The Ear Inspires the Pen

Jeannie Wilson, La Vina Sanitarium, La Vina, Calif.

Sirs: I am a great admirer of Charles Stone's program, "Music in the Air," on KMPC Monday through Friday, 10:15 a.m. I wish you would publish a picture so I could see what he looks like. He has a host of listeners out here and his program is as much a part of our day as meals.

Charles Stone

Norma Martin, 231 South Bunker Hill, Los Angeles 12, Calif.

Sirs: When I hear someone as good as Jeff Chandler, who plays Dr. Dana, "I have to talk about it. Now, there is a personality who should be on the screen for everyone to see and hear. Did you ever see such a handsome man? I listen to almost every story on the radio, hoping to hear them say he will play a part. You can have Taylor, Cable and Power and all the rest of the screen idols. Give me Jeff. Wish we could have Henry Russell's orchestra and songs by Ken Carson again. Ken sings wonderfully. He has such a soothing voice and should be up there on top.

N. W. Faries, Route 2, Box 420, Costa Mesa, Calif.

Sirs: Mrs. Dolores Shamrell's letter is very true. I add that Mercedes McCambridge's voice is harshly metallic, without refinement, without human emotion. I don't like to be aggravated, so I never listen to "Studio One," which I believe to be the finest program in its field on the air. Mercedes McCambridge can bore me. I dislike her voice. I believe she has the talent to...

Mrs. Theodore B. Stephens, 2526 31st St., Santa Monica, Calif.

Sirs: I agree with Dolores Shamrell that Mercedes McCambridge has the worst female voice on the air. Were we glad when she left Hollywood for the East and so-called radio retirement. But no! Back again! And on such a good program as "Studio One." We just listen for the cast, and if she is on, we are off. Along the same line, everything goes double for Elliott Lewis. Some day he will overdo it and really burst into tears. Oh joy!

Olga Marie Novak, 3420 Riverside Drive, Burbank, Calif.

Sirs: Mercedes McCambridge has become an increasing source of irritation to me on two counts. First, her breathless soap-opera interpretation; and second, her weekly appearances on her show appears apart from her daily serials. On the West Coast, Lucrene Tuttle undoubtedly is heard with far more frequency, but Miss Tuttle's practiced technique enable her to change voice quality, pace, even inflection (probably the most betraying factor in doubling). Miss McCambridge, on the other hand, is easily spotted after her first speech. A listener is hearing Miss M. in a play... seldom a character in a story.

Discounting Miss M.'s speech impediment (after all, Cathy Lewis has a slight speech fault too, and it doesn't seem to detract from her charm) the lack of credibility in Miss M.'s work is most annoying. There is little building to emotional peaks... everything from "Hello" to "He's dead!" is made equally momentous. Her inflection pattern is so repetetive that one can predict with amazing accuracy her reading of any line.

Because I listen to practically all dramatic shows (using a recorder in case of parallel broadcasts) I may hear Miss M. more frequently than people of varied listening habits. I think, then, that we ought to encourage a trend toward sincere, honest acting. From the constant recurrence of voices which lessen the dramatic illusion of reality which radio can offer.

Mary Ann Leves, 118 South Formosa Avenue, Los Angeles 36, Calif.

Sirs: I am ten years old and like most any kind of program there is. But I have one complaint. Why was a silly program called "Happy Theater" put on the air in place of such a good program as "Dick Tracy"? I wish that KECA would put "Dick Tracy" back. There are better children's programs than "Happy Theater," which is just a poor man's "Let's Pretend."

Jerry Possel, 702 Penland Drive, Los Angeles, Calif.

Sirs: I miss that fine program, "Rerutribution." Lou Merrill did a fine job on it. Could you please print a picture of Lou Merrill?

Mr. Merrill, incidentally, is currently narrating "Destination Unknown."

Mr. Merrill, incidentally, is currently narrating "Destination Unknown."

Lou Merrill

Sirs: I enjoy listening to Bob Kelley, sports announcer for KMPC, who broadcasts the Los Angeles games on the road and at home. Now I'd like to see the person I hear over the radio.

How about a little write-up and maybe a picture of ace sportscaster Bob?

Bob Kelley

Sirs: When are we going to have the original "Leave It to the Girls" back? I always listen to it, and certainly enjoyed them. How do these women figure they are authorities on marriage? They've all been married more than once. Hollywood is the last place in the world to give matrimonial advice.

Mrs. P. M. Steed, Temple City, Calif.

Sirs: I would like to agree with several comments about "Leave It to the Girls." When it came from the East, the show was far better than from here in Hollywood. I too think Miss Constance Bennett was qualified to air her opinions so freely after her many divorces, and Binnie Barnes thinks her replies just too cute.

RADIO LIFE

C. R. BIGSBY, Publisher

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Marlene Towle, 102 South Flower Avenue, Brea, Calif.

Sirs: This is in answer to Dolores Hamrell's letter. I for one think there is no other woman's voice in radio better than Mercedes McCambridge's. I could sit and listen to her talk for hours. Would you please print her picture. Next to Mercedes I like Cathy Lewis. And as for the men! Well, tops on my list (next to Howard Duff) are Jeff Chandler, Hans Conried and Cathy's husband, Elliott Lewis. I think I have pretty good taste in voices, but so long as I like Mercedes McCambridge, Dolores Hamrell will probably not like any of these people I've mentioned.

M. McCambridge

Miss Allen, Ventura, Calif.

Sirs: I find if I want NBC programs that conflict with others I can often get them over KOB, Albuquerque, one hour later. I would like to say Elliott Lewis is a fine actor. Am glad he will be with Phil Harris again in the fall. They are a scream together.

A Group of Listeners, Los Angeles, Calif.

Sirs: Thank you for your article of sympathy and tribute, following the death of one of our favorite entertainers, "Singin' Sam." We have listened to the songs of "Sam" for years, and have often wondered what he looked like. Could you oblige this request for a picture?

Mrs. A. Munsch, 121 E. Avenue 36, Los Angeles 31, Calif.

Sirs: I am of Italian descent, and as such I frequent Italian clubs, and to tell you the truth we are all very sorry to hear the murder and mystery programs using Italian names for every villain in their stories. There are many other nationalities to use.

M. J. Collier, 835 Chester Place, Long Beach 13, Calif.

Sirs: If the "Symphony Out of the Night" is still on the air from 1:00 to 3:00 a.m. daily over KFAC, could you find out what is the classical theme and conservative and whose orchestra plays it? I also would like to know the theme that is used on the symphony program, "Prelude to Dawn," if that is still on the air from 3:00 to 5:00 a.m. on KFAC. On the "Ladies Be Seated" program I haven't been able to hear what has happened to Johnny Olsen, who used to be emcee, and who has been succeeded by Tom Moore.

"Symphony Out of the Night" theme is "Prelude to the Third Act of Lohengrin" by Wagner, played by the Chicago Symphony, Frederick Stock conducting. Title for "Prelude to Dawn," and that program's theme is Khachaturian's "Piano Concerto," performed by William Kapell with the Boston Symphony, Serge Koussevitzky conducting. Johnny Olsen now has a new ABC show, "Hero's Homecoming;" heard on KRLA at 12:30 p.m. Monday through Friday.

Mrs. R. R. Brandt, 1530 East Seventh Street, National City, Calif.

Sirs: I'm another one of your readers who thought "The Scarlet Queen" was one of the best programs on the air ever I listened to and who would love to have it come back. I think "Let's Pretend" is the best children's program on the air. Now, I'd like to mention one of my favorite San Diego programs that is really a favorite. It is "The Sandman," a platter session with Hal Cotten. I know if anyone ever listens to Hal they will want to listen every night. He goes from KFMB from 10:30 to 12:00 midnight every night except Sunday.

Mrs. R. R. Van Holstebeck, 6031 Heilman Avenue, Los Angeles 42, Calif.

Sirs: I would like to tell J.H.D. of Santa Monica what I think of him or her. Fibber and Molly are just as good and as popular as ever, and so is "Gravel-throat Rochester" (a huge pain, as J.H.D. calls him). He is just as much a part of Jack Benny's program as bacon and eggs at breakfast. If J.H.D. doesn't like these programs, he can turn the dial after all, he doesn't have to listen to them.

Miss Josephine C. Smith, 431 South Grand Avenue, Los Angeles 13, Calif.

Sirs: I think Southern California owes a lot of thanks to Warner Brothers station KFWB for the admirable way in which they reported the Philadelphia Convention. They were the only station that could be counted on at all times when the convention was in session. Since the big networks had all their ace reporters in Philadelphia, it is evident that Southern California simply did not bring them in except at infrequent intervals. A good part of the time they proceeded with their regular silly program picture. Thanks go to KFWB and Cleve Roberts and his staff for the very fine job they did.
Little Girl—
and a Big Voice

Anna Mae Slaughter Is a Very Young Lady,
But Her Singing Voice Augurs a Grown-Up
Career While She's Still in Pinafores

Saturday, 9:00 a.m.
ABC-KBCA, KFMB

Anna Mae Slaughter, a blonde young singer heard each week on the Abbott and Costello "Kid Show," has four things in common with another singer of some repute, Bing Crosby. She is young—nine years old, to be exact. She is heard on the same network. She has a natural talent for singing, and she can't read a note of music.

Anna Mae is much prettier than Bing, however. The blue-eyed, sixty-three-pound, fifty-three-inch blue-eyed singer from Kansas City, Missouri, has never had a singing lesson in her life. Before she could talk she hummed the lullabies that her mother sang to her.

Her parents, Mr. and Mrs. Frank L. Slaughter, enrolled her in children's dancing school in Kansas City when she was simply a tot. Kiddies had to sing songs while they tapped out their routines. Along about this time, the discovery was made that little Anna Mae's talent wasn't in her feet—it was in her voice.

Came West

Like other zealous parents of a talented child, the Slaughters brought their husky-voiced youngster to Hollywood in search of the pot of gold that an occasional child discovers. They auditioned her for projected kiddie shows up and down radio row. Among those who heard Anna Mae's unusual voice was ABC personality Jay Stewart. "Your child has a beautiful voice," he told Mrs. Slaughter, "but I'm afraid there's nothing here for her."

The Slaughters were back in Kansas City visiting an ailing relative when a wire from Hollywood reached them. "Rush Anna Mae to Hollywood for new Abbott and Costello Kid Show," it proclaimed. This lucky reversal had come about when Jay Stewart had recalled the charming little Kansas City miss and recommended her to the come-

dians when they launched their program for youngsters.

Talented Anna Mae inherits musical leanings from her background. She was born in the rear living quarters of her dad's radio shop in Kansas City! Her mother is an able singer who teaches Anna Mae by singing the numbers over and over for her until the youngster has them memorized.

Young as she is, Anna has a protege of her own. Her tiny three-year-old sister is following in her footsteps. After Anna Mae has learned her songs from Mama, baby Jackie learns them from Anna Mae!

The Ear Inspires the Pen

Sirs: Being a “neuro-psychiatric nurse,” I have occasion to “prescribe” intelligent programs for the Wall Street man, good music for those who appreciate it and comedy for those who can smile. Here's my favorite anecdote on the subject of radio: 1931. Mental hospital in New Jersey. My patient couldn’t sleep. It didn’t matter he had at one time the final word in the International Chess Games. He was a sick old man of seventy-six, locked up, forgotten by everyone and declared insane. It was time for “Moonbeams” over WOR. Arthur Q. Bryan was announcing and Veronica Wiggins was due for her solo. I phoned. Would she sing “Ich Liebe Dich” for me and a nice old gentleman? The answer was “Yes.” I sat my patient down in a chair, lit his cigar and put a headphone to his ear. He heard the selected piece and “Brahms Lullaby.” His face lit up, as I explained to him how an Irish immigrant could (through radio) prove to him he wasn’t a persecuted person or a lost soul. P.S. The patient slept well.

Miss Ellen Fawcett, 1462 87th Place, Los Angeles, Calif.

Sirs: Like to request a story on that lovable and kind-hearted man, Tommy Bartlett of “Welcome Travelers. He just bursts with personality. Also, I’d like to say how much we’ve enjoyed Gary Moore on “Breakfast in Hollywood.” That boy is really good. There aren’t many shows I can complain about, except how they now have the ladies find out their smoking habits, on “Queen for a Day.” They’ve really hit a new low on that one. Please don’t think I’m old-fashioned about ladies smoking; it just sounds so silly to hear them talking on the air about their cigarette hangovers until they changed to Philip Morris. I’ll bet lots more agree with me too.

Marian Stevens, 1714 East Broadway, Long Beach, Calif.

Sirs: Don't you think we have had enough of this feud over Frank Sinatra that Radio Life is trying so hard to stir up? In our home none of us cares for Bing Crosby, but that is no reason for me to write and ask you to publish it.

We appreciate your views, Miss Stevens, as we appreciate the views of all our readers. Since we publish letters and opinions as they come in, an unbiased stand on each, we have not been trying to "stir up" a feud about Frank Sinatra but merely reflect the opinions of his fans and/or critics.
Killer-Diligent

A "Man of Mystery" Who Plots Crimes and Practices Magic Is CBS's Find That Clue Host, Ken Crossen!

By Judy Maguire

Monday, 8:30 p.m.

KEN CROSSEN, complete with beard, shrewdness of eye and title of National Director for the Mystery Writers of America, is about the most apropos moderator Columbia could have had for its new panel-game, "Find That Clue."

Mr. Crossen has written nineteen mystery novels, 127 short stories and 202 radio mystery shows under different names (his own, Richard Foster, Bennett Barlay and Kent Richardson). He has been a reviewer and critic for two national magazines (Pic and Pageant) and seven newspapers (Cleveland Plain Dealer and Press, New York Post, Chicago Sun, Miami News, San Francisco Chronicle and Hollywood Sun). For the Los Angeles Daily News, he now writes a Saturday literary column, "Turn the Page."

His capabilities as a mystery plotter and his knowledge of the particular field seem abysmal. It is dangerous to ask Mr. Crossen any more than standard questions, unless prepared to accept the better portion of an afternoon.

For years, he was mystery consultant for publishing houses and for radio. He was story editor from 1944 to 1945 on "Molle Mystery Theatre." He has written over seventy-five criminological articles, and his first original movie, "Panic," will be released sometime this fall. Since the recent showing of the French film, "Panic," Crossen is debating about his title, but so far it stands.

In the seven and a half years he has been writing mystery fiction, Crossen's favorite sequence output was on an original character he created called "The Green Lama." The adventures of this extraordinary gentleman, who went to Tibet and became a lama and returned to exercise his knowledge in the vanquishing of evil, ran in eighteen long magazine novelettes and in comic books, and were translated into four different languages. Crossen's favorite selections from the Sanskrit and other ancient writings were deeply incorporated into the series. He is also remarkably versed in English literature...in two years of college he accumulated four years of English credits.

Mr. Crossen is humorous about his university experience. He went to Rio Grande College in Ohio, which made him the best of five offers to play football. His patchwork business ventures from that time included labor in the steel mills, automotive industries and oil fields, bootlegging, a year with the Tom Mix circus and three seasons with his own tent carnival show. He was an insurance investigator when he received an invitation to take editorship of the then-largest-selling detective magazine in the United States, Detective Fiction Weekly.

Through his position with Mystery Writers of America, Crossen is in contact with the great plot-and-payoff experts of our time. He likes best the work of John Dickson Carr and Cornell Woolrich, who is also William Irish. Each year, for the best mystery novel, radio play, movie short story and criticism, the Mystery Writers award "Edgars" instead of Oscars. "After Edgar Allan Poe, of course."

Show Setup

His moderating on "Find That Clue" particularly interests Mr. Crossen because "there have been so many attempts to do a program of the type." There had been eighteen preceding auditions for shows of similar format, in all of which, incidentally, Crossen had a hand. The program, with three mystery-writing experts and one guest attempting to solve brief case synopses to a two-to-four-second deadline, is shaping up nicely. Most frequent on the show have been Russell Hughes, Jean Leslie and Frank Gruber, Alan Botzer is the control-booth "stool pigeon" tipping off the radio listener, and Roy Rowen is show announcer. On his list of "guest celebrities we would like to have," Crossen asterisks Fred Allen, with his Allen's Alley take-off of "Detective One Long Pan."

Whether his panel members have any sound systems for arriving at solutions, Crossen seriously doubts. "I think they pull them out of the (Please Turn to Page 39)
This year he was the number one singles player on the Hollywood "Y" team which just won the Southern California team championship. And while he has never defeated Gus Lewis, national champion for the past two years, or Joe Platak, champion of the nine years preceding Lewis, "Link" still manages to give those two boys a good game.

Linkletter plays, too, with the Elks, the firemen, and members of the police force who have taken up the rugged, speedy game. "You meet a lot of wonderful fellows on a handball court, and the game sets up a camaraderie that many other team games miss. For instance, I was tearing up Sunset Boulevard one day, rushing to get to the show, when I heard a cop pull up alongside. I was lost. There was nothing to do but tumble around in my wallet trying to find something to identify me as favorably as possible, when the cop started giving me the routine about speeding and watching where I was going. Then he said, ..."How do you expect to see the courthouse, at that speed, when you can't even see on a handball court?" It was one of the officers I played with a lot. He waved me on, shouting after me that for this I'd have to spot him ten points next game we played."

The Game

"Usually I play singles. That means that at almost any time I can set up a match, get to the 'Y' play, be showered, dressed and out of there in two hours at the outside. A game that is easily arranged, quickly played, and still gives the maximum of exercise is a blessing to the working man.

"The court we play on is approximately twenty-five feet wide by fifty feet long, with one door, set flush to the wall so there will be no cracks or bumps to deflect the direction of the bounced ball.

"In the middle of the court is a service space—the service is won on the flip of a coin, usually. The server uses a two-ounce rubber ball, which he must serve first against the wall ahead of him. The idea of the game is to bounce the ball off that wall, that front one, in such a fashion that it will be as difficult as possible for the other player to hit it when it comes back and recurses the service line. Then the opponent sends it up against the front wall, trying to get it to bounce so that the server, whose turn it is again, will have a tough time getting it too. The turns repeat themselves until either the server or opponent misses. Only the server makes points. When he misses a return, he loses the service and the other player has a chance to serve and score until he misses. That's about the best way I can explain the game without a diagram. Here, let me have a piece of that paper!"

Linkletter set about industriously sketching an oblong, representing a
After Television, Then What?

Jack Benny's Own Story of How His Friends In Show Business (Including a New Young Comedian Named Hope) Are Shaping Up for The Coming Trials by Television Camera

By Jack Benny

It SEEMS that every radio comedian I bump into these days is worried sick about television. What will it be like? How will it affect them? What will be the reaction of the public when it can see as well as hear these comedians? For the actor, it means learning a new medium; mastering a different technique. No more reading from scripts; every line must be memorized. The sudden transition will not be easy. We few, who won't be affected by television, can't help but notice the fear in the faces of those less fortunate actors. It's like a Frankenstein monster that haunts them until they can't see or think straight.

Cantor Bears Up

Only recently, I had lunch with Eddie Cantor, a case in point. He spoke about Ida; his five daughters; the new picture he's producing; a play he has coming up on Broadway. He told me a few stories (which I had already heard from Jesse) and raved about some song he was doing next week on the air. But, not once did he mention what was uppermost in his mind—television. Cantor is always acting, but he couldn't fool me. I knew that underneath his apparent gaiety—the hand-clapping, the eye-rolling, the jumping up and down—he was trying to find escape—escape from the morbid fear that was sapping his strength and confidence.

Of course, with me, it's different. But, I couldn't help wondering how I would feel if I were in poor Eddie's spot.

As we left the restaurant, I tried to cheer him up. I shook hands with him and said, "Don't worry, Eddie."

He said, "Worry about what?" Pathetically, he pretended he didn't know what I was talking about. And as the chauffeur opened the door and little Eddie stepped into his big Cadillac, I knew that during that long drive to his forty-room home in Beverly Hills the one thing on his mind was that terrible dread of television.

Then, there's Burns and Allen. I played golf with George Burns and he pulled the same act as Cantor. He made out that he didn't have a worry in the world. He purposefully played a better game of golf than I did, just so I wouldn't see how upset he was. On the way back to the club house, he kept laughing and telling me the same jokes Cantor told me (which I had already heard from Jesse) and all the while I knew his nerves were at the breaking point; that the specter of television gnawed at every fiber of his being. I kept thinking how fortunate I was—that I wasn't in the same position.

Poor George, and Eddie, and Bob Hope, too.

Hope Is Brave

I met Hope at N.B.C. the other day, and he was carrying on worse than Burns and Cantor. Naturally, Bob is younger. He's just getting his break, and television will hit him harder than the others. There he was, standing in the lobby surrounded by a crowd of G.I.'s, signing autographs and cracking the same jokes that George Burns told me, that Cantor told me, (which I had already heard from Jesse). And when Bob called out, "Hello Jack, I'll be with you in a second," I knew immediately from the timbre of his voice that television was making a nervous wreck out him, too. But, I've got to hand it to Hope. In spite of the heartbreak, the fear inside of him, not once did he let down or allow his actions to betray his real feelings. He was brash and breezy, eyes sparkling, full of pep, but when I inadvertently mentioned what television would do to some radio comedians, that got him. His reaction was instantaneous. His face sobered. His manner softened. He put his arm around my shoulder, and for a brief moment I thought I saw a tear in his eye. At that instant I hated myself for having let those words slip out. How it must have hurt the boy!

