what makes Jack Bailey earn his salary. No matter how high it is!

Arnold B. Davidson, 3901 Los Olivos Lane, La Crescenta, Calif.

Sirs: The commercial in the middle of Jack Benny’s program with that unequaled quartet is probably the funniest thing on the air. It is “proof positive,” if I may be allowed to use this vulgar expression, that commercials can be made quite interesting and amusing. But why, oh why, does Mr. Benny permit the moronic and nauseating blah-blah at the beginning and end of his program? That goes for all the Big Five cigarette radio advertisers. With few exceptions they are the most thoughtless and most offensive bunch of noise makers on the air.

Arma Shull, San Dimas, Calif.

Sirs: Is the Phillips Lord who produces “Policewoman” the same Mr. Lord who used to produce “Seth Parker”?

I enjoy your magazine very much.

We find a record of only one Phillips H. Lord who is a radio producer, so he must be the same.

Mrs. T. W. Darby, Route 2, Paris, Tenn.

Sirs: Several years ago my good friend, Les Tremayne, gave me a gift subscription to Radio Life. Since that time I have never been without it. It’s a wonderful little magazine and I enjoy every page of it.

While I wouldn’t be without your magazine, I would also like to be getting one from the east, too. Being quite a radio fan I would like to keep informed from both coasts. So would you tell me what is the “best” New York radio magazine, and how to order it? I would rather have a weekly one... and I don’t care for the movie-radio ones... I want a magazine that is truly “radio,” like yours.

We don’t mean to sound conceited, but to our knowledge, there is no other magazine like Radio Life ANYWHERE.

Harold Seeler, 800 North Sycamore Avenue, Hollywood 38, Calif.

Sirs: I would like to know what happened to “Ellery Queen” and his cast. I know the program is still on, but with a new cast.

Too, what happened to “The Old Ranger”? He stated that when he took his fourteen-week vacation, “The Sheriff” program would take over his program.

Columbia Broadcasting Company reports no change of characters on the “Ellery Queen” show. Sorry to say the “Old Ranger” or “Death Valley Days” is not appearing on the air.

Mary Hopkins, 190 South Date, Alhambra, Calif.

Sirs: Some time ago you printed a letter from a reader who thanked the radio stations in the courtesy extended her in providing broadcast tickets on short notice. I planned on writing to this reader, but mislaid that particular copy of Radio Life. I do want to get in touch with this lucky lady to hear how she managed it.

I’m originally from the east, and have occasion to use broadcast tickets when eastern visitors arrive. But after writing for tickets, amazing things happen and usually the tickets arrive after my guests have left.

Juanita Dizon, 296 South Berendo Street, Los Angeles 4, California, is probably the Radio Lifer whose letter we printed.

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Radio Life is one of the shows to benefit by the Mitchell touch. This program (6:30 p.m. Wed. on KFI) features fascinating stories, fine production and top-flight screen stars.

Bob Mitchell
MYSTERY WRITER Craig Rice sometimes uses feminine nom-de-plume of Daphne Saunders and masculine alias, Michael Yenning. In spare moments from her writing, she has invented new earrings and watch bracelet, and a hookless coat hanger.

recipes and Hymns
Lead to Murder

The Career of Craig Rice Has Been As Lively and Colorful as That of Her Dashing Air Hero, "Mr. Malone"

By Shirley Gordon

Craig Rice creation and star of a recently inaugurated ABC air feature, Mr. Malone's co-star—murder—is equally prominent in these new Saturday night goings-on at the microphone, as Malone's fast-talking, red-headed Irish secretary, Maggie, and a wild assortment of sidewalk characters who join in dialogue that is strictly for adult ears. The show's appeal is limited still further to those adults who have a definite taste for tough talk and rough treatment, which Malone and company smilingly bestow upon their listeners, as well as their clients.

This extreme audience limitation must, nevertheless, add up to a fair-
ly satisfactory percentage of dialers, because the airwaves are considerably well supplied with this type of ether offering, yet still another creates a happy flutter of curious interest on the listening end of a good many radios.

"Murder and Mr. Malone's" chief drawing point, of course, is its highly touted scribe, well-known mystery writer Craig Rice, authoress of "Home Sweet Homicide" and many another best seller.

Diversified Interests

Radio Life Brown Derby with Miss Rice recently and found her enthusiasm divided in several directions. Besides her broadcasts, she has sold a new screen play called "Tower of Silence" (which she thought up while driving home one day and had peddled to an interested film company by eleven o'clock the next morning), and she has more Rice mysteries in the works for booksellers (she types fast, using the hunt and peck system, and large rolls of shelf paper in lieu of the customary sheets). She also has edited a book containing accounts of a handful of famous Los Angeles murders. In celebration of its publication date, she is planning to stage a party in a haunted house (she's advertising for a genuine one!), to which invitations will be issued, according to Craig, "to everybody who has either written a murder or committed one!"

"I know," she smiled, "that most of the Los Angeles Police Department will show up!"

Miss Rice speaks fondly of Johnny Malone, her familiar fictional hero who has now joined the swelling ranks of radio sleuths. A criminal lawyer who knows his way around in the underworld, Malone, explains his creator, "usually gives the police one explanation — and then tells what really happened." But, in spite of this tendency to juggle his clients on the fringe of legality, Miss Rice proudly informed us that a number of real-life police officials are among Malone's most avid followers.

As for her hero's romantic status, Craig announced firmly, "Malone will never marry." But she also admitted that Maggle will never stop trying.

On the air series, Frank Lovejoy stars as Malone, with Frances Robinson as Maggie. Both of these are excellent selections for the roles, and they are supported by a varying cast of expert AFRA-ites. Art Gilmore is the show's announcer, Bill Rousseau its producer, Richard Arundt its composer-conductor.

"Murder and Mr. Malone" is far from being Craig Rice's initial radio endeavor. Back in Wisconsin, she once read recipes on the air, and another time played the pipe organ for an hour-long program of religious music. This preceded her period in Chicago as a police reporter, a job which thoroughly familiarized her with the people and places she now writes about. Her first murder stories were written for True Detective Magazine.

Craig has also scripted "soap operas" and such popular series as "Wings Over America" and "I Want a Job." She told us an amusing incident that occurred during one of the airings of the latter. The show was presenting the plight of an unemployed mother with an infant to care for. During rehearsal, the baby obligingly cried and created such an effective pathos over the microphone that Miss Rice was overjoyed. She decided the baby should do the same thing on the actual broadcast, but of course, with an infant's preroga-

(Sound Man Jack Robinson Finds)
LIKE THE FATHER OF THEIR country, Ozzie and Harriet can tell no lies in replying to Radio Life’s questionnaire about the Nelson team and family. Here, Ozzie seems to have whacked down a sizeable tree and Harriet seems duly distressed.

where we have taken little incidents that happened in the home and built shows around them. A specific one in point was our recent Thanksgiving show, where we all had just finished a big Thanksgiving dinner only to find that mother was expecting us all to her house. On the program we threw in a third dinner just to make it a little more humorous.

5. Does your life at home suffer of grow by reason of your working together and if so, how?

If it does, we are not aware of it. It helps make our life together more interesting because it gives us a mutuality of interest around which we center most of our conversation and thoughts. Also the fact that the program is built around our home life and the children makes a natural blend.

5. What is the most pointed comment either of your own sons has made about your airshow? The most humorous?

They have both more or less grown up in the idea and have taken it for granted. We are very careful that nothing is put on the air for them to say that would embarrass them at school or with their playmates, and think they just view the whole thing rather objectively, thinking of the characters on the air as being just that rather than being actual portrayals of themselves. In reality, however, many of our funniest lines have been taken from things the

1. Have you any ambitions for your own sons to play their parts on your air show?

Haven’t given it much thought because our David is only ten and Ricky is only six years old and we would rather they stay out of show business for a few more years anyway, and then we’ll let them make their own decisions regarding playing themselves on the air. Henry Blair and Tommy Bernard, the two boys who play David and Ricky, are each fourteen years old and are doing such an excellent job that we have not thought of making any changes.

2. What do you consider the most important ingredient (outside a sense of humor) contributing to your successful marriage?

Outside of a sense of humor, we think the most important ingredient necessary for any two people to live or work successfully together is for consideration for the other person. That is, trying honestly to see the other person’s point of view.

3. Who has the last word in making decisions at home? On your air show?

Fortunately, we have never arrived at any impasse sufficient to say one had to yield to the other’s decision. In general, however, Harriet’s ideas are the ones which prevail in matters pertaining to the house, while Harriet naturally never interferes or even makes any suggestions regarding the show unless Ozzie asks her opinion. Fortunately, we both seem to like the same things domestically, as well as in the entertainment field.

4. What specific instance in your family life furnished material for what specific airshow?

There have been several cases boys have actually said.

7. Do you run your household on a budget—and who manages the accounts?

We do not run the household on a budget per se; that is, we do not set a certain figure and stay within it. However, Harriet keeps careful household books and tries her best to keep bills within reasonable limits. But who can, nowadays?

8. Harriet, what habits of Ozzie most annoy you—and Ozzie, vice versa?

(Please Turn to Page 32)
By Jay Jostyn
("Mr. D. A.")

Wednesday, 9:30 p.m.
NBC—KFI-A/SF

When the District Attorney brings the big-shot gangster to justice, exposes a racket and jails the men behind it, or brings to the attention of the public a story of juvenile delinquency and its attendant causes, it's generally the D.A.'s himself who gets all the credit and resulting publicity.

This is pretty much the case each Wednesday night when in my role as NBC's "Mr. District Attorney" I get all the credit for solution of the problem which is dramatized.

That's why I'm writing this piece—to share whatever credit that comes to "Mr. District Attorney" with my chief special investigator. I like to think of him as MY Man Wednesday.

Outmoded Concept

Not so many years ago it was the popular thing to make of the District Attorney of radio, movies and stage an extremely unpleasant and ruthless man—and his chief purpose in the entertainment was to be outsmarted by the big-shot gangster. Behind every district attorney was his chief investigator, and he was usually depicted as being dumb, witless and unimaginative.

Len Doyle in his role of the wise-cracking—but sincere Harrington—has done much to make the cop a lovable personality, a shrewd thinker and an able detective.

In real life Len Doyle is as colorful as the radio personality he has been portraying for the past seven years. His life is nothing but a series of anecdotes, laughs and adventures.

