A 5c magazine, to increase your listening pleasure, made available for only 1c by your friendly—

**Alpha Beta Markets**

Exclusive in your neighborhood
THE EAR INSPIRES THE PEN—

Doris Grey, Inglewood, California.

Gentlemen: May I add my vote, as suggested in the letter of Dr. William F. Madsen in August 11 Radio Life, for more quieting, wholesome radio programs—especially more "sweet" and slower tempos in the musical programs. From 6 o'clock in the morning until bedtime the predominating note in most musical programs is swing tempo with a commercial after every number. Give us more and better music.

Your exceptionally fine radio magazine needs only one improvement, according to my mind, to make it THE outstanding magazine of its kind, and that is to list the stations in the radio log in the same order as they appear on the dial. I realize you are no doubt giving the stations in the order of their service to me, but the program, or station, that may be important to you may not be of first importance to me, but aside from that fact, it is very difficult to locate a station or program in the scrambled array as now presented. Just as it would be difficult to find numbers or letters of the alphabet if they were scrambled in the same way. I say begin with KMTR at 570 and end with KYOE at 1500, with the other stations in their rightful order. I mark my magazine with my favorite programs immediately after receiving it and that may be found of service to your readers as a suggestion to follow.

Marian Bateman, 118 North Benito street, Redondo Beach, Calif.

Sirs: In Radio Life (August 25-31) you said on Page 24 that Gainsborough had created the song. Sorry to say you have made a mistake, as it was Sir Thomas Lawrence's most famous painting, which now hangs in the Huntington Art Gallery.

Editor's Note: Radio Life's Editor stands corrected. Marian Bateman is substantially correct; would have scored 100 per cent had she referred to the painter as "Thomas Lawrence," since the creator of "Pinkly" was not a knight.

Joseph Lautman, 832 Golden avenue, Los Angeles, California.

Sirs: For the information of Mr. Pat Sublett, that popular song hit, "I'll Never Smile Again" has nothing to do whatsoever with whether or not Miss Benay Venuta uses Ipana or Sal Hepatica. Radio, as a general rule, plays the most popular song on the hit list. It just so happened that that song was the one. It has nothing to do with the product or the name of the program, "It's Time To Smile."

I love Benay Venuta's sweet voice more than anything else that has come out of radio. If you don't stop heckling her I'll have to use my fists! But I'm hoping I won't have to, though.

Editor's Note: Miss Benay Venuta Lad- alit Joseph Lautman has no argument with you or anyone else for that matter. Print in this column letters from readers who are eager for an out- let or attack against radio. Radio Life editors contemplate with awe some words of appreciation as Reader-Listener Joseph Laut- man evinced for Benay Venuta. She must be some gal.

E. DeNault, Corona, California, Box 212- A, Route 1.

Sirs: We get Radio Life every week and like it better than 10-cent magazines we used to buy. Could you print a picture of Lee Sweetland and Sally Muller, who often sing songs and duets on the Union Oil program, Monday nights? We like them so much. A friend who attended a broadcast said they were married. Do you know if this is true?

Editor's Note: If Lee Sweetland and Sally Muller are married to each other or to two other persons it is unknown to NBC officials. Newcomers to Union Oil and NBC, they have not yet had their pictures taken, so they don't do, their pictures will be printed.

George H. Laird, Beverly House Hotel, 140 South Lasky Drive, Beverly Hills, California.

Sirs: I add my voice to that of Mr. Huston in your August issue, in praise of the program "Exploring Our Urge." It is one of the most interesting programs on the air.

F. V. Warnoll, Del Mar, California.

Sirs: You mention a program as the "NBC-blue New Life" which merely goes to show you that the program schedule. The only trouble with those old rat races was that everything was so "hot," so "fifty feet," "switched up," and every little but unrestrained laughter would come out of the mike. Now, he's at least lucid. Or is he? I listen some time.

...So What Department: John B. Hughes, CBS newsmen, has said that his usual education consisted of three singing lessons, a classroom education at Union High School, and now he's in high school. Me, I think I'll join the Elks!...Garwood Van, the orchestra man (rhyme!), is thinking of changing his name to "Gary" since practically everyone calls him that anyway. He ought to have made it to "Di." "Sorry, Sonny, I slipped that...

Eliva Allman, Cabin of the Hope show, will have to forsake Laguna now that Bob is going back on the air Sept. 24. And, just when she was getting to be the bronze beauty, too!...The "Marriage Club," which Haven MacQuarrie used to run as a feature to bolster NBC, has a sponsor! It will go CBS for the Continental Baking Company on Sept. 7. There will be a slight cheer, please!...Edie Cantor will be heard opposite Fred Allen, starting October 2....And, are the Crosby boys going to have fun!...Alec Templeton's show really has it tough! They will be heard from Chicago until January, from New York until February, from Florida when it's cold in New York, and then will come to the Coast in March and April. Tea and crumpets will be served...If you have a nifty accident happening to Ripley, it's all because he defied superstition on his Friday, Sept. 13 show. I ain't believing, but...It just shows you that the sponsor isn't always right..."Those We Love" was taken off the air last spring, with a Crosby of about 18, because of sponsoritis. The public howled. Now, it's back for CBS instead of NBC, and Nan Grey, Donald Woods, and Richard Cromwell can go back to work. Turn a dial about Sept. 16. LOOK WHAT I FOUND Only I didn't want it! "Gate- way to Hollywood" did, two years ago. His name is Hugh Beaumont, and when he appeared on the series he was considered good enough to do supporting character roles for the rest of the con- testsants. Then, they forgot about him—always as a was. He was lost in little theatre stuff—again as always. I heard him the other day on "New Voices of 1940," and Mr. Beaumont, for my small slice of dough, is tops! He's a natural. I hope some other people think so, too. I'd like to have him again!
Burns and Allen in New Format

In Which Something Is Told of Their New Fall Air Offerings, and About Them in Their Home

They may be completely funny to you on the air in a cleanly homespun way, but catch Gracie Allen and George Burns at home and the keys to their personalities are Ronnie and Sandra Burns, aged 6 and 5 respectively.

The two infants are adopted children but the Burns’ household revolves around them. Husband and wife for thirteen happy years of working together in the “show business,” they have worked out a formula for success that is as good as any. A great part of that formula in-heres in the patter of Ronnie’s and Sandra’s feet on the floors of the simple, tastefully furnished house on Maple Drive in Beverly Hills, their piping voices in halls and from playground.

Right now the parental concern of these two great air comics is directed to the fact that Ronald will soon be going to school again.

“Public school,” George Burns says proudly, “there they can learn self-reliance and learn the ways of democracy, the living together with their fellows.”

George Burns went to New York Public School No. 198 under the old Williamsburg bridge in New York.

“When I think of that school and the schools our kids in the West go to, I think: ‘What a change!’” George sighs. “We went to school six hours a day, but only got in three hours of learning. The noise of trains, traffic and steamboat whistles drowned out half the day.”

Gracie didn’t have sound trouble when she went to school. She was educated in Star of the Sea Convent in San Francisco where she was born and lived as a child in the old and picturesque Richmond district. Her schooling was that of any other little Catholic girl, strict training in things of faith, of morals and manners and character.

Today, thirteen years after they met backstage in a New Jersey theatre where George was doing a turn in song and dancing, they have fashioned a domestically and professionally happy life. In the first place, when they found each other they found what both needed to make life interesting and objective. Their tastes were nearly, mutual. Gracie was in the theatrical world, but was “at liberty” when both were nicked by little Eros’ sharp tipped arrows. Today they stand close to the top as entertainers of American millions. The Burns and Allen show is a radio event for millions every Monday night (KFI, 6:30 p.m.).

During the summer when air shows slip in ratings, theirs remained fairly constant. During fall and winter as they go on making fun for America and Hormel’s “Spam,” indications are their Crosby will be up with the best of the air’s offerings.

Between introductions to Ronnie, who proved a manly little fellow and who insisted he “loved his Daddy and Mummy more than the whole world” and his playing of “Mary Had a Little Lamb,” we learned that Gracie and George’s show has undergone radical changes in format. Gone are the isolated jokes which weekly through the summer and in past years regaled audiences. The Gracie and George show of today is plotted. It hinges on the credulosity of George, who gets involved in strange situations each week. It is backed by comedy tailored to please by four writers, including George’s brother, Willie. George edits all material, Gracie merely sitting at home until he returns from a room in the Hollywood Plaza hotel where the writers work. She studies her part, leaves it up to George to see that situations in the new format are in order, that laugh points are certain, the show fast-paced and within the limits of good fun.

Gracie and George are little different at home than on the air. Both imbue even a casual breakfast with humor. Of (Continued on Page Five)
Program Changes This Week

SUNDAY Programs

SUNDAY Program Highlights

Variety
3:00—Radio City Music Hall.
3:30—Winnie Over America. KFSD, KVOE.
4:00—Harold Prince. KFSD, KVOE.
4:30—Romance of Hawaii. KFSD, KVOE.
5:00—Chicago Round Table. KFSD, KVOE.
5:30—Invitation to Loving, KFSD, KVOE.
6:00—New Jive. KFSD, KVOE.
7:00—Chamber Concert, KFSD, KVOE.
8:00—Afternoon of Music. KFSD, KVOE.
9:00—Excellent Hour. KFSD, KVOE.
10:00—Outstanding Music.

11:00—Charles Holland, KFSD, KVOE.
11:00—Columbia Symphony, KFSD, KVOE.
11:00—Mental Sickness, KFSD, KVOE.
11:00—Big Band, KFSD, KVOE.
11:00—Symphony, KFSD, KVOE.
11:00—Manhattan Merry-Go.
11:30—Promenade, KFSD, KVOE.
12:00—Stream of Music. KFSD, KVOE.