He said, "Buck up, Jack. It'll work out somehow." Poor Bob. He didn't want me to worry about him.

Poor Allen

"Then I got to thinking about the others. Fred Allen, for instance. What must be going on in his mind? In spite of what everybody thinks about Allen, we must admit he is intelligent. He realizes what television will mean to him. Fred is young. He's the only thing that saved Allen's program was the audience. They were so sorry for him, they laughed continuously all through the show. You can't fool the American public. The people know television is just around the corner, and it was just their way of saying, "So long, Fred. You did a great job."

Last night, I went to bed, but I couldn't sleep. I kept tossing and turning. Every time I closed my eyes I saw poor little Eddie Cantor, Burns and Allen, Bob Hope, Fred Allen; and all those other radio comedians less fortunate than I. It was a never-ending parade. Fibber McGee and Molly, Edgar Bergen, Red Skelton, Jack Carson.. Yes, even "The Great Gildersleeve." All of them potential victims of television. And as I lay there wide awake in bed, I knew what they were going through.
MUTUAL ACTRESS Louise Snyder poses at Coral Beach, Bermuda. She's sporting a two-piece multi-colored suit in fish-scale design. It has sequin trim, draped hips, large bows on side and front. (Stein photo.)

CAREFREE THREESOME. Shapely and talented radio actress Louise Arthur suns herself as she takes the poodles for a walk. Louise chooses intriguing high-necked, long-sleeved midriff top and bloomer shorts. (NBC-Zeigler photo.)

MICHAEL MAUREE, Mutual actress on "True Detective Mysteries," relaxes in her perky outfit of navy-blue blouse, pinstripe in white, and a white ballerina skirt.

CLEVER GAL, that Benay Venuta. Here she is in last year's short print dress with hem which hit just below the knees. What to do?

"SIMPLE," says Benay. Cut the top part off like an overblouse, make gloves out of the skirt material, and add a black skirt to complete ensemble.
For Love o' Mike (General Comment)

Radio Commercial Panel

What is wrong with radio commercials? Don't everyone answer at once—there's a look at the answers offered by a panel of top-flight radio announcers at last week's Hollywood Ad Club session. Spleyers Harry von Zell, Ken Carpenter, Wendell Niles, Del Sharbutt and Jim Bowron were on the panel members who gave their views on this touchy subject—and who should speak with more authority than they?

First point agreed on by all hands was that there should be more cooperation between the copy writer and the poor wretch who must deliver his announcements. The copy writer should write the commercials so that they fit the personality and the particular delivery of the announcer. This, they think, would make for better commercials—the inference being that no commercial would be objectionable if delivered in the announcer's own particular style.

How about punch commercials? Irritating or not, they sell, say these men. In the three minutes allotted time of a half-hour show there is no time for niceties in getting across the commercial. It must be clear. It must be concise. It must sell.

The commercials woven into the pattern of a show, the integrated commercials, are good when done right. But they must be clever to sell. Not many sponsors can hope to experiment with this type.

Harry von Zell pointed out that non-selling commercials are soon dropped—or, as has happened, the product touted has been dropped. The success story of Jello advertising was cited as an example. The makers were on the point of dropping the whole line because network radio was not selling it to the public. Along came one Jack Benny, with Dr. William and Company, plugging joyfully those six delicious flavors. The combination moved the product off the grocer's shelves into the public's tummy.

How about the announcer's attitude in the face of radio commercialism and salesmanship? Should he feel himself speaking through radio loudspeakers in twenty million homes? Del Sharbutt says, "No—an announcer should look upon himself as the friend of the family. He is talking to groups of two, three or five in a family. You are a guest in the house, more often than not uninvited! You've got to be friendly to sell effectively."

How can commercials be made better? Who wants to make them better if they don't affect the Hooper rating? The time to improve is when the commercials send the Hoopers down. Several announcer agreed with this reasoning—several objected to it. They claimed that in the future all bad commercials will hurt all radio.

Television has the boys thinking, too. Nobody knows the answer to how the commercial announcer will fit into the picture. Harry von Zell says he is just going to try. Ken Carpenter believes that the announcer will remain invisible while the product is spotlighted visually. Wendell Niles says he isn't worried—he has a toll bridge near Pomona!

Rumors Are Flying

Frank Morgan is another radio-ite considering a return to the Broadway stage—his last appearance was in 1952. . . Projected radio series based on a stage hit of yesteryear is "Meet the Wife," now in the making. Garry Moore will return to his post on "Breakfast in Hollywood" after his vacation and continue until a definite replacement is decided upon. . . "June's My Girl," starring June Lockhart, may replace the Langford-Ameche-Morgan combination this fall. June is the talented daughter of Roopers Gene and Kathleen Lockhart. . . Auditioning at present is a mystery program with a new twist: the listeners write the plots used on the show. Movie star Edmund O'Brien is the mentor. . . Phil Baker wants to make a return to the strictly comedy show which was his introduction to the air. He'll audition soon. . . The Andrews Sisters are also rumored for a Broadway musical. . . Jack Webb may sign a movie contract. . . Margaret Whiting's "Meet Me in L. L. Louis" show rumored for sure fall sponsorship. . . Alan Young mentioned for the Jimmy Durante show. . . Jim Hawthorne may do a network variety show for ABC in addition to his regional half-hour. Sponsor of "Date With Judy" will not renew next year. Show will probably be picked up by another this fall. . . Sweeney and Farmar in May team up. . . "I'll be waiting" takes the time before Jack Carson returns to the CBS air. . . Herb Shriner, also rumored for this time, may do the emcee job on "We, the People." . . . Jim Backus, Barbara Ellen, and Ben Benaderet are featured on the Alan Young show audition. . . Sammy Kaye may do another weekly half-hour in the coming season. . . . Another new show auditioning, "The Miller's Holloway Drive," will feature Sidney Miller and either Peggy Ryan or Virginia Werdl. . . Al Jolson in the leading role in the "Jolson Story" sequel. Type-casting? . . . Anna Mae Slaughter, nine-year-old singer from the Abbott and Costello Kid Show and recent "Hollywood Showcase" winner, is screen-tested at a major studio. . . "Our Miss Brooks" rumored to have annexed herself a sponsor on the strength of the first broadcast. In September she'll move to Sunday night. . . Film version of "Sorry, Wrong Number" getting wonderful advance raves. The heat's rising. Even some of the local publicists—they're insisting that Lassie and Chauncey, a trained rat, are feeding over respective billing! . . . "Musicalized" rumored to be adapted for a series of musical shorts. . . Frankie Carle has auditioned more than 250 gals in searching for a singer to replace daughter Marjorie as band vocalist. Harry von Zell, Jack McElroy, Bill Goodwin and Jay Stewart in the running as the Garry Moore replacement on "Breakfast in Hollywood." . . . Stu Wilson, who knows where he speaks? . . . Phil Baker to continue with his sponsor.

(Continued on Next Page)

NEXT WEEK

Read about singer Ileene Woods (our cover girl) who made her radio comeback by singing commercial jingles.

Enjoy the story on June Ace, who saw the wrong thing at the right time.

Figure out George Wilhelm, subject of a feature. He is a Shakespearean ace who spins Western records.

Meet Bill Gwinn, the new emcee on "What's the Name of That Song?"

Follow through with our sports series by reading the article, "Escape by Sea."

Get a close-up of Conductor Eugene Ormandy as he steers his Bowl Orchestra through Ravel's "Bolero."

Find out about "Summer School de Luxe" through a Fred Waring yarn.

Get a kick out of another in our Flashback series. The pictures are some of the best yet.

Enter into Life in Radio by pictorially attending a party of the "Those Websters" cast.

Revel in the Seen on the Radio Scene, for instags, and the place where the our department exclusive with the one and only—RADIO LIFE.

(Continued on Next Page)
Radio in Review

(Continued from Preceding Page)

Looks Like...

The whole radio cast of "Junior Miss" will trek to the Laguna Playhouse on August 24 to appear in the legit version of their swell air show.

The Hollywood story planned for September 21 by the CBS documentary unit should be of particular interest to local residents. Singer Kay Starr will do the lead in "Make Believe Ballroom," film based on Al Jarvis’s show. Freddy Martin, Frankie Laine and Jimmy Dorsey are other off-heard personalities featured. Lowell Thomas’s vacation is his second in eighteen years—the loafer. Abbott and Costello will donate the proceeds of the sale of one hundred recordings of their show routines to their favorite charities. . . .

Sweezy Products now sponsor the 5:15 to 5:30 segment of "Stop the Music." . . .

Ben Grauer

Around Radio: Believe it or not (apologies to Ripley), the "Lone Ranger" has a novel rope trick, where six knots are tied around a loop and then pulled free . . . a trick which is still puzzling real cowboys around Cheyenne, scene of the "Lone Ragers" recent birthday celebration. . . .

Swell Products now sponsor the 5:15 to 5:30 segment of "Stop the Music." . . .

That makes it a full house, sponsor-wise . . . even during the summer for that widely acclaimed full-hour listener participation show. . . . During Frances Scully’s vacation (the first two weeks in August) announcer Lou Cook will pinch-hit with a daily quarter-hour of "Star Gazing." . . . That’s KECA, Monday thru Friday at 3:45 p.m.

Your Cue (Shows You May Like)

Fun House"

"Crazy characters and stuff," says the announcer as KECA’s "Fun House" comes on the air at 5:15 p.m., Monday through Friday. Boy—is he right!

In between the spinning of various outlawish records, the voices are cut in with series of carefully unrelated statements and reactions that somehow add up to a routine. The records are the real entertainers, though none of them are credited. Unless our sharp ears deceive us we think we picked Spike Jones, Freddie Fisher and his Snickelfritz’s and a Cencer Betty Lou cut out of the stack of recorded comedy. An entertainment record from the Victor Borgé (Please Turn to Page 19)
HELEN GERALD, the lovely senorita of Romance of the Ranchos, graduated from the University of Southern California just one day before she starred on Romance of the Ranchos and one day after she was signed for a featured role in a forthcoming motion picture. Helen has been in show business since she made her debut in a Hammerstein production at the age of seven. Romance of the Ranchos relives the exciting days of early California on KNX each Sunday evening at 9:30.

