PROGRAMS FOR WEEK BEGINNING SEPTEMBER 25

RADIO Life
and Television

Page 33
Martha & Curt
Dulcet-Duo

Page 34
THEME SONGS: WHERE DO THEY GET THEM?

BEDSIDE NETWORK: HELPS VETS GET WELL
Ethel Morse, 5124 West 131 Street, Hawthorne, Calif.

I wish to salute the business acumen of the Alka-Seltzer people in sponsoring Fred Beck ... if you listen to his utterances long enough you are bound to get a headache. His broadcast of August 9, in which he insulted the British Navy, was particularly offensive. Then the next day he deployed the lack of understanding between nations! How hypocritical can you get? I would like to say how much I enjoyed his two-week vacation. His replacements were all wonderful, particularly Steve Allen.

Name and address withheld, Los Angeles, Calif.

Our family thinks that the program "Perry Mason" is one of the finest on the air. It sounds like it is really carefully written and much wonderful acting too. We also enjoyed "Pat Novak" and "Quiet Please" and wish they would return to the air. "Dragnet" on Friday night is a marvelouos program.

Jan Larkin, 7402 Earlwood, Playa del Rey, Calif.

I have been listening to "Mr. Keen" for about four months, and the only reason I do it is because there is nothing else of interest on ... as for the star, he sounds like he has mush in his mouth. Would it be possible to see a picture of Charles Russell? I like him as "Johnny Dollar."

Mrs. Florence Owen, address withheld, Los Angeles, Calif.

How about an article and picture on Robert Q. Lewis? Who is he, what is he and why?

When Editor Evelyn Bigby was in the East, she interviewed Robert Q. and watch for the story at a near future date!

Charles Russell

Have you tried dating "My Silent Partner," Page Emerson's new comedy show, Thursday, KFI, 7:30 p.m.?

Mrs. Florence Owen, address withheld, Los Angeles, Calif.

How about an article and picture on Robert Q. Lewis? Who is he, what is he and why?

When Editor Evelyn Bigby was in the East, she interviewed Robert Q. and watch for the story at a near future date!

RADIO and TELEVISION LIFE

Member Audit Bureau of Circulations

Sept. 25, 1949

CARL M. HIGSBY, Publisher

Published Weekly at Los Angeles, California. Business and Editorial Offices: 631 Selma Ave., Los Angeles, 28 (Hollywood Station), California, Phone Hillsdale 2753.

RADIO and TELEVISION LIFE was entered as Second Class Matter September 14, 1938, at Los Angeles, under Act of March 3, 1917. Prepaid Subscription, $4.50 year, $3.00 six months in U.S.A. Foreign, $5.00 year. Single Copies on sale at leading independent grocers in Southern California. Single Copies by mail 15c. Address all communications and correspondence to Radio and Television Life. Subscribers please allow two weeks for change of address or to start a subscription.

EVELYN A. HIGSBY, Editor

Editorial Department: Assistant Editor, Joan Buchanan; Television Editor, Jane Feltrim; Press Editor, Gaye Howe; Art Director, Kay Wheeler; Leg Editor, Hal Julian.

Business Department: General Manager, B. W. Lee; Office Manager, Georgia Paywood; Circulation Manager, Fred Brown.

All material used by Radio and Television Life is specially prepared by our own writers, and reprints in whole or in part without publisher's permission are strictly forbidden. Unsolicited manuscripts can not be accepted or returned.

Advertising Offices: San Francisco: Rogers, Parratt, 83 Post Street; Chicago: K. J. Powers, 13 E. Wacker Drive.

Published Weekly at Los Angeles, California

September 25, 1949

Page Two
"Straight Gal" Comes Home

Shirley Mitchell Played Straight for Almost Every Comic in Radio, Returned to Local Air Shows to Take Up Where She Left Off Before

By Joan Buchanan

It's almost traditional that when a pretty young actress gets married and leaves Hollywood, the rest of the profession mentally says goodbye forever. Domesticity settles in (usually around the hips) and the career flies out the window.

Shirley Mitchell, pert young comedienne and "straight woman," currently heard as "Penelope" on the Joan Davis show, demonstrates that neither a career nor marriage need suffer when you combine them.

Two years ago, Shirley forsook her role of "Leila" on "The Great Gildersleeve," the society snob on the Joan Davis show and comedy parts with Jack Carson, Jimmy Durante, Red Skelton and "Fibber and Molly" among others. She married young Dr. Julian Frieden and left for New York, where her husband had to complete his residency at New York Post-Graduate Hospital. She also settled down to doing even more roles than she had in Hollywood.

You heard her as the "Mouse" on "McGarry and His Mouse," as the young wife on "Tales of Willie Piper" and on "Gang Busters," "Cavalcade of America" and "Counter-spy." She was most pleased at being able to do really sinister characters on "Perry Mason."

GAG LINES, STRAIGHT LINES AND SNAPERS RUN RAMPANT HERE—IT'S the Joan Davis show. Shirley plays the unbeatable arch "Penelope," Willard Waterman is the long-suffering department-store boss and Joan is the cause of it all. Shirley performed similar services as "Barbara" on an earlier Davis show.

Back Home

When the Friedens moved west this year, Shirley stepped off the plane and hurried right over to the "Gildersleeve" rehearsal.

Dr. Frieden settled into work at the L. A. County Hospital, established a practice in Beverly Hills, and the couple bought a home in Sherman Oaks. "I'm an excellent cook," Shirley offers brightly, not with any self-aggrandizement, but rather with a sense of discovery. "And I have Dinah Shore to thank!" Dinah and Shirley were roommates in the days before Miss Shore met Mr. Montgomery and Miss Mitchell was introduced to Dr. Frieden. Dinah (Please Turn to Page 8)

PRETTY SHIRLEY MITCHELL is as adept at the gag lines as she is on the straight ones. Shirley does that rollicking Southerner, "Leila Ransome" on the "Gildersleeve" show, has had Southern friends actually plead, "Oh, honey, do youah Suthinah fugh us all!" (CBS-Grant photos.)

Kold Kist

BEEF STEAK

Simply Delicious!

VERY LOW IN COST. VERY HIGH IN FLAVOR & NUTRITION.

Look in the Frozen Food or Meat Dept. AT YOUR FAVORITE MARKET

Page Three
M Y TIME Is Your Time" brings inevitably the thought of the nasal tenor of Rudy Vallee. "When the Blue of the Night" means Bing Crosby and "Thanks for the Memory" is Bob Hope. Radio themes are such a positive means of identification that sometimes the original song loses itself in the star's personality. We've categorized some of radio's most interesting themes, using our own whimsical system. In identifying them, we've tried to give a little of their backgrounds. How many of the following could you have identified?

Theme songs that were just a natural: Dinah Shore had no other (and no better) choice than "Dinah, is there anyone finah?" Hoagy Carmichael couldn't have any other identification than his greatest hit, "Stardust." A good show example is "Duffy's Tavern," which chose "When Irish Eyes Are Smiling," setting the stage and the mood instantaneously.

Themes written for a program and later published: The latest example of this was Fred Allen's sprightly walking music that came up behind Fred's lines as he said, "Come on, Portland, let's take a stroll down Main Street..." Written by Allen's maestro, Al Goodman, it drew so many queries that Al finished the lead phrase, Mitchell Parrish (who supplied Hoagy's "Stardust" lyrics) added words and the De Marco sisters introduced it on Fred's program as "Riding on a Carousel of Love." Would have been trickier if they'd brought it closer to home and titled it "Strolling Down the Boulevard with Fred," which fits just as well!

Donald Voorhees's lovely theme for "The Telephone Hour" proved to be so hauntingly popular that it was completed and published under the title "Bell Telephone Waltz." Bernie Green's original music for "The Fat Man" was expanded by the composer and included on a program of serious music by the ABC Symphony under the title of "The Fat Man Polka," a satirical dance.

More Than a Theme

Meredith Willson's "You and I" was developed from the theme he wrote for the Maxwell House show and proved to be such a popular ballad that it topped the "Hit Parade" for many weeks. His newest theme, "Every Day," has also been published and is an equally tender ballad.

Themes taken from other sources that have become identified with a program: "Love in Bloom" got to mean but one thing—Jack Benny and his frustrated violin solo. But did you know that it was Bing Crosby who introduced it in an old movie musical, "She Loves Me Not"—score by Ralph Rainger? And that Benny's rapid-fire sign-off (with a mad, mad, drummer) is "Hoorah for Hollywood," from an old Dick Powell musical, "Hollywood Hotel."

