The Ear Inspiries the Pen

Ronny (with a Y) Mansfield, Station KWKI, Burbank Calif.

Sirs: Hello! Just read in the November 23rd issue that my whereabouts are unknown. I gladly surrender! I had been out of radio for over a year, until a few weeks ago when I became music director of KWKI, the new Burbank station in the San Fernando Valley. I am doing two song shows daily, Monday through Friday, at 2:15 and 5:45 p.m.

Please convey my sincerest thanks to E. A. Rich of San Bernardino for his (or her) very nice letter. Best wishes to radio's best magazine.

Henry Miller, 962 Neola Street, Los Angeles 41, Calif.

Sirs: Re an item from E. A. Rich, San Bernardino, in Ear Inspiries the Pen of November 23. Ronny Mansfield has two programs daily on KWKI, Burbank (250 watts, 1490 kilocycles) at 2:15 p.m. and 5:45 p.m.

Thanks for the follow-up, Mr. Miller. Your letter and the foregoing one from Ronny himself were appreciated help in answering E. A. Rich's inquiry. Hope you noticed, too, our inclusion of Ronny in the KWKI picture-article, issue of November 30.

Marilyn Hicks, 301 East 10th, Holdenville, Oklahoma.

Sirs: When I was in Hollywood this summer, I bought a copy of your magazine, and I have enjoyed all the issues that I've read. I went to quite a few radio programs in Hollywood, and your magazine was very informative. Please publish pictures and articles about Martin Block, Del Sharbut, and Tobe Reed. They are my favorite radio announcers.

Stories and several miscellaneous feature articles have been done on all three, Messrs. Block, Sharbut and Reed, but here are those pictures.

"The Smitherens," Jack Smith Fan Club, c/o Delores Feeney, 1827 South Bronson Ave., Los Angeles, Calif.

Sirs: In your issue of Radio Life, October 26, you printed a letter from Mrs. Edward Suchman. She mentioned the fact that the idea of swing music is strictly for teenagers and should not be played over the radio. Now really does that woman have to believe such a thing as that? We don't think that she realizes the fact that the modern music of today is the part of this generation that their songs and poems were when she was our age. From her letter, the "Smitherens" got the idea that Mrs. Suchman does not want time to move on, but to stay as she had it in her teenage days. Of course we teenagers all know that swing and jazz will not be famous all our lives, but really, don't we want a little variety in our lives? It would be a pretty dull world if there wasn't.

Thank you very much for the copy of Radio Life with the story of Jackson in it. How about having a nice story on "Teen and Twenty Time"? The kids in Southern California would be very happy with that.

Mr. Gil Bogner, 5919 East Florence, Bell Gardens, Calif.

Sirs: I think all Radio Life readers should know KXLA's wonderful news broadcast daily at 11:15 a.m. No advertising, no commercials—nothing but news. Also they feature good western music on KXLA's "Bar Nothing Ranch" time at 9:15 a.m. daily—though I wish they would play more Ernest Tubb records.

Mrs. Helen Talbott, 14850 Spinning Avenue, Gardena, Calif.

Sirs: I like the "Fitch Bandwagon" show, and in appreciation, I'd like to say I would honestly listen to it much longer than the half-hour. I would especially like to hear Alice and Phil sing a duet. Thanks for your fine group of writers and photographers, I always wait patiently for each new "Radio Life" to show up.

Mrs. L. S. Overall, 5908 Hazelbrook, Bellflower, Calif.

Sirs: There is one question that puzzles me that I think you can answer. What in the world happened to that wonderful character, "Johnny Modero, Pier 23," that was on the air Wednesdays at 8:30 p.m.? I so thoroughly enjoyed the program that I would give up other engagements just to hear it. Yes, I know there is another program about the same, "Pat Novak for Hire," but it still doesn't come up to "Johnny Modero." wander if you can do for all of us who enjoyed him so much, about getting him back on the air.

"Johnny," as we're explained to other inquirers, left MBS largely because of failure to latch onto a sponsor. However, you're probably mainly interested in the possessor of that wonderful voice, star Jack Webb. Listen to him on "Murder and Mr. Malone" and "Escape," where he appears frequently, and watch for a bigger role for him in the near future. He was the original "Pat Novak," you know.

Howard Duffies, c/o Nancy and Myrna Male, 6504 Selma Avenue, Hollywood 28, Calif.

Sirs: Maybe the Ear usually Inspiries the Pen, but with us it was the Eye. We're writing to thank you for the swell story on Howard Duff in the October 19 issue of Radio Life. The pictures were swell too. A special bouquet to Jane Pelgram for writing such a super story on our favorite radio and picture star, Mr. Duff.

Mr. Gil Bogner, 5919 East Florence, Bell Gardens, Calif.

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Lorraine L. Anslyow, Past President Nat'l. Contesters Ass'n., 112 South Manhattan Place, Los Angeles 4, Calif.

Sirs: I have been a contest hobbyist for the past eight years, and having had some experience both as a prize winner and as a judge of contests, I feel qualified to advise Mrs. C.O., whose letter was printed as "The Letter of the Week" on October 19th.

Unwittingly, Mrs. C.O. answers her own problem by stating: "One's lucky number ought to come up some time." In contesting, it is, pleasant, but not luck, that puts one's name on the winning list. The "magic formula" this lady appeals for can be answered in two words: hard work. Folks who enter prize contests often do not realize the number of entries received makes the odds on their entry winning anywhere from 400 to 1 up to 5000 to 1. In other words, your entry must be of sufficient merit to be best out of any 400 or 5000, contingent upon the contest. Obeying the rules is not enough—your entry must say something.

As a judge, I can agree with much of what the CBS correspondent said. In addition to illegible and highly decorated entries, many disregard rules and many, many more don't say a thing—merely a jumble of words. However, along with hundreds of other hobbyists, I deplore the shortsightedness displayed by skimping on the budgets allowed departments handling contest material. Surely a department so vital to public relations deserves a liberal allotment to insure proper handling. My sympathy goes out to that lone soul pouring over the mail. An industry that can pay a disc jockey (!) $50,000 a year can afford to hire an experienced staff to assure prompt, efficient handling of contest entries.

*Irene C. Nelson, 1150 South Lake Street, Los Angeles, Calif.

Sirs: In a recent issue, you state the summer season on the radio was pretty disappointing, giving credit only to Jack Paar as a newcomer. How about Tex and Jinx on Wednesday nights? I found them delightful and their guests well worth meeting. I should like to see them continued.

Thanks for rapping the Arrid commercial. Some commercials on the air, while not revolting, are like some symphonies—have a difficult time ending.

We agree that Tex and Jinx were good this summer, but they were not newcomers to the air, except transcontinentally. They've had a New York show for some time.

CARL M. MIGNON, Publisher

Published Weekly at Los Angeles, California. Business and Editorial Office: 636 Nelma Ave., Hollywood 25, Phone Hillside 2725.

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CARL M. MIGNON, Editor


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Advertising Office: 500 Post St., San Francisco. 55 E. Wacker Dr., Chicago.

Carl M. Mignon, Publisher

Jan. 6, 1948 Vol. 16, No. 18

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EVELYN A. MIGNON, Editor

Business Department: General Manager, H. W. Lewis; Advertising Manager, Gene Jones; Office Manager, Georgia Caywood.

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Pat Bishop

Pat Bishop is heard on the "Feature Wire" with analyses of top news stories, human interest yarns and local coverage at 5:00 p.m., and with the latest news at 7 and 10:30 a.m. Monday through Friday.

Fleetwood Lawton

FLEETWOOD LAWTON arrives at the KFI News Room around 2:30 each morning to compile and carefully analyze the news for his 7:15 broadcasts heard Monday through Saturday mornings.

Thank’s KFI—DIAL 640

—Advertisement
HERE'S A GLAMOUR VIEW OF THE SLICKERS as they look when the curtain goes up. But you ought to see that stage after a few demolishing renditions of "Cocktails for Two," "Popcorn Sack," or "The Sheik of Arabia!"

A MAJOR SOLO PERFORMER on both the CBS and stage revues is happy chappy Doodles Weaver, whose "nonce and stuff sense" was a sure draw at night clubs throughout the country before he joined the Jones Boys.

EXCEPT THAT ALL the maniacs are wearing costumes, backstage at a Spike Jones show is like the inside of any other booby hatch.

Several harrowing minutes of skipping about before the onrush of tubas, bass violins and xylophones, and the first concern of the casual visitor becomes snatching a spot out of the way "fast!" And from the isolated observation point of a wardrobe trunk or a stack of boxes, the performance behind-curtain is dizzier than the one slated for footlight time.

The Slickers derive a big delight out of setting up their own cacophony. Which is fortunate. Experienced stage-hands at most of the theaters and radio studios featuring the show on its current USA duotour have been dismayed to helplessness by the proper placement of washboards, flit guns, car horns, pop bottles and doorbells.

This involved process of assembly is as blinding as it is deafening. Spike has had special Hoffman woolen suits (ranging from exhilarating plaids to electric fuchsias, greens and oranges), made up for the members of his band. He himself, arriving in a quiet well-cut gray, is soon a changed man emerging from his dressing room in one of the five festive ensembles which he switches during the show.

While a spontaneous operatic scale floats breezily over the crowd, assorted wild-looking souls amuse themselves in various ways: hammering busily away at the bandstand, stepping up behind one another and firing off pistols and seltzer bottles; wandering abstractedly about carrying pigeon cages and moonshine jugs; or just standing in corners making burbling noises. Borrowing the trite but accurate words of another observer: "Don't have to be nuts, but it helps."

But while there's certainly no room for inhibitions in the cast, Spike

By Judy Maguire

Friday, 7:30 p.m.
CBS-KNX
JONES and his performers are (pene-
trately speaking) a collection of
quite sharp and remarkable mental-
ities. Since September 7, 1942, (when,
as the press releases say, "Der Fue-
ner's Face" became der band's for-
tune) the Slickers have hooted,
burped, shrieked, gargled, leap-
frogged and "Chloe'd" their way from
semi-obscenity to mad, mad prosper-
ity.

To Top
And with this fall season, after five
busy years of varied night club, ra-
dio and recording contracts, they've
really made a clean sweep of it.

With Spike on the radio show is
Dorothy Shay, the "Park Avenue hill-
billy," and Columbia Records' "Feud-
in', Fussin' and Fightin'" gal. Sharing
frequent billing on both the
stage and air performances are such
specialists of the "giddy gain's-on"
as Doodles Weaver, Sir Frederick Gas,
midget Frank Little and Dr. Horatio
Q. Birdbath.

Crowds following this coast-to-
est coast hilarity have been of the most
gratifying and diversified type.

At intermission, probably dow-
ning a half-gallon of coffee and "a stack
so high" of sandwiches, one finds
out, too, what Spike Jones, the en-
ergetic organizer, brainster and pro-
moter of it all "looks like." He's
been working hard this year, and
Spike is generally tired between the
acts. But getting both shows off to
a start and gradually shifting part
of the work to responsible coopera-
tors has been a long and wearing
process, only now beginning to les-

DOROTHY SHAY, "The Park Ave-
ue Hillbilly," who shares billing
with Spike on his new CBS show, is today
one of America's most popular radio-
cording artists—who made her own way
after several earnest years at Pasadena
Playhouse, and picking up singing breaks
in New York and local restaurants. (CBS
photo.)

Apparent also is the reason Spike's
recent recording of the Tchaikowsky
"Nutcracker Suite" (including parts:
"The Little Girl's Dream," "The Land
of the Sugar Plum Fairy," "The Fairy
Ballet," "The Mysterious Room," and
"Back to the Fairy Ball"!) is so much
in contrast to his other highly shel-
lacked and "nothing sacred" rendi-
tions. Far from being considered a

"READY, BOYS?" This year has
been one of Spike's biggest since
1942, when the Slickers became a twenty-
four-hour smash with their recording of
"Der Fuehner's Face." In addition to the
CBS " Spotlight" time, the band is cur-
tently co-touring the country with its "De-
preciation Revue," a box-office sellout at
all points contacted. (Eddie Hoff photo.)

"STOP IT! STOP IT! THE NOISE IS KILLING ME!" complains the central fig-
ure in this special personality line-up, as the show goes on, regardless. Clock-
wise (from left-right): George Rock, Doodles Weaver, Freddie Morgan, Horatio Q. Bird-
bath, Dick Morgan and Spike.
The Factual Story of Radio's Most Stupendous Prize Package

By Evelyn Bigsby

Saturday, 8:30 p.m.
NBC 770 KFRC

When the “Miss Hush” contest started October 18, 1947, only four persons knew who “Miss Hush” was: Ralph Edwards, the “debbil” of NBC’s “Truth or Consequences”; his production head, Al Paschall; Engineer Harry Krelk of NBC, New York; and Martha Graham. There were, choose to doubt if you wish, people who didn’t want to know her identity, for instance NBC top man Niles Trammell, who personally chose Krelk as the trust-worthy engineer cutting in the voice of “Miss Hush” when weekly she recited: “Second for Santa, first for me . . .”

As soon as Krelk was selected (he had just come out of service) he called Paschall in code and was informed that in all future dealings with one another, they would refer to “Miss Hush” as “Mrs. Wilson.” Subsequently Paschall sent a letter to Krelk, telling him “Mrs. Wilson” lived at such-and-such address and would like to see him. Krelk immediately called at Miss Graham’s tiny Greenwich Village apartment and installed a private line which was connected directly to master control of NBC, New York. Thereafter, each Saturday afternoon, the engineer masqueraded as an author who was collaborating on a book with Miss Graham.

Although intricate arrangements were not completed for the “Miss Hush” contest until just a week before it opened, the project actually started last year as the “Mrs. Hush” scramble concluded, for at that time Edwards and his staff decided to carry on this year with “Miss H.” By the end of August, 1947, when “Truth or Consequences” resumed after its summer hiatus, the show’s idea men were submitting likely prospects for the mystery lady. None of these seemed to hit the mark with Edwards, who was still groping as time drew closer for the opening gun. Then, a name he had heard at a party while he was touring for disabled vets simmered to the surface of his thoughts and finally came to a boil: Who else but Martha Graham? . . . she’s a dancer and that’ll be an excellent tie-in for the polo drive . . . she’s a foremost dancer . . . has won many top awards . . . distinguished in her field . . .

Not a Radio Fan

Miss Graham was most gracious in accepting the responsibility. She had never heard “Truth or Consequences” on the air, because her whole life has been the dance. She didn’t want to accept any money for what she was to do, but said, “I am most interested in crippled children because a dancer is so aware of legs, arms, and the body. Yes, I will he your ‘Miss Hush.’” Then one small.

(Please Turn to Page 32)
2. On October 14, Dancer Martha Graham indicated her willingness to be "Miss Hush," was briefed on her duties, one of which was affiliation with the American Federation of Radio Artists (AFRA). Here she signs application card for membership. Her small scale check for each week's "performance" was donated to the March of Dimes.

3. "Truth or Consequences" Production chief Al Paschall immediately hopped on the telephone to line up the dazzling array of prizes, which finally ceilinged to $21,500 in value. Foundation for the awards was laid two years ago with the "Mrs. Hush" contest and Al still gives preference to those manufacturers who were willing to go along with the idea then. All "Miss Hush" prizes were donated except the Buick and the $2000, which came out of Ralph Edwards' pocket.

4. Edwards Puts Through the First Call asking a listener to identify "Miss Hush." Guesses hazarded included Elsa Maxwell, Spring Byington, Sister Kenny, Tallulah Bankhead, Mary Pickford, Maude Adams, Mary Halloran, Marjorie Lawrence, and Charlotte Greenwood.

5. Indispensable Link in the contest set-up was NBC's chief operator in Hollywood, Billie Clevenger, who moved heaven and earth to put through Edwards' summons to participants. The three names to be called each week were delivered to her by the contest judges, the Reuben H. Donnelley Company of Los Angeles. On the final Saturday, as a precaution against tapped wires, names of those to be called were carried in person to Miss Clevenger by Mrs. Ralph Edwards. It was feared someone learning the identity of those to be called might give guessers "Miss Hush" tips in exchange for a share of the loot.

6. At Her End of the line in New York, Martha Graham recited her verse and as the contest wore on, dropped more and more pointed clues as to her identity. Her one fear was that the public might feel she was trying to cash in publicity-wise for a revue which she has been rehearsing for the past several months. "She was marvelously cooperative," states Edwards. That's engineer Kielk, of course, standing by. Hmm...he does look like an author! (George Karger, N.Y. photo.)

7. Two NBC Secretaries, Ginny Simms and Jane Hawkins, weekly stood by to take down conversations between Edwards and guessers. Preliminary conversation between Miss Clevenger and person being called was also of detailed nature to assure that party giving guess (or any member of his family) was not connected with sponsor Procter and Gamble, Compton Advertising Agency, "T. or C." or NBC.
8. MONEY FOR THE MARCH OF DIMES starts pouring in. Here Edwards shuffles dollar bills sent in by listeners, who also contributed crutches and braces. On day contest closed (December 6) 717,000 letters had yielded $350,000. Mrs. Subbie, of Fort Worth, Texas, winner of the contest, submitted thirty-six entries. Four days after contest closed, mail was still being opened, has reached 900,000 with contributions topping last year's half million dollars.

9. GIRLS AT REUBEN H. DONNELLEY COMPANY open contest letters and sort mail while Edwards looks on anxiously. Following their usual procedure, Donnelley Company opened every letter, screened entries four times to select weekly winners. Girls became so skillful in noting entries that they could tell when one person was submitting many from different parts of the country (listeners were entitled to submit as many slogans as they wished, provided each was accompanied by polo donation).

10. EDWARDS HAS A WINNER! On stage at Norman, Oklahoma, he joyfully shouts that it is Mrs. Ruth Annette Subbie, forty-five-year-old housewife of 1712 Frederic Place, Fort Worth, Texas. Afraid lest he be unable to lure listeners away from their telephones to attend the show in Norman, Edwards provided that any person called, if in his audience, could answer from a phone in the auditorium. Contest ended at eighth week of fun.

11. THE WINNING LADY AND HER LOOT. Here, Mrs. Subbie stands on the stage of Studio E in Hollywood’s Radio City, one week after she guessed “Miss Hush.” Hysterical the night she won, Mrs. Subbie had regained her composure by the time she planed into Hollywood, accompanied by her husband. She plans to keep most of the prizes, although she must pay tax at wholesale value on all but the first $5000. Mother of two grown daughters and a son, she wanted to accept three $500 fur coats instead of the $1500 beavers; took the Buick, as the family had no car; wanted venetian blinds for all twenty-six of her windows; thought the machine shop was the only prize she would sell. “Truth or Consequences,” whose rating before the contest opened had been about 17, proudly chalked up 26.7 on night “Miss Hush” was guessed. Finis.
For Love o’ Mike (General Comment)

Rumors Are Flying

Scheduled to go on the air shortly after the first of the year over Mutual is a United States Army Air Forces radio show starring Tex Beneke with his band and entertainers... A variety show over CBS is also being considered for U.S. Army sponsorship...

Hal "Gildersleeve" Peary will go before the movie cameras soon after the first of the year in a resurrection of his film series... New sponsorship for Henry Morgan is in the discussion stage... Cooperative sponsorship is dangling a song for Arnold's "Mr. President"... When Spike Jones takes his band to the London Palladium, he'll be paid the largest salary ever guaranteed an American act at the famed English theater... $20,000 a week for six weeks... Paulina Carter, Meredith Willson's teen-age piano discovery, will solo with the Los Angeles Symphony some time in February... "Mr. Peanut," "Molly," a play based on the famous radio serial, "The Goldbergs," is being reared for Broadway by Gertrude Berg, who has written and will star in it... "Rebuffal," a half-hour show on which those who feel they've been wronged or misquoted by columnists or commentators would have a chance to talk back, has so interested Clifton Fadiman that he would like to be one of them when it hits the air... Bing is recorded ahead to March 15.

That's No Joke, Son

A dim view of Christmas was taken by a couple of holiday jokers this season past, it's unpleasant to relate. People were in a receptive mood and proved much easier prey than they might have had reason to believe.

Favorite stunt seemed to be to choose a name at random from the telephone book, dial and ask "Are you listening to such and such a program?" Of course the party called weren't, because shows were a hop as well as the ensuing husky. Mrs. Housewife was usually pressed to identify, if you suggest a number, or was informed, in a lisp, that she'd won anything from a chest of silver to a new car. But whatever the gimmick, it was done in a breathless, exaltative way that was infectious and astonishing, and threw the unlucky soul who stood by into a state where he or she was willing to follow any instructions.

Once in a while the phoners sent a cab. This made an even better game of it. Supposed "winners" piloted in and rode miles in search of the bogus addresses at which they'd been told they'd find their mythical prizes. They found, instead, that they owed taxi-drivers preposterous sums for even more preposterous goose-chases.

Don't Be a Miss Dit*

Next Week

Newest comedy sensation! Abe Burrows took the world’s worst songs and parodied ‘em into 1948's fastest and funniest one-man comedy show. Read about the Bard from Brooklyn—next week.

Latest radio record! "So Proudly We Hall" adds its one thousandth station and becomes one of the most widely heard programs. Esther Williams is on hand to help them celebrate—both on the show and our cover.

Frankest answers! Popular Perry Como answers our "Twenty Questions" and aids us in giving the best feature we've ever had on this disc dreamboat.

Fastest newsw! Nelson Pringle, your Yankee reporter, covers his own newsw. We cover Pringle—next week.

Nicest introduction! The folks at station KGIL are presented to their listeners and our readers in these pages.

Finest sentiments! Jimmy Fidler tell us how and why he has revised his original chopper program to include "Americana" on the side.

Biggest Musical! The famed "Chicago Theater" is thoroughly profiled in a two-page picture story—next week.

And the rarest pictures! "Flashbacks!" of course—next week.

*She wanted to read it but she missed it.

Stop, Look and Listen

One of last week's most important broadcasts had nothing to do with big production, stars or expensive radio time. It dealt with a much more important subject—safety. "Policeing L.A." on KHJ, Saturdays at 9:15 a.m., presented traffic court Judge Wallace W. Sully in a holiday broadcast listing the dangers of holiday traffic. Because the holiday spirit will still be soaring as this reaches you, we're reprimising some of the statements made on that broadcast.

The ordinary driver can do a great deal to prevent automobile accidents, according to Judge Sully. Every accident is a result of a law violation. Speeding is the greatest cause of traffic injury and death. Second most common cause is plain lack of courtesy—driving the wrong way. The Dr. Jekylls who become Mr. Hydes behind the wheel. Courtesy for others should be exercised particularly in the vicinity of schools and children's playgrounds.

Pedestrians as well as drivers must obey the rules of traffic. If you have been having holiday drinks—stay off the street whether you are pedestrian or driver. Last year the greatest number of holiday accidents took place between the hours of midnight and 1:00 a.m. This year, with the bar closing time extended, the most dangerous hours are those between 2:00 a.m. and 3:00 a.m. Statistics prove that the most dangerous hours for accidents are those between 3:00 p.m. and 5:00 p.m. Evening hours to watch are those between 6:00 p.m. and 8:00 p.m. The latter are the times when most pedestrian accidents occur.

These statistics aren't limited to (Please Turn to Next Page)
Radio in Review

(Continued from preceding page)

seasonal traffic dangers—they apply all year round, unfortunately. So, in addition to a safe New Year's Day, we're wishing you a safe 1948!

Harmon's All-Americans

During his regular sportscast on NBC's Jimmy Durante show, Tom Harmon, famed Los Angeles Rams football star who gained football immortality while a member of the Michigan Wolverines, picked his own All-American gridiron eleven. Harmon's selections are:

William Swiacki, Columbus, left end; Bob Davis, Georgia Tech, left tackle; Steve Suyhe, Penn State, left guard; Richard Scott of Navy, center; Joe Steffy of Army, right guard; Richard Harris, Texas, right tackle; Barno Poole, Mississippi, right end; Johnny Lujack, Notre Dame, quarterback; Doak Walker, Southern Methodist, left halfback; Chalmers Elliott, Michigan, right halfback; Ray Evans, Kansas U., fullback.

Harmon named his former "boss," Coach Fritz Crisler for Michigan, as "coach of the year."

Your Cue (Shows You May Like)

"This Woman's Secret"

If you're inclined to follow the daytime dial, "This Woman's Secret," heard Monday through Friday at 2:30 p.m. over KPI, will hit a new high with you.

Each day's narration holds a brand new story, one that will hit a responsive note in some woman, somewhere, as the likable narrator of "This Woman's Secret" to some experience of her own.

Narrators range in age and type, and appear as women from varying walks of life in all locales. One day "Mrs. John Taylor" brought to the microphone her ingenious ideas about the mistreatment she had accorded her new stepfather, and her resultant shame when she discovered her penny-pinching was done to afford her college education.

Another typical "secret" concerned two neighbor children, a boy and a girl, who grew up together, each hiding his love for her. The other felt only a platonic affection. They almost let romance slip through their fingers in holding off with their respective declarations.

Stories differ daily, but performance stays on the same level...excellent.

"Johnny Murray Talks It Over"

Ever find yourself standing in front of a newsstand with a single coin, debating a choice of popular magazines? Time and the newsstand proprietor may not allow browsing through a copy of each of your favorites to sam-

By Virginia West

The return of the "Metropolitan Opera Auditions of the Air" over the American Broadcasting Company's nationwide network again opens the "Met's" doors to ambitious young American artists, and gives all of us the opportunity of hearing another half-hour of fine music each Sunday afternoon. The auditions, which between 1936 and 1945 added 42 young artists to the roster of members of the world famous opera association, begin a talent search on Jan. 4 (KECA at 1:30 p.m.) under sponsorship of Farnsworth Television and Radio Corporation.

During previous years the "Metropolitan Opera Auditions of the Air" have given their big chance to many now illustrious names:...Rise Stevens, Regina Resnik. Eleanor Steber, Patrice Munsel, Herbert Merril, Leonard Warren, and many others...famous singers you now hear during the Saturday Metropolitan Opera broadcasts over KECA-ABC, and on many other occasions.

...Always a Best Listening Bet... 790...

The U. S. Army's famous "Sound Off" program, now heard on KECA-ABC each Sunday, moves to a new and permanent berth: 1 o'clock. With Mark Warnow's orchestra, the "Sound Off" chorus and soloists, and famous guests, the programs are an important addition to your Sunday listening lineup... On Jan. 4, ABC Commentator Drew Pearson winds up his three-week stay in Europe with a broadcast from Rome (KECA at 8 p.m.). Pearson, as you know, visited the Continent in connection with the arrival of the food-laden "Friendship Ships" in France and Italy...January 4 also marks an important milestone for another of ABC's important shows...

...On that day the "Theatre Guild on the Air" celebrates its 100th broadcast (KECA at 6:30 p.m.).

...Always a Best Listening Bet... 790...

That man of the zany morning melodies, Zeke Manners (KECA, 7:45, Monday thru Friday) starts the New Year with a brand new five-a-week sponsor... the Whitehall Pharmacal Company... A sure cure for your morning blues is Zeke and his "boys"... Lend an ear and see if you don't agree!... Of course, ABC is heavy on the good cheer side in the mornings... There's that long-time favorite, the Breakfast Club with Don McNeill at 8, "Welcome Travelers" at 9, and the ladies' man of your morning dial... Tom Breneman and "Breakfast in Hollywood" at 9:30... Sterling Drugs, Inc., has just renewed ABC's "Bride and Groom" show for another fifty-two weeks... This is the second renewal of the "I Do" program for the same sponsor... Airtime, KECA at 2:30 p.m., Monday thru Friday.

...Always a Best Listening Bet... 790...

KECA's juvenile adventure programs... Terry and the Pirates, Sky King and Jack Armstrong (5:15 to 6:00 p.m. Mondays thru Fridays) will offer young listeners an opportunity to send for a packet of 200 stamps from 25 foreign countries... The offer starts on Jan. 5 and runs for three weeks... Here's a good chance to start your youngster on a worthwhile hobby... Charles Dant, musical director of "Point Sublime" (KECA, Monday nights at 8) is writing lyrics for the "Sublime" theme music... The tune should be on the music rocks in about a month... ABC's in the "let's take a bow department" again! This time the network garnered seven leading places in a radio public service poll conducted by The American Schools and Colleges. The programs honored with top recognition are "Theatre Guild on the Air," "David Harding—Composer"...

"Johnny Murray Talks It Over"

Ever find yourself standing in front of a newsstand with a single coin, debating a choice of popular magazines? Time and the newsstand proprietor may not allow browsing through a copy of each of your favorites to sam-

Page Ten

---Advertisement---
ple the contents, but you can get an idea of the fare in some of your favorite publications if you listen to the radio, mornings at 8:00.

Johnny Murray appears Monday through Friday at this time, over KNX, to 'talk it over.' In fifteen minutes of chatty, trollop-down stories from the magazines already on, or just about to appear on, the stands.

Now in his ninth year under Smart and Final sponsorship, Johnny Murray has miraculously avoided repeats, other than the standard seasonal Christmas or Easter tales. The "dehydrated stories of the day," as Mr. Murray himself tells it, are chosen with an eye for listener interest and information, and Johnny's easy way and casual, bright chatter compensate for any loss of the magazine author's fine literary hand.

You can keep up on your news every hour on the hour. With Johnny Murray you can now keep up on what to expect in your periodical reading.

Playbacks (Critical Comment)

"We Point With Pride"

Looking back over the many traditional dramas heard during the holidays (and commending all of them highly) Radio Life would like to salute one program in particular, for magnificent Bethlehem spirit.

That is "Grand Central Station," which for the second year gave us "A Miracle for Christmas" (Saturday, December 20).

As "Dr. Mason," the intern who arrives for Christmas Eve service in a harassed poor-district hospital in spite of the fact, they insisted only a few hours before, Ralph Clinton delivered the Christ message with powerful and beautiful eloquence. Mason Adams again was "Mac," the hate-filled driver who regards his ambulance as a "miserable hack" and his screeching rides through the city streets as "just another job."

In the cast were Walter Garza, Gilbert Mack and Madeline Pearce. All of them ceased to be dramatics and became the living panoply of suffering and anxious humanity unto which the Saviour stretched his healing hands.

At the final words, "Forgive me, for I did not know who You were," something moving and real had come through the speaker and into the hearts of thousands of listeners... many of whom must have felt as we: "Forgive us, for we had forgotten what Christmas was."

Off Mike (Personalities)

"Courtesy, Ben Hur"

Charles Terry Ross, whose sound effects on ABC's "The Greatest Story Ever Told" have ranged from a leper's bell to a caravan of camels, is just completing what will probably be his most realistic creation—the sound of racing chariots.

Chariots have appeared on radio shows before, but Ross, a stickler for accuracy, has now assembled a contraption which uses actual wheels. Using old Biblical illustrations as a guide, Ross selected two four-foot iron-bound wagon wheels, such as are commonly used on farmers' wagons.

These wheels then mounted on hubs at the end of a short axle, beneath which a motor-driven turntable revolves, surfaced with rocks, gravel and simulated ruts.

When the wheels start running, the device creates such a din that it has to be placed thirty feet from the nearest microphone and operated by remote control.

Sincere Sympathies

Radio listeners were saddened to hear of the death of Dolores Gallen, New York NBC radio actress well known through her performances on "Pepper Young's Family," "Life Can Be Beautiful," and "When a Girl Marries." Services were held at St. Ignatius Loyola Catholic Church December 11.

Joyce Wildoff, 1240 1/2 Maryland Street, Los Angeles 13, Calif.

Heard on the Hank McCune show:

(Talking about the electric flashback sign on the Taft Building at Hollywood and Vine): This is the only place in Los Angeles where a pedestrian can lie there and read about his accident.

Mrs. Virginia Inman, 5909 Willoughby Avenue, Hollywood 38, Calif.

Heard on "Juvenile Jury":

Emcee: What would you say if your girl friend walked in this broadcast with another boy, after you gave her the tickets to get in?

Young boy: What a revolvin' development!

Catherine Miller, 1774 East Century Blvd., Los Angeles 2, Calif.

Heard on the Bing Crosby show:

Ken Carpenter: Al Jolson attracts me. He has more energy than most men forty years younger.

Bing: Yes, and most men are.

Vera C. Wright, 1619 East 87th Street, Los Angeles, Calif.

Heard on the Ed McConnell show:

Froggie: Ed would like a fish for Christmas.

Santa Claus: What would Ed want with a fish, if he's on a diet?

Froggie: He wants to weigh himself on the scales.

Kandall Webb, 505 Garfield, Taft, Calif.

Heard on "Noah Webster Says":

MacQuarrie (hinting at the word "mistletoe."): Have you ever been kissed?

Contestant: Yes.

MacQuarrie: Where?

Contestant: On the mouth.

MacQuarrie: Under what?

Contestant: The nose.

(To Please Turn to Next Page)
If you’ve already reserved a table at your favorite night spot (and with it a mortgage on the old homestead), just skip these “notes to you” — but for one of the best New Year celebrations, take a tip from Mansfield and stay home this year. All you need are the following record albums, four generous couples, refreshments to suit your taste, AND lenient neighbors, and I’ll bet what’s left of my Esquire 1947 calendar you’ll be a New Year homebody from now on.

One of the best ways to start festivities is with games, and Ralph (“Ain’t We Devils?”) Edwards has just the Mercury album for getting into the swing. “LET’S HAVE A PARTY” and includes directions for fourteen stunts ... if these don’t get things started, you’d better retire to the sewing room, but don’t take up knitting. For the young in body and heart there’s square dancing AND DON’T LAUGH! In fact, many a would-be fuddy-duddy has turned out to be the life of the party after several glasses and squares — so include the MGM “SQUARE DANCES” album by Carson Robison’s hoe-downers, complete with instructions for shaking a nifty boot, and with calls on the records. Of course, if Uncle Fred is present and has a way of calling dances that makes his partner as the hands approach midnight, get the Capitol “SQUARE DANCES” album by Cliffie Stone — or Signature’s “OLD FASHIONED DANCES” with Riley Shepard’s gang. For an hour or so of jiggling is exerting, but who cares? You can sleep all day tomorrow, chums, so don’t give up yet.

Just before little goose-pimpled and be-diapered 1948 arrives, start exercising the voice cords. Statistics prove that some of the loudest barber shop quartets on record have sprung into being at 11:45 p.m., December 31 — so be prepared with either the Mills Brothers Decca album, “BARBERSHOP BALLADS,” or the close harmonies of the Maple City Four on Mercury’s “GAS LIGHT BALLADS”... and the recording artists won’t mind a bit if your New Year’s Eve tenors and baritones drown them out. Then, of course, there’s the number of albums by the top dance bands to round out your evening — and after you’ve played “Auld Lang Syne” so loud that it attracted a brace of patrol dogs, your guests will start homeward, tired but joyful, after promising to see you next year at the same old place ... and so will Mansfield ... HAPPY NEW YEAR!

If you’re a fan of KTLA, be sure to watch the American Tobacco-backed video series starring Phil Silvers. This particular show is in the form of a trade report right now. Reality will prove about as much as anything the strides that have taken place in television — because the series will go at $9,000 a program!
TIME CHANGES

Saturday, January 3—"Escape," KNX, 8:30 a.m. (30 min.) Bill Robson's top-bracket half-hour of tense listening moves into this more convenient time. Formerly heard on KNX, 10:30 p.m. Sundays.

Sunday, January 4—"Sound Off!" KECA, 1:00 p.m. (30 min.) Mark Warnow's show in behalf of the U. S. Army finally takes a final time. Special guests on this initial program of the new series will be Peggy Lee and the Dave Barbour trio, with Peggy singing "Golden Earrings" and the trio featuring "Forever Nikki."

Sunday, January 4—"Here's to You," KNX, 2:15 p.m. (15 min.) Phil Hanna sings his personal selection of melodies at this later time. Previously KNX, 11:45 a.m. Sunday feature.

Sunday, January 4—"Hour of Charm," KNX, 2:30 p.m. (30 min.) Phil Spitalny's all-girl orchestra, starring Evelyn and her Magic Violin, will broadcast their Sunday programs of music at this later time. Formerly KECA, 1:30 p.m. Sundays.

Sunday, January 4—"Family Hour," KNX, 3:00 p.m. (30 min.) Rise Stevens and the Prudential program orchestra will be heard one hour later, effective this date. Formerly KNX, 2:00 p.m. Sundays.

Monday, January 5—"Listening Post." KECA, 11:15 a.m. (15 min.) A fifteen-minute earlier time for this popular Saturday Evening Post story time, formerly broadcast on KECA, 11:30 a.m. Monday, Wednesday and Friday.

Monday, January 5—"Baukhae Talking," KECA, 11:30 a.m. (15 min.) Baukhae reads the news a quarter-hour later daily. Previously KECA, 11:15 a.m. Monday through Friday.

Monday, January 5—"Air Adventures of Jimmy Allen," KMPC, 3:45 p.m. (15 min.) This new tail-spinning series for the youngsters takes off from a new spot. Previously KMPC, 3:15 p.m. Monday through Friday.

Monday, January 5—"Mild and Mellow," KMPC, 12:15 p.m. (30 min.) Gene Norman's afternoon selection of slow and easy melody moves to an hour-later time. Previously KMPC, 3:30 p.m. Monday through Friday.

Tuesday, January 6—"Club Time," KECA, 11:15 a.m. (15 min.) Variety music and entertainment moves up fifteen minutes from its previous KECA, 11:30 a.m. Tuesday spot.

Wednesday, January 7—Mark Warnow Show, KNX, 6:00 p.m. (30 min.) The Borden half-hour of varied melodies will shift to a new even-

ING EFFECTIVE THIS DATE. FORMERLY HEARD KNX, 6:00 P.M. FRIDAYS.

Wednesday, January 7—Tony Martin Show, KECA, 9:30 p.m. (30 min.) Tony, songstress Evelyn Knight, comedian Alan Young and the supporting Texaco cast move to another network and into the time vacated by Henry Morgan. Show was previously a CBS feature, KNX, 6:30 p.m. Sundays.

Thursday, January 8—"Star Time," KECA, 11:15 a.m. (15 min.) Broadway columnist Dorothy Kilgallen reads the news and chats with celebrated visitors at this new time. Formerly heard KECA, 11:30 a.m. Thursdays.

WHAT'S NEW

Music

Saturday, January 3—Chuck Collins, KECA, 9:00 a.m. (15 min.) Radio's beloved blind pianist and humorist takes an extra time on another station, in addition to his daily KFI, 9:45 a.m. Monday-through-Friday spot.

Sunday, January 4—"The Pause That Refreshes on the Air," KNX, 3:30 p.m. (30 min.) Ginny Simms reigns by choice from the program, effective this date, and Jane Froman takes her place, to sing regularly thereafter with Percy Faith and the program orchestra.

Participation

Monday, January 5—Jerry Lawrence, KMPC, 3:30 p.m. (15 min.) Music and questions highlight this new participation time from the Rexall Drug Store, Beverly and La Cienega Boulevards. Monday through Friday.

Commentary

Sunday, January 4—"Two Sleepy People," KHJ, 9:15 p.m. (15 min.) End-of-the-day conversation between a young advertising agency executive and his wife (including observations on everything from their five-year-old daughter to the state of the nation) will be enacted by Lenure Tuttle and a co-star to be announced, on this new Addison Smith series.

Monday, January 5—"Red Hook 31," KHJ, 2:45 p.m. (15 min.) Radio looks in on the farm life of a city-bred family in the fertile Hudson Valley: as radio producer Woody Klos with his wife Virginia, and their children, Taylor (ten), Nicky (nine), and Christopher (two) gather round the luncheon table to talk of dropping in early after noon. (Series was announced to start on Mutual a few months ago, but delayed till this later date). Monday through Friday.

News

Sunday, January 4—William L. Shirer, KHJ, 11:00 a.m. (15 min.) 1945 Peabody award-winner Shirer begins a new weekly commentary series over Mutual network. Shirer's sequel, "End of a Berlin Diary," has just been released, following past success of the former "Berlin Diary."

WHAT'S BACK

Music

Sunday, January 4—"Metropolitan Opera Auditions of the Air," KECA, 1:30 p.m. (30 min.) The "Auditions," which between 1936 and 1945 added forty-two new young artists to the Metropolitan Association, return to ABC for a new series. Sponsors will be Capehart and Farnsworth radio, phonograph and television enterprises.

Mystery

Thursday, January 8—"The Falcon," KHJ, 6:00 p.m. (30 min.) The dapper sleuth and romanticist of many harrowing adventures returns at the request of listeners. Les Tremaine will again star in the series.

Participation

Saturday, January 3—"Thirty Seconds to Go," KNX, 4:30 p.m. (30 min.) Wes Battersea's timed-by-the-clock quiz series flashed him for another fall session, sponsored by Foodcraft. Bob Moon again announces.

Tuesday, January 6—"Open Hearing," KNX, 10:30 p.m. (30 min.) A new twist to this open forum series, which has been moved about frequently of late, and recently discontinued for a brief period.

WHO'S GUESTING

Variety

Wednesday, January 7—Bing Crosby, KECA, 9:00 p.m. (30 min.) A rootin' tootin' introduction will be given guest of the evening, "The Lone Ranger." Also, back for another visit will be Walter O'Keefe.

Comedy

Wednesday, January 7—Jimmy Durante Show, KFI, 7:30 p.m. (30 min.) Durante's final show from Hollywood "cast leaves on a March of Dimes tour immediately" will feature Van Johnson as guest. Accompanying "The Schnozz" on his eastern trip will be Victor Moore, Peggy Lee, the Chad Oliver trio, maestro Roy Bargy, Candy Candido and announce Howard Fettie.

Music

Saturday, January 3—"Grand Ole Op. (Please Turn to Next Page)"
The Ear Inspires the Pen

Precasts & Previews

(Continued from Previous Page)

Saturday, January 3—"Vaughn Monday
Show," KNX, 9:30 p.m. (30 min.)
"The Three Suns" take the spotlight,
as guests of Vaughn, his orchestra,
and the Moon Maids.

Monday, January 5—"The Telephone
Hour," KFI, 9:00 p.m. (30 min.)
Maggie Teyte guests with the pro-
gram, just before her scheduled
sailing to England. She will sing a
favorite aria from "The Marriage
of Figaro"; the Tschakowsky melody
"Les Larmes"; and the traditional
English song, "Greensleeves.

WHAT'S PLAYING

Drama

Sunday, January 4—"Hollywood Star
Preview," KFI, 8:00 p.m. (30 min.)
Veronica Lake will bring George
Reeves o the microphone in a radio
play specially written to showcase
his talents.

Monday, January 5—"Lux Radio The-
atre," KNX, 6:00 p.m. (1 hr.) Lor-
etta Young and Joseph Cotten will
co-star, as producer William Keigh-
ley introduces the play of the evening,
"The Farm's Daughter.

Monday, January 5—"Screen Guild
Players," KNX, 7:30 p.m. (30 min.)
The film chosen this year for the
1947 Redbook award will be given
a full-cast presentation.

Wednesday, January 7 — "Skippy
Hollywood Theatre," KFI, 6:30 p.m.
(30 min.) Lynn Bari will be star of
the evening, in a comedy view of
"Manufacturer's Heaven.

WHAT'S SPECIAL

Sports

Sunday, January 4 — Los Angeles Open
Golf Tournament, KPMC, 10:45 a.m.
and 1:15, 3:15, 4:00 and 7:30 p.m.
Bob Kelley will be at the mike to
cover special broadcasts from the
Riviera Country Club. More to be
broadcast on Monday, January 5,
at 10:45 a.m. and 1:15, 3:15 and
4:00 p.m.

Mrs. Floyd Bubaker, 546½ East Verdugo
Avenue, Burbank, Calif.

Sirs: Today, while attempting to
find an interesting program for my
five-year-old son, who is convales-
cing from pneumonia, I have yet to
find one that is genuinely interest-
ing. In my opinion, this remark
was in extremely bad taste and
certainly does not speak well of
either Mr. Warren or his sponsor.

Congratulations on your fine maga-
azine. I never miss it.

Mrs. Jane Bolin, 623 North Madison Av-
ue, Pasadena 4, Calif.

Sirs: Radio Life is a must for me
each week, and I have never been a
"Missedit." Only one request to make.

You have had stories on many of
the disc jockeys at KXL. Why
not see one or a picture of my choice for
Number One — namely, Alex Cooper
on KXL. I am up late a lot, and his
choice and history of music, plus
his smooth pleasant voice and good
disposition are a delight to me in the
late hours. Let us have story of
the best disc jockey of them all!

Alex Cooper will be pictured soon in
a KXL layout.

Mrs. Aileen Tyler, 1061 Atlantic Avenue,
Long Beach, Calif.

Sirs: I like your magazine and
never miss a copy, but only once
have I ever seen anything about
Long Beach's own Betty Allen. Her
"Lucky Lady" program is the finest
women's show on the air. How about
some picture and a description in the
late hours.

A request for a Betty Allen story is
in KFI's hands now, so keep watch-
ing us for the article.

G. H. Studivan, 334 Gracewood Avenue,
Temple City, Calif.

Sirs: First, let me congratulate you
on your splendid magazine. I enjoy
every issue thoroughly.

I am certain that the public is never
given any information when an artist is
taken off a program and another given his
place.

I am referring to the Beulah show.

What happened to the chap
that was on this summer? He was
so very clever. Now the program has
no kick.

Even our trusty crystal ball some-
times fails to tell us what talent may
do an artist. Particulars about a new
sponsor decision, program conflicts, sim-
ilarity of other voices in the cast, etc.

The "Beulah" change, of course, was
entirely up to the sponsor, which
picked Hal Lindsey for the role when
the show returned to a new network
(NBC) on a five-week basis. Bob Cole-
ley, who played the second male "Be-
ulah" over ABC (first was beloved Mar-
in Burns), is now in Atlanta, Georgia.

J. B. F., 210 Wilshire Boulevard, Santa
Monica, Calif.

Sirs: Could you possibly tell me
what happened to Virginia Rae, who
used to sing with Frank Munn on
"Alman of Familiar Music" a number of
game years ago? I did like the team very
much, and now that both have seem-
ingly disappeared, there seems to be
an empty spot on Sunday evening.

As we've explained to many inquirers,
Frank Munn has retired to his Connec-
ticut estate since leaving radio. But we
are unable to find out even this much
about Virginia Rae, so we'll pose it to
some readers who might know of her
present activities. How about it, folks?

Nell E. Burke, Los Angeles, Calif.

Sirs: Radio Life is a grand little
magazine. It gives your readers a
chance to express their appreciation
for certain radio personalities via the
Ear Inspires the Pen.

I'd especially like to comment on
Joan Schafer. I listen to her each
morning as she reads the air let-
ters. She receives hundreds of let-
ters. Her program is unique. As she
reads these letters on the air, we, the
listeners, get a chance to hear both sides of many momentous questions.

And Art Baker with his Notebook, what a friendly person he is! His talk is full of inspiration. He has the gift for being a personal friend, entering one's home for an interesting and informative chat.

Each morning I listen to "Sunrise Salute" with Burritt Wheeler and Jack McCoy. This program is a real waker-upper, for who could remain sleepy-eyed when these two start the day with their lively comments and music? At frequent intervals Jack gives us the time. That is greatly appreciated. Burritt's afternoon talks are good too.

Today I see Chuck Collins get a half-hour program. He addresses us each morning Monday through Friday over KFI at 9:45, but he is limited to only fifteen minutes on the air, a wonderful hit personality, and sponsors would do well to get in touch with him, for he is a grand person.

Mrs. Al Eggen, 1101 Rodger Young Village, Los Angeles, Calif.

Sirs: I stopped listening to "Queen for a Day" for a long time because I don't like Jack Ballie and ladies, and the reasons for which Queens were chosen. Now I listen to and enjoy the program very much, because it has really seems so much more sensible. Thank you, Jack Ballie, and I'm glad that I now am again buying the sponsor's product.


Sirs: Why did you discontinue the Metropolitan Opera Precasts which you printed the first two performances? Don't you realize that some of your readers are cultured and enjoy fine music, which you so badly neglect in your magazine? Even your "Men of Music" are the leaders of popular stuff. Why do you overlook Alfred Wallenstein, who has been on "Standard Hour" many times?

On the contrary, Radio Life considers music an important part of our education and entertainment. Our "Men of Music" are not exclusively top-name leaders, as you will see by checking again over past issues. As for Alfred Wallenstein, Radio Life has given him some air time when he has been on the air as a regular entertainer. His status on "Standard Hour" is on a fluctuating basis, of late, and while he has not been in recent broadcasts, the program has been guest-conducted by many young noted masters. The question on Metropolitan Opera is frequently asked. Our answer is this: notices of programs come to us from New York, through the ABC network. Occasionally ten days in advance, in time to meet our press deadlines, they are not immediately included. Sometimes, in spite of checking, artists have not been connected or opuses definitely arranged. Therefore, the Press cuttings are therefore not available.

Lola Booth, 1146 Alma Street, Glendale, Calif.

Sirs: Why doesn't someone do something about Ethel Shulla? She used to be in radio and was tops in showmanship in everything. She has a great personality and is a fine singer and entertainer. Talent such as hers should not be wasted.

Being a close friend, I saw her recently, and she looks just the same. Perhaps her forties and her voice seems better than ever. Should you care to mention her name to anyone, her home address is: 2111 Norfolk Street, Houston, Texas.

Miss Jean McAdams, 1632 Armacoast Avenue, West Los Angeles, Calif.

Sirs: I have been reading your fine magazine since the beginning of last year, and I enjoy it very much. However, I would enjoy it much more if you continued your series of articles, like your "Mikemen," about radio actors that aren't well known, such as Jeff Chandler from Hollywood, Vinton Hayworth and others from New York, and Everett Clark from Chicago.

A "Supporting Player" series which Radio Life did a while ago covered many of the actors and actresses you would probably like to see in your "Quarter Hour". In it we gave these folks adequate credit, however, our editorials were featured, a personality sketch of one person per issue, answering requests from our readers from coast to coast as possible. Jeff Chandler, Vinton Hayworth and Everett Clark will appear some delay on the latter two, as those long-distance stories are more connecting and impersonal than we usually care to feature.

J. S. Ambrose, 1016 East Providence, Burbank, Calif.

Sirs: A few lines on Harry W. Flannery and College Wood way and be interesting. Fast, present and future.

Harry W. Flannery has retired from radio show business in order to finish a book. Charles Collinswood was interviewed by friends which appears in Radio Life, issue of January 14, 1948.

V. Dissmore, 8427 East Cole Street, Downey, Calif.

Sirs: I've been wondering who plays "The Sheriff." And one program in particular is "The Greatest Story Ever Told." Who plays "Christ," in it, "Peter," "Andrew." Wish you would print an article about the program.

Bob Roberts is "The Sheriff." Sorry, but on "The Greatest Story Ever Told," there is a strict rule against identifying members of the cast in either word or pictures.

Madeleine McTaggart, 4417 Colfax Street, Los Angeles 41, Calif.

Sirs: There happen to be two very good dark script writers in Hollywood who write that favorite of all favorites, "Sam Spade," and the popular "Scarlet Queen" adventures. Their names are Bob Tallman and Gil Dowd.

Like Howard "Sam Spade" Duff says, everyone in radio business should get the same rates as the stars of the show. But writing a new series for the men and women who pound on typewriters to give their loyal listeners what they want, may be something entirely different. But the press cuttings on the rare.

"Point Sublime", another ace-high program, the first night was wonderful. The next, terrible, with "Rattie Hirsh" yelling like a lunatic. Bob Hope's jokes run in the ground, and Georgie Jessel's always talking about his mother (who cares?!), Eddie Cantor's always talking about Ida and his family. We all know those things, and we want something besides. The radio public wants to be entertained sensibly.

What do you ever hear Bing Crosby say about his family? Once in a blue moon he jokes about his kids, but it isn't disarmingly carried too far. Al Jolson has a wonderful program, you have to admire that man for his comeback. No wonder people appreciate the "Album of Familiar Music," "Manhattan Merry Go Round", etc. Fred Allen is good and so are Charlie and Edgar, but what rotten writers some people must have. Well, we have a night of good records one in awhile anyway, that's about all you can do. There are other good programs such as "Twenty Questions", "Noah Webster Says", and "Information Please". These are enlightening, and get my vote every time, and many others feel the same. In fact, I was asked to write this letter to you by several people. Let's cut this crazy foolish stuff out, and get down to business!

Sirs: We are radio fans—have been for years—and enjoy all good radio programs, especially in the winter months when all the supposedly good programs return to the air.

What is the world has taken hold of radio? Jack Benny's first program was superior, the second one was terrible. Phil Harris is so disgusting, talking about his wife and children all the time, we wish he'd get off.

"Fibber McGee and Molly", our "must program" because of the dogs. Imagine grown people with intelligent minds listening to "Dr. Gamble" and "Mcgee" looking for a cat under the porch, disgusting, and they have always been so good before.

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SUNDAY PROGRAM Highlights

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

10-00 RECA—Musicale.
10-00 KFWB—Radio Revival.
10-00 KGER, KRAM—Raymond Swing.
10-00 KXLA—Navy Station.
10-15 RECA, KFMB—Raymond Swing.
10-15 JU—Invitation to Learning.

11-00 KFAC—Good Neighbor Salute.
11-00 KFAC, KFMB—Raymond Swing.
11-00 KFAC, KFMB, KXLA, KXLA—Navy Station.
11-00 KECA—Musicale.
11-15 KFAC—Good Neighbor Salute.
11-15 KFAC, KFMB—Raymond Swing.
11-30 KFWB—Radio Revival.
11-30 KECA—Musicale.
11-30 KGER, KRAM—Raymond Swing.
11-30 KXLA—Navy Station.
11-45 KFAC—Good Neighbor Salute.
11-45 KFAC, KFMB—Raymond Swing.
11-45 KECA—Musicale.
11-45 KGER, KRAM—Raymond Swing.
11-45 KXLA—Navy Station.
12-00 KFAC—Good Neighbor Salute.
12-00 KFAC, KFMB—Raymond Swing.
12-00 KECA—Musicale.
12-15 KFAC—Good Neighbor Salute.
12-15 KFAC, KFMB—Raymond Swing.
12-15 KECA—Musicale.
12-30 KFAC—Good Neighbor Salute.
12-30 KFAC, KFMB—Raymond Swing.
12-30 KECA—Musicale.
12-45 KECA—Invitation to Learning.
12-45 KECA—Musicale.
12-45 KECA—Musicale.

Comedy-Variety
4-00—Bucky Berg, KFQ
5-00—Red Foley, KFQ
5-15—Jack Benny, KFQ
5-30—Fred Allen, KFQ
5-45—Bert Lahr, KFQ
6-00—Bob Hope, KFQ
6-15—John Garey, KFQ

Classical, Semi-Classical Music
8-30—Harrison Forman, KFQ
9-30—Harrison Forman, KFQ
10-00—Harrison Forman, KFQ

Public Interest Information
9-00—Invitation to Learning.
10-00—Invitation to Learning.
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23-00—Invitation to Learning.

Recorded Music
9-30—Gilbert and Sullivan.
10-00—Gilbert and Sullivan.
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22-00—Gilbert and Sullivan.
23-00—Gilbert and Sullivan.

Popular-Western Music
4-00—Gene Autry, KFQ
5-00—Gene Autry, KFQ
6-00—Gene Autry, KFQ
7-00—Gene Autry, KFQ
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22-00—Gene Autry, KFQ
23-00—Gene Autry, KFQ
Learn RADIO BROADCASTING

Men & Women
(Veterans and Non-Veterans)
Frederick H. Spani, well-known producer and trainer of radio personnel. His interest you in training for professional teaching. Prepare now for a career in radio or motion picture acting as a writer, announcer, emcee, etc., with radio-technical training. Get your air experience on "CAREER TALK" every Monday at 11:30 P.M., Station KXLA (1110 k.c.).

JANUARY 4, 1948
RADIO LIFE
Page Seventeen

SUNDAYS LOGS
Open Forum
9:10 to 10:00 p.m.

11:00—KLC—Open Forum.
11:15—KJJJ, KGB—Two Sleepy
KWB—Voice of Labor
11:30—KPP—Announcer, Erc. Aran.
KXLA—KGB, KRFM—Chicago Theatre
KMP—Boston Blackie, KPED—Pacific Lutheran Hr.
KBOE, KGB—Science Fiction
KJO, KGB—Critic Clinic
KFX, KGB—Sunshine Mission
KBR, KGB—Gosp. Sermon
KEM—Popular Music
11:45—KFP—Ring Cross
KKG—Knights
KGE—Grace and
KPL, KGB—Foreign Corres.

10

That
HAWTHORNE
KXLA
See our big ad next week

KXLA—Hawthorne Thing
KJJO—Popular Music
KJO, KGB—Science Fiction
KBR—Church News
KFX, KGB—Latin America
KGE—Music for Learning

10:30 nighty

EASTSIDE
SERENADE
9 TO 9:30 P.M.
Every Sunday
KXLA

KFC—KFC—Asaestside Serenade.
KFP—Save Today.
KRV—Music.
KFP—Word of Life.
KRV—Sunday Evening Club.
KRV—Time to Dance.
KRV—Music.
KRV—Message of Israel.

KBOE—KBOE—Estate Serenade.
KPP—Echoes of Eden.
KRV—Music for Learning.

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MONDAY, JANUARY 5

*Indicates News Broadcasts.

8:00 KFI, KFSD—Fred Warren.

KNX—Johnny Murray, KFI, KPFO—Ed McCullough's Breakfast Club.

9:00 KGB, KFAC—Bob Anderson.

10:00 KRLD, KKLW—Sonya.

11:00 KMBV, KLAC, KXLA—JFK Day.

12:00 KQLD, KXLA—Burl Ives.

MONDAY, JANUARY 5

THE LINE-UP

with late kicker changes and scratches
10:00-10:15 a.m. KECF

KFI—Galen Drake.

KGM, KFMB, KXLA—News, Glenn Hardy.

KFKF—Dr. Frederick Bailey.

KCM—Bill Levenson.

KFWB—Bing Crosby.

KCRV—Bing Crosby.

KGFJ—Social Security.

KFWB—KFWB Morning Show.

KFWB—KFWB—Lichtenstein Hour.

KFWB—KFWB Morning Show.

KFWB—Aunt Jenny.

KFWB—KFWB—Lichtenstein Hour.

KFWB—KFWB Morning Show.

KFWB—KFWB—Lichtenstein Hour.