JACK MOYLES, who stars on KNX as "Rocky," the hard-fisted hero of A Man Named Jordan, sometimes wishes he looked as tough as he sounds on the air. Not long ago a policeman stopped Moyles and greeted him with the traditional "where ya think you're goin'." When Jack replied that he was on his way to rehearse the role of "Rocky Jordan," the officer declared that he often heard the show and that Moyles couldn't possibly be the rough 'n' tough Rocky. An impromptu performance saved Jack from being hauled to the clink for speeding and "impersonating an actor," KNX presents A Man Named Jordan each Friday evening at 8:30.

LUD GLUSKIN, West Coast Musical Director for CBS, has written nearly 250,000 pieces of music, but he has seldom played any of them more than once. Most of them have been written as background music for radio programs. Glusk in writes new music for each show because he believes that the best music is that which fits the mood of the program so perfectly that the listener is scarcely aware of it. Lud Gluskin's brilliant musical backgrounds are heard over KNX on Suspense, Thursday evening at 6:00, and on The Adventures of Sam Spade, Sunday evening at 9:00.
Radio in Review

(Continued from Page 10)

One example is the story of a young pediatrician whose own five-year-old son had died in an accident. The medic, as completely unable to endure the sight of children, and his med-school pal, "Steve Dana," found him night-clerking in a hotel whose management wouldn't let him live there.

"Steve's" insistence that the bitter pediatrician help with a delicate operation on a child solved the problem. A lost self-faith was re-established, and the young doctor was given a new grip on life. Dana was lost to him.

The pleasure of listening to Jeff Chandler's portrayal of any character (and he's on so many air shows that's just about what he can play . . . any character) needn't be mentioned. The point is that re-formating, grooming of scripts and a year's experience have turned this into a half-hour's worthwhile, entertaining listening.

We Point With Pride

... To the gayest, most sophisticated comedy spot of the week—the three-way conversation between Arlene Francis, playwright Ferenc Molnár and Sir John Gielgud—Louis Calhern on the Arlene Francis-Ben Grauer replacement show for Winchell.

... To Fred Beck's early-Monday morning comic crack: "Stop, T.B. does not mean 'Stop the Truman-Barkley ticket.'"

... To Sid Fields, Eddie Cantor's writer now on "The Comedy Writer's Show"—he's rapidly becoming our favorite summer-replacement comedian.

... To "Piano Playhouse"—somebody must have found out that we were doubly fond of it 'cause it's now on twice a week—KECA, 8:30 p.m. Tuesday and 2:30 p.m. Saturday.

... To KFAC's pleasant programming of a Sunday. "Musical Masterpieces," "Revolution Stage" and "Masters'糟糕" give listeners a maximum of concert and musical-comedy listening at a minimum of commercials from 4:00 p.m. to evening.

... To Garry Moore for holding out for the $84 question and an entertaining comedy show for those who want to "gimmick-ize" and "Get It" into the get-rich-quick participation show standards.

... To Francis X. Bushman, who brought new life to "Let's Talk Hollywood" on Sunday, July 25.

... To station KFWB for scoring another news hit. Thomas Freebairn-Smith is in London against those who want to "gimmick-ize" and "Get It or Leave It" into the get-rich-quick participation show standards.

... To Frances X. Bushman, who brought new life to "Let's Talk Hollywood" on Sunday, July 25.

... To the guest-starring on the Tex and Jinx program of July 28—charmers Elizabeth Taylor, Jane Powell and Geraldine Miracle scored as did the theme of the program—what to name a girl!

... To Bill Gwinn, the "different" encore on "What's the Name of That Song?" Bill's doing a fine job without following in anyone's beaten track.

... To Bill Conrad and Joan Banks, who teamed in a fine pair of performances on last week's "Whistler" show.

We View With Alarm

... The cheapest chop of the week—six minutes taken off the beginning of "Candid Mike" in order to carry a local beer-sponsored program.

... The fact that Bob Lewis is making an effort to sound as much like, Arthur Godfrey as possible, Lewis, who is twenty-five (or thereabouts) is too young to sound like Arthur Godfrey—Robert A. Lewis is too young to sound like Arthur Godfrey.

... The repetition of the same recorded commercials over and over again in a relatively short time.

... The loss of "The Time, the Place and the Tune" from KFI—particularly in respect to Francis X. Bushman's charming narratives. We're holding the thought that it will return.

... The tendency of the material used on our favorite poetry program to become moribud as of recent broadcasts.

... The way everyone deplores a situation in radio—and then does nothing. Last year the cry was "Murder mysteries and crime shows must go!" We stayed. It's, "Giveaways are destroying the foundation of sponsored radio!" They are not only staying—they're growing every day.

... The bad-faced manner in which people are learning to bare their sorrows, disappointments and inmost family troubles in order to win sympathy on an audience-participation show. Give us the good old John J. Anthony days!

... The same Rodgers and Hart, Jerome Kern and Victor Herbert songs on every music program. And it's not because we dislike the tunes of the gentlemen in question—we'd be happy to hear the scores of Rodgers and Hart, "Evergreen," Kern's "Night and Day," and Victor's "Babes in Arms" and " intents Happened in Nordland" just for a change.

Off Mike (Personalities)

On Vacation

Radio actress Anne Whitfield has just returned from points in Mississippi and Georgia, where she visited her grandmother. She entertained at several radio and church affairs and they managed to see some swimming parties. Aunts and uncles provided a "procession of fatted calves, Southern style," according to Anne's report. When she wrote us, she was anticipating her return home to three Radio Lifes which accumulated during her absence.

Going and Coming

Helen Gerald, radio and movie starlet who was just graduated from U.S.C., is planning to leave for Europe August 6 on the Queen Elizabeth. She'll be live in London and Rome. In New York, just before she sails, Helen is doing the town with her close friend, Louise Erickson, who arrived back in the metropolis this past week after an extended European trip.

TO THE MAN WHO WANTS TO EARN $75 A WEEK OR MORE

In no other industry does the future hold brighter financial promise and security than in AM and FM Radio, Television. These fields need new men trained as announcers, script writers, disc jockeys, and radio technicians—but these are specialization jobs and need preparation.

That is why it will pay you to investigate the Don Martin School of Radio Arts, established in 1937. Complete day and night classes . . . the latest equipment . . . and a staff of twenty nationally known instructors. Over 97% of the combination men graduates are placed immediately on jobs through the free placement service offered by the School. Approved for veterans.

For full information write for free booklet or for a personal interview call HU, 2-3281.

Radio Life

Volume 12 Number 24

AUGUST 8, 1948

585 North Chester St., Hollywood 28, Calif.

School of Radio Arts

(47x40)
The other day a young radio man was heard saying that he had seen one of a series of films prepared especially for video. Naturally the question followed, "How was it?"

His reaction was alarming. "Not very good, I'd say. They're all a little too talky. The whole thing was only twenty minutes or so, but even that dragged because of the talk, talk, talk. Reminded me of the early sound films."

Most of us remember what happened when the screen discovered its voice. Yukkety, yukkety, yukkety. When the novelty of the spoken word ceased, it was evident that the completely movie makers, dialogue was cut to a reasonable part and action reinstated.

If there is to be a deliberate preponderance of dialogue in television film, in an effort to satisfy the principle touted by the video wise, that 'We've got to combine sight and sound so that television and radio audiences will both be satisfied,' then the lesson taught by the early, dull talking pictures is forgotten.

One reason put forth for a load of dialogue is that it will maintain continuity for those whose watching is interrupted. Many times radio listeners are interrupted by a phone call, a knock at the door, or an errand out of the room which carries them beyond the reach of sound. They return, and by the simple expedient of using their mind and ears, catch up on any off radio's not too complex plots. What's to prevent viewers from doing the same thing? If the old adage that a picture is worth a thousand words holds even partially true, it shouldn't be too difficult. Even being forced to ask a question of the uninterrupted news would prove less bother.

(Continued on Next Page)
TELEVISION TIPS
(Continued from Preceding Page)

ersome than tedious minutes of dialogue.

After all, "you can please all of the people some of the time, or some of the people all of the time... but you can't please all the people all of the time." An audience irritated by "not enough" is a more constant bunch than an audience talked to death.

Another chance conversation that suggested the possibility of more auditory than visual in the TV medium occurred when an eastern TV expert was discussing suitable fare for the little woman as she busied herself about the house. At the question, "What about housework, other than sewing, requires such intense concentration that a housewife can't watch television?" the man caused the man to blanch with horror at the questioner's ignorance, then rattle off a list of simple operations in which he obviously had never engaged: cooking, dishwashing, sweeping, dusting, mending children, vacuuming, making beds or cleaning other rooms of the house.

We've got news for that man. When you're doing something, cleaning other rooms of the house or vacuuming, radio concentration isn't feasible, either. You can't even hear it under conditions like this.

Many people who would make time to see a show at home or at their office won't bother if it should turn out to be a show merely humdrum. Show, even one illustrated with pictures.

Of course the man who commented on the TV film he'd seen as being too "talky" was a casual spectator thinking only of his own entertainment... but don't set owners fail in that same class?

... ... ...

We are making every effort to start a TV Precast column for you lucky ones who own sets and would like to know about new times, program changes and additions to the talent rosters.

One treat you can begin enjoying Saturday, August 7, is the televising of National's "What's the Name of That Song?" from 8:30 to 9:00, KTSL Channel 2. The plane team you'll see with Bill Gwynn, emcee, and Bob Bence, announcer, is George Greetley and Victor Pimentel.

TV station KTLA (Channel 5) Wednesday nights at 8:15 p.m., features "Tune Titles with Ted," introducing a brand-new untitled Ted Rito composition.

Contests and Offers

"STAR TUNE TIME," KMPC, 5:00 p.m. Monday through Friday. (See preceding page for details from emcee Bill Ewing on winning a Philco table model television set, a Philco combination radio-phonograph and other valuable prizes.

F.M. FLASHES

FM Station KKLA is introducing something a little new. After each "Tempo Time" broadcast (KKLA, 97.1 Monday through Friday, 10:00-10:15 a.m.) fifty gas-filled balloons will be released. Each has attached to it a merchandise card good for a nice prize, with an extra prize for the balloon brought in from the farthest point away from the station. Keep your eyes on the sky.

FREQUENCY MODULATION PROGRAMS

F. M.
KAGI—98.3 MECS.
(Broadcasts 7 days a week from 6 a.m. to 9 p.m. See daily logs.)
KCLA—93.5 MECS.
(All KCLA-FM programs are broadcast simultaneously with regular<br>RECA stations at 8:30 a.m. to midnight.)