CARMEN DRAGON HAS DONE something interesting with folk tunes. For ABC's "Railroad Hour," he did an exciting adaptation of "I've Been Working on the Railroad"; for the "Baby Snooks" show, he did a racy version of "Rock-a-bye Baby." For "Family Hour of Stars," an arrangement of "Twinkle, Twinkle, Little Star." (ABC photo.)

Y TIME Is Your Time

You Hear Radio Themes Every Week for Years, Sometimes Every Day—But Can You Name 'Em? Here's a List of Some of the Most Tuneful Airs

By Joan Buchanan

"Amos 'n' Andy" have been heralded for years with the strains of "The Perfect Song." Appropriately enough, the lovely tune was the first movie theme song as well as one of the first of the radio themes. D. W. Griffith used it as the ballad behind the romantic scenes of Lillian Gish and Henry B. Walthall in "Birth of a Nation" in 1914.

Go to the Source

"Hit Parade" is hand-in-glove with
“Happy Days Are Here Again” and “This Is My Lucky Day” as theme songs. In fact these tunes probably mean “Hit Parade” to most people, though they both have a longer history than that. “Happy Days” should be recalled as the theme song of the Democrats during the 1932 election. Before that it was heard in a 1929 Jack Benny movie, “Chasing Rainbows.” The work of songsmiths Ager and Yellen. “Lucky Day” has an even more glamorous background—Maurice Chevalier sang it to Claudette Colbert in a musical movie, “The Big Pond.”

Orson Welles really started something when he used the opening strains of the Tschaikowsky Piano Concerto to introduce and tag his Mercury Players. It lifted the concert from the obscurity of the concert hall to the popularity of the dance hall, where it was known as “Tonight We Love.” It was particularly apt, however, as Welles closed his show with “And until then (pause), I remain (pause), obediently yours,” as the majestic theme swelled behind the uillean Welles tones.

The leitmotif on “My Friend Irma,” with its slow beat and tortured clarinet solo, is a perfect picture of the small-apartment-house dwellers, dwarfed by Gotham. It was equally poignant as part of Alfred Newman’s score for the 1931 Goldwyn movie “Street Scene,” one of the earliest movie scores available on record. Another famous “Big City” theme is that used by Goodman and Jane Ace for many years, and still

WILBUR HATCH is the musical conductor responsible for “The Whistle’s” identifying whistle. Asked how he happened to hit on such a haunting sequence of notes, Hatch says, “I don’t know—just came.” The theme has had lyrics added by song writer Hal Dickinson and was published under the title, “The Whistle.” Pictures of the individual who actually does the whistling are verboten by CBS. That part remains a mystery. (CBS-Polka photo.)

Jane’s favorite song. It’s part of Louis Alter’s very descriptive “Manhattan Serenade.”

Sponsor, Spare That Theme

Themes that have been changed in midstream: Programs sponsored by Philip Morris have traditionally come on the air with Johnny’s “Call for Philli-ip Maw-ri-ss.” The music behind the call was once Cole Porter’s “How Is This Thing Called Love?” with Eddy Duchin’s familiar piano vamp. During the ASCAP quarrel it couldn’t be used, and when the radio music problem was resolved, Philip Morris had switched to Ferde Grofe’s “On the Trail,” from the “Grand Canyon Suite,” a piece of music which fortunately had the same gallumphing sound as the Duchin vamp.

Red Skelton was once exploded outo the air with Vincent Youman’s “Great Day,” very much in the mood of the riotous Skelton. When Dave Rose signed on as musical conductor, the theme became a lush re-

(please turn to page 39)
Honesty Is a Popular Policy

At Least for Thirty Minutes Each Day on Al Jarvis's KLAC Platter-Spinning Period

By Jane Pelgram

The claim that radio listeners are an unintelligent mob who do not care what they are hearing as long as it comes under the heading of entertainment is a lot of bunk! I have plenty of proof of that!" is Al Jarvis's spirited denial of pure froth as acceptable listening fare for his audiences, anyway.

Al's proof lies in the almost 1000 letters he receives each week from listeners who want to express their "Honest Opinion." That title explains a daily half hour of Al's KLAC record show allocated to airing listeners' viewpoints and reactions.

General Sounding Board

It started just eighty-eight weeks ago. A regular Jarvis follower wrote Al, bemoaning the fact that there was no channel through which hundreds of people with constructive criticism or real beefs could let off steam. Jarvis realized that our periodicals provide space for comment only on specific subjects or on the contents of the periodical itself. Why not, then, have an "air column," open to all subjects save the most violently controversial. Many a soul will hear his beloved ones verbally flayed without raising hand or voice, but let a man's politics or religion receive an aspenion and the same Mr. Milquetoast will come in swinging. Al can't prevent comment on these two tabooed subjects coming in to him, but he never includes them in the chosen six letters a day to be read on the air.

Records and New Gimmicks to keep listeners happy sound like two simple enough things around which to build a career. What makes it tough is the fact that the records' popularity changes almost daily, and the public's interest in games and contests oftener than that! But thousands continue to express themselves happily on Al Jarvis's "Honest Opinion." (Forney photo.)

Al announced the new show spot first of all as "Sound Off." That was tempered into "I Think," a title suggesting epistles a little less violent and a little more readable.

"When a certain used car dealer named 'Honest John' sponsored this sounding board, it was a purely commercial move to change the name to 'Honest Opinion.' As it turned out, that title best suits the spot," mused Al.

"Choosing the daily letters is my hardest work," he bemoaned. "Not because I'm looking for good ones, but because there are too few not readable. Instructors, pupils, housewives and businessmen from all economic strata have contributed in a way that gives me a healthy respect for the folks on the other side of this mike. I could pull at random from this stack of letters and be sure to come up with an intelligent, valid opinion."

A few examples show why Al's choice of the morning's six orchid-winning letters (a literal term) is hard. One graduate psychologist wrote lamenting the unhappiness brought about by people allowing themselves to feel different. He wrote, in part: "How do we distinguish between Einstein and Jack Benny? Do we think of them as alike because they are both of a minority race and because both play the violin, or do we say that one is a great scientist and one a great comedian?"

Another was from an embittered young school teacher, holder of two degrees and a two-year background of college instruction, but no job. This young man deplored the lack of job opportunities.

Less of a problem showed up in the "honest opinion" of a bank teller. His beef dealt with the carelessness of people who come stamping up to his window and drop wads of crumpled bills on the marble slab, then admonish friend teller to please hurry.

Distaff Side Frankest

Before Al does any reading aloud, he checks by phone with his attorney to see if the sponsor, the station or Al himself could be made liable for his repeating the context of the letter. After he reads a letter, Jarvis wisely refrains from any anti-climactic comment, but he does send a loving orchid to either the writer or to whomever the writer chooses. Most "honest opinion" expressors want the orchid to go to their mothers.

For the light touch, Al chooses a (Please Turn to Page 32)
He Helps Fool the Camera

Kidding the Camera, Especially the Video Camera, May Mean Making the Subject Less Presentable as Well as More Attractive. Fred Williams, KNBH Make-up Man, Knows Both Sides of This Specialized Art Work

By Jane Pelgram

Fred Williams at Work Making Up Lee Hogan, hostess and star of KNBH’s “Designed for Women.” (NBC photos.)
He Helps Fool The Camera

(Continued from Page 7)

appearance as he is skillful with any medium that lends to faces—or to canvas.

But NBC didn’t choose Fred for his similarity to a weight lifter nor for his California tan. They surveyed his records from Disney’s, where he worked as an animator to gain experience and facility with a brush; from RKO and 20th Century-Fox studios; glanced through his portfolio of make-up designs, created during several years of employment in these movie centers…then promptly tagged him as quite capable of either gliding the lily or turning the charmed into a temporary video Cinderella.

A single glance at the Fred Williams art work hung about the walls of the make-up room is all it takes to reassure even the most particular of stars, fresh from a movie lot, that Fred’s ability is special.

Clown-Crazy

It must be a tussle for Williams to stop where legit make-up ends and clown make-up begins. His hobby is clowns, with their myriad and wonderful faces. His pastime, executing wonderful likenesses in almost any medium, deals principally with clowns. For motion-picture work he has designed numberless clown make-ups, careful always not to infringe upon the traditional and established trademarks of any famous entertainers of the real big tops. When a national magazine carried a two-page color spread on famous buffoons, Fred was nearly delirious with joy. He still carefully saves his well tattered copy.

