PROGRAMS FOR WEEK BEGINNING JUNE 13

Ex Counter-Spy: Acting a Life and Death Matter with Him!  PAGE 6

Hal Berger: How He Re-Creates Major League Baseball  PAGE 8
The Ear Inspires the Pen

Colleen Hyde, 120 South Walnut Avenue, Whittier, Calif.

Sirs: I'm writing to voice my disappointment in not hearing my favorite daytime serials—namely "Lone Journey," "Myrt and Marge," "Bob and Victoria" and "Dr. Paul." I do wish sponsors would keep these in mind. They're all very good, in my opinion.

A Fan, Los Angeles, Calif.

Sirs: What happened to the "Romance of Evelyn Winters"? It was on the air at 4:15 p.m. KNX Monday through Friday, but all of a sudden it went off the air. It was right in the middle of a very good story.

A sponsor casually, unfortunately. Your requests to the network program department may bring it back.

Douglas Harrison, Los Angeles, Calif.

Sirs: I am surprised that someone has not written sooner about that gravedigger on "The Life of Riley." Those jokes about "straightening out people" and funerals are as funny to me as a boogie-woogie rendition of "The Lord's Prayer." We all love "The Life of Riley" in our family, but we will never listen to it again as long as such low humor is brought into an otherwise wholesome program.

Mrs. Ben Sussman, 1446 South Norton Avenue, Los Angeles 6, Calif.

Sirs: Could you print a picture of the Sparkeeta Man to the Hank Mc-Cune show? Is he the same one that plays "Mr. Ripple" on the Jimmy Durante program?

Dave Barry and Soa Alan

JUNE 13, 1948

Page Two

Joan Pfister, 10837 Crockett Street, Roscoe, Calif.

Sirs: Recently, I participated in the Radio Acceptance Poll which is being conducted at Immaculate Heart College, as well as at hundreds of other colleges throughout the country. This poll evaluates radio comedy programs on their acceptability to the American public. The basis for judging the programs is the question: Would a stranger be welcome in my home if he said what is being said on the radio?"

During the week I took this poll, I listened to practically every comedy show on the air. It is amazing what the so-called "top" comedians present to the public. Much of their material actually insults our intelligence and sense of decency. For example, take the character who recently has made the rounds of the Jack Paar show (now off the air), the Eddie Cantor and the Jimmy Durante shows. Parading under the name of Hot Lips O'Houlihan, Passion Dina-gio, or some other just as disgusting title, she delivers all of her lines in a low, throaty Mae Westish voice which gives a salacious and suggestive tone to every word she utters. This type of humor is not the exception, but the general rule of too many comedy programs. When will the men responsible for so much bad taste realize that most radio listeners don't crave racy lines or suggestive innuendos?

As long as I'm on my "soap box," I'd like to mention my disappointment at "Leave It to the Girls" remaining indefinitely in Hollywood. When it originated from New York it sparkled with freshness and charm because the girls weren't known by their reputations but by what they said. Now we hear movie stars who have been married four or five times, answering questions concerning marriage and love. What a farce!

How to wipe out crawling bugs for weeks

CHEVRON SURFACE SPRAY... One application retains killing power for weeks. Brushed or sprayed on door and window sills, screens, cracks and corners, it waits for creeping, crawling insects, kills 'em when they come. Effective DDT means sure death to flies, mosquitoes, ants, fleas, moths, bedbugs, silverfish. Use according to instructions.

A STANDARD OF CALIFORNIA PRODUCT
Sirs: I appreciate you telling me why the “Lum and Abner” program is not a half-hour program. It’s a fine American program for young and old alike. Would you print their pictures with this letter?

Chet “Lum” Lauck and Norris “Abner” Goff

In Character

Without disagreeing, Mr. Bruno, we wonder if you have noticed what happened to the charm of “Vic and Noise” and even of “The Easy Aces” when both swapped their day-to-day formats for once-a-week thirty-minute times? “Amos ‘n’ Andy” have had to add a large musical cast and many more entertainers in order to build their new impressive show. Yes, they are still wonderful listening. But we’d find it hard to imagine the comfortable “Pine Ridge” folks in a similar glossy setting without feeling a touch of sadness at the change. Here are two “Lum and Abner” vixens, in and out of disguise.

Mrs. Ethel A. Curliss, Corona, Calif.

Sirs: I listen to Louella Parsons every program and read her column every day in the Examiner. Her delivery could be improved, but criticizing all over the place doesn’t help her. I could listen to her any day in preference to many hours taken up by utter trash. I hope she stays in radio for years and years to come.

Miss Pat Botsford, 1227 West 51st Street, Los Angeles 37, Calif.

Sirs: I know there is one radio station that deserves a lot more praise than it has been getting. Of course it’s KFAC, aptly named “The Music Station.” This fine station is responsible for bringing us such programs as “Musical Masterpieces,” “Evening Concert” and “On the Record.” Incidentally, how about a story on the latter, which features Alfred Leonard?

Another good program heard on KFAC is Stu Wilson’s all-requester, aired every morning except Sunday. Could we have a story on it? Anyway, how about a nice long story complete with pictures, on the KFAC staff?

Except for Stu Wilson, who was star-pized December 28, and Thomas Cassidy, also recently written up, we’ll note your article requests.

Elizabeth Nelson, 3627 Aureola Boulevard, Los Angeles 42, Calif.

Sirs: I have been wanting to register my intense disappointment that General Mills took “Hymns of All Churches,” with its inspiring music and thoughts, off the air. There are many other women’s magazine programs, but to my mind that was the outstanding program of the morning and I know many people who felt the same way. I am still grieving over its loss.

Compares — and You’ll Be Convinced

M.C.P.

JAM and JELLY PECTIN

Makes more glasses than other leading brands*

Yet ... It Costs You No More!

MAKE THIS FRESH BERRY JAM

and Prove it for Yourself!

8 Cups Ground Berries
6 1/4 Cups Sugar

1 Package M.C.P. Pectin

Wash, stem, grid 8 pints fully ripe berries, or crush one layer at a time so each berry is reduced to pulp. Measure exactly 6 level cups crushed berries, (add water to fill out last cup if necessary), into large kettle. Add M.C.P. Pectin, stir well, bring to boil, stirring constantly. Now, add sugar (previously measured), mix well, bring to a full rolling boil. BOIL EXACTLY 4 MINUTES. Remove from fire, let boil subsides, and skim by turns, for 5 minutes. Pour into sterilized jars, allowing 1-inch space for sealing with fresh paraffin. (Note: For Strawberry Jam and Black Raspberry Jam add 8-cup lemon juice to each 8 cups crushed berries.)

Makes 14 Seven-Ounce Glasses

10—YOU GET MORE FOR YOUR MONEY WITH M.C.P.

Whole Grain
Mildly Luxuriant

[Advertisement]

TED MEYERS’ voice is heard with clear and distinct news reports at 4:15, 5:15 and 11:00 p.m. He also acts as moderator on KFI’s “American Way” program each Monday evening at 6.

THAT’S KFI — DIAL 640

Page Three

[Advertisement]
With California, Their Work and Home
Is the Team of Joan and Frank Lovejoy

By Evelyn Bigsby

Established in a large Spanish-type home in Beverly Hills, Frank, Joan, five-year-old Judy and three-year-old Stephen spend as much time as possible in the sun. Joan has taken up golf in her spare time away from the mike as "Cariotta" on "Today's Children," and Frank, who plays "Christopher Barnes," now wants to learn to chase the elusive ball. Both of them like to swim. Every Friday evening, the Lovejosys and four other couples run 16-mm. sound films.

To Frank and Joan, much as they love New York, life there has assumed a hectic aura, very much in contrast to Southern California's mañana atmosphere.

"Frank even looks better," Joan
exclaimed, as she admired her husband's tan.

Ironic

"Yeah," commented Frank, in that resonant voice listeners lap up every Saturday night when listening to him as "John J. Malone." "And yesterday was the pay-off. Since coming to Hollywood, I've gone in for all this health stuff—sunshine, exercise, sensible food, sleep—no double chins, no bags under the eyes. Then yesterday I reported to the studio for a test and the makeup men sat around studying how to make me look dissipated enough for the part!"

Thoroughly established radio actors in the East, the Lovejoys have been completely busy since arriving in Hollywood. Joan has chosen to limit her air appearances, preferring to devote more time to home and family. She had, among other assignments, played the role of "Mary Foster, Editor's Daughter" in a father-daughter team with Parker Pennelly for ten and a half years. In fact, one of the things she felt worst about when she moved west was leaving this hardy perennial just before it celebrated eleven years on the air. "When I got the part, I played a college girl," Joan remarked fondly, "and when I left, I was supposed to be a widow with two children."

Both Frank and Joan are avid mystery readers. Joan always reads a little every night, even if it's only a paragraph. She figures that she's read at least 5,000 paper-covered mysteries in the past few years.

"She can always determine who-dun-it," laughed Frank. "I never know," he complained, "until the last page."

Both Lovejoys are avid mystery fans and love to consume paper-covered whodunits. Usually they read before sleeping. Joan can always guess the murderer, but Frank . . . ?
Acting for Dear Life

As War-Time Counter-Intelligence Agent, Actor Robert Conte Often Found That His Acting Became a Matter of Life or Death

By Joan Buchanan

When a man can read, write and speak seven languages, is a master of twenty-one different dialects, has twelve years' experience in pictures and has worked since 1933 in radio, he should be an excellent actor—or an equally astute espionage agent. Robert Conte has been both.

Conte, long a Hollywood thespian, had been heard on such radio shows as "Calling All Cars," Edward G. Robinson's "Big Town," and "Dr. Fu Manchu," and together with Norman Field and Lou Merrill had organized the American Federation of Radio Artists before going into the Army in 1942.

Job for an Actor

"The Counter-Intelligence Corps was anxious to use actors because of their special talent and experience, for espionage work whenever feasible," he explains. "Of course, many had faces that were too well known to be used in an assignment where recognition might mean death. I had the experience to play these roles without the danger that I was recognizable as an American actor." Conte neglects to mention that he has an ability to speak languages, use costume and make-up to create the illusion of another nationality that is unusual even in the world of the theater. Born in France, the actor can look and act like a representative of any of the languages he speaks: French, Italian, Spanish, Arabic, Egyptian, German, Persian, Portuguese. As a schoolboy in Europe, he had been anxious to become a member of the diplomatic corps in an interpreter's post—a job that requires the applicant to read, write and speak seven languages.

Conte became an actor instead, using the knowledge he had gained in portraying dialect roles. "I've played every nationality from the Corsican, Napoleon, to 'Henchman', the Arab in 'Desert Song,'" he adds.

Most exciting Conte roles, however, were those assigned to him by the U.S. Army during his tenure with the C.I.C. in Europe and the Middle East. "I had a wardrobe of costumes as complete as anything you'd find in a theater," he laughs today as he recalls the amazing juxtaposition of his peace-time and war-time professions.

Perfect Italian

On one assignment he was disguised as an Italian prisoner of war and placed in a U.S. concentration camp in order to discover how so many Italian war prisoners were escaping. "In order to do this, of course, I was given a new name and the serial number of an Italian unit. None of the men on our side were to know that I was an American agent, for fear that they might inadvertently reveal my identity," he relates. Brought in and lined up with the incoming prisoners, Conte was questioned and thrown into a cell with the others. After winning the confidence of the men, he plotted an escape with two prisoners and learned of an underground tunnel that was leading the captives to freedom. "Shortly after making this discovery," he continues, "I started a fight with a fellow prisoner so I could be taken to the officer in charge. There I identified myself and reported what I had found." Conte neglects to mention that discovery of his mission by the prisoners would have resulted in certain death at their hands.

Close Shave

The actor was unmasked at times and ensuing escapes were narrow and bloody. "It was in North Africa he sometimes escaped to act as a native Algerian. My assignment was to trail a foreign agent implicated in sabotage and espionage. I followed him into a native cafe where he was greeted by two suspicious looking companions. I sat at a corner table and ordered coffee while I observed every move between them. Suddenly, two American soldiers walked in. One of them was intoxicated. I was disguised in native costume but he recognized me, shouting, 'Hey, why the masquerade?' I whispered desperately, 'Get away, don't talk to me, you fool!' He replied loudly, 'Who d'ya think you're kidding—you ain't no native, you're as American as I am. Okay, buddy, you won't talk. Well, nuts to you!' The foreign agents heard it all and started toward me. I ran out. The military policeman I had left in front (Please Turn to Page 32)
FOR A FLOOR PLAN for writing, see William L. Shirer, author, radio correspondent and currently commentator for the Mutual Broadcasting System.

When Bill Shirer writes in his home, all necessary papers are filed in neat stacks on the floor, with only material pertaining to the story currently being written on his desk. Indeed it then becomes a housekeeper’s paradise lost, for as each piece of writing is completed, reference information is refilled on the floor and the next batch is lifted from the floor to a place beside Shirer’s typewriter.

This method, which is more effective organization than most people might think, was evolved by Shirer during his twenty-odd years of experience as radio news commentator, foreign correspondent and editor.

Despite all this and despite the fact that he has created two best-sellers, “Berlin Diary” and “End of the Berlin Diary,” Bill Shirer claims that he has never written a book. He bases this contention on the fact that those two books were built from notes made daily by him in a journal while covering assignments in the German capital for the Universal News Service.

Such modesty is characteristic of Shirer. Not even his lovely Viennaborn wife knows the subject-matter of the novel and the play on which he is now working in such extra hours as he can find away from his radio duties. Nor again is he inclined to talk much about the substantial acclaim which has come to him as (Please Turn to Page 15)

BRONXVILLE, N. Y. when Shirer, first came back from Germany in 1941. Here he’s playing with his daughter (born in Vienna).

COMPIEGNE FOREST, FRANCE, at about the moment in June, 1940, when, in the famous Wagon-Lit car a few feet from Shirer, the Armistice was signed by French and Germans. Broadcast turned out to be a notable scoop. It was first the world heard—for several hours—of the Armistice.

BRONXVILLE AGAIN. LEFT TO RIGHT, Eileen, Mrs. Shirer (born in Vienna), the commentator, and Linda Elizabeth, who was born on the day Hitler declared war on the United States.
How to Re-create Baseball!

One of the Outstanding Re-creators in The Business Tells You. All You Need Are Nerves Like Iron, Years of Study, Real Liking for America's Great Game

As Told by Hal Berger
Rumors Are Flying

Sonny Tufts may be heard this coming season as "Simon Lash," a series of Frank Gruber's "who-dun-it" character, Sweeney and March rumored for their own show again. Also show pending for talented young June Lockhart, Gene's daughter, are Burns and Allen and Eddie Cantor are among those considering a transcribed show for their West Coast repeat next season. "Can You Top This?" rumored to be losing its sponsor. Abe Burrows loses his sponsor as of June 26, but he may continue as a half-hour CBS feature or annex a new sponsor for his fifteen-minute segment. Irene Woods may be the pinch-hitter for the Andrews Sisters this summer. Zeke Manners has been auditioned for an hour show as possible replacement for Paul White van. Show will include his hillbilly singers and musicians. Audrey Young, with hit appearances on the Bob Hope show to her credit, is a good bet for fall. Parkyakarkus may have a new sponsor and new time after his cooperative show is finished this summer. Jack McElroy and Vince Calvig of "Breakfast in Hollywood" have sponsor interest in their recently auditioned "Radio Rod and Gun Club." Show features audience participation, field and stream trips courtesy of wire recorder. Lew Ayres has a radio dramatic series pending titled, "For I Am a Doctor." As "Young Dr. Kildare," Lew should have no trouble with the new series. CBS has a comedy program on tap, "It's Always Albert." The big news about this one is that it's authored by two women. Night-club comics Jerry Lester and Dean Martin may team for a CBS comedy show this summer—should be fun. Another musical show rumored for Lady Esther—would be in the manner of its former Wayne King "Serenades." If a stock company of famed film actors and actresses can be lined up for six broadcasts each during the season, Prudential will switch its "Family Hour" format to drama, promised for fall. Various sources are hinting that a break in the Petrillo ban is in sight.

Correction

May we call your attention to our first letter in "Ear Inspires" in this issue? Our answer, that "The Romance of Evelyn Winters" series is still in limbo, is incorrect. Since this section went to press, the program has been returned to KNX and may be heard Monday through Friday at 11:45 a.m.

Looks Like...

Red Skelton will be shifted to Friday nights. "People Are Funny" goes to Tuesday nights—come fall. Rise Stevens will not be heard on "Family Hour" when it resumes next season.

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Not Too Late! Enter the Contest!

Subject of our letter-writing contest is: "What RADIO LIFE Means to Me." Again the first prize will be the star-studded day in Hollywood. Second prize: a year's subscription to Radio Life and four tickets to a big-time show. Third prize: a six-month subscription to Radio Life and four tickets to a big-time show. Seven other prizes each will consist of radio show tickets and an autographed picture of a favorite star. All you have to do is complete in 25 (twenty-five) words or less the sentence, "Radio Life Means to Me..." Use accompanying entry blank or reasonable facsimile thereof. Mail your letter to Radio Life, 6361 Selma Avenue, Hollywood 28, Calif. Contest starts May 30, 1948 and ends June 30, 1948. All entries must be postmarked before midnight of June 30, 1948.

Anyone eligible except employees of Radio Life and their families, personnel of networks, local stations, or agencies. Entries will be judged by the Radio Life Editorial Staff. Decision of the judges will be final.

ENTRY BLANK

RADIO LIFE LETTER-WRITING CONTEST

RADIO LIFE MEANS TO Me: (Complete in 25 words or less).

Mall to
Radio Life Letter-Writing Contest, Department C
Radio Life Magazine, 6361 Selma Avenue, Hollywood 28, California

Name: ____________________________________________
Address: ___________________________________________
City: __________________________________________ State: __________

Page Nine
Radio Life

Radio in Review

(Continued from Preceding Page)

series this fall. ... Any radio plans for comediene Cass Daley will have to wait until next year, Cass is expecting a baby in November.

Your Cue (Shows You May Like)

"Go for the House"

ABC's new Wednesday night at 8:30 "Go for the House" comes under the heading of a "thriller." The audience participation show pays off correct answers to not-too-hard questions with a house, fully furnished, and built (in ninety days) on any lot in any city of your choice. You don't even have to own or buy a lot. That is furnished, too.

Emceed by John Reed King, the show emanates from New York City. A crack at the bounty is worth the trip even from Los Angeles, to our way of thinking.