As an actor he has appeared in forty Broadway plays and has innumerable radio shows to his credit. As a builder he has remodeled homes, cellars, ships, farms and anything else he can get his hands on. As a glassmaker he has created many delicate vases and other pieces. As a sailor he has a log full of romantic tales and hair-raising adventures. As a hunter he can show you skins, stuffed heads, pictures, rods and guns. And last, but not least, as husband and father he has a happy family who are his chief fans.

Mind Made Up

Born in Toledo, the son of a glass manufacturer, with one brother a merchant and another a builder, Len made an early announcement that he wanted to be an actor. His family was a little shocked, and even when he went in for debating at Port Jervis (N.Y.) High School, and singing and acting in school dramatic club offerings, Papa Doyle decided that it was all just a hobby

and one day Len would come with him in the glass factory. That day never came.

The theater was in Len's blood and he climbed the ladder of the theater like any other—actor—summer stock, small parts in road shows, understudy on Broadway, and finally a part with David Warfield in "The Auctioneer."

Len enjoyed his life and wherever he went he made friends—and these friendships he has maintained to this day. The late Jack London was one of Doyle's closest friends, and from the writer Len learned to love the outdoors of the hunter and woodsman.

In 1936, when Len married his school-days sweetheart, Agnita Lahey, things went badly for the actor. He couldn't find a part in a play, even radio wasn't open to him—but after weeks of search he finally landed a part in "Shadow and Substance."

(Please Turn to Page 32)
ETTERS from listeners are like cool water to the thirsty. Yes, even when they're not complimentary. For instance, in one letter commenting on the 'Markets and Sports' program I do every morning at 8:15, the writer remarked, 'I'd enjoy the broadcast if you didn't sound so much like a stuffed shirt.' That rather set me back on my heels, because I had no idea that I sounded like a stuffed anything.

"I was still thinking how I could change my style when a woman phoned, 'I know it couldn't be possible, but who is that wonderful man who just finished that program?' He sounds like Ray Milland.'"

"It was I talking to the woman, and being somewhat embarrassed, I said I would ask his name. ME... sounding like Ray Milland! Well, no one could say Ray Milland sounds like a stuffed shirt, so my ego returned to a more comfortable level."

Speaking was Charlie Stone, whose smooth, pleasant voice launches KMPC on the air each weekday with the "Farm and Garden Hour," which he conducts with Gordon Baker Lloyd at 6:15 a.m. Charlie also emcees "Sunny Side Up" and later waxes serious on the "Market and Sports" program at 8:15. His early morning routine on KMPC is concluded (all too quickly for listeners) at 9:05, when he conducts "Those Were the Days," a nostalgic musical twenty-five minutes featuring songs of yesterday, introduced by pertinent remarks.

Finding Charlie an easy conversationalist, we suppressed our tip-of-the-tongue questions and let him carry the interview ball. "I have a young daughter," he continued, "and a petite blonde wife who listen to everything on the radio but me. They have to listen to me when I'm home, you know, so when I leave, they probably want to see how other guys are doing in radio—I hope."

" Feather Collector"

"Outside of radio, I have no interests except reading, talking, clothes, wood-working and girls (up to six years of age). My own special hobby is the collection of feathers. Ordinary and extraordinary feathers, any kind of feathers, as long as I don't already have them in my scrapbook. Why this collection? Well I intend to be ready when I'm invited to Hobby Lobby. And I'm going to be ready when some famous comedian asks me to be his guest, too. That's why I have five gag books, so I'll have a sharp comeback, if I can remember one."

"Beneath my flippancy, I'm really a sincere and serious-minded person," continued Stone. "I like my job in radio. I am conscientious about my work, and I'm almost too particular about my pronunciation. Any person who brings me into his home, via the radio, is really honoring me. And I am very pleased to visit there. Just think of all the other people to listen instead of me."

Charles became more serious as he progressed in his comments on the radio profession, and remarked on the persons behind the scenes in radio. "Do people realize how many unheard and unsung radio employees there are behind every man that is on the air? There are dozens of faithful, hard-working gals and fellows who must prepare the material and maintain the equip-
Continued Story

Monday night we rode the mystery merry-go-round — "Casebook of Gregory Hood", "Whistler" and "Inner Sanctum." We couldn't tell anyone much about the plots because by the time the last eerie strains of "Sanctum" had drifted away, we were no longer sure where one had started and the other left off.

On "Gregory Hood", the action and murder took place on a boat; on "Whistler", the action and murder took place on a boat where the heroine murdered her husband by sticking him in the back with a paper knife and on "Inner Sanctum", the heroine murdered her husband by sticking him in the back with a paper knife. See what we mean?

Maybe there should be some arrangement whereby the producer of one mystery show could contact the producers of other mystery shows and say, "How's about it, fellas—on my program next week, my heroine is going to murder her cousin with a poisoned Pepsi-Cola. Hope you guys have made other plans."

Red-Headed Music Maker

Last January 5 we published a letter from a Radio Lifer who asked, among other things, whatever had happened to Wendell Hall, "the red-headed music maker." We didn't know and couldn't find anyone else who knew exactly where Wendell had gone, though last summer we asked remembered him fondly. We published the letter, however, with the appended plea that anyone who had any information on Wendell please enlighten us.

Today, in our mail, we were enlightened—and by none other than Wendell Hall, himself. Wendell is in Chicago where he is head of Music Maker Productions, still writing songs like crazy. We know because he sent us a batch of them.

In case you're a youthful radio fan or one with a faulty memory, maybe you'll be interested in a few of the details that made Wendell radio's first famous personality.

In May, 1922, he became radio's first sustaining artist. In 1923 he made the first tour of American radio stations, practically a one-man network. He wrote radio's first song hit, "It Ain't Gonna Rain No Mo'" and became the first Victor recording artist to broadcast. In 1924 he signed radio's first national advertising contract with Eveready Batteries and was married in radio's first marriage ceremony (and you thought "Bride and Groom" was a new idea!) He also made the first election night chain broadcast, co-starred with the late Will Rogers and became the first American artist to tour European radio stations. These are just a few of the milestones that have marked the career of "Mr. Radio".

We're happy to know that Wendell's still going strong and we think it would be fitting when the first television broadcast on a nation-wide scale is made that Wendell be among those chosen to inaugurate it.

Housing Found

As a result of KGFU's first broadcast of the new "Veterans' Housing Bureau" apartments were immediately looked for by the two veterans' families appearing on the program. In addition to these placements, the AWSV received over 100 listings of apartments and rooms for veterans as a result of this one broadcast. The "Veterans Housing Bureau", heard every Friday at 12 noon, is arranged by Mrs. Frances Lane of the American Women's Voluntary Services, and features live interviews with veterans and their families who are enduring hardships because of the housing shortage. Certainly a worthwhile air project.

"Isn't That Mr. Benny?"

Our favorite bobby-soxers, "Martha and Emily", the over-age fans of Jack Benny who are often heard on Jack's show, are played by Gloria Gordon and Jane Morgan, we've finally discovered. Gloria and Jane give a perfect satirization of the genius "fan", no matter what the age. ("Look at that Mary Livingston holding on to his arm... Oh, I'd like to pull her hair out of her head!")

Though "Martha and Emily" are heard only in brief episodes (usually beginning with "Oh, look, Martha, isn't that Jack Benny over there?!") we'd like to hear at least one program on which they get more involved with Jack and the rest of the cast. Their subtle introduction on the show has us crying for more.

In fact, comedy shows in general could take a leaf from Benny's book of humor and showcase radio actors in well written and carefully integrated characterizations and maybe more of them would stand a chance of celebrating their fourteenth anniversary, too.

"New Maggie"

In the two-page spread about ABC's "Murder and Mr. Malone", appearing in this issue, you'll find Frances Robinson appearing as "Maggie", the role which she originated on the series. Since then, however, and too late for
Mr. and Mrs. Karl Larson, who with his courageous deputy, Whitey Larson, aids the troopers and local peace officers in establishing law and order in a wild free country, "The Avenger" is a mystery thriller, built on the axiom "crime does not pay," Richard Janaver is heard in the starring role, with Helene Adamson playing leading feminine roles... So for high adventure, reserve 8 o'clock on Friday and Saturday nights... and be sure your dial is set at 7901... Your Best Bet... KECA.

Bill Davidson and Winners

Remember the big "kid contest" conducted by ABC and the sponsors of "Tennessee Jed," "Terry and the Pirates," "The Sky King" and "Jack Armstrong?" Well, here are two local winners, Bill Voge and Tonia Cravello, pictured with W. J. (Bill) Davidson, KECA's Program Manager who presented the two lucky kids with their shining new streamlined bikes.

Your Best Bet... KECA...

AROUND RADIO: Speaking of contests ... the Dorothy Dix Show (KECA at 12:45 p.m. Monday thru Friday) has a limerick contest in progress... No box tops... no contest blanks... just listen for the limerick on the show any day and write your own rhyming lines... Better try... You might win $150 or one of 24 other cash prizes!... There's a new time, starting Sunday, the 3rd, for that ABC whodunit, "Danger Dr. Danfield," starring Michael Dunn... "Twllig be 3 o'clock instead of noon for the venturesome doctor...

Jackson Beck

high man again this month on KECA's mail count, 911 pieces of mail arrived for the popular baritone who sings every Monday thru Friday afternoon at 3:30...

Your Best Bet... KECA...

The radio world premiere of a symphony by Edward MacDowell will be presented by ABC-KECA on Sunday, February 23, from 5 until 6 p.m., when Dr. Karl Kreuger conducts the Detroit Symphony Orchestra in its weekly broadcast... The "Tragic Symphony" as it is known, will be a tribute to Mrs. MacDowell, who resides in Los Angeles, the work having its premiere 39 years after the death of its composer.

Your Best Bet... KECA...

Radio in Review

(Continued from preceding page)

We collapse for Clark

We wish someone would explain to us why the crooner sweepstakes passed Buddy Clark by. Buddy's been a wonderful singer lo, these many years, with hardly a ripple of press agentry in any direction.

We can remember when Jack Haley in "Wake Up and Live" created a sensation singing with Buddy's beautiful voice. In fact, that's when we became a Clark fan. We waited for his star to burst upon the heavens, and waited.

Meanwhile Sinatra struck. Como and Haymes left the band singing field and threatened Sinatra's position as croon prince. Singers we'd never heard before opened up and grabbed the limelight in the wake of the new discovery that some men sang better than other men... Phil Brito, Johnny Desmond, Bob Graham, etc., etc.