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1:30—KFJ, KSDJ—This Woman's Secret.
1:45—KFJ, KFOX, KGER—News.
1:50—KFJ, KSDJ—Jim Hunt.
2:00—KFJ, KBX, KSYE—Fulton Lewis.
2:30—KFJ, KFOX, KGER—News.
2:45—KFJ, KBX, KSYE—Fulton Lewis.
3:00—KFJ, KSDJ—Race Report.
3:15—KFJ, KFOX, KGER—Mystery Theater.
3:30—KFJ, KFOX, KGER—News.
3:45—KFJ, KBX, KSYE—Fulton Lewis.
4:00—KFJ, KSDJ—Bill McArthur.
4:15—KFJ, KFOX, KGER—Music with Jim Hunt.
4:30—KFJ, KFOX, KGER—Music with Jim Hunt.
4:45—KFJ, KBX, KSYE—Tony's Record.
5:00—KFJ, KSDJ—Bill McArthur.
5:15—KFJ, KFOX, KGER—Music with Jim Hunt.
5:30—KFJ, KSDJ—Bill McArthur.
5:45—KFJ, KFOX, KGER—Music with Jim Hunt.
6:00—KFJ, KSDJ—Bill McArthur.
6:30—KFJ, KSDJ—Bill McArthur.
6:45—KFJ, KFOX, KGER—Music with Jim Hunt.
7:00—KFJ, KSDJ—Bill McArthur.
7:15—KFJ, KFOX, KGER—Music with Jim Hunt.
7:30—KFJ, KSDJ—Bill McArthur.
7:45—KFJ, KFOX, KGER—Music with Jim Hunt.
8:00—KFJ, KSDJ—Bill McArthur.
8:15—KFJ, KFOX, KGER—Music with Jim Hunt.
8:30—KFJ, KSDJ—Bill McArthur.
8:45—KFJ, KFOX, KGER—Music with Jim Hunt.
9:00—KFJ, KSDJ—Bill McArthur.
9:30—KFJ, KSDJ—Bill McArthur.
9:45—KFJ, KFOX, KGER—Music with Jim Hunt.
10:00—KFJ, KSDJ—Bill McArthur.
10:30—KFJ, KSDJ—Bill McArthur.
10:45—KFJ, KFOX, KGER—Music with Jim Hunt.
11:00—KFJ, KSDJ—Bill McArthur.
11:30—KFJ, KSDJ—Bill McArthur.
11:45—KFJ, KFOX, KGER—Music with Jim Hunt.
12:00—KFJ, KSDJ—Bill McArthur.
TUESDAY, JANUARY 6


HAVEN OF REST

KXKO, 8:00 A.M. — Tuesday, Thursday, Saturday, Tuesday, Thursday, Saturday


5:30 — KFL, KFSD — Jack Berch, KHJ, KFXM, KVOE — News, KEMP — A Song for You.

NEW YEAR'S EVE


1:30 — KRRD — Spotlight Varieties.


ROGER — Bible Treasury Hour.


8:30 — KHX, KNSI, KMB — News.

TUESDAY PROGRAM Highlights

Morning Programs appear in Lightspace Type:

TUESDAY PROGRAMS Highlighted

Now KGFJ — 8:45 A.M.

Monday through Friday

KGFJ — Dr. R. L. McMaster, KFAC — Coffee Party, KKEW — Wings of Healing, KTVX — Voile Town, KWKW — Breakfast.

KRRD — Ladies' Day, KWWL — Luther Hour.


8:30 — KHX, KNSI, KMB — News.

TUESDAY PROGRAMS Highlighted

Morning Programs appear in Lightspace Type: Afternoon and Evening Programs appear in Bold Face Type.

TUESDAY PROGRAM Highlights

Now KGFJ — 8:45 A.M.

Monday through Friday

KGFJ — Dr. R. L. McMaster, KFAC — Coffee Party, KKEW — Wings of Healing, KTVX — Voile Town, KWKW — Breakfast.

TUESDAY PROGRAMS Highlighted


8:30 — KHX, KNSI, KMB — News.

TUESDAY PROGRAMS Highlighted

Morning Programs appear in Lightspace Type: Afternoon and Evening Programs appear in Bold Face Type.

TUESDAY PROGRAM Highlights

Now KGFJ — 8:45 A.M.

Monday through Friday

KGFJ — Dr. R. L. McMaster, KFAC — Coffee Party, KKEW — Wings of Healing, KTVX — Voile Town, KWKW — Breakfast.

TUESDAY PROGRAMS Highlighted


8:30 — KHX, KNSI, KMB — News.
**WEDNESDAY, JANUARY 7**

**KFI, KFSD—Fred Waring.**

**KFLA, KFMB—Don McNeill’s Breakfast Club.**

**KHJ, KVOE—Bob Anderson.**

**KXLA, KIAC, KIEV, KGER—News.**

**KXYZ—A Breakfast Club.**

**KGFJ—Dr. Frederick Balles.**

**KBMW—Bing Crosby.**

**KMP—Editor of the Air.**

**KRRD, KFDO—Bible.**

**KGIL—Hollywood Music.**

**KWKW—Morn. Serenade.**

**KFVD—Show Tunes.**

**KXLA—Meet the Band.**

**KGER—Concert Band.**

**KXLA, KIAC—Classic Music.**

**KXLA—Music That Mourns.**

**KFWB—Feature Story.**

**KXLA—Say It With Music.**

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**WEDNESDAY Program Highlights**

**Morning Programs Appear in Lightface Type; Afternoon and Evening Programs in Boldface.**

**Comedy-Variety**

9:00—Ladies’ Day, KFI.

7:30—Serenade, KXLA.

6:00—Duffy’s Tavern, KFI.

5:00—Sweeney and Marni, KXLA.

4:30—Janie Dancy, KFI.

3:00—Bill Cusick, KXLA.

2:00—Denis Day’s Day, KFI.

1:00—Bill Cusick, KXLA.

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**Mystery-Detective**

7:00—The Saint, KXLA.

6:30—The Whistler, KXLA.

5:30—Detective, KXLA.

4:30—Jim Callahan, KXLA.

3:30—Mr. District Attorney, KXLA.

2:30—Bill Cusick, KXLA.

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**Public Interest-Information**

10:00—School of the Air, KXNA.

9:00—Your L. A. Police, KFED.

8:45—If They Had Lived, KFED.

8:00—Campbell, KFED.

7:15—United Nations, KFED.

6:10—Talk, KXNA.

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**Sports**

10:00—Race Lineup, KXK.

9:15—Racing, KFYD.

8:45—Race Results, KFYD.

8:15—Bob Kelley, KFMC.

7:45—Bride and Bride, KFYD.

7:15—Meet the Missus, KFYD.

6:45—Vita’s Big Show, KFYD.

6:15—Name That Song, KFYD.

5:45—Guscarno Marx, KFYD.

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**Drama**

3:30—Hollywood Theater, KFYD.

2:30—Kraft Choral Society, KFYD.

1:30—Clasical, Semi-Classical Music.**

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**Comment-Narration**

7:40—Fred Waring, KFYD.

6:45—Melody Hour, KFYD.

5:45—Duke of York, KFYD.

4:45—Fred Malone, KFYD.

3:45—Bill Cusick, KFYD.

2:45—Kelly Smith, KFYD.

1:45—Tedd Talbot, KFYD.

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**Recorded Music**

4:00—Musical Masterpieces.

3:00—Mozart, KFYD.

2:00—Saint-Saëns, KFYD.

1:00—Schumann, KFYD.

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**Popular-Western Music**

7:00—Timmy, KFYD.

6:00—Dove, KFYD.

5:00—Barney, KFYD.

4:00—Sam, KFYD.

3:00—Neft, KFYD.

2:00—Charlie, KFYD.

1:00—Roy, KFYD.
**FRIDAY, JANUARY 9**

**Haven of Rest**

KXL: Haven of Rest.

KEK: RFD-Starlight Variety.

KLC: RFD-Quintet.

KDL: RFD-Just Auto Dome.

KGQ: RFD-Young at Heart.

KEP: RFD-Just Piano.

**FRIDAY Program Highlights**

Comedy-Variety

9:00—Ladies' Day, KFX.

11:45—Art Baker, KFL.

Mystery-Detective

8:55—Secret Quarry, KFL.

Sports

10:00—Base Line, KFL.

10:15—Dick Wherley, KFL.

Public Interest-Information

1:30—School of the Air, KFL.

Drama

9:00—Preview Theater, KFL.

Classical, Semi-Classical

4:00—Fred Waring, KFL.

Comment-Narration

7:45—Fred Bock, KFL.

Recording Music

4:00—Musical Masterpieces.

Popular Western Music

8:00—Gypsy Club, KFL.

9:00—Bolero Ten, KFL.

10:00—Club Fifteen, KFL.

11:30—KAFL, KFM—Listening Post.

12:00—KFLR—Buck Jones.

2:00—KFLR—Broadway and Vine.

1:00—KFLR—Broadway and Vine.

8:00—KFLR—Broadway and Vine.

10:00—KFLR—Broadway and Vine.

12:00—KFLR—Broadway and Vine.
MILD & MELLOW
4:30 to 5:30
Monday through Friday

KMP - Mild and Mellow
KFX - Evening Plays
KGM - Best of the Week
KGO - Music in Motion
KHL - Serenade to Afternoon
KZV - Juke Box Matinee

FRIDAY LOGS

KFWB — Spade Coolie Time
KBC — Lucky Lager Dance
KZV — Country Barn Dance
KRR — Cowboy Bit Parade
KMW — Whiskey
KGM — Spade Coolie

EASTSIDE SHOW
10 TO 12 P.M.
Every Night Evenings

KFWB — Eastside Show
KGM — Friday Review
KFR — KFWB — Greco —Juke Box Review

SPADE COOLIE TIME

Sponsored by George Wilhelm
10:00 p.m.-2:00 a.m.

7 Nights a Week
HAVEN OF REST
KKRD, 8:00 A.M., Tuesday, Thursday, Saturday, Sunday, Monday, Wednesday, Friday.

Saturday, January 10

10:30—KFI, KMXD—Are you ready? Have you got your tickets?
9:30—KFWB—Salvation Army.
8:30—KFBZ—Cruise.
7:30—KFWB—Save the salmon.
6:30—KFWB—Salvation Army.
5:30—KFWB—Salvation Army.
4:30—KFWB—Salvation Army.
3:30—KFWB—Salvation Army.
2:30—KFWB—Salvation Army.
1:30—KFWB—Salvation Army.
12:00—KFWB—Salvation Army.
11:00—KFWB—Salvation Army.
10:00—KFWB—Salvation Army.
9:00—KFWB—Salvation Army.
8:00—KFWB—Salvation Army.
7:00—KFWB—Salvation Army.
6:00—KFWB—Salvation Army.
5:00—KFWB—Salvation Army.
4:00—KFWB—Salvation Army.
3:00—KFWB—Salvation Army.
2:00—KFWB—Salvation Army.
1:00—KFWB—Salvation Army.

Recorded Music
3:00—KFBZ—Salvation Army.
2:00—KFBZ—Salvation Army.
1:00—KFBZ—Salvation Army.
12:00—KFBZ—Salvation Army.
11:00—KFBZ—Salvation Army.
10:00—KFBZ—Salvation Army.
9:00—KFBZ—Salvation Army.
8:00—KFBZ—Salvation Army.
7:00—KFBZ—Salvation Army.
6:00—KFBZ—Salvation Army.
5:00—KFBZ—Salvation Army.
4:00—KFBZ—Salvation Army.
3:00—KFBZ—Salvation Army.
2:00—KFBZ—Salvation Army.
1:00—KFBZ—Salvation Army.

Church Music
11:00—KFBZ—Salvation Army.
10:00—KFBZ—Salvation Army.
9:00—KFBZ—Salvation Army.
8:00—KFBZ—Salvation Army.
7:00—KFBZ—Salvation Army.
6:00—KFBZ—Salvation Army.
5:00—KFBZ—Salvation Army.
4:00—KFBZ—Salvation Army.
3:00—KFBZ—Salvation Army.
2:00—KFBZ—Salvation Army.
1:00—KFBZ—Salvation Army.

Radio Drama
11:00—KFBZ—Salvation Army.
10:00—KFBZ—Salvation Army.
9:00—KFBZ—Salvation Army.
8:00—KFBZ—Salvation Army.
7:00—KFBZ—Salvation Army.
6:00—KFBZ—Salvation Army.
5:00—KFBZ—Salvation Army.
4:00—KFBZ—Salvation Army.
3:00—KFBZ—Salvation Army.
2:00—KFBZ—Salvation Army.
1:00—KFBZ—Salvation Army.