When he can’t work at dreaming up Barnum and Bailey touches that would delight Felix Adler himself, Fred enjoys turning to a half hour or so of skillful application with the pastes and waxes that gives the subject great bleeding gashes or a face pulled away by a beautiful strip of phony scar tissue.

Of the KNBH stars whom he has prepared for the camera, Fred’s perfectly natural choice as the most pleasant is Lucille Norman. “Her coloring is so great,” is his explanation.

In Careful

One of the things Fred fails to understand about other make-up men

(Continued from Page 3)

was terrific, not only in singing a song, but in rassling up the southern cooking. Oddly enough, the two gals seemed to influence each other professionally. Shirley, appearing on the old Bob Crosby show, got to sing a song every week, backed by a most highly respected group of musicians. “And Dinah got to be such a good actress,” laughs Shirley, “that I offered to stop singing if she’d stop acting.”

Professional Interests

The actress’s husband has refrained from medical discussions with her since he discovered that she was likely to give friends informal diagnoses at the drop of a hat. In fact some of them were calling her “Nurse Cavell.” “I’m really not a perfect choice for a doctor’s wife,” sighs Shirley. “I faint at the sight of blood!”

Since their marriage, the Friedens have divided their friends between show and medical circles. The doc-

A POSTMAN’S HOLIDAY—that’s what Fran Allison of “Kukla, Fran and Ollie” took when she visited Hollywood this summer. Here she is as she glimpsed NBC’s West Coast video station, KNBH. (Paul Bailey photo.)
For Love o’ Mike

For love of Mike—generally

Rumors Are Flying

CBS is interested in Mary Pickford's planned five-a-week program.

Lauritz Melchior, Patricia Morison and Paul Whiteman auditioned "Meet Mr. Melchior," for ABC, New York.

"Queen for a Day" with Jack Bailey in the cast may yet hit the screens via Universal-International.

"Screen Guild" and Jimmy Durante may have time changes...

"Dixie Dugan" comic strip rumored as basis of a radio show.

Jay Stewart's "Party Line" auditioned at ABC with Vance Colvig as writer and Carry Moore as guest.

Looks Like

"Dr. Paul" returning to NBC in October ...

Warde Donovan is the new songer on "Ladies First." ABC's Ozzie and Harriet have started the season as a suster...

"Life Begins at Eighty" goes off—no sponsor...

KLAC's Sam Boller plays a sports commentator in the TV show "The Whip.", Mindy Carson, formerly with Paul Whiteman, will sub for Dorothy Kirsten on "Light-Up Time" when the diva goes with the Met. "Vogue" will be with Durante again this season...

"I Love a Mystery," the Carlton E. Morse hit, to be heard again on Mutual in October... Milton Berle has finished his movie and is back in New York for TV rehearsals...

The Greek Theater has barred NBC's new program, "The Whisk." The show lost its sponsor, Garry "Vague" will...(Continued on Next Page)

Rain Review

news and comments

SEPTEMBER 25, 1949

Rumors Are Flying

CBS is interested in Mary Pickford's planned five-a-week program....

Lauritz Melchior, Patricia Morison and Paul Whiteman auditioned "Meet Mr. Melchior," for ABC, New York.

"Queen for a Day" with Jack Bailey in the cast may yet hit the screens via Universal-International.

"Screen Guild" and Jimmy Durante may have time changes...

"Dixie Dugan" comic strip rumored as basis of a radio show.

Jay Stewart's "Party Line" auditioned at ABC with Vance Colvig as writer and Carry Moore as guest.

Looks Like

"Dr. Paul" returning to NBC in October ...

Warde Donovan is the new songer on "Ladies First." ABC's Ozzie and Harriet have started the season as a suster...

"Life Begins at Eighty" goes off—no sponsor...

KLAC's Sam Boller plays a sports commentator in the TV show "The Whip.", Mindy Carson, formerly with Paul Whiteman, will sub for Dorothy Kirsten on "Light-Up Time" when the diva goes with the Met. "Vogue" will be with Durante again this season...

"I Love a Mystery," the Carlton E. Morse hit, to be heard again on Mutual in October... Milton Berle has finished his movie and is back in New York for TV rehearsals...

The Greek Theater has barred NBC's new program, "The Whisk." The show lost its sponsor, Garry "Vague" will...(Continued on Next Page)

NEXT WEEK

The Big Question next week is: Television: Has It Doomed Radio (or can radio save itself?). We feel that you readers are entitled to know what's going on behind scenes in radio and video and hence we are expressing our opinion on this matter, not in a dogmatic way, but rather in a provocative mood to stimulate your thought on vital topics concerning the rest of the industry. You may not agree with us. Fine. Let Eye Inspire the Pen. We'll be happy to publish YOUR ideas.

For our other features we submit the following menu for next week's column: A story, first-hand, on Robert Q. Lewis; an article on Matilda McIninch, KFT's trusty farm reporter; a video first reader explaining some of the terms employed in TV; another first-hand story—this one on Jack Burch; a Men of Music yarn; on Eddie Dunstede, an absorbing article on how television helps find jobs for vets; and a story about "On Trial," the show that proves that truth may be found in the conflict of two extremes.

All your regular features, of course. Next Week, 9 cents at your market. "Your evening's good reading and your week's good listening and looking."

Fall Shows Return

Jack Benny's welcome return (KNX, 4:30 p.m., 10:30 p.m., Sunday) was highlighted by an unusual switch—the star wasn't heard until twenty-two minutes of broadcast time had gone in introducing the rest of the cast. Most thoughts went to Frank Nelson in the role of a rubber-neck bus driver. Best crack of the season was the one that went something like "We're now passing the home of Mr.

Orson Welles, created, produced, directed and furnished by Mr. Welles. The trees were good 'n' themselves." All the regulars were in top form and the audience was extremely receptive.

"Theater Guild on the Air," KFI, 6:30 p.m. Sunday, presented a bang-up version of the Elmer Rice hit, "Dream Girl," with the original star, Betty Field, recreating her role. John Lund as the co-star was excellent, as was the rest of the Broadway cast. It's Miss Field's show all the way, however, as she runs through the lower-middle-class dreams and inducings in the satirical characterization. "Theater Guild" promises to be in top form in spite of a network change. Opening announcement that "Dream Girl" was being presented for the first time on the radio industry... simply correct.

Didn't Joan Caulfield do it on "Theater U.S.A." last season?

"Hallmark Playhouse," KNX, 7:00 p.m. Thursday, has such a fresh outlook and good intentions that it invariably turns out a good show. It's no criticism to say that sometimes the show needs an hour to exploit its adaptation fully. James Hilton returns as master of ceremonies, as charming and quietly humorous as ever. Initial play was an adaptation of "Yankee Goes to Olympus," the story of Chief Justice Oliver Wendell Holmes. Robert Young gave a fine performance as Holmes and Lorene Turtie was her excellent self as his wife.

"Club Fifteen," KNX, 9:45 p.m. Monday through Friday, retells the Andrews Sisters, but Dick Haymes is heard in the Bob Crosby spot and Evelyn Knight takes Margaret Whiting's place. Haymes is better than ever, and sounds very much like Bob Crosby in both his singing and his banter, though perhaps the whimsical Bob was a little more believable with the chatter. Del Sharyatt continues to do an outstanding job with his soap commercials and his light touch actually adds to the shows.

"Supper Club," KFI, 7:00 p.m. Thursday, is heard only once a week in a half-hour version starring Perry Como. The mystery voice is still a part of the program and even so that virtually no suspense remains. (Rudy Vallee and Jane Powell were first guests.) Como sings heavenly, but as yet his song introductions and guest-star banter don't match those of the Bob Crosby-Jack Smith pattern. The Fontaine Sisters with Mitchell Ayres orchestra andannouncer Martin Block are still heard.

"The First Hundred Years"

"The First Hundred Years," KKCA, 9:30 p.m. Thursday, is a delightfully warm show, full of pleasant people and happy situations. Barbara Eiler and Sam Edwards star as the newly married "Thayers," but the supporting cast is so good (and so numerous) that anyone is apt to step out and steal the show. Barbara Whiting ("Junior Miss" on another network) has done it as the romantic and misunderstood younger sister. Ricardo Cortez, sounding every bit as glamorous as he looked on the screen, has done it as the dashing writer who lives across the street.