KJH—101.1 MECS.
SUNDAY
3:00—Those Websters.
3:30—Tale of Two Cities.
4:00—Mystery Playhouse.
4:30—Knull.
5:00—Les Brown Orch.
5:30—Secret Millionaire.
6:00—It's a Living.
6:30—Voices of Sipria.
7:00—Clay's Greetings.
7:30—William Hillman.
8:00—Nero Morales Orch.
8:30—Art Kassel Orch.
9:00—MONDAY
5:00—Matinee Melodies.
5:30—Les Brown Orch.
6:00—Songs of Our Times.
6:30—Henry Kay.
7:00—Inside of Sports.
7:30—Cassette of Gregory Houd.
8:00—Park Avenue.
8:30—Mutual Newsreel.
9:00—Quiet Please.
9:30—Bill Henry and the News.
10:00—Music at Evening.
10:30—Dance Orch.
11:00—All the News.
11:30—Neil Golden Orch.
12:00—Dance Orch.
MONDAY
3:00—Matinee Melodies.
3:30—Sandy Garth.
4:00—Lattis America.
4:30—Songs of Our Times.
5:00—Henry T. Taylor.
5:30—Inside of Sports.
6:00—Meet Your Lucky Partners.
6:30—Talent Jackpot.
7:00—Bill Henry and the News.
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8:30—Art Kassel Orch.
9:00—Dick Jugum.
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7:00—Henry T. Taylor.
7:30—Inside of Sports.
8:00—Meet Your Lucky Partners.
8:30—Talent Jackpot.
9:00—Bill Henry and the News.
10:00—Music at Evening.
10:30—On the Beam with Tex Beneke.
11:00—All the News.
SUNDAY
8:00—All the News.
8:15—Barclay Allen Orch.
8:30—Art Kassel Orch.
9:00—All the News.
9:15—Barclay Allen Orch.
9:30—Richard Hamer Orb.
10:00—All the News.
10:15—Barclay Allen Orch.
10:30—Mountain Melodies.
11:00—Satan.
11:15—Church Service.

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TIME CHANGES
SATURDAY, AUGUST 7 — Salvation Army, KFWS, 8:15 a.m. (15 min.) A shift from previous scheduling on KFWS Saturdays at 8:00 a.m.
MONTKY, AUGUST 9 — "Adventure Parade," KJH, 9:00 p.m. (15 min.) Narrator John Grigs (30 min.) of stories including dramatic classics at a new time. Program was on KJH, 3:45 p.m. Monday through Friday.

WHAT'S NEW
Music
SUNDAY, AUGUST 8 — Joseph Gallico show, KFWS, 9:00 a.m. (15 min.) Author Ed Davies and featured guest artists will appear with the Gallico orchestra on this new summer half-hour replacing the Jane Pickens show.

Juvenile
SATURDAY, AUGUST 7 — "Noisy Nifties," KFOX (Long Beach), 12:00 p.m. (15 min.) Inside information on the entertainment world from the child performer's viewpoint. Co-host Morgan, talent scout and children's impresario, will supervise, as the show's guests handle the show, answer questions and make guest appearances.

SATURDAY, AUGUST 7 — "Play Penny Parade," KFOX (Long Beach), 5:45 p.m. (15 min.) A new format and title for "Children Today." Show continues to feature Betty Haizett and Erin O'Brien, and to be produced by Tom Winter, but places the accent on fun rather than information or talent.

WHO'S GUESTING
Variety
SATURDAY, AUGUST 7 — "Grand Ole Opry," KFII, 8:00 p.m. (15 min.) Dick Powell introduces film newcomer Richard Beauregard in an original radio performance.

Music
MONDAY, AUGUST 9 — "Voice of Firestone," KFI, 5:30 p.m. (15 min.) John Charles Thomas will be featured soloist.
MONDAY, AUGUST 9 — "Sound Off!" KECA, 8:00 p.m. (30 min.) Lillian Lane, member of the Crew Chiefs, temporarily desert the gang to solo. She'll help premiere Walter Mounatt's new march, "Idaho.
MONDAY, AUGUST 9 — "Telephone Hour," KFI, 9:00 p.m. (30 min.) Children's programs. Favorite soloist, will play the finale of Chopin's "Concerto in E Minor.
TUESDAY, AUGUST 10 — "Club 15," KNX, 4:30 p.m. (15 min.) Guest soloist tonight and Thursday will be Evelyn Knight.
THURSDAY, AUGUST 12 — "Melodies America Loves," KNX, 7:30 p.m. (30 min.) Poleski has come to the coast for an engagement in the Greek Theatre's "Voice in the Air." Will guest. Her selection will include some of the songs from the show.

WHAT'S PLAYING
Drama
FRIDAY, AUGUST 6 — "University Theatre," KFI, 4:30 p.m. (1 hr.) Ernest Hemingway's "A Farewell to Arms," Dramatized Friday, August 13. Will be the John Dos Passos "populate one.

SATURDAY, AUGUST 7 — "Proudly We Hail," KFMC, 7:30 p.m. (30 min.) Victor Mature stars in "Honeymoon for Three.

Music
SATURDAY, AUGUST 7 — "NBC Symphony," KFI, 2:30 p.m. (1 hr.) Anson Bruns, guest conductor, presents a program including Richard Strauss's "Don Juan," Joaquin Turina's "La Oracion del Torero," and Tchaikovsky's "Roméo and Juliette" overture-fantasy.

Public Interest
SATURDAY, AUGUST 7 — "National Farm and Home Hour," KFI, 10:00 a.m. (30 min.) From the Wisconsin Centennial Exposition in Milwaukee, the program will introduce "Alice in Dairyland" and other celebrities on the fair grounds.

Forum
SATURDAY, AUGUST 7 — "Northwestern Reviewing Stand," KJH, 2:30 p.m. (30 min.) A.T. Wilson, director of Los Angeles's Tavistock Institute of Human Relations, will be a panel member in discussion of "Balancing Your Emotional Budget.

SUNDAY, AUGUST 8 — "Invitation to Learning," KNX, 9:00 a.m. (30 min.) Daniel Defoe's "Robinson Crusoe" will be studied by the panel as an outstanding contribution to children's literature.

Religion
SUNDAY, AUGUST 8 — "Highlights of the Bible," KFI, 7:00 p.m. (15 min.) "Two Who Risked Their Necks!" will be the Rev. Frederick K. Stamm's sermon.

Sports
SUNDAY, AUGUST 8 — "Baseball," KMPC, 1:30 p.m. (to concl.) Bob Kelley sports commentates the Los Angeles Angels vs. Oakland Oaks game.
TUESDAY, AUGUST 10 — "Baseball," KFWS, 6:30 p.m. (to concl.) Los Angeles Angels against the Hollywood Stars, Wrigley Field, through Friday, and on Saturday at 2:30 p.m.
TUESDAY, AUGUST 10 — "Baseball," KLAC, 6:30 p.m. (to concl.) Los Angeles vs. Washington, Wrigley Field, through Friday, and at 2:30 p.m.
SATURDAY, AUGUST 7 — "Olympic Sportswriters Roundup," KFI, 7:30 p.m. (30 min.) Bill Stern leads this discussion of newspapermen who are covering the 1948 Olympics in London.
SUNDAY, AUGUST 8

*Indicates News Broadcast.

8:00—RECA—Message of Israel.
8:15—KRIJ—Grandpa Owens Heads to Gold-Bell Bandstand.
8:30—KNX, KSDJ—News.
9:00—RECA, KLAC—News.
9:15—KRIJ—Jury Department.
9:30—RGM—Musical Corral.
9:45—KFAC—Country Church.
9:50—KRPD—Famous Melodies.
10:00—KFAC—Gilbert and Sullivan.
10:15—RECA—Lutheran Hour.
10:30—KNX, KSDJ—People's Place.
10:45—KFAC—Concert Band.
10:45—RECA—Music.
10:55—RECA—Broadcast.

Westlake Cameo Camera presents MAURIE WEBSTER in "BEHIND THE LENS"

KNX SUNDAY: 10:45 AM

10:45—KNX—Behind the Lens. (Continued)

SUNDAY Program Highlights

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

Comedy-Variety

7:00—Comedy Writers, RECA.
7:30—Hollywood Showcase, KNX.
8:00—Blondie, KNX.

Drama

11:00—Tell It Again, KNX.
11:05—Pat O'Brien, KPI.
11:30—Promyl We Have, KMPC.
12:00—Dudley Baker, KNX.
12:30—Surf Session, KKI.
13:00—Romance of Ranches, KNX.

Classical, Semi-Classical

8:30—Salt Lake Tablunch, KNX.
8:45—RCAC—Victor Show, KNX.
9:15—Hollywood Bowl, KNX.
9:45—P landscapes.
10:15—Famous Melodies, KNX.
10:45—Collector's Parody.
11:15—KFI—Chapel in the Sky.
11:45—CFAC—Stories of the Golf Course.
12:15—Romanza of Ranches, KNX.
12:45—Standard Hour, KNX.
1:15—Chicago Theatre, KNX.

Commentary-Narration

10:02—Commentator Scott, KNX.
10:30—Cheerwagen Tales, KNX.
10:35—Jimmy Fisher, KNX.
10:45—Stories of the Golf Course, KNX.
11:30—Lourdes Parsons, KNX.
11:45—Jimmy Fisher, KNX.

Mystery-Detective

2:00—Countdown, KECA.
4:00—Mystery Playhouse, KEJ.
5:15—Doc. Data, KNX.

Sports

1:30—Baseball, KLAC.
1:30—Baseball, KMPC.
1:45—Auto Races, EWIK.

11:05—RECA—Music.
11:10—KFXM, KGB, KYOE—Lutheran Hour.
11:30—KNX—People's Place.
11:45—KFAC—Concert Band.
12:00—Promyl We Have, KMPC.
12:30—Promyl We Have, KMPC.
12:45—Dudley Baker, KNX.
1:00—Surf Session, KKI.
1:15—Salute to the Stars, KNX.
1:30—Chicago Theatre, KNX.
1:45—Universal Explorer, KNX.

Quiz, Participation

11:30—Life Begins at 88, KNX.
11:30—People's Platform, KNX.
12:00—Chapter Round Table, KPI.
12:00—Author Meets Critics, KFI.
12:30—Secret Mission, MHI.
13:00—Sunday Club, KFAC.
13:30—Open Forum, KLAC.
14:00—University Explorer, KNX.

Baseball with Fred Hance

8:10—Night Games.
1:30—KMPC—Baseball.
1:45—Auto Races, EWIK.
HAVE YOU A RADIO VOICE? (Veterans and Civilians)

Men and Women

Frederick H. Spears, well-known producer and trainer of radio personalities, invites you to audition for a career in radio and television as an Announcer, Emcee, Disc Jockey, Miss with expert instruction. Students get actual radio experience on "THEATER," every day, 2:30 to 3:30 P.M., Station KXL (1110) on the Phone, write or call in for frank discussion. FREE, RECORDED, Aided Audition. Approved by Veterans. Many successful graduates. Free placement.