Outstanding Music
11:00—Kenneth Holland, KFSD, KVOE.
11:00—Columbia Symphony, KFSD, KVOE.
11:00—Mental Sickness, KFSD, KVOE.
11:00—Big Band, KFSD, KVOE.
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S E P T E M B E R  1 5 , 1 9 4 0  R A D I O  L I F E

WITH THE POET
Conducted by DOROTHY RANDALL

THE VOICE WITHIN

We force our opinions upon others.
And criticize if we do not agree.
We hold out our right hand to take
And close the left at our side.
We are always in suspense.
True values are lost in the dito.
We flounder and end up in
Of that still deep, voice within.
Such a few of us stop to measure
The words that we send on their flight.
We hurt, we would not allow the hut,
As if that could make things right.
We ought to look long before
And follow the voice from within.

We boast of the course we would follow
If temptation stopped by our way,
Yet I know we'd be no different.
We ought to strive for tolerance,
Such an effort
To reach the peace and the blessed comfort
Of that still deep, voice within.

Gracie collects old glass, has quite a
Collection in different parts of the house.
Right now both pointed out they've had
To add to the house.
"Ronnie and Sandra are getting at the
Age of separate rooms," George explains.
He looks at his watch.

"Gosh, I got to go, dear. I'm a
Day late with the Monday night script.
He's off, and I go into the
Living room, to Gracie give us
Highlights for this piece. We then
Leave, full of eggs and "Spam" and
Feel happy we've met the Burnes
Gracie (Allen) and George.

10 to 11 P.M.

KFI-10, News. 10:15, Bridge to Dreamland.
KXN-10, Crosby Orch. 10:30, Shaw
KFW-10, Nogel Orch. 10:30, News.
KFCU-10, Service Orch.
KFW-10, Granada Orch., 10:45. Hamilton Orch.
KMPC-10, City Hour. 10:45, News.
KFBT-10, Fred Hoey Orch. 10:45, News.
KFAO-10, Melody Hour.
KFBT-10, News. 10:30, News.
KXS-10, KFI Orch. 10:30, News.
KFM-10, Service Orch. 10:15, News.
KFX-10, Mother's Day. 10:30, News.
KFM-10, Father's Day. 10:30, News.
KFX-10, Haapa Orch. 10:15, Orangr.
KBG-10, Arnold Orch. 10:30, News.
KFB-10, Jack the Bellboy.
KFX-10, News. 10:45, Service Orch.
KFX-11, News. 11:15, News.
KFX-11, News. 11:30, News.
KFX-11, Dale Orch. 11:15, News.
KFCU-11, News. 11:30, News.
KXN-11, News. 11:30, News.
KSC-11, Dale Orch. 11:30, News.
KFOX-11, Orangr. 10:45, News.
KFB-11, Them Rings & a Queen.
KFCU-11, News. 11:15, News.
KXN-11, News. 11:30, News.
KFBT-11, Dale Orch. 11:30, News.
KFB-11, Dale Orch. 11:30, News.
KFB-11, Dale Orch. 11:30, News.
KFCU-11, Dale Orch. 11:30, News.

11 to Midnight

KFI-11, News. 11:15, Nottingham
KXN-11, News. 11:30, News.
KFX-11, News. 11:15, Service Orch.
KFBT-11, Dale Orch. 11:30, News.
KFB-11, Dale Orch. 11:30, News.
KFB-11, Dale Orch. 11:30, News.
KFCU-11, Dale Orch. 11:30, News.

KMPC SUNDAY HEADLINERS

Ellery Queen 3:30 p.m.
Stairway to Stardom 5:00 p.m.
Cub Theatre 7:00 p.m.

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KMP-7, 11, 15, 1940

A KVOE "MUST" FOR SUNDAY

ALBERT MITCHELL

"THE ANSWER MAN"

Presented by VAN DYCK CIGARS

7 p.m.

KAIU-7, Bob Shuter.
KFCO-7, Open Forum.
KFOX-7, Lucio Voice Show. 7:15, Freight, Travel, Anacortes.
KTVK-7, Open Forum. 7:45, Organ.
Sigrid Schultz

"The energy and driving power the German people are putting into this war makes an onlooker gasp for breath."

Thus did staff correspondent Sigrid Schultz (Berlin correspondent for Mutual-Don Lee, local station XII) provide a highlight of American networks' summary of the anniversary of the first year of World War II.

What Chicago-born Sigrid Schultz said in a brief punch-packed broadcast from the German war capital might have provided newspaper rewrite men with columns of material. What she said was thought-provoking for Americans, now being war-pushed by New Dealer Franklin Roosevelt.

Said Sigrid Schultz: "Are the British well equipped enough and are their nerves strong enough to withstand the German onslaught? Is the British Empire rallying around the motherland as effectively as is possible, or is the British Empire drifting apart? Is England receiving all the material help she needs from abroad to withstand the German onslaught, and is this help coming fast?"

More pertinently did Sigrid Schultz reveal Hitlerian methodology in subduing other nations, methods now applied to Britain:

For seven years Germany has worked systematically on plans of conquest and territory holding. The plans include elaborate preparations for policing of conquered areas, propaganda, economic mastery and political domination in every detail.

A factual rather than interpretative report, Miss Schultz reports on physical evidence, makes no guess as to consequences or implications of evidence she assembles from facts. Net result has been that to many millions of Americans she has become war authority. This authority proceeds from earlier world war years during which she was secretary to Richard Henry Little, Chicago correspondent for Chicago Tribune. Now chief of the Tribune's Berlin bureau she has developed intimate working knowledge of the Third Reich. Thus she affords newspaper-reading skeptics opportunity to compare printed accounts of war's progress, causes of action, and thus does American radio serve Americans uncolored news at a time when news is being printed in blood and tears.

Baby War Lessons

Shortwave listeners this week had much to entertain them as they thronius-inch their way on dials across oceans and continents.

Prime show was that of British broadcasting company airing news bulletins to British tots, aged from 10 to 15.

"Making jams, preserving fruits keeps your mind off parachutes."

Fatherly BBC knee-cuddled the Empire's babies with hearty ho ho conversation. Sample: "What happened to Balbo? An accident?" Well, children, Mussolini and Balbo didn't agree Italy's friendship for Germany, so he was sent away. So, if it was an accident was it the sort of accident that happened to Field Marshall von Fritsch who disagreed with Hitler? You can't tell with dictators."

No listener could know how England's tots were taking this line of education. Guess was that the babies were not much interested in military doings, or morbidity affected by legalized mass murder.

With usual English thoroughness and penchant for putting both feet and hands into mouths the shortwave program announced (to horror of children?) that all German dogs were to be destroyed. Thus were added politically unknown animals to those listed for war guilt. (See Radio Lifelines—September 1-7 under caption 'Things That Make Me Nervous').

Golden Diva

 Barely a generation ago, and within memory of many a youngster now out-of-teens growing, Mary Garden was "Golden Diva" of American song, so-called because of love of sun and tan. On radio's horizon currently has appeared startling resemblance to the former Met star. She is Lucille Manners (onetime Marie McClintoch, Newark stenographer, fired for taking time out to sing at her work.) Miss Manners is heard regionally (Midwest for Cities Service) only, but is of Western radio interest on rounding-out certainty she will be heard coast-to-coast within year. A sun lover also, Lucille Manners looks like a junior edition of the famed Mary Garden, has a soprano voice that is bell-clear and wind-in-the-trees resonant. Like her older image, Lucille Manners lends a vigorous life, stressing mainly importance of keeping fit. This she does by bag-punching, sun-bathing and walks.

As a Newark stenographer she was fired into high-salaried radio song brackets. That was eight years ago. Resourceful Miss Manners decided her throat and not her fingers would make her living thereafter. She studied under Louis Dorsey, noted teacher, song on WOR in a morning program, was heard by a Cities Service executive and became on February 5, 1937, prima donna for Cities Service. Now, four years in radio, the onetime Marie McClintoch, one time stenographer, heads for national net fame.
Escape Radio

Sedative for war nerves was an advertisement that appeared in New York newspapers during past fortnight. Paid for by management WNWE the advertisements held:

1) “It is the duty of your newspaper to give you the news—all the news—however terrible its import.”
2) “It is the duty of your magazine to relieve your mind at their command—to analyze and interpret.
3) “But the duty of your radio station—as we of WNWE see it—is different. That duty is to provide escape.”

Was this “escapist” outcry forecast of a flood of organ revivals, sadly modified chamber music and slap-happy sound on air? Many American listeners breathed in relief. They were those who believed would seem news, in quantity, if not quality, late night bands and bombs-bursting-in-air chatter of sportscasters.

Sensitive to the wellwring of a polyplot domesticity, which more tastes that just a few are to be satisfied, radio in general long-tongued expensive ad statement, realized that escapist programs could in the long run be as nerve-shattering a peace-and-quiet-lethal other programs, all of which fit in somewhere in the shuffle of Americans across their democratic horizons.

Masses Culture

As though substantiating claims of WNWE (Manhattan station) that escape programs were indicated in trying war times, there came from Rockefeller Foundation this week news which, if true, is disquieting.

Key man of the Foundation and having much to tell of the average American’s way of living is the Office of Radio Research of Columbia, University, a bureau established by the Foundation.

Reported the office in its first of its general publications:

“For all times of the day and all parts, and do, the number of sets in use increases with the lowering cultural levels of their owners. ... People actually do less serious listening (ergo, to educational programs, good music, economics, political science, international affairs, etc) as the cultural level descends. Consequently, radio as an uplift influence would seem to be in the same position as a man trying to lift himself by his bootstraps.”

Illuminating were these findings: (1) WNWE (radio) prefer radio than do men; (2) during a week in Cincinnati, four stations handled 1,759 news items against 5,498 for three newspapers; (3) radio stressed in 1926 but was outdone only in advertising and state doings.

What report writer Paul F. Lazarfield did not point out:

Radio offers the persons of high cultural level, an opportunity to gauge sincerity of commentation, since all such, high or low, realize that radio cannot color news to the extent newspapers can, do, for the reason the living voice is ill equipped efficiently to carry bias.

Summarized Reporter Paul F. Lazarfield:

"A program must be entertaining, so it avoids anything derogatory with demand for social criticism; it must not alienate listeners, and hence caters to the prejudices of the audience; it avoids speciality, so that as large an audience as possible will, in order to please everyone it tries to steer clear of controversial issues."

What Reporter Lazarfield said in effect was "Radio is sensitive to opinions, tastes and pleasures of Americans; it will, when demand is strong enough, obey the usually inarticulate voice of the mass."

Television Color

Striding faster since inception than did theory and development of sound for motion pictures, television will be in color by January 1, 1941.

To 33-year-old Hungarian born Dr. Peter C. Goldmark goes distinction of milestoning television progress with demonstration of colorized television film before James D. Fly, chairman, Federal Communications Commission, last week in New York City.

The "Amazin' Colorful," said Ely of Dr. Goldmark's process which requires but one camera and single wave band for transmission. Earlier color experiments required two cameras, a band for each primary color.

Difficulty faced by experimenters was that there are only seven television bands.

No station could appropriate three. Uniting the Goldmark contribution as most important to radio, Paul W. Kesten, CBS vice-president, said his company expected to produce color television for commercial use by new year's beginning.

Other important news in the Radio Week was (1) more than a dozen radio-set makers were making finishing touches on FM models (Frequency Modulation) for sale this coming month, (2) Stromberg-Carlson will be out with a table model to FM; GE, will launch an adaptor to plug into standard (amplitude modulation) sets for conversion into FM, set to retail at $30.

Strong was a warning by Major Edwin H. Armstrong, Columbia University's reticent and easily blushing inventor of FM.

"Expect," said he, "a flood of cheap converters put out by unlicensed fly-by-night manufacturers." Such converters, the Major declared, must have at least two stages of radio frequency amplification to be satisfactory.

The Wind's Gone

Despite Radio Life's assurances it looked less certain than ever this week that "Gone With the Wind," three-hour motion picture would ever get to radio for Vick's, the Vapo-rubbers, or anybody else.

Nicholas Schenck, MGM president, has said "[it] in but slightly accepted earnestness. Production was to serialize the film on air this winter or next year.

Negotiations for serialization had been under whip of Dan O'Shea, Selznick vice-president, and representatives of Stack-Goble advertising agency, radio officials, it had been said, it had assembled a cast and were preparing the novel adaptation for serial episodes.

Reason for MGM's Schenck's stand against radio comes to this:

Polls conducted by producers reveal that the per cent of those who had seen the picture once would see it again; 15 per cent had already seen the long epic three or more times. Faced with this, a growing evidence of motion picture interest and affection, MGM's box-office-eveing Schenck asked:

"Should we try to improve on something that is already successful? Might it not prove a dangerous business?"

Still hopeful that Schenck will change his network stand, agency men and radio officials were planning other conferences, while admitting sadly that much of the wind in their ambitious sails was gone.

Ascap Surrender?

Not yet news for the body public, still spinning in radio air was a rumor last week which before year's end intimately will break as one of the bigger radio news stories for 1940.

ASCAP (American Society of Composers and Publishers) will "say to" radio networks before deadline of January 1, at which time major networks declare they will have done with ASCAP in favor of their own BMI (Broadcast Music Incorporated).

Bone of contention has been ASCAP insistence on taking a percentage of gross take of networks (last year this "take" came to more than $2,000,000), major networks contending they should pay for music used. ASCAP countered that most programs use music, that most music is ASCAP controlled, that ASCAP notes expense is cheaper to pay the gross levy than to set up elaborate bookkeeping system to determine what's to be paid for in music, what's not to be paid for.

An out-of-conference meeting with ASCAP, the radio majors are determined to make BMI the reservoir into which will flow good music and song from knowns and unknowns of a land in which virtually every citizen fondly regards himself as a writer.

By last week this determination had begun to appeal ASCAP members, frighten some, make others wonder if some way out could not be devised to continue what appears to be a monopoly of music placement.

By no means out of conference huddle with one ASCAP official a network official grinned:

"ASCAP has too big a stake to risk by closing radio in general cannot approve. Unless a present disposition of many in ASCAP jells into frank willingness to cooperate, January 1 will find BMI handling ASCAP's role."

In both contentious camps feels were being thrown. ASCAP still hugging sweet illusion it could continue as their donation. Positive fair play, work officials were suggesting that entirely matter be left to listeners. After January 1, said they, BMI and ASCAP work in harmony, let public decide which music is best.
Major Bowes

Institutions are those places, things and persons who and which survive the time of one generation and cut deeply into generations forthcoming.

For many hundreds of thousands who have wondered how Major Bowes has been able to keep his air channels choked with a thickened stream of rug-cutters, harp players, tap dancers and soloists, the first paragraph is an answer.

A second generation of amateurs has grown up in the five years Major Bowes has been on the air. They contribute to the stream and, so far as precedent experience can indicate, will do their part in assuring for some time to come the $20,000 per week Major Bowes is reputed to get through their efforts.

Bowes is 65 years old, with an intense dislike of profile photography that reveals a tremendous nose. His amateurs have done well for him. He owns an 80-foot yacht, a 27-foot yacht, a number of Chrysler automobiles, one of which is as amazing as Father Divine's heavenly motor carriage. This motor car cost $32,000, is equipped with a kitchen, radios, electric razor and bunks.

The venerable peddler of aspirant talent, for which he pays small sums, started life writing cards, earned money in real estate after the San Francisco earthquake (he was born in San Francisco).

American Formula

Patriotic thinker Beth Hart, Plymouth, Iowa, was wise in a contest conducted by Mason City Globe-Gazette for the following statement concerning her favorite program on KGL, Columbia's station in Mason City.

"The World Today" (CBS feature) lets us know how it goes with my neighbors across the seas. We, may speak different languages, have different environments, training and privileges, but we are all flesh and blood, with the same rights and desires. And, being an American, my neighbor's welfare interests me." For this estimate of the attitude of typical Americans as they listen to Columbia news broadcasts, Miss Hart won a one-week cruise on the Great Lakes.

Dr. I. Q.

From provincial Texas came Dr. I. Q. (KFI, 5 p.m. Mon.) as a program, and from Texas came Lew Valentine, "Dr. I. Q." He is no doctor but a former writer for cheap magazines who saw possibilities in an idea given him two years ago by Texas dairymans Lee Segall. Valentine aird the idea over a KJST station in Amarillo, and the possibilities were there, as alert Grant advertising agency believed. Today Lew Valentine is vice-president of the agency.

Today Dr. I. Q. has formed an aerial pattern across America, as well as having run up a total of 300,000 miles of plane, steamship and rail travel about the country giving away silver dollars in motion picture theatres.

This set has taken hold. On California beaches its modulated carrying of air shows and music enlivens sunny days as increasing thousands avail themselves of compacted pleasure at something like $20 per instrument.

Fully meeting wishes of portable radio owners and those wanting to buy portable radios, the RCA-Victor, made by RCA Manufacturing Company of Camden, New Jersey, George Throckmorton, president, does one more thing: It makes for intimacy in radio enjoyment, thus seems assured of making radio sales history.

Private Operators

Busy this week will be Federal Communications Commission offices as out to the nation's private radio station operators will go first of the commercial licenses made possible by commission allocation of frequency use by broadcasting rights and bands. One hundred and fifty private operators to date have signed their intention of opening stations, licenses for which are scheduled for granting this coming month.

Stimulating interest in new method of broadcasting, FM Broadcasters, Inc., have travelling for display a 1,000-watt transmitter, built on a ton, first shown a month ago to convention of National Association of Broadcasters in San Francisco.

Cecil B. DeMille

Cecil D. DeMille is a radio big gun. Last week he celebrated 40 years in show business with airing of the "Lux Radio Theater's" new season over Columbia Broadcasting System. Having one of the most colorful careers in drama, Cecil B. DeMille fans, on celebration occasion recalled:

(1) On DeMille's first day in Los Angeles (1913), a couple youngsters, DeMille's ranch, offered to work for him for five dollars a day. DeMille hired him. Roach became a famous producer. (2) DeMille's first Hollywood office occupied a room, half of which was used as a studio. Owning kept his horse, row and auto in other half. (3) DeMille made his first dressing room out of a box stall with a door tucked on the front. He gave it to Raymond Hatton. (4) Twenty-five years ago, DeMille rode his horse every morning to his Vine street, Hollywood, studio. Vine street—now a thriving business street—was then a pleasant lane bordered by pepper trees. (5) Watching "The Birth of a Nation," DeMille noticed a handsome youngsters who appeared in just a sequence of the film. DeMille put him to work at $75 a week. He was Wallace Reid. (6) DeMille saw a Mack Sennett comedy one night, liked grace and charm of a young girl and became interested against a doorway in a brief scene. He hired her. Gloria Swanson was on the road to stardom. (7) DeMille saw a young, good-looking actor playing the part of a cowboy extra on a big ranch near Los Angeles. He was Jack Holt. Two years later, under DeMille's direction, Holt was a star. (8) First artificial light used in Hollywood movies was a spotlight borrowed by DeMille from the...
Mike Fluffs

Broadcasting is tense business. When men meet mikes there are human slippups. Announcer Jerry Lawrence, conductor of poetry programs, told his listeners Tuesday evening that the last line of his "The Squaw Man, world's theater as members of E. H. Southern's So and so, Acidity Editors, Inc.

Frank Knight: "The weather report: tomorrow's prospects will be followed by a change."

Mel Allen: "It's Snipe Poking time, gentlemen!"

Floyd Neale, signing off: "This is the Musical Broadcasting System." (Neale announces Mutual's many important concert programs originating at WOR.)

Art Whiteside: (presenting the Crown Prince of Norway over Mutual): "Today it is our extreme pleasure to introduce the Brown Quince of Norway;" Ralph Edwards: "And here is one of radio's most charming and lovely young Sinners . . ." "Jerry Lawrence: "You will know the King and Queen have arrived when you hear a twenty-one gun salute." "

WAKE UP, AMERICA!

Wake Up, America!

Few citizens give thought to fact that dictatorships are held together by power classes. Power being built into the class over years of plotting and planning, by enlistment of sycophants, educated and dumb, but all willing to serve thoroughly undemocratic ideals for their own minor place in the power setup of glib salesmen for dictators.

History of modern and ancient dictatorships reveals same method of capturing popular support and wringing out of this support peculiarly selfish accomplishments having little to do with mass welfare.

Example technique: Taking advantage of economic crisis and shrewdly evaluating desperation of masses, then turning mass restlessness into political livelihood by alchemy of promise of prosperity, putting up class against class without naming enemies too pointedly—in main selling economic rainbows.

Example result: Discovery of masses that their plight has not been materially remedied and, then, shifting scenery to switch popular imagination to another crisis—such, for instance, to a 

Yet, despite political pretensions of charlatans who divert the human impulse to seek and hope for the realization of democracy, the leaven of democracy persists in waiting.

From Station WJK in Cleveland has originated an experiment in teaching good citizenship. Time proved the value of this radio step in adult education, made necessary expansion of programs.

Under auspices of the American Economic Foundation "Wake Up, America" is based on assumption that poor citizenship is caused by lack of elementary knowledge of American economies. Program process is to reply to questions asked sincerely.

Sample of program subjects aired recently: "Is Totalitarianism Coming to America?" with Philip La Follette, Wisconsin's sometime governor, speaking.

Western listeners may hear this program each Monday night at 9:45 o'clock from following stations of Mutual's net: KIJL, KFXM, KVOE, and KDB.

TAMARA ANDREEVA

The metamorphosis of American dollars to Chinese Sen to Russian rubles gives a key to the personality of CBS' fashion editor Tamara Andreeva, who this week arrived from New York to join conferences in Hollywood offices of the network.

The key is to a conscientious Russian born, American educated (UCLA-A.B. English-1933) girl of 32, who, through sound ability, soundly expressed, earns enough to support her white Russian parents, now domiciled in plains of Manchuria (once North Manchuria).

Blonde, blue-eyed, direct, TAMARA ANDREEVA became a United States citizen five years ago, began moving up in life as a newspaper-woman (she was once a P. I. correspondent in China) and, lastly, as fashion editor (1 year ago) for CBS.

Aviation Talker

Addition of Hans C. Adamson, aviation expert, to battery of Mutual news staff this week rounded out the network's board of specialists on phases of modern warfare.

The panel of experts now consists of: Major Leonard H. Nason, warrior, author of radio analysis who broadcasts convoy information on the military activities of world armies; Paul Schubert, naval expert, who is well versed on the sea power of all countries; and Adamson, who will give Mutual listeners the latest developments above the clouds.

Hans Adamson will be heard over KIJL Mutual Don Lee network in specially arranged broadcasts whenever the situation abroad makes it necessary.

Major Nason is heard Fridays, and Paul Schubert Tuesdays, both from 6:20 to 6:30 p. m. PST.
MONDAY Program Highlights

A.M. Programs are shown in Light Face Type:

Variety


Outstanding Music

10:45—Hymns of All Churches, KNOC—9. 11:00—Church Music, KNOE. 11:05—Hymns from All Nations, KBE. 11:15—Hymns for All Ages, KFNS.

Sports—Comment

12:30—Munger League Baseball, KMSC.

Quiz Programs

6:00—Dr. J. Q., KJH. 6:15—KMP. 6:30—Bowling News, KFWB.

Weather

8:05—Dr. J. Q., KJH. 8:15—KFOE—9.00. 8:30—Talk Over the News, KMP.

MONDAY Programs

SEPTEMBER 15, 1940

8 to 9 A.M.


9 to 10 A.M.


10 A.M. to 11 A.M.


MONDAY LOGS


Outstanding Music

9:30—Fulton Lewis, KJH-RGB-KRM. 9:45—West of America, KJH-KVOE-KFNS.

2 to 3 P.M.


11 A.M. to 12 Noon


A KVOE ‘MUST’ for MONDAY

“Yankee Doodle Goes to Town”, Patriotic Drama

11:30 a.m.


12 Noon to 1 P.M.


2 to 3 P.M.


4 to 5 P.M.


Royal Crown

“News Reel of the Air” 4:30 to 4:45 p.m. Monday-Thru-Friday KMP.


An Undergraduate Looks at Radio

I WONDER how many of us realize the great part radio plays in our daily lives. Once a luxury within the grasp of only a few, it has now become a necessity to the great majority of us. The mere twisting of a dial brings London news, a New York symphony, a Chicago variety program, or a Forest Hills tennis match.

But radio, like music, art and life itself, must go through an evolution all its own. It has come a long way since those first early days, but even now it is only in a stage of adolescence. Quite naturally, the audience which it attracts is largely adolescent, not so much in actual age as in discriminating ability. The very fact that the daily serials have such a wide audience while highbrow programs (like last year's Kellogg's Corn Flakes Circle) appeal to a comparative minority is ample proof of this. Yet we have made a step forward—the cheap humor of the Fats a step forward—the cheap humor of the Fats

The popularity of a smooth, sophisticated quiz program like "Information, Please" shows that a large audience is still interested in acquiring knowledge. Too, there is a sporting element present—the chance of perhaps stumpfing the experts and winning prizes. But the growing interest in "Information, Please" shows that it is not the gambling element alone which attracts, but also the chance of increasing one's knowledge. In the cultural and too distant future education via the air-lanes may develop as a direct outgrowth of these programs. Interesting lecture series on science, art, or literature by outstanding authorities in each field might be offered the radio public—for example, Deems Taylor speaking on American music, Van Wyck Brooks on New England culture, Henry McBride on American news. All of these would contribute to better living. Such a program series is needed to make us realize the richness of our cultural heritage. With increasing education, radio will have under new step forward in

contributing good to its public and will have reached a stage of evolutionary maturity.

Drama programs like the Lux, Mercury, and Texaco Star Theatres have found a most appreciative audience. The Columbia Workshop has proven quite a success, and I should like to suggest that the University Dramatic Society of UCLA might be used to advantage by some wide-awake producer. The UDS has already shown its resourcefulness and ability by such productions as "Le Bourgeois Gentilhomme," and more recently "Of Mice and Men." "Our Town." A program bringing local university talent before the public might prove more than worthwhile.

The activities of the fifth column have been much in the news and "vicious forces struggling to undermine us from within" has become a common phrase. Last year producers of the Pursuit of Happiness had found a fairly salable commodity. That weekly half-hour not only made an audience American-conscious, but more appreciative of the American and all it stands for, but we need more programs selling Americanism, and we need more songs like the Ballad for Americans. What better way than this to fight for our elements?

—DOLORETTA ASKENAZY.
BY MORT WERNER

Here we go again with another rapid review of some of the latest discs that the record companies have released in the past few days. . . .

The King Sisters’ “Fifteen Minute Intemrision” is really all right—especially the orchestral background provided by Alvin Rev. . . . Xavier Cugat has waxed a couple of things that will undoubtedly do very well with the “Conga-consious kids.” . . .

Decca is a bit late with the Ink Spots’ version of “I’ll Never Smile Again” but it is right on time with a tune, “Now I Lay Me Down to Dream,” recorded by Guy Lombardo.

These Aren’t New But . . .

Ray Noble’s “Tiger Hug,” released by Victor in 1935 and still one of the best swing records today. There’s a fast piano chorus in that record that’s so fast that it’s impossible. Now you can actually listen to something that’s impossible. Jimmy Dorsey’s “Parade of the Milk Bottle Caps”—a fine arrangement of the clever novelty that is still available on the Decca records—get it . . . Tommy Dorsey’s “Star Dust” is another of the Wilshire Bowl October 3rd and you’ll hear the “Maharajah” nightly over KHJ . . .

Record Shows

I was listening to KIEV in Glendale the other day and they really drag out some of the old records. Out of a clear sky in the middle of a Tommy Dorsey program I heard “Dese, Dem, Dose,” an old Dorsey Brothers disc made by the original “Brothers.” . . . Peter Peter is gaining quite a listening audience with his nightly “Memories in Melodies,” as is the “Drive-In Request” program, which is heard nightly at 11:00 over KMTV.

I wonder when someone is going to start a record program of real old records that would interest many thousands of record collectors here in Hollywood. Another thing I’ve been wondering about is, why doesn’t someone make an inexpensive record cabinet to hold records? I’ll buy one.

Well, that about does it for today. Pick up Radio Life about this time next week and see what’s new in the record world. See you then.

MORT WERNER

WAX CRAX

SEPTEMBER 15, 1940

Radio Life Page 13

TUESDAY LOGS

Complete Record Dept.
Sunset at Vine, Opposite NBC
Free Parking
Open Evenings

Pretty Joan Banks, pictured here, one of radio’s outstanding young actresses, is doing work to the study of her lines for her appearance Wednesday night in “Manhattan at Midnight.”

WAX CRAX

by Mort Werner

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MORT WERNER
Religion on Air
Clerics of All Faiths Contribute to Humanity’s Cry for Enlightenment

SUNDAY after Sunday, for nine years, the Columbia Broadcasting System’s Church of the Air has broadcast to far-flung audiences two sermons delivered by clerics representing all the established faiths in the United States.

This CBS presentation, in which many eminent prelates have participated entered its tenth year this month. Church leaders of all denominations have sent congratulatory messages to Columbia, emphasizing their appreciation for what the Church of the Air has done and is doing for the cause of religion.

During the existence of this religious program, its services have been listened to by many millions—in homes, hospitals, camps, boarding schools, institutions—by persons dwelling in desolate areas in this country and in Canada, and also by those in distant lands who have heard the messages over Columbia’s short wave stations.

In a statement of the policy of this program, William S. Paley, president of the Columbia Broadcasting System, writes: “When the Columbia Broadcasting System, in September, 1931, offered its facilities for the creation of a Church of the Air, it was generally recognized that religious broadcasting should not be hazardous, but, in fairness to all concerned, should follow a carefully pre-determined policy. That policy, as it was then conceived, and as it stands today, is based on the simple premise of religious freedom.

“By providing that the pulpit of Columbia’s Church of the Air shall be made available, impartially to all established religious faiths in America; that speakers who use this pulpit shall enjoy freedom of expression, so long as their messages in no way attack the religious faith of others; that no charge shall be made or payment accepted for religious broadcasts on the Columbia network;

Among the letters extending congratulations to Columbia on the Church of the Air anniversary are the following:

His Eminence William Cardinal O’Connell, Archbishop of Boston: “Your fine radio programs have been productive of much good during the past nine years and I am sure that your millions of listeners rejoice with you on this happy occasion and look forward to the continuance of these instructive and informative programs which are doing so much to foster and strengthen the religious spirit of the good people of America . . .”

RABBI LEO JUNG
Rabbi Leo Jung, of the Jewish Center: “Pray accept my cordial congratulations on the occasion of the ninth anniversary of the Church of the Air.”

The Rt. Rev. H. St. George Tucker, Presiding Bishop of the Protestant Episcopal Church: “I congratulate the Columbia Broadcasting System upon these nine years of outstanding service to the cause of religion . . .”

The Rev. Dr. William Lindsay Young, Moderator of the General Assembly of the Presbyterian Church in the United States: “The Columbia Broadcasting System is to be congratulated for this significant contribution to American culture . . .”

Coming Out of the Ether
with
BERNIE SMITH

BY SOME fortunate quirk of circumstances, we were permitted to sit in the sanctum-sanctorum of all radio, the control booth, at last week’s Kay Kyser College of Musical Knowledge. It was a great thrill to all of us to be a part of the 10 years’ association with the radio industry.

Have you ever noticed a football backfield when it is clicking perfectly? If you have, you’ll understand the basic reason for the success of the Kyser show.

Genial Ed Cashman, the producer, is the “coach” of the team, watching each minute detail with an experienced eye, keeping the show within its time limits, making a contest closer to the Mike, keeping the band in tonal balance, speeding things up here, slowing them down a bit there.

Kyser is the star quarterback, the mainspring of the team. His tremendous energy, his amazing personality, and his constant spirit of good fun, keep the fans in the grandstand happy.

Other members of the backfield, lovely Gracie, Jimmy, Harry Rabbit, Sully Mason, Ish Kabibble and the hard-working boys in the band, contribute their share to the rapid pace, the successful “clicking” of the show.

George Duning, arranger for the band, is little known to the fans in the bleachers, but his is a vital and necessary job nonetheless. George is responsible for the music of the organization and aids Cashman in production.

We noticed one thing about the entire Kyser troupe, the point which we believe to be the keynote to their unequaled success. They’re all enjoying their work! From Kyser and Cashman down to the newest member of the band, every person connected with the show has a lot of fun . . . a spirit of cooperation, friendliness and good fellowship that is transmitted to listeners all over the country. You can’t beat a backfield combination like that!

We think it is the reason why the Kyser organization leads all other shows on the air today in popularity, why his records are among the very tops in sales, why his motion pictures break box-office records and why his personal appearance tours set standards never before reached by dance bands.

Kyser, to our notion, has got something there!

We had an idea that the new-casting business had just about reached its peak, but we were quite wrong. A glance at the fall schedules shows more and more news commercials listed. Most of the new names will be heard soon, as Europe’s war continues to grow in public interest. A major portion of these new programs will be sponsored, too!
CHEF MILANI'S . . . . . . . Food Philosophy

DO YOU KNOW—That wood pulp is sometimes used for sausage casings; that pectin feeds the fruit that feeds you; that you can broil an orange and like it, especially with meat; that wet stup endum will stick to a dish when it dries and make an excellent cover; that if you want to keep from crying when peeling an onion, all you have to do is peel it under running water; and that special cuts of specially raised beef have been worth as high as five dollars a pound?

If you don’t, maybe you know that the composition of the human body approximates the composition of the earth’s crust; that you can dust ice cream with cinnamon; that sugar is simply carbon, oxygen and water, but no chemist can make it; that you can keep moisture from gathering in a lid by spreading a cloth over the pot before covering it; and that a piece of fruit frozen into your ice cubes will add an artistic touch to your drinks?

Does Your Taste Need Glasses?—”Taste ‘blindness’ is an unfortunate condition that actually exists. Some people have no taste, just as others have no sight or hearing, whereas others are only partially incapacitated and can correct the condition. Of course, the only glasses that can be used for taste, are those that contain a drink, but these are not always necessary. You can exercise your taste just as you can exercise your eyes, and with very encouraging results if you stick to it.

If for any reason food seems tasteless to you, begin today to develop a greater perception for it. When you turn a mor sel over on your tongue, turn it over in your mind, too, and try to appreciate all its subtle flavors that it has to offer. Suppose it is just a mouthful of bread and jam with a swallow of milk. Make yourself realize the fruit flavor of the jam, the sweetness of it as compared to the sweetness of the milk, the texture of both of these in relation to the texture of the bread, the slightly flat quality of the one, the cool me tness of the other, the warmly salt peculiarities of the third. Do this every day with everything you eat and watch your taste buds come to life, as well as your appetite and enjoyment.

Nose-Twist Salad—Don’t be alarmed. We are only speaking of nasturtiums. That’s what the word nastur tium means: nose-twist, or, more accurately, nose-twister. It was so called because its pungent taste causes one to slightly twist or wrinkle the nose when eating it. The leaves, stems and flowers of the dwarf variety are not uncommonly used in salads, though more popular as garnish in your soup when half ripe, are also mixed into mustard pickles.

This is one instance of something really making itself quite useful besides being beautifully ornamental, and all you have to do is reach into your flower garden for it.

Veal Birds Maria—Take a pound and a half of veal steak, half an inch thick, a one-inch cube of fat salt pork, a half cup of brown sugar, one yolk, a half cup of meat stock, a tablespoon of Worcestershire sauce, three tablespoons of butter, one cup of cream, two tablespoons of flour, a half cup of chopped parsley, salt and pepper—and proceed as follows:

1. Remove the skin and fat from the veal, pound it thin, and then cut it into four-inch squares. Now grind the veal trimmings with the salt pork, mix this with the bread crumbs and egg yolk, then add it to the meat stock, salt and pepper it, and put in the Worcestershire sauce. (Better put the Worcestershire sauce into the meat stock first, for more equal distribution.) Next, pour the mixture over each piece of veal, roll the meat, fasten with a toothpick, and salt and pepper again. Then, dip the rolls in the flour and saute them in the butter until brown. Finally, add the cream, simmer for about half an hour, and when you are ready to serve them. Over the gravy over them and sprinkle the chopped parsley on top.

I hope you like them.

Your Constitutional Rights—A constitutional, as you probably know, is a walk for your health, and people sometimes ask me if it is advisable to take one right after eating. In this respect, the old rhyme says:

“After dinner rest awhile; After supper walk a mile;”

but it is not a bad idea to rest a little and walk a little in both cases or after any meal.

MILANI CONTEST

Chef Milani now has a new contest going on his daily broadcast Monday through Friday. If you are a customer to eat every day you can easily join in the contest. Everybody likes Chef Milani contests. So why don’t you? Tune in KMPR 3:15 and learn Food Facts, Philosophy and how to be a winner.

CRITICISE AND PATRONIZE

Both functions are yours. Help Radio Life by writing in. Help markets by patronizing Radio Life carriers.

Tele-visually Speaking

By JERRY COLBY

THE Don Lee Telecasting station, which is moving itself as personnel to hilltop overlooking Hollywood, is expected to transmit a much better picture than it has in the past few years. Many persons have remarked: “If W6XAO would spend a few extra dollars, the ‘viewers’ would not be disappointed with television.” If they knew Tommy Lee has spent almost a half million dollars in experimentation, they would laud his intelligence and the size. He hasn’t earned a dime from the investment. A special road has had to be built to convey all the necessary equipment which goes to make up a station of this size. Mr. Lee is giving to the television a public a mark for other stations to shoot at. His office is filled night and day with contractors and engineers, many of them demoralized and embryonic actors clutter his ante-room, artisans await the summonses from the “big boss” January 1st, 1941, will see finished what years of thought and labor have evolved. We should be proud of men who have the courage of their convictions and the foresight to believe in the future of our country to the extent of giving of themselves and pocketbooks for an American dream turned real. Television is here!

“Viewers,” perk up your ears; there is to be competition amongst the telecasting stations this fall. There will be at least three full fledged, going-every-night, television stations. There may be a fourth. Paramount’s Television Productions and Howard Hughes’ stations will definitely throw pictures into the ether before three moons roll around. Lineage, we believe, will be 925 and can be received on 441-line television receivers.

The other company which is expected to receive its go-ahead signal from FCC is American Television, with whom Dr. Lee DeForest and U. A. Sanabria, two outstanding research engineers, are associated. If these notables cannot get a license, then who can? Real estate agents are combing the city for high spots and proper surroundings.

If you haven’t a television receiver now, visit a dealer and look over the models now displayed. They’ll be at a premium when stations start telecasting and publicizing programs.
A BOWL OF MUSIC
That's Just What Life Is for the Woman Who Is Bringing Great Music Within Mass Reach

Forty percent more people were seated out there than had been seated in other seasons—out there and above them on the easy rising, seat-tiered slopes. From the top row of seats the orchestra shell looked like a miniscule of sea life, a shell glowing with inner light. From the shell came music no sea had ever made, no lonely sea mollusk had captured in horny outer covering from which time had removed him.

The 18th season was drawing to a close in a shimmer of distant stars and an upward cascading of notes of a great symphony. As it and other orchestras had done in the past, the orchestra in the Hollywood Bowl shell worked with precise musicianship under the direction of the formally attired conductor.

And, to one side, out of sight of the hard-wearing orchestra, the silent thousands in the sky-reaching seats and the huddle of late comers standing by the orchestra entrance, stood the woman of whom millions have heard, but few have met. She would be Mrs. Leland Atherton Irish, executive vice-president of the Southern California Symphony association, which sponsors Los Angeles’ Philharmonic winter season and “Symphonies Under the Stars” in summer.

The history of Southern California music, the story of Hollywood Bowl, and its broadcasting concerts and rehearsals, familiar to hundreds of thousands of Southern Californians, is, in measure, the story of Mrs. Irish. Los Angeles citizens are wont to regard themselves proudly when they visit other points in the nation. Most often they are called upon to tell what they know of what many other citizens in other places think of as one of the wonders of the modern world. Literally, Hollywood Bowl is a world wonder. There are imitations of it in other cities and other lands, but Hollywood Bowl is more than a site that lends itself to cultural purposes. It is more than thousand-block-long rows of seats rising on a gentle hillside. It is more than a magnificent music shell set at the bottom of the slope and fronted with a stage on which hundreds of persons could perform at the same time. All these are but material evidence of something more precious than materials and design. These things are the physical testimony to a creative and spiritual fire burning in a group of Californians. These Californians (names and histories can be obtained from Hollywood Bowl Association) in 1922 saw beyond their times as public spirited citizens. In that year they undertook construction of the Bowl. What they set out to do and, in time, did, was to bring great music within the popular range. Millions who have heard Bowl Symphonies in the last eighteen years have been enriched by the unstinting courage and graciousness of that early group, most of whom are living today.

When this year’s (the 18th) season ended, the work and vision of the founding Californians had been assured as an enduring public service by virtue of the selection, in 1925, of the woman of whom this piece is written.

Mrs. Irish first became identified with the Bowl in 1925 when she was named by Mrs. Artie Mason Carter as colonel of a money raising team. Mrs. Irish's team led the field. The following year she was named General Chairman of the Bowl concert season. Her association continued through 1929.

In the spring of 1934 when members of the Philharmonic Orchestra elected to sponsor the season, they drafted Mrs. Irish to serve with them. Again she was...
The association began its sponsorship of the Symphonies under the Stars in 1935. Mrs. Irish continued in her capacity of general chairman but in 1936 became executive vice-president and secretary of the association and in active charge as manager both for the winter and summer seasons.

A native daughter of California, born not many miles from the Bowl, Mrs. Irish from early youth has taken a very active part in civic affairs. Her dynamic force, driving energy and infectious spirits have kept alive many enterprises that might otherwise have languished.

From early May to September she plunges exuberantly into the difficult task of producing a season of Symphonies Under the Stars—a job demanding several brands of ability, tact and stick-to-it-ive-ness.

A typical Bowl day brings Mrs. Irish bustling into the office ready for a tussle with temperament, a brush with economics, and supervision of conferences involving a multiplicity of details relating to the season.

She puts in motion the wheels that turn a highly sensitized mechanism. The production of grand opera fully costumed and lavishly staged in the Bowl involves, first, engagement of a suitable conductor, then casting. Mrs. Irish gives first choice always to resident artists. When these are not available she turns Eastward or to whatever point they may be. When the best available artists are listed, she submits the names to the program committee and the executive committee of the symphony association for sanction.

After casting some intricate problems of staging. With her able lieutenant, William McKeel Martin, assistant manager, she works out details of cost. Certain operas already given in Hollywood Bowl, for the insufficiency of the place may entail an outlay far beyond the expected revenues.

The following are the schedules of events on the program administered by the association calls for seven performances of grand opera. These performances have made it possible to engage 1,000 resident artists and musicians.

Mrs. Irish is a business executive but she possesses also a live interest in the domestic side of life. She dons an apron early every morning and prepares breakfast before her husband and her father then drives her car to the Bowl office.

After a day that would bowler over (no pun intended) many a hardened business man, her day is not always over, for she frequently is called upon to preside at a banquet or other public function. Despite a day of harrasing and worrying difficulties, she must present herself with smiling countenance ready to contend with any of the exigencies of a master of ceremonies, introduce 50 or more guests and make a speech in the bargain. It is not hard for Mrs. Irish to smile, however, for she has a keen sense of humor—the kind that can appreciate a good joke on herself.

Every Tuesday morning she turns up in Pepper Tree Lane to do her stint at the head of the Artist's Breakfast. This feature of Bowl seasons is her own. She founded it a dozen years ago as one of the means for promoting interest in the concerts.

From the breakfast she returns to her office, turns in a sizeable amount of work—tidies herself up a bit and appears for the concert that night fresh and newly poise. She newly planned work through a hectic day and see Mrs. Irish after 12 or 14 hours of work still smiling and ready for more work—they wonder how she does it. Just plain love of her work and a desire to serve, she avers.

No sooner had the last applause faded away on the closing night’s concert than Mrs. Irish put full steam ahead for the winter season of the Philharmonic Orchestra.

As chairman of the committee for the Southern Californio Symphony Association membership renewals, she arranged for meetings, membership tests to be held in the next few weeks and continued with plans for the 1940-41 winter season.

The 22nd Philharmonic Orchestra season opens November 21 in Philharmonic Auditorium under the direction of the distinguished Bruno Walter.

Not the least of Mrs. Irish’s varied activities are the speeches and lectures she delivers throughout the year. She makes many appearances before the microphone and always stresses the value of the radio in promoting an interest in fine music. She has spoken over virtually every radio in Southern California.

Mrs. Leilander Irish is of American pioneer stock, her maternal grandmother being among the famed ’49ers. In early days the family lived on a rancho, of which today Leimert Park forms a part. As a girl she was an organist, met her husband thirty years ago during a recital and sealed a romance that is still intact and happy.

Her father was the contractor in 1906 who built the old Philharmonic Auditorium, which last year had its ancient face lifted and streamlined. She was educated in private schools and is a BBA from Woodbury College. The Irishes live on the Hollywood Riviera near Palos Verdes. They have no children. Mr. Irish is head of the Leiland A. Irish Tire company.

Life to Mrs. Irish is, as you can see, a big bowl of music, into which a world dips its ears.

BLACKFACE CUTUPS

When Amos and Andy walked into Albert Mariani’s tailoring establishment to purchase their fall wardrobes, they were obliged to wait the better part of a half hour before given a fitting. Taking advantage of their wait, they seated themselves on a fitting table, legs crossed tailor fashion, and went into a comical routine to amusement of salesmen and customers.
Bob Crosby Did a Walkathon to Air

SEVEN years ago (circa) a sleek-haired Gonzaga University undergraduate sang his heart out through the smoke-hazed, sweat-odorous milling of a Spokane, Washington walkathon. It was one way of making a living and defraying school costs for Bob Crosby, currently the leader of Camel Caravan orchestra, (NBC-KFI, 6 p.m., Thursdays).

Today, and since the first of this year, young Crosby has been the leader of NBC's Camel Caravan broadcasts, now heard each Thursday at 6:00 p.m., PST, over the coast-to-coast Red Network. But Bob's career in the musical world began in a very humble way. It was while he was going to college at Gonzaga University in his native Spokane, Washington, that he got a job night-singing for the contestants at a walkathon. Once in a while the manager let him warble a bit while the show was on the air. He was doing a number during the broadcast time one night when Anson Weeks happened to hear him. The orchestra leader arranged an interview. The upshot was a contract which made the young singer forget about college and made him go to San Francisco with the Week's band.

After six weeks with the orchestra, Crosby and Anson Weeks had a disagreement and Bob returned to Gonzaga. However, the differences were settled and the young singer rejoined the band, remaining with it for two years. Then he got the chance to join taslo's (Dorsolins) Junior and Tonic, as featured vocalist, and he jumped at the opportunity. Six months later he had a band of his own known as the Bob Crosby Bobcats, and that was the start of a three-year national wide junket that has covered every town of any size in the United States. The band began by playing straight Dixieland music in the old-time variety, but has modified its repertoire to include more diversified music.

Like his elder brother Bing, Bob Crosby has had the singing bug in his bonnet since he was knee-high to a grasshopper. He made his first stage appearance at the age of 13 in his home town. He was scheduled to sing "Has Anyone Seen My Gal" during an amateur show in a local theater, but stage fright made him back out. After the organist had played the introduction five times, the boy ducked out the stage door and ran all the way home.

The NBC band leader spent his high school days in Spokane, playing baseball, football and tennis, when he wasn't in class. All through high school, singing was his greatest interest, and when he went to Gonzaga University he took a music major. Like his brother, the younger Crosby takes his singing very seriously, practicing scales an hour every day. In college he took up the study of law, and he still plans towards that profession next to singing. Flying is his favorite diversion, though his band work prohibits much of it.

Currently, Bob Crosby and his Camel Caravan orchestra are heard weekly over the NBC-Red Network broadcasting from Catalina Island, where the young band leader also is filling an engagement at the famed Casino.

LEGAL NAME: George Robert Crosby.
BIRTHDAY: August 23, 1913.
NATIONALITY: American.
HEIGHT: 6 feet.
WEIGHT: 158 pounds.
COLORING: Black hair; brown eyes.
BACHELOR.

Roosevelt Slap

Smurting and angered this week were Administration officials, including war-headng Franklin D. Roosevelt, nation's president and in-factive-traditions-flyer aspirant to a third term as president of the United States.

Sohred and shocked into contemplative wakefulness by Roosevelt gesticulating with Great Britain and Russia, two of America's chief enemies, two of America's chief ene

WEDNESDAY LOGS

Roosevelt was reflected he will take us into war about two weeks," the blunt-spoken columnist told reporters. "And he will set up a war dictatorship as drastic as anything Hitler and Mussolini have ever done. I believe already he has reached an understanding with Great Britain that those 50 destroyers are all the beginning."
SEPTEMBER 15, 1940

Radio Life

Miss Dorothy Lean, 9334 E. Lexington Dr., Glendale, Calif.

Sirs: Each week I purchase a Radio Life magazine. It’s a magazine that is definitely indispensable to me. When I get my Radio Life, the first thing I turn to is the “Gag.” The “Gag” page so often has found me so much enjoyment in reading over the various gags, therefore, I too would like to contribute a gag.

I heard this following gag over KMTR on Floyd H. Johnson’s Evangelistic Service.

Rev. Johnson was announcing that next his choir chorus was going to ice.

Raymond Radcliff: Mr. Pearce.

Al Pearce: Yes Raymond?

Raymond: All the cows on your ranch are orphans.

Al’s How’s that?

Raymond: Well, the foreman said they didn’t have any fodder.

If I win I would appreciate three tickets to either NBC or CBS tours.

KGER—5, News, 5:45, Latin Hour.
KKNV—3, News, 5:15, Sing & Swing, 5:30, Ball Tris, 5:45, Madame Kiets, 5:45, So. Pacific.
KGNU—4, KGVR 3:15, 4:00, Arthur Mann, 4:30, Shafter Parker, 5:45, Blue Beetles.
KTVK—5, News, 5:45, Andy, 6:30, Talk.
KTVK—7, News, 6:15, Arthur Mann, 6:30, Shafter Parker, 5:45, Blue Beetles.

6 to 7 P.M.

KFLD—4, Camel Caravan, 6:20, Hong Mitchell.
KGNU—4, KGVR 3:15, 4:00, Arthur Mann, 4:30, Shafter Parker, 5:45, Blue Beetles.
KBER—5, Arthur Mann, 5:50, Shafter Parker, 6:15, Blue Beetles.
KSYL—5, News, 5:45, Talk.
KTVK—7, News, 6:15, Mom, 6:30, Talk.
KTVK—8, News, 6:45, Distraction Band.
KMMW—8, News 6:45, Special Story, 6:30, Musical Workshop, 6:15, Community Song.
KMMW—8, Special Events, 6:30, Camel Caravan, 6:45, Special Events.
KMMW—8, News, 6:15, Sport Briefs, 6:45, Aviation Nineties.
KGVO—3, News 6:15, Sport Briefs, 6:45, Aviation Nineties.
KMMW—8, News, 6:05, Gold Hour.
KMMW—8, News, 6:30, Music, 6:15, Hawaiian.

Italian Journal.

KMMW—8, News, 6:30, Music, 6:15, Italian Journal.
KMMW—8, News, 6:30, Gold Hour, 6:45, Good Night.
KMMW—8, News, 6:45, Good Night.

9 to 10 P.M.

KFOX—6, News, 6:15, Toronto Symphony, 6:30, Music, 6:45, Canadian Meodies.
KMMW—8, Roy G. Scow, 6:15, John Johnson, 6:30, John Johnson, 6:45, Special Events.
KPNV—8, News, 6:15, Toronto Symphony, 6:30, Music, 6:45, Canadian Meodies.
KFOX—6, News, 6:30, special Story, 6:15,ς Special Events.
KMMW—8, Roy G. Scow, 6:15, John Johnson, 6:30, John Johnson, 6:45, Special Events.

TUNE IN THE PICKARD FAMILY

SUNDAY FROM 8:00 TO 8:30 P.M.

KMPC

9 to 10 P.M.

KFLD—4, Camel Caravan, 9:00, Hollywood Palms.
KBMK—9, News, 9:15, Serpico Orch. 9:30, Fulton Lewis Jr. 9:15, Hamilton Orch.
KMMW—8, News, 9:15, Serpico Orch. 9:30, Fulton Lewis Jr. 9:15, Hamilton Orch.
KFMX—9, News, 9:15, Serpico Orch. 9:30, Fulton Lewis Jr. 9:15, Hamilton Orch.
KGB—8, Chicago Tonight, 9:30, Dance Orch. 9:15, News.

Public Service

PUBLIC APPEAL—Radio Life by patronage of Radio Life magazines makes for continual support.

RADIO LIFE

TUE 21

THURSDAY LOGS

Dorothy Wellman, 2811 Fourth street, Ocean Park, Calif.

Sirs: I heard my favorite gag of the week on Kay Kyan.

Everyone seemed to be talking about this modern world where all of a sudden one of the fellows from the band popped up with a question. If all of you think this world is so modern, take a look at what our people still ride in buggies.

No one could guess, but the answer was "babies," and plenty of them.

Radio Life is a very helpful magazine to me and I hope that it will never be stopped again.

Bradish Bailey, 3841 Yorkshire Road, Pasadena, Calif.

Sirs: One of the best gags of the week was on the "Blondie" program. Dagwood was dressed up in western clothes when Baby Dumplin walked into the room. Blondie asked Baby Dumplin if she thought he looked funny. Baby Dumplin replied: "He looks like Alvin Fuddel." Then Blondie came out with the remark: "You shouldn’t insult your father."

I think Radio Life is one of the best magazines sold for such a cheap price, also it’s very accurate. I would like two tickets to Columbus Square, Hollywood.

In New York is Edward G. Robinson, principal in the "Big Town" series, to interview prominent writers about scripts for the forthcoming airing (October 9) of the popular show. He will return to the West October 2.

Gag of the Week

For the best gags of the week heard over Radio Life, tickets will be sent winners for admission to radio broadcasts of NBC and CBS Hollywood Studios. Listen to your favorite programs and then send in your entry cards to Radio Life, West Houston Boulevard, Los Angeles.

This Week’s Winners

L. R. Chapman, 621 So. Hope St., Los Angeles, Calif.

Sirs: Radio Life has put new life into my radio pleasure. I read it from cover to cover, enjoying all departments, and make excellent use of the daily schedules and other information.

Here is a gag I thought funny on the Signal Carnival program, and which I hope may bring me tickets to a Gene Autry broadcast.

Vera Vague is telling about the composition on a snake her teacher asked her to write.

"Did you turn out a good one?" Jack Carson asks.

"No," sighs Vera, "the snake bit me every time I tried to put it in the type-writer."
The Hostess of the Waldorf Luncheon Explains Her Point

*ILKA CHASE, AIR HOSTESS*

COSMOPOLITE, comedienne and actress, Ilka Chase takes to the NBC Blue Network on “Luncheon at the Waldorf” every Saturday afternoon at luncheon time in New York as the “Woman About Town” who chit-chats with her unseen audience in a smooth, sophisticated manner.

The script is prepared as though she were talking with a friend on the telephone or writing a letter. Or, as she also sees it, her intimate tidbits are tossed through the air in an “over the fence” manner as though she were gossiping individually with each of her listeners.

Interviewed, Miss Chase explained the format of her program.

“Although the program probably has its greatest appeal for those women who have a little extra money to spend, its enjoyment is not limited to them,” she began. “The less affluent listener with taste and imagination can easily and economically benefit by copying from the style hints. To inject wider appeal, I include suggestions on jobs and careers for women.”

“Mainly I try to make the script, which consumes about seventeen of the thirty minutes on the air, as varied and entertaining as possible. Timeliness is an important factor in keeping the program interesting.

In choosing guests to be interviewed at the “mike” Miss Chase keeps an eye on their desirability as names or personalities. Miss Chase herself prepares the script for the interviewers. This, she says “precludes any possibility of a hitch during the broadcast,” since most of her guests are not professional entertainers.

“Of course,” she added, “I submit the lines for the guest’s approval.”

Although the program sounds extraneous on the air, Miss Chase does not ad-lib; the script is followed faithfully. She pointed out that she has plenty of time to think of all the smart things she’d like to say in preparing the script, and, what’s more, she confessed that she’d probably lose her place in ad libbing and bobbie her next lines. “As it is,” she laughed, I keep my finger firmly glued to the lines as they are spoken.”

Ely Culbertson, the bridge expert, was the first man to be invited. And when Miss Chase announced her choice, considerable argument was raised about placing a man on a women’s program. To this she quietly rejoined as a statement of fact, “Nothing appeals to women like a man,” and so male personalities continue to be heard on the show. Most recent ones, Arthur Schwartz, eminent composer, Howard Lindsay, star of “Life With Father” and Walter Wanger, famous Hollywood film producer.

“I didn’t think I’d like radio work when I started this series, but now I do,” she concluded. “My first radio experience probably had much to do with my apprehension before the current show began. It was titled ‘Mae and Wilbur’ and from that you can gather the type of show it was.”

Miss Chase’s only worry is that something might go wrong during the show. To guard against an exigency, such as not having a guest show up, she has prepared a dummy script. At such a time, she said, the guest would be the production man, who, she said, has “lots of radio stories.”

Miss Chase left the stage temporarily in 1926 to serve as “Vogue’s” London correspondent, of which her mother, Mrs. Edna Woollman Chase, is the editor. She confesses that writing is not a new experience for her.

Until two months ago, Miss Chase combined her radio program with acting in the Broadway play, “Keep Off the Grass.” Prior to that, you may remember her as one of the stars in the Broadway version of “The Women.”

Miss Chase had no summer vacation, nor will she have a winter one, because the program is scheduled to run in the Saturday spot over the NBC Blue Network far into the winter months. A renewal contract is in the offing, even at this writing.

And when the thermometer goes down there will be her warm chatter to take your mind off the weather if you tune in your radio on Saturdays at 9:30 PST. (KECA-KFSI).

**BEST DRESSED MAN**

Alex D’Arcy recently had his first opportunity to face a microphone. George Jay, the radio commentator for “Radio Newsreel,” interviewed Alex for fifteen minutes regarding his award of “The Best Dressed Man” title, and D’Arcy did a splendid job of ad-lib repartee.

Insomnia Dividend

Those holding membership cards in the Insomnia Club of the United Airfront (KFAC daily, Midnight to 6 a.m.) were in the swim recently. Members enjoyed famous Bimini Bath swimming pool for five consecutive mornings, merely presenting their membership cards in the club.

Many dividends accrue to club members. Another will soon be announced from KFAC. Send a stamped, self-addressed envelope to Radio Life for your membership card. There are no dues, no assessments.
NEXT WEEK!

Scores of commendatory letters from readers on past performances of Radio Life and containing story and article suggestions have prompted inclusion in next week's issue of Radio Life, of two fine articles.

Holliday's Story
By BERNIE SMITH

Here will be one of the most engrossing personality tales of the radio year. A great radio personality limned against the background of radio's development as one of the more important aspects of American life. In it Mr. Bernie Smith adds to your behind-the-scenes knowledge of radio as an industrial and entertainment medium. Harrison Holliday (KFI-KECA), probably to a greater extent than many other noted radio figures, has lived, worked and dreamed with radio since its infancy. Much that he tells through the facile pen and judgment of Mr. Smith is new to our readers. All that Mr. Smith tells is interesting and stimulating for those who keep radio-informed.

THEN THERE IS:

Pictures on the Air!
By MARK FINLEY

A resourceful radio public relations man takes the readers on a tour of Television of the past and the present and makes a prediction or two of the future. Mark Finley is a staff member of the farflung Mutual-Don Lee network (KJI in Los Angeles). He will tell of what his organization is doing, has been doing, and will do to bring Television leadership to the west. No dry statistics dust this moving article. The writing is rich with information and colorful with description. It should prove to be the best of its kind to appear in any American magazine.

Helen Hayes' Theater
By THE EDITOR

Miss Helen Hayes, diminutive motion picture, stage and radio actress is here revealed in all the fine qualities for good theater she represents and expresses. Called the "First Lady of the American Theater," Helen Hayes has launched out with her own radio show. Signed by Columbia Broadcasting Company for a new series Miss Hayes has announced intention of bringing to some 20 million listeners a regular Sunday evening parade of plays, most of them drawn from original stories, motion pictures, magazines, histories and novels. This article brings the critical spotlight to bear on a fine theater personality and human being.

THERE ARE ADDED FEATURES OF COURSE:

Introducing Sherlock Holmes

A personal interview with Basil Rathbone, star of NBC's "Sherlock Holmes Series" and Nigel Bruce, the finest of Watsons. This interview discloses highlights of one of radio and the stage's finest friendships and professional working harmonies.

PLUS—

Radio-West-National-International

PLUS—20 weekly features covering every phase of American Radio. Selections of the most interesting short stories of personalities, happenings and news of radio from throughout the world.
THE earliest method employed by the aborigines to express their ideas, thoughts and emotions was the production of some kind of noise.

A grunt, a sigh, a laugh, a sob, a scream, a shout or a belch was all our so-called uncivilized ancestor needed to get on in his world. And he got along pretty well on this intellectual stratum until the aboriginal intelligence began to develop words with which to confound, confuse, and contaminate the boobs and suckers of the day.

I can imagine (and you can, too, if you smoke the stuff I do) the consternation among the bucks and swains of the bare-skin age, when an effete jungle slicker couldn’t understand the cave-dwellers with such words as “I love you,” which idea was formerly expressed by a sock on the noggin, a couple of grunts, a laugh or so and a sigh.

We won’t go into the sad details of the havoc the introduction of speech wrought on an unsuspecting world. Listen in to a speech of Hitler’s on the radio, and you’ll get a hint of what I mean. Suffice it to say that the first few words uttered by aboriginal and lingual man needed explanation. That necessitated the creation of more words which were just as indefinite, and which needed more words for clarification. The science of Semantics had not yet been heard of. And so the language grew.

But was mankind satisfied? Not by a long shot. It wasn’t enough to be able to talk. They had to have some one to talk to (mind you, I didn’t say “with”). They had to have an audience. So hards and wandering minstrels came into being. They strolled about the country telling overnight at Dinosaur-Otels, and spilling language all over the terrain.

Peaceful and peace-loving men and women could no longer confine their children and fled into the far corners of the world to escape this perpetual palaver. But they were not safe. Some aboriginal Jim Farley invented the post office and letter writing, so that he could spread his galloping gab. Even this did not stop the rattle of tongue-tattoo.

Finding it didn’t penetrate deep enough they accentuated language by putting a beat and rhythm into it. They wailowed hollow logs, they flayed elephants to get their skins for drums, they even took their tusks and made piano keys out of them, to help them force words down the unwilling ears of our ancestors. They gave language the impetus of cat-gut and brass.

Men’s ears, which were decent self-respecting organs, probably too palm-leafish to cock a straw knotty on them at a rakish angle, began to shrink. Today, because of this shrinkage they don’t see a pair of properly proportioned ears. In fact, it has come to that stage where the female three-quarters of the race is so ashamed of them they wrap them up in their own hair or a snood. And our ears began to lose that finesse for delicate sound that the ground mole, for instance, has. The lowest vibrations a man can hear these days without straining is “Have one on me!”

So what? So, we exchanged our simple, monosyllabic, aboriginal methods of thought-and-desire-transference to a lot of noise. And that noise is getting not only more raucous every day (consider swing, double talk and some radio announcers) but there’s entirely too much of it.

Mankind has been made the fall guy for this kind of noise so much that he soon fell for the gramophone, the telephone and now the radio. And as Shakespeare (the man who, like fried eggs, is always associated with Baron) so aptly put it—and he could put things more aptly than a jigsaw puzzle expert—said:

“What means this noise? Fellow, what miracle dost thou proclaim?

What stir is this? What tumult’s in the heavens? Whence cometh this alarm and the noise?”

Dave Weisman

Don’t tell me that William of Avon didn’t give the radio inventor an idea with the above quotation. Where else, outside of a women’s club meeting or sewing circle can you get such a reaction unless you have a radio in mind?

I don’t think I can answer the first question. I don’t know what most of the noise coming from the radio means. Radio apologists have been trying to give an answer ever since radio’s squalling infancy. But they are prejudiced. Personally, I think that less than one-tenth of one per cent of the noise you get over the radio, including the static, has any meaning at all. And I’m not knocking.

Is there any meaning or sense to devoting nine and one-tenth (9.1) radio hours on new broadcasts every morning between 8 and noon? Is there any sense in broadcasting more than thirty “Breakfast Serials” during the same time? Is there any sense letting so-called “preachers” and “M-A-D”-minded Democrats views? Is there any reason for permitting certain records of alleged music to take up so much of the ether? Is it the same during the afternoon and evening hours. Keep your radio tuned on during the day and you will get ninety-nine and nine-tenths per cent of “sound and fury.”

But, and thank heavens for that “but”—there is that one-tenth of one per cent of sense on the air. It is only a beginning, but when we get that percentage we feel that radio is doing something to compensate us for listening. There are, for instance such programs as “Chicago Round Table,” “Washington Merry-Go-Round,” “The New York Philharmonic,” “So You Think You Know Music,” “Information Please,” “Quiz Kids,” “Take It or Leave It,” “American School of the Air,” “The People’s Platform,” “Arch Oboler Plays,” “Invitation to Learning” and a few others.

So, considering the time that theese worthwhile programs take in proportion to the Channel babble, chatter, jabber and chatter thrust at our ears, we often wish we could return to the grunt, the sigh, the laugh and the belch of our ancestors, and we ask ourselves this question: “Is it all noise—or is it?”

Dave Weisman.

Biggest Hookup

This week’s news was that W y t h e Williams, Mutual news analyst and foreign correspondent, went over KJH-York, Don Lee net (September 10) on the largest commercial hookup ever made available to a newscaster. He will be heard twice-weekly on Tuesdays and Thursdays sponsored by the Star Division of the American Safety Razor Corporation, or Treet Safety Razor Corporation. On the coast he will be heard over KFI and the Don Lee net from 7:00 to 7:15 p.m. PST under the American Safety Razor hookup.

With a network of 93 stations, the new program represents the largest contract ever signed by Mutual. It represents also most extensive broadcast of a twice-weekly commercial program.

Williams, author of the newspaper column, “As the Clock Strikes,” rocketed to national prominence by startling accuracy of amazing newsbeats in less than eight months on air. He is a news veteran (20 years have been spent abroad representing English, and American newspapers). As a World War correspondent for New York Times, he saw many of the biggest ruckuses of World War I. In 1939, he wrote and predicted the present war. He will also be heard Sundays, unsponsored, at 7:45 p.m. PST.
**FORECAST and things current IN RADIO**

**Editor’s Note:** The following are brief flashes on selective radio programs and events, current and running up in the future. The purpose is intended to afford a guide for introduction to radio matters of individual general interest.

* * *

One old and one new serial start September 30 and October 7 from NBC on Fridays (time not yet set). They are "Portia Blake" and "Kate Hopkins."

Impressive movie names will stud the Arch Oboler series to start October 4. Signed are Nazimova, Joan Crawford, Bette Davis and Norrna Shearer. Oboler’s dramatizations are outstanding radio fare, and are based on what is called "stream of consciousness" techic. **(Radio Life, August 18-24, Page 25)**

The "Parker Family," Sunday night NBC-Blue (KECA) network feature has been extended for 13 weeks and will take off September 29 in new run.

Of noteworthy interest is scheduled return of Andre Kostelanetz and his charming wife, opera diva Lily Pons, to CBS, September 29. The couple have been vacationing in Honolulu.

Kate Smith to have Willie Howard, 57-year-old singer, whose first significant role was in "Little Duchess," in the era (1901) that starred Anna Held, with whom he sang. He is of the famed vaudeville team of "Willie and Eugene Howard," board favorites from 1903 to 1912.

Pomp and circumstance of radio will bring back in their favorite roles of Sherlock Holmes and Watson their favorite September 29. They are Basil Rathbone, a thoroughly authentic artist, and his lifelong friend, Nigel Bruce, radio and motion picture bright light. An article in next week’s issue will illumine personalities of both gentlemen.

Funny Robert (Bob) Hope, accompanied by the turf professor, Jerry Colonna, glamour girls Brenda (Blanche Stewart) and Cobina (Flavia Allman) and music offered by Skinnay Ennis will be on NBC-Red Network (KFI) September 24.

"Hello, Everybody!" (September 20, CBS-KNX) is of course copulent and happy Kate Smith. She will come back to radio with Tyrone Power, Mary Astor and Dean Jagger to do an air-adaptation of the motion picture "Brigham Young."

Still of continuing interest is "Unclassic Hour," Al Poska, conductor, KECA daily at 3 p.m., Monday through Friday.

"Good News of 1941" is back on air (KFI, Thursdays, 7:30 p.m.) with Fanny (Baby Snooks) Brice, Hanley Stafford, Dick Powell and Mary Martin. A cleanly fun show.

Henry Weber, Mutual conductor, his wife, Marion Claire, are back on the Symphonic Hour over KIJJ-Mutual, Sundays, 6 to 7 p.m. Weber is Vienna-trained and Marion Claire made operatic debut in Italy. Both have been Mutual Symphonic headliners since April, last.

Wilshire Oil Company this week renewed for 13 additional broadcasts (Mondays, 8 to 8:30 p.m. KIJJ) the delightfully human show "Pull Over, Neighbor."

Lovely Helene Freeman pictured here, