Mrs. M. T. Morejohn, 11168 South Towne Avenue, Los Angeles 3, Calif.

Sirs: Without a question, your weekly magazine is the best that I've read so far. I've been enjoying for some weeks your series on radio favorites of years ago, and being an ardent old radio listener the feature has brought to my mind the best hour of entertainment that I heard during most of those years. There was never a better-selected or better-balanced radio show. It was designed for the enjoyment of the different likes amongst people, and all that was best (and still is) in the musical world, the theater, moving pictures, radio, literature, sports and countless other fields of entertainments.

Such famous singers as Moore, Swarthout, Heinik, Robeson, Gorin; such accomplished musicians as Menumin, Gershwin, Segovia; from the theater, the Baronymore, Hampden, Cornell, Haynes, Houston, Bainter, Lunt-Fontanne; vaudeville was found to be perfect for radio by the director of this famous radio hour: among the names we mentioned, Allen, Cantor, Hope, and Holtz. Many presented on this radio show are now tops as stars—to mention a few, Langford, Lamarr, Faye, Miranda, and our imprintable Charlie, and of course, Mr. Bergen.

This hour was under the master showman and best radio scout of many years, Rudy Vallee. In my humble opinion, if a person as competent as Mr. Vallee is away from radio work for almost a year to this date, we can expect little change in radio entertainent and obviously fewer new stars for the movies.

Mrs. Emma Mead, 1073 Florida Street, Los Angeles 14, Calif.

Sirs: Here is a gripe about one of my favorite programs, "What's the Name of That Song?" which I have never missed so far and often go to see. A couple of weeks ago, the first winner that was chosen by applause was changed. Someone in front said "Oh," and the master of ceremonies called a girl up who was not among the first two chosen and had a rejudgement on the clapping. She got first prize. A very poor policy, as everyone always has a friend or two of choice a protest.

And as Bud Williamson goes through the audience, why doesn't he really try to pick them out for good singing? Not how they may cluck or cause a laugh. If it's going to be a comedy, we turn on a comedy program. Each program is picked out for what the name implies. "What's the Name of That Song?" has been really enjoyable up to the last few times, but a little ridicule of constants can sour any listener.

Page Two

W. Victor, 127 East "A" Street, Ontario, Calif.

Sirs: I understand that "Leave It to the Glitz" is being broadcast from Hollywood. It would very much like to see pictures of the Eastern girls, or might say many others. Could you possibly print some, and perhaps a short story?

Elise McElhone

Julie Allan, Locksley Place, Los Angeles 26, Calif.

Sirs: Something has gone wrong with our little sudsy folk. From "Ma Perkins" (will someone please eliminate that impossible character "Star") through "Pepper Young's Family," "Road of Life," "The Right to Happiness," everything is struggling with diseases, penicillin, scalps, accidents and elimination of characters, all in one fell swoop. Heavenly day! Why should one listen to such depressing goings-on? Listeners may be weighed down with problems from which they need to escape.

Would like to say a good word for our ever-enjoyable "Mayor of the Town." Also for "Willie Piper," "The Couple Next Door," "Twenty Questions," "Meet the Press" (which every American should hear) and all such wholesome and delightful programs. Also the Oscar Levant-Jolson program, if only Al would omit "Mammy." He has a remarkable voice when last heard naturally, but his frizzly gyrations. Mr. Levant doesn't often enough finish his selections.

Mrs. Roy Tallow, 218 North Newlin Avenue, Whittier, Calif.

Sirs: Why, oh why do the commercials need to come in so loud? Get your program to one station, get ready for a good morning, afternoon or evening. In spite of It all, have to go to the radio every fifteen minutes to tone down the commercials. Not that I am griping about commercials. I enjoy them if they could be kept on the same tempo as the program. Surely this isn't necessary. No, it isn't necessary. Maybe, if these repeated hammerings from our readers continue a few of our announcers will realize it.
About Your Letters

All letters to the Ear Inspires the Pen Department should include name and full address of the sender. Name and/or address will be withheld on writer's request. Opinions expressed in these letters printed are those of the writers and do not necessarily reflect the opinion of Radio Life.

news cast with equanimity, but not Glenn's. We also enjoy that little skirmish of wits at the close of each broadcast.

It was my intention to voice a gripe or two, but after reading Evelyn Bigsby's column (which I never miss) I found that she had covered my intended ground in a much more efficient manner than I could have done, and incidentally saved me a lot of writing. I, along with many others, wish so many good programs wouldn't appear at the same time.

For example, Friday nights we have "This Is Your F.B.I.," "Can You Top This," and Burt Ives, and can only hear one. Too, I wish they would abolish either the studio audiences or their accompanying racket!

Eleanor Redack, Don Mother, Pack 621, 4734½ Oakwood Avenue, Los Angeles 4, Calif.

Sirs: "Wallace Wimple" may be a thorn in the flesh of his "sweetie, face," but he's a hero to Cub Pack 621! Last Friday this pack, which is sponsored by Van Ness P.T.A., held its traditional Blue and Gold dinner at the school. Bill Thompson, the "Wallace Wimple," "Old Timer," and "Horatio Boomer" of the "Fibber McGee and Molly" show, was the guest, and the boys and their parents are still talking about him. Bill gave a very wonderful talk on the importance of Cubbing in combating juvenile delinquency, as well as entertained the pack with his clever characterizations. His work with boys, his entertainment of our veterans and his willingness to put forth so much time and talent for these things he believes in, is a real inspiration. I think he deserves a real plug for the wonderful work he is doing so unassumingly. Radio is certainly the better for its Bill Thompsons!

Mrs. D. B. Reeve, 833½ North Coronado Street, Los Angeles 26, Calif.

GUY LOMBARDO presents his easy-to-listen-to music each Saturday evening at 6 on KFI. Vocals are handled most capably by Don Rodney and Kenny Gardner.

ELEANOR REDACK

FOR YOUR DINNER-HOUR ENJOYMENT ON SATURDAY NIGHT, KFI OFFERS "THE GUY LOMBARDO SHOW," A HALF-HOUR OF MUSIC, AND "THE JUDY CANOVA SHOW," 30 MINUTES OF HEARTY HUMOR.

GUY LOMBARDO

JUDY CANOVA's lovable, laughable personality is featured when her program is presented at 6:30 Saturday evening via NBC-KFI.

THAT'S KFI—DIAL 640—Ad

Page Three
PERSONALIZING THE NEWS WITH DIALECTS, acting ability and his remarkable singing voice is Wendell Noble's system for making world-wide events.

ASSOCIATE RESEARCHER AND SCRIPTER of this endeavor is brilliant Bill Greene. Together, he and Noble spend from 7:30 a.m. to broadcast time on "storytizing" a single news script.

The News in Parables

Is How Wendell Noble and His Associate, Bill Greene, Give You the Current Facts Arriving Regularly on Their Teletypes!

By Judy Maguire

Tuesday, Thursday, Saturday 7:30 a.m. KHJ, 9:30 a.m. KFI, 12:30 p.m. KWU, 9:30 a.m. KFI

Everybody's been worried about the cost of living going up. Suddenly it starts down, and they have a big investigation in Washington. So on 'Newscope' we say ... It's like the fellow who's been proposing constantly to his girl. All at once she answers 'Yes.' He draws back in alarm and thinks 'Yipe! What have I got myself into?'

"We use anecdotes only as analogies," continue Wendell Noble and his associate, Bill Greene, as they explain their system of compiling Mutual's unique news series for Kaiser-Frazer and Kaiser Steel.

"We want to make the program entertaining, but we never lapse into similes unless they add to the show. We're not just trying to be funny. You can hear exactly the same news anywhere ... our press services are the same as anybody else's ... but we like to illustrate what's happening with parables, bits of poetry, philosophy, dialects ... make the news a real production."

These two very interesting gentle-men first appear oddly matched. Bill Greene is a shy, intense, graying and studious man. He has had more than twenty years' experience in journalism; is terrifically traveled and a constant reader. Wendell Noble is dapper, handsome, quite young, chatty, clever. He was Steve Allen's partner in comedy on Mutual's delightful "Smile Time"; he announced the Arch Oboler series; he disc-jockeyed in the late evening hours; and he sang with Buzz Adlam's radio show, before he became, of all things, a newscaster.

Second sight, however, discerns the pair of them as good complements. Wendell's singing voice is pretty great shakes. (He reported the opening of the opera season with a ringing chorus of "Figaro" which is still rating fan mail.) His training and experience in vocal control have given him dramatic timing and inflection. He is an expert on dialects. Bill Greene has a tremendous capacity for research and details, and a real flair for colorful description. Working as a duo, both men can create some extremely effective listening.

Rigid Schedule

Work on the program starts at 7:30 a.m. and it takes eight hours to prepare the broadcast which goes east at 4:30 p.m. Then, the script has to be revised and made timely for the later West Coast "repeat," at 9:45 p.m. The schedule, of course, is even more demanding on Sundays, when KHJ hears the program at 5:45 p.m. Without making any undue boasts, both Greene and Noble assert that this is a stiff routine. "Ordinarily," they surmise, "fifteen minutes of commentary can be turned out in three hours."

For the added touches of literature which liven the program, the pair turn to many sources. They closed the show recently with a forty-five-second recollection of the "Spread of Knowledge" treatise written by Elihu Burritt, "The Learned Blacksmith," more than 100 years ago. The Bible is frequently consulted. Commenting on the Russian Shostakovich-Prokofiev-Khatchaturian music ban, "Newscope" utilized Shakespeare (Henry VIII, Act III): "Ah yes," reflected the program in its own idiom, "this is the state of man. Today he puts forth a brilliant Seventh and the rubies come pouring in. Then comes a frost, a killing frost, and he can't even buy a Fifth."

"Newscope" never takes a side. On the Palestine issue, for instance: "This isn't a question whether the Arabs of Jews or United Nations are right. It's a question whether the United Nations, having by a majority vote decided that something has to be done to keep the world at peace, can now forget self-interest sufficiently to back up that decision. On this hinges a great problem ... is the United Nations going to become a debating society or is it going to make a genuine effort to keep the peace?"

"Newscope" is now in its second thirteen for the sponsor (and is, as most know, the first coast-to-coast radio which Kaiser-Frazer has bought). Recently, the trades quoted...
A B O U T  T H E  Y E A R

1920, a small, black-eyed boy used to wander around the Shuberts' Winter Garden, selling candy abstractedly while he listened to the star of the extravaganzas, Al Jolson. Today this "boy," Lou Bring, conducts the orchestra on Al Jolson's radio show.

