The Ear Inspires the Pen

Doris Crawford, Riverside, Calif.

Sirs: Could you tell me what program it was that Perry Como guested on recently? Probably the 15th or 16th of February. Perry also did a good job of emceeing on NBC's March of Dimes program, but why didn't NBC publicize it more? The other networks were much the same. Why didn't more stations use the swell transcribed programs that Como and Dinah Shore made for the purpose? It seems the stations just didn't want to give the time. With the exception of KFWB. They deserve recognition as one of the most public-spirited stations in Southern California.

You said in a footnote to a letter that Como was "wonderful then, too." "Then" meant at the time he was with Ted Weems. I have since heard some of those recordings, and agree.

He must have much the same feeling as does Al Jolson, who has just been re-discovered.

Please let us have an article on Perry Como soon.

Dr. Cheer-up, 8125 Rockland Avenue, Los Angeles 41, Calif.

Sirs: It seems to me as though the advertisers do not read letters from radio listeners. Of course we know we have to have them, to pay for the programs, but the firms who want their products before the public may also learn by listening to the programs which put that objectionable part on in such a way that it adds to the program, rather than detracts.

For instance, "One Man's Family," Dr. Beauchamp's dental ads, and "Strolling Tom" are enjoyable. There are others, and many amusing, as in anything else. People are looking for different ways in every line.

And the right kind of advertising should follow a suitable program. For instance, Dr. Beauchamp's program follows the "Church of Hollywood" on Sunday mornings, and its poems and songs seem just right to follow a religious service.

Mrs. Hannah R. Rice, 787 South Berendo Street, Los Angeles 5, Calif.

Sirs: I quite agree with the party from Long Beach who said she has submitted many letters to contests and never received any reply. I also have done likewise with different song contests and also asked where I could purchase certain products which they advertise. I think every letter is worth an answer.

It really looks as though they send prizes to people they know. And one certain song program always submits songs from out-of-town people.

You can't fool the public all the time.

Fred Litinger, 223 West Palm Avenue, Burbank, Calif.

Sirs: The people who object to radio commercials fulfill my idea of stupidity. Without sponsors there would be no radio stations or programs at all. Yet some continue to gripe about everything that doesn't just suit them. They are not satisfied.

Have you had a story in your excellent magazine on Jim Hawthorne and Carl Bailey of KXLA? Both are good shows, but I get the biggest kick out of Hawthorne's "Tales from KXLA" from 11:30 p.m. till 12:30 a.m. It is so clever, and so different.

ON OUR COVER

Charming lass on this week's cover is Mutual's Jane Webb, heard regularly (Sunday, 3 p.m.) as "Liz" on "Those Websters." Jane spent her first sixteen years in Chicago, where she broke into radio through a local western show. Her first big-time on the air was with "That Bresdter Boy," forerunner of "Those Websters," which she later joined. When "Those Websters" moved west last year, along came Jane, who now also be heard on Mutual's "Casebook of Gregory Hood," "Cisco Kid," "Red Ryder" and as "Be

Page Two
A R E  Y O U  L O N E L Y ?

Sirs: Just wondering when you will start printing schedules for KSDJ and KYOR, the two new San Diego stations. There will also be three more before June. KSDB, KLIK, and KSON.

This letter concerns a new type of show scheduled for KYOR, a 250-watt station, at 2:45, March 1st. The show will last fifteen minutes, and features modernized fairy tales. I don't know how clearly KYOR is received in Los Angeles, but if you do get a chance to listen to us, we hope you will, as we think you will enjoy these "Foothill Follies", as we call them. The "Follies" are presented by the students of the Grossmont High School, which is known as the "Foothill" school.

We have been delayed in receiving KSDJ logs, but hope they are included by the time this goes in print. Will investigate the others.

Mr. Thomas R. Kline, 1457 East Fifth Street, Pomona, Calif.

Sirs: As Radio Life reader, may I put in my grumble?

I think the "Gold Medal" program one of the most inspiring, but when you have to listen to that hideous organ for such a long time you almost lose interest in the program. Sometimes it is longer than the longest commercial.

Please, Mr. Sponsor, shorten the organ music periods. The sketches you have are interesting and educational.

M. I. Eggan, 1101 Rodger Young Village, Los Angeles 27, Calif.

Sirs: Radio Life is fine. We never miss it.

May we have a picture and story of the "Sons of the Pioneers"? I think they are wonderful. Especially Karl Farr. He has time to talk to his fans.

Our September 1, 1946, issue carried a story and picture of the "Sons of the Pioneers."

Lillian Gray, 129 East Morningside Street, Long Beach 5, Calif.

Sirs: One of the most pleasing programs we have heard or seen is "Ladies' Day" from KFI week-day mornings. It has everything. The four "B's" of the show are Bill Stul- la, announcer and arranger of the program; Buddy Jobe, who plays guitar as it should be played; Buzz Owens, who sings so beautifully; and Bob Mitchell, who needs no introduction. Charming gentlemen, all!

"You're telling us! We're crazy about the show, too (that's what makes a late to the office day out of every two). And you forgot to mention Silvester!"

R U S S  S T E WA R T  i s  h a l f  o f  t h e  "C a b-

bages and Kings" team (7:45 p.m. Fri.), does "Tom Owens" (Mon thru Fri. at 6:15 a.m.) and when "Grandpa Owens Reads the Funnies" (Sunday mornings at 8:30) that's Russ again; versatile, isn't he?

J A C K  L A T H A M  h a s  o n e  o f  t h e  c l e a-
vost voices, with almost faultless dic-
tion, in radio. You'll enjoy his morn-
ing Newscasts over KFI as well as the
recorded "Platter Party" which he handles Tuesday through Saturday at 7:30 p.m.

That's KFI — Dial 640

Page Three
A DREAM COMES TRUE. PATRICK PEYTON BEAMS at the artists, James Stewart, Don Ameche, Loretta Young and Meredith Willson, who made the first broadcast such a star-studded success. Stewart was the narrator of the program, Loretta and Don played the leading roles in the drama and Meredith supplied the music which is a weekly feature of the show.

The Show We Needed

Is the Star-Studded “Family Theater,” and the Story Behind Its Inception Is as Human and Thrilling as Any of Those Presented on This Mutual Series

By Joan Buchanan

Aided by some of the greatest names in movies and radio, this series has as its purpose to remind ourselves that there is a kind and merciful God who is always ready to help us; that we should declare for the establishment of this philosophical series. But it’s long been the worldly side that’s received more than its share of publicity. Now Hollywood presents the other side of the story.

MORE THINGS are wrought by prayer than this worldly dreams of…” That’s the opening line of radio’s inspirational new program, “Family Theater”, which hopes to bring its spiritual message to radio listeners of all creeds from coast to coast.

At first glance, it may seem to you that Hollywood is a strange choice for the establishment of this philosophical series. But it’s long been the worldly side that’s received more than its share of publicity. Now Hollywood presents the other side of the story.

NONCHALANT BING CROSBY was responsible for the initial step which brought this fine show to the air. Bing also appeared with Irene Dunne in a recent drama.

COINCIDENTAL WITH her return to the screen, lovely Maureen O’Sullivan is one of the stars to sign with “Family Theater”.

NO GALAXY OF STARS would be complete without a Barrymore. Lionel’s screen and radio characterizations are perfect for the type of family drama offered on “Family Theater”. 
our faith in Him; acknowledge our obligations to Him, to our neighbors, and ourselves; tell Him our need, and ask His aid, through prayer.

Father Patrick Peyton, C.S.C., is the guiding light behind this series. Determining some years ago to devote his life to spreading the doctrine of daily family prayer, Father Peyton decided that the best spokesman for his philosophy would be a well-known public figure whose popularity would insure an audience. From Albany, New York, Father Peyton put in a long distance telephone call to Mr. Bing Crosby in Hollywood. And Bing answered the phone! Would Bing appear on a Mother's Day program and speak informally about his convictions on the subject of prayer? Bing would—and did. The response to Bing's short, informal talk on his family's way of prayer and his belief in religious training, was overwhelming from people of all denominations.

Others Interested

Radio and the public realized that there was a definite need in our cultural life for a nation-wide expression of this simple religious philosophy and of man's more thoughtful nature. The job of organization and presentation was a gigantic one, however, and Father Peyton lacked the money and prestige to launch a network show of such proportions. Film and stage actress Ruth Hussey met Father Peyton and he told her of his desire to present his project to the largest audience in America, the radio listener. Impressed, Miss Hussey urged her husband, radio producer Robert Longnecker, to aid the Father in his plans.

Longnecker's production knew-how gave the subject the last push it needed to arrive on the air, and his enthusiasm and dedication to the series matches Father Peyton's own. Mutual Broadcasting System offered the program fifty-two weeks of free air time to use as seen fit.

Big name stars from the movie and radio worlds offered their services, as did the directors and writers whose material would provide the message in the simple human stories presented. The first program in the series starred Don Ameche and Loetta Young in a script by True Boardman. Jimmy Stewart emceed the program and Richard Sanville, director of the "Assignment (Please turn to Page 32)

ROMANTIC STAR Charles Boyer is another great movie name added to the line-up of stars who have signified their desire to be identified with this high type of program.

INSTRUMENTAL IN HELPING Father Peyton's project to fulfillment was Ruth Hussey, who will also be heard as the star of one of the programs.

TO HIS MANY OTHER radio appearances, veteran air actor and movie hero Joe Cotten adds "Family Theater".

COMEDIAN JOE E. BROWN has aided many a group interested in juvenile problems and is one of the many stars to volunteer his talent to this worthy series.

GLAMOUR-GAL on the screen, wife and mother in private life, Maureen O'Hara brings her charm to this inspirational series.