Fred R. H. Spears
"The West's Outstanding Radio Partners"
6071 Sunset Blvd. Studio 1201

KRFJ—Radio Holiday. KFWB—Patricia Gibbons, "Bagdad.
KMB—Basic Baseball. KMH—Musical Prom. KDW—Rock Program. KWW—Heats Hour.
1:35—KFI—Church Hour. 1:40—KJL, KFXM, KGB, KVOE—What Makes You Tick.
2:00—KRD—Challenger South. 2:05—KFL—Senior Choir. 2:10—KRD—Musical Convet.
2:15—KFI—Church Hour. 2:20—KJL, EXLA, KGIL, KVOE—Kirby's Phone.
2:40—KRD—Lunch Bunch. 2:45—KRD—Route 66 Conducts. 2:50—KFL—Freshmen Serenade.
2:55—KRD—On the Hour. 3:00—KRD—On the Hour. 3:05—KRE—Sunday at the Chase.
3:10—KRD—On the Hour. 3:15—KRE—Sunday at the Chase. 3:20—KKB—Church Serenade.
3:40—KRE—Sunday at the Chase. 3:45—KRD—On the Hour. 3:50—KRE—Sunday at the Chase.
4:00—KRD—On the Hour. 4:05—KRE—Sunday at the Chase. 4:10—KRD—On the Hour.
4:15—KRE—Sunday at the Chase. 4:20—KRD—On the Hour. 4:25—KRE—Sunday at the Chase.
4:30—KRD—On the Hour. 4:35—KRE—Sunday at the Chase. 4:40—KRD—On the Hour.
4:45—KRE—Sunday at the Chase. 4:50—KRD—On the Hour. 5:00—KRE—Sunday at the Chase.
MONDAY, AUGUST 9

10:15—What Do You Say? KFI
10:00—Burrill Wheeler, KNX
3:30—Art Baker, KFWB
4:30—Passage Parade, KJR
8:15—Night Editor, KFWB

Mystery-Detective
9:00—Inner Sanctum, KNX

Public Interest-Information
4:55—If They Had Lived, KGFJ
1:00—Dangerous Way, KJR
6:30—Child's World, KKF

Sports
9:15—Racing News, KLAC
3:30—Racing News, KGIL
5:30—Sports Dial, KFWB
6:30—Sports Results, KJR
7:30—Inside of Sports, KIL
9:00—Television Sports, KFVD

Popular-Western Music
4:30—Club 15, KNX
5:45—Stuart Hamblen, KFWB
10:00—Singer Club, KFI
8:00—Sound Off, KEC

MONDAY Program Highlights
Morning Programs Appear in Italic Type; Afternoon and Evening Programs in Boldface.

Comedy-Variety
2:30—Arthur Godfrey, KNX
6:00—Our Miss Brooks, KNX
5:15—Mr. Tuff, KNX
3:30—Robert Q. Lewis, KNX

Quix, Participation
8:00—McNeill Baxter, Club, KECA
5:30—Grand Slam, KNX
10:00—Barrel of Dough, KFWB
11:30—Queen of the Court, KLAC
6:30—Bart's Desire, KJJ
8:30—Beards and O'Keefe, KJJ
9:30—House Party, KAY
3:00—Meet the Miss America, KNX
6:30—Dr. I. O., KFI
10:30—Jack in All Trades, KNX

Classical, Semi-Classical Music
6:00—Fred Waring, KFWB
8:00—Voice of Firestone, KFI
3:30—Broadcast Sunday, KFWB
7:30—Contended Hour, KFI
9:00—Telephone Hour, KF

Comment-Narration
7:45—Fred Beck, KNX
10:00—Ted Malone, KEC

THE LINE-UP

with late Jockey handicaps and matches
8:00—Morning Man, Sat., Dial 1250

KGFJ—Racing News.
KFWB—Valley Shopper.
KWW—Member's Choice.
KFW—News.
KWW—Music.
KIEF—News.

THE LISTENERS

in late Jockey handicaps and matches
8:30—Morning Man, Sat.

KGFJ—Racing News.
KFW—Valley Shopper.
KWW—Member's Choice.
KFW—News.
KWW—Music.
KIEF—News.

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WEDNESDAY, AUGUST 11

CLIFFIE STONE'S WAKE-UP RANCH
7:00-8:30 a.m. Monday thru Saturday

*Indicates News Broadcast.

★ music galore from 10:4 to 11:45

Hollywood Bandstand DIAL 946


★ KFXB—Breakfast Club.

KXLA—J. J. Krop. KBB—Breakfast.


★ KFX—Jack Berch.


★ KNX—A Song for You.


★ KNX—Rosemary.

KFX—Laila, KFX—Public Service, KGFJ—Swappin' Corner, KGL—Coffee with Friends, KNPC—Band Box, KBB—Hello Wyman, KBBD—Sagebrush Serenade.

★ KNX—Voice of China.


★ KRFJ, KGB, KYOE—News.

KFX—Betty Bond, KBV—Earl Irve, KFX—Morning Melodies.

★ TWR—Band Box.

KFXB—Band Box, KXLA—Listeners Digest, KGB—Barker, KXLA—Farm Program.

★ KGB—KBV, KYOE—News.


★ KNX—Andy Jensen.


★ KGN—Hawaiian Melodies.

KGB—Hawaiian Melodies, KGB—Hawaiian Melodies, KGB—Hawaiian Melodies.

★ KNX—Woman's League.

KFX—Woman's League, KFX—Woman's League, KFX—Woman's League, KFX—Woman's League.

★ KFXB—Breakfast in Colors.

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★ KBE—Morning Melodies.

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★ KFX—Aviation News.


★ KFXW—Top o' Morning.

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★ KNX, KGB—Our Gal Sunday.


★ KRG—Heart's Desire.

KRG—Heart's Desire, KRG—Heart's Desire, KRG—Heart's Desire, KRG—Heart's Desire.

★ KFG—Music.


★ KFG—Racing News.


★ KYOE—Valley Melodies.

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★ KWB—Top o' Morning.

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★ KNN, KGB—Our Gal Sunday.


★ KRFJ—Revue Mission.


★ KFX—News.


★ KFXB—Fed Malone.


★ KGB—KYOE—News.


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FRIDAY, AUGUST 13

FRIDAY PROGRAM HIGHLIGHTS

Morning Programs Appear in Lightspace Type: Afternoon and Evening Programs in Boldface.

Comedy-Variety
8:30—Arthur Godfrey, KNX
9:30—Robert Q. Lewis, KNX

Quiz, Participation
8:00—McNeil Bickel Club, KECA
8:30—Grand Slam, KNX
9:00—Bickel, in Hollywood, KECA
9:30—4-H Club, KNX
10:00—Barrel of Dough, KFWB
11:30—Queen for a Day, KNX
2:00—Heart's Desire, KHJ
3:00—House Party, KNX
3:30—Bride and Groom, KECA
4:00—Miss America, KNX
6:30—College Song, KHJ
7:00—Wedding Bells, KHJ
8:00—Break the Bank, KECA

Classical, Semi-Classical
8:00—Fred Waring, KFN
6:30—Musicomedy, KNX

Mystery-Detective
8:30—The Fat Man, KECA
8:30—This is Your FBI, KECA
9:30— Jury Trials, KECA

Public Interest-Information
5:15—If They Had Lived, KFJ
7:00—Meet the Press, KHJ
11:15—Report from U.S., KHJ

Sports
9:15—Race News, KLAC
9:30—Racing, KFJ
10:00—Race Lineup, KFWB
10:30—Major League Baseball, KFJ
5:30—Race Reap, KECA
5:30—Sports Dial, KFJ
6:15—Race Results, KHJ
6:45—Ball Ticker, KECA
6:00—Fred Heister, KECA
6:15—Sports Dial, KECA
6:30—Joe Hernandez, KFJ
7:15—Hitting Fits, KFWB
7:30—Sports Newsrel, KFJ
8:15—Sports Dial, KFJ
8:30—Inside of Sports, KHJ

Popular-Western Music
4:30—Howdy, KHJ
4:45—Stuart Hamblen, KFWB
5:30—Spotlight Revue, KHJ
6:00—Supper Club, KHJ

FRIDAY, AUGUST 13

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FRIDAY, AUGUST 13
ALEX
Pickupcablebuckeexx
COOPER
12:00 - 5:00 A.M.
MONDAY THROUGH SATURDAY

Scrie
Jeanne Gray is branching into the publishing field, by becoming a columnist under the title of her KMCQ show, "The Woman's Vowel." Jeanne will write a box twice weekly for the paper.

Advice
Asked by ABC's Garry Moore what her recipe for old age was, seventy-two-year-old Mrs. Sarah Eitel told the "Breakfast in Hollywood" audience: "Don't take any more than you can kick off your heels."

Dark Horse
When members of the Washington, D.C. Advertising Club cast a straw vote recently, prior to the Republican Convention, there was one man your candidate who surprised them all. Accompanying the eminent names of Vandenberg, Dewey, Stassen, etc., was a fellow named Godfrey...who, as a matter of fact, had definitely stated he wasn't a candidate.
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RADIO LIFE AUGUST 8, 1948
LIFELINES

BY EVELYN BIGSBY

Brunetta Mazzolini is a brunette to admire. She has a voice AND valor. At the last minute (7 p.m.), when the regular soloist was too ill to appear on the first show of Sigmund Romberg's NBC summer series, Brunetta stepped in and did such a commendable job that she became permanent. "If the fact that I was singing coast-to-coast with Romberg had registered with me, I would have been petrified," Brunetta told Radio Life.

She started singing at thirteen. Her brother was ill, so an uncle brought some operatic records to entertain him. Brunetta thought a Rigoletto aria so amusing that she worked up a take-off.

She understood and spoke Italian well, so was able to do the aria "straight" for an amateur contest and won. That prompted lessons and a two-year scholarship at Curtis Institute of Music in Philadelphia. She's been here in Hollywood three years, studying, working in small productions and in this.

At the Studio Club where she lives, Brunetta is now quite a queen. Other size 10 girls practically insist on Brunetta's wearing their loveliest evening dresses for the broadcasts. They attend the shows en masse. They're rooting for her to stay on radio come fall and to study in Europe next year. It was through a Studio Club girl who worked at NBC that Brunetta first heard about the Romberg auditions. Although she didn't win the berth at first, Brunetta kept spirits high.