Five to seven couples are chosen from those in attendance, and each couple is asked seven questions with twenty seconds allowed in which to answer. For each correct answer they are awarded a gift, usually something pertinent to home furnishing or decoration. At the end of their first three questions, the couple being quizzed can either depart with the prizes already earned, or they can "go for the house." Questions for the third, fourth, fifth must be answered correctly or the hopefuls lose all except one article chosen from the huge list of home furnishings. They can't stop at any time during this unless they answer an answer.

If the last fateful question, lucky seven, is answered correctly, huzzahs and hurrahs from the audiences tell plainly enough that a house, a lot, a downtown city, and all the way to Los Angeles, ten thousand dollars type show. It is arranged to be as successful and hazardous as possible, and still move along in such a way that all comers can leave the stage with some prize.

It's just about the fattest jackpot ever, and the quizzing consequently has to be reasonably tough. Show makes exciting listening, if you have a good heart.

"Shorty Bell"

It's no secret that the perennial movie juvenile Mickey Rooney does just about everything well. Happily, that charm extends to his CBS show, "Shorty Bell." Here's one instance where a movie star faces the mike
with all the ability displayed that fans expect from a screen favorite.

We've delayed in setting down this favorable mention of Mickey because (1) we wanted the show to get in its groove and (2) it got moved around so much that we were never sure where to find it from week to week. At present it's set on KNX, 7:30 p.m. Sunday.

You probably know by now that "Shorty Bell" is a radio adaptation of the Frederick Hazlitt B r e n n a n stories about newspapermen. Originally produced by co-writer, author B r e n n a n has given way to radio writers Dick Carroll and Milton Geiger.

Scripts and performances, topped by star Rooney, strike a high average in entertainment. John Hoyt as managing editor "Robard," hard-boiled of course, is the only other player heard each week. Romance is minimized in favor of action so there is no regular feminine vis-a-vis for Rooney.

As in all newspaper tales, the criticism can be leveled that the whole organization seems to hang on the action of one or two, and that said reporter does an awful lot of running around without writing anything much. truthfully, "Shorty Bell" seems to err less on these grounds than the great bulk of similar stories have. It's a tribute to the star's performance and the timely scripts that a degree of authenticity is lent this portrait of a notoriously romanticized profession.

Playbacks

We Point With Pride . . .

. . . To Mickey Rooney's never-say-die spirit and contagious enthusiasm in putting across "Shorty Bell." . . . To the many excellent performances on that dramatic show of last week—Irene Dunne's comic actress "Reflected Glory" on "Theatre Guild," Frank Sinatra's humble and effective portrayal of "Father Paul" on the Lux broadcast of "The Bells," Charles Boyer's and Idia Lupino's convincing lovers on "Screen Guild's" "Hold Back the Dawn," Jack Benny's wonderful satire on the Benny show's "I Was Framed," Franchot Tone's and Rosemary DeCamp's delightful characterizations on Studio One's "One Foot in Heaven," Lurene Tuttle's and Byron Kane's dramatic versatility on "Favorite Story's" "The Glass Eye." . . . To Rise Stevens' dramatic rendition of the melodic "Habanera" parting gift on "Family Hour." . . . To Jackie Cooper's good try on "Twenty Questions" Sunday (May 31). . . . To Bill Goodwin's handling of the Indianapolis Speedway classic on Mutual on Memorial Day. . . . To Norman Cloutier's delightful music on NBC. As replacement for "Harvest of Stars," this musical had a difficult spot to fill — its music is charming enough to hold former "Harvest!" audiences. . . . To "Fibber" and Molly's return to song on their recent "Miracle. We were delighted to hear them sing again and very pleased with "The Fibber Song." . . . To Jack Haley's guesting and quipping on Paul Whiteman's "Record Club," plugging his hit in Broadway's "Inside U.S.A." . . . To the showmanship of Horace Heidt in getting away from Hollywood and New York and finding impressive talents from coast to coast. The variety of personality and the home-town spirit of the contestants are refreshing. . . . To the many fine performances by radio actors now on the screens of the nation, with special kudos to Everett Sloane's clever characterization in "Lady from Shanghai" and Ted de Corsia's supporting role in the same film.

We View With Alarm

The slowing down in tempos of some of the fine old tunes being revived. What we recall as being jolly fox-trots are now played like dirges. "Little White Lies," which used to sound like "threnodytoulde thyselflittlewhittles," now sounds like "the — night — that — you—told—me—etc."

The long absence of newscaster

Henry La Cossitt from his Mutual program, "Editor's Diary." We fear that Henry is seriously ill, and hope his recovery and return are in sight.

Arthur Godfrey's sometimes suggestive humor. Everything Arthur says or sings is fraught with such comic significance that he should bend over backwards to avoid giving an unintentional off-color shade to his otherwise delightful humor.

The fact that all dramatic scripts heard on our favorite big shows seem to be in the first person singular narration. tiresome, we call it—especially when there are so many ways to tell a story.

That CBS has a new music-quiz entry, "Sing It Again," an hour-long show concerning mystery songs and phone calls. Any resemblance to "Stop the Music" is strictly coincidental, we assume.

"Count of Monte Cristo"

When we say "Tuesday night's handy, the 'Count of Monte Cristo' continues weekly (KHJ, 8:00 p.m.) to match swords and wits with the equally elegant but subversive element of his times," our growing ennui almost leads us to spell that adverb "weakly".

For long-time listeners such as we, that's strong talk, but we think the series has taken on a recent stuffiness. All the swashbuckling, chases and former intrigue have been changed into platitudinous dialogue, probably designed to give the listener the idea that the gracious, learned, kindly "Count" needn't resort to his former good spirited action to straighten out lives and right wrongs.

It would be so nice if the show were to get moving along the old line again! It's quite in contrast to the lively, innocent whoop-it-up of the half hour preceding ("Red Ryder"). Why not remake the "Count" and his adventures into a reasonable facsimile of Dumas' colorful character?
Another Nelson

On Page 36 of this issue we pictured father John Nelson of ABC with his two-year-old twins, Chris and Greg. Since the taking of this picture, John, his wife Nell, and the two boys have welcomed Penelope Ann into the Nelson household.

The young lady, weighing seven pounds and four ounces, arrived by way of the California Hospital on June 1. Little Miss Nelson seemed perfectly agreeable concerning omission of the face in the picture this time, but promised Radio Life some of her very earliest pictures!

Page Cupid!

Penny Biscoe and Bob Gilmore, of NBC's paging staff, will be all of that and more when they're made Mr. and Mrs. on Thursday, June 24. Wedding party and guests will include almost all of the ushering contingent from network headquarters at Sunset and Vine, where Penny and Bob met. NBC page Brad Johnson will be best man, and NBC page Bill Greene will be soloist. If you want to "page" the event on your social calendar, setting will be Wee Kirk o' the Heather at Forest Lawn.

Retribution!

Writer Vance Colvig will think twice before he again inserts lines in any way degrading to our four-legged "friends" into another "Breakfast in Hollywood" script. Since the day he and Garry Moore chortled over the mythical creature of "Mad Skunk, just across the river from Peeyoo," Vance has been paid off, but good!

An animal of the same name evidently heard the show and came patrolling movie grounds the night. The crafty cove chose a spot directly under Vance's home to deliver the payoff.

Quipped Colvig, "How stinkin' mad can you get?"

Radio Actors in Flickers

As movie producers have turned more and more to radio in casting their pictures, radio fans are able to spot many of their favorites in current films. Greatest number of air actors will be seen in Henry Morgan's "So This is New York." In addition to Henry, the cast includes Rudy Vallee, Bill Goodwin, Leo Gorcey, Dave Willock and Arnold Stang. "The Iron Curtain" has Berry Kroeger, Edna Best and Reed Hadley in its lineup. The tall doin's of "Traveller" is currently on the screens in "Port Said." Ed Begley was recently seen in "Sitting Pretty." Ex-"Miss Duffy" Sandra Gould also has a high profile in the film with an assignment in the recently announced "Girl from Jones Beach."

Page Twelve

Radio in Review (Continued from Preceding Page)

Off Mike

Records of the Week

Fanny Schueler, 168 North Mansfield Avenue, Los Angeles 36, Calif.

Heard on "Information Please":

Clifton Fadiman: Narcissus was in love with himself. Who knows the story?

Mr. Adams: Narcissus looked in a pool of water, saw his face and fell in love with himself.

Guest: Yes, that must be why they have so many swimming pools in Hollywood.

Mr. Price, Hotel Chandler, Los Angeles 14, Calif.

Heard on Judy Canova show:

Judy: Put your arms around me and pretend we're lovers.

Benchley: How long do I have to hold you?

Judy: Thirty days, and if no one calls for me I'm yours.

F. McMill, 952 South Bonnie Brae, Los Angeles 6, Calif.

Heard on the "Beulah" show:

Bill: I couldn't get into the Girl Scouts. You know that.

Beulah: Couldn't pass the physical, eh?

Mrs. Y. Hester, Post Office Box 194, Vista, Calif.

Heard on "Breakfast in Hollywood":

Garry Moore: I've been on "Breakfast in Hollywood" for four weeks now. This is the second time Proctor has taken a Gamble.

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

Heard on "Jack Carson show":

Jack: Mr. and Mrs. Stanton would like to announce the wedding of their daughter. But no one will have her.

Mrs. C. C. Rawson, 100 North Yega Street, Alhambra, Calif.

Heard on Kay Kyser show:

Ish: While I was in Mexico I just lay on my back and let the sun shine on my stomach.