DYNAMIC CHARLES BICKFORD contributes the rugged sincerity he has displayed in such parts as that of the priest in "Song of Bernadette", to the radio counterpart of that film, "Family Theater".
Charlie McCarthy Answers

20 QUESTIONS

Sunday, 5 p.m.
NBC-KFI-KFSU

1. Have you ever considered doing a single and getting rid of the overhead?
   If you listen to our shows, you'd realize I've practically been doing a single for years anyway.

2. Whom would you name as the prettiest girl in Hollywood?
   The one that happens to be with me at the time, naturally.

3. As the leading exponent of formal dress in this country, what do you think of Hollywood styles for men?
   Don't ask me that after I've eaten a heavy, expensive lunch.

4. What do you think would be a fair allowance for Mr. Bergen to give you?
   Theoretically, there isn't enough money in the world to compensate me weekly for what Bergen owes me. Actually, I'd settle for two bits more, and no questions asked.

5. Does Mortimer get the same allowance as you do and if so, how does he spend it?
   Sshh! Mortimer doesn't know about money yet. Bergen's going to tell him the same time he does about the birds and bees.

6. What do you honestly think of Bergen? Of the Bergen baby?
   After getting gypped out of my share of the gravy for years, I can't think of Bergen honestly at all. The word just doesn't belong in the same sentence with him. Frankly, I wasn't too keen on the Bergen baby in the beginning, for reasons that are pretty obvious. But it's so pretty, with blue eyes, and dimples, and blonde hair, that I finally gave in. Noblesse oblige, you know.

7. What maxim has helped you most in your daily life?
   The maxim that has helped me most is "Never give a sucker an even break, will make you healthy, wealthy and wise."

8. Have you ever had Mike fright?
   The only time I have "mike fright" is when Bergen starts telling Irish dialect stories. Get it?

9. Do you look forward to television or does it frighten you?
   Personally the thought of television doesn't bother me, but Bergen's been sweating about the audience catching him moving his lips.

10. What is the worst insult hurled at you and by whom?
    The insult that rankled most was the time my fine old enemy Bill Fields, called me a "motel for termites."

11. What's the worst insult you've hurled and at whom?
    The biggest insult I ever hurled was the time I asked Bergen to go to work.

12. Have you noticed that a baby-sitters' union has been organized and are you getting scale wages?
    I don't mind the baby-sitting so much, but I wish I could get a little more portal-to-portal pay between the bedroom and the bathroom.

13. Is there any truth to the rumor of a feud between you and Mortimer over Effie Klinker's affections?
    Me fighting over Effie Klinker is like General Eisenhower getting into a battle with a woman driver. I think Effie and Mortimer deserve one another.

14. What is your ultimate ambition?
    After all these years I've spent with Bergen, I obviously don't have any ambition.

15. Do you answer your own fan mail or is it intercepted by Bergen?
    Would you believe it when I told you that Bergen opens all letters addressed to "Charlie McCarthy," He's got himself believing they're addressed to him.

16. What was the happiest day, to date, in your life? The saddest?
    The day before I met Bergen, although I didn't know it at the time. The saddest was the following day.

17. If you fell heir to $100 how would you spend it?
    Skip this question. Bergen is very sensitive about any mention of falling heir.

18. What is your favorite pastime?
(Please Turn to Page 39)
ZEKE JUST HAPPENS TO BE FINGERING an accordion in this photo. It could just as easily be anything from a saxophone to a bass fiddle, as he plays practically every instrument there is. Wife Beatrice Einstein and son Charlie, however, limit themselves to the keyboard.

HONESTLY, POLKS, ACCORDING TO ZEKE, getting up at 3:30 a.m. doesn’t bother him any more than this photo indicates. The hardest part, says he, is getting to sleep by six the night before. At that, he usually goes to bed with a microphone in hand to record any pertinent ideas that pop into his head after it hits the pillow.

Early to Bed, Early to Rise, Makes Music

By Delle Hunter

Four Live Shows by Dawn Is Zeke Manners’ Radio Schedule, Which Means Up at 3:30 A.M. and to Bed by Six—With a Mike in His Hand

Zeke Manners is the first disc jockey to have a platter show aired trans. continentally—but reading over this statement, Zeke would make one objection to it. He doesn’t call himself a “disc jockey.” He likes the title “Imprésario of the Corn” better. As for his show, heard via the ABC network at an early-morning hour of each time zone across the country, Zeke maintains that it has appeal for all, “from the bobby-soxers to the corset crowd” and “from farmhouse to penthouse.”

From a studio in Hollywood’s Sunset and Vine broadcasting center, which he labels “The Corn Room” while his broadcasts are in progress, Manners mans a microphone and pours into it hearty quarter-hour helpings of cheerful chuckle-peppered banter and instrumental improvisations that are melted smoothly into the program’s recorded musical offerings. The former (Zeke’s verbal patter and own instrumentations) consist chiefly of some fast easy dialogue about an assortment of mythical characters (“Arturo,” “Deema,” “Shasta” and “Kovich,” for instance) and assorted tidbits of topical humor, with skillfully inserted passages of live melody, deftly delivered by Zeke at the keyboard of the studio piano, or on an accordion, a guitar, a violin, “or whatever happens to be handy.” (Zeke can play practically every instrument in existence.)

The above enjoyable bits of tomfoolery, we want to make it clear, do not go on while the records are playing (such would be an unforgivable practice), but are unobtrusively spotted between the spinnings and integrated with the recorded portions of the program in such a smooth fashion that the listener can scarcely discern where the live instrumentation stops and the waxings start.

Picks Favorites

As for the latter, Zeke calls the tunes which he selects to play on his show “the country’s Main Street songs—the numbers which the people are currently dropping nickels into the juke boxes to hear.” “A cross-section of Americana,” he likes to term them. In preparing his program’s musical content, he conducts “a one-man hit parade research,” checking and rechecking the latest charts and surveys which indicate the country’s current listening tastes.

As a result, his daily show usually contains music of such widely varied content as “You Are My Sunshine,” “Open the Door, Richard” and “Faust Ballet Music.”

Zeke Manners’ career, prior to his present west coast radio assignment, has followed paths almost as diverse as the melodies he now brings dialers, but it has never ventured far from pursuits in a musical vein. He has his own musical aggregation, with which he records for Victor (“Zeke Manners and His Gang” is the group’s title; “Fat Man Blues,” backed by “Inflation,” their latest release), and he’s a pretty prolific songsmith (“I may go along for months without writing anything, then I’ll compose six or seven at once,” he explained). The two aforementioned tunes are his own, as is the familiar hit, “Pennsylvania Polka,” which has become the banner song of Pennsylvania State College and practically the official song of the state itself.

Zeke told us he has written many

(Please Turn to Page 32)
It's always a bright idea to
Scour with Suds
Use Scotch Triple-Action Cleanser
-the scouring powder that contains soap

MAJOR GENERAL George P. Hayes, commander of the Sixth
Army, presents KMPC's Clete Roberts
with War Department's Certificate of
Appreciation for his work as foreign
 correspondent.

LIONEL BARRYMORE and KECA
singing star Norwood Smith discuss
song, "So Waits My Heart", for which Bar-
rymore wrote music and Dailey Paskman
the lyrics. Smith premiered number.

WHEN KFWB STAGED its giant "March of Dimes" show, Margaret Whiting
and Skitch Henderson were among galaxy of stars appearing.

SEEN ON
THE RADIO
SCENE
Take Heart

Unhappy radio listeners who have been chafing under a slough of major and minor kilocycle annoyances perked up their ears last week when Niles Trammell, president of NBC, came to town with some interesting remarks.

Admitting that most criticism of radio came under three classifications: (a) too much advertising, (b) too many mystery programs too early in the evening and (c) too many daytime serials, Mr. Trammell said NBC is now conducting exhaustive surveys to find out how the listening public feels about advertising and what the network can do to improve it.

The problem of mystery thrillers was more or less laid in the laps of local stations, as NBC has only three such programs in the later evening ("Mystery Is My Hobby", 9 p.m., "Mr. D.A.", 9:30 p.m., and "Mystery Theater", 9:30 p.m.).

As to serials, the network headman commented that they had a definite place in radio and were the most popular daytime programs, but added, "However, I will not defend the number of these programs now heard, and NBC, notably through such programs as the "Yester-Year" Waring show, is trying to achieve a better balance in its daytime listening.

"Despite the fact that surveys show more people listening to their radios than at any time since Pearl Harbor, we admit that we are not perfect. Criticism of radio is coming from numerous special groups, and we are attempting to find out how much of it is justified and to correct the faults which are responsible for it."

Well said. And certainly a challenge to those who had claimed radio, ostrich-like, was hiding its head in the sands of smugness and lethargy, unconcerned with what its listeners wanted.

KGFJ's Honor

About to bust its buttons last week was radio station KGFJ, and rightly so. For the gang at "Hollywood House" had just been informed that it had received one of five plaque awards bestowed by New York's City College, an award made in conjunction with the Third Annual Radio and Business Conference of the City College School of Business.

In all the whole big U.S.A., KGFJ was singled out in the 100-250 watt classification for independent and cited for outstanding achievement in public service programs and promotion.

KGFJ was also one of twenty-two stations receiving merit awards for specific programs — in the local station's instance, for "If I Had Lived", broadcast in collaboration with the L.A. County Medical Association, and "The Law Is Your Servant", put on in conjunction with the Los Angeles Bar.

"I am very proud, for this is a distinct honor," KGFJ station manager Thelma Kircher told Radio Life.