We combed the record stores looking for Buddy Clark records, "Buddy Clark? Never heard of him. How about the new Sinatra record?" We finally found one measly Clark record, and a second hand one at that.

All this is just to remind those who like male singers that our Buddy is star of the "Carnation Hour" KFI Monday at 7:01 p.m. Try his brand of melody some night and if you agree with our taste, you'll be glad to know that Buddy has started recording again on Columbia, and his new discs, "If This Isn't Love" and "Love Is a Random Thing," show the Clark voice to be as potent as ever.

Something for Family

Under the rather misleading title, "Something for the Family," the perennial Georgie Jessel tries to squeeze a variety show idea into a weekly fifteen-minute recorded series. And pretty well succeeds with the help of singer Joan Barton and conductor Bill Bunt.

George is still opening with his telephone act, which can hardly be called a novelty, but is still a lot better than much of the stuff that passes for humor on the air these days. (Sample: "Hello, Mom, this is Georgie. I bought a painting today—I'm bringing home Whistler's 'Mother'... what's that?... You say she'll have to sleep with Anna?"

As far as the "Something for the Family" format, Jessel explains that he has a joke for father, a song for brother, a dance tune for sister and a memory for mother.

The joke is in the well-known Jessel raconteur style. The song is Joan Barton's department and Joan, as always,
delivers. The dance tune (and the rest of the music) is by Bill Bunt's band and it's bright and brilliantly arranged by the young maestro. The memory is Jessel at his most Jessel-esque. Call it pseudo and glit, it's still more effective than most of us would admit. It's in the old vaudeville vein of home, flag and mother, but in this heyday of the talented amateur a little glibness now and then isn't too hard to take. (KFL, 10:15 p.m., Saturday.)

**L. A. Story**

Another example of the fine art of human interest reporting in radio can be heard each Wednesday and Saturday on KNX at 4:30 p.m. Titled "Los Angeles Story", the format is one which Norman Corwin's "One World" series has used effectively, the recorded interviews played and explained by the interviewer, Stuart Novins conducts the program and does some of the interviews. Other interviewers often heard are Polly Carr, Jack Beck and Milt Transchel.

Though radio brings us the news from the remote corners of the world, it has often seemed that in order to do this it has neglected the local news stories. "L.A. Story" more than makes up for this. Visiting celebrities, stage folk on tour, community celebrations and numerous other local occurrences are covered by on-the-spot stories. From an interview with Calypso singer Sir Lancelot, better known as Lancelot, between shows of his "Calypso Carnival", to the veteran encampment in Westlake Park in protest of the housing situation, the "L. A. Story" men cover their beat with a reporter's eye for the human interest angle.

**Wake-Up Ranch**

Of course, we must first specify that if you have (and many do) an aversion to "Western-type" music, this program, as all others of its content, would only annoy you... even more so, at such an early hour (7:15 a.m.)!

But, on the other hand, if you find interest and enjoyment in the composition of this particular brand of melody, you'll consider Cliffie Stone's KFVD "Wake-Up Ranch" broadcasts (Monday through Saturday) entertainment to your liking.

On it, you can hear a well-formatted, representative grouping of new and old favorites in this musical category, with Cliffie's informal and informative comments unobtrusively interspersed between the recordings.

Artists whose waxings are spun often on this show include Spade Cooley, Smiley Burnette, Jimmy Wakeley, Sons of the Pioneers, Riders of the Purple Sage, T. Texas Tyler, etc. — and of course, those standbys, Mr. Rogers and Mr. Autry. Tunes that you'll find yourself humming, to the easy accompaniment of self-taught guitarists, fiddlers, mouth-organists, etc. include standard folksy hits in the "Home on the Range" classification, genuine generations-old folk songs, haunting tunes of the plains and deserts like "Cool Water", and newly-penned numbers dealing in novel and interesting (some would say "corny") fashion with vital topics of today (such as the housing-shortage compositions, "No Vacancy" and "No Children Allowed"; and one aptly titled "Atomic Power").

In addition to this musical menu, there are both live and transcribed commercials (which unfortunately can't be called unobtrusive), and on the more favorable side, occasional personal interviews between Cliffie and your favorite personalities of the "Western-type" music world (recent interviewees have been Tex Ritter, Jimmy Wakeley, and Tex Atchison). These reveal behind-scenes stories of your pet Western waxings and news of the artists' career background and immediate plans.

If you're a "Western-type" music fan, what more could you ask for?

**Playbacks (Critical Comment)**

**Smith Smites**

We like Kate Smith when she sings and we loved her as Lulu McConnell's substitute on "It Pays to Be Ignorant", but when it comes to news commentary we'll take Kaltenborn.

These are second thoughts when have occurred to us after many hearings of Kate's and Ted Collins' morning news program on KNX at 9:00, Monday through Friday. At first we

(Please Turn to Page 12)
Forever Friends

Dave Willock, as every Jack Carson show fan will testify, is a highly popular guy, and it's a sure thing that dialers to the recent "Songs for Sinatra" broadcast which featured Carson as Jane Powell's guest, were undoubtedly delighted to find Dave in attendance, too. This was a result of a recent stipulation by Jack that his long-time pal, Willlock (with whom Carson started in vaudeville some sixteen years ago) be a party to any radio contract he signs. This is not only a nice gesture on Jack's part—it's a mighty smart one, too.

De-tuning a Piano

Wouldn't you know it? In radio, the problem isn't to find a tuned piano, but an un-tuned one! Some months ago when "New Wine" was serializing "The Guild Players", the script called for the fingering of a neglected piano which boasted one key out of tune and another minus a hammer. Conductor Wilbur Hatch called in a tuner from a Hollywood piano company to make a studio grand conform to these requirements.

More recently, a similar problem arose when the programs billing was "Gaslight" and one sequence featured an untuned piano. In this instance, a tuner to de-tune the instrument couldn't be immediately obtained.

Someone suggested that Jimmy Durante's old battered upright be used, so it was the Schnozzle's piano you heard during the enactment of that dramatic scene between Susan Hayward and Charles Boyer.

On Mike (About Studio Happenings)

Merit Badge Performance

Last week, as you undoubtedly know, the Look magazine awards to the outstanding picture personalities of the past year were presented by Bob Hope on his Thursday night broad- cast. In the program he was under the management of his new "Boy Scouts" organization, and her manager, you'll want to follow the program when it switches to Mutual this summer. However, you'll find us listing "Our Foreign Policy" (KFI, 4:00 p.m. Saturday), "One World Flight" (KNX, 6:30 p.m. Tuesday), "People's Platform" (KNX, 10:00 a.m. Sunday), Ed Tomlinson (KFI, 2:50 p.m. Saturday) and Nelson Pringle (KNX, 11:00 p.m. Monday through Friday) among many others to get our picture of what's going on in this news-laden world.

Off Mike (Personalities)

Interesting Import

Bob Hope displayed a novelty on his airshow of a Tuesday ago (February 11) in the person of a "hep-chick"—from England, yet! It was Beryl Davis, the British delight of GIs, making her initial American appearance via Hope's program.

Well-known in English radio and star of the BBC's "Appointment by Candlelight!", Beryl is twenty-three years old and pretty. A contralto, she can warble with ease everything from jump numbers to semi-classical ballads but—as you might guess from her rendition of the former—her own preference is for modern jazz.

Chance for Kids

Studio audience tickets for the CBS eastern "Blondie" broadcast (originating in Hollywood at 4:30 p.m.) will be distributed to be ear-marked for the twelve-year-old and slightly older youngsters. The first test of the youthful audience, made early this month, was a distinct success, according to producer Don Ber- nard. See what you get when you be- have?

Spade Cooley to Victor

Spade Cooley's newest four sides will be done under a Victor label...the beginning of his new contract.

GAGS OF THE WEEK

Gloria Redding, Harbor City, Calif. Heard on the Bob Hope show:

Guest: Don't think everybody rides in Texas, y'know.
Bob: Then how do they all get bow-legged?
Guest: Oh, that's not from riding.
That's from letting the tumbleweeds through.

Mrs. Isabella Noble, 4366 Westlawn Avenue, Venice, Calif. Heard on the "Malsie" show:

Bill: Let's go to the Paramount and see a movie.
Malsie: What's playing?
Bill: It's a "Wonderful Life"—with Jimmy Stewart.
Malsie: You ain't kidding.

Yolanda Kohl, 1083 South Baldwin, Arcadia, Calif. Heard on the Bob Hope show:

Hope (on the phone): Got the dope, Colonia?
Colonia: Is this Hope?
Hope: Yes.
Colonia: Yes, I've got the dope.

Bob Lindsey, 627 East Kelso Street, Inglewood, Calif. Heard on Burns and Allen:

George: Gracie, do you know what it is to be "cross examined"? Gracie: Sure, you cross your legs and the jury examines them.

Mrs. Daly Townend, Seaholm Apartment 14, 25 South Magnolia, Long Beach, Calif. Heard on Kenny Baker's show:

Kenny: All you need to press a dress is perseverance.
Answer: I think you will do better with a hot iron.

Birdees Radioloff, Post Office Box 123, Lomita, Calif. Heard on "What's the Name of that Song?"

Husband (coming down stairs): Dear, is that coffee I smell?
Wife: It is...and you do!

Mrs. Judson Bowers, 1870 West 218th St., Torrance, Calif. Heard on "House Party":

Art Linkletter: Do you have any brothers or sisters?
Little Boy: No, but I'm going to have.
Art Linkletter: Oh? How soon?
Little Boy: When my mama gets married again.

Mrs. Helga Carlson, 250 West Football Blvd., Arcadia, Calif. Heard on "Breakfast in Hollywood":

Corny: Do you know why a locomotive always hiccups when it goes through a rainstorm?
Tom: No, why does a locomotive always hiccup when it goes through a rainstorm?
Corny: That's what happens when you wet your whistle.

Page Twelve
**RECORD**

**Notes to You**

By ANDY MANSFIELD

Editor’s Note: Andy Mansfield is no stranger to Radio Life’s readers, for he has been an active participant in the world of music and radio. He has served on the staff of several network shows, has charge of the orchestra and arranging staff of Gen- nius Records, was pianist-arranger of the Ray Miller-Branscum recording orchestra and Blue Suede orchestra (Victor) and the Collegians, a Paul Whitman unit (Victor). He has been a record collector for years, is a leading radio performer and listener—a perfect background for a top notch record-reviewer, we think.