Families and friends figure largely in each plot. The big cast gives the program an interesting cross-section of life-salt.

Jean Holloway, scripter of many top air shows, must enjoy very much writing "The First Hundred Years." The program sounds that way—"endearing" is the word.

A delightful musical score, the work of Buzz Adlam, adds to the effect, especially in the places it backs up... (Continued on Next Page)
Radio in Review

(Continued from Preceding Page)

the dreamy recollections of the new "Mrs. Thayer." And after all this time—Ricardo Cortez!

We Point With Pride

...To announce Bill Forman for co-authoring (with Lou Huston) that fine "Whistler" script about the radio commentator who recorded his broadcasts in order to commit a murder while his voice was heard on the air.

...To Dennis Day's singing of "Younger Than Springtime." A perfect tune for the Day pipes got a perfect treatment.

To the comedy timing of Dick Powell and Virginia Gregg on the "Richard Diamond" show.

...To Dave Garaway, the comedian heard on NBC, Monday nights at 7:30. Popular in the Midwest, his unusual humor will now be discovered by Coast listeners.

...To Phil Harris for covering up his fill on the opening Jack Benny show. Phil referred to the Brown Derby as the Big Derby, then said, "Make that the Brown Derby...Okay, make it the Big Brown Derby."

...To the good job that emcee Hal Hollywood does on the Saturday version of "Meet the Muslims."

...To the interesting stories that can be heard on almost any Knox Manning broadcast.

To the amazing broadcast of "Meet the Press" that featured the new head Klegle of the Ku Klux Klan, Lycurgus Spink, and Drew Pearson, neither of whom pulled punches. If anyone had any doubts where to turn in on anything, this one broadcast would have sufficed to clear it up. From another angle, it was the best comedy show of the year—and the most chilling.

We View With Alarm

...That phony sense of alarm and mounting tension that almost all audience participation emcees build up on their telephone calls. "What did you say, Mrs. Hotchkiss? What? What? Would you spell that please? Yes? Yes? Oh, I'm so-o-o-o sorry, Mrs. Hotchkiss—that isn't right."

...That "Wendy Warren," after all the hyperventilating around with "Anton," the soft-lights and sweet-music treatment, decided in answer to his proposal of marriage that she didn't love him enough. And it only took about six months. Some day the soap operas are going to send out instructions in the exact art they alone have mastered—love. What it is; the different degrees and how to measure them until you know when you love someone "enough." Until then the poor old human race will have to struggle along with just plain old love.

CONNIE HAINES–JOE GRAYDON (Coral): Here's this week's topper by a pair of kids full of enthusiasm in their recordings of "Wouldn't It Be Fun" and the Latin-flavored "Good for You." ...Both have plenty of rhythm and excellent assists by vocal group and small combo, with "Fun" being the side to write home about.

MICRO-GROOVE (Mercury): The always popular Strauss waltzes take on new beauty when heard on the full-bodied recording by the Berlin Philharmonic Orchestra. In "Vieille Swallows," "Thousand and One Nights" and "Tales From the Vienna Woods" (in its entirety) provide a lovely interlude from the usual Viennese and German hits.

JOLSON (Harmony): "April Showers" and "Rock-a-Bye Baby" (both with Guy Lombardo) combined with "Half-Jewish, I'm a Fun." and "You Are Too Beautiful" provide good material to compare the Jolsons of yesterday and today. ...First two are much the better sides in spite of Lombardo, and as re-issued on the Jolson label, how can you lose? ...FREDDY MARTIN (RCA-Victor): Reminiscent of the low Key note is the Marvin version of "Love Is Such a Cheesy" gypsy song with tongue-twisting lyrics ably handled by Merv Griffin and the Martin Men. ..."My Own, My Only, My One in a Million" in a tempo more tuneful and with its picture build-up ("My Friend Irma") will be due for lots of plays.

GORDON JENKINS (Decca): In "Don't Cry, Joe," "Perhaps, Perhaps, Perhaps," Gordie again has a pair of smart arrangements that showcase the voices of Tony Bavaro and Betty Benner. ...Listen for the blending of voices and instruments on both sides—it's excellent.

DEAN MARTIN (Capitol): Of the many entries in the "For the Sun" Handicap, we like the one that placed second to Laine's winner. ...A strict tempo interpretation to a Paul Weston arrangement that has full instrumental chorus takes one out of the vocal class, yet Dean's easy relaxed husky voice on both "Sun" and the flip-over, "Vieille Swallows," is a welcome addition.

JULIE WILSON (Columbia): Some fine Winterhalter music backs this stage star's first for this label in "A Man Could Be a Wonderful Thing," and "God For Nothing, Lover"—tunes ideally suited to Julie's style. ...We liked this platter more every time we heard it. ...maybe it's that little catch in her voice that reminded us of Helen Morgan.

Kate Smith Honored

Kate Smith was awarded the 1949 "Mrs. America" title as radio's outstanding woman commentator for her daily 5SHow.
The Ban Inspires the Pen

BAN DELAYED

While radioites and radio fans alike were still heatedly discussing the FCC ban on giveaway shows, something was done about it last week in Chicago. There, Radio Features (a giveaway packager) was granted temporary order against the FCC which will stop execution of the order until October 7. At that time, the pros and cons of the subject will be considered by a judicial panel. Meanwhile, Radio-TV Lifers are welcome to express their opinions about the subject. All we ask is that you make your statements brief.

Dorene Granade, P. O. Box 915, Sherman Oaks, Calif.

If Hollywood must have giveaways why not take them off the air and have a Hollywood giveaway hall—contact individuals by mail, thus giving unlisted and non-phone subscribers a chance at giveaways, clearing the air of give-away takers who wiggie in professionally day after day and finding out how interested people are in giveaways when they aren't on the air. I would then get the amateurs off the air and would give the air space to professionals who are always good.

Jack Benny, CBS comedian

As an actor, I am in favor of the ban because it would make jobs for actors. However, I am not against any show with real entertainment value.

Mr. and Mrs. G. Gilliard, address withheld, Burbank, Calif.

What if the radio ban many of the old has-beens along with giveaways? I have had a radio since the days of the homemade crystal sets and we are all thoroughly tired of Jack Benny, Fibber McGee, Fred Allen and Louella Parsons.

J. M. Gibbs, 7942 Fountain Avenue, Hollywood, Calif.

I should like to say that radio giveaways should not be banned. Compare the good they do to what supposed harm they might do and there is no comparison. They are one of the greatest types of entertainment ever afforded the American public. They are a gamble—ha! Sour grapes and jealousy is all that all these would-be dictators of America's amusement more power to giveaways, keep them going.

Mrs. C. W. Ramsey, 14712 Texaco Street, Paramount, Calif.

I am definitely for giveaway programs. TV never won anything. I don't even have a phone, but I do get a kick out of them...those that object to them are what I call selfish. If some of them get the "clout" it's what they have been asking for. The properly and fairly conducted ones shouldn't and never will be barred. But quite a few of them cater to professional contestism and noisy claqueurism should be made to reform or get out. Indeed, the big new in hanging around studios and flashing pulchritude at receptive emeex is simply preposterous and should be suppressed. Sponsors want to more than double their home-listener audience, they will have to more fully take us into their confidence as to what techniques are used in the selection of entries for the programs...and if it is a contest, let the contestant earn his prize.

Winifred Harkon, 1121 North Detroit Street, Hollywood, Calif.

May I add my voice to the hubbub re "giveaways." I think there should be some changes made. They should be made in the rules contestants fairly and no jackpot should go over a certain limit. Let there be more winners and smaller prizes.

Mr. E. Gregory, address withheld, Sun Valley, Calif.

"Do people want giveaways banned?"

My answer is no, but let persons that want to be subject to telephone calls send in their names to the programs in order to be eligible, thus eliminating on ones that aren't interested.

Hal Styles, 8800 Wilshire Boulevard, Beverly Hills, Calif.

The controversy on "Do people want giveaways banned?" makes splendid reading. After reading all of the comments down to and including Jane Pelgram's, I said to myself, "They are all missing the point. Giveaways are entertainment no matter how hilarious. As one steeped in every form of show business, it is not the type of entertainment we have grown to associate with the word. And then I read Editor Evelyn Bigby's which was a bull's-eye, studied, tolerant but factual. There is only one kind of giveaway program that can never be banned...I wanted to do it for years. Soon I intend to. In the meantime, I hope you can keep this controversy in abeyance. My own opinion is that giveaway programs as we know them today are doomed because they are steeped in the most common, yet dangerous instinct in man—gambling.