"I'm looking forward to receiving the plaque at the award dinner in New York City, April 23. I understand that CCNY alumni Edward G. Robinson and Cornel Wilde, have been invited to present the award to us."

Congratulations, KGFJ. And may your fresh honors spur you to still more ambitious achievements.

Your Cue (Shows You May Like)

"Did Justice Triumph?"

If crime remains your meat in the way of an evening's radio entertainment, "Did Justice Triumph?" (MBS-KFI, Saturday, 8:30 p.m.) should intrigue. Based on an Eastern syndicated newspaper feature of that title, it presents in dramatized form the thought-provoking actual or fictional criminal cases (with fictional names to disguise identities).

In our estimation, of more interest than wholly fictional fare are these radio-adapted real-life records which offer a considerably more accurate picture of the workings of both cops and robbers. Although perhaps some of these stories leave one to face the regrettable possibility that justice's well-oiled wheels do not always grind out infallibly, at the same time one is made sternly aware of the heavy odds against every criminal, of the eventual futility of challenging the forces of law and order, and of the persevering efforts magnificently applied by officers of the law in following through on a case until it can rightfully be termed "closed."

At the conclusion of this half-hour sketch, complete credits are always listed. Jock MacGregor is producer-director, Emerson Buckley handles the music, George Carson Putnam narrates.

"Doctors—Then and Now"

According to statistics, the word "doctor" in a title practically ensures the success of a book. In fact, someone once figured out that three words occurring the most often in American
By Virginia West

With the astounding rise in major crimes in these United States during the recent months, ABC's Friday night "This Is Your FBI" plays an important role in acquainting the public with the danger it faces. Well aware of this fact is Jerry Devine, writer-producer-director of the show, who probably bears one of the heaviest public responsibilities in radio.

A recent statement by J. Edgar Hoover makes this responsibility clear. Hoover said, "This Is Your FBI" is the only network radio program depicting the activities of the Federal Bureau of Investigation which is based on the official records of the FBI and which is produced with its cooperation and approval.

Beginning April 11, the 8:30 Friday night "This Is Your FBI" moves to Hollywood for an indefinite stay. Another move in day and time is Dashell Hammett's "Fat Man," formerly heard at 6 p.m. Fridays, now 8:30 Saturday nights, over KECA.

JERRY DEVINE

...Always A Best Bet...KECA...

They'll probably be giving permanent waves on the "Ladies Be Seated" show...Reason: The Toni Company has taken over sponsorship of three quarter-hour portions a week of Johnny Olsen's amusing audience participation show...Four more singers, one of them a woman, have been added to the Monday thru Friday "Hymns of All Churches," ABC-KECA at 10:55 to 11:15 a.m...Don't forget, you now hear Ted Malone and his entertaining stories five days a week on KECA at 10:15 a.m...Of importance to music lovers is the fact that Dr. Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, will announce winners of the ten John Hancock scholarships for music study at Tanglewood next summer on the Tuesday, April 22 broadcast (KECA at 9 p.m.). A young man, Leonard Bernstein, who won such a scholarship a few years ago, was guest conductor of the famous orchestra during February.

...Always A Best Bet...KECA...

AROUND RADIO: Versatile is the word for Lyman Gandee, pianist on "Hollywood Music Hall," ABC-KECA Sunday afternoons at 4:30...Before his solo on a recent broadcast, he had to turn repairman. During dress rehearsal the pedals broke, and Gandee did some fast but effective repair work...Craig Rice, writer of ABC's "Murder and Mr. Martin," and numerous murder-mystery novels and motion pictures, was recipient of a very unusual gift...Some time ago, complying with the request of a fan in Barranquilla, Colombia, Miss Rice autographed copies of her books for the South American admirer. Not too long thereafter, she received a carefully boxed "gift" from the fan...a boa constrictor, which promptly gave birth to 77 four-inch baby boa's!...Toastmaster Don McNelll and the cast of ABC's "Breakfast Club" entrain next week for their annual two-week invasion of New York and several other eastern cities. McNelll will be accompanied by singer-actress Patsy Lee, Aunt Fanny (Fran Allison), Jack Owens, Sam Cowling, Maestro Ed Ballantine, and Producer Cliff Petersen...It's hard to believe the lovely lady pictured here is the gossip "Aunt Fanny" heard on the morning airer!...Claiming the distinction of being the only radio singer who hasn't sung "Open the Door, Richard", Kenny Baker, the musical host of ABC's slap-happy hotel, "Glamour Manor," divulges the reason...Reporters revolting doors...On a recent Sunday night "Bridge to Dreamland" broadcast, organist Paul Carson wonderd out loud how many of his listeners had heard his first show some sixteen years ago...Before the week was up, he had received 437 letters from fans who said they not only had heard his first show but they'd been listening ever since.

...Always A Best Bet...KECA...

Radio in Review

(Continued from preceding page)

best-sellers were "Lincoln", "doctor" and "dog". So someone wrote a book entitled "Lincoln's Doctor's Dog" and it flopped abysmally.

Be that as it may, if it worked the same way with radio programs, perhaps you already hear and like ABC's "Doctors—Then and Now", because the layman is invariably intrigued with the medical profession and its history, this program should be of absorbing interest to everyone. Each week the story of some great American doctor of the past is dramatized and though the stories naturally follow the same uphill struggle against ignorance, poverty, sickness and bigotry, each one has its own inspirational message.

Dedicated men make the best heroes in any story, and in these true dramatizations the heroes are those men who established the medical schools in our universities, who worked themselves to death for their fellow man—truly dedicated men. We heard a medical student recently voice the opinion that being a doctor was just like being an attorney or a businessman—that doctors are responsible only to themselves and not to humanity. We sentence him and his fellows to listen to "Doctors—Then and Now".

Dr. W. B. H. Martin, director of health education for the American Medical Association, is the master of ceremonies and Bob McKee narrates (KFI, 1:00 p.m. Saturday).

"Feature Wire"

"King George of Greece Dies of Heart Attack. Prince Paul Ascends Throne."

That was a headline of last week, and the reader's curiosity naturally turned toward the new young monarch. What was he like? What did he think about being a king? How did he feel toward America? "Feature Wire" (KFI, Monday through Friday, 5:00 p.m.), compiled and edited from press services by Kerwin Hoover and narrated by Pat Bishop, supplied the answers. King Paul, the news program's dialers learned, was a young man who would be happiest as a grease monkey in an American garage. America and machinery are the Greek ruler's greatest loves.

"Feature Wire" presents the human side of the news, its content encompassing the widely diverse topics of the hour and public will, the critical status of the food situation and rent control to discourses in a lighter vein on the nomination of the "April Fool of the Year" and the historic Medical Association's determination of the humble Easter egg.

For an enlightening look at the day's top news, from a human interest point of view, "Feature Wire's" daily half-hour report expertly fills the bill.

"Chicago Theater"

There's a precious bit of glamorous old theater on the radio Sunday...
MAUREEN O'CONNOR was singing on "Sunrise Salute" when she was only twelve. Fletcher Wiley, the program's emcee at that time, heard the sultry-voiced Miss O'Connor over the air one day. He rushed to the studio where she was broadcasting and discovered a twelve-year-old girl singing torch songs. Maureen is the featured vocalist on "Sunrise Salute" Monday through Saturday at 6:15 AM over KNX.

FANNY BRICE has two signatures. One is used in signing autographs. The other is written with a few minor differences in letter formation and is used in signing checks and business papers. The double signature tends to make life a little more difficult for possible forgers. She's the star of the "Baby Snooks Show" heard over KNX at 9:00 each Friday night.

TOMMY BERNARD is probably the only actor in radio who sells newspapers on a corner! Although he has appeared in scores of leading radio shows, he still finds time to sell newspapers at a busy Hollywood intersection. Tommy plays the part of "David" on KNX's "Adventures of Ozzie and Harriet" Sunday afternoons at 3:00.

COTTONSEED CLARK got his first break in radio because he was "benched" so many times playing baseball. Every time the team withdrew Clark he'd try every way he could think of to talk himself into the game. In desperation the team finally suggested him to Texas station WACO as sportscaster for their game. Cottonseed directs, writes and emcees the "All Star Western Theatre," Sunday afternoons at 4:30 over KNX.

MAUREEN O'CONNOR was singing on "Sunrise Salute" when she was only twelve. Fletcher Wiley, the program's emcee at that time, heard the sultry-voiced Miss O'Connor over the air one day. He rushed to the studio where she was broadcasting and discovered a twelve-year-old girl singing torch songs. Maureen is the featured vocalist on "Sunrise Salute" Monday through Saturday at 6:15 AM over KNX.
Radio in Review

(Continued from Page 10)

Radio Life

If They Had Lived

As we have already indicated, any program touching on the subject of medicine has appeal for a large listening audience. KGJ’s “If They Had Lived” (Monday, Wednesday, Friday, 5:45 p.m.) we think, deals with the subject in a highly diverting yet most effective manner.

As the title suggests (Ah, at last—a show that does what its title suggests!), this program offers glimpses into the lives of the men who died before their great work was finished. It is an accepted theory that “geniuses die young”, a theory born of the fact that the best of so many exceptionally gifted men have been snuffed out during their prime years.

Sponsored by the Los Angeles County Medical Association and narrated by its executive secretary Stanley Cochran (with the assistance of David Ballard), “If They Had Lived” illustrates how present-day knowledge of medicine—symptoms, diagnoses, cures—saved these men and brought to the world the further fulfillment of their immortal endeavors. Schubert’s Symphony is the “Unfinished” because the famed composer was suddenly stricken by what was then called “an aggravated typhus.” Chopin died of tuberculosis, Mendelssohn and Mozart of typhoid.