The road from candy peddler to music purveyor took twenty years and about that many turns. Louis Bring, native New Yorker, left DeWitt Clinton High School where he remembers a schoolmate who wrote funny paragraphs in the school paper under the name of Sidney Skolsky) with the firm determination not to follow his father's musical footsteps. Lou wanted to be a dentist.

The dark-eyed Mr. Bring, who looks little older today than he did during the time he laughs about, explained, "Leaning toward a dentist's life was what led me farther and farther into music. I had completed my pre-med, but the fees necessary to register at dental college stopped me."

Luckily, Lou's father, a fine musician, had given his son an early start, and right along with the alphabet the boy learned creditable performance on the piano, violin and cello. This enabled Lou to move into the piano spot with the old McAlpin Hotel orchestra.

"The only hitch to that was that I couldn't play piano half the night and learn about molars during the daytime. I decided the smart thing to do would be to go on the road summers with shows, and not work during the winters at all. That would have worked out beautifully except for the fact that each time we brought a show in off the road it closed. About that time I joined the Capitol Theater orchestra, and decided my hundred dollars a week was better than dentistry anyway!"

New York Music

New York's night life at that time, aside from the society places, seemed designed for musicians. Wandering north from Times Square, the bandmen would congregate to listen to and enjoy each other's company in the innumerable small places that specialized in jazz and the inevitable fried chicken. Lou still speaks admiringly of two of his fellow pianists whose names collectors today find on their records - Arthur Schutt and Frank Signorelli.

"Those boys played real piano . . . both of them had big hands that could cover a tenth easily without rolling. In those days there was no faking . . . anybody who couldn't play tenths stretched their hands till they could, or they didn't play piano with the good musicians!"

The Dorsey brothers list among Lou's good friends today, and he tells a story of Tommy's antics that never fails to set Lou himself to laughing heartily.

"On a particularly solemn occasion, a Mendoza anniversary, Tommy and I were perched among the twenty-five musicians who had left the pit band of a hundred men, and gone on stage. Tommy, being in the brass that was on the upper tiers, was blowing peas out of a tube, hitting the first cellist, two rows below him. The cellist happened to be a hot-headed Russian who finally pulled a plug from his instrument and fired it in Dorsey's direction. Instead, the peg hit the first trumpet man in the mouth. He was a tough guy, too, and let fly with his mute in the general direction of the peg-thrower. There's no telling who got that in the face. Why we all weren't fired is beyond me."

Hollywood Career

When the bright-lights circuit from the Rainbow Grill atop Radio City in New York, to the French Casino and the Stevens Hotel in Chicago, thence

(Personal Lou Bring's Determination Not to Follow His Father's Footsteps Boomeranged!)

Men of Music

No. 67 of a Series

Lou Bring

By

Jane Pelgram

LOU BRING LOOKS hardly old enough to remember the days when Jolson as a young man was bewitching 'em at the Winter Garden in old New York. Lou was on the other side of the footlights, selling candy among the audience.

HE'S A TRUMPET MAN in the band, and his name is Charlie Margolis, a name that carries plenty of weight among musicians. Red Nichols is also in the brass section of Lou Bring's orchestra. The trombone section holds a claim to fame, too, in the person of Lou McGarity.

THE GIGANTIC Sam Weiss and his flying sticks set the beat when the rhythm section of Lou's band is spotlighted. Notice that even Sam's gigantic beats hasn't disturbed his cigarette ash. That's known as control.

Page Five
**CBS's JANET WALDO** arrives at the studio for a sitting, is met by secretary Shirley Alexander. Janet always comes loaded with clothes, has the reputation for being half an hour late to the minute. Lately she turned over a new leaf and is now only fifteen minutes late; still apologetic.

**WHILE JANET** arranges her hair, Polin studies her with possible lens poses in mind. Janet's usual comment is, 'My hair! So unruly today!' Having shot more than 500 Waldo pictures, Ben knows Janet as a subject. Newcomers he scrutinizes closely but unobtrusively.

If Radio Stars Have "Good" and "Bad" Sides, Here's the Man Who Can Tell—He Has to Know to Take Their Picture

By Evelyn Bigsby

**HEN Hoagy Carmichael** was finally persuaded that he should have some new CBS portraits taken, he reluctantly clambered up the iron steps to Columbia Square's penthouse photographic studios, squared his shoulders, nudged open the door and stated defiantly: "Nobody's ever taken a good portrait of me, so hurry up and let's get this over with!"

"Mr. C" was pleasantly surprised with the lens results of photographic boss Ben Polin. Hoagy picked a high percentage of poses and ordered one for his fans. Reproduced with this story, the portrait which he liked so much has been re-ordered and re-ordered to meet the growing requirements of fans.

Hoagy's attitude was not unusual, according to Polin, who observed: "Everyone hates to have pictures taken—at least they say so. They try to convince the photographer they're no good photogenically—maybe they want to establish an alibi in case things don't turn out the way they hope.

"Some people," Ben continued, 'have bad-side fixations. "This is my best side," they'll tell me. 'Just get this one side.' I try to convince them that by proper lighting, pose, and general composition I can get a good picture on either side. Movie people seem to be more aware of their 'good' and 'bad' sides." Ben is pleased by the fact that most people are willing to re-examine their attitudes, which indicates that he is a diplomat de luxe as well as an expert lensman.

**Would-Be "Experts"**

At the opposite pole from camera subjects with fixations are the amateur photographers who spend most of the time for their sitting in telling Ben how to shoot the picture. Ben always handles this situation by saying, "Okay, I'll shoot you your way and then you can let me shoot you my way."

Ben always looks upon shots numbers one and two as "warm-ups,"
enabling him to study the subject and place him or her at ease. Often, however, when he discounts these poses, they turn out the best. General tension is common during a first posing, as in the case of Ozzie and Harriet, who had difficulty relaxing. But the second time they had a sitting, both they and Ben were at ease, and at the third session, which took place last fall, the whole proceeding was satin-smooth. "Sixty percent of the pictures were swell," Polin related happily. When we questioned the percentage, he quickly explained that sixty was excellent. "It has run as high as ninety and as low as twenty or thirty," he pointed out. A good portrait, defined by Ben, is "one that looks most like the person when relaxed and natural looking, yet succeeds in avoiding defects."

Movie people, as a general rule, relax more readily in front of the camera, evidence no self-consciousness and are not bothered by lights. Yet some of them are so accustomed to the motion-picture camera that they freeze up when they have to pose.

Ben is smart enough to handle each "customer" individually. When Frank Morgan arrived at the studio for his sitting, Ben didn't try to make him conform to any rules. He felt that he could better catch that famous Morgan facetiousness if he allowed the actor to be casual, so Ben chatted while he arranged his lights and marked time while Don Ameche and Morgan exchanged jokes. Finding Morgan in rare mood, Ben waited hawklike until the end of a sentence, then caught his picture. "My only problem," he confessed, "was to keep Frank put."

Good Subjects
Art Linkletter combines a nice, relaxed attitude with a concern of how he's going to look. Rosemary De Camp is easy to work with, and (Please Turn to Page 15)

THE FINAL PRODUCT is a completely natural but completely captivating Janet Waldo portrait.
Are Plugs Ugly?

Read What a Hollywood Agency Man Has to Say About Air Commercials

By Lou Place

Lou Place, head of the Hollywood office of the Russel M. Seeds Agency and author of the accompanying article, was born and raised in Portland, Oregon, and started in radio in 1928, when he "was just a kid." He'd always had his heart set on going to Annapolis, but when he "flunked his physical," Lou alternately went to sea with the Merchant Marine or took flyers in the entertainment world. At Oregon Tech he also obtained a license as a radio engineer.

One summer he came south and took a dramatic course at U.N.C., then did a little radio. He tooted as a "super" with the Ballet Russe, worked at the "Mel," played walk-on parts in the Federal Theater at New Orleans for $90 a month, then when things got tough, joined the "banana navy"—the Mississippi fruit boats. Twice he shipped to the Orient. "Every time I got broke, I got on a ship." His career in local radio started with KEXP and KIEV and he subsequently announced on KEZI, KMKO, KMTH, KWWK, KMPC, KFAC, and KNS. He says he is definitely a "pitch" type announcer (as opposed to persuasive).

Just about the time Pearl Harbor he became a civilian technician assigned to gyroscope instruments. He also started packaging small shows, meanwhile continuing his announcing. (Lou was doing the commercial on the Roemberg program immediately before assuming his executive job with Seeds.) The past two years he has had charge of the Shelton and "People Are Funny" shows, and Eddy Howard's show when it originates on the West Coast. He works seven days a week from 9:45 a.m. to midnight, and on his sketchy time off "buys tickets for radio shows," where he loves to sit in the audience along with Joe and Jane Jacobs.

Over the past twelve years as announcer, writer, producer, and now manager of an advertising agency, I have been involved in the ever-escalating arguments concerning radio commercials.

I believe that competition is the backbone of the American way of life, that advertising supplies the life-blood of that competition. Because of competitive business, we have an unending race to build better products. Better products make living in America the finest in the world.

Radio advertising has proven itself to be one of the most effective advertising mediums known. Unfortunately, radio advertising has been sorely abused by many. However, many of the so-called "a b u s e s" aren't really abuses at all. Repetition has been called the greatest sin of commercial radio. As an announcer, I discovered that the most effective way to sell over the air was repetition. The longer I talked and the more often I repeated a phone number or the address of the sponsor's store, the more goods the sponsor sold. This doesn't apply only to advertising on the air, however. The printed pages of your daily newspaper or favorite magazine sell their advertised products by repetition just as surely as does radio. Consciously or not, you see that ad over and over again during the course of a day or a week. Billboards do the same thing. Admittedly, this form of repetition doesn't irritate you as much as the same thing on radio. In recent years, listeners have become more conscious of the commercial end of radio along with their more exacting demands for better programs. The majority of advertisers have gradually learned they cannot insult listeners and expect to sell merchandise.

Before I outline what we, as an agency, are endeavoring to do with our commercials, I would like to point out some rather startling but little-known facts about the cost of a network radio show. When listening to a half-hour radio show, the average person doesn't consider the time, cost, and energy of the many people involved in the broadcast. The most popular radio shows cost between $10,000 and $15,000 to put on the air. Three thousand dollars is considered a low budget show. Some cost $20,000 each week. That is the money required to put the show in front of the microphone. Then the sponsor has to spend around $15,000 for time on the stations across the country that broadcast the show.