Reviewing records is a lot of fun... you stay up until all hours spinning discs, trying to de- cide which to re- view... and how to grade 'em... and no matter what you say about 'em, somebody will say you should have said something else... and maybe they're right... but here's how yours truly rates the plat- ters... One note means “not recommended”. Two notes mean “pleasing”. Three notes mean “excellent” and a Chord in G means “tops”... and so we hope you'll watch this column for the low-down on the latest releases in records and albums... and before I run out of space, here are this week’s “record NOTES TO YOU”.

**STAN KENTON ORCHESTRA**

“His Feet Too Big For De Bed”

“After You”

Perhaps the first side is best de- scribed as a “Jazz Calypso”. The unpredictable Kenton has combined a remarkable dance music-tune and come up with something which is one of his best on Capitol to date. On the reverse side, the Pas- tels (vocal group) are featured in another aim at the commercial field. If you don’t care for modernism in dance music, stay away—but if you’re one of Kenton’s huge multitude of fans (and I’m one, too) you’ll agree that this platter rates three notes. (Capitol 361).

**FRANK SINATRA**

“I Got A Gal I Love”

“That’s How Much I Love You”

Frankie doesn’t have too much to work with on the first side, but it’s pleasing — in a novelty sort of way— as he confesses his love for tran- sient Casanova. “That’s How Much I Love You” is one of those simple little things with a dozen choruses which

(please turn to page 14)
TIME CHANGES

Sunday, February 23 - "Warriors of Peace," KECA, 12:00 noon (30 min.) Formerly heard KECA, 11:00 a.m. Sunday.

Sunday, February 23 - "Danger, Dr. Danfield," KECA, 3:00 p.m. (30 min.) Formerly heard KECA, 12:00 noon Sunday.

Sunday, February 23 - "Wayne King Show," KECA, 1:30 p.m. (30 min.) Formerly heard KECA, 3:00 p.m. Sundays.

Monday, February 24 - Fleetwood Lawton, KMPC, 7:30 a.m. (15 min.) Formerly heard KMPC 6:45 a.m. Monday through Friday.

WHAT'S BACK

General

Sunday, February 23, and Monday, February 24 - The regular Sunday KECA, 8:30 p.m. (30 min.) program "The Clock" returns. Same station Monday at 6:00 p.m. "Music by Bor- vero" returns, and at 6:30 p.m., also on KECA, "So You Want to Lead a Band" is back. All were temporarily replaced by the one-performance trilogy of "School Teacher, 1947."

News

Monday, February 24 - "Frank Hem- ingway," KECA, 5:45 p.m. (15 min.) Monday through Saturday.

WHAT'S NEW

Comedy

Monday, February 24 - "The Lew Parker Show." KECA, 7:15 a.m. (5 min.) New hilarious getter-upper continues.

Public Interest

Monday, February 24 - "House Is Hunted," KLAC, 7:15 p.m. (15 min.) Longden Post of the Housing Administra- tion conducts this Monday evening feature devoted to housing problems.

Monday, February 24 - Dr. Harry S. May, commentator. KLAC, 1:30 p.m. (15 min.) First of a Monday-through-Saturday weekly series in which world citizens look at the news.

WHO'S GUESTING

Music

Tuesday, February 25 - "Melodies America Loves," KNX, 7:30 p.m. (30 min.) Eula Beal, contralto, will be the guest soloist with Earl Towner and his orchestra on the Inglewood Park concert.

Monday, February 24 - "The Telephone Hour," KFI, 9:00 p.m. (30 min.) Soprano Helen Traubel, guest, and Ferruccio Tagliavini, the sensational young Italian lyric tenor.

Variety

Wednesday, February 26 - "Kay Kys- ser's Musical College," KFI, 7:30 p.m. (30 min.) The lovely Hildegarde makes her initial visit to Kyser's College.

Friday, February 28 - Don York's "Headline Celebrities," KMPC, 4:45 p.m. (15 min.) June Vincent, Universal actress, will guest.

Saturday, February 29 - "Village Store," KFI, 10:30 p.m. (30 min.) Herbert Marshall guesting.

WHAT'S PLAYING

Comedy-Drama

Wednesday, February 26 - "Holly- wood Theater," KFI, 6:30 p.m. (30 min.) Martha O'Driscoll in "Five Days to London."

Drama

Sunday, February 23 - "Theater Guild on the Air," KECA, 7:00 p.m. (1 hr.) Clifton Webb, Peggy Wood and Leonard C. Cobett join forces in the ever-popular "Blithe Spirit."

Wednesday, February 26 - "Hollywood Theater," KFI, 6:30 p.m. (30 min.) "Home on the Range," starring Dick Foran.

Wednesday, February 26 - "Holly- wood Players," KNX, 7:00 p.m. (30 min.) Paulette Goddard enacts "Vi- vacious Lady."

Thursday, February 27 - "Suspense," KNX, 9:00 p.m. (30 min.) William Bendix in the John Hasry-R. L. Rich- ards chiller "Three Faces at Mid- night."

Saturday, March 1 - "This Is Holly- wood," KNX, 7:15 p.m. (30 min.) Presenting "Temptation," with Merle Oberon and Edmund O'Brien.

Public Interest

Sunday, February 23 - "The Catholic Hour," KFI, 3:00 p.m. (30 min.) The Rt. Rev. Msgr. Fulton J. Sheen speaks on "Russia and the Faith."

Sunday, February 23 - "National Ra- dio Pulpit," KFI, 7:00 a.m. (30 min.) Dr. Ralph W. Sockman chooses for his topic, "When Is Virtue Old- Fashioned?"

WHAT'S SPECIAL

Public Interest

Friday, February 28 - KECA, 7:00 p.m. (5 min.). President Truman addresses the nation.

Music

Sunday, February 23 - "Detroit Sym- phony," KECA, 5:00 p.m. (1 hr.) Dr. Kari Krueger conducts Edward Mac- Dowell's "Tragic Symphony."

NOTES TO YOU

(Continued from Page 13)

Is just novel enough to catch on. With the popular Page Cavanaugh trio on this side it held listeners interest but not enough to push it past the two — note department. (C o l u m b i a 37231).}

MILDRED BAILEY

"Lover, Come Back To Me"

"At Sundown"

With Bill Larkin's small combo to back her up and give just enough rhythm to be right, the Rocking Chair Lady" takes "Lover" and makes a fast swingy side of it that Bailey fans will rave about. On the reverse side is the twenty-year-old "Sun- down", which is handled in typical free'ney'eezy Bailey manner. Maybe they're both old tunes, but she flopped three notes out of Mansfield on this one. (Majestic 1101).

TEX BENEKE & MILLER ORCH.

"Speaking of Angels"

"It Might Have Been a Different Story"

Tex and the boys have another easy-to-listen-to in this Victor release with vocals by Carry Stevens and the Mello Larks. Both tunes are good and the band's subtle swing, although on the sweeter side, earns it a well-deserved three notes. (Victor 20-2123).

KATE SMITH

"Songs of Erin"

Shure an' B'gorra, Kate rates a big Chord In G on this new album and you'll see why when you listen to these familiar Irish ballads, "Too-ra- loo - ra - loo - ra," "Molly Malone," "Where the River Shannon Flows," "Mother Machree," "When Irish Eyes Are Smiling," "Macushla," "My Wild Irish Rose," and "A Little Bit of Heaven." Ballads have always been the best material for Kate and you'll espe- cially like the last three sides men- tioned. Jack Miller provides his usual smooth orchestra backing and whether you're a Kate Smith fan or Irish (and I'm neither) the album is definitely a MUST. (Columbia C-116).
DUEL ON THE AIR: Like a pack of other people, we couldn't take the experts' word for it that "Duel in the Sun" wasn't a good picture. ... we had to learn first hand. It met all disappointing expectations. Instead of banning "Duel" and thereby making it a must with perverse humans, those experts played right into the hands of the distributors by headway ridiculing it. What a wonderful satire Jack Benny could turn out—Jack playing the Senator; Mary, his wife; Phil, the bad son; Dennis "yes pleasing" all over the place as the good son, and Rochester playing Buttercup! I waited for colored television we wouldn't have to miss even the lurid skies flaring throughout the flicker.

**THE "QUIZ KIDS"** guardian angel, Roby Hickok, has written a book about them and a quick flip through indicates it's plenty amusing. Phil Baker back to broadcast from Hollywood beginning February 23, he can't Take It to Learn Us. Cute Connie Haines (with Dick Grey close by) sunning herself at the Tennis Club in Palm Springs before leaving for Florida to rejoin the Mickey Rooney personal appearance troupe. Horace Heidt at same place, resplendent in Western outfit, talking about going back on the air. Shirley Mitchell due out here this spring for a couple of "Gildersleeve" shows. Fred Edmunds, former KGER announcer, is now putting in week ends selling Ercoupes at Grand Central Air Terminal and invites radio-ites to call him for demonstrations flights Saturdays or Sundays. Dinah Shore celebrates her birthday anniversary on March 1 by attending the Press Correspondents Annual dinner in Washington.

**HOPE YOU DIDN'T MISS "Theater Guild's" presentation of "Abe Lincoln in Illinois," starring Raymond Massey. Such a splendid production and wasn't Massey's voice wonderful? You just about have to have an hour to airwise a play—in fact, we think one reason radio versions of movies have withered by the wayside is that very few pictures can be effectively condensed to twenty-four or five minutes, which is what a half-hour dramatization demands with time out for commercials and bridges. There isn't enough time for the subtitles—the little important things that really make a film or an airshow.

**HEAR TELL RUDY VALLEE** started his Last Frontier engagement at Las Vegas at $10,000 a week. ex radio actress Kathleen Fitz has a brand new daughter named Mitzie. The Fleetwood LaWtons narrowly missed a major fire at their home when mantel candlesticks ignited an oil painting. Their Cocker Spaniel sounded the alarm. ... discman Bill Amson is such a nice guy—so natural—and it's swell KFWB runs a contest for radio-ites to send in their pictures for a photo close up to be run in their paper... 

**WHEN FRED FOX.** one of Bob Hope's string of writers, became father of twins—a boy and a girl—last week, Bob said: "That boy must think he's writing for "Double or Nothing!"

Recipes and Hymns Lead to Murder

*(Continued from Page 5)*

Lively, it decided to be asleep just when it was supposed to cry!

**Laugh Assignment**

"I was in the control room going crazy," related Miss Rice. "Finally I signalled the announcer to 'Pinch the baby!" But he just looked indignant and ignored me. So I called a page boy and sent out a note for someone to pinch the baby! But the room was full of stalwart males who turned absolutely pale at the mere thought of such a transgression; unfortunately, at that point, the baby woke up of its own accord and resumed its screaming. I got the effect I wanted, and the woman got a job."