“If They Had Lived” is a show (written by Les Ecklund, produced by Paul Forrest) that well demonstrates how a public service program can be made entertaining as well as enlightening to its listeners.

No Kidding

Phil Harris meant it only in fun when, while guesting on Al Jarvis’ “Take-Delay Ballroom” over KLAC, he made the statement that “no kid should support their husbands.” But the station’s switchboard operator was at wit’s end for the next hour, answerin calls from irate women listeners!

More Diapers!

The recent controversial Skelton crankout “diaper delinquents” which the NBC censor “fasted” on the air had an amusing follow-up on “People Are Funny.”

It seems that “People Are Funny” which is scheduled to give away a year’s free supply of (shocking) courtesy of the Crib Diaper Service. Someone on the show pointed out that if the word “diaper” was faded on one show, it most certainly would have to be on another. Should “People Are Funny” deprive some poor infant of a year’s supply of the necessities of early life—or should they risk all and get censored? Compromise was arrived at by using the word “laundry.”

Frankly, consultation with us or with Haven MacQuarrie on “Noah Webster Says” would have resolved the problem for everyone concerned. Preferred definition of the word “diaper” in our dictionary has this to say:

To decorate with the same figure or similar figures of the form of surface decoration used in art and architecture, consisting of a system of reticulations, each of which contains a sill. And what’s censurable about that?

Cute Trick

Summer replacement show for NBC that’s somewhat of a delight, is an idea for keeping the regular winter occupant of the airtune alive in listeners’ minds. Called “Summerfield Band Concert”, it will be primarily a musical pro-

Page twelve

playsback (Critical Comment)

Dealing in Crime

In preference to the pseudo-slick shenanigans of most of etherdem’s ruffians and cutpurses, we are more fond of some quiet, plodding bricklayer!

All right, so we’ve become allergic to “private eyes” but it wasn’t always so. We’ve followed Dashiel Hammett and other Chandler heroes on their perilous trails of adventure with as much sporting interest as the next fellow, and when they took to celluloid we obligingly invested in a pair of loges for a curious look-see. Then, when radio followed suit, we still remained willing to be whipped along in pursuit of murder and mayhem at the heels of a simile-speaking sleuth and his sharp-cracking secretary. But felix, how far do you think we’re going to go?

Just the fact that its hero is engaged in the pulse-pounding profession of private detecting doesn’t mean that the show can’t miss. The dialogue and the actor portraying the title role have to sound inspired enough to hold a dialer’s attention. “Pat Novak for Hire” accomplished this so successfully that the show’s rather scant recommendation alone and its creators—writer Dick Breen and actor Jack Webb—zoomed to new paths of success in Hollywood.

What we’re leading up to is that we wish “I Deal In Crime” (ABC, KECA, Saturday, 7:30 p.m.) exuded more inspiration.
The program was broadcast on the West Coast of America on June 11th. The couple, Bob Hope, and his wife, decided to rent a house in Los Angeles. They had been looking for a house in the city for several weeks. They found a house that they liked and decided to rent it. The couple paid a deposit of sixty dollars a month, and a fee was paid for those who had such a place for rent to call the program.

Though the phone number was given but the offer was received! The husband, a serviceman discharged because of wounds, and wife are now happily situated in a house of their own.

The program is now approaching the same problem in other cities. A recent appeal for a house was made for a veteran and his wife in Cincinnati, and four definite offers were received by mid-day.

We'd say if "Glamour Manor" could find a house in Los Angeles, they could find one anywhere!
TIME CHANGES

Sunday, April 13 — "Taylor Made Melodies", KECA, 10:00 p.m. (30 min.) Formerly Sunday, KECA, 9:30 a.m.

Sunday, April 13 — Raymond Swing, KECA, 9:45 a.m. (15 min.) Formerly Sunday, KECA, 12:30 p.m.

Sunday, April 13 — "Willie Piper", KECA, 4:00 p.m. (30 min.) Formerly Wednesday, KECA, 3:30 p.m.

Wednesday, April 16 — "Board of Missing Heirs", KECA, 6:30 p.m. (30 min.) Formerly Sunday, KECA, 4:00 p.m.

Wednesday, April 16 — "Beulah", KECA, 8:30 p.m. (30 min.) Formerly Wednesday, KECA, 6:30 p.m.

Friday, April 18 — "Famous Jury Trials", KECA, 9:30 p.m. (30 min.) Formerly Saturday, KECA, 7:00 p.m.

Saturday, April 19 — "The Avenger", KECA, 7:00 p.m. (30 min.) Formerly Saturday, KECA, 8:30 p.m.

WHAT'S NEW

Variety

Monday, April 14 — "Money on the Line", KNX, 4:00 p.m. (15 min.) Clever little show which literally wins money for the participant who completes the last line of a jingle, hence the title. Monday through Friday.

Monday, April 14 — "On the Century", KFWB, 6:15 p.m. (15 min.) Bob Eison, sportscaster, boards the "Century" and from this train nightly interviews the celebrities aboard.

Thursday, April 17 — "Lawyer Q", KHJ, 8:00 p.m. (30 min.) A novel audience participation show featuring Malcolm Eastling, noted Washington, D.C., attorney, as quizzmaster. From the audience a whole trial case is picked, who get their chance singly and in a group to cash in on the accumulated jackpots.

Friday, April 18 — "My Friend Irma", KNX, 7:30 p.m. (30 min.) Comedy show featuring Marie Wilson and Cathy Lewis.

Religious

Monday, April 14 — "Treasury Agent", KECA, 6:00 p.m. (30 min.) Adventure stories of the "T Men", based on actual fact.

Music

Monday, April 14 — "Howdy Neighbors", KFWB, 5:30 p.m. (30 min.) Novelty Western music that replaces the last half-hour of Stuart Hamblen's time.

Wednesday, April 16 — "World Dances".

WHAT'S PLAYING

Drama

Sunday, April 13 — "Theater Guild", KECA, 7:00 p.m. (1 hr.) Presenting Oscar Wilde's "The Importance of Being Earnest", starring John Gelgud.

Monday, April 14 — "Screen Guild", KNX, 7:00 p.m. (30 min.) Featuring Olga San Juan. Show plays dance music representative of the world.

Saturday, April 19 — "Melodies In The Afternoon", KNX, 3:30 p.m. (15 min.) Replaces "Song Shop".

Saturday, April 19 — "Hollywood Makes Music", KNX, 6:00 p.m. (30 min.) This should be highly satisfying to those who would like to hear the music for motion pictures replayed.

WHO'S GUESTING

Music

Sunday, April 13 — "Andy Mansfield's Musical Cavalcade", KLAC, 10:00 a.m. (1 hr. 55 min.) Frank De Vol visits Andy today.

Sunday, April 13 — "Charlie McCarthy", KFI, 5:00 p.m. (30 min.) Clyde Beatty, famed animal trainer, visits the Chase and Sanborn hour.

Sunday, April 13 — "Tony Martin Show", KNX, 6:30 p.m. (30 min.) Burns and Allen supply the comedy for Tony tonight.

Sunday, April 13 — "Take It or Leave It", KNX, 7:00 p.m. (30 min.) Jimmy Durante guests with funnyman Phil Baker.

Wednesday, April 16 — Bing Crosby, KECA, 9:00 p.m. (30 min.) Jimmy Durante joins his old friend, Bing, tonight.

Thursday, April 17 — "Radio Readers Digest", KNX, 7:00 p.m. (30 min.) Screen actor Paul Lukas brings his dramatic talents to this week's digest.

Friday, April 18 — "Sound Off!", KNX, 8:30 p.m. (30 min.) Margaret Whiting joins the cast as guest tonight.

WHAT'S SPECIAL

Music

Monday, April 14 — "Musical Digest", KGFI, 6:00 p.m. (2 hrs.) The best of Tchaikowsky, Beethoven, Rossini, Grieg, Verdi and the other classicists conducted by such notables as Dimitri Mitropoulos, Leopold Stokowski, Leonard Bernstein, Serge Koussevitzky, to name a few, presented for the family dinner hour concert six days each week, Monday through Saturday.

Saturday, April 19 — "Four Hit Parade", KNX, 9:00 p.m. (30 min.) Fritz Kreisler, violinist, is guest soloist.

Religious

Sunday, April 13 — "Hour of Faith", KECA, 6:30 a.m. (30 min.) Father Edmund D. Benard, associate editor of "The American Ecclesiastical Review" and a director of the graduate seminar at Catholic University, will deliver "The Man Born Blind".

Sunday, April 13 — "National Vespers", KECA, 11:30 a.m. (30 min.) Dr. John Sutherland Bonnell of the Fifth Avenue Presbyterian Church of New York presents "A Faith for Troublesome Times".

Public Interest

Saturday, April 12 — President Harry S. Truman, Henry Morgenthau, Jr., and Mrs. Eleanor Roosevelt on the Special Memorial Address from Hyde Park, commemorating the second anniversary of the death of Franklin Delano Roosevelt, KECA, 1:30 p.m. (15 min.)
a joke on him): Bumstead, I feel like squeezing all the seeds out of your Adam's apple.

F. M. and TELEVISION PROGRAMS

F. M.

KFI F.M.—93.3 MEGS

SUNDAY

1:00—Prayer.
2:00—Luke Ellington.
3:00—Jackie Byrd.
4:00—Joyce Winters.
5:00—Wilma McLauglin.
6:00—Music at Evening.
7:00—Dancing on WAX.
8:00—Rhapsody in Wax.

TUESDAY

3:00—Prayer.
3:30—Lee Brown.
3:30—John Kirby.
4:00—Vocal Varieties.
4:30—Irene Crawford.
5:00—Johnny Mercer.
5:30—Lamont and McQuade.
6:00—Music at Evening.
6:30—Fame Faro.
7:00—Ned Hasberry.
8:00—Rhapsody in Wax.