A little quick arithmetic brings up the fact that an advertiser is paying around $30,000 for a half-hour once a week. It doesn't take too much knowledge of business to realize that he must sell a considerable amount over this to pay for the entertainment which he furnishes. The only way he can get that back is from goods sold. In the case of the small item where one cent or less represents his profit, it is easy to see that a great many people who listen to his show must buy his product. The NAB (National Association of Broadcasters) has wisely set up a maximum of three minutes for the commercials out of the twenty-nine and one-half minutes of the show. As an advertising agency, our job is to convince the listener in these three minutes that he should go out and buy the cigarettes, candy bars, food, etc. If we fail in this, the businessman can't continue to pay for the show. The first consideration is to build a radio show as entertaining (Please Turn To Page 32).
For Love o’ Mike (General) (Comment)

Rumors Are Flying

Fewer picture names scheduled in guest spots in the coming season—to much for too little. Jerry Colonna is a good bet for his own comedy show next season. “You’re on Your Own,” new type of quiz in which the contestants quiz each other, will star Ken Niles when it audits soon. Dick Powell in “The Front Page” is set for ABC. If it fails to draw a summer sponsor it will go sustaining. “Beulah” will be going over to CBS. “Home Sweet Hollywood,” starring Bebe Daniels and Ben Lyon, being considered for coast-to-coast sponsorship. The “Comedy Writer’s Show” will fill Bing’s vacation spot. Jack Benny and Phil Harris will appear in London this summer. Jolson will make the sequel to his hit movie at Columbia. Talullah Bankhead, Fred Allen’s old co-star, may have her own radio series come fall. “County Fair” may be heard in the Mark Warnow Borden spot this summer. In the meantime, “Your Song and Mine” with Thomas L. Thomas and Felice Knight, among others, will replace. John Dickson Carr, famed mystery author, is preparing a new chiller series for CBS, titled “Cabin B-13.” The action’s on an ocean liner. Roseland Theater in Chicago has installed a special oversized theater seat to accommodate Two-Ton Baker! Sweeney and March may be back on the air soon. Jack Paar finally scheduled to make his film debut. He’ll play a serious role in “Weep No More,” starring Joseph Cotten. Raymond Paige and his musical may be the hot weather replacement for Ozzie and Harriet.

DON’T BE A MissDit*

NEXT WEEK

At long last, stories in answer to your requests, fans! A fine yarn on Jeff Chandler, who weekly enlivens the air with the singing of “Dr. Dana.” Handsome Jeff is also on our cover. We finally buttonholed that “Breakfast Club” man, Don McNeill, and fired a lot of delayed questions at him. See his answers, next week. You’ve been begging for stories on two singers — Andy Russell and Buddy Clark. They’re in next week. You’ll also find a charming thing on Gracie Allen, the gal who talks nonsense on the air but comes clean when she’s interviewed. Dave Vale is our Mikeman — Flashbacks zoom merrily on some more priceless pictures.

A story about the song pluggers’ unique system of contacting musicians rounds out this super issue.

Oh, yes, and if you haven’t caught up with the time changes on some of your pet programs try hunting them down in Radio Life.

*She wanted to read it but she missed it.

Playbacks (Critical) (Comment)

We Point With Pride...

To the great improvement in Louella Parsons’ delivery, both in voice tone and phrasing, on last Sunday’s show. We also think Louella deserves special mention for the way in which she continues to give listeners news on former stars — usually neglected by other commentators as soon as they dim. To movie star Ann Rutherford for being the best contestant ever to set foot on the “Twenty Questions” stage. Ann not only answered her share of subjects, she even beat Florence Rinard to the punch several times. Basil Rathbone’s guest spot on the Fred Allen show last week and to “Senator Claghorn’s” monologue on advertising on the same show. Before radio advertising, averted “Claghorn,” all smokers knew what Philip Morris smokers knew and Duz was lynin’ around doin’ nothing. To Mike Redgrave’s performance on the “Theater Guild” broadcast of “Libel.” On a suspenseful, high-tension show, Redgrave gave a sustained emotional (Continued on Next Page)

Page Nine
Radio in Review

(Continued from Preceding Page)  portrayal that managed to be effective without sounding "factory." To John Nesbitt's intriguing stories on his "Passing Parade." Every broadcast of the five evenings a week, Nesbitt never fails to supply top entertainment.

We View With Alarm

... The fact that "Stop the Music" has managed to select such a hauntingly familiar Mystery Tune that we can't get it out of our head—can't remember the name. Please, somebody guess in to hear Charlie McCarthy last week and got Joe Eno's and piano music instead — here's the explanation:

The Edgar Bergen troupe intended to broadcast from Bridges Auditorium in Claremont, California, on April 11, and they almost did. Unfortunately the circuit set up for the show was torn down by workmen repairing the equipment. The show was broadcast, all right, but only to those in the auditorium.

When technicians failed to receive the show in NBC Hollywood, the handsomest musician was nabbed and put under the electric chair. He happened to be Louella Parsons' organist, Joe Eno's, who grabbed a handful of keys and launched into "Smoke Gets in Your Eyes."

"I wasn't nervous," insists musician Eno. "I just sat down and played what popped into my head. If someone had said, 'Go out and play for twenty-five million people,' I would have been scared to death." When Eno had to report after fifteen minutes of solo, New York pianist Nicholas Tagg took over the tune, "Bess You Is My Woman," in the same key and continued playing.

The Bergen broadcast you missed will be repeated on May 2. Spokesmen say it will not be broadcast from Claremont.

Joe Eno says, "It's a good thing I play by ear."

On Mike (About Studio Happenings)

On Mike—Or Almost

If you were one of the millions who tuned in to hear Charlie McCarthy last week and got Joe Eno's and piano music instead — here's the explanation:

The Edgar Bergen troupe intended to broadcast from Bridges Auditorium in Claremont, California, on April 11, and they almost did. Unfortunately the circuit set up for the show was torn down by workmen repairing the equipment. The show was broadcast, all right, but only to those in the auditorium.

When technicians failed to receive the show in NBC Hollywood, the handsomest musician was nabbed and put under the electric chair. He happened to be Louella Parsons' organist, Joe Eno's, who grabbed a handful of keys and launched into "Smoke Gets in Your Eyes."

"I wasn't nervous," insists musician Eno. "I just sat down and played what popped into my head. If someone had said, 'Go out and play for twenty-five million people,' I would have been scared to death." When Eno had to report after fifteen minutes of solo, New York pianist Nicholas Tagg took over the tune, "Bess You Is My Woman," in the same key and continued playing.

The Bergen broadcast you missed will be repeated on May 2. Spokesmen say it will not be broadcast from Claremont.

Joe Eno says, "It's a good thing I play by ear."

On Mike (About Studio Happenings)

On Mike—Or Almost

If you were one of the millions who tuned in to hear Charlie McCarthy last week and got Joe Eno's and piano music instead — here's the explanation:

The Edgar Bergen troupe intended to broadcast from Bridges Auditorium in Claremont, California, on April 11, and they almost did. Unfortunately the circuit set up for the show was torn down by workmen repairing the equipment. The show was broadcast, all right, but only to those in the auditorium.

When technicians failed to receive the show in NBC Hollywood, the handsomest musician was nabbed and put under the electric chair. He happened to be Louella Parsons' organist, Joe Eno's, who grabbed a handful of keys and launched into "Smoke Gets in Your Eyes."

"I wasn't nervous," insists musician Eno. "I just sat down and played what popped into my head. If someone had said, 'Go out and play for twenty-five million people,' I would have been scared to death." When Eno had to report after fifteen minutes of solo, New York pianist Nicholas Tagg took over the tune, "Bess You Is My Woman," in the same key and continued playing.

The Bergen broadcast you missed will be repeated on May 2. Spokesmen say it will not be broadcast from Claremont.

Joe Eno says, "It's a good thing I play by ear."

On Mike (About Studio Happenings)

On Mike—Or Almost

If you were one of the millions who tuned in to hear Charlie McCarthy last week and got Joe Eno's and piano music instead — here's the explanation:

The Edgar Bergen troupe intended to broadcast from Bridges Auditorium in Claremont, California, on April 11, and they almost did. Unfortunately the circuit set up for the show was torn down by workmen repairing the equipment. The show was broadcast, all right, but only to those in the auditorium.

When technicians failed to receive the show in NBC Hollywood, the handsomest musician was nabbed and put under the electric chair. He happened to be Louella Parsons' organist, Joe Eno's, who grabbed a handful of keys and launched into "Smoke Gets in Your Eyes."

"I wasn't nervous," insists musician Eno. "I just sat down and played what popped into my head. If someone had said, 'Go out and play for twenty-five million people,' I would have been scared to death." When Eno had to report after fifteen minutes of solo, New York pianist Nicholas Tagg took over the tune, "Bess You Is My Woman," in the same key and continued playing.

The Bergen broadcast you missed will be repeated on May 2. Spokesmen say it will not be broadcast from Claremont.

Joe Eno says, "It's a good thing I play by ear."

On Mike (About Studio Happenings)

On Mike—Or Almost

If you were one of the millions who tuned in to hear Charlie McCarthy last week and got Joe Eno's and piano music instead — here's the explanation:

The Edgar Bergen troupe intended to broadcast from Bridges Auditorium in Claremont, California, on April 11, and they almost did. Unfortunately the circuit set up for the show was torn down by workmen repairing the equipment. The show was broadcast, all right, but only to those in the auditorium.

When technicians failed to receive the show in NBC Hollywood, the handsomest musician was nabbed and put under the electric chair. He happened to be Louella Parsons' organist, Joe Eno's, who grabbed a handful of keys and launched into "Smoke Gets in Your Eyes."

"I wasn't nervous," insists musician Eno. "I just sat down and played what popped into my head. If someone had said, 'Go out and play for twenty-five million people,' I would have been scared to death." When Eno had to report after fifteen minutes of solo, New York pianist Nicholas Tagg took over the tune, "Bess You Is My Woman," in the same key and continued playing.

The Bergen broadcast you missed will be repeated on May 2. Spokesmen say it will not be broadcast from Claremont.