We don't mean to indicate that Miss Rice has anything against children. She has three of them herself, and will soon have a grandchild. Her eldest daughter, twenty-year-old Nancy, is the expectant mother. Her other children are Iris, seventeen, and David, fourteen. "David," commented Craig dryly, "is currently learning to play the saxophone. I am seriously contemplating sending him off to Mexico or someplace."

Sometimes penning stories under the noms-de-plume of Michael Ven...
Learn RADIO BROADCASTING

Frederick H. Speare, popular radio producer and teacher of many well-known radio personalities, is now using the methods and techniques of professional training. This book is especially designed for students wishing to become professional radio personalities. An approved text for their courses.

ANNOUNCING * NEWCASTING ACTING * COMMENTING
Our students are getting actual experience on "CAREER THEATER!"
Every Sunday, 3 to 3:30 P.M., STATION KKLX of Honolulu, and Mon., Wed., and Fri. at 11:50 a.m. on KKNX (1600 kc) Phone, write or call in person for a frank discussion. If accepted you will receive a recorded FREE AUDITION.

Approved for Veterans

FREDERICK H. SPEARE
"The Voice of the Country's Best School"
6671 Sunset Blvd.
Hollywood 2325 Studio 1591

Think and grow rich with NAPOLEON HILL

KFWB 3:30 P.M. Every Sunday

Write for special booklet describing teacher-counselor opportunities in his world-famous success philosophy. New class now forming.

NAPOLEON HILL FOUNDATION

A Radio Station KFWB

March 25, 1947

RADIO LIFE

SUNDAYS LOGS

CASH FOR YOUR OPINION

Listen to Bill Schleier's "Plain Talk"
Sunday 9:00 to 9:15 P.M.
KFOX (1260 On Your Dial)

"Plain Talk, Loyal Talk"

EASTSIDE SERENADE

9:30 TO 10:00 P.M. Every Sunday

KECA

KECA-Eastside dearest.

KEJ, KGB-Cleveland Symphonic Band.

KEFW-Allie Luella Hardy.

KEJF-Here's to Veterans.

KFMB-Sunshine Lane.

KFMB-Last Week.

KEKA-No. 1 Minstrel's Monu.

KEJF-Musical Horizons.

KEFB-Van Bonob, CBS

KEKB-Kirk of the Air.

KLAC-News, KTOD, and many others.

KFBK-Gospel Music.

KGER-Concert Nocturnes.

KGER-Music to Sacred Record.

KFDJ-Jeannette Coolie.

KGERX-Fashioned Revival.

KFBK-


LIVE SPORTS KLAC

KLAC Nightly 10:05 P.M.

KLAC-Basketball.

KLAC-Chapel Quartet.

KLAC-Stanford University Explorer.

KLAC-Honorary Masters.

KLAC-Special Moments.

KLAC-Radio Newsreel.

KLAC-Yeater's Tax.

KLAC-Yeater's Election.

KLAC-Assists with Public.

KLAC-Fredy Martin Orchestra.

KLAC-Song of America.

KLAC-Fox and Public.

KLAC-Freedy Martinez.

KLAC-News.

KLAC-Stanford University.

KLAC-Music to Sacred Record.

KLAC-Song of America.

KLAC-Your Tonight.

KLAC-Twilight Rhapsody.

KLAC-Memories.

KLAC-Fashioned Revival.

KLAC-Fashioned Revival.

KLAC-Your Ancestral.

KLAC-Your Ancestral.

KLAC-Music to Sacred Record.

KLAC-Song of America.

KLAC-Fox and Public.

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KLAC-Memories.

KLAC-Fashioned Revival.

KLAC-Fashioned Revival.

KLAC-Your Ancestral.
Haven of Rest

KXML, 8:30 A.M.

Monday, February 24

8:00 A.M. Muriel, bushed. 9:00 A.M. Lelia, Bushed.

Haven of Rest

KXML, 8:30 A.M.

Monday, February 24

8:00 A.M. Muriel, bushed. 9:00 A.M. Lelia, Bushed.

Monday Program Highlights

Morning Programs appear in Lipton type: Afternoon and Evening Programs appear in Regular type.

Comedy-Variety

8:30—Joan Davis, KNX.

Quiz, Participation

8:30—McNellis's Breakfast Club, KECA.

MUSICALS

8:00—Fred Waring, KFVD. 9:00—Kenny Baker, KFAC.

Public Interests

8:00—Fred Waring, KFVD. 9:00—Kenny Baker, KFAC.

Music

8:00—Fred Waring, KFVD. 9:00—Kenny Baker, KFAC.

Drama

6:00—Lax Radio Theater, KNX. 7:00—Soren Sullivan, KBOB.

MUSICALS

8:00—Fred Waring, KFVD. 9:00—Kenny Baker, KFAC.

8:00—Snapper Club, KTI. 9:00—Kiernan Concert, KFAC.

9:00—Don Smith, KNX. 8:30—Music Supervisors, RKO Radio Pictures.

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TUESDAY, FEBRUARY 25

HAVEN OF REST
KRKD and KFOX
8:00 A. M.
XCLA 8:30 A.M.
Mon., Wed., Fri.

KRKD, KFOX—Haven of Rest.
KFWB—Newsmakers.
KFXM—Meet the Writers.

9:00—KFWB—Noah's Ark.
KFXM—Meet the Writers.

9:15—KFWB—Noah's Ark.
KFXM—Meet the Writers.

9:30—KFWB—Noah's Ark.
KFXM—Meet the Writers.

9:45—KFWB—Noah's Ark.
KFXM—Meet the Writers.

10:00—KFWB—Noah's Ark.
KFXM—Meet the Writers.

10:15—KFWB—Noah's Ark.
KFXM—Meet the Writers.

10:30—KFWB—Noah's Ark.
KFXM—Meet the Writers.

10:45—KFWB—Noah's Ark.
KFXM—Meet the Writers.

11:00—KFWB—Noah's Ark.
KFXM—Meet the Writers.

11:15—KFWB—Noah's Ark.
KFXM—Meet the Writers.

11:30—KFWB—Noah's Ark.
KFXM—Meet the Writers.

11:45—KFWB—Noah's Ark.
KFXM—Meet the Writers.

TUESDAY Program Highlights

Morning Programs appear in Lightface Type: Afternoon and Evening Programs in Bulleted Type.

Comedy—Variety

5:30—Write with Judy, KFI.
6:00—Amos 'n Andy, KFI.
6:15—Fibber and Molly, KFI.
7:00—Bob Hope, KFI.
7:15—Red Skelton, KFI.
8:15—Blondie, BL.
KGB—Radio Academy Award.
RADIO LIFE

WEDNESDAY LOGS

KFWB--Eastside Show.
KFWB--Tanquay Cooler Time.
KFWF--Spanda Cooler Time.
RFAC--Lucky Penny Dance.
KLAC--Oxymen.
RFAC--Oxymon.
KFWB--Here's to Vets.

KFWB--Sports Flash.
KFWF--Sports Flash.
RFAC--Sports Flash.
KLAC--Sports Flash.
RFAC--Sports Flash.

Radio Life

10 to 12 P.M.

Every Night, except Sunday

KFWB--Eastside Show.
KFWB--Tanquay Cooler Time.
RFAC--Lucky Penny Dance.
KLAC--Oxymen.
RFAC--Oxymon.
KFWB--Here's to Vets.

KFWB--Sports Flash.
KFWF--Sports Flash.
RFAC--Sports Flash.
KLAC--Sports Flash.
RFAC--Sports Flash.

Radio Life

10 to 12 P.M.

Every Night, except Sunday

KFWB--Eastside Show.
KFWB--Tanquay Cooler Time.
RFAC--Lucky Penny Dance.
KLAC--Oxymen.
RFAC--Oxymon.
KFWB--Here's to Vets.

KFWB--Sports Flash.
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KFWB--Sports Flash.
KFWF--Sports Flash.
RFAC--Sports Flash.
KLAC--Sports Flash.
RFAC--Sports Flash.

Radio Life

10 to 12 P.M.
THURSDAY, FEBRUARY 27

Indicates News Broadcasts.
KFI, KFSD—Fred Waring.
KNX—Johnny Murray.
KREA, KPRO, KFAC—Don McNelly's Breakfast Club.
KMPC—Teddy. Shapire's "Shopping Bags.
KMPC—The Misses. KECA. HFMB, HPRO—The Ladles.
KMPC—The Bandbox.
KMPC—Group Harmony. KFSD—Widder Band. KNX—Perry Mason.
KMPC—Sonny and Sandy. KMPC—Lone Star. KMPC—The Flowers. KMPC—The Pioneers. KMPC—The Alabamas.
KMPC—Valentine's Day. KMPC—Baba and Betty. KMPC—Baba and Betty's Daily. KMPC—Barbara and Bob. KMPC—The Misses. KECA. HFMB, HPRO—The Ladles.
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**O L A N  S O U L E  s t a r r i n g  i n  "G R A N D  M A R Q U E E"**

NBC Thursday, 6:30 p.m.
Raya Creme Shampoo

LISTEN TO

**H O B B Y  H O U R S  K N M X**

9:45 p.m. TONIGHT

**C H A R L E S  R U C K E R ' S  F i s h i n g  F o r e c a s t**

TOM HANLON, Emissary

ENTZ & RUCKER HARDWARE

Page Twenty-five
FRIDAY, FEBRUARY 28

8:00 KFI — Fred Waring. 
8:15 KXLA — Andy Benford. 
8:15 KNX — Johnny Carson. 
8:25 KKD — Paul Harvey. 
8:35 KFSD — Signet. 
8:35 KXLA — Backstage. 
8:45 KFV — Bandleader. 
8:45 KKD — Robert Merchant. 
9:00 KKEA — Bandleader. 
9:15 KFSD — Sing along.

Music

8:00 Fred Waring, KFTI.
9:00 Musical Masterpieces, KFAC.
10:00 Musical Digest, KFJS.
11:00 The Saturday Show, KFAC.
12:00 Open Air Sunday, KNX.
12:15 Triple Arpeggios, KNX.
12:45 Musicale, KFTI.

Public Interest

8:45 California Caravan, KDVD.
9:00 The Saturday Show, KFAC.
10:00 The Bakers Dozen, KFAC.
11:00 What's in the Bible, KFAC.
12:00 This is Your FJB, KFAC.
12:15 This is Your FJB, KFAC.