Her folks in St. Johns, Michigan, burst with pride when they heard her on the air. Due to being on a time zone border, they burst yearly, tuning the show on both east and central times, one hour apart.

---

GAGS

OF THE WEEK

Mrs. Lael G. Street, 1113 Fair Oaks Avenue, South Pasadena, Calif.

Heard on "House Party":
Ken Niles: What is the definition of lumbago?
Small Boy: All I know, it's a famous composer.

Mrs. E. Peters, 2704 South Delta Street, Garvey, Calif.

Heard on "Breakfast in Hollywood":
Garry Moore: What is the nest place you have seen in California?
Visitor: The powder room in I. Mag-nin's in San Francisco.
Garry: How? That's the one place of interest I will never see.

Dorothy Thompson, 3111½ Hamilton Way, Los Angeles 26, Calif.

Heard on "Jack in All Trades":
Jack McCoy: Ladies, if your sewing machine is out of order, remember "Wishing will make it sew."

Lynn Mayer, 3039 Arrowhead Avenue, San Bernardino, Calif.

Heard on "Winner Take All":
Bill Cullen: From what animal does lynx fur come?
Contestant: A rabbit.

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

Heard on "My Favorite Husband":
Lucille Ball: Oh George, that suit! You look like a banker.

Richard Denning: What's the matter with it, did I spill some money on it?

Mrs. M. G., Los Angeles 27, Calif.

Heard on "House Party":
Harry von Zell: Who is Lily Pons?
Schoolgirl: Lillies in the water.

---

After Television, Then What?

(Continued from Page 7)

—sleepless nights, toasting and turning, wondering what the future held for store. The uncertainty—the agony of waiting! The feeling of complete helplessness as, moving ever closer, television crept to engulf them and relegate them to the past. It doesn't seem fair. Why doesn't science leave well enough alone? Radio is all right the way it is. Television can wait. Another twenty years won't make any difference. I'm willing to make the sacrifice. I'll relinquish my high place if it will help others less bestowed.

Let's not forget the human equation. Let's remember that the backbone of civilization is charity and kindness. So I say, hold off television. Science be damned! Long live radio!

House Party Host

(Continued from Page 6)
court. With dotted pencil lines he traced the flights and bounce of the ball. A little ruminating on how a served ball may sometimes bounce off the front wall, ceiling, and perhaps both sides before the opponent can get a swipe at it. It's a wonder how lumps and knuckles aren't ground to dust each day against the concrete or wooden walls and floors of courts everywhere.

But as Linkletter explained, "The requisites for becoming a player are safeguards against accidents. The game requires agility, timing, coordination, and vision. One of the most important parts of tennis is to know when to hit the ball. A beginner will have difficulty in hitting the ball immediately, but learning to hit the ball almost as well with either hand is another story. That ambidexterity is what takes time."

"Another factor that makes handball a wonderful all-around game is the fact that it's extremely inexpensive. After you have shoes and a half dozen balls, you don't have to sink a lot of money into equipment. A ball usually lasts through eight or ten games before it loses any of its elasticity or bounce."

Handball is by this time established in practically every gymnasium, indoors and outdoors, all over the country, and whenever Art goes traveling with his shows, the General Electric distributors and dealers arrange matches for him in their home towns.
Frankie's Arranger-Conductor Has a Steady Idea About Living. He Doesn't Get Excited

By Jae Dunn

Someday, he'd like to build "a house right beside the water." Even now, on his forty-four-foot yacht, he has sleeping quarters for six, the best housekeeping facilities and a handy radio-telephone. He sails frequently to Catalina Island for fishing and excursioning, and he has just completed another trip around the coast of Ensenada.

The Background

Axel taught himself to play a trumpet when he was in high school, and contracted a band job at a Catalina Island summer resort for professional experience. "The food got so bad," he says, "that I quit and took a job with Bert Bloch." After that he went with the great T.D. For seven years, Stordahl was Dorsey's arranger, plus part of the Dorsey trio (he sang with Jack Leonard and Joe Bauer!), Sinatra joined the band in 1940, or it could have been the end of 1939.

On the other side of "Night and Day," of course, Axel and Frank put Jerome Kern's lovely melody, "The Song Is You," from "Music in the Air." They recorded both pieces on their own, with an independently assembled orchestra. Axel is as partial to Kern's music as is Frank, though neither of them will go on a spree naming those types of melody. They like to take everything. Frankie has also recorded all of Axel's own songs, "I Should Care," "Day by Day" and " Ain't she Ever Comin' Back, Ain't'cha?"

The Sidelights

If the reclusive Mr. Stordahl maintains a fabulous list of hobbies, it's not in evidence. He likes the easy life on his yacht, and his face is suntanned to prove it. He's kept himself traveling with Sinatra and arranging conducting his films and NBC's "Hit Parade." He has musically directed for all of Frank's pictures except "The Kissing Bandit.

He would like to have a dog because he loves them, he'd want a Dalmatian, but he couldn't take care of one now. He's a bad reader, "I don't like books," he states, "I just can't see myself going through all those pages." But he likes newspapers and news and pictorial magazine.
The Citadel of Video Entertainment High Atop Mt. Lee Carries a New Name and Some New Faces

HAVE you noticed that nearly every place television station KTSL's call letters are printed, the Don Lee Broadcasting System powers-that-be wisely identify them with a bracketed "W6XAO"?

The commercial license obtained by Don Lee for its well-known experimental station occasioned the change in letters indicating Channel 2, and what more logical choice, as a new name, than the initials of the man, Thomas S. Lee, who pioneered video in this country?

Back in 1931 the $250,000 Don Lee video studio and 300-foot-high steel tower were built atop Mt. Lee, the highest mountain accessible by road in the Hollywoodland range. In the ensuing seventeen years, more than sixteen million feet of film and 7,000 hours have been beamed across the Southern California airlines.

Today commercial station KTSL lays its patterns over every phase of the theatrical, film and radio techniques. It has presented plays, interviews, variety shows, fashion presentations, sports events, audience-participation shows, home-economics demonstrations, political conventions, and a great variety of educational and public-interest programs. Mr. Lee particularly emphasizes educational demonstrations and has developed a policy of "living-room education," a program of providing visual how-to-do-it instruction in nearly every field of endeavor.

The current news, one of the station's most popular features, is brought viewers by means of both Telenews, on film, and by special truck pickup. Spectacular reels of fires and other disasters have been filmed on the spot by Don Lee video cameramen, the film rushed to the laboratory, given special quick processing and immediately televised many times while workers are still at the scene of the disaster.

These remote truck pickups are facilitated by portable suitcase equipment developed jointly by RCA and Don Lee. This portable equipment consists of half a dozen "suitcase" cameras, including two wide-range orthicon, live-talent pickup

BEDDELL AND MATSON, pantomimists, are sure hits when they visit KTSL for the Thursday night "Music Hall" sessions. The two sing (without sound) and gesture enchantingly to current popular records, managing to bring down the house at each session. (Rothschild photo.)
IT TOOK VERY FEW "Music Hall" appearances before emcee Eddie Garr was as well known on the coast as he is in Chicago and New York. A long-time vaudevilian and radio man, he's all set for the medium that utilizes the talents for both.

ITLEGRO, and two iconoscopes, one for film and one for special effects.

The know-how that changes everything from electronics to programming to viewer entertainment belongs to a group of men as interested in the medium as are eager first-time television set watchers.

The technical and engineering end of the business is handled by Harry R. Lubeck, Director of Television since 1930. Mr Lubeck is internationally known as an electronics authority, and he is the inventor of many important television patents used by both Don Lee and other television companies. He established the original station W6XAO and did all the original research work. His twenty-year faith in video has resulted in a full-blown operation for Don Lee when the long-delayed impact of television is just hitting the public.

Programming

With the growth of competition in the video field, programming came in for more intensive streamlining. Don Lee's business heads, with an eye to John Q. Public's pleasure, imported Mr. E. Carlton Winckler, appointed him Program Coordinator, and settled back to let the Winckler (Please Turn to Page 39)

LEWIS ALLEN WEISS, (top, left) is vice-president and general manager of Don Lee, also is a Mutual board chairman; E. Carlton Winckler, (top, right) is television program coordinator. Reading down, Willet H. Brown, vice-president and assistant general manager of Don Lee; Harry R. Lubeck, director of television for Don Lee; and Thomas S. Lee, the man whose initials were adopted for the station.

THIS IS THE PANEL WHICH DIGS INTO THE PAST in KTSL's delightfully nostalgic "Do You Remember!" each Wednesday night. Left to right are Herb Rawlinson, in a traditional pose, Helen Ferguson, Emcee Wendell Niles, Cobina Wright, Sr., and Bob Bence. The small black spot behind Cobina Wright is her poodle, which always "goes along."
Miss Dorothy Kirsten of the Metropolitan Opera
Returns to Radio and Proves That a Great Voice
Can Belong to a Pretty and Charming Young Lady

By Joan Buchanan

"Madame Butterfly," "Love of Three Kings," among others. "Most wonderful roles in all opera," exclaims the star. She considers herself particularly fortunate to have inherited these, her favorite roles.

Musical Family

The star comes from a family which is almost overwhelmingly musical. Her grandfather, James J. Beggs, was bandleader in Buffalo Bill's famous show and appeared before all the "crowned heads of Europe and Asia." He was also one of the founders and early presidents of Local 802, the musicians union in New York. When he died at the age of ninety-three, he was still active in the musical world. Dorothy's great-aunt, Catherine Hayes, was a well-known opera star who appeared at La Scala, Covent Garden, L'Opera Comique, and who was termed "the Irish Jenny Lind." Dorothy's mother was an organist and music teacher who gave her daughter her first musical instruction in piano. Two sisters are pianists and one of her brothers, a trumpet player, is professor of music at a southern college.

With such a background, it seems almost impossible that Dorothy would have escaped being musically talented. The young singer's first ambitions were in the direction of the dramatic stage and the dance. She took lessons in both arts—as a result she is one of the most convincing actresses on the musical stage, and the only singer who actually dances the minuet in the opera "Manon Lescaut." This last is quite a feat; she wears a costume weighing seventy-five pounds during the performance.

After determining that her greatest success would come with her voice,
Dorothy worked toward the Metropolitan. She supported herself and paid for lessons by doing secretarial work, previous reports notwithstanding. (An early publicity story had her working in a dentist's office—she still doesn't understand it.) While still a student, she auditioned for Grace Moore. "That's the best young voice I've heard in years!" Miss Moore reportedly exclaimed. The young singer went to Italy and studied with the great teachers of opera.