I believe in the democratic way of thinking about the ban of giveaway shows. It is a matter of making one person happy with $28,000, the sponsors should give 250 prizes of $100 and make it open to more than one person. Another way of making one person happy with $28,000, the sponsors should give 250 prizes of $100 and make it open to more than one person. Another way of making one person happy with $28,000, the sponsors should give 250 prizes of $100 and make it open to more than one person.

H. J. H., 9224 East Virginia Avenue, Pico, Calif.

The FCC has poised a legal club over the heads of the giveaways and
BeEFORE PROGRESSING FURTHER, I want to say that this column is
prompted by absolutely nothing in particular and everything in general. Cumu-
laive effect of several recent social affairs for returning radio shows set me
thinking.

PEOPLE IN RADIO are just about
though sometimes the stress-strain of
radio seems to accentuate basic traits.
During the decade I've been associat-
ed with radio folk I have met the
warm, altruistic, well-bred, self-con-
tained, humble and cooperative type
many more times than the snooty,
selfish, gauche, temperamental, high-
hat and difficult. Personally, I don't
like to think of me at an 'unbudgeable'
decision about someone after only one
contact. It might be that person's
b-a-a-aad day! (I know I have my ups
and downs, days when interviews
click off and others when they don't
move the way I'd like to have them,
and I certainly wouldn't want my in-
terviewee to judge me by my opera-
tions of one day.) Besides, an in-
terview session isn't the ideal time
to come to conclusions, for an inter-
view is predominantly business, even
if the assignment is a homely-type story
with accent on personal life and in-
formal pictures.

AFTER ALL THESE YEARS IN RA-
DIO, I've finally made up my mind
that parties level off the stars more
accurately than anything else. I con-
sider it a rare opportunity to mingle
with most of the radio personalities
who attend the customary kick-off or
anniversary broadcast party. Take
writer Don Quinn and his charming
wife, Edythe. You can travel the
breadth of the United States to find
as delightful and intelligent a couple.
The Quinns were guests at the party
NBC gave Jim and Marion Jordan
to celebrate their fifteenth radio year.
Don's assistant, Phil Leslie, and his
wife Helen are another worth-know-
ing couple.

ONE THING I DON'T LIKE is the
personality "I knew when." I hate
to see someone come up the line from
nothing and end up too big for his
derby. I thought Ralph Edwards (he
and his Barbara can go down in your
book as another swell couple) was
typically gracious at the party he
gave to start "Truth or Conse-
quences" tenth air year. When I
congratulated Ralph and wished him
another successful decade, he said in
a quiet, sincere way, "Evelyn, if it
hadn't been for people like you, I
would never be where I am today!"

WE HERE AT RADIO-TYPE LINES
don't expect orchids, fruit out of season,
fifteen-pound boxes of Blum's candy
and other lovely gifts when we do a
story on someone. We are actually
thrilled when someone takes the time
to sit down and write us a small note.
But I often wonder about stars from
whom you never get a peep, even when
meeting them face to face at, say, a
leisurely and gracious social function.
It seems to me that it would be very
thoughtful for such a personality to
mention that he liked (or did not like)
the story. If he did not like it, you
might at least have a chance to
straighten out something you may
have inadvertently done.

LOUELLA PARSONS, being a news-
paperwoman, naturally knows the
value of good press relations. When
I met her at the McGee party and
mentioned the nice job she did on
our recent 20 Questions, she thanked me
for the opportunity and the "publici-
ty." Dorothy Lamour is another per-
son with discrimination and apprecia-
tion. (She was also a perfect hostess
the other afternoon at a Hawaiian
garden party at her home, where she
previewed her new dresses which she
will design and retail for the work-
ing gal.)

MY FRIENDS AND I certainly know
me as a person far from being perfect.
Granted I am probably not as warm,
altruistic, etc., etc., as some radioites.
I can appreciate this type person and
sympathize with and understand the
other. Ergo, no complaints. Just ob-
servations.

THE ONE REMAINING THORN in
the flesh, which is a complaint, is the
performer who thinks that "the press"
always skulks around at parties
with eagle eyes for news which
they'll print regardless. So they never
relax when the press is around. I
wish such a handful of persons could
be themselves regardless. Why do
comedians always have to make with
the forced gawp? Why stay on mike?
Why not get off mike, the same as we
want to get off typewriter? Just be
plain people and forget about the act-
ing. These people who are always
playing it big might relax if they
would simply realize that this maga-
zine is essentially a kind magazine.
We don't gossip, we try not to tear
things and people apart with cold in-
tent, we try to make our stories and
items fair but human, our criticism
just human. But oh, if after ten
years, radioites don't know this, it's
discouraging. We are sure our layman
readers do.
TIME CHANGES
FRIDAY, SEPTEMBER 25—Meet the Press program moves from Saturday, KHJ, 6:00 p.m. to Sunday, KNX, 9:00 p.m.

SUNDAY, SEPTEMBER 26—Sam Spade, KFI, 5:00 p.m. (30 min.), Howard Duff and Lurene Tuttle move from Sunday, KNX, 9:00 p.m.

MONDAY, SEPTEMBER 27—Fulton Lewis, KHJ, 10:00 p.m. (15 min.). Weaver and his local reports from Main Street to Malibu will be heard Monday through Friday.

TUESDAY, SEPTEMBER 27—Life With Luigi, KNX, 6:30 p.m. (30 min.). Replaces "It Pays To Be Ignorant!"

WHAT'S NEW
Drama
WEDNESDAY, SEPTEMBER 28—"Th e Croupier," KECA, 9:00 p.m. (30 min.).

Music
MONDAY, SEPTEMBER 26—"Pianists of the Future," KGJ, 5:15 p.m. (15 min.).

Mystery
WEDNESDAY, SEPTEMBER 28—Boris Karloff, KECA, 8:30 p.m. (30 min.).

Variety
MONDAY, SEPTEMBER 26—"Pick a Date," KECA, 1:00 p.m. (30 min.).

Commentary
MONDAY, SEPTEMBER 26—"The Answer Man," KHJ, 6:45 p.m. (1 hr.).

Recorded Music
SATURDAY, SEPTEMBER 26—"Pre- and Post-Game Platter Party," KECA, 10:00 a.m. (1 hr., 10 min.).

Sports
SATURDAY, SEPTEMBER 26—"Game of the Week," KECA, 11:30 a.m. (to concl.).

WHAT'S BACK
Drama
SUNDAY, SEPTEMBER 25—"NBC University Theater," KFI, 9:00 p.m. (1 hr., 10 min.).

Comedy
TUESDAY, SEPTEMBER 27—"Cavalcade of America," KFI, 8:30 p.m. (30 min.).

Music
MONDAY, SEPTEMBER 26—"Telephone Hour," KFI, 9:00 p.m. (30 min.).

WHO'S GUESTING
Comedy
SUNDAY, SEPTEMBER 25—Jack Benny, KNX, 4:00 p.m. (30 min.).

Music
SUNDAY, SEPTEMBER 25—"Twenty Questions," KNX, 8:00 p.m. (30 min.).

Variety
SATURDAY, SEPTEMBER 25—Grand Ole Opry, KFI, 7:30 p.m. (30 min.).

Religion
SATURDAY, SEPTEMBER 24—"The Church and the Nation," KECA, 4:30 p.m. (15 min.).

Public Interest
SATURDAY, SEPTEMBER 24—Blind Artists' Guild, KFWB, 4:30 p.m. (30 min.).

Public Interest
SATURDAY, SEPTEMBER 25—Address, KNX, 10:30 p.m. (30 min.).

Sports
SATURDAY, SEPTEMBER 25—College Football, KHJ, 2:15 p.m. (to concl.).

Music
SUNDAY, SEPTEMBER 25—"Invitation to Learning," KNX, 9:00 a.m. (30 min.).
TELEVISION PROGRAMS

**SUNDAY**

12:00–Ch.9, Midday Devotions.

12:10–Ch.9, Music on Camera.

1:00–Ch.9, Feature Film: "The Woman of 54th St."


7:15–Ch.11, Western Film.


**MON, THRU FRI. (AFTERNOON TY)**

KTFI-CHANNEL 9

12:00–News, Russ Stewart.

12:10–Ladies' Day.

12:45–News, Martha St. Donatus.

1:00–Shop, Look. & Listen.