Highlights

塁 FRIDAY Program Highlights

9:00 KFAC — Housemates.
9:15 KKFV — Signet.
9:30 KFAC — Commercial.
9:45 KFAC — Signet.
10:00 KFAC — Signet.
10:15 KFAC — Signet.
10:30 KFAC — Signet.
10:45 KFAC — Signet.
11:00 KFAC — Signet.
11:15 KFAC — Signet.
11:30 KFAC — Signet.
11:45 KFAC — Signet.

KFXL — 800 AM.

Haven of Rest

KIMR — Towne Time.

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SATURDAY, MARCH 8

10:00-KFI, KPSD—National Farm and Home Hour.
11:00—American Bandstand Central Station.
12:00—KKEA, KPFM—Radio, the American Way.

11:25—Listen to the Band.
12:30—KFI—The Baxters.
13:45—KGN, KJSD—Give and Take.
15:00—KRG, KXHE—Mining Festival.

12:15—Quiz, Participation.
13:00—Ensemble of God.
14:00—KGFJ—Sports Flash.
15:00—KGFJ—Sports Flash.

SATURDAY Program Highlights

Morning Programs Appear in Lights EyeFrancisco Forces; Afternoon and Evening Programs in Boldface.

Comedy-Variety
7:00—Bill Canon, KFI.
8:30—Life of Riley, KFI.
10:30—Jack Haei, KFI.

Quiz, Participation
8:30—Scheck 'em in, KFI.
9:30—Can You Top This?, KFI.
10:00—Truth or Consequences.
11:15—George Jessel, KFI.

Drama
9:00—Theater of Today, KXLA.
9:30—Historical Sketch, KXLA.
10:30—Hollywood Star, KXLA.
11:30—Mayor of the Town, KXLA.

Music
9:00—Keith Hetherington, KMPF.
10:00—Symphonies for Youth.
11:00—Metropolitan Opera, KEOA.
12:00—Musical Masterpieces.
13:00—Jat Goyes, KFI.

Public Interest
9:30—Meet the Author, KFI.
11:00—For Your Foreign Policy, KFI.
13:00—Caff's Critic, KFI.
15:00—Conquest, KFI.

Sports
10:00—Race Lineup, KWKW.
11:00—Sports Roundup, KFI.
13:00—Santa Anita, KMPF.
15:00—Sports Flash.

SATURDAY, MARCH 8

8:00-KFI—Jump-Jump of Holiday House.
9:05—KGER—Lutheran News.
10:00—KGER—Mississippi.
11:00—KCI—Concert Pastel.
12:00—KWHW—Lutheran Gospel Hr.
13:00—KGER—News.

HAVEN OF REST
KRRD and KFOX
8:00 A.M.

Program Continues.

KJH—Taylor-Made Melodies.
KLE—Market Reports, Sports.
KCL—Hayes at the Reins.
KFX—Saturday Night Serenade.
KFX—Tell Me More.
KJH—Sports in Motion.
KMPF—Keith Hetherington.
KFWB—Racing News.
KXY—Music.

KFOX—Song Stylists.
KRV—KFOX—News.
10:15—KFI—Meet the Band.
KJH—Sports in Motion.
KRXLA—Mid—Morning Melodies.
KMB—Music.

KFOX—Stars of the Stage.
10:45—KGFJ—Sports Flash.
10:45—KFOX—Veterans' Adviser.

KRXLA—Festival.
KFH—Easy Listening.
KRG—Rogers.

KGFJ—American Quartet. Hetherington. FWB—Juvenile.

KFOX—Latin Music.
KGER—Crosby Sings.
11:45—KFI—Here Comes the Band.
KRXLA—Singers of the Stage.
KGER—American Melodies.
KGER—Star Time.
11:55—KFOX—Sports Flash.

12:00—KFOX—Festival.

KXLA—Campus Party.
KMPF—Music.
KXLA—Music.

12:00—KFOX—News.
12:45—KFOX—News.
13:00—KFOX—News.
14:00—KFOX—News.

12:00—KFOX—Festival.
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AMOS 'N' ANDY HELP

Negotiations are now in progress to line up Amos 'n Andy, star team of NBC Tuesday nights, to make a transcontinental series for the program, "Here's to the Silver Screen," which will be distributed to 900 stations throughout the country.

TROUPE TRANSPORT

CBS Maestro Vaughn Monroe adheres to his tight schedule of one-night engagements en route to Hollywood, forty in a DC-4 airplane. Working close on the heels of time, Mr. Monroe would never make it without air travel.

FANCY CUTTING

An unusual hobby is that of Fred Fradkin, director of 'The Adventures of the Thin Man' orchestra. He collects folding pocket knives. His interesting specimens, which come from all over the world, are rendered distinctive not only by their gold, silver, mother-of-pearl and bone casing, but by their mechanical ingenuity.

DOGGONE GOOD, TOO

Appropriately named Brad Barker, who does "Jug," the dog, on NBC's "Portia Faces Life," is not content with his local effect. It was noted that the dodging in the margins of his scripts depicts all the various breeds of pooches.

COSTLY GIRL FRIEND

Perhaps Charlie's always jealousy for Effie Klinker is soundly based. Costly to polish is the costume Charlie McCarty is not the most expensive ventriloquist's dummy in existence. It's Effie, Edgar's lively spinner, who ranks first. She's worth $2,500.

SNOOKS COOKS

Fanny Brice is regarded as an accomplished gastronomer, and for years the creator of "Baby Snooks" has been saving her recipes. Some date to the days she worked in her father's Manhattan cafe. This coming spring Fanny plans on bringing these recipes out in book form.
Ozzie and Harriet
Answer 20 Questions

13. Have you ever had to be separated for any length of time, and does absence make the heart grow fonder?

(Harriet answering:) About the longest time we have been separated from each other since our marriage was an immature age when I had to finish out a moving picture contract at RKO and Ozzie was under contract to do the Bob Ripley show in New York City. We both feel that separation is a tremendous strain on any marriage. The separated people have their choice between keeping the other spouse constantly in mind and as a result living in more or less of a vacuum, or else seeking other interests to divert their thoughts intentionally. Neither one makes for a very satisfactory existence.

14. Now that you've established yourselves as top radio comedians, is there any other ambition you harbor?

Our main desire right now is to make our radio show as good as possible and we have not thought of any further ambitions as yet.

15. Harriet, what were your first impressions of Ozzie?

My first impression of Ozzie was... How can anyone so young be so serious? (I thought he was about nineteen at the time, when in reality he was an old man of twenty-three.)

16. What are your pet extravagances—individually and collectively?

We honestly don't think we have any real extravagances. We both have always believed in buying good things, but we don't consider that extravagance. We did one mad thing, however. We bought a big, luxurious town car that we needed like we need a hole in the head. It got five miles on a gallon of gasoline. It cost us $7000 and we traded it in two years later for $800. To this day we refer to it as "Nelson's Folly."

17. What song are you both sentimentally attached to and why?

One of the prices you have to pay for being a musician, orchestra leader, or band vocalist, is that the constant repetition of such old standard tunes as "Stardust," "Night and Day," "I Love You Truly," and so forth, causes them to gradually become horrible things to you. As a result, most of the old tunes remind us of seven shows a day at the Paramount or one night stands through Pennsylvania.

18. What's the most embarrassing moment Ozzie has caused you, Harriet? Vice versa.

Oh yes, I'm reminded of one instance that happened a few years after we were married. We were on the road doing one night stands and had completely lost track of time. We were up in Wisconsin and received a wire of congratulations from mother. We both laughed and said what could mother be thinking of, when it dawned upon us both at the same time that it was our wedding anniversary.

20. Does he bring her things on days that aren't special—and what are they?

No.

My Man Wednesday

(Continued from Page 7)

Which recalls to me the time he auditioned for the role of Harrington in "Mr. District Attorney." After "Shadow and Substance" came to an end, Len was once more out of a job. He heard indirectly about a new Broadway play which was casting and decided to try for a part in it. Just as he was leaving the house, the phone rang telling him to report for an audition for a new radio program.

There was a half hour layover between the two auditions. Len went to the radio studio, but when he saw the line of actors waiting to try out for the part, he turned to leave—then he heard his name called.

Unprepared

He had had no chance to read the part aloud, and his name was the worst reading I ever gave. If I had even a remote thought of getting the part I was "nothing but an egotistical man."

Len gave a good reading for the play, but he lost out on the role and got the radio job instead.

Now, with each performance, even after seven years, he loves the part of Harrington more and more. He has developed the investigator into a personality so genuine that prisoners who turn into the program sit back and hope he'll get into trouble. He is known by many police officers and they're all grateful for the work he's done in making the cop an allright guy.

So the "stooge" who isn't as well known or so highly lauded as "Mr. District Attorney" himself, is a star on the program. And he certainly deserves the lusty round of applause this guy Harrington, "My Man Wednesday."

The Hard Way

Clair Widenaar, ABC director of "New Adventures of Sherlock Holmes" thriller, starring Nigel Bruce and Tom Conway, was once broadcasting a program from a middle-western station, with the usual organ accompaniment. One broadcast day the organist failed to show up. Widenaar simply seated himself at the organ and somehow managed to play his own background music. Since then, considerable time in practice has resulted in his becoming a fairly proficient organist.
Big, burly Burl Ives has become one of the nation's biggest raves. He is connoisseur of folk ballads, which he delivers in mellow shaded interpretations that can't be matched by anyone else. His folksy Philco show is heard weekly, on KHJ-Mutual-Don Lee, Fridays, 8:30 p.m.
Leone Ledoux's Big Ambition Was to Be An Opera Singer or a Dramatic Actress, "But," She Laments, "I Never Grew Up"

By Delle Hunter

WANTED TO BE an opera singer," pert little Leone Ledoux wistfully affirmed, "but I never grew up." By the same token, she couldn't become a dramatic actress because her voice sounded like a child's. So it was almost inevitable that Leone should become a "cry-baby."

But Miss Ledoux has branched out from "cry-babies" as much as her voice—willing producers—will allow. "I'm never given much of an opportunity to do an adult dramatic role, however," she said resignedly. "When a producer hears my voice, he immediately says, 'She gets the comedy part.'"

Mostly, though, Leone Ledoux "does" children, of all ages beginning with new-born babes, and in these roles of little children her dramatic aspirations are given full range. With just a baby's cry, she manages to convey every emotion—anger, fear, pain, joy, affection.