Radio's Own

Radio can really claim her as its own particular contribution to the time honored Met. Dorothy starred in her own show, "Keepsakes," a romantic musical, and a daily fifteen-minute series before she essayed the opera and concert stages.

Intensely interested in radio and dramatics, the singer has done dramatic shows from New York under an assumed name. After her concert debut in 1940 and her subsequent appearances with the Chicago, New York City, Mexico City and Metropolitan Operas, the singer took every opportunity to perfect her radio technique.

In addition to a full season with the Met, she found time to appear on "Twenty Questions," the Jack Benny Show, and four times with Al Jolson on "Kraft." She is delighted with the opportunity she has to trade banter with Nelson Eddy on the summer series. (Nelson is probably delighted, too.) Her tinkling laugh makes her a particularly good musical vis-a-vis. In rehearsal, as on the actual show, she seems continually delighted with the proceedings, ever buoyant.

She admits that she worked very hard to sandwich in as much radio as she could with her opera appearances. "During opera season you give yourself to the Metropolitan Opera," she laughs. She calls opera a "great mental, emotional and physical strain—the most demanding of arts." Most singers can't eat before a performance—Dorothy reveals "I need a steak under my belt to sing." She loses five pounds during each opera performance. She's high-strung after the performance—calm before.

Sidelines on Season

She believes that all opera stars should try to keep attractive. She uses golf and swimming as her "ex-

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There's No Housing shortage around this gentleman—it's John Reed King, who emcees one of the newest quiz ideas—ABC's "Go for the House."

If you, like millions of other Americans, are longing for a home of your own, "Go for the House" will give you some thrilling moments as you listen to your counterpart on the air doing and dying for that important necessity. This unusual quiz show comes, alas, from New York, but its excitement can be enjoyed vicariously by those hit by the housing shortage, those who like quiz shows anyway and those who are fans of John Reed King's. Contestants in the running for prizes are plucked from the studio audience. Five to seven couples reply to seven questions. A correct answer brings a gold prize. After three questions, the couple may depart with their treasures or "go for the house."

If you have the true gambling instinct, you'll go along for the next four—they'll be a little tougher, too. Contestants can't retire from the contest if they decide to take the step between questions three and four. Incorrect answers at this stage lead to participants forfeiting all but one of the earlier prizes. It is a gamble, but the pay-off can be worth it.

Big Prize

When the seventh question is answered correctly the contestant collects a house—and then some! You get a lot in any city of your choice. You get complete furnishings—rugs, refrigerators, freezers, stove, etc.

On the other hand, the seventh question may be missed. But wait, all is not lost! Three more prizes are added to the bulging interior of the house and the flunked couple gets to return the following week to try a different (but just as difficult) question.

The man behind the questions, the man upon whose word hangs the all-important dwelling, is the well-known New York emcee, John Reed King. His job is to infuse a mood of gayety and good humor into even the dullest contestant's darkest hour in addition to asking the line-up of questions. Plump and jovial, John is the personification of enthusiasm. He is also, surprisingly, the only Princeton grad we've ever heard of who runs a quiz show. He's been in radio eighteen years—started when he was sixteen. Let's see now—that makes him thirty-four, if you must know.

John's first radio job was announcing numbers on a musical program, but he's best known as a master of ceremonies. He got into radio by authoring a radio column after he graduated from Princeton in 1935. He had been the editor of the college comic magazine, "Dink," and captain of the school badminton team. Not much background for radio, you say? That's where you're wrong. Radio writing chores sprang from his college writing, and one of his first air jobs called for him to describe a badminton game. Quiz shows naturally followed!

The emcee is the author of a book on bridge, an interest and a fact which have absolutely nothing to do with his radio work. When asked to specify the major factor in his success in handling contestants, he'll point to his college diploma. He studied psychology and probed enthusiastically into mental processes. When the contestants at "Go for the House" face John Reed King, they're not just answering questions, they're practically getting psychoanalyzed!
Men of Music: Axel Stordahl

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zines, such as Life, Time and Newsweek.

The Windup

As the talent Stordahl's music has so adequately backrounded for the past six years, Sinatra expresses quick grip. In my estimation, the greater arranger of modern times," says Frankie. "I owe much of my success to him."

But if there's a fascinating story to how this important musical partnership began, it is lost forever behind the non-communicative machine of Axel Stordahl. When he asked whether he and Frankie decided to form a singer-arranger team because they liked the styles they had together, Axel's answer is the piece de resistance in brevity: "We didn't talk or discuss it in any way I can remember," he reflects. "We just decided to do it.

Operation Hilltop

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imagination and experience guide its schedules.

Winckler, who started show business during his high-school years as a puppeteer with Tony Sarg, had been stage manager for Billy Rose on all productions up to last spring. On these he designed all mechanical and electrical effects. He also handled the shows for the Texas Centennial Exposition, the Aquacade at the Great Lakes Exposition in Cleveland, the Red Rooster at the New York World's Fair, and the Diamond Horseshoe. For two years he was supervisor of vaudeville presentations for the Cincinnatian and in Pennsylvania and was a producer of 122 shows for Pabst, Famous Players Canadian, Loew's and RKO. A highlight of his career was the ensemble staging for one season of the Montreal Grand Opera, but what Mr. Winckler terms his "liveliest" engagements were his seven seasons with Ringling Bros., Barnum and Bailey Circus.

The Building

The building that houses these men and their staff of more than twenty technicians is a two-story affair 100 feet square and thirty-five feet high. It is entirely shielded with a blanket of one-ounce copper sheeting, including roof and floor, to prevent outside electrical disturbances and interference from "blooming" images. The plant is complete, even to an outdoor swimming pool for aquatic telecasts, with complete "on stage" viewing facilities; special transmitter room and unusually designed transcription and film-projection room. Performers' makeup room, scenery storage docks and adequately equipped machine shops are there. The main studio measures sixty by 100 feet, and is the largest ever built for video. As many as twenty-five auto scenery trucks can move onto the main stage floor.

Local dwellers often glance up at the Hollywood hilltop where blinks a red 'L' sign. To them it's just a pretty landmark. Even proud Californians pointing out to visitors, "That's one of our television stations," seldom appreciate that this very station they are admiring, with its twinkling light, is one of the worst obstacles overcome so that they could enjoy television. Thirteen years ago the Don Lee engineers discovered that these California hills are exactly ten times as dense, telewise, as are the New York City skyscrapers.

Killer-Diligent

(Continued from Page 5)

air," he says, "Effect of years of experience." Puzzles are listener-submitted, selected by producer Gordon Hughes and rewritten by scripter Gomer Coo. Only two established mystery writers, Lawrence Goldman and Martin Heilman, have so far been contributors. Goldman has made two entries, one of which involved Crossen's beard.

Mr. Crossen is a wary critic on radio mystery shows as a whole. He has directed several: "The Falcon," "Mystery, Mr. Johnson," "Johnny Mason" and "Time for Crime." But he suggests that you "look in the library and find a book called 'The Art of Mystery' by Howard Haycroft, containing an article by Ken Crossen," for his views on the subject. "Radio is doing the things that even the pulp magazines gave up years ago," he says briefly. "As a result, radio has never been able to get any appreciable number of mystery fans. Surveys show that less than five per cent of the ten million mystery fans in the nation listen to radio mysteries or see mystery movies."

It would seem that Mr. Crossen himself has lost some of his old zest for mystery. He recently sold his entire mystery library, which was the second largest in the United States. When he received a request for French rights to a large number of his books awhile back, he had to make a tour of second-hand bookstores to find the entire collection. He'd stopped saving what he wrote years ago!

Prolific

Crossen currently has five different novels going at one, "for a change of pace." He has half-finished a straight book called "The Corporate Soul of Alben Kane." He writes very fast and does a "fairly good first draft." His achievement used to be a million words per year, but he's slowed down since a recent illness. He has never had a rejection slip. "However, I must confess that I spent six months of hard work on

Opera Star, 1948 Style

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extra activities" to stay in condition. She eats carefully—never diets.

Last year, in preparation for her Met performance, the star traveled to Paris where she studied her role in the opera "Louise" from its eighty-seven-year-old composer, Gustave Charpentier.

Next year she intends returning to Paris in order to portray the role at the Paris Opera. Signed to do it this summer, she bought back her contract in order to appear with Nelson Eddy on "Kraft Music Hall." Like she says, the gal likes radio!

my first pieces before I ever sent them out.

Appropriately, his hobby is magic. He has invented several tricks that sell in magic stores, one of which is a card Swami which spins like a fan and tells what card has been chosen. He believes that the only good magicians are "men who are little boys at heart. It's just like writing whoodunits," he says, "you have to love to fool people.

Mr. Crossen wears a black onyx-and-gold ring with a silver question mark in the center. "It's the only one of two like it in the world," he told us mysteriously. "The other was owned by a friend of mine who is now dead. He was one of the twelve men in the history of magic who could catch a bullet in his teeth. Nine of those men were killed doing the trick, and my friend committed suicide the night before he was to try it once again."

" Couldn't stand it any more? " we cried.

"WellIIT no," admitted Mr. Crossen. "Probably it was something else. But you'll admit it makes a more exciting ending."

A.D. ROMNEY on adorable young boys. Susan Thorne. She is heard on Mutual's Sunday series, "Behind the Front Page," KHJ, 7:00 p.m.
ON SET OF “Don Juan” at Warner Brothers, KFWB disc jockeys Bill Anson (center) and Maurice Hart, left, go back to the 17th century to procure latest tune info from character actor Pete Kooky.

SEEN ON THE RADIO SCENE

THE SPORTSMEN IN LATEST POSE in lounge of Capitol Records, for which they wax. Left to right, Bill Days, Marty Sperzel, Gurney Bell, Max Smith. Boys comprise Benny’s famous quartet. (Rothschild photo.)

L.A. CHAMBER OF COMMERCE RECOGNIZED radio in its program for World Trade Week, recently observed. Here planning are Jimmy Vandivee; of KFI, Virginia West of KECA, and Joe Misciriche, county radio coordinator and chairman of radio committee for observance.

MR. AND MRS. JEAN HERSHOLT board plane for transatlantic flight to his native Denmark, where radio’s “Dr. Christansen” went to thank royal family for knighted him two years ago. Hersholt did outstanding war-relief work.

FORMER ALL-AMERICAN BOB REYNOLDS (center), manager of KMPC, receives Helms Athletic Foundation Award for station’s “noteworthy contributions to sports.” Foundation director Bill Schroeder, left, make award on program of Bob Kelley KMPC sports director. (Farley photo.)

JIM FARLEY HERE DISCUSSES presidential campaign with NBC’s John Storm. Farley, who recently preceded Truman into Los Angeles, told Storm, “It’s in the satchel—we can’t lose.”