Kay: Why did you do that?

Ish: After two weeks of Mexican food I wanted to see a pot roast.

Lynn Snow, 518 East Cypress Street, Glendale 5, Calif.

Heard on "Haynes at the Rehs":

"I'll stuff a bankbook in my ears and listen with compounded interest!"

Political Adjournment

When NBC's Jack Carson show was canceled recently to clear for an address by Thomas Dewey, co-star Eve Arden took advantage of the spare time. She completed details for adoption of a French orphan, her third adopted child.

DOES NOT WANT STYLIZED MUSICAL NOTE
Paul Mowrey, National Director of Television for the American Broadcasting Company, recently visited the West Coast to help with plans for ABC's emergence into the local video picture, both in Los Angeles and in San Francisco. Thus, ABC will have the first Bay Region TV station in operation January 1, and ABC plans to have its Los Angeles station in operation by December 1, opening on Channel 7, through a Mt. Wilson transmitter.

Mr. Mowrey has had his eye on, and his hand in, eastern video for several years, and seemed a logical authority to give answers to some of the questions we have been asked. One of the first posed him was that favorite of easterners frequently and smugly put to west-coasters—"What's the matter with your television out here?"

This man who knows dealt with that neatly. "Nothing's wrong. There has been an element lacking—competition. But that necessary element for development of an industry is here now. As for the technical workings, there's nothing 'wrong' with those, and the camera work seen in Los Angeles is excellent.

"When the programming gets rolling, Hollywood is a natural center, from both talent and origin standpoint. The audience-participation shows out here are naturals for video. A great percentage of the sets will be, and are already, in homes, and the home is a completely infor-

mal place, full of interruptions such as a ringing phone, a doorbell buzzing, or a child crying. We can't challenge that informality with formal programming, or a series of heavy dramatic plays. Each time a viewer might leave the scene for a moment the continuity would be lost. Drama will be presented during the hours when interruptions are infrequent. The rest of the time we plan to feature a good news feature, and special events, and the audience-participation shows I mentioned."

"ABC plans on programming good sound right along with good sight. That's an absolute must for the development and acceptance of video."

Questioned about the desirability of film over live shows, Mr. Mowrey said that he couldn't endorse one over the other. "Each has its place, just as do movies and radio shows. Video will combine them."

(Please Turn to Page 29)
**TIME CHANGES**

**WHAT'S BACK**

**WHAT'S NEW**

**WHO'S GUESTING**

**WHAT'S SPECIAL**

**Music**

SUNDAY, JUNE 13—"Carrie Comes Calling," KNX, 6:30 p.m. (30 min.) (30 min.) Pat O'Brien as "Dan" and Virginia Bruce as "Susan."

MONDAY, JUNE 14—"Musical Masterpieces," KEAC, 12:15 p.m. (1 hr.) Schoenberg's "Transfigured Night." Tuesday, flutist Joseph Mariano guests; Wednesday, Puccini; Thursday, Ravel; Friday, Grofe's "Grand Canyon Suite." Saturday, Gluck's "Orfeo ed Eurydice." MONDAY, JUNE 14—"Musical Digest," KGFJ, 6:00 p.m. (2 hr.) Mozart "Minuet," Ravel's "Bolero," Debussy's "Images." Thursday, Toch's "Chinese Flute." Friday, Sibelius through 1:00 p.m.; Saturday, Akelski Schroedt recordings.

**Participation**

MONDAY, JUNE 14—"Queen for a Day," KHJ, 11:30 a.m. (30 min.) A "Kitchen Queen," "San Francisco Queen," "Menlo Park Centennial Queen," "Dairy Calf Queen," and "Hotel Benbow Queen" will be selected on succeeding shows through the week.

**Forum**

SUNDAY, JUNE 1—"Invitation to Learning," KNX, 9:00 a.m. (30 min.) Voitelle's "The Age of Louis XIV" is panel's literary subject.

**Sports**

TUESDAY, JUNE 15—Baseball, KMPC, 8:10 p.m. (to concl.) Los Angeles Angels and St. Louis Cardinals; through Friday at above time and on Saturday, Saturday; through Sunday at above time and on Sunday, June 15, at 12:05 p.m.

SATURDAY, JUNE 19—Hollywood Park Feature Race, KLAC, 5:15 p.m. (to concl.) $25,000 Cinema Handicap will be a special cast by Hal Moore and Fred Henry.

**Public Interest**

MONDAY, JUNE 14—Brandeis University Dinner, KECA, 8:30 p.m. (30 min.) There is a "Chairman's Luncheon," may be guest speaker.

**MAN ON THE STREET**

Henry Denker, scripter of ABC's "Greatest Story Ever Told," has a perpetual fondness for talking to cabdrivers. "I don't mean just casual conversation," he says, "with me it's a second profession. I can get more plain, down-to-earth common sense out of the fifteen minutes between Radio City and West Ninetieth Street than I could from a week with many so-called intellectuals."

**TWIST OF THE WRIST**

Anita Gordon showed up at a recent NBC Bergen-McCarthy show with a new type of sunglass. While the cast bade her good-bye demonstratively. The glasses were clear on one side and mirrored on the other... a real handy gadget for powdering noses.
**In Funny Papers**

Benay Venuta, whose art talents are well known in Hollywood, is developing a new trip, "Keep Up With the Kids," named after her Mutual air show. Her children are serving as inspiration, and when she has a six-week continuity completed, Benay will show the strip to two syndicates which are interested.

**Nothing Blank About Blanc**

Mel Blanc, who is "Foreman Hankins" on NBC's Jack Carson show (among other accomplishments) he revealed another talent for song-writing. His "Ug Ugg a Boo," recorded by Spike Jones, was nationally released in March.

**Mikemen: William L. Shirer**

(Continued from Page 7) a broadcast commentator. Only recently, for example, he received the "One World Award," and in 1946, for "outstanding interpretation of the news," he was accorded one of radio's highest honors when he was presented with the George Foster Peabody Award.

To get more than a radio listener's acquaintance with this commentator, it might be well, with his permission, to delve a bit into his past experiences which have contributed to making him a notable writer and understands the movement of life in the world today.

**Background**

In 1925, immediately following his graduation from Coe College, Cedar Rapids, William Lawrence Shirer shipped as a cattle-boat crewman to Europe "just for the summer." Twenty years passed before he was ready to settle in the United States. Upon arrival in France in 1925, he joined the staff of the Paris edition of the Chicago Tribune, thus beginning his career as a journalist. He stayed with that Tribune until 1932 as European correspondent, working in Paris, London, Switzerland, and Vienna, and in the Near East and India as well.

Looking back on these active and colorful portions of his life, Shirer remembers the two years in India with Gandhi as his greatest experience. He was there when the British government made the first great Gandhi "civil disobedience movement" against the British, and counts the late Mahatma as one of his most interesting friends. He first intended to write a book about India, but soon discovered that there was so much to know about the country and its people that he got a bit discouraged. During World War II, he wrote one novel and a play which have never been published. "The play is so terrible that I can't read it," says Shirer. "I feel safe to remind myself not to try anything like that again." The novel will be rewritten some day. Another of Shirer's friends in India was Pandit Nehru, now premier. "A very considerable guy," he observes.

While Gandhi and Nehru were in jail after the first civil disobedience movement and not too much news-worthy was happening in India, Shirer felt he did not want to return to Europe immediately. In Central Asia the king of Afghanistan, Amanullah, had just been overthrown by a bandit, Bacha Khan ("water-carrier"). The bandit was captured and tortured to death by Nadir Shah, who then took the throne. Shirer signed up to marry Nadir Shah's son—as this was the only way he could get into the country at that time.

For several months he traveled around Afghanistan with the King and his cabinet, which was made up of members of the King's family, visiting the capital, Kabul, and the beautiful summer royal residence 15,600 feet in the Hindu-Kush Mountains. Mohammedan Zahir Shah, Bill's former boss, is now King. "Being attacked by bandits on my way out of the country," says Shirer, "all seems like a dream now, but it was anything but a dream at the time." On the trip, he traveled with a Swiss explorer who spoke all of the native dialects.

Then followed a year of "taking it easy" in a little fishing village on the Catalan coast. During this period, he wrote only for his own amusement, and it may be revealed from a hint or two he dropped during a recent interview, some of the material is to be incorporated into one of the books he plans to write. "A wonderful year completely away from civilization" is the way Shirer explains it.

**Berlin Eye-Witness**

In 1934, Shirer became chief of the Berlin bureau of the Universal News Service. At the same time he began broadcasting for network listeners in the U.S., and to keep the daily journal which became the basis for "Berlin Diary" and "End of the Berlin Diary." For the next five years he wandered about Europe covering stories of the separation of the Nazis for World War II. His sharply written reports of conditions inside Germany, attacked by Nazi censors and propagandists, were syndicated throughout the world.

Shirer returned to the United States in 1940 to assemble his "Berlin Diary." He went back to Europe on assignments in 1943, '44, and '45 which took him to London, Paris, Berlin, Aachen, Frankfurt and Nuremberg.

His experiences as war correspondent, particularly at the war-guilt trials at Nuremberg, were compiled from his journal and published as "End of the Berlin Diary." Although Shirer was commentator for many war-time movie shorts, Hollywood will probably never be able to lure him away from New York. He thinks the people in the film industry are "nice but a little crazy," and he cites as a reason for his thinking the weekends he was flown to the film capital to act as adviser on a film. His total working time amounted to one and a half hours, plus travel time and sight-seeing time of course, and for this he was paid $10,000. "And the film was never produced," says Shirer.