Joe Eno says, "It's a good thing I play by ear."
LURENE TUTTLE is often considered to be radio's most versatile actress. On "The Adventures of Sam Spade" (KNX, Sunday evening, at 9:00) she plays Spade's girlishly charming secretary, Effie — then, with barely enough time for one breath, she switches to the part of Sam's landlady, a toothless old crone. Later, she sometimes portrays a slinky international spy. Then, to top off the evening, she may appear as a society matron — or a loveable grandmother.

DON AMECE adds to the hilarity of "The Old Gold Show" by appearing in the sketch featuring Mr. Bickerson, the henpecked husband. But his real life has nothing in common with the part. The Ameces are known as one of the happiest couples in Hollywood and they have one of the largest families — four sons and two daughters. "The Old Gold Show" is broadcast over KNX each Friday evening at 6:00.

BOB CROSBY had little of his present nonchalance when he launched his professional career. At thirteen he appeared on an amateur show — just long enough to hear the orchestra play five Introductions for him before he gave up and fled in terror. Now, as the easy going, easy-to-listen-to host of "Club Fifteen," Bob is heard over KNX each evening, Monday through Friday, at 9:30.

CHARLES COLLINGWOOD is a former Rhodes Scholar turned newsman. During the late war he left Oxford to cover the African campaign. He was first to report the fall of Tunis. First to broadcast news of the assassination of Admiral Darlan. And first to wire-record the D-Day landing on the Normandy beaches. His newscast on KNX (Monday through Saturday, 5:30 to 5:45 P.M.) is first with much of the news that is especially important to Western listeners.
Sports—a major activity of many Southland residents—is also a major broadcast activity of KMPC. Currently listed on the KMPC roster is Sports Director Bob Kelley’s broadcast of the Los Angeles Angels series. A member of the Pacific Coast League, the Los Angeles Angels are determined to meet their rivals and Bob accompanies them to cover the play-by-play description, both at home and on-the-road. Games are aired six times weekly: Tuesday through Friday at 8:10 p.m.; Saturdays at 2:30 p.m., and Sundays at 1:30 p.m. With a heavy schedule of on-the-road games, Bob will have little time in the next few months to spend with his wife, Betty, and young sons, Timmy and Robbie, in their new hill-top home in the Valley.

Returned to the KMPC sportscast schedule is Hal Berger and his Major League baseball re-creations aired each week-day from 1:00 to 2:00 p.m. Hal is a pioneer in this field and more than thirteen years ago instituted his unusual radio talent in Chicago. Except for a stint with the Army during the past war, Hal has consistently conducted this program. This is one of the most popular of sport shows on KMPC, and each Friday afternoon Hal invites his listeners to actively participate. Incidentally, every effort is made to duplicate an actual baseball game.

One of the station’s most popular women’s participation programs is “Women Are Wonderful”—and “they are” says Eddie Stanley, emcee of the program broadcast Monday through Friday from 12:00 noon to 12:30 p.m. Each week the show originates at the Vagabond’s House on Wilshire Boulevard and the participants are guests at lunch, compliments of “Women Are Wonderful,” and also compete for the merchandise and cash prizes. Women’s clubs groups—of which there are 700 in this area—are the especially-invited guests. Tickets are available by writing “Women Are Wonderful,” KMPC.

Tuesday and Thursday broadcasts emanate from the studios and consist of a telephone quiz conducted by Eddie and his assistant, Tom Dixon, so that listeners unable to attend the broadcast may compete for the lavish array of prizes. Program is produced by John Wiley.

In the past ten months, attractive Jeanne Gray has created an impressive listening audience for her “Woman’s Voice” program aired Monday, Wednesday and Friday from 4:15 to 4:30 p.m. Many of the Southland’s and the nation’s prominent women have visited Jeanne during her broadcasts... Ilka Chase—Frances Langford—Mrs. Valley Knudsen—Glad Hall Jones—Mrs. Elizabeth McManus—Kay Proctor—Mary Webb Davis—Mrs. Fletcher Bowron and a host of other professional, civic and social personalities. Jeanne has not restricted her broadcasts to women and their activities, but has introduced such outstanding men as William Jeffers—Atwater Kent—Frances Lederer and others. Jeanne is now in New York interviewing many of the East Coast’s leading women for re-broadcast upon her return.

At Deadline: KMPC was recently commended by the Helms Athletic Foundation for its contribution and coverage of sports... When the advertising women of Southern California meet at the Hollywood Roosevelt, April 26, to announce the winners of the Los Angeles Advertising Women’s annual “Frances Holmes” award, KMPC will record the proceedings for broadcast in the evening...

...Watch the “Three Alarm” boys, Frank Graham and Van Deest, become one of the top acts in the business—their “Three Alarm” show is now heard in more than twenty cities in the nation...
Radio Lines

By Evelyn Bigsby

WE WALKED THE PLANK the other morning—several of ’em to be accurate—when prowling through the big hunk of steel, concrete, celotex, and lumber rapidly taking shape as Mutual-Don Lee’s $3,000,000 home. Construction is humming at the block-big building fronting Vine Street between Fountain andHomewood Avenues, a stone’s throw south of Sunset and Vine.

Headman Lewis Allen Weiss had hoped to move into the network’s new headquarters in time for the National Association of Broadcasters’ convention in March. But there still was a whole of a job to be finished and the September 1 occupancy date ought to be just comfortable.

Mutual will have a sweet set-up with four big audience studios (350 capacity), four non-audience studios, and several smaller ones housed in the four-story edifice.

ONE OF THE MOST INTERESTING SPOTS right now is the foyer, where artist Robert Sinnott and his wife have begun the impressionistic mural on radio which occupies a space 13 by 28 on the north wall. They were just starting to sketch roughly on the linen background. It’ll take a month to complete the mural. A wood mural depicting a map of the Don Lee network will occupy the west wall.

Sinnott has had charge of the color schemes in the studios and we’ve never seen anything like them. The one studio most nearly finished had walls blending from deep blue in the back of the auditorium, through greens, limes, and grays to coral on the immense stage (2600 square feet) and lavender in the control and client booths. The effect is really startlingly different.

Most finished space in the structure is master control, on which engineers have been working for two years. "Doc" Bennett, veteran radio engineer, is spending all his time now at the new place, supervising completion of the installation. The master control board is 10 by 32 feet, weighs twelve tons, and has 2650 connections. "Just like fine embroidery," "Doc" explained, "All laced by hand," he added as he threw the innards of the board open to our mercilessly curious gaze.

AS MANY AS 435 WORKMEN have labored per day on this giant project of completing Mutual-Don Lee’s new home, for which ground was broken about a year ago. General superintendent Jack Ogden advised that it was “the most complicated thing I’ve built. Each studio is like a neighborhood theater.”

"Remind me to tell you about the polycylindrical diffusers," Interpolated Mark Finley, who was conducting our one-woman tour. Eventually we plodded all the way up precariously un-

finished steps to the pent-house on the fourth floor, where there’s to be living accommodations for visiting executives. Passing the Board of Directors room, we had to hear the real story about the furniture truck that backed up to the front of the building last week. In it was a twenty-five-foot table. Everyone was thrown into mad confusion when the delivery men asked where the tables should be placed. Someone started to check some of the 200 contractors working on the job and it finally developed that the table was from Barker Brothers, which had taken an order for its delivery two years ago and was kicking through, right on schedule. Mr. Ogden sent it back to wait for awhile.

LET’S SEE NOW

Much to-do ensued before a recent airing of ABC’s “Star Time” when it became apparent that announcer Jay Jackson was saying “eather” while Dorothy Kilgallen said “eyether.” A compromise established Jay’s pronunciation for that program, and Dorothy’s for the next, ad infinitum. Should have worked out well, except that in the confusion of actual broadcasting, Dorothy switched to “eather” while Jay kept saying “eyether.”

“JO STAFFORD PRIZE IN AMERICAN FOLKLORE”—Again this year, Miss Stafford will award her $250 prize to the college student presenting the best collection of American folklore, gathered from primary sources, written in publishable form and submitted as a piece of original research. Entries should be in the hands of Dr. Erminia W. Voegelin, American Folklore Society, Indiana University, Bloomington, Indiana, by December 15. Manuscripts must be accompanied by a letter stating when, where and how the material was collected and a list of scholarly assistance, such as bibliographical information. Miss Stafford’s interest in folklore derives from a family background in the Great Smoky Mountains of Tennessee and from a first-hand knowledge of the folklore and popular traditions of the hill folk.

“VOX POP,” KECA, Wednesdays—For a free booklet on escorted tours of Europe, ask your local travel agent and any American Express office or write American Express, 65 Broadway, New York 6.

“WALTER WINCHELL,” KECA, 6:00 p.m., and KHJ, 8:30 p.m. Sunday—For a copy of “Survival in the Air Age” send seventy-five cents to the Government Printing Office, Washington, D. C.

“LAND OF THE LOST,” KECA, Saturdays—An extra-special prize will be given on the first program of each month to the “pollywog” who has written the most out- standing letter received during the month. Address: “Land of the Lost,” American Broadcasting Company, New York 20, New York.

Fancy Knick-Knack

Meredith Willson has received a tiny silver engine and tender desk set from the Chicago and Northwestern Railroad, in appreciation of his new “Railroad Polka,” now in the hands of publishers and to be featured at Chicago’s rail centennial in July.

$5000.00 IN PRIZES

“WHAT AM I?” CONTEST TUNE

“HOLLYWOOD BANDSTAND”

Maurice Hart 11-11:15 a.m.
Bill Anson 2-2:15 p.m.
MONDAY THRU SAT.

KFWB DIAL 980

Sponsored by

VENUS FOODS

PRIZES EVERY WEEK

Page Thirteen
TIME CHANGES

Monday, April 26—"Playmakers of the Air," KFOX (Long Beach), 10:00 p.m. (30 min.) The community radio workshop presents its series one-half hour later. Was on KFOX at 9:30 p.m. Mondays.

Friday, April 30—"Flightcast," KFOX (Long Beach), 8:45 p.m. (15 min.) Oak Smith's aviation-news program shifts from its previous KFOX time, 9:45 p.m. Fridays.

WHAT'S NEW

Mystery
Sunday, April 25—"I Love Adventure," KECA, 4:00 p.m. (30 min.) As an answer to the many who have requested return of his "I Love A Mystery" series, Carlton E. Morse presents this new show starring Mike Raffetto and Barton Yarbrough.

Commentary
Monday, April 26—"The Human Side of the News," KECA, 6:00 p.m. (5 min.) Edwin C. Hill will dramatically narrate this new Monday-through-Friday series.