Public Interest Information
11:00—KFBZ—Salvation Army.
10:00—KFBZ—Salvation Army.
9:00—KFBZ—Salvation Army.
8:00—KFBZ—Salvation Army.
"The Letter of the Week"

Mrs. Laura Stafford, 121 South Brighton St., Burbank, Calif.

Sirs: You tell me something, please: Why do emcees such as Ralph Edwards go into the audience to find their contestants, when the majority (or at least a few) of the folks are picked before the broadcast?

And I don't like it when a family is "in" on a consequence. The person picked from the audience doesn't know it, I admit, but why pretend to pick contestants before the broadcast when, obviously the emcee knows which one's he's to pick before he interviews anyone.

The night we were there, Ralph Edwards talked to several, laughed with them, got them into a good humor; but slid by each by which time it came to filling a trick because he knew which one's he wanted.

Ralph Edwards, emcee of "Truth or Consequences," NBC Hollywood.

Sirs: The one all-important point Mrs. Stafford has overlooked is the fact that the contestant who is being "framed" must be chosen from the audience so he will not suspect he is to be the victim of the gag. This involves elaborate pre-show manipulation by confederates who are members of the family, or by friends who invite them to the show.

In this off-hand way he does not suspect that we have laid a trap for him. Were he to order to appear on the show he naturally would realize or strongly suspect that something was afoot.

Spontaneity is the keynote of our type of humor, and we will go to no end of preparation to keep the contestant unaware of his consequence.

Thank you for your inquiry, Mrs. Stafford, and hope this answers it satisfactorily.

Superman's Advisers

Parents who appreciate the high good citizenship tone of Mutual's "Superman" adventures might be interested in the distinguished advisory experts panel every script. Head- ing this committee is Edwin J. Lukas, executive director of the Society for the Prevention of Crime. At the roundtable and Dr. Lauretta Bender, associate professor of psychiatry at New York University; Josette Frank of the Child Study Association; Dr. W. W. Sones, professor of education and character study at the University of Pittsburgh; and Dr. F. Harcourt Peppard, acting director of the Bureau of Child Guidance at New York City's Board of Education.

Way Back When

Rudd Weatherwax, owner and trainer of ABC's canine star, "Lassie," began his career as a child actor in the silent film days.
The Tonsil Trickery of "Tyrone Touchbottom"

A Candid Close-Up of Candy Candido, "Mighty Low" Man on the Durant Show

By Judy Maguire

Wednesday, 7:30 p.m. NBC-KFTK-FSD

"People always ask me how I got this way. I tell them that MY FATHER was born on mother's day."

O UR PRINTER can't change his type like Candy Candido can change his voice. But you'll recognize the source of the poetry... "Tyrone Touchbottom," the "feelin' mighty low" man on the Jimmy Durant show.

At a rehearsal recently, the gang tried to figure how far down on the piano keys they could go, keeping tuned with Candy (alias "Tyrone") and his lowering basso. They were using one of those medium-sized pianos and "It wasn't long enough."

Candy, actually spelled with an "I" instead of a "y," is Candy's real name. In Italian it means "fair" or "sweet," having its derivative from the word "candid." While it might be stretching it to call him sweet, Candy is certainly overwhelmingly pleasant. He admits that he discovered his "mighty low" voice by copying a sick man's "burp," and his "mighty high" pitch while eluding the resultant threatening hand of his father.

Candy stayed at home (in New Orleans) until he was fourteen, when he took his bull fiddle and ran away with Billy Dawson. The band went to Tallahassee, where, halfway through the performance, a man in the audience stood up and shouted "Hey... there's my boy. Come on home, you!" Candy achieved a mighty leap from the bandstand and giddapped for the back alley, where his father nailed him and hauled him home, berating and swatting him most of the way.

"Pop didn't like show business," Candy explains.

Three Tries

But shortly, Russ Columbo played Memphis. Candy was gone for two years that time, before his father again found him and brought him home. The elder Candidos were determined to have their troublesome young son at least finish high school. A few days after Candy had finally graduated, his family signed, shrugged and turned to other things. For the third and final time, Candy was on his way, taking his new bride (and school sweetheart) Anita with him. From '33 to '34, Candy was third man in a combo with Gene Austin and Coco the guitarist. They traveled around the country in Austin cars, working 281 one-night stands successively. In 1935, Candy joined Ted Flo Rito, an association which lasted seven years.

His parents had long since resigned themselves. They had spotted him in Fred Astaire's orchestra during the movie "Roberta," and, overcome with pride at the sequence where Candy and Astaire shared a comedy-dance sequence, Mr. Candido had again bounded up in the audience—this time to shout "Hey, that's my boy, everybody, that's my boy!"

Today, after solo spots at the Florentine Gardens and numerous night places around the country, Candy and his tonsil-trickery are an important part of every Durant show. "The Schnozz," hosting a party of friends at Charlie Foy's Supper Club in the San Fernando Valley (where Candy still performs during the week), was intrigued by Candy's act and asked him to do a bit of script on the Durant-Moore show the next week. Candy's line, "I'm feelin' mighty low," caused a complete uproar. For almost an hour after broadcasting time people were calling, demanding identity of "the voice." This year marks Candy's second featured season as "Tyrone Touchbottom."

He's also been acting considerably in pictures. For his last one, "Smart Politics," makeup technicians shaved Candy's hair, mustache and eyebrows off completely, to fit him for the part of a screwball teen-ager with an equally erratic voice. Incidentally, was his usual shampoo-advertising self within a week after leaving the studio barber shop.

But with all these appearances and performances to keep him busy, Candy reveals one as-yet-ungratified professional ambition. "Some day," he confesses earnestly, "I'd sure like to be a cowboy actor!"

He qualifies this startling statement by adding that he's "crazy about kids." Candy and Anita, who celebrated their fifteenth anniversary recently, have two boys—Nino, four and a half, who can do his dad's whole act perfectly; and Candy Jr., fourteen, who's going to be a lawyer.

"Then," an interviewer is led to interpose eagerly, "with all that happy home life, you don't really feel mighty low, do you?"

Candy leans forward confidentially. "Me?" he answers, "I got a beautiful wife, two great kids, a fine family life, and a lot of wonderful friends. I'm the happiest guy in the world."
JOHN HIESTAND is probably best known to listeners and studio audiences as the "Dean" of the Kay Kyser show. There, in a bright red robe and blue mortar-board hat, he works at the mike with the "Prof" throughout the "Comedy of Errors," and herds the contestants on stage as they compete for their prizes. John's held down this post for eight years, on and off.

Around radio circles Mr. Hiestand is known as "Bud." The childhood nickname sticks with the now six-foot-one-and-a-half-inch announcer as a result of his having entered radio at an age when "bud" was a very suitable moniker. Now it's as much part of the big blond man as his 185 pounds.

Since 1933, John has been heard as both actor and announcer on a string of shows as long as your arm, ranging from the old Joe Penner and Robert Benchley programs, Al Pearc, Olsen and Johnson, and more recently, Burns and Allen, Frank Morgan's show, "Screen Guild," "Cavalcade," "Let George Do It," and many more.

"My radio beginning didn't carry even the dignity of those clear channel stations that were such crucibles of radio men. I began by digging a ditch," Bud quips.

The ditch he laughs about ran from a Burlingame, California, high school room to the football field, and therein Bud and his classmates laid the cable that first piped the Hiestand tones audienceward as he announced the home games. In the ensuing twenty-three years, the cables have graduated magnificently in size and range.

Being Sidetracked From a Radio Career Merely Meant, for "Bud," Aiding One of the Most Gigantic Operations of Wartime Radio

By Robbie Cole

After a time break that took care of graduation from Stanford University, Hiestand's background of advancement continued in the Pasadena Playhouse, early network stints, and lending a voice to films in the role of announcer or commentator, traveling with the Theater League, Inc., and even taking a small band around the world on the famous Dollar Line.

The travel line in the Hiestand hand must be a strong one, for even after firm establishment in the usually confining radio world, John wound up trekking some 40,000 miles with Kay Kyser before John, himself, made his one departure from radio row.

The leave-taking occurred in 1943. Withdrawing from the West Coast announcing line-up in April of that year, John kissed his wife and four-year-old daughter goodbye, and hied himself off to Sydney, Australia, where he joined the rapidly growing O.W.I. staff. While there, the work consisted of promoting cultural relations between the U.S. and Australia by means of documentary films, educational radio programs, still pictures, press backgrounds... anything showing American aims and ways of thought. It was during this time Hiestand originated "Last Week in the U.S.A.," then stayed on the air as its commentator for a year.

Opportunity Opens

At this stage, the New Guinea campaign opened up the way for OWI's actual propaganda function of psychological warfare, directly under the supervision of General MacArthur.

Listening to John Hiestand talk about the days when he was writer-producer-announcer of the Philippine Hour is like reading a background to the stirring book, "A Guerrilla in the Philippines." He'll reminisce volubly and fascinatingly about the "hitch-hike" rides in planes loaded with cases of shells, about magically digging up buried press and type to print propaganda leaflets distributed by ships flying low over Corregidor or cruisers stealing into the bay after dark.

When it was all over, Hiestand turned over his desk as Acting Chief of the O.W.I. for the theater to his hard-working roommate, and headed for home, family and the Kyser show.

"Working the Kyser show is like no other, as far as I'm concerned. It becomes a family thing after so many years. We've all had the same laughs, the same trips, and all of us admire the way Kay goes on year after year pulling the crowds in wherever he plays. Kyser's a real showman," sums up the man who has had plenty of opportunity to look over showmen.

Hiestand is married to Jeanie Wood, daughter of Sam Wood, and sister of K. T. Stevens. He and Mrs. Hiestand met in a little theater production.

"Jeanie gave up actual participation in little theater or radio when we were married, and almost gave up attending shortly thereafter. She

(Please Turn to Page 39)
THE WHOLE ASSEMBLAGE sings the Whoa Bill song led by Nelson and the two children on the left. Whoa Billers are noted for their vigorous singing.

Club Meeting At Uncle Whoa Bill's

A Dream Materializes Each Friday Night For the Good Whoa-Billers Who Come to Meet Genial Uncle Whoa Bill in Person

By Joan Buchanan

Monday through Friday, 5:30 p.m., KFAC

Monday through Thursday the Good Whoa-Billers are at their radios listening to the birthday greetings, the stories and songs of their favorite, Uncle Whoa Bill. But on Friday, the club members are really in their glory. Tickets to the Whoa Bill program, secured by Mommy from Bullock's Party Shop, entitle the members to go down to KFAC, take part in the program and meet Uncle Whoa Bill—Nick Nelson—in person.

The audience in the big broadcasting room is divided into two sections—children in the front and mothers and fathers in the back. Half an hour before the program goes on the air, Nelson talks to the children and rehearses them in the little songs they will sing later, when they're on the air. He sits on a raised platform at a desk before a mike, but he wears another mike strapped to his chest so he can get up and walk down among his fond audience.

The program opens (as all good Whoa Bill fans already know) with "Good evening, Whoa Billers." A shout goes up as the members return the greeting. The pianist plays the famous theme song when the show goes on the air, and at the broadcast we attended, several Whoa Billers got so excited they began to sing it there and then.

"This is Friday night," Nelson reminded his air audience, "when we have the meeting of the Whoa Bill Club down here at the station . . ."

"And nobody will be here tomorrow!" piped up a little blonde four-year-old.

"That's right," said Nelson, interrupting himself, "nobody will, because it's Saturday."

Then comes a very exciting part. "I wonder where the little pig with the magic eyes and Tommy Monkey are hiding tonight?" mused Nelson. At this, excited suggestions are shouted from the audience and many members raise their hands—"I think they're in the piano! . . . "No, they're behind the curtains! . . . "Behind the desk!"