The Chicago-born commentator is married to the former Theresa Stirberrt of Vienna. They make their home now in New York City with their two daughters, Eileen Inga and Linda Elizabeth. Mr. Shirer still writes a syndicated news column in addition to his fiction work.

Mrs. Shirer is a talented painter, specializing in unusual colors which she mixes herself. After her study with the Art Students League she had many would-be purchasers, but her husband enjoys her paintings so much that she has never sold one. Mr. Shirer's private art collection in his own studio is made up entirely of his wife's work, while other valuable paintings hang in the rooms he uses less often. The art collection in the Shirer studio is rather out of place in a room which is only a work-room—the room where the filling is done on the floor.

When Shirer returned to the air last year, he set forth what might well be regarded as a "commentator's doctrine." He stated that the theory that a commentator should not be allowed to "express any opinions" but should permit listeners to form their own conclusions was fallacious. The public, he stated, makes its mind up after listening to many opinions—conflicting opinions—and doubt whether the American people get much help listening to speakers who have no opinions, are afraid to express them or are not allowed to."
SUNDAY, JUNE 13

SUNDAY MORNING

8:15 on Station KMPC

Califernia temperamemnt federation wideration federation

SUNDAY Program Highlights

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

Comedy-Variety

4:00—Jack Benny, KFXM
5:30—Fred Allen, KFAC
6:00—Goody Weters, KECA
7:00—Sherry Roll, KNX
8:00—Blondie, KRX
9:00—Jack Benny, KFAC

Mystery-Detective

2:30—Countercast, KECA
3:00—Sherlock Holmes, KNX
4:00—Dr. Dana, KMPC
5:00—Fred Allen, KFAC
6:00—Jolly Joke, KECA
7:00—Bob and Carol, KNX
8:00—Ken Weatherwax, KNX

Public Information

9:00—Invitation to Learning, KNX
11:00—People's Platform, KNX
11:30—Church Board Table, KRX
1:00—California Caravan, KECA
3:00—Open Forum, KNX
14:00—University Explorers, KMPC

Quiz, Participation

12:30—Juvenile Jury, KHJ
12:30—Kids, KFAC
1:00—Quiz, KECA
1:00—Quiz, KHJ
2:00—Surprise Quiz, KFAC
2:30—Twenty Questions, KFAC
3:00—Quiz, KHJ
4:00—Quiz, KECA
5:00—Quiz, KNX

Popular-Western Music

12:00—Edith Howard, KFAC
12:30—Jimmie Allen, KFAC
1:00—Ken Weatherwax, KECA
2:00—Western Music, KNX
3:00—Missie Pyle, KFAC
4:00—Roy Acuff, KFAC
5:00—Merle Haggard, KFAC
6:00—Merle Haggard, KFAC

Sports

1:25—Baseball, KFAC
2:25—Baseball, KFAC
3:00—Baseball, KFAC
3:20—Baseball, KFAC
4:00—Baseball, KFAC
4:25—Baseball, KFAC

Comment-Narration

10:15—Commander Scott, KHJ
5:30—Jimmy Fisher, KHJ
6:00—Bill Venable, KNX
7:00—Jimmy Fisher, KHJ
7:30—Jimmie Rodger, KHJ
8:15—Sheila Graham, KHJ

Baseball with Fred Hanley

KLAC 6:10 Nights
1:25—KLAC—Baseball: Hollywood
1:30—KLAC—Baseball: Hollywood

KLAC—News

8:00—KLAC—News
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KLAC—Music

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KLAC—Public Information

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KLAC—Sports

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KLAC—Comment-Narration

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KLAC—Morning Programs

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KLAC—Late Night Programs

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KLAC—Late Night Comment-Narration

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3:00—KLAC—Late Night Comment-Narration
TUESDAY, JUNE 15

8:00—McNeill's Breakfast Club.
9:00—Rutteau's, Pickens Street.

10:00—Rutteau's, Pickens Street.

11:00—Campbell's Lounge.

12:00—McNeil's Cafe.

6:00—Rutteau's, Pickens Street.

7:00—Comegys, Rutteau's Lounge.

8:00—McNeil's Cafe.

9:00—Rutteau's, Pickens Street.

10:00—Rutteau's, Pickens Street.

11:00—Campbell's Lounge.

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10:00—Rutteau's, Pickens Street.

11:00—Campbell's Lounge.

12:00—McNeil's Cafe.
WEDNESDAY, JUNE 16

**Radio Programme Highlights**

**Comedy-Variety**

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<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Channel</th>
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<tbody>
<tr>
<td>3:30</td>
<td>Arthur Godfrey, KNX</td>
<td>KNX</td>
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<tr>
<td>4:00</td>
<td>Duffy's Tavern, KFI</td>
<td>KFI</td>
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<td>4:15</td>
<td>Jimmy Durante, KFI</td>
<td>KFI</td>
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<td>4:30</td>
<td>Mayor of the Town, KNX</td>
<td>KNX</td>
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<td>4:45</td>
<td>Jack Pearl, KFI</td>
<td>KFI</td>
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<tr>
<td>5:00</td>
<td>Dennis Day's Day, KFI</td>
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**Comment-Narration**

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<tr>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>7:45</td>
<td>Fred Beck, KNX</td>
<td>KNX</td>
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<tr>
<td>9:00</td>
<td>A. A. K. Smith, KNX</td>
<td>KNX</td>
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<tr>
<td>10:00</td>
<td>Drake, KFI</td>
<td>KFI</td>
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<tr>
<td>10:15</td>
<td>Ted Salone, KRC</td>
<td>KRC</td>
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<tr>
<td>10:30</td>
<td>What Do You Say, KFI</td>
<td>KFI</td>
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<td>11:00</td>
<td>Hurriett Wheeler, KNX</td>
<td>KNX</td>
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<tr>
<td>11:15</td>
<td>Passing Parade, KFI</td>
<td>KFI</td>
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<tr>
<td>11:45</td>
<td>Night Editor, KRAM</td>
<td>KRAM</td>
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**Quiz Participation**

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<th>Time</th>
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<tr>
<td>8:00</td>
<td>McNell Play-Club, KECA</td>
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<td>8:30</td>
<td>Grand Slam, KNX</td>
<td>KNX</td>
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<td>9:00</td>
<td>Rich, in Hollywood, KRC</td>
<td>KRC</td>
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<td>9:15</td>
<td>Harpo of Doswell, KNX</td>
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<td>9:30</td>
<td>Queen of a Day, KRAM</td>
<td>KRAM</td>
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<tr>
<td>9:45</td>
<td>Meet the Misses, KFMB</td>
<td>KFMB</td>
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<tr>
<td>10:00</td>
<td>Name That Song, KFI</td>
<td>KFI</td>
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<tr>
<td>10:30</td>
<td>Leave It to Girls, KFI</td>
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**Mystery-Detective**

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<th>Time</th>
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<tr>
<td>7:00</td>
<td>Gregory Hood, KFI</td>
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<td>7:15</td>
<td>The Whistler, KNX</td>
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<td>8:00</td>
<td>Mr. A. A., KNX</td>
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**Public Interest Information**

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<th>Time</th>
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<tbody>
<tr>
<td>5:45</td>
<td>If They Had Lived, KGFI</td>
<td>KGFI</td>
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**Sports**

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<th>Time</th>
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<tbody>
<tr>
<td>9:15</td>
<td>Racing News, KLAC</td>
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<td>9:30</td>
<td>Racing, KGFI</td>
<td>KGFI</td>
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<td>10:00</td>
<td>Race Lineup, KFWB</td>
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<td>10:15</td>
<td>Race Stump, KGFI</td>
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<td>10:30</td>
<td>Race Stump, KGFI</td>
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<td>11:15</td>
<td>Bob Kolby, KNPC</td>
<td>KNPC</td>
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<tr>
<td>11:30</td>
<td>Baseball, KLAC</td>
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**Classical, Semi-Classical Music**

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<tr>
<th>Time</th>
<th>Program</th>
<th>Channel</th>
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<tbody>
<tr>
<td>8:00</td>
<td>Fred Warping, KNX</td>
<td>KNX</td>
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<tr>
<td>8:15</td>
<td>Our Songs, KFMB</td>
<td>KFMB</td>
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<tr>
<td>8:45</td>
<td>Harvest of Stars, KNX</td>
<td>KNX</td>
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<tr>
<td>9:45</td>
<td>Who's Who in Hollywood, KFI</td>
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**Radio Station News**

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<th>Time</th>
<th>Program</th>
<th>Channel</th>
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<tbody>
<tr>
<td>10:45</td>
<td>Tulle Shop, KFWE</td>
<td>KFWE</td>
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<tr>
<td>10:50</td>
<td>Rescue Mission, KFWE</td>
<td>KFWE</td>
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<tr>
<td>10:55</td>
<td>Betty Crocker Magazine of Sports Flash, KGFI</td>
<td>KGFI</td>
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<tr>
<td>11:00</td>
<td>Betty Crocker, KGFI</td>
<td>KGFI</td>
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<tr>
<td>11:05</td>
<td>Combat, KGFI</td>
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<td>11:10</td>
<td>Nothing, KGFI</td>
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**Commentary**

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<th>Time</th>
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<tbody>
<tr>
<td>2:15</td>
<td>Portia's Faces, KFSD</td>
<td>KFSD</td>
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<tr>
<td>2:30</td>
<td>The Whole Town, KNX</td>
<td>KNX</td>
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<tr>
<td>2:45</td>
<td>KFWK</td>
<td>KFWK</td>
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<tr>
<td>3:00</td>
<td>Just Plain Bill, KNX</td>
<td>KNX</td>
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<tr>
<td>3:15</td>
<td>Backward Boogie, KNX</td>
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**Variety**

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<th>Time</th>
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<tr>
<td>7:30</td>
<td>Hollywood Theater, KFI</td>
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<tr>
<td>8:30</td>
<td>Dr. Christian, KNX</td>
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**Drama**

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FRIDAY, JUNE 18

Comedy-Variety
3:00—Arthur Godfrey, KNX.
4:00—Frank Morgan, KNX.
5:00—Karen Smith, KNX.
6:00—Danny Thomas, KNX.
7:00—Bill Ames, KNX.