WEDNESDAY

1:00—Prayer.
2:00—Luke Ellington.
3:00—Priscilla Davis.
4:00—Vocal Varieties.
5:00—Henry J. Turner.
6:00—Music at Evening.
6:30—Fame Faro.
7:00—Meet the Press.
8:00—Rhapsody in Wax.

THURSDAY

1:00—Prayer.
2:00—Harry James.
3:00—George Kears.
4:00—Vocal Varieties.
5:00—William Amos.
6:00—Inside of Sports.
7:00—Orange Maryland.
8:00—Rhapsody in Wax.

FRIDAY

1:00—Prayer.
2:00—Lamberts and J. Green.
3:00—Duke Ellington.
4:00—Vocal Varieties.
5:00—Henry J. Turner.
6:00—Music at Evening.
6:30—Fame Faro.
7:00—Meet the Press.
8:00—Rhapsody in Wax.

SATURDAY

1:00—Prayer.
2:00—Luke Ellington.
3:00—Ralph Ginzburg.
4:00—Harry Tettek and V. Young.
5:00—Vocal Varieties.
6:00—Music at Evening.
6:30—Fame Faro.
7:00—Meet the Press.
8:00—Rhapsody in Wax.

TELEVISION

(KTLA Log is for week of April 7. The latest information available as we go to press.)

KTLA—CHANNEL 5

SUNDAY

1:00—Baseball.
2:00—Baseball.
3:00—Baseball.
4:00—Baseball.
5:00—Baseball.
6:00—Baseball.
7:00—Baseball.
9:00—Jubilee.

THURSDAY

1:00—Film Program.
2:00—Film Program.
3:00—Film Program.
4:00—November.
5:00—Short Subject.
6:00—Movie of the Week.
7:00—Feature Film.
8:00—Feature Film.
9:00—Feature Film.

KTLA—CHANNEL 2

MONDAY

1:00—Baseball.
2:00—Baseball.
3:00—Baseball.
4:00—Baseball.
5:00—Baseball.
6:00—Baseball.
7:00—Baseball.
8:00—Baseball.
9:00—Baseball.

SUNDAY

1:00—Film Program.
2:00—Film Program.
3:00—Film Program.
4:00—Film Program.
5:00—Film Program.
6:00—Film Program.
7:00—Film Program.
8:00—Film Program.
9:00—Film Program.

FRIDAY

1:00—Baseball.
2:00—Baseball.
3:00—Baseball.
4:00—Baseball.
5:00—Baseball.
6:00—Baseball.
7:00—Baseball.
8:00—Baseball.
9:00—Baseball.

Page Fifteen
THINK and GROW RICH

with NAPOLEON HILL
KFWB 3:30 P.M.

Every Sunday

Write for special booklet describing how to seize the opportunities in his world-famous success philosophy. New class now forming.

NAPOLEON HILL FOUNDATION
w Radio Station KFWB
Hollywood 28, Calif.

KFWB—Think and Grow Rich.
KFWB—Hank, the Night Watchman.
KFWB—Wings of Healing.
KFWB—Challenge to Youth.
KFWB—Radio Music.
KFBG—Back to God.
KFWP—News.

4: KFIK—Jack Benny.
KXLA—Sunday Interlude.
KFWP—News.
KFWP—Afternoon Concert.
KFWO—Sunshine Mission.

OLD FASHIONED REVIVAL

Charles E. Fuller, Director.
P. 0. Box 123, Los Angeles, Calif.

KGER—4:30:5:00 F. M.
REBROADCAST
KXLA—5:00 P. M.
KFBG—8:00 P. M.
KFWP—10:00 P. M.
KXLA—10:00 P. M.
KXLA—10:00 P. M.
KXLA—10:00 P. M.

KGER—Old Fashioned Revival.
KGER—Sacred Harmonies.
KGER—I Was a Convict.
4:15—KJZ—Bill Cunningham.
KFWP—Practical Religion.
KFWO—Broadway Hits.
KXLA—Tales of Freedom.
KXLA—Hawaiian Melodies.
KFBG—Sacred Messages.

KFWO—10:00 P. M.
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KFWO—10:00 P. M.
KFWO—10:00 P. M.
KFWO—10:00 P. M.

FLOYD B. JOHNSON
And King's Ambassadors
KFOX 4:30-5:00 P. M.
1280 Kilocycles

FLOYD B. JOHNSON
KGER 8:00-9:00 P.M.
1390 Kilocycles

FLOYD B. JOHNSON
KGER—News.
KGER—Christian Science.
KFOX—Christian Witness.
8:15—KFBG—Monday Morning Headlines.
9:15—KGER—Monday Morning Headlines.
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KGER—Best in Variety.
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Haven of Rest
KXL A, 8:30 a.m. KF SD and KFOX 8:00 a.m. Tues. thru Sat.

Have Breakfast with Binnie & Mike
8:30 to 9:00 a.m.

Check KEVD

Monday, April 14

KPCA, KPRO, KFMB—Garden Drake.
KRL, KGE, KFMM, KVOE—News, Glen Hurley.
KRMF—Renee's Haircut.
KRMF—Sweet Dreams.
KMAC—Musicale.
KMAC—Al Jarreau Shiny.
KRD—Music, Talk.
KFW, KGFD—Morning News.
KFDY—Rev. Louis T. Taibbi.
KGFD—Music, News.
Kurdy—Luther Davis.
KPGD—Wake-Up Ranch.

Have Breakfast with Binnie & Mike

MF—National News.

KRMF—What Do You Say?
KRL—Miss Betty's Book.
KCA, KPCO, KFMB—Ted Mallory.
KRL—Jackie Bill Show.
KMCF—Bill Leydon.
KFDY—Concert Masters.
KGRD—Seesaw for You.
KRGD—Sports Flash.

11:30—KFJ, KSD—Masquerade.
KCA, KSD, KJDR—Lone Journey.
KCI, KSD, KJDR—KVOE.
KJW—Club Time.

12:00—KFJ—Light of the World.
KCA, KSD—Pose of My Dreams.
KCA, KRGF—Jazz Garden.
KGR—Feminine Folk.

1:15—KFJ—Fridays For Ever.
1:30—KRD, KCA, KRMF—Newsmakers.

KRMF—What Am I Worth?
KRMF—Musicale.

KRMF—Ye Olde of Tomorrow.
KRMF—Stars of Song.
KGR—Markham.

1:15—KFJ—Sports Flash.
1:30—KFJ—News.

KRMF—Young Dr. Malone.
KCA, KPCO, KFMB—My Church.
KRL—Ben Alexander Shaw.
KFW, KGFD—Mary Marline.

2:00—KFJ—KFMB—All Churches.

KCA, KPCO, KFMB—All Churches.

1:30—KFJ—KSD—Lady's Day.
KCA, KRMF, KFMB—Evening Time.

2:30—KCA, KRMF, KFMB—Woman in White.

3:00—KFJ—KSD—Woman in White.

KCA, KRMF, KFMB—All Churches.

4:00—KFJ—KCA—Buckhead Talking.

5:00—KFJ—KCA—Buckhead Talking.

6:00—KFJ, KCA—Buckhead Talking.

7:00—KFJ—KCA—Buckhead Talking.

8:00—KFJ—KCA—Buckhead Talking.
MILD & MELLOW
3:30 to 4 P.M.
Monday Through Friday

THE FINEST MUSIC IN
AL DONAHUE
MUSIC SHOP
Daily at 4:00 p.m.

THE BULLOCK'S SHOW
This Week's Moonstone
9:00 P.M. TUESDAYS

KECA—Skin Fairaway Show,
KHJ, KGB, KXFN, KYOE—
KECA—Music in the Air,
KMP—Firestone Favorites,
KFRW—Sports Final,
KMF—Music,
KRKD—Mental Jewel Box,
KXLA—Dame Time,
KHJ—Do You Know?,
KXLA—Bring Back Memories,
KRAV—Dr. Clem Davics,
KXLA—Sports.

KECA—Alvin Miller,
KHJ—Moods in Music,
KXLA—Tom James,
KRKD—Sandra Kristen,
KXLA—Bring Back Memories,
KRAV—Dr. Clem Davics,
KXLA—Sports.

THE BULLOCK'S SHOW
This Week's Moonstone
9:00 P.M. TUESDAYS

TUESDAY LOGS

*KRMD—KCLA, KGER—

EASTSIDE SHOW
10 TO 12 P.M.
Every Night Except Sunday

KFWB—Eastside Show
KFWB—Spade Coody Time
KHJ—Concert Moderne
KFRW—Sports
KXLA—Sunday at Tele
KFAB—Spade Coody Time.

Olympic Auditorium
FIGHTS
Tuesday, 10:00 p.m.

Interested in Radio Broadcasting?
Become A Radio Personality!
Audition Now
For increasing opportunities in this fascinating field.

WITHOUT CHARGE!
Your Voice Recorded Free
ANNOUNCING, ACTING, COMMENTATING, COMEDY, SONGS, COMEDY
Under supervision of noted radio and HALL STYLES.

Hal Styles
School of Radio
8800 Wilshire Bl., Beverly Hills
B2568
2-1680
"Approved for Veterans"

Page Twenty-one
Haven of Rest
KRD and KFOX
Book Club
Tues. thru Sat.
KXLA 5:30 A.M.
Mon., Wed., Fri.