Great Appearance

Uncle Whoa Bill tells the children to look in these places and see if the two animals are hiding there. Another great shout goes up from the audience as the little pig with the magic eyes and Tommy Monkey are discovered in their hiding place and brought to Uncle Whoa Bill's desk. Tommy's big white hands flap wildly and the little pig with the magic eyes looks very grand in a little red jacket with sparkles sewed on it.

"Halloween is a special occasion for the club. The members attend in costume and have a real party. Christmas is also an important club date—Santa Claus, himself, drops in on the party.

Halloween is a special occasion for the club. The members attend in costume and have a real party. Christmas is also an important club date—Santa Claus, himself, drops in on the party.

Here a whole family of Whoa Billers greets Tommy Monkey, the little pig and Uncle Whoa Bill. Nelson is married, but has no children of his own. His chief hobby is boats and boating.
You'll Agree That There's Nothing Like the Good Old Days as You Join Us in This Chapter of Air Memories

BACK IN 1933, screen-opera-radio star Lawrence Tibbett demonstrated his acrobatics for the photographer. Rumor had it that the acrobatic Tibbett stood on his head before each performance. (Say, maybe that's why we've never been able to sing!)

TODAY YOU KNOW THE YOUNG ACTOR on the left as star of ABC's "Mr. President" and creator of many a line screen portrayal. In 1916, however, movies were of a different stamp as Edward Arnold did this scene in "Primitive Man," a three-reeler made at the old Essanay Studios in Chicago. Arnold's leading lady here is Nell Craig, who is now seen in the "Dr. Kildare" series as the chief nurse!

THIS HANDSOME Pancho Villa and crafty Cardinal Richelieu are the same actor. He gained fame as the portrayer of "Snooks' Daddy," but in 1933, Hanley Stafford was being heard in "Life of Pancho Villa," "English Coronels," "Calling All Cabs" (as a gangster), and among other roles, he enacted "Richelieu," "Lincoln" and "Washington."
THIS CURLY-HEADED youth was starring on Broadway at the age of twenty-six in the play, "The Other Girl." Now renowned as ABC's "Mayor of the Town," he has a profile which should tip you off that this is a Barrymore—Lionel, to be exact.

TIME FLIES and everything must change—except in photographs. We're not one to impede progress in radio, but we do like to pause for a touch of nostalgia now and then. Join us in this latest chapter in our memory series and re-discover the folks who brightened an earlier radio day and the stars who shone in other fields before they tackled a mike.

LAST YEAR you and Robert Montgomery starred opposite this young lady in a murder movie, "Lady in the Lake," but when this portrait was taken in 1941 movie star Audrey Totter was a mainstay of radio's "Ma Perkins" and "The Road of Life." (Seymour photo.)

REMEMBER "THE GOLDBERGS," for many years one of the most popular of radio shows? Here's Gertrude Berg, who wrote the series and enacted the leading role of "Mrs. Goldberg."

MRS. CROSBY'S BOY, BING was in the throes of making a movie titled "Mississippi" during this shot of a 1934 show. That accounts for the moustache and sideburns, which don't seem to have made him very happy. (CBS photo.)

IN 1936 the cherub-faced Orson Welles hadn't yet thrown the American populace into a panic with his H. G. Wells broadcast. The Boy Wonder (still looking like a teen-ager) was giving readings of "the finer things" on a program titled "Reveries."
Stay a patient at Cedars of Lebanon, he also a patient. Formed a warm association with Senator friendly and hospitalized. During his recent stay as a patient at Cedars of Lebanon, he formed a warm association with Senator Glen H. Taylor of Idaho, whose wife was also a patient.

NO, COMEDIAN “PARKYAKARKUS” ISN’T CONFUSED—he’s just wood Pictorial photos.)

HERE’S NO NEED for worry in radio circles about a new comedy trend,” spoke comedian “Parkyakarkus” in answer to Radio Life’s query concerning this topical subject, “because there is no new comedy trend!”

“Parkyakarkus” ought to know. An air veteran of seventeen years, he recently began his fourth year as proprietor of the famed mythical radio restaurant bearing his name. Prior to “Meet Me at Parky’s” radio fans heard Parkyakarkus as a regular member of the Eddie Cantor and Al Jolson shows.

Radio Life recently visited the comedian at the Cedars of Lebanon Hospital, where he was recovering from a spinal operation, and momentarily interrupted the industrious “Parky,” who was working on scripts for his weekly show, to ask why he felt there was no new trend in radio comedy.

Harry “Parkyakarkus” Einstein knows a great deal about comedy. As an ex-advertising executive, he used to deal with the problems involving technicians behind the tal-ent. Because he once had an idea for a comedy show but couldn’t find the funny man to fill the star spot, Mr. Einstein was literally forced into accepting the role. The ensuing success of the character, “Parkyakarkus,” made Mr. Einstein stick to comedy for a living.

Simple Basis
He has definite ideas on what constitutes comedy. The funniest things, he says, are the simple things which happen to us all. Little everyday incidents can be built into extremely humorous situations with no need for complicated tag lines. This is the kind of laughter Parky likes to hand out.

He hastened to add that there are several phases of comedy, including slapstick, situation, gag, satire, etc. But these do not necessarily indicate trends, for each has been popular through the ages.

“If a comedian amuses listeners by ‘letting the sponsor have it,’ then alarmists immediately cry that radio comedy will follow this startling new trend,” continued “Parky.” “This is no new trend. Others have done it and will do it again. If a newcomer presents a sophisticated brand of humor, again the alarmists cry that slapstick is dying.

“There’s room for all,” the comedian declared, “whatever his humor may be. If there were changing trends with each season, how could we explain the consistent popularity retained by top-air favorites?”

“Parkyakarkus” observed that a comedian’s brand of humor usually develops over a period of time. Through trial and error of public opinion, the gagster finds his best medium. He insures himself against losing audience interest by keeping his comedy alive and alert.

“Comedy,” concluded “Parky,” “must come from the heart. There should be as much thought behind producing laughter as is given to drama. And if it makes you laugh, you can only hope it will make others laugh too.”

“PARKY” HASN’T DESERTED HIS RESTAURANT, but when Senator Taylor obligingly offered to feed him spaghetti, the comedian couldn’t resist. Taylor, ex-cowboy singer, enjoyed swapping show business stories with “Parky.” (Hollywood Pictorial photos.)

Page Thirty-eight
Club Meeting at Uncle Whoa Bill’s

(Continued from Page 35)

And what do you know—he really does have magic eyes! Every time Uncle Whoa Bill asks him a question about birthdays, his eyes flash bright red.

"Where’s Aloysius, the giraffe?" is the question that goes up from the audience. As if it is, the third member of Uncle Whoa Bill’s daily program, and Whoa Billers don’t want to miss anything.

"He doesn’t want to come. I think he’s shy, don’t you?" is the reply. Another great shout of "Yes!" comes from the members.

Many of the children attending the show are either having, going to have, or just had birthdays, and they must perform one by one to tell Uncle Whoa Bill their names, if they have been Good Whoa Billers (they always have or else they couldn’t come) and something about their birthday party. Then they get to ask the little pig with the magic eyes where they should look for a present. In a very serious voice they say, “Little pig, where should I look?”. The little pig’s magic eyes flash in an excited manner and Uncle Whoa Bill interprets the wonderful message.

Most Whoa Billers are in the four-, and five-year-old age group and they make a very interesting audience. They are very serious and pay very good attention to the program. We saw one little boy slowly slip from his chair until he was lying flat on the floor, still listening Nelson at the mike. A little girl sitting in the first row stood up and yelled at her mother in the back, “Mommy, I have to go to the bathroom!”. But she was one of the smallest Whoa Billers of all.

After the birthdays are read, the members get to sing their special songs into the microphone. “Pretty Little Butterfly,” “Jingle Bells,” “Santa Claus Is Coming To Town,” and “I Have a Dear Little Dolly” are some of the favorites.

Informal Party

When the program is over, Uncle Whoa Bill comes down into the audience with a big dish of candy for the children. Many of the Whoa Billers and their parents crowd around him to say hello and shake hands and talk about the club.

We joined this group, and after everyone else had gone we asked him about his club and himself.

It turns out that Nelson is as fond of the Whoa Bill members as they are of him. He has some interesting observations to make about children after his eight years with the program. “Children love repetition,” he laughed. “They would like to hear the same story told night after night. If one of them sings ‘Jingle Bells’ on the program, all the others who follow want to sing ‘Jingle Bells,’ regardless of what they’ve rehearsed. I could have a whole program of nothing but ‘Jingle Bells’.”

Children of the Whoa Bill age (three to five) are very uninhibited and are likely to say anything. Nelson cited the case of a four-year-old boy who had rehearsed “Mary Had a Little Lamb” and when he got before the mike told the audience that he intended to sing “Dwinkin Beeh in a Cabaway.”

“The children may get excited, but they never get out of control,” he continued. “They really behave very well, and of course, being Whoa Billers, they’re on their best behavior. I think it’s ridiculous that radio shows won’t let children under twelve come to the programs. If you tell children to be quiet, they behave. To tell you the truth, on this program the mothers make more noise than the children do.”

Nick Nelson has been Uncle Whoa Bill for the past eight years, but the program has been on the air for seventeen years. Whoa Billers are now in their second generation—he receives mail from children whose parents were Whoa Billers. Before his appearance on this program, Nelson had never done any radio work—he was a puppet master. He still does the puppet shows for the children at Bullock.

He realizes the great responsibility he has toward his young fans and he tries never to disappoint them. Recently, while at a friend’s house, he was introduced to a little boy in the family as the famous Uncle Whoa Bill. The little boy disappeared for a few minutes and came back with all the kids in the neighborhood, “They all lined up and stared at me. I felt that something was expected of me, but I didn’t know what. I should learn to wiggle my ears, or something.”

The incident that pleases Nelson most was one related to him by a KFAC announcer who had been visiting at one of the radio networks. On being introduced to a producer as an announcer from KFAC, the producer exclaimed, “Oh, the Uncle Whoa Bill station. I listen to him all the time.”

“You mean your children listen,” corrected the announcer.

“No,” was the reply. “I don’t have any children, but I like to listen to Uncle Whoa Bill.”

Mikemen:

John “Bud” Hiestand

(Continued from Page 34)

had come to a show I was doing, the old Jello program. I was reading the commercial, giving it everything I had, and just as I came to the flavor list, beginning with ‘strawberry,’ I looked down into the audience, right into Jean’s eyes. Then, very clearly and loudly, I started to proclaim the six wonderful flavors, beginning with ‘straw.’ It was months before Jean would attend a broadcast... if I was on it.”

When John isn’t spilling or the Hiestands aren’t househunting, John divides his energies between being an ardent hobbyist at color photography, and his new offices, home of “John Hiestand and Associates,” a radio properties and production organization. That means “the Dean” officially an announcer, actor, packager of shows, producer and agent.
ABC ENGINEER HAL POWELL knows how to handle dials and knobs on the control board of "Bride and Groom" and Zeke Manners' show, but he registers perplexity in arranging "sleepers" for his small daughter, Patricia. (McElroy and Fisher photo.)

"MAYOR," "BUTCH," AND "MARILLY" (Lionel Barrymore, Conrad Binyon, and Agnes Moorehead,) who brighten the ABC airplanes with their "Mayor of the Town" characterizations Wednesday nights. (ABC photo.)

ALSO A MAN with newspaper background is John Kieran, always good for batting back meaty answers to questions posed on "Information, Please."

"Giant Ears, Caricaturing Those of funny man Hank McCune," are laugh gimmicks worn here by the comedian, left, and Jim Arno, vice-president of the Sparketsa Corporation, which sponsors Hank on KFI, Fridays, 7:00 p.m.

F.P.A. (FRANKLIN P. ADAMS), heard weekly on Mutual's "Information, Please," is veteran newspaper columnist.

CLIFTON FADiman, noted writer, poses the brain-twisters dealt on the "stump the experts" program (KHJ, Friday, 6:30 p.m.).