Monday, April 26—Arthur Gaeth, KECA, 9:00 p.m. (15 min.) In addition to his analyses of important news trends, Gaeth will highlight his new weekly quarter-hour with interviews of persons in the headlines.

Monday, April 26—Fleetwood Lawton, KHJ, 9:15 p.m. (15 min.) Another station is added to Mr. Lawton's present daily KFI and KMPC schedule. He will be heard now over KHJ in this period Monday through Friday.

Tuesday, April 27—"Washington Date Line," KECA, 8:00 p.m. (15 min.) Frank Rogers relays this weekly quarter-hour report of important discussions at Capitol Hill.

Participation
Saturday, April 24—"Take a Number," KHJ, 7:00 p.m. (30 min.) Studio contestants will be given first chances to answer the questions corresponding to the numbers they have selected. Should they fail to give correct answers, prizes will be mailed to those submitting the questions, and duplicate prizes added to the giant jackpot. Both audience and at-home listeners will have a chance at the final jackpot take. Bob Shepard is emcee.

Juvenile
Wednesday, April 28—"Children To-

WHAT'S BACK

News
Sunday, April 25—"Richfield Report-
er," KFI, 10:00 p.m. (15 min.) For the benefit of inquirers, "The Reporter" is now back at his Sunday-through-Friday spot after a short absence.

Drama
Sunday, April 25—"Hollywood Star Preview," KFI, 8:00 p.m. (30 min.) Adolphe Menjou introduces film newcomer Don Taylor in his radio drama debut.

Comedy
Tuesday, April 27—Bob Hope Show, KFI, 7:00 p.m. (30 min.) Jimmy Durante and Marlon Hutton (Betty's sister) will guest with Bob at a show from the Olive Recreation Center in Burbank.

Wednesday, April 28—Jimmy Durante Show, KFI, 7:30 p.m. (30 min.) Lucille Ball, one of every radio show's favorite guests, drops in again on "The Schnozz."
Wonderful," KMPC, 12:00 noon (30 min.) Competing for prizes this broadcast will be members of the Hollywood Y.W.C.A. and the Bethel No. 75 Mother's Group.

Saturday, April 25—"Keep Up with the Kids," KHJ, 6:30 p.m. (30 min.) Guesting on Benay Venuta's parents-vs.-the-kids quiz will be Pat O'Brien and his six-year-old son, Terry.

* WHAT'S PLAYING

**Drama**

Sunday, April 25—"Ford Theatre." KFI, 2:00 p.m. (1 hr.) "Personal Appearance," the exhilarating story of a screen star's extended visit with a small-town family, will be dramatized.

Sunday, April 25—"Greatest Story Ever Told," KECA. 3:30 p.m. (30 min.) "Beersheba," the story of Abraham's well, which is mentioned in Genesis as the work of Abraham and Isaac.

Monday, April 26—"Lux Radio Theatre," KNX, 6:00 p.m. (1 hr.) "Dear Ruth" will feature a cast including Joan Caulfield, William Holden and Billy De Wolfe.

Thursday, April 29—"Family Theatre," KHJ, 7:00 p.m. (30 min.) "Their Only Son," an original play by Lenore Bigler, will co-star Lon McAllister and Joan Carroll. Gary Cooper will be host.

* Music*

Monday, April 26—"Musical Digest," KGFJ, 6:00 p.m. (2 hrs.) Bellini's "Norma Overture," Tuesday, Beethoven's "Scherzo and Adagio"; Wednesday, the Rouselle "Petite Suite"; Thursday, the ballet music from "Faust"; Friday, Bellini's "Norma."

* Forum*

Saturday, April 24—"Northwestern Reviewing Stand," KHJ, 3:00 p.m. (30 min.) Topic, "The Italian Election, What Does It Mean to Us?" Irving Pflaum and Ernest DeMilo will guest.

Sunday, April 25—"Invitation to Learning," KNX, 9:00 a.m. (30 min.) A literary study of Christianity and paganism will be made by the panel.

(For Follow The Angels with Bob Kelley)

Men of Music: Lou Bring

(Continued from Page 5)

on to Hollywood, carried Lou west, he brought with him friendships and admirations he's never forgotten. Today his band lists Red Nichols of the hot horn and Five Pennies fame, Lou McGarity and his famous trombone, Charlie Margolis on lead trumpet, and Sammy Weiss on drums.

Lou's local radio assignments have seen him as western recording direc-

tor for RCA, as conductor of Gene Autry's orchestra, leading Cracie Fields' show music, and for two seasons in charge of the music for the Elgin twice-yearly parade of stars. But when the young Bring's name came up as a possible leader for the Al Jolson show, wise agency heads nodded agreement that he was too young. Still, they also agreed that the enterprising musician had too good a musical background and reputation to be overlooked. He was hired, and clever Lou's first step was to get one of more than six hundred songs, cross-referenced by composer and title, and made up of all the standards Al Jolson sings on his shows. Al was so immediately taken by Bring's arrangements and foresight, and today won't allow any orchestra other than Lou Bring's to accompany him, save when the ethics of exchange visits on other shows forbid dragging Lou's whole aggregation along.

Bring's enthusiasm for his big band isn't immodest. "I think I have a great band . . . no cousins, no relatives, just a good strong band. And the boys like and respect one another. That's a big thing."

Aside from the cream of jazzdom that spots the band, Nichols, McCurdy, Weiss and Margolis, maestro Bring has Mischa Russell as concert master. The six brass, five saxes and full rhythm section, and the ten strings, two violas and two cellos are never piled against each other. The strings and winds are used on the more melodic things Jolson sings, while the brass is featured when Al revives vaudeville with "Toot-tootooes" or "Swanee."

Lou Bring has four good reasons for being glad he made a career of music instead of the less remunerative dentistry. The four reasons are Frances Hunt Bring and three children, Bobby, Harry and Judy Lou.

Lou's two hobbies are photography and the collecting of records and original music scores. His favorite composers are Delius, Ravel and Debussy, but he's as fond of good jazz, having been in on the making of this music, as he is of the classics. Of all records, Lou will unhesitatingly pick as his favorite the old Benny Goodman disc of "Goodnight. My Love." The vocalist at that time was one Frances Hunt, now Mrs. Bring.

The News in Parables

(Continued from Page 5)

the show's Neilson in the East as higher than Fulton Lewis, jr.'s.

Noble and Greene are fairly meditative about these huzzahs of acceptance. "The principle of the program is very simple," they explain. "Each item is a springboard. You know how it goes when you take part in a conversation, somebody says something and you think 'That reminds me . . .' In writing the news, there's such a wide variety of things to be reminded about."

"No man is a completely brilliant man. And just to make sure, we never write a program without a big map, an encyclopedia and a World Almanac."

Watch the Birdie!

(Continued from Page 7)

Janet Waldo is one of Ben's favorite subjects. She is cooperative, she is young and requires the minimum of retouching. He has known her ever since she started her air career at CBS and estimates that he has taken about 550 Janet Waldo pictures and has learned how to minimize her less photogenic qualities.

From the moment a prospective subject sets foot in his studio, Polin studies his "victim." Men, who usually walk in combed and ready to go, afford less opportunity than the lady folks who primp and powder. Although Ben may seem to be carrying on a very superficial conversation with a patron, he is actually observing her face structure and figure and is working out the best posing and lighting. The first time he has a sitting with a large person, Polin "comes in close," or shows so the body is not shown much. When the subject has broad shoulders and small head, the same "shooting close" formula is followed to keep the head.

(‘Please Turn to Page 39)
Learn RADIO BROADCASTING

Men & Women (Veterans and Non-Veterans) of all ages, with knowledge of music and training in radio personalities, are invited to audition for positions on the air. Prepare now for a career in radio and television as an announcer, broadcaster, writer, or engineer. For experience on "CARNEGIE THEATER," every Thursday from 8 to 9 P.M., Station KXLA (1110 kc). Write, wire or phone for time, free admission. Free recorded announcements, voice of the survey.

* BERRYH H. SPARKS
* The West's Outstanding Radio School

SUNDAY LOGS

Richfield "Reporter"

NIGHTLY EXCEPT SAT.

10:30 - KAM - "The Walking Man"

Now 10 P.M.

The Walking Man

Arlyne Rogers, selected in a nationwide contest as "America's Champion Movie Fan," was asked whom she would most like to meet in Hollywood. Her choice—Jack Benny, who hasn't made a motion picture in three years.

Specifications

Northern California residents recently read this item in the classified section of the Sacramento Union: "Two women, 18 and 19, say Jack Benny's age would like a small, undistinguished house. Would like to pay what Jack Benny would like to pay."

Page Seventeen
**Race Results Race Recap Harness Racing**

Results Every Half Hour Starting 11:15 A.M.

**KWGW**

**KWGW**—Races and Sports.

**RITV**—Sports Flash.

**KIDM**—Recorded Music.

**KIDM**—Mr..protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Classical, Semi-Classical

**KIDM**—Traditional, Regional

**KIDM**—Comment—Narration

**RITV**—Sports Flash.

**KIDM**—Classical, Semi-Classical

**KIDM**—Comment—Narration

**KIDM**—Bettie Crocker, P.R.M.

**KIDM**—Traditional, Regional

**KIDM**—Recorded Music.

**KIDM**—Mr. protocol.

**KIDM**—Bettie Crocker, P.R.M.
Wednesday, April 27

TUESDAY Program Highlights

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

Comedy-Variety
8:00—Ladies' Day, KFI.
3:30—Arthur Godfrey, KXLA.
5:15—With You, KFWB.
8:00—Amos 'n Andy, KFI.
6:30—Father Merrie, KFVT.
7:00—Bob Hope, KFI.
7:45—Red Nichols, KFI.
8:30—Call for Music, KFI.
9:15—Quix, KXLA.
8:00—Mexican's Breakfast Club, KEC.
8:30—Grand Slam, KXN.
9:30—Brennan's Breakfast, KXN.
11:30—Queen for a Day, KFI.
12:00—Double or Nothing, KXN.
1:00—Heartbeats, KXN.
1:45—Three Alarm, KMC.
2:45—Joe Hernandez, KRI.
3:00—Harvest Races, KRI.
5:30—Inside of Sports, KRI.

Radio Chats
8:00—Fred Waring, KAY.
9:00—Boston Symphony, KAM.

Classical, Semi-Classic, Musical
8:00—Fred Waring, KAY.
9:00—Boston Symphony, KAM.

Mystery Detective
8:30—Mr. and Mrs. North, KXN.