KRD, KFOX—Haven of Rest.
KFA—Country Church.
KJJ—Womb Ranch.
KRA—News, Mt. Rainier.
KSC—And Bible Society.
KRW—Morning Melodies.
KBL—Harvey at the Reins.
KDW—Maryland Downtown.
11:30—KRD—Jack Barch.
11:45—KHJ—Gideon's Diary.
KMF—Tuttle’s Time.
KFW—Waits Invitation.
KFD—Randy and Mike.
11:15—KRD—Laurie LaVoy.
KRW—News, Devotions.
KNX—Public Interest.
KFR—Public Interest.
11:40—KRD—Laura LaVoy.
KRD, KBG, KFM, KOVE—
KEDV—Lindahl.
10:00—KDD—Washington.
KFF—Wings of Healing.
KNX—Musical Memories.
9:30—KNT—Bob Beck.
KRD, KBG, KFM, KOVE—
KCMC—Thought for Today.
KXW—Health Talk.
9:00—KRD—Notre Dame.
KXW—Health Talk.
8:30—KDD—Open Forum.
KED—News.
8:00—KNX—Aunt Jenny.
KRD—Steve Griffin Show.
KFW—Strolling Tom.
KBL—Harry and Crusby.
KTD—Yoga of Health.
KDD—I’m Here.
KFW—Waltz Time.
KFV—Waltz Time.
7:00—KDD—Tutte’s Time.
KFR—Tutte’s Time.
7:30—KDD—Matched Sets.
KDD—Tutte’s Time.
7:00—KDD—Meet the Band.
KDD—Randy and Mike.
7:00—KRD—Our Gal Sunday.
KCS—Tutte’s Time.
KFW—Ring Crusby.
KFR—Ring Crusby.
KPV—Rhythm Bond.
KFV—Rhythm Bond.
7:00—KFV—Richard’s Time.
KFR—Richard’s Time.
7:00—KFV—Randy and Mike.
KFR—Richard’s Time.
6:00—KFV—Richard’s Time.
KFR—Richard’s Time.
6:00—KDD—Good Idea.
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5:30—KRD—Bob Beck.
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5:00—KNX—Bob Beck.
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4:00—KSC—Al Jarvis Ballroom.
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**Polly Wants $64**

Phil Baker, quizmaster of CBS "Take It or Leave It," once said flatly that he has taught to say "Want to try for $64?" and "You'll be sorry!"

**Achieved Its Purpose**

The CBS documentary program on the acute shortage of hospital personnel "I Oid Yesterday," has brought a flood of Tribune replies from listeners who wish to volunteer for work as nurses aides and to train as registered nurses. Over forty such requests were received at KNX, Los Angeles, alone.

**Salute for Superman**

Accolades are extended to KHJ's "Superman" by a current issue of "Salute," a monthly publication of the former G.I. editors of "Yank" for the program's fight to end racial discrimination in awarding jobs to veterans.

**Superwriter**

When Ben Peter Freeman, writer of KHJ's "Superman" series, was asked recently about the possibilities of writing two scripts a day for a week or two to build up sufficient advance log, he howled: "...Two scripts a day! Who do you think I am ... Superman?!"

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**Radio Life**

- KNX—Diana Gayle
- KRLA—Junior Johnson
- KJH, KGB, KFMM, KYOE—News for KMB
- KMPM—Sammy Kaye
- KFWD—Music
- 4:05—Televising Musical Favorites
- KFJS—Armchair Concert.
- KFJS—Tailgating.
- KFJS—Swing Session.
- KFWB—Big Al's Alley.
- KFJS—Matinee Melodies.
- KFJS—Rhoads of Beckett.
- 8:05—KLAC—Music Room.
- 8:15—KNX—L. A. Story.
- KFJS—Social Security.
- KXL/A—Juke Box Matinee.
- 4:35—KQFJ—Sports Flash.
- KNX—Melodies in the Round.
- KECA—Teen- Age Adviser.
- KJH, KGB, KYOE—Music.
- 5:45—KHJ, KFMM, KYOE—Jackie Hill Show.
- KGER—Helen Louise.
- KFJS—Arrington.
- 4:35—KQFJ—Sports Flash.
- 4:00—KQFJ—Kennedy Buttonhole.
- KNX—Weather.
- KECA—Music Masterpieces.
- KGER—Music, Record Shop.
- KFJS—Highland Swing.
- KFJS—Big Band.
- KFJS—Microland Quiz.
- KFJS—Modern Concert Hall.
- KFJS—Gospel Sing Along.
- 4:45—KQFJ—Sports Flash.
- KNX—8:00—Music.
- KRLA—Music.
- KNX—Battle of the B's.
- KECA—Rain.
- KJH—Reserve.
- KHJ, KGB, KFOX—Music.
- 6:05—KQFJ—Piano Forte.
- KFJS—Arthur Godfrey.
- KFJS—Lyric Opera.
- KFJS—Armchair Concert.
- KFJS—Juke Box Matinee.
- KFJS—Matinee Melodies.
- KFJS—Music Masterpieces.
- KGER—Ranch.
- 4:45—KQFJ—Sports Flash.
- KECA—Voice of Business.
- KRLA—6:00—Music.
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Early to Bed, Early to Rise, Makes Music

(Continued from Page 7)

polkas ("I write a polka for everything," he grinned)—including a "Brooklyn Polka," which his publisher is holding for the day that the Dodgers win the pennant.

Factual Song

Even while he was in the Army Air Corps, Zeke Manners' musical activities didn't cease. "When the Army doctor told me that I was getting too heavy and put me on a diet," Manners related cheerfully, "I wrote a song about it." The song (the "Fat Man Blues" number mentioned previously) contains all of the correct diet instructions which Zeke was given by the Army doctor, whom he refers to as his collaborator on the tune.

"What's more," he beamed, "the diet worked! I lost twelve pounds."

While in the Air Corps Zeke did a lot of writing, and was a member of the "Winged Victory" troupe. While with that company for the Twentieth-Century-Fox picturization of the show, Manners met Beatrice Einstein, who was then a secretary at that studio and is now Zeke's wife, and mother of one and one-half-year-old Charlie. "Besides, he's musical," asserted Charlie's father. "He blows a harmonica already."

Zeke does most of his work on his songs and programs at his Hollywood home, in a room which he has fixed up like a studio. He has many records in his house, he put in, "that it's like living in a juke-box. These include transcriptions of his program, which his wife takes off the air each day, and symphonic arrangements which are Zeke's favorite listening fare.

Then when he has time for extracurricular activities, Zeke turns to fishing and photography, but with his current air show schedule, his time is limited and his days topsy-turvy. "I have to get up at 3:30 in the morning." he explained, "so I go to bed about six or seven with a transcription machine and a microphone at my side to take down any pertinent mental memo which may come to my mind after I've retired for the night. I don't have any trouble getting up in the morning—getting to sleep is the hard part." Doing a live night-time show is now Zeke Manners' chief aspiration.

Some time ago he managed to satisfy one long-time seemingly impossible aspiration—to write a book on something I knew nothing about." The book, "The Art of Square Dancing," was written by Zeke as he himself was being taught the art of square dancing—or do you follow us? Anyway, according to its author, the book will be an easy one for everyone to follow, as everything had to be made clear to him. As he wrote it, and it is well provided with pictures to further illustrate a square-dancer's technique.

Another of Zeke Manners' past enterprises offers unimpeachable proof of one of his main musical theories—that "Western" music is even more enthusiastically received in the East than in its home territory, "because," explains Zeke, "Eastern city dwellers want to go back to the country. Everything they do points to that desire."

To verify this he has only to cite his successful years of entertaining a barn dance right in the middle of swank Manhattan!

The Show We Needed

(Continued from Page 5)

Home" and the Laurence Olivier "Old Vic" presentation on Columbia Workshop, held the production reins.


More names are being added every day. Each star seems anxious to do his part to bring this message to the radio audience. Stars who have gained unfortunate reputations will not be used. "Family Theatre" brings to the air those whose friendly influence will be welcome in your home.

They, Too?

For some time a promising CBS musician-dramatist team has been apartment hunting. Writer Ruy Darby and composer Morris Surdin, creators of "Once Upon a Tune," found the housing situation so desperate they promised to write a complete production for anyone finding them living quarters. They were saved from the big production, however, by finding their own apartment.

1034th Broadcast

Celebrating their one thousand and thirty-fourth weekly radio concert, Ingleside Park Cemetery Association presents Margaree Ries, constable, and Irving Sternew, bass-baritone, on "Melodies America Loves" KNX 7:30 p.m., Tuesday, April 15. Earl Towne will conduct the orchestra.
One for the Album

Canada's contribution to comedy is young Young, whose special brand of humor brightens NBC's airwaves every Friday night. Since moving his show to Hollywood, Alan has also scored in pictures, noteworthy, 'Margie'. (NBC—Elmer Holloway portrait.)

Page Thirty-three
WO THINGS, his shyness and the prairies of Colorado, nearly prevented handsome Vaughn Monroe from becoming one of America's best-loved bandleaders!

Most of us, at one time or another, have suffered the tortures of being shy, and being asked to get up and lead a band and to attend to all the social duties of the professional entertainer would be enough to make a shy guy draw back into his shell for good. That's how Vaughn felt, too, early in his career.

"I never wanted to be a bandleader," exclaimed the tall, personable singing maestro when we approached him on the subject. "I studied voice and my ambition was to be a concert singer and even, believe it or not, to sing at the Met, perhaps." Here a little of Vaughn's natural diffidence reappeared in his wistful smile and quiet voice, as if he thought he was being too presumptuous in recalling his classical ambitions.

 Forced to leave college for financial reasons, Vaughn turned to music — but not the kind he had planned. He got jobs playing trumpet in various bands — "for two, three, never over five dollars a night," he laughed. For three years Vaughn refused to sing with any of the bands with which he worked. "I thought it was beneath me," he said with mock loftiness. Throughout this time Vaughn studied at the New England Conservatory of Music and with private voice teachers.