1:15–Meet the World.

1:30–Cook's Corner (M-Tb).

1:45–News, Martha St. Donatus.

2:00–Joy Fortune.

2:15–Strictly Hollywood (M).

2:30–Mimi in Hollywood (G).

2:45–Reduce by Eleven (Tu).

3:00–The Garden's Den (Th).

3:15–The World is Your Oyster.

3:30–Report to Mrs. M.

4:00–Bridge Club.

4:15–Treasure Isle (Tu).

4:30–Gayfellow (Tu).

4:45–Sports Shorts (W).

5:00–Just for You (Tu).

5:15–Fashion Service (M).

5:30–Fashion Service (W).

5:45–Mail Bag (F).

6:00–People in News (M).

6:15–Caroline Leonetti (Th).


6:45–The Great American (Tu).

7:00–Eliot Wheeler (M, W, F).

7:15–The Plastic Surrounded (Tu).

7:30–Barbie & Ber (Tu).

7:45–Public Service (W-F).

8:00–Public Service (M).

8:15–Jack Rogers (W).

8:30–Silver Screen (M).

8:45–News, Martha St. Donatus.

9:00–People in News.

9:15–Hindy Hints.

9:30–Preview.


10:45–Ch.8, Musical Adventure with the Lens.

11:15–Behind the Lens.

**MONOTIS SHOW**

**TUESDAY**

5:30–Ch.5, News & Music.

6:00–Ch.5, Cowboy Thrills.

6:15–Ch.13, Kemper's Rapers.


6:45–Ch.5, Preview.


**WEDNESDAY**

5:30–Ch.5, News & Music.

6:00–Ch.5, Cowboy Thrills.

6:15–Ch.13, Kemper's Rapers.


**FRIDAY**


**THURSDAY**

5:30–Ch.9, News & Music.

6:00–Ch.9, Cowboy Thrills.

6:15–Ch.13, Kemper's Rapers.


**SATURDAY**

7:30–Ch.9, Ford News and 

7:45–Ch.9, Comedy.


8:15–Ch.9, Football Film.

8:30–Ch.13, Basketball.

8:45–Ch.9, "What's the Name of That Song?"

9:00–Ch.9, Martin Lane, Private Eye.

9:15–Ch.9, "Mopping News.

9:30–Ch.9, Charlie Chaplin.

9:45–Ch.9, "Football At Large.

10:00–Ch.9, Amsterdam Show.

10:15–Ch.9, "Top Views in Sports.

10:30–Ch.9, Mystery.

10:45–Ch.9, "Football At Large.

11:00–Ch.9, "Football At Large.

11:15–Ch.9, "Football At Large.

11:30–Ch.9, "Football At Large."
VIDEO

In Review

In & Out of Focus (General Comment)

Looks Like

"Lead on Ear," the Hollywood hit that went on to become a Broadway hit, is to be televised on CBS-TV's "Tonight on Broadway." The "Sandy Dreams" chillun are more than getting nubbins for movie appearances. "Candy" and "Stuffy" are actually being tested. A television deal is being worked up for Elliott Roosevelt. An "opportunity show," with Gabriel Heatter as emcee, is being hustled together for TV. (Can you imagine performing under the eagle eye of one Mr. G. Heatter?) We will be seeing "Crusade in Europe" on KTTV, as well as "Kierans' Kaleidoscope." The films were made by 20th for exclusive use for ABC use, but KTTV was not telecasting, and ABC relinquished its "first" to KTTV. The net decided to let KTTV finish out the series.

Columnist Erdine Johnson and photographer Coy Watson have joined forces for a Hollywood newsletter. The duo will cover spots around town, chat with celebs, and peek behind scenes. A new video show is being dreamed up for Benny Rubin. The fantasy will go on to the tune of a huge orchestra and the laughs and tunes of many singers and dancers. The Don Otis show has been renewed for KLAC-TV viewers for another fifty-two weeks. Radio Manufacturers Association last week told the FCC that it would take several years to (a) develop and (b) distribute color receiving equipment. The Reversion Products Corporation recently requested an option on the first commercialized sponsored color television program broadcast by CBS. The KECA-TV is giving "Sleepy John," the largest TV stage set in use, Jimmy Scribben, who does the role, will enjoy a one-room cabin, a cornfield and a garden well! With $40,000 already invested in Ed Winkler TV is going all out on its big Hollywood premiere. The plush carpet-bleachers-kieger-light ceremony on September 22 (carried on KTTV's Channel 11 on an inactivity while World War II was being fought, and the nation converted from war back to peace.

In the remaining four years six more channels opened, with each spending a few million. Each sent out a good clear picture. All but one (KFI-TV is on a seven-a-week daytime schedule) telecast at least five nights. As far as acceptable fare goes, television-set sales seem to answer that irrebutably. The end of this year will see better than 200,000 sets bought and cherished dearly in the Southern California viewing area alone.

Three times as many have passed from dealer to owner this year as last, and year saw the times as many changing hands as there were the year before. Try to think of one other single industry which can boast this progress while still in relative infancy.

True, there is still a minority which snivels about being disappointed in TV fare. Have you noticed that nine out of every ten of this group do not own sets?

Incidentally, wonder what ever happened to that Hughes fellow's plans re TV?

Maestro Pens Tune

The maestro of NBC's "Hit Parade," Mark Warnow, has written a tune tagged "Twilight Memories" which will be published soon.

Named for Funnies

Harry Lillis Crosby Jr. was tagged "Bing" as a child because he was cast over the comic strip "Bingville Bugle." The CBS star has always been known since then as Bing.
THURSDAY, SEPT. 29

**Indicates News Broadcast.**

8-10 KFI—Dinner at McNellis’ Breakfast Club.
8:15 KFWB—Barnes Club.
8:30 KNX—Bob Markham Club Time.
8:45 KFWB—Design Club.
8:50 KFOX—Barnes Club.
9:00 KFOX—Barnes Club.
9:30 KFWB—Ranch Club.
9:45 KFI—Barnes Club.

9-11 KECA, KFMB—Barnes Club.
9:30 KECA—Barnes Club.
10:00 KECA—Barnes Club.
10:30 KECA—Barnes Club.
11:00 KECA—Barnes Club.
11:30 KECA—Barnes Club.
12:00 KECA—Barnes Club.
12:30 KECA—Barnes Club.

10-12 KFWB—Barnes Club.
10:15 KFOX—Barnes Club.
10:30 KFOX—Barnes Club.
10:45 KFOX—Barnes Club.
11:00 KFOX—Barnes Club.
11:15 KFOX—Barnes Club.
11:30 KFOX—Barnes Club.
11:45 KFOX—Barnes Club.

11-1 KFI—Dinner at McNellis’ Breakfast Club.
11:30 KFXM—Barnes Club.
12:00 KFXM—Barnes Club.
12:30 KFXM—Barnes Club.

KFWB—Barnes Club.
KFOX—Barnes Club.
KFMB—Barnes Club.
KFVD—Barnes Club.
KMBG—Barnes Club.
KMBQ—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
KFBK—Barnes Club.
KFBG—Barnes Club.
FRIDAY, SEPTEMBER 30

**Program Highlights**

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

### Comedy-Variety

- 9:30: East Area, KECA
- 9:35: Candy Moore, KFXD
- 2:45: Art Godfrey, KNX
- 3:05: Abe Burrows, KNX

### Quiz, Participation

- 7:45: Fred Beck, KNX
- 7:50: Kate Smith, KNX
- 7:55: Art Baker, KECA

### Drama

- 2:00: Against the Storm, KFI
- 3:30: Doctor's Office, KNX

### Mystery-Detective

- 8:05: The Fat Man, KFI
- 8:30: Your KFI "Barker's"

### Public Interest

- 3:05: Doctor's Office, KNX
- 3:30: Forests Aflame, KFI

### Sports

- 8:30: Radio News, KLAC
- 9:00: Racing, KFOX
- 9:30: Bicycle Results, KFOX

### Popular-Western Music

- 6:00: Inez James, KFI
- 6:15: Stuart Hamilton, KFWB
- 8:00: Sunra Barstow, KFXD

---

**Al Jarvis**

**Make Believe Ballroom**

**KFWB**

10:00 a.m. — 1:00 p.m.

*FRIDAY*,
little role, with Judson Laire as "Papa." Rosemary Rice as "Katrin," Dickie Van Patten (the boy who played with Lunt and Fontanne on Broadway in "Oh, Mraction, "Nels," and Iris Mans as "Dagmar." Frank Gab- lios wrote the scripts.