Public Interest Information
1:00—School of the Air, KKN.
6:00—Women's Forum, KXN.
8:00—Town Meeting, KKK.
8:00—Monitor Views News, KKK.

Sport
8:00—Racing, KFI.
10:00—Baseball Lineup, KKK.
10:30—Major League Ball, KKK.
11:00—Heartbeats, KKK.
11:45—Sam Butler, KKK.
12:15—Joe Hernandez, KRI.
12:30—Harvest Races, KRI.
3:00—Inside of Sports, KRI.

Records
10:00—Musical Masterpieces, RFK.
6:00—Musical Digest, KGR.
10:00—Pistone Favorites, KGR.
4:00—Evening Concert, KFG.
6:00—Lucky Laser Dance Time, KGR.

Music
8:00—Evening Side Show, KFWB.
10:00—Rhapsody in Wax, KWK.
11:00—Popular Western Music.
1:30—Club Fifteen, KKN.
8:00—Supper Club, KFI.
5:15—Jack Smith, KKK.

TUESDAY Program

TUESDAY Program

MORNING PROGRAMS

KFWB—Ladies' Day, KFI.
3:30—Arthur Godfrey, KXLA.
5:15—With You, KFWB.
8:00—Amos 'n Andy, KFI.
6:30—Father Merrie, KFVT.
7:00—Bob Hope, KFI.
7:45—Red Nichols, KFI.
8:30—Call for Music, KFI.
9:15—Quix, KXLA.
8:00—Mexican's Breakfast Club, KEC.
8:30—Grand Slam, KXN.
9:30—Brennan's Breakfast, KXN.
11:30—Queen for a Day, KFI.
12:00—Double or Nothing, KXN.
1:00—Heartbeats, KXN.
1:45—Three Alarm, KMC.
2:45—Joe Hernandez, KRI.
3:00—Harvest Races, KRI.
5:30—Inside of Sports, KRI.

Comedy Variety
8:00—Mr. and Mrs. North, KXN.

Public Interest Information
1:00—School of the Air, KKK.
6:00—Women's Forum, KXN.
8:00—Town Meeting, KKK.
8:00—Monitor Views News, KKK.

Sport
8:00—Racing, KFI.
10:00—Baseball Lineup, KKK.
10:30—Major League Ball, KKK.
11:00—Heartbeats, KKK.
11:45—Sam Butler, KKK.
12:15—Joe Hernandez, KRI.
12:30—Harvest Races, KRI.
3:00—Inside of Sports, KRI.

Records
10:00—Musical Masterpieces, RFK.
6:00—Musical Digest, KGR.
10:00—Pistone Favorites, KGR.
4:00—Evening Concert, KFG.
6:00—Lucky Laser Dance Time, KGR.

Music
8:00—Evening Side Show, KFWB.
10:00—Rhapsody in Wax, KWK.
11:00—Popular Western Music.
1:30—Club Fifteen, KKN.
8:00—Supper Club, KFI.
5:15—Jack Smith, KKK.
12:30—KECA, KMB—Paul White-
Gum Record Club.
11:15—KECA, KMB—Don-
Walt, KRB, KBW, KYOE—
KGB, KBW, KYOE—
Valley Folk.
12:45—KECA, KMB—Knees-
Man, KRB, KBW, KYOE—
 news.  
KRB, KBW, KYOE—
News.  
11:45—KECA, KMB—Stew-
ton, KRB, KBW, KYOE—
Reck.
11:30—KECA, KMB—KCG—
Queen for a Day, XJN-1
Dana Drake.
4:15—KECA, KMB—Top-
Races Roundup.
11:00—KECA, KMB—In-
quiry Mike.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
KECA, KMB—Dakota.
RADIO LIFE

SFMB-Proudly We Build, KFMB-Bill Atmoss.
KFUX-Turntable Matinee, KFUXA-XLA.
RGF-ray Sun and Vine, RGFJ-Lee Serrano.
*KLAC-News, Sports.
*KMPC-Baseball.
*KFWL-Radio Outlook.
*KFDM-2000, KWKW-Swing Session.
KQQQ-Sagebrush & Saddles.
KLAY-Jim Beekman.
FOWL-Sports Matinee, KWKW-Yawces and Sports.
KXLA-Jake Bowling.
K611-Julie, Verna, K611-True or False.
*KECA-Charles Collingwood, KFAC-Train Tag.
KBFV-Going Nowhere.
*KGFJ-Race Recap.
KPOL, KPOLB, KPOLC-All-Dynabalm.
*KECA-KFWL-News.
*KLaC-First Aid, KFBB-True or False.
*KHJ, KJY, KBOE-Grace Dotson.
*KFJW-Best of the Best, KFJW-Best of the Best.
*KGER-Young America.
"I F YOU'VE HEARD THIS" by Dorothy Thompson, 3111 1/2 Hamilton Way, Los Angeles 26, Calif.

Dorothy Thompson, 3111 1/2 Hamilton Way, Los Angeles 26, Calif.

Heard on Fred Allen show: Jack Benny is the stingiest man in the world. If he were locked in a room with a skunk Jack would come out with a cent.

Mrs. Isabelle Noble, 4366 Westlawn Avenue, Venice, Calif.

Heard on "Breakfast Club":
Boy: I almost drowned in bed last night.
Don: How was that?
Boy: The pillow slipped, the bed spread and I fell into the spring.

SATURDAY LOGS

9-10 KJZC-Ghostbusters, KNX, KFMB-Hits Parade.
*KJZC-KFMB, KKF, KFBO-

Heard on Fred Allen show: Portland: Some boys are going to college on Pepsi-Cola scholarships.

Franklin McKim, 952 South Bonnie Brae, Los Angeles 6, Calif.

Heard on Fred Allen show: Little Girl: A thing with two humps on its back.

GAGS OF THE WEEK

Mrs. Molly West, 942 South Vermont Avenue, Los Angeles 6, Calif.

Heard on "Noah Webster Says!":
MacQuarrie: What is your occupation?
Contestant: I am a dressmaker.
MacQuarrie: How is business?
Contestant: Sew-sew.

LAAYEN'S HOUR MALE CHOIRS

KFMB

9:30-10:00 P.M. Sat.

Laymen's Hour, KHJ, KBF, KBOE-

KFM-Laymen's Hour, KGER-Sports Time.
KFJ-Musical Digest.
KFJ-Date with a Dice.
*KFJ-News, Al Jarvis.
KROW-Italian Program.
KXLA-Intercollegiate Debate.
*KFJ-Quiz-Please.
*KFJ-Telephone Test.
KMPK-Rob Keller, Sports.
*KFJ-Eyes on the Ball.
KFOX-Vesper Belt.
KXLA-Sea Songs Memories.
KFWL-Sport Flanagrams.

9:50 KFJ-FMSP-Judy Canova, KHJ, KBF, KBOE-Keep Up With the Kids.

FUN "STUNTS"

Even the listeners win prizes in "THE PADDED CELL"

KFMB-tone 630

KDJB-Reserve.
KFWL-Prudently We Build.
KFXM-Not Our Guess.
KFJ-True Facts.
KJY, KBF, KBOE-

Heard on "House Party":
Linkletter: What is a cannibal?
Little Girl: A thing with two humps on its back.

Page Twenty-nine

EASTSIDE SHOW

10 TO 12 P.M.

Every Night Except Sunday

KFMB-Eastside Show, KFCA-Concert Nocturne, KFAC-Baseball, KNX-Cleatus, KXLA-Western Caravan.

10-11 KFCA-Trio Coffin, KFCA-The Top Stars, KNX-Reserve.
10-11 KFAC-Concert Orchestra, KHJ, KJY-Graham Williams.


10:05-11 KFJW-Pulp Fiction.
10:15-11 KFCA-Pole Busters.
10:15-11 KFXM, LVBO-

"STUNTS"

Even the listeners win prizes in "THE PADDED CELL"

KFMB-tone 630

KDJB-Reserve.
KFWL-Prudently We Build.
KFXM-Not Our Guess.
KFJ-True Facts.
KJY, KBF, KBOE-

Heard on "House Party":
Linkletter: What is a cannibal?
Little Girl: A thing with two humps on its back.

Franklin McKim, 952 South Bonnie Brae, Los Angeles 6, Calif.

Heard on Fred Allen show: Portland: Some boys are going to college on Pepsi-Cola scholarships.

Fred: Oh, pop is sending them to college.
as they review Henrik Ibsen's "The Emperor and the Galilean."

**Sunday, April 25—"People's Platform,"**

KNX, 9:30 a.m. (30 min.) In an attempt to sound out the political climate in a number of question-mark states, the program will visit pivotal states across the country. This first program will be from Hollywood, topic 'California and the National Election,' James Roosevelt, State Democratic chairman; Edward Shattuck, executive vice-chairman of California's Republican Central Committee; and William Estesman, State leader of the Independent Progressive Party supporting Henry Wallace, will participate. Dwight Cooke moderates.

**Friday, April 30—"School of the Air,"**

KNX, 8:00 a.m. (30 min.) On this weekly "Opinion Please" day, University High School students will study ways of overcoming obstacles in the achievement of "Americas United." ★

**Public Interest**

**Saturday, April 24—"Chemists In Action,"** KECA, 10:45 a.m. (15 min.) Topic will be "Work of a Commercial Laboratory," an original address by Dr. Roger W. Truesdall.

**Sports**

**Sunday, April 25 — Baseball, KLAC, 1:25 p.m. (to concl.)** Hollywood Stars vs. Portland Beavers. Games continue Tuesday, April 27 through Friday, April 30, at 8:10 p.m. nightly from Gilmore Field.

**Tuesday, April 27 — Baseball, KMPC, 8:10 p.m. (2 hrs.)** Bob Kelley covers the Los Angeles Angels vs. Sacramento Solons games from Sacramento through Friday, April 30, and on Saturday, May 1, at 2:30 p.m.

★

**WHAT'S SPECIAL**

**Presentation**

**Wednesday, April 28 — "Frances Holmes" Awards, KMPC, 10:30 p.m. (15 min.)** Broadcast from the Hollywood Roosevelt, as the Los Angeles Advertising Women's Clubs honor the outstanding women in Southern California advertising.

★

**Public Interest**

**Thursday, April 29 — "V. D.," KECA, 10:30 p.m. (1 hr.)** The problem of social diseases in the United States will be reviewed in this hour-long documentary. With the cooperation of many "Theatre Guild" presentations, will write the program, which will be produced with assistance of the Public Health Service and the School of Public Health at Columbia University. Prominent physicians will participate.