Gained confidence

When he was approached by his present manager to front a band, the job frightened him. "Yes, my big trouble was being shy," he admitted. "I couldn't make friends easily or push myself." When Vaughn's band became a favorite eastern society orchestra and Vaughn began to meet the stars and big names of show business, he admits that it was an
education to him. Gradually he loosened up and started being more sure of himself. Today, he's a sincerely friendly person with a handshake so hearty it's almost overpowering. He's made personal friends from coast to coast on his tours and welcomes each stop that the band makes, for he knows he'll find friends wherever he goes. He no longer hankers to give up his band and go on alone with his singing career.

"The band is too much fun," he exclaimed. "A singer, alone, is at the mercy of his accompaniment—I've got my boys on my side."

We talked to Vaughn during his brief stay on the West Coast. In addition to his Saturday variety show over CBS, Vaughn was busy with a band appearance at the Hollywood Palladium and with interested studio scouts. He was typically reticent about his movie appeal. He and his band have appeared in two films, "Meet the People" and the soon-to-be-released "Carnegie Hall". He thought it was fine experience and welcomed the chance to make more friends with audiences through the medium of film.

The Palladium and broadcast routine left the Monroe clan very little time for West Coast touring, but Vaughn owns his own plane and had recently taken an afternoon jaunt to Las Vegas and back with his family.

Wife Marian and daughters Candy, five, and Christy, two-and-one-half, accompanied Vaughn to the coast. According to their father, the girls sing very well for such little girls and take an active interest in his Saturday night air show. They both request their favorite songs and Candy assumes that when she hears a tune she knows, it's being played for her. Both girls laugh when they hear the audience laugh, and, adds Vaughn, "They haven't the slightest idea what they're laughing at!"

Bed time for the two little Monroes is the minute Daddy's show goes off the air. Pretty, blonde little Candy is afflicted, Vaughn fears, with the same shyness that hindered his career at the outset. She's known Ziggy Talent, comes with the Monroe band, all of her five years and admires him greatly, "but," adds Vaughn, "she has yet to say 'hello' when he speaks to her."

Cold Experience

And, oh yes, about those desolate prairies that nearly cost Vaughn his career—and his life! It was back in 1937 and two other members of the band were driving the band truck with Vaughn from one engagement in Memphis, Tennessee, to a New Year's Eve dance job in Denver, Colorado. The truck ate up gas like Crazy and as Vaughn told us, "I know it sounds dumb, but we ran out of gas in the middle of nowhere!"

It was freezing cold, and as darkness drew near and no cars passed by, the musicians began to worry. The icy wind cut through their coats and they realized that freezing to death was more than just a possibility. "We ran up and down the road and shouted to keep ourselves from giving in. We tore the wooden frames off the band display posters and built a fire with them. As it died down, we gathered tumbleweeds and tried to keep the fire going, but they flared up and burned out in a second."

Finally the boys sighted a car coming down the road. Good Samaritan that he was, the driver, when he saw his fellow men in trouble, stepped on the gas and sped away at ninety miles an hour. "We really felt that we might as well stop hoping that another car would pass by, but twenty minutes later a farmer in an old truck came slowly down the road. He tried to step on the gas, too, but he couldn't go more than ten miles an hour, so we ran along, side shouting and asking for gas."

(Between Sets to Page 33)
As Able in the Air as on the Air
Is Mikeman Bill Goodwin, Who Uses a Plane to Lead His Double Life

By Jane Pelgram

Thursday, 9 p.m. NBC-KEF-KFSD

That was Pilot Bill Goodwin speaking. The same Bill Goodwin who has become one of radio's favorite personalities through his versatility, which as yet has hardly been tapped.

Radio Life heard these words, "NC 6690, calling Van Nuys Airport," from our seat in the rear cockpit of an AT6 as Bill taxied the plane, his own, down the runway while waiting for clearance to take to the air.

It all came about by Radio Life's inquiring of actor Bill about his interest in airplanes. "Come along . . . we'll take a ride in the plane and I'll tell you all about it." So before we could think twice, we were on our way to the airport, listening to Bill explain that the "Rancho Notoro," as he has named the plane, wasn't just a hobby . . . it enabled a busy announcer-comedian to sandwich ranching into a busy schedule of radio and motion picture commitments.

Radio dialers who have heard the curly-haired Bill lend his carefree delivery to the Bob Hope show, the Burns and Allen show, or the Chase and Sanborn hour may find it hard to imagine the finished thespian in dirty dungarees and oil-stained leather jacket, crowding his more than six feet into the front cockpit of a Navy two-seater to go ranching. But he's very serious about both his flying and his ranching.

On our way to the airport Bill had rattled happily along. "Flying is a lot of fun. When I was going to Alameda Military Academy I used to hang around the airport nearby begging for rides. Got 'em, too." Those introductions to the air were cut short by Bill's attendance at schools without the added attraction of a nearby airport. At these successive schools an interest in dramatics negated his family's hope that this descendant of a long line of lawyers would follow their footsteps. A series of hard knocks in dramatics, to

(Please Turn to Page 39)
Junior’s Mother Takes on “Snooks”

By

Lynn Roberts

Mothering Radio’s Incorrigible “Baby Snooks” and Calming “Daddy’s” Ragged Disposition Is No Simple Undertaking, but Arlene Harris Has Had Plenty of Practice With Junior and Harry

ARLENE HARRIS wasn’t purposely being funny at the moment, but we couldn’t help laughing during our Brown Derby luncheon date with her when she remarked during the course of our conversation, “It’s like I was telling my husband the other day, ‘Harry’, I said...”

It sounded just like one of her famous radio monologues.

Al Pearce addicts will fondly recall these hilarious single-voiced conversations which Arlene Harris wrote and performed with inimitable skill on his variety programs. Figuring prominently in most of these were three mythical characters of her invention—a husband, “Harry”; a son, “Junior”; and a friend, “Maisy”.

Actually, these three highly amusing people aren’t wholly mythical. Their real-life counterparts are to be found everywhere. (Arlene is constantly drawing material for her routines from people she daily observes and conversations she overhears.) In addition, she really does have a husband named Harry, accounting for the incident in our opening paragraph. He is a doctor, and makes no claims (nor denials) about the extent to which Arlene’s monologue hero resembles him.

Now, however, Arlene has a radio family whose identity is definite—“Baby Snooks” and “Daddy,” no less! Dialers who have long been missing the voice of Arlene Harris rejoiced in her recent return to the microphone via the role of Snooks’ “Mummy” on CBS’ Fanny Brice show. Those able to attend the Brice broadcasts personally have still another treat in store too, for during the program’s pre-airtime “warm-up” period, Arlene entertains the studio audience with her chatty “Harry-Junior-Maisie” monologues.

Script Routine

She estimated that she has written and performed over 700 of these monologues, and her rapid delivery of them has been timed at 250 words a minute. She typed them out in capital letters, using no punctuation marks except periods. (“I used to try to use other marks like commas and exclamation points and things,” Arlene explained, “but I would always hit the dollar sign or some strange little doohickey that didn’t make sense.”) Arlene’s finished script, ripped off her typewriter without so much as a second reading, was then sent to the censor for approval, and Arlene was able to deliver the routine from memory at the microphone, varying the material as she desired during its delivery.

This off-hand method of performing had become such a habit with her, after so many years of doing it, that her assignment to the meticulously scripted, strenuously rehearsed Brice show came as an extreme departure and one that has required considerable acclimatization.

“I sometimes feel like I’m back in school or something,” she commented, “but at the same time, I am enjoying the Snooks show very much.”

Listeners who may not be wholly satisfied with Miss Harris’ limited scope of activity as the script mother of “Baby Snooks” will be pleased to hear some of Arlene’s other plans.

When Al Pearce returns to the air (and Arlene is sure that he will), she will again join his company. In addition, she is fostering an idea for a quarter-hour skit of her own that would be based on the same happy people and humor that are found in her monologues, and she also intends to make a commercial record album of several of her funniest solo-voice routines.

Veteran Traveler

In recognition of her good delivery and precise diction, Arlene Harris was awarded in 1937 an honorary membership in the Zeta Phi Eta, national speech fraternity. She is rightfully proud of this, and equally so of the 11,000 miles she flew during the war on an entertainment tour of Armed Forces bases in the Pacific.

“Not so bad for an old gal like me,” she beamed at us, “and I certainly had fun. You know, when I walked out on the stage dolled up in false eyelashes, long gloves and glamour clothes, the boys must have taken one look at me and smirked, ‘Who does that old lady think she is, anyway!’

“But they were with me as I said,”

(Permission Turn to Page 39)

Page Thirty-seven
Men of Music
No. 31 of a Series

Lou Silvers

By
M. J. Barge

Ten Per Cent Inspiration and Ninety Per Cent Hard Work Go Toward Setting the Mood—Through Music—for Some of Etherdom's Top Dramatic Performances

O TIME for temperament. That's the attitude that enabled talented Louis Silvers, musical director for the famous "Lux Radio Theatre," to turn a thirteen-week commitment into a ten-year stint covering 477 performances.

When Radio Life talked to Mr. Silvers, he made the whole matter of creating the music that ties a Lux dramatic presentation together sound like a very practical bit of business. "It’s like composing a melody or a song lyric. But I’m guided by a stop-watch and often have to tell my story in two, six or eight bars. Sometimes I have time for only two bars of music, and that means I can’t always do what I want to within these few seconds of music I call statements. Later I take these fragments of music and develop them as the theme of the story dictates. If the character introduced appears later on in the story in the South, or a foreign country, the music should then be suited to all three . . . locale, character, and tempo of story action."