This novel career began for her some nine years ago when she recorded a series of broadcasts in which she played and sang all the parts, several of which were those of children. Producers who heard the program began contacting the young actress whenever the scripts for their airshows called for emoting by a baby or a very young child.

Became "Dumpling"

One day, a producer asked if she could do a five-year-old boy. "Sure," answered Leone in the voice and manner of a sturdy little five-year-old. She did the audition successfully and became the lovable "Baby Dumpling" of radio's "Blondie" series over CBS. A few years later, when "Cookie" was born into the Bumstead family, Leone asserted that she could easily handle both children. She proved it by making recordings of dialogue between the two children as they would speak it in successive periods of their "growing up" years. These clever audition records convinced the producer, and for several years Leone portrayed both Bumstead offspring.

Later, when "Baby Dumpling" became "quite a young man," now called Alexander, she turned the part over to juvenile actor Tommy Cook. This season Larry Sims, who has already done the role on the screen, has assumed his radio counterpart as well, and Marlene Aames has taken over the role of daughter Cookie, who has now become "quite a young lady."

Listeners are now hearing Leone as "Robespierre" of the CBS Fanny Brice show. ("Fanny is wonderful to work with!" Miss Ledoux exclaimed with enthusiasm.) In this role, besides the usual baby gurgles, her chief dialogue is the word "Garbage!", which is tiny Robespierre's customary comment. Leone also does the child roles on NBC's "Today's Children" and "Masquerades"—in addition to a variety of other "younger" assignments at the microphone.

In Pictures

On the screen, her voice is frequently heard "dubbed" from the mouths of tiny performers whose own voices didn't work out satisfactorily. Probably you will particularly remember the record of "Junior" which the grimy infantry soldier wanted to hear so badly in poignant sequences of "G.I. Joe." It was Leone's voice as the soldier's son.

Miss Ledoux explained to us that she regards each new "baby" assignment as one entirely apart from her preceding chores. She gives each of her babies a personality of its own. She also strives to "top" herself each time. "Once you have done a thing," she explained, "someone else can do it. So the only way to hold your own is to make every effort to keep ahead of yourself. Therefore, I try to make each of my children better than the one before."

A tiny person with a piquant face

(please turn to page 55)
OU'VE met The Nose and The Haircut of Columbia's hilarious Friday night "Phil Cohan-Moore Show"... 
and now we'd like to introduce you to The Cue.
Phil Cohan is a pleasant and talented young man whose nose is definitely on the unspectacular side, who wears his hair in a neat, acceptable bob that creates no furor... but whose cue finger is plenty worthy of the anatomical spotlight,

We Bring You Producer Phil Cohan, Who, With Jimmy Durante and Garry Moore, Forms Radio Triumvirate

By Jean Meredith

in accordance with Hollywood's current nomenclature.

If it weren't for the Cue, it's quite probable that The Nose (Jimmy Durante) might never have learned to give eskimo kisses to a microphone, and that The Haircut would still be doing take-offs on Little Lord Fauntleroy! For it was Cohan, now producer of the Durante-Moore stanza, who first conceived the idea of teaming the two apparently widely differing comedy stars.

As things turned out, Jimmy Durante, Garry Moore and Phil Cohan are today one of the closest allied trios in radio. A few years ago, they formed a corporation, and now they're a three-way package of comedy genius. They own the radio show and form a business partnership that is unique in mile circles.

So, it's high time that The Cue stepped out of the fish-bowl (control booth, that is) to take a bow for the tremendous role he has had in creating and directing one of radio's most popular half-hour variety programs.

Cohan was an outstanding student at the University of Pennsylvania... so outstanding, in fact, that Paramount Pictures chose him as one of the bright young men to add to their training program back in 1929 when he was graduated. (Incidentally, CBS Producer William N. Robson was another member of that crew.) Because he was a musician of no mean prowess, having paid part of his way through school as saxophonist in a dance band, Cohan was relegated to Paramount's music department, where he became supervisor in less than a year's time.

How It Started

One of Phil's assignments was working on a picture called "Roadhouse Nights" back in 1930... a film that marked the movie debut of a Broadway boff-man, name of Jimmy Durante. Lou Clayton and Eddie Jackson, Jimmy's nightclub partners, were also in the film. It was during that camera siege that Cohan built up the tremendous admiration for Durante that has lasted and increased until, at present, it amounts almost to hero-worship. Phil wasn't to see Jimmy again until they met in the slightly altered relationship of producer and star on the "Camel Caravan" radio show more than a decade later.

After five years with Paramount, Cohan decided to take a fling at radio, which was just coming into its own as a top-flight entertainment medium. He joined the Columbia network staff as a director and began immediately to establish himself as a craftsman with his work on such network standouts as "Columbia Workshop." When Phil launched out on his own as a freelancer in 1941 and set up shop in Hollywood, he took over the reins of the "Camel Caravan" show, which at that time co-starred Abbott and Costello. Durante was a frequent visitor to the show in a guest-star capacity, and Cohan and Jimmy renewed their association of Paramount days.

Then came the unfortunate occurrence of Lou Costello's illness and his enforced retirement from the air. It was a totally unexpected calamity, and Producer Cohan was faced with the problem of getting a replacement show on the air in double-quick time.

Never one to stick to the routine way of doing things, Phil decided to create a brand new comedy team. He had heard records of the work of a rising young comedian in New York by the name of Garry Moore, had liked him and had invited Garry to do a couple of guest shots on the "Caravan" with Abbott and Costello. Cohan saw great things ahead for Garry... but the young comic lacked "big-time" experience. Then, of course, there was Durante, with whom Phil had always had a tremendous yen to work on a permanent basis. Well, mulled the bright young producer, why not put 'em together and make 'em a team?

Pooled Talents

"It wasn't as wild a scheme as it may have appeared at the time," Phil explains. "Garry was young, new and plenty radio-wise. Durante was older in years, but relatively new to radio, with a tremendous knowledge of the ways of show business." Cohan decided that, if the two would pool their talents, he'd have a pretty terrific partnership. Time and Crossleys have proved that he was correct.

"The boys have been not only willing but anxious to help each other," reports Phil. "Their attitude is almost unprecedented among comedy gag-sharers. Jimmy will spend hours helping Garry work out his part in a sketch... and there is no more sincere evaluator of Jimmy's comedy lines than Garry."
In Tune with McCune

Hank McCune Is Busy These Days Building a House and His Own Radio Comedy Show

By Joan Buchanan

Friday, 7 p.m.
KFI

E's SEEN one movie in eight months, he hasn't had a day off or a date in four months, and he stays up often as late as two o'clock in the morning re-writing his show. That's Hank McCune, radio's newest and youngest comic.

In fact, the afternoon we talked to Hank his big blue eyes were getting sleepier and sleepier. He'd just put in one of his two a.m. script sessions the night before.

"Don'tcha kinda pine for the old days when you were unemployed and could live your own life?" we asked.

"Nothing to do?" echoed Hank. "Once a week I had to go down and pick up my unemployment check. One week it almost made me late for the races."

Hank's in the unique position of being the only young newcomer to the field of radio comedy who has his own show. It's really his, too. Hank made an audition record of his comedy-variety show, paid for it himself and sold it to a sponsor without any outside (or inside) assistance. "That was really nothing," claimed Hank. "The hard part was getting writers who had enough money so that I could pay my sponsor!"

One of the great handicaps to the young comedians of today, claims McCune, is to be a young comedian of the day. The second thing is to try and stay young after the first thirteen weeks! "I was really lucky to get three years of entertaining in the army," he told us. "Don't forget that's how Jack Benny started out—

as a sailor entertaining the boys during the first World War. Oh yes, I tried to get into the Navy just like Benny—but they wouldn't let me in. I couldn't play a violin."

Hank's war-time experience took him to many out-of-the-way spots and on one of them, the Azores, he found an important addition to his present show.

"It's a fabulous story," smiled Hank. "I settled down, dog-tired, in a signal corps barracks one night. The lights were out and the guys were all just as tired as I. Suddenly some guy comes in and starts talk-
That I yelled. The guy kept on and on and on. Pretty soon he had everyone in the place hysterical with laughter, including me. I wrote down some of the stuff he was saying and next day used it in the show, where it killed the people.

"I got to know the guy and told him that after the war if I had my own show, I'd like to have him come to Hollywood and write for me. And now he does. His name is Al Gordon—he's only twenty-three and a very clever guy!"

Test Case

As the rating on Hank's show gets higher, Hank gets happier. "You know," he said thoughtfully, "I think I'm sort of a test case for other youngsters—all of Hollywood is waiting to see how many days it will take for a nervous breakdown. Course I'm very lucky because my sponsor is Thrifty's and I get the celery tonic wholesale," he laughed.

Hank names Jack Benny as his favorite radio comedian. He claims that Benny does Benny's material so much better than McCune does it. He also likes Skelton and calls him the best comic "to watch."

"It's the personality that makes the show," he added, "and they're both great."

Started at UCLA

Hank's the kind of a guy who was born to be a comedian. Unashamedly extrovert, he recalls his first step toward entertaining as the time he volunteered to lead the daily pledge to the flag in his fourth grade class. Bit by bit he extended his duties until he had a regular routine worked up. "I'd do anything to make the kids laugh. Finally it got to the point where the teacher would have to threaten me to get me to go and sit down." After that, Hank claims, he was always in something. He really hit his stride, however, as organizer and emcee of the UCLA weekly student shows, the All-U Sings. "In fact, I nearly got kicked out of school a couple of times for making the show too darned popular..."

"Course," he added, "my grades may have had a little bit to do with it!"

"What did you major in?" we asked.

"I guess I majored in All-U Sings," sighed Hank a little ruefully. "To tell you the truth I started out as a business major, rash young dreamer that I was. Then I switched to math, chemistry, physics and finally premed. I couldn't pass one! I actually got my B.A. in physical education—"

(Virginia Mayo, beautiful Virginia Mayo, was a recent McCune guest. Hank explains a line in the script to Virginia, but his mind doesn't seem to be on his work.)

Virginia Gets Ready to face her audience—and so does Hank. Hank first gained attention with college shows which he organized and presented at UCLA. Singer Pat Friday was discovered through one of Hank's presentations.