Page Thirty-two

**Are Plugs Ugly?**

(Continued from Page 3)

Ing as possible so as to attract the greatest possible number of listeners. Secondly, to tell those listeners in an effective manner as possible about the advertiser's product.

**What Is Effective**

Unfortunately, research has shown that people remember commercials which result in telling to a greater degree than a commercial that fits into the tone and tempo of the show. Millions of dollars have been spent in research to get a picture of the average listener's response to various types of commercials. Over a period of years, the answer has consistently been the same. More people retain a trifle substant of good commercials. Whether subconsciously or not, they do go out and buy the products advertised in this manner.

Now that statement will probably bring a great many letters from listeners who will say that they have never bought anything because of an irritating commercial and that through loyalty to some entertainer or program, they do use certain products. I recall many instances of this type of loyalty and appreciation paying off in increased sales. Nevertheless, in the over-all picture, theiller comes up again. Surveys show that the greater percentage of people who have listened to the show cannot remember the sponsoring product. You might think back and name some of your favorite programs and see if you can remember who sponsors the shows. Compare the ones you remember with those you have to stop and think about and the manner in which the commercial is presented.

Since the war, there has been a definite tendency toward a "new look" in radio commercials, such things as jingles, the confidential approach. This is used on the "Amos 'n' Andy" show and which we use for the first commercial on the Red Skelton show. Many people do not find them objectionable. In the case of singing commercials, you no doubt have heard people humming and singing such well-known commercials as "D-U-Z, does everything," "Pepsi-Cola hits the spot," "Bit O' Honey," and "Chiquita Banana." These are good examples of effective commercials as far as memory is concerned. Whether they sell the products or not is another subject. For several months we have been experimenting with interesting commercials—a commercial message worked into the show in such a manner that it becomes part of the show. By far the outstanding example of this type of commercial is the Jack Benny quartet. On the "People Are Funny" show, we work one of our commercials into a program stunt.

**Have to Plan**

I recently spent a week auditioning girl singers for the "Bit O' Honey" commercial. The reason just any singer won't do is that words must be absolutely clear and the singer's personality must still come through the commercial for song color. Proof that we sell this successful commercial is that the weekdays on the Sale show for Kool Cigarettes are enjoyable because of the catchy jingle and Willie the Penguin. Both "Bit O' Honey" and Willie the Penguin are favorites. Though I work closely with the people who created them, I feel that their acceptance and entertainment value are well worth the effort.

There is still a great amount of objectionable handling of excessive advertising by many stations. In the past week I have been placing advertising for our clients on three local stations; one because the station told that it could get by with inexperienced, drab announcers; the other two because I would not put my client's message in the center of a commercial hodgepodge which these stations insist on filling to death at each quarter-hour break.

One of the most listened-to stations in Southern California finishes their program with a commercial, plays a transcribed commercial, tells you what time another transcribed spot, puts in a courtesy announcement for a product which is associated with the ownership and starts their next with a commercial introduction. First, I do not like to hear this as a listener; second, I do not feel that my client's product is getting its fair amount of attention, when so many other selling messages. The best way the listener can influence this policy is to direct his objections to the sponsor.

Another argument that is brought up often is government-controlled radio such as Great Britain has. Anyone who has lived in areas served by government-operated radio can give you definite ideas on the dullness and the lack of variety and top talent. Just prior to the war, the BBC found itself in a position of losing consistently larger percentages of its English listeners to a commercial station broadcasting from the continent. The only explanation that the commercial station was beating them on programming. BBC lacked the capital and the freedom to operate which the commercial station had available.

In summing up, I believe that every logical thinking person will admit that commercials are necessary for better radio programs. I honestly feel that a great deal of effort and intelligent thought is being applied to the problem of bringing good entertainment to the radio listeners with an unobjectionable commercial material as possible and still selling enough of the products advertised to pay for the high caliber of radio fare which the American radio audience demands.
How to Write a Comedy Script

Ed "Archie" Gardner Lets Us Sit In on A Script Conference, Gag Talk and All

By Joan Buchanan

Wednesday, 6 p.m. NBC-RPI, KNST

"In trouble," Ed Gardner told us when we stopped by "Duffy's Tavern" recently. The "Tavern," incidentally, is not a traditional Bowery joint, but a zooty suite of offices on the Sunset Strip, complete with a sun room, conference room, writers' offices, acres of autographed pictures and two secretaries, Evelyn and Gretchen. The trouble was traditional—something about a script that should have been written by Monday and was still in the being-kicked-around stage on Thursday.

For Gardner this is not as dire a condition as most comedians would find it. Ed was a high-priced radio writer and producer before he turned his natural New Yorker mike-wands, and his gifted gag-situation mind clicks off the ideas in rapid tempo.

Script Session

"Got any ideas for a Lauren Bacall script?" he asked us brightly. We suggested his using the one they have over at Warner Brothers. He called in two of his writers, Larry Rines and Al Johansson.

"Look over these old scripts," he said, pulling out some bound volumes from a shelf that also held "Gin Rummy Made Easy," "Laws of Radio Broadcasting" and "Columbia Encyclopedia."

"That I like," exclaimed Johansson. For a few minutes the three bent over old "Duffy" scripts and laughed helplessly over old gags. Suddenly Gardner clicked, "I've got that third spot ... here's the idea: The audience knows that Bacall has a date with the income-tax man. Archie's been trying to cheat the government, see? Bacall introduces the tax man to him as Mr. Westover. Arch gives him this business of how he's been cheating the government all these years ... Arch is a real schmo!" he finishes happily.

"Great!" the writers enthused. "But who does Arch think the tax man is?" pointed out one of them.

"Skirt it, skirt it," cried Gardner. "We'll work it out. Get Bob Longneck on the phone," he yodeled to his secretary. "We open," he turned to his writers. "Give Bacall the jokes, see? Jokes off Bogey ... off her and off Bogey. Then Miss Duffy—don't concern her with the tax—then Miss Duffy off Bacall. Then Eddie ... figure tax ... Hello, Bob?" he said into the phone. "Say, that breakfast thing doesn't work. It's another thing now. We're gonna get this income-tax guy, Westover; yeah, he's the real thing. It's like this, see ..." Gardner went through his routine again. "About Bacall," he asked, "does she read lines? I mean off paper? Swell. Is she like Veronica Lake—Veronica wants all the jokes. O.K., Robert. Yeah, and it's topical, too."

More Mechanics

Secretary Gretchen came in with black coffee for everyone. Secretary Evelyn brought along the news that income-tax man Westover would be in Santa Barbara until Monday. "But we reheat on Monday," moaned Gardner. "Line up an actor to do the part if we can't get Westover," he told Evelyn.

Gardner put on his hat and sat back to do some heavy thinking. "Use the rabbit joke," he said. (By this time the writers were taking notes.) "Open with Eddie. We get Eddie off ... Bacall comes on. Now, a good stand-up joke. Let the Freedmans do a couple pages of loose jokes." Gardner stopped for pills and coffee. "I can't sleep," he told us sadly. "Isn't it awful? I used to be able to take it for two or three days at a time.

"We've walked the floor for eight hours looking for one decent stand-up gag even good enough to submit," writer Rines told us.

"Fiscal expert," Gardner was musing, "fishing expert ... fiscal ..."

The writers gave him an appreciative yuck.

"Get Bogey at Warner Brothers," he called to a secretary. "No, don't. Get Jules Stein. Hello, Jules? I need some quick advice. ... Richard Aldrich wants me to come east this summer and do "Born Yesterday.""

(Please Turn to Page 39)
The Awards Inspire the Lens

Here, Some of the Winners in Radio Life's Fifth Annual Distinguished Achievement Awards Display Their Honorary Parchments

Voting the Distinguished Achievement Awards for the Anniversary Edition of Radio Life is a tough assignment for Radio Life's staff. Throughout the entire year, each member is on the alert for potential Award material; then comes the day when each member fortifies himself with a good sharp pencil, a stack of paper and a meditative air, takes off for a quiet nook and makes up a personal list of nominations. At the general meeting which follows in a day or two, each member presents his list and is ready to show cause and do battle for his selections. Sometimes a die-hard will hold up voting for half an hour; sometimes a golden-tongued member will succeed in swaying other members of the staff.

Amazing Delight is registered by CBS's Abe Burrows, who holds up his Award as most interesting new personality for inspection of Milton Delugg, who handles music on Abe's show. (CBS photo.)

One of Happiest Award Recipients was Soundman Harry Essman of CBS-KNX, who rushed to show his scroll to Margaret Whiting. Essman was kudoed for sound effects on "The City." (CBS photo.)

FLANKED BY CO-STARS Marie Wilson and Cathy Lewis, producer-writer Cy Howard admires the Award naming "My Friend Irma" as best new comedy program.

This past voting time, the preliminary session was a knock-down-drag-out, solid six hours. But we had a tentative list when we were through. Two subsequent meetings, after selections had been further mulled, made the choices conclusive. Then, sworn to utmost secrecy, staff members collected pictures of the winners and prepared the announcement story.

Part of the labor involved in making the Award selections was immediately compensated when the Anniversary Number hit the stands and winners happily started calling Radio Life. Their appreciation was invariably met with the reply, "Don't thank us; you earned your prize!" Some of the winners, like Arthur Godfrey, Henry Russell, Dick Aurandt, and Frank Gallop were nice enough to mention their Awards on the air. They and many others immediately dropped us a line. It was all very exciting.

Right now, we are so full of happiness for our new winners that we don't even shudder to think about next December when we'll have to huddle for six or seven hours, to pick 1948's radio worthies.

Maybe you'd like to peek over our shoulders to see some of the letters we received from 1947 winners, so here are a few:

I am most grateful for the Award certificate I received from you last week. Please accept my sincere thanks.

Sincerely yours,
E. R. MURROW.

... Please accept my heartfelt thanks for the Honorable Mention Award
**LURENE TUTTLE**, who has won three other Awards in the last five years, places her fourth in the collection. The 1947 honor was given her as feminine supporting player. (NBC-Ball photo.)

All of us were very thrilled with the production Award, and with all your good comments about our show. We hope you'll come visit us soon. We have a lot of fun doing "Favorite Story," and we'd like to have you see it in action.

Your review of "Call for Music" was the topper. We are very grateful for all your praise.