A little bit of folksy music goes long way, ordinarily, but in the case of this phrase changes. This folksy stuff will go long way, mainly by reason of excellent presentation, good acting, good scores, and they seemed result of real show know-how, humor. Plot is the least of it. In the first chapter of "Mama," in whose characterization Peggy Wood did wonders at blending guile and warmth, cemented relations between an estranged mother and son.

The coffee company blended their commercials into the film in a logical fashion, and any comment that arose from this practice mentioned merely doomed them on the Maxwell cans stood out. Without 'em we wouldn't have had the film though, remember.

"Mama" will be seen on KTTV's Channel 11 at 7:30 p.m. each Sunday from here on out. Broad audience appeal of the episodes is predicted to make its own "Mama" a formidable opponent.
Honesty Is a Popular Policy

He Helps Fool The Camera

Precasts & Previews

(Continued from Page 6)

is their tendency to prod the suffering subject about the eyes with sharply pointed pencils of penile. His application is of melted-down eyebrow-pencil lead and brilliantine. A line of the mixture applied along the eyelid with a soft brush lets the artist make his getaway camera-ward without either a set of violently twitching lids or a near-permanent mark that only harsh scrubbing of the delicate lid can remove.

Like any artist, Fred enjoys the reaction to his efforts.

"Most non-theatrical people look forward to a make-up job. They wonder how they will look, and are almost always delighted."

Fred remembers only one painful instance when his art failed miserably. As a star with prominent, almost flapp ing ears, it was so that he appeared on a television show one evening. I used spirit gum to hold his ears down, and it looked great. What I hadn’t remembered was the heat of the lights, and halfway through the show out into position sprang only one of the star’s ears. He’s hated me ever since.

Page Thirty-two
“Radio’s Mr. Music”

After You Read This Story
You’ll See Why Curt Massey Rates This Imposing Title

By Neil McDonald

Music is his life! Those four words aptly describe Curt Massey, the Texas-born baritone whose 190-pound, six-foot-two frame stands up surprisingly well for one of the busiest schedules of any singer in Hollywood.

Many of his musician friends have nicknamed Massey “Mr. Music,” and it fits perfectly for the following reasons:

(1) He’s heard five days a week with Martha Tilton (see cover) on his CBS program; (2) Saturday nights he’s the star of Mutual’s “Plantation Jubilee”; (3) he’s the master of every musical instrument in a dance band but likes his “hot” fiddle and “Dixieland” trumpet solos best; (4) he writes songs—“Honey, I’m in Love With You,” “Venuti Blues,” “A do be Hacienda,” and “Draggin’ the Bow”; (5) he owns his own music publishing company, Essay.

All this does not leave Massey much spare time in the average working day, but what extra moments he can muster will find him on a golf course, usually Hollywood’s Lakeside, where he plays in the low seventies. He’s so devoted to the game as a hobby that he has convinced his wife Edythe that she should take up the game. His two sons, nine-year-old Stephen and four-year-old David, are already showing inclinations toward both music and golf.

Likes Set-up

For many years, Massey was heard on big-production half-hour musical air shows, but his experience on his present five-a-week CBS

AFTER ALL HIS RADIO and busi-
ness commitments, Curt schedules
time for relaxation on the patio of his
Beverly Hills home where Edythe serves

MASSEY’S TIME away from radio is
taken by his most important hobby... golf. A member of Hollywood’s Lake-
side course, he shoots in the championship
class. Lately, wife Edythe has expressed
interest, so Curt is personally giving the lessons.

Page Thirty-three
Here's the "Mr. President" cast for the ABC broadcast of the show of Sunday, August 14, which was also performed by the hospitalized vets at Sawtelle. Left to right, Ted Osborne, Ted DeCorsia, Edward "Mr. President" Arnold, Bea Benaderet, Herb Butterfield and Irvin Lee.

Bedside Boon

Radio Is Still One of the Hospitalized Vet's Best Friends. It Cheers Him When He Is Blue, Soothes When He's Nervous And Shuts Up When He Wants to Be Alone

By Evelyn Bigsby

"Rocky" (Rochele) Stanton is one of the outside volunteer workers assisting at KVAC. She does a request record program called "I'll Be Seeing You."

His disc jockey was different. He didn't have on a modish sport jacket (he was in a plaid flannel shirt); he didn't know his way around the platter bins (he operated a crane in a steel mill before he went into service); he didn't walk around in smart suede shoes (he was in a wheel chair at Sawtelle, with his left leg in a cast following surgery). But he was just as anxious to whip a show into shape and get on the air as the mightiest platter spinner in Hollywood.

When William Warren (not the movie star, but Radio Program Director of KVAC) bundled the chap and his wheel chair into his car to drive the jockey from Wadsworth hospital, across the grounds south of Wilshire Boulevard, up the hill to the radio studio in the administration building the fellow beamed happily. He already had one request for his show. Some chap wanted to hear "Again."

Don, the ex-crane-wielder, is just one of the patients deriving tremendous therapeutic value from KVAC. Veterans Administration Center. "I don't have any radio ambitions," he mumbled modestly. "Just do it for kicks."

Willie Brown of Texas, a patient in Wadsworth hospital, gives a wide grin as he listens to his bedside network. Willie participates in the KVAC Radio Workshop.

September 25, 1949
the incentive of being on the air every afternoon was helping Don get better faster.

While Don was chatting and spinning his records, sick servicemen and women all through the hospital's reaches were listening through earphones. Those in the park heard the program over a loud-speaker.

There are 1500 sets of earphones installed in the four hospitals at Sawtelle: Wadsworth, with 1500 patients; Wadsworth annex, with 900; the Domiciliary, comprising 3500 World War I and Spanish American War veterans; and Brentwood, with 3000 neuropsychotic patients. The three-and-a-half-year-old KVAC is operated exclusively for these patients. Programs start at 6:30 a.m. and end at 10:15 p.m. At present, the operation is on one channel only, but in the near future they expect to have four so that selectivity will be available. Much of the air material is from major networks and local independent stations; some comes from Armed Forces Radio Service; remainder is done live by volunteers both inside and outside the hospital.

Helpers
Checking in regularly from the outside is one girl who volunteers a request record show and another who helps with the radio workshop. Two young men from Geller Workshop do a morning request program, and during the school year six students announce from nearby colleges handle milking chores. Within the hospital itself is an outstanding patient, veteran of World War I, who writes and delivers a weekly fifteen-minute news commentary. Disc jockeys can draw on a library of 20,000 selections.

Comedy takes top rank with patients of both World Wars I and II. Variety is a close second. But interestingly enough, World War I vets, when polled, ask for sports next, while servicemen from War II request mystery. Serial dramas plummet to the bottom of both lists, but regular drama is up close to fourth place.

Answering this demand for plays, the hospital's own Radio Workshop regularly puts on its own show, usually using radio scripts from "The Whistler," "Mr. President," or "This Is Your F.B.I." Under Miller's supervision, out goes a call over KVAC (Please Turn to Page 39)

Here is the KVAC Radio Workshop Cast rehearsing the ABC "Mr. President" script of August 14 for presentation over the bedside network. Left to right, seated, Bob Holland, Marine in South Pacific; Richard Ranier ("Mr. President") in Transport Command, World War I; Earl "Red" Collee, who served in Italy; Ted Fickes (lying down), Kodiak, Alaska, World War II; standing, Carl Schwartz, E.T.O.; and Carla Durand, volunteer worker.

Hospitalized Yet Temporarily Takes Off his radio earphones while television camera moves in for a close-up. (Armed Forces Radio Services filmed story of the bedside network for TV.)
THE LATE FRANK CRUMIT AND HIS WIFE, Julia Sanderson, climaxed a lifetime of musical-comedy stardom with great radio popularity. Frank was also composer of "The Prune Song" and "Gay Caballero." Julia originally introduced "They Didn't Believe Me" in "The Girl from Utah" and "Sweet Lady" in their co-starring hit, "Tangerine."

Flashbacks!
No. 57 of a Series

Another Chapter in Our Series of Peeks Into the Old Photo File in a Search for Pictures of People and Programs of Past

THIS 1937 PORTRAIT of Chicago announcer Pierre Andre serves to remind us that he announced many of the top shows of the period, including the children's favorite "Little Orphan Annie." (Maurice Seymour photo.)