Quiz, Participation
8:00—McNeill Bickel Club, KECA.
8:30—Grand Slam, KNX.
9:30—Rogers, KFWB.
10:00—Barrell of Dough, KFWB.
11:30—Guess for a Doll, KFWB.
12:00—Double or Nothing, KFWB.
1:00—Murphy's Demands, KFWB.
2:00—House Party, KFWB.
3:00—Hoffman's Bath, KFWB.
4:00—Everybody Wins, KFWB.
5:00—Can You Top This, KFWB.
6:00—Break the Bank, KFWB.

Drama
6:30—Silver Theater, KNX.

Classical, Semi-Classical
8:00—Fred Waring, KFWB.
9:00—Comment-Narration
10:15—Fred Beck, KNX.
10:30—Glen Dake, KFWB.
11:00—What Do You Say? KFWB.
11:15—Burrill Wheeler, KNX.

FRIDAY Program Highlights
Morning Programs Appear in Lightface Type; Afternoon and Evening Programs in Boldface.

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Television Tips (Continued from Page 13)

Apparently the relative merits of television in competitive price brackets are like anything else. "You get what you pay for. If the man in the house is interested primarily in box-office and jellied-ears marches, he'll use the time of his life with a small three-inch screen set right by his bed. But if you're planning on gathering guests around a screen for an evening's entertainment, it's only logical to say you need a bigger set with a bigger screen. That's a matter of individual preference, just as is the make of your set."

"As far as television supplanting radio completely—I don't think that will ever happen. What I do think may occur is that the three mediums, television, FM and radio, are so inter-related that this talk about one being the big thing will soon stop and they'll work together."

"What I can say about video's present and its ultimate development is that for once it proved right. All my devices have been accurate, too enthusiastic, and exaggerating video possibilities. But the last few months alone have proved that my wildest statements were not over, and when the national political conventions are televised, full realization of the power of this medium is going to hit home."

Page Twenty-nine
JUNE 13, 1948

RADIO LIFE

ALPHABETICAL PROGRAM FINDER

Note: Programs marked with an asterisk (*) are of the contest, quiz, or offer type.
* Indicates programs of news and communication.

<table>
<thead>
<tr>
<th>Station</th>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>KFIC</td>
<td>12:15 p.m.</td>
<td>Burgundy Talking</td>
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<td>KFIB</td>
<td>12:15 p.m.</td>
<td>Bulldog Drummond</td>
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<td>KFIC</td>
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How to Re-create Baseball!

(Continued from Page 8)

If the line-up of players, the number of spectators, the stuff that makes up game, then the game itself is rendered in skeleton form.

“Sound Important

The sounds are what really animate it. Long ago I’d planned on using recorded sounds, but the noise of a ball against a bat or against the catcher’s mitt is never twice the same. So for each hit I create the sound of the ball striking the bat by actually tapping a bat with a ball. For instance, Feller throws a hard ball, puts tape on the bat with a hard, small ball... crash! Dutch Leonard is a knuckle-ball pitcher, and for that I use a big Dutch mitt. I know the pitchers and batters from seeing them play, and from reading everything I can lay my hands on regarding the sport.

It’s the same thing with the ball hitting the catcher’s mitt. I keep there on my table with either a hard blow of a lighter one. For the sound of the ball thumping against the umpire’s chest-protector, I hit a big beach ball with the mitt... that makes a soft, heavy-bodied sound.

right ball of mine is a screen, about five by seven feet. This is for the balls that pass the catcher and umpire. A ‘foul’ gets a roll on the field by the Hotels. These sound effects are not a thing of any part of the activity up around the plate.

“That’s all live sound, of course. I couldn’t very well reproduce crowd noise all by myself, so it’s on record. It’s the little things in those records I try to watch. If a game is scheduled at Ebbets Field in Brooklyn, the record is full of ‘lows’ and angry-sounding voices, with plenty of ‘boos’ and shoutings. A ladies’ day at some other field would be full of squealings and screaming. You may have noticed that real vendors at fields never sell more than one thing. The same fellows don’t deal in popcorn, peanuts, beer and ice cream, and a stand selling sound phon on my sound records to have a single voice touting a dozen different wares. C’mon, we’ll go over to the station and watch.

We wandered off after Mr. Berger, worried about how he manages all the things apparently necessary to keep listeners in an interested, sub-serving state of mind without losing his sanity.

Of all the people in radio, Hal Berger is one of the last about whom anyone should worry. He’s been doing this work since 1934, and before that was a dramatic actor. Hal has nerves of iron, loves baseball, and knows his audience. As he pointed out, “The ballgame is the most loyal, as well as the crudest bunch on earth. When you’re right you can do no wrong, but if they think you’re wrong... they say or write anything to get you down.”

“The mallet. For instance, Feller throws off of anyone should worry. He’s been doing the thing apparently necessary to make up a game. Then the game itself is rendered in skeleton form.

Some of them seem to think the announcer makes a team win or lose from his chair in front of a mike three thousand miles away. They hit their blunders on the sportscaster’s prejudice. I have absolutely no favorites... when I want to pull for a team I pick a sport I’m not working with.”

Watch Re-creation

We got to the studio at KMPC just a little before one o’clock, when Hal was scheduled to go on the air with a Giants-Dodgers game. We looked over the script of the Hal had explained while he checked his report on the game, then we took a seat to watch.

Hal gestured to the rows of empty chairs around. “We get used to having our audiences... we may again this year after I’ve finished broadcasts from some of the veterans’ hospitals around here. I’ve got to do a week’s game at a stretch. I think the fellows would enjoy it. My sponsors, Marshall and Clampett, are all for it. They used to pass out peanuts to the bunch who could count the time when the floodlights went on. I heard the audience up in the studio to watch every day, thinking it created more atmosphere. It almost created too much. One day a bunch of fellows got words in an argument and rushed this table, knocking over the mike, tearing down this screen and grabbing my tape report. It stopped the game until we restored order, but I guess on the air it sounded more real than ever,” he laughed.

When the day’s game started, we restrained ourselves from any antics, and quietly watched while Hal read his opener, giving team line-ups and the day’s color. Then he started.

“It’s the first man up in the first inning of this game between the Giants and the Dodgers, and it’s Preacher Rowe on the mound. A-n-d the batter fouls the ball back into the net!” (Here Hal hit the screen behind him with a long, down-sweeping motion. Our eyes followed fancifully.)

We turned back in time to catch Hal’s voice “and it’s a high ball on the o-u-t-s-t-r-i-d-e! Ball two!” (Berger tapped the catcher’s mitt with his mallet.)

We missed the third ball, because our attention had followed Hal as he signaled the boy at the turntable to make the crowd sound louder. Berger’s in charge! And it’s a base on balls!” Hal pointed a finger and the crowd sound swelled.

We’d looked down to write a hurried word, and by the time our attention was back on the game, Preacher Rowe, southpaw, was ready to let go again. Hal Berger was swinging his own arm and reading. “He winds up—it’s good!” (Here Hal banged his mallet against the bat)—‘look out for that one—it’s up—over!”

The crowd-noise record went up on cue, an applause record was put on at Hal’s cue, he resumed his rapid reading, and we switched back o to our office’s relative quiet and ordered of clacking typewriters, ringing phones, visiting firemen and a blaring radio.

Acting for Dear Life

(Continued from Page 8)

of the cafe in case of arrest of the agents saw me dash off, and he notified headquarters that something was wrong. As I zig-zagged through the柠檬 Wedgeouts, and his arrival frightened away the three foreign agents. Partially alive, I was taken to a hospital by the French police. American Headquarters impressed them with a fictitious story that I had stabbed an American C.I. and was wanted for immediate identifica- tion. I was taken under ‘arrest’ and put in an American hospital.

Page 34

Peter Lorre

Conte, feels that his most amusing experience was the complicated set of circumstances that was set off when he consented to play a wealthy Egyptian merchant in order to aid in breaking up a black-market ring in the Middle East. The following tale comes only from people who make those Sydney Greenstreet-Peter Lorre melodramas: Conte located the ringleader of the black-market operators and discovered that an American employed as an informer at Conte’s own base. One evening the actor visited the suspect in the village. After much talk the three of them sat down at a café in case of arrest of the people. However, we was playing a double game. “I informed my own intelligence office that I, an Egyptian sheik, was to buy the goods the next night. He said the appointment was at eleven o’clock, in order to make a trip, ” recalls the actor. Conte attended the appointment at six, brought the military police with him and scattered them near the cafe. At a given signal, two were to rush in and apprehend the culprit. Conte accepted the goods from the black marketeer, while counting out the currency he flipped his lighted cigarette out the window—the signal. The military police closed in, apprehended the stolen goods, including weapons of all kinds, and took all participants, including Conte, to an American guardhouse for trial. Conte, still an Egyptian to all in- terviewers and a naturalized citizen on the stand. When the officer in charge...