Regarding "Favorite Story," may we say that we are the luckiest directors in show business, having the great store of AFRA talent here in Hollywood. There's nothing like it anywhere else for our money; the sheer brilliance and versatility of the rank and file of AFRA actors and actresses is something to behold.

Our best wishes to you for the continued success of Radio Life. And if there is any way in which we can be of assistance to you, please be assured of our wholehearted cooperation.

---

**RISE STEYENS**, STAR of Prudential's "Family Hour" on CBS, formally presented Frank Gallop with his Award on the program, March 14. He was named as deliverer of most convincing commercials.

Sincerely,

**GALE GORDON.**

---

May "Favorite Story" say that Radio Life is its favorite publication?

**HENRY RUSSELL**, NBC musical director, frames the parchment naming him outstanding composer-conductor of semi-classical and popular music. (NBC-Zeigler photo.)

**NELSON PRINGLE**, who rated approval for his colorful local reporting, displays his Award to Ed Conklin, senior news writer at CBS-KNX.

Sincerely,

**JERRY LAWRENCE** and **BOB LEE.**

---

It was a most pleasant surprise to have, by mail last week, Radio Life's Award naming my show, "Plays By Ear," one of the best summer replacements of 1947. We had a theory, on starting that show. This theory rested on a simple premise: namely, that the name of a writer is as susceptible to star promotion as the name of an actor, that there is not some peculiar thing in radio which says this cannot be. The book and magazine fields have always done very well by the fact, and by the fact alone, that people can be made to become as interested in what a writer will do next as in what an actor will do next. Our theory was to apply this to radio. The radio writ-
ers with whom this has been tried do not number more than five; two of these attempts have been conspicuously successful in developing writers who are now first-rate box-office by anybody's standards. But the industry continues to regard any such attempts as little-theater, experimental and slightly precious, definitely non-commercial. It is, therefore, heartening to have your recognition.

I'm sorry the program is not presently on the air, in order to give you adequate public thanks. Whether it will be on again this summer, I have not been definitely informed. I have, however, seen to it that Mr. Sidney Eiges, NBC's press chief, and others concerned in promoting NBC shows have been told about the Award, and I am making photostatic copies of it for them. It might be of value to let me have a dozen or more tear-sheets from the issue of your magazine that carries the Award story; I'd suggest they be sent immediately and by air mail.

With cordial good wishes to you and the staff, which (in the opinion of this writer, at least) did a fine job of combing American Radio for evidence of merit, I am,

Sincerely,
HECTOR CHEVIGNY.

* * *

I wrote to express my warm appreciation of the citation I received in your very fine Eighth Anniversary issue.

In radio the supporting player is so often lost in the woods of anonymity that it is always stimulating when he is found again—especially when there is an award for finding him.

Believe me, the honorable recognition will be an inspiration during the coming year. Remembering it will always be the incentive for careful, thoughtful work.

Congratulations on your splendid birthday book, and may you have volumes and volumes of them!

Sincerely,
HERB BUTTERFIELD.

* * *

This will acknowledge receipt of the certificate of the Distinguished Achievement Awards Honorable Mention for my appearance on the Duffy's Tavern Show June 4, 1947.

I do sincerely appreciate the honor of being included in the illustrious group that you people recognize.

SIDNEY N. STROTZ.

* * *

This is a little note to offer you my heartfelt thanks for all you have

(please turn to page 39)
AS EARLY AS 1934 bandleader Alvino Rey was receiving cups and recognition. Here pretty Frances Gillord is on the presenting end. Frances is now with M-G-M, and Alvino is still batoning a good band.

Flashbacks!
No. 18 of a Series

About the Time Radio Was Sweet Sixteen, She Was Being Wood by These Voices She'll Never Forget

PROBABLY LITTLE ZEPPO WAS TOO YOUNG to join the act at the time this Marx family portrait was taken. Chico, too, was elsewhere. The one on the left is Harpo, Gummo is at the right, and madman Groucho in the middle. Groucho today bears the same nice expression, but his hairline has changed considerably. (Paramount photo.)

AN OLIO BACKDROP and an armful of canine pulchritude dress up a pose for M. Sayle Taylor, who wielded magnetism and influence far and wide for years as "The Voice of Experience." Many a listener right here in Mr. Taylor's home town of Hollywood never identified "The Voice" with their neighbor.
San Francisco and China Were the Stops That ABC's George Fenneman Made on the Way to Becoming a Hollywood Mikeman

By Joan Buchanan

It starts out exciting, but then it gets sort of dull," laughed mikeman George Fenneman when we asked for his story. "I was born in Pekin, China. Nine months later I came to the United States. And I can be president. My mother looked into that. I guess she had high hopes for me, so I was born in the American Legation."

Fenneman didn't grow up to be president (although he's young and there's still time) but he did become one of the American Broadcasting Company's a c e m i k e m e n. He has often wanted to go back to China and take a look at the old home town, but the war has made that impossible.

A graduate of San Francisco State College, George became interested in acting while a student. Comedian Bob Sweeney, movie actress Kristine Miller and Metropolitan Opera star Florence Quattrararo were some of his talented classmates. George decided that although acting was glamorous, he was really more interested in the academic side of it, and set his sights on being a professor of dramatics and speech. Marriage interrupted his plans, and in order to earn money he turned to the things he knew best. Acting led inevitably to radio in San Francisco at that time. He became a well known radio-ite on station KSFO and the ABC station, KGO. For two years he refers to this as his "past") he played the title role in a radio series based on the life of the California bandit, Joaquin Murietta. Three years ago he was transferred to the staff at KECA, Hollywood. At present he is the announcer on Groucho Marx's quiz, "You Bet Your Life," "Ross Dulan, Detective," "Headline Edition" and "Sound Off." Being a Groucho Marx fan from away back, he enjoys every minute of his chores on the comedian's show.

Up to Expectations

His first introduction to Hollywood radio was his assignment to Orson Welles's "Almanac" program. Welles always did this commentary series from the playroom of his home, a snack in front of him, a bathrobe draped about his form. Fenneman calls Welles a "character" and avers that his introduction to glamorous Hollywood radio was all that a San Franciscan suspected all along.

The announcer claims that radio is a little frightening and believes that everyone who steps up to a mike feels it, unless he is hopelessly insensitive. Gifted with a beautiful speaking voice, the mikeman seems like a "natural" before the mike, but he avers that its excitement hits him every time. In San Francisco, he passed what certainly must be the acid test of a radio announcer. In an oft-occurring spot announcement, Fenneman had to follow a blasting rooster crow with the quickly yelled words, "S h a r k y, the Spreckels-Russell Rooster!" He never missed.

Most frightening thing in all radio, Fenneman insists, are the auditions. "Terrifying," he shudders, "much worse than being on the air. You either do a terrific job or are completely lousy." He also avers that sitting in the audience of a radio show gives him the same tight feeling that the first few seconds before the mike deliver.

Fenneman has been in radio but five years, but he believes that air aspirants have a long-term pull cut out for them. "If you want to get into radio badly enough, eventually you will," is his encouraging advice. And with a voice like Fenneman's you can probably do it in five years, we'd add.

Our mikeman is married and the father of two young children, Cliff, three and a half, and Beverly, seven months. He met his wife, Peggy, when they were both students at the University. At home he diligently pursues two hobbies, photography and painting, both self-taught accomplishments and both done mostly for his own amusement. Also a self-taught ceramicist, he is hoping to be able to include a kiln when his new home is built.

He is still interested in acting and hopes some day to work it into his schedule. He avers that the only thing wrong with being a radio announcer is that you always know what time it is--clock or no clock!
Watch the Birdie!

(Continued from Page 15)

from looking like a pygmy's. Ben runs the gamut during a week's work, which averages three portrait sittings using about thirty-five shots, twelve assignments for c a n d i d s, using about 100 shots and about fifteen color pictures, both 8x10 and 4x5. In addition, his department turns out about 175 "glossies" or shiny prints a week.

About the only subjects Ben really doesn't hit it off with are those who can't understand his directions, or, as Ben puts it, "people I can't communicate with." They invariably become c o n f u s e d—tilt when they should turn and turn when they should tilt. They end up not knowing which is right and which is left—not a pretty picture in anybody's business!

How to Write a Comedy Script

(Continued from Page 53)

...Yeah, that's what I thought. It kinda looks like I'm anxious to get a buck. O.K." He hung up. "Take a telegram to Richard Aldrich," he turned to a secretary. "Dear Richard, loved having Gertrude on the show . . ."

Terms Explained

The writers headed downstairs to get to work on their stand-up jokes. "We call it 'Duffy's Cavern,'" one of them murmured as he passed us. "Now what can I do for ya?"

Gardner turned to us.

"What is a stand-up joke?" we wanted explained.

"That's gag talk. It's a kind of shorthand that we use with each other. Save time. We can say in five minutes what it would take an outsider fifteen minutes to say. A stand-up means you've got no situation. You and the guest just stand there and say funny things to each other. Well, Lauren, how's Hollywood . . . There's no relationship—it's murder. Loose gags? That's a bunch of gags with no situation. Jokes that might possibly fit. We'll have about sixteen of 'em and pick out about four to use in transitions, maybe, and worry about the conti n u i t y later. I've got eight writers, been with me over a year. All good boys—jokes, situations . . . terrific bunch of boys."

After this session, we wondered, what condition was the program in? "We usually have our premise by Monday," sighed Gardner. "We're set now. Solid! All we need is an extra twist. Get me the writers," he yelled.

The best I can do is resort to the old standby—"thanks very much."

RICHARD D. AURANDT.
APPRAISING NEWEST literary works is Russell Maloney, heard as reviewer on CBS's "Of Men and Books."

RADIO'S YOUNGEST EMCEE on a coast-to-coast show is eleven-year-old Johnny McGovern of ABC's Abbott and Costello Kid Show.

PORTRAYER of fabulous adventure, "The Lone Wolf," Gerald Mohr broadcasts weekly over Mutual.KHJ.

SEEN ON THE RADIO SCENE

MR. AND MRS. DON WINTON and emcee John Nelson. Sculptor Winton made bust of 1947's Tournament of Roses Queen, Norma Christopher, fell in love with his model, married her on "Bride and Groom."

MUSICAL DIRECTOR DAVE ROSE and comedian Red Skelton pause outside former's dressing room at NBC.

KMPC's JOHN BAIRD PINS CORSAGE on Met Opera star, Nadine Connor, following her appearance on "Western Federal Music Hour."

Bride and Groom.