He neglected to state that a natural musical skill, a thorough education in music and dramatics, and a good deal of experience in pictures equipped him well for his job of making these fragments of music indicate story trend, as well as end a scene or set the mood for a new scene.

It all began in New York City where "Lou" was born and educated. The musical training he received at New York’s City College was in the company of such notables as Lou Bring and Walter Winchell. While attending Harvard, he interested himself in handling amateur talent, and later the famed Harvard "Hasty Pudding" shows flourished under the hand of producer Silvers for almost ten years. This stood him in good stead when the lure of California and studio work called the maestro. Here he immediately went to work under the guidance of such talented men as D. W. Griffith and George M. Cohan.

Oscar Owner

Mr. Silvers did the music for the screen's first talking picture, "The Jazz Singer," and later promoted an Oscar for his musical scoring of Columbia's "One Night of Love," with the late Grace Moore. While he was at 20th Century-Fox he got his opportunity to do the Lux show.

Lux’s summer absence from the air gave the tall artist time each year in the late 30's to journey to Paris, France, where he had an interest, with his brothers, in the silk industry. Mr. Silvers still speaks fondly of France as "the craziest and most artistic country in the world." His recall in 1939, by Lever Brothers, sponsors of the Lux hour, was a very fortunate coincidence for Lou. His passage home in September was on the last boatload to leave for these shores from the unhappy Europe whose destruction began that year. This fondness with which he speaks of France is not idle talk. During the hungry war years, and now when the need is even greater, the friends and family of Mr. Silvers, still in France, receive their weekly package of food. He sends a few luxuries . . . and rice. "I discovered a pound of rice was as nutritious, and much less perishable, than a sack of potatoes. So now every time I see a box of rice on the grocer's shelf . . . I grab it!"

In 1943 Lou was selected by Bud-de Sylva, Paramount Studios production chief, to serve as producer of the Royal Canadians prototype of "This Is the Army." Both men volunteered their services for the big show which utilized the talents of some two hundred and fifty servicemen and women of the Royal Canadian Navy. They toured the principal cities of Canada and the United States, and all proceeds went to Canadian relief. The title, "the Irving Berlin of Canada" was not unearned.

The Silvers home is in Beverly Hills, California, where Lou lives with his lovely wife and their beloved cocker spaniel, born on the Fourth of July and appropriately named "Yankee." Mrs. Silvers has a truly valid claim to being a "native Californian." Her family came from Spain in the eighteenth century to settle land grants given it at the time by the Spanish ruler. Here in California she was raised and educated in a convent at Santa Barbara.

A Fisherman

The outdoor garb Lou favors is probably a reflection of one of his enthusiasms . . . fishing. Whenever time allows he hurries the eight hundred miles down to Guaymas, Mexico, whose blue waters are filled with those big sea bass that provide a real fisherman with sport. He also states flatly that he's an excellent golfer. "I learned golf playing with those boys I was coaching in the 'Hasty Pudding' productions, and you've got to be good to play with that bunch from Harvard!"

This nervous, busy man, who works on the heels of time, does his composing and arranging at his office desk and in the adjoining studio room, bare except for a piano, a large table and some chairs. And his ash trays, Mr. Silvers is never without his lighted cigarette.

Though he has been known many times to march around for days without a word to anyone, when the script comes in and the work of scoring is done, he relaxes. And if you don't get a script until two days before the show . . . you work hard, fast and immediately, and you don't rely on inspiration. You have to be practical. There's no time for temperament."

But Lou Silvers is never cross with his musicians, and he tries to make the work of his eighteen-piece orchestra easy. He believes that unless an orchestra is happy it can't play well. His musicians should fare nicely, for Lou has a sense of humor, and it is his belief that "if a musician makes a mistake, well, it's

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Mikemen—Bill Goodwin

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which this now successful actor cheerfully admits, finally landed Bill in his right niche, radio, and increasing popularity and prestige on the air enabled him to acquire first, a plane, then more planes, for the air.

Not Scared

"First I got a Stinson 105, then I had a couple of Fairchilds. This is my fourth. Powerful plane."

"This" was an advanced single-engine trainer, dubbed " Rancho Noto- ro" after the Goodwin Ranch at Douglas, Arizona. Powerful plane or not, we kept an eye on the proceedings while Bill checked the oil and controls, and inspected the para-chutes he had accordioned into the plane to take off. Any trace of hesitancy we might have had would have been dispelled by his next words. "The kids, Jill and Bill, love flying and are always on Phil-ippa's lap all the way to the ranch." Phillipa is Bill's pretty wife, formerly an actress, who gave up her career when she and the good-looking actor were married in 1938. None of the family group is the stay-at-home type which "oh" and "ah" every time the plane drops a wing in the landing pattern.

By this time all two-hundred-and-fifty horsepower of the plane was pulling us down the runway. Even then things didn't look too bad. The very able pilot, Goodwin, took his plane off the ground with never a tilt. Up we went. Our study over the side of the plane for familiar landmarks in the pattern of contrast below was interrupted by our pilot, speaking over the inter-communication system. "Like it?"

Forgetting completely to turn on our end of the inter-com we assured him we did. He went on to point out Beverly Hills and Santa Monica. Then Malibu Beach. When he asked if there were any particular place we'd like to fly over, we suggested he take his usual route. "Oh, that would be a little far. I've been taking the family and flying down to Douglas nearly every weekend. We've had quite a time with the ranch. It was grown over with mesquite and grass, and before we could get the alfalfa in we had to level all that off. It's taken almost three years, but we are on our way to being regular ranchers now. You couldn't do that without a plane. Down and back would take all weekend in a car. I intend to use the plane later, too. Then I won't have to wear out a horse a day, or give a truck battle, fatigue superintending the ranch."

Ride Over

We were wondering if Bill's wife, with seven-year-old Jill and five-year-old Bill, Jr., would soon be hopping into the plane with everybody taking a hand in the flying, when we heard our pilot again signalling the control tower for clearance to "come in." We realized that the over-all-too-soon ride had carried us to the ocean and back. This speed would be a help, indeed, in turning this actor, dubbed radio's gift to the flickers, into a weekend farmer.

Back on the ground, Mr. Goodwin anticipated our appreciation of that panoramic ride by thanking us for going up with him. "I like it better than my passengers. I go up as often as I can." We thought more for fun than any practice this licensed flyer of some years' standing might need, but Bill's words that day added insight into two of his abilities.

"I think a flyer's real joy in flying is continually trying to perfect his technique and his judgment. I guess it's like acting. An actor who reads his lines carelessly and just as he pleases reflects sloppy technique and, in due time, it's fatal. There's no place on the air for a sloppy actor, and no place in the air for a sloppy pilot."

Men of Music—Lou Silvers

(Continued from Page 38)

just a mistake. If he just won't work, that's the time to be cross. But never in front of the producer or sponsor. If anything goes wrong, I'm the guy who should have foreseen and prevented it, so I'm the one who should be blamed."

Recently the Hollywood Friars Club held its first meeting. This organization is patterned after the exclusive and worthwhile Broadwayites' association. While there are many well-known artists among the members of both branches, there are only two life memberships, which are awarded on the basis of service rendered in the arts. One of these life memberships was held by our World War I President, Woodrow Wilson. The other life membership belongs to Louis Silvers.

Though planning his first Paris junket since the war for this coming summer, Lou will be back behind the baton for the Lux fall resurrection. He would like to continue working on " Lux Radio Theatre" for at least eight more years, and while he laughingly referred to his music for the shows as "those little unfulished symphonies," can you imagine the fine Lux dramas without them?

Incidentally, Mr. Silvers has a letter from 20th Century-Fox Studios releasing him for the next week's work as " Lux Radio Theatre" musical director. The letter is dated 1936.

He Found Friendship

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No, this friendly fellow didn't stop either, but he did volunteer the information that about nine miles from that spot there was a lone self-service gas tank, and that the next stop was Pueblo, Colorado, a distance of forty-five miles.

Goodwin and the boys coaxed and pushed their car to the oil pump gas station. "It was the kind you have to put a dime, quarter, half or silver dollar into to get the gas and, believe it or not, we looked through our pockets and not one of us had any silver money!"

Finally one of the boys, PeeWee Monte (now Harry James' manager) reached in an inside pocket and pulled out a silver dollar. It was his lucky piece, and he'd saved it for nearly fifteen years. "He said that he guessed if he spent it to save his life he couldn't find a luckier moment!" related Vaughn. The Plane and the Pilots of Pueblo staggered into a hot dog stand where they gradually got warm enough to return to the land of the living.

See how close you Vaughn Monroe fans came to missing your idol?

Junior's Mother Takes on "Snooks"

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"You wouldn't look so hot yourself, brother—if you'd been through two wars like I have . . . And give with those laughs—your fathers used to stage the riot act when I came out on a stage!"

Arlene proved herself a "regular fellow" off stage, too. She souvenir-hunted with the Marines, and sported a watch that she took off the arm of a dead Nip soldier. "I'm not squeamish about it," she insisted.

What's the one thing Arlene Harris is not complaining about? Hmmm—wouldn't you know! She can't stand gabby women!

Charlie McCarthy

(Continued from Page 6)

or hobby when you're not appearing with Bergen?

Slugging rats at the city dump or going about my duties on the Junior Wolf Patrol.

19. When do you think you'll start shaving?

Did you say shaving or shavings?

20. If your charitable heart would allow your getting rid of Mr. Bergen, with what comedian would you like to team?

I couldn't tell. After getting rid of Bergen, I'm afraid anyone would look good.

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