"STICK TO THE SCRIPT" advises ANOTHER GOLDWYN GIRL, Hank as Ray Erlenborn starts ed libbing lines of his own to pert Shirley Ballard. Much of the writing on the show is Hank's. After a week of hard work, he relaxes with a session of skiing or flying when he can.
MUSIC IS a hobby with me," Walter Scharf explained with enthusiasm. The batonier of NBC's "Fitch Bandwagon," who was singled out for an honorable mention in Radio Life's recent Distinguished Achievement Award selections, went on to explain, "I mean that I don't consider music as work. I feel it should be treated with the same exuberance that one regards a pet hobby housed out in the garage. It takes the word 'labor' out of it."

Mr. Scharf didn't mean to infer that he "works" on his musical scores out in the garage. He does, however, do the greater percentage of his music chores at his North Hollywood home—in the music room. But he doesn't demand absolute quiet and privacy when he is busy; interruptions don't bother him.

He further informed us that he writes the complete orchestrations for ninety per cent of the original music he composes. He firmly believes that a composer has not completed his work until he has put his melodies into orchestrations. Scharf is a product of four generations of musicians, and his ultimate aim is "being able to retire to write just serious music." He has already written two quartets, a tone poem, and a symphony called The Palestine Suite. The latter was performed at the Hollywood Bowl in 1945, under the direction of Leopold Stokowski, and on the Standard Hour, under the baton of Werner Janssen. This Scharf symphony is now being prepared for publication, and will soon be available to all leading symphony orchestras.

At this point, Mr. Scharf emphasized that, although he is a student of serious music, he considers it highly important to maintain a full appreciation of popular music. "It should never be looked upon with disdain," he stressed.

With Kate Smith

Scharf's own musical career has traveled interesting and diversified paths, which had their beginning in 1927 when he left New York University to become Kate Smith's accompanist. In 1930, he joined Henry King's orchestra, and two years later left it to become Rudy Vallee's composer, arranger, conductor and pianist. ("I washed his dishes on the side," Scharf grinned.)

It was while Walter was with Vallee that he first met Alice Faye, who was then singer with Rudy's aggregation. At one time, a bandleader by the name of Phil Harris temporarily replaced Vallee, which found the trio that now collaborates on the Fitch broadcasts working together for the initial time. But then, they had no idea that Alice would someday be Mrs. Harris.

"As for me," smiled Scharf, "I married Alice's movie stand-in, Betty King." The Scharfs now have two children, ten-year-old Allan and four-year-old Susan. "Allan is studying music," his father related proudly, "and he shows an aptitude to follow through with a career in that direction."

Scharf also worked with Alice Faye in 1937, at 20th Century-Fox Studios. Before that, he had been composer and arranger for Warner Brothers Pictures, and later, worked at Paramount and at Republic, where he held the post of executive music director for four years. His screen scores have been nominated for an Academy Award four times, and this year his hat is in the ring again with his scoring of Republic's "I've Always Loved You." One of Scharf's biggest thrills was conducting the Second Rachmaninoff Concerto for Artur Rubenstein's solo in a sequence of the film.

Away Ten Years

During the eleven years that he has been associated with motion pictures, Walter Scharf has composed and arranged, in part, wholly, the musical scores of close to three hundred films. He left his position at Republic last March, and his assignment to the Faye-Harris "Fitch" series marked his return to radio after an absence of over a decade.

His chief aspiration concerning radio is eventually to do a complete musical program, on which he would present music in its simplest form rendered by a large, full-scale orchestra.

"My thought is to present the basic line of melody clearly and simply, with no complex embellishments," Scharf stressed. "It is my philosophy of music that it's not what you put in the score; it's what you leave out that makes for good listening." Scharf also stated that he prefers to use a minimum of microphones, since he feels that the balance and sound of the music should come

By Lynn Roberts
Men of Music—Walter Scharf

(Continued from Page 38)

from the podium rather than the mixer's booth.

The composer-conductor feels that radio will gradually apply to air-shows more and more of the technique of scoring motion pictures. His idea to score completely the "Fitch" comedy show was put to experi-

mental practice on the series' first two broadcasts, but was aban-
doned because of various difficulties.

"I am sure, however," he added, "that those difficulties will be ironed out in time, and that many broad-
casts will be fully scored in the manner of a motion picture."

Scharf further pointed out that he attempts to achieve realism in the accompaniment to the songs which are interspersed with the comedy dialogue on the Faye-Harris show. "For instance, when Alice is in the living room and starts to sing a number, I have just the piano accompany her for the opening bars, sneaking in the full accompaniment later."

Besides his brilliant record in the realm of music, Mr. Scharf is a five-handicap in golf, and that sport and baseball are his prime interests away from the piano and podium. Scharf further confessed to "the natural absent-mindedness of the musician" and a superstition that makes him always break a new baton in half before he uses it.

What Chance Has a Cry-Baby?

(Continued from Page 34)

fringed by brinette ringlets, Leone Ledoux has the same frank and en-
gaging manner as a child, and displays a happy childlike enthusiasm for almost everything. She bubbles excitedly when she talks about horseback riding (she used to own two horses), Christ-

mas, California (she grew up here), dogs (she wishes she could keep one in her apartment), and radio. "As long as I have a script in my hand," she beamed, "I'm happy."

Of course, she still regrets that un-

fulfilled singing ambition, but realizes that her tiny figure doesn't have the stamina required for a strenuous operatic career. Neverthe-

less, she is rightfully proud of her lyrical soprano voice—but not as proud of her ability at the piano.

Leone also spoke about her most

loyal fan and severest critic, her hus-

band, Ted Carter. Mr. Carter is a busi-

nessman, but he has also written radio material and has a "writ-

ing" acquaintance with the hus-

try. He penned all of Leone's audition scripts, and always sits "out front" when she does an audience show.

"He always tells me what's wrong with my work, too," smiled Leone, "and that is a great help. Very few people will be truly frank."

To aid her in "getting in the mood" for one of her child portrayals the tiny actress always dresses for the part. When she is playing a boy, she wears a boyish slack suit with a white Eton collar. If her role is a girl, she dons a peasant dress and low-heeled shoes. "I couldn't imag-

ine being a baby in high heels!" she winced at the thought. "Could you?"

Surprisingly, Leone has had very little association with children. She is an only child, and has no family of her own. "I know how you know," she told us, "I don't actually understand the language of babies, but I must speak it"—because whenever I say anything to a strange baby, it smiles and laughs."

"That is, I have just told him to ask it, 'Gee—what did I say?'"

The Cue

(Continued from Page 35)

Of course, at the beginning, the association was cementsed. As a matter of fact, during the first show they did together, Jimmy for-

got Garry's name. He simply hadn't heard it often enough.

But with all due credit to the mutual cooperation and affection of Jimmy and Garry, the practical success of their efforts is due to the directorial genius of Cohan. The Cue. So firmly emmeshed is Phil in the professional activities of his stars that he can often be caught doing a surprising bit of convincing im-

itation of Durante as he checks over script lines. The Cohan eyebrows go up, the Cohan head tosses, and the Cohan voice gathers gruffness as Phil rehearses Jimmy's proposed gags.

The secret of the whole thing is simple. That is, it's simple to analyze. First of all, Phil believes in both Jimmy and Garry. He thinks they're the greatest thing in comedy. Secondly, he understands, with a natural intuition, their widely diff-

erent varieties of comedy. He knows that, to be funny, Jimmy must simply be Jimmy. "You don't create a character for a guy like that," says Cohan. If you do, you're dead. Because Jimmy himself is the char-

acter. He's the only great character left in show business. It isn't so much what he says that makes you love him and laugh at him...it's what he is."

And he "feels" Garry's more sophis-

cicated tone of wit just as keenly. "Garry is not a straight-man...never was. We have no straight man on the show...we have two dif-

ferent kinds of comedians."

Phil's understanding is, in turn, gratefully accepted by Jimmy and Garry. Cohan's suggestions are almost always "musts" for the two and engender confidence his crit-

icisms and ideas most highly. "Ask Phil" is a by-word for both of them whenever a doubt is raised. And Phil always has the answer.

So, when everybody wants to get into the act, it's The Cue who gets top billing every time.

In Tune with McCune

(Continued from Page 37)

which means exactly nothing. All this took five years and four sum-

mer school sessions. I took every course in the lower division except philosophy. By that time I was plenty philosophical!"

As if getting his own show estab-

lished wasn't enough to keep a man busy, for the past year Hank has been engaged in scoring motion pictures. He has his own home under the G. I. bill. He's so enthusiastic about his dream castle that he nearly blows his top at the simple query: "Well, Hank, how's the house?" Most of the folks on Radio Row have followed Hank's house with a blow-by-blow de-

scription supplied by McCune as each step in construction takes place.

Hank has hardly left the site of his slowly growing home since first the ground was broken. He's been living in a tent a few feet from the foundation.

"You know," said Hank, "I could say a lot of time each week by just clipping out that "Gags of the Week" column from Radio Life and using it for my script!"

Maestro Meakin

The ditty, "There Are Some Things", which will appear on sheet-

music stands soon, is the result of collaboration between Ben Brown and Jack Meakin, maestro on "The Great Gildersleeve" airshow.

Blondie's Book

Penny Singleton, of NBC's Sun-

day "Blondie" show, is nearing comple-

tion of her short-cut recipe book, "Let's Eat in Twenty Minutes". She designed the book with busy wives and career girls in mind.

Crime Might Pay

Bill Gargan's excellent portrayal of h ard-boiled "Ross Dulan on the ABC thriller "I Deal in Crime" has resulted in his receiving legitimate offers to handle cases as a real-life detective.

Page Thirty-Nine
Vallee, Radio Columbus

Veteran Showman Returns to Format of Discovering and Rediscovering Talent, Bringing Fresh Names to His Microphone

Tuesday, 8:30 p.m., NBC-KFI-KFSU

After several seasons of comedy shows and a series of situation comedy, Rudy Vallee returned recently to the format of radio program which brought him his greatest success—that of singing emcee on a show presenting fresh talent or representing old-time favorites whose voices have not been heard of late as much as listeners would like.

No need to list here the impressive array of Vallee discoveries. His championing of such headliners as Edgar Bergen and Charlie, Alice Faye, and Victor Borge, to mention a few, is household knowledge. Vallee's Midas touch seems to have brought Juster, too, to those associated with him regularly on radio. Joan Davis stepped forth to stardom and Pinky Lee to role of featured comedian with Don Ameche. Although he had reached the pinnacle of theatrical fame, the great John Barrymore also blossomed to new fame on Vallee's program.

The accompanying pictures illustrate Rudy's return to role of Radio Columbus.