THE LATE JOAN BLAINE was tremendously popular in the widely heard soap operas, "The Story of Mary Martin" and "Gallant Lady." This picture was taken in 1934.

A FAMOUS COMIC of vaudeville and movies who was often heard on the air was the droll Roscoe Ates. He was the leading exponent of stuttering songs and comedy.
HERE'S AN INFORMAL GLIMPSE INTO THE MIKE HABITS of one of Hollywood's most glamorous ladies. It's shoeless Joan Crawford preparing for her air debut in 1935, an event that made her so nervous she felt more comfortable in her stocking feet.

HERE'S A 1938 PORTRAIT of the much-beloved band leader and comedian, Ben Bernie. Before his death, Bernie engaged in one of the most memorable of the air feuds, the one between him and Walter Winchell. Bernie's theme song record was re-released again this year.

REMEMBER THE STENTORIAN TONES OF THE LATE BOAKE CARTER? Though Carter's star was somewhat eclipsed before his death, he was one of the most compelling of newscasters. His ominous British-accented speech was perhaps the most familiar on the air. Picture shows the study from which he made his broadcasts each evening.
ONCE ABOARD, KTLA's TRUCKS drove freely over the man-o'-war's decks from aircraft storage hangar to flight decks, televising everything. The one-hour-and-forty-five-minute show was the first night telecast from a ship at anchor.

FIRST OF THE TWO KTLA units, complete with seven-man remote crew, boards a craft for the mile voyage to the carrier. One mile of previously laid submarine telephone cable carried sound from ship to shore.

THE "VALLEY FORGE" at anchor. Telecast featured a complete ship's tour with cameras operating from huge aircraft elevators, decks and helicopter. The climaxing event was a telecast of fireworks.

IT TOOK A JEEP and a dozen bathers to free KTLA's heavily loaded mobile units from the Santa Monica sands during landing-craft loading operations for transport to the aircraft carrier "Valley Forge."

KTLA MOBILE UNITS were hoisted aboard the carrier by crane, despite the surging ground swells complicating the operation. Roll of the ship increased danger of mishap during the hoisting operation.

ON THE NIGHT of July 4, families who spent the evening at their video set side (rather than brave traffic en route to any gigantic pyrotechnic display) were amply rewarded by a visit aboard the U. S. S. Valley Forge. Not only did viewers enjoy the televised visit with admirals, lieutenant commanders, commanders, captains and seamen by the score as KTLA's cameras roved the big carrier—athomers saw a fireworks display it would have been difficult to beat. A cameraman followed the video crew around the seagoing metal monster both before and after the telecast. His pictures show some of the difficulties encountered in this undertaking.

THE NAVY LENT a helping hand in putting up KTLA's conical beam antenna to transmit the picture image to KTLA's powerful Mt. Wilson tower for beaming throughout Southern California.

SEEN ON THE Video Scene

ONCE ABOARD, KTLA's TRUCKS
"Radio’s Mr. Music"

(Continued from Page 33)

program has changed his ideas about the best air audience for a singer.

“You can have half-hour extravaganzas, he says, “but I’ve found the only road to an audience—five quarter-hour shows a week. I’ve discovered that listeners can miss a single half-hour show too easily. One week the family may go to a ball game and the next week Louie’s family drops in for a visit and the radio is silent and the third week there is a picnic which interferes. A whole month can go by before the family gets to hear the weekly performance.

“With five broadcasts a week—even though each lasts only fifteen minutes—it’s next to impossible for even the lackadaisical listener to miss every one. And, even in a busy family of listeners, the chances are that the show will be heard at least three days out of five. The mail Martha Tilton and I have received since we started our intimate little musicals proves that.”

Curt’s late father, Henry Austin Massey, was a champion old-time fiddler and he insisted that his seven children be even more musical. And he was obeyed, especially by Curt, who not only developed a warm voice for ballads, but the ability to play well any orchestral instrument.

Curt was only twenty when he became a member of the orchestra at Kansas City’s famed Pla-Mor ballroom, and it wasn’t long before he was made its director. It also served as a melodic introduction to Edythe Williams, who was studying languages at the Kansas City Junior College, for her diplomatic career. After a year’s courtroom, she gave it up for the more harmonious career of Mrs. Curt Massey. They were wed June 9, 1932.

Massey joined his sister Louise in the fall of 1933 in Chicago on the old “National Barn Dance,” for which the two organized the famed “Westerners.” With this group, Massey was featured on the old “Showboat,” “Dude Ranch,” “Magic Key,” and Al Pearce shows before he turned baritone soloist in 1943. Since that time he has been starred on such air shows as Red Skelton’s “Plantation Party” and with Dave Rose and the Andrews Sisters on CBS.

Besides being busy with music, his radio shows and his music publishing firm, Massey has been treasurer of the Autry Mineral Co. (no relation to Gene) and owner of a service station at Pico and Doheny in Los Angeles. The Masseys have an unpretentious home in Beverly Hills.

September 25, 1949

Bedside Boon

(Continued from Page 35)

for volunteer thespians. He casts the show, puts actors through their paces, and gets it on the air complete with musical score and musical background (they have to use records for this).

Miller has problems to solve that no ordinary radio producer ever faces. Since the average stay of a patient is only two weeks, he has to move fast once a vehicle is selected and cast. Otherwise he is likely to find himself without a leading lady or heavy. Patients who have been in the hospital for lengthy periods often pull surprises on the producer by announcing suddenly that they are going to surgery (usually on the day planned for the performance). Miller has to be philosophical about this, and he is.

He has already licked the problem of getting his actors and actresses on time for the cues. It was not easy, for half of his cast is usually in wheel chairs.

Name That Theme!

(Continued from Page 5)

minder of Rose’s talents, but Red’s personality remained unexpressed. “Fibber and Molly” once tried to change their theme but pressure from listeners (and Radio Life readers) was so insistent that it was changed back to the Billy Mills original.

Themes that are musical puns:

When “Sam Spade” chortles “Good night, sweetheart!” to the palpitating “Effie,” it’s inevitable that the sign-off should be Ray Noble’s ever-popular “Good Night, Sweetheart.” Other themes spring as neatly from the show material. “The Carnation Hour,” starring Buddy Clark, in choosing “Contented” is reminding listeners of the “contented cows” commercial that the product has used for years. The soap opera, “Lora Lawton,” though it has another signature, sometimes sneaks in the haunting strains of Dave Raksin’s “Laura” during particularly sentimental moments. One of the trickiest is the comment the music makes as “Mr. Keen, Tracer of Lost Persons” comes on the air. Noel Coward’s lovely waltz from “Bittersweet” reassuringly intones “Some Day I’ll Find You.”

Best musical pun of all time, however, was the theme used by the San Quentin prisoners who produced a fine network musical show several years ago. Revealing that men can keep their sense of humor even in San Quentin, the prison band opened and closed the show with Vincent Youmans’s “Time on My Hands”:

Page Thirty-nine
THURSDAY IS "PUPPY DAY" ON ABC’S "SURPRISE PACK-AGE." Here’s emcee Jay Stewart awarding a mighty cute pup to some mighty cute owners, Judy and Johnny Frederick of Los Angeles.

PETE GROSE, LEFT, FOURTEEN-YEAR-OLD DISC JOCKEY from Arizona, and his pal, fellow disc jockey Oak Norton, fifteen, get some tips from Bill Gwinn, emcee of Mutual-Don Lee’s "What's the Name of That Song?"

OUT OF THE CEDAR CHEST comes Charlie McCarthy's wardrobe as the best-dressed dummy aided Edward Bergen in getting ready for their new CBS show.

SEEN ON THE RADIO SCENE

RADIO IS AN OLD STORY TO MOVIE STAR PAUL DOUGLAS, left, who visited the Louella Parsons show recently. Paul was the first radio announcer to hit the $1000-a-week mark before he turned to acting. Dick Diggs, producer of the ABC show, enjoys a Douglas quip.

DISC JOCKEYS TO BURN! THE BOYS GANGED UP to wish songstress Fran Warren a rousing send-off at a Las Vegas club. Left to right are KLAC's Don Otis, KFWB's Bill Leyden, Al Jarvis of KLAC, Carl Bailey of KXLA, Johnny Ryken of Las Vegas station KLAS, KLAC's Bob McLaughlin, KGIL's Johnny Grant, Alex Cooper of KXLA and Jerry Sybilrud of KMPC. (Perkins photo.)