(Please Turn to Page 39)
No Limelight Taker

But a Man Who Puts First Things First.
And With Jerry Devine That Happens to Be His Radio Show, “This Is Your F.B.I.”

By Judy Maguire

THERE IS a subject near to the heart of Jerry Devine and that is his weekly radio program, “This Is Your F.B.I.” When Radio Life asked Jerry for his personal story, he insisted that the program, and a rather serious message about its place in good broadcasting, would make a better one.

Because he is a big wonderful guy, and talks like one, we can draw many of our own concepts of him as an individual and believe that you can too. When Jerry shakes your hand it feels “shaken.” This vigor is also expressed in his brilliant neckties and brisk game of golf, and in his hearty belief in the accomplishments of crime programming.

“Radio is on the defensive,” deprecates Jerry, “against those who have it in for crime shows generally. Why should a mass assault be made upon the industry, when only a few programs are actually guilty?”

“There wasn’t one script in the three years I wrote ‘Mr. District Attorney,’” Jerry continues, “for which I didn’t make up plot directly from federal files, and work to dramatize the facts in such an untarnished way.”

“Police work is always given to the negative. There are detrimental things to crime, but Jerry smiles and adds, “there are detrimental things to life. I guess people just don’t like to face the facts that these things are.”

EXPERIENCED

Before he started to write-direct the only official radio series sanctioned and approved by the government’s investigating bureau, Jerry scripted a good amount of varied radio. He did the summer replacement series for Jack Benny in 1937, then the Kate Smith show guest sketches and for three years the Tommy Riggins-Betty Lou laugh lines. It was 1941 when he joined “Mr. D.A.” (a program which he considers as worthy, in its own way, as “F.B.I.”) and he has found the “justice triumphs” format a challenging and important one since.

On “F.B.I.” Jerry endeavors to give “an entire program of specifics” each week. His scripts are built upon material directly from federal files, and are efforts to dramatize the function of enlightened law-enforcement in today’s society. “Our cops don’t wear derby hats and squeaky shoes,” he says. “You know.” he elaborates, “John Law is actually a very hard working guy, knocking himself out to protect a batch of citizens who, half the time, regard him as some sort of Keystone character.”

Jerry makes another point. “The F.B.I. doesn’t need publicity. There is no reason in the world for this program to be on the air other than that J. Edgar Hoover feels it can accomplish some purpose.” More than 200 letters from notable law-enforcement organizations are now on file to corroborate this opinion. “Too bad we can’t get folks to write in and say ‘I have used your program for three years and life is beautiful,’” says Jerry, “but if you’d like to see some photostats of the comments we have received, we’d be happy to show them to you.”

TESTIMONIALS

Leafing briefly through a part of this collection, we viewed some impressive letterheads: Municipal Court of Philadelphia, Judge’s Chamber; City of Springfield, Massachusetts, Department of Police; Thomas F. Lynott, Chief of Police, Akron, Ohio; Office of the Mayor, New Haven, Connecticut; Mayor, Wilkie, Sheriffs, Bonneville County, Idaho; Rabbi Philip Frankel, Charlotte, North Carolina; Superintendent of Public Schools, Olean, New York; City Council, Des Moines, Iowa.” A typical quote: “We, as Law Enforcement officers, strongly urge the continuance of such programs, and feel it good for the public to be informed, through radio, of the kind of crimes with which America is confronted, and the justice meted out in punishments of offenders.”

To “bullseye” this objective, “This Is Your F.B.I.” avoids dramatizing crimes of magnitude (such as that of the tycoon who rules an empire of crime or a wholesale operation of organized murder). Such a policy is not to make the government men appear superior, but to break the problem down into segments. “It’s a lot easier to understand the transgressions of the guy next door than those of a fantastic character you may never meet in your life,” says Jerry. “For instance, can’t you see the lesson in the story of the fellow who lives in East Orange with his nagging wife and terrible mother-in-law, and who rushes out to find escape in a crime? We try to show that he eventually just acquires another nagging wife and terrible mother-in-law in the form of fitting punishment.”

The bureau does keep its program very up-to-date on the latest crime statistics. These are intoned to listeners at the end of each performance, not so much to shock as to enlist the public into the crusade.

Throughout its three years, in fact, “This Is Your F.B.I.” has been exemplary in proving that good vs. evil is a contest which does not have to be dramatized in either grisly or “bang! bang!” language.

“We recently came off a cycle,” reports Jerry, “where we did forty-three straight shows without firing a gun. Then we tried like crazy to avoid it, but since the case hinged on the laboratory’s solution of the actual gun used we just about couldn’t.”

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MRS. DOROTHY JANE EBRIGHT, Ill., gives her father, Edward Arnold, a daughterly kiss before he does one of his "Mr. President" portrayals over ABC.

“DIGGER O’DELL,” ALIAS JOHN BROWN, makes a little beautiful music with his two youngsters, Julie (six) and Jared (ten) before rushing off to one of his three big shows, ("Life of Riley," "Date With Judy" or "My Friend Irma").

WHERE DO WE START? Well, left to right in Charles "Andy" Correll’s family lineup are Barbara, John Joseph, Dorothy and Charles Jr. (NBC:Holloway photo.)

“Father, Dear Father…”

To These Adorable and Thriving Youngsters Pop Is More Than a Voice From a Loudspeaker
HARDLY a "Mean Widdle Kid" is this armful held up to the mike by Papa Red Skelton. Valentina is the little lady's name. (NBC-Zeigler photo.)

A VERY SWEET SCENE we call this one with commentator Fleetwood Lawton and his two-year-old son, Peter Alan.

"LEMMEE HOLD IT, Pop. I'm a big girl now!" protests daughter Stephanie to Father Bill "Life of Riley" Bendix. (NBC-Zeigler photo.)

Father, dear Father, I'm proud as can be.
That you are a radio man.
Your program is famous and the fellas at school
Listen wherever they can.
Father, dear Father, I know you're a star.
And everyone thinks you're a wow.
I would like to hear you, like you've told me to.
But it's time for the "Lone Ranger" now!

ARTHUR GODFREY and son Mike inspect a sucking pig from one of the litters on the "Too Fat Polka" man's 800-acre farm near Leesburg, Virginia. Godfrey also has a daughter named Pat. He flies regularly to Virginia for several days each week, to broadcast from the library of his farm home. (CBS photo.)

ANOTHER BIG CROWD IS THIS ONE surrounding ABC's music director Basil "Buzz" Adlam. Bethany is six, Kenneth is one and John is three.

SHELLACKING UP A THREE-WAY ORDER of double-deckers is this pleasing trio of radio father and offspring. It's NBC conductor Jack Meakin, of the "Great Gildersleeve" show, with his daughter, Jill, and son, Jack. (NBC-Ball photo.)
WENDELL NILES BETWEEN WENDELL JR., left, and Denny, right. Wendell probably finds it a lot safer announcing for Bob Hope than refereeing a fight between his athletic teen-agers.

LON CLARK, STAR OF MUTUAL'S "NICK CARTER," enjoys playing with Lon Jr., left, and Stephen. Here he shows the boys how to make moccasins, American style.

GORDON MacRAE, ABC singing star, has a precious armload with daughters Heather, eighteen months, and Meredith Lynn, four. Gordon Jr., only three months old, didn't get in the picture.

EIGHTEEN-MONTH-OLD Charlie is determined to get daddy Zeke Manners out of bed in time for his early morning ABC show, as he resurrects the alarm clock Zeke had hidden.

JOLLY JACK McELROY with Jack Jr., seven and a half, and Paula Jean, two and a half. Paula kept downing the sodas before they could be photographed! (McElroy and Fisher photo.)

NBC'S ED GARDNER takes care of tiny four-week-old Stephen and four-year-old Ed Jr. while Mommy is busy. Young Ed seems to go in for the heavier type of reading. (NBC-Zeigler photo.)

THE THREE "JOHNS" OF ABC'S "BRIDE AND GROOM" get together with their own small fry. Left to right it's John Reddy Jr., age one, with writer John Reddy, John Nelson with his two-year-old twins, Chris and Greg, and executive producer John Masterson with Michael, also age one. (Theodore photo.)
HELPING DAD (“Let George Do It” star, Bob Bailey) polish his set of unique bells and china is his seven-year-old daughter, Roberta Ann.

THIS IS THE HOUSE that Dave built. Happy occupants, Dave Willock of the Jack Carson show and Nancy, four, and Susie, six and a half, grin from playhouse window.

PAGE PEARY is only one year old, but that’s old enough, he feels, to begin remembering Father’s Day with a present. Hal “Gildersleeve” Peary thinks so too! (NBC-Zeigler photo.)

BILL ROBSON, CBS producer of “Escape” and “Doorway to Life,” presents his two favorite Christmas presents: Chris, left, born Christmas Day, 1944, and Tony, right, born Christmas Day of 1947. What, Mr. Robson, do you plan to do about birthday presents?

ANNOUNCER JACK SLATTERY brings moral support to his daily stint on “GE House Party” in the person of five-year-old Suzanne Slattery, who told Art Linkletter, “Daddy’s a pretty good announcer.” (Glamour Flash, Inc.)

THIS IS RICHFIELD Reporter John Wald’s pretty fifteen-year-old daughter, Susan, giving Dad a ride to work. See the family resemblance? (NBC-Ball photo.)

AT THE CHILDREN’S HOUR, Jack Carson turns to comic books to aid in entertaining Germaine (“Kitten”) and John, Jr. Carson’s interpretation looks as if it belongs on film.
"No Fiction for Fisher"

He Has to Be Sure the Facts He Brings Us on People Whose Lives Are Likened to Myths Are True, So George Adheres to a Few Good Rules.

By Jane Pelgram

Monday-Friday, 4:35 p.m., KNX
Saturday, 5:00 p.m., KNX

HAVE YOU EVER wondered how the Hollywood columnists keep their listeners happy? In order to satisfy their listeners, they have to dish up the bad with the good, yet these chroniclers of one of the world's most fascinating beats number among their best friends the very folks on whom they do their dishing.

How do these columnists get together all the news they air so soon after it has occurred?

Good-looking young George Fisher, who features dramatic stories and incidents in the lives of Hollywood's great and near-great from the CBS airlines, says the answer to both questions lies in being honest.

Stick to Facts

"About the first—being a Hollywood columnist is like any other job. You have facts to deal with, and if you make sure they are facts, then stick to them, people can't object."

"That second question is an old one. Everyone always asks me 'How do you get all the news?' I invariably stare blankly at them wondering what to say. That reaction probably leads the questioner to believe I'm not quite bright... or else very secretive. They expect an answer a lot more interesting than my telling them it's a matter of familiarizing myself with the trends within the entertainment world. That means reading, reading and more reading, and getting out and stirring myself around to the places where news is made—the movie lots, manager's dinners, and the stars' homes."

"Then, of course, I'm flooded with information and misinformation from other people. Sorting out fact from fiction is the real work. But a long time ago I came across three rules that have stood me in good stead."

GEORGE CHATS with movie-maker Sam Goldwyn in the sunset at a Palm Springs club. The boom hanging over them is attached to a television pickup. The enterprising George has launched out into the video medium, too. (Bernard of Hollywood photo.)

For all that he's in his early thirties, George did start work a long time ago, beginning as a copy boy on a San Francisco newspaper. He worked after school and on Saturdays. He advanced to reporter, then to drama critic. From this post, George became the theatre manager, and when the movie house became part of a chain, Mr. Fisher headed for Hollywood. In the Southland his first efforts were as an auto-parts salesman, which resulted indirectly in his introduction to radio. George was calling on a prospective client, and while he didn't make the sale, the client was so impressed by George's manner and voice that he sold George on trying for a career in radio.

The beginnings of this career were hours spent as a staff announcer. That lasted as long as it took the ambitious young Fisher to decide to institute a Hollywood "chatter" program. The story of his rise to one of filmdom's outstanding "scoop" artists is well known.

George Fisher made it his business to know the histories and backgrounds of motion picture celebrities. Then came the keeping up with what went on.

The A, B, C's

His three rulesGeorge credits to Walter Winchell, with whom he worked closely several years ago.

"For one thing, I never use a source that's been sour. By that I mean if someone within the trades, an agent, a publicist, a friend, or one of the stars, gives me an item that proves erroneous, I never use any information from that source again. Never."

"The second rule is to never deny another columnist's story. They may know facts of which I'm not yet aware. Even if they are 100 per cent wrong, it's bad ethics to build your own reputation at someone else's expense."

"The last is to steer clear of agents who guarantee their clients plugs on my show. I don't want to waste my time or the time of my listeners by giving them 'news' that is not news at all, merely the brainchild of an agent who has gotten the business from his client in the first place by promising this client he or she would be mentioned on my show."

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Acting for Dear Life

(Continued from Page 35)

asked the interpreter "Where did this man steal the goods?" the interpreter turned to Conte and said in Arabic, "Don't say anything against us or we'll cut your throat," instead of translating the question. "The interpreter "raised a commotion and a guard rushed over to quiet him. "When he was close to me, I whispered to him in English, 'The interpreter just threatened me and is definitely on their side.' When court was resumed I spoke in English and put the finger on the ring-

No Fiction for Fisher

(Continued from Page 38)

B o i l i n g a day's gleaning of material into five minutes of chatter is no cinch, even after "summer plugs" and rumors have been tossed out. George has as associate Tom Alfred, who serves as right-hand man and buffer against eager visitors. Tom, who, George cheerfully admits, is "the business head of the duo," helps Fisher divide this fast five-times-a-week and once-a-Saturday-peak behind scenes into an interview, a chatter segment, and a quick anecdote about what goes into the making of a picture that may take weeks or months to produce—and only an hour to screen.

Getting Around

Yet, somehow, George Fisher finds opportunity wherever the celebrities congregate, and the gregarious, personable young man numbers many friends among these stars who make the news for his vast listening audience. Joe Pasternak, Dorothy Lamour, Gene Autry, Bob Hope, Jack Benny, Frank Sinatra and Jimmy Durante are people who mean more as close friends than as big names.

A crowded schedule of gathering, sitting and broadcasting, plus daily attendance at the studios and nightspots, isn't conducive to the best health and nerves. But Fisher believes any hint of wear and tear by being tall, extremely healthy looking, and the possessor of a permanent tan. The latter comes from golf, with an eight handicap.

When George admits that, yes, he is nervous, the admission is to the tune of an unflickering gaze, a hand steady as a rock, and complete relaxation of pose, whether he's sitting, standing or in the favored sprawled-across-the-table slouch.

You'd think Mr. Fisher would be hep enough, after years of telling air audiences what other people are doing, to fill us in completely on Fisher data. Yet somehow, during the course of our interview with him, George failed completely to mention that he broadcasts weekly for our forces overseas, and that he'd just received a commendation from the Armed Forces for his past APRS broadcasts.

leader and the crooked henchman he had planted in court," Conte narrated.

Near Miss

Closest brush with death, however, came when the ship which was taking Conte to a new area was torpedoed by a German submarine. With the ship instantly crippled, men thrown in every direction into the sea, it was too late to peer lifeboats or man positions. Conte, with a fractured skull, was thrown between two tanks in the cargo. The fact that the ship was carrying 1700 tons of dynamite and powder lent strength to his struggle to free himself. "Fortunately I found a one-man raft on deck." Conte relates, "I threw it overboard and jumped after it—with the help of two paddles I kept myself as far away from the ship as possible, expecting the explosion any minute." Late that same evening Conte was picked up by an English rescue ship. He was unconscious and his rescuers informed him later that they were unable to lift his net-entangled body off the raft, so they lifted him, raft and all, out of the sea and cut him loose. After reaching shore, he was taken to the Eighty-first Base Hospital for treatment.

Actors usually meet an acquaintance wherever they happen to go, and Conte is no exception. Disguised as an unkempt Arab, the actor was once mingling with a group of other natives watching some American soldiers constructing a small bridge. Suddenly a cameraman whom he had known at the Columbia movie studio in Hollywood strode by, giving him a puzzled where-have-I-seen-that-face-before look. Conte heard him turn to a companion and exclaim, "That native looks exactly like an actor I used to know in Hollywood." "You're crazy," was his companion's natural rejoinder, "how could it be?" The day the cameraman was to leave for the States, the actor sought him out on the base and admitted that he had been the nearly-recognized native.

Job Still Thrilling

Recipient of two Purple Hearts, the Bronze Star, the Victory medal and the Good Conduct medal, Conte returned to Hollywood a little over a year ago. As a member of the C.I.C., he was unable to accept his decorations until after the war. Just recently he received them in a special ceremony. Since picking up the threads of his pre-war career, the actor has been seen in several movies, notably "Thrill of Brazil," and has been heard in various roles on Lux Theater, including "O.S.S." and "Cloak and Dagger," both quite pertinent to the Conte career.

Does theatrical acting seem a little tame in comparison with the life-or-death variety he did during the war? "Not at all," laughs Conte. "Each new part and new character is exciting to an actor, no matter what the circumstances!"

Bugs Bothering You?

Knock 'em out quick

CHEVRON FLY SPRAY...Mows down insects on contact. Quick, stainless, pleasant odor. Sure death to flies, mosquitoes, ants, moths, fleas, bedbugs, silverfish.

A STANDARD OF CALIFORNIA PRODUCT
The Sparkets, Singing Group on Hank McCune's KFI show, croon into the mike as performance is staged at Los Angeles City College. Students started inter-collegiate soap drive for students abroad. (Rader photo.)

DURANTE BEAMINGLY DISPLAYS his award while luscious Esther Williams displays her affection for the guy who's always stopping the music and the show!

Jeanne Gray, KMPC "Woman's Voice" Commentator, receives Frances Holmes Achievement Award as outstanding woman in Southern California advertising. Ralph Edwards emceed event, while Agnes Moorehead distributed "bollus." (Forney photo.)

At KFOX are Station Owner Hal Nichols, right, with Long Beach's Mayor Chace. "Hizzoner" reports each Wednesday at 9:30 p.m. via KFOX to his citizenry. (Daniel Boone Jr. photo.)

Sean On The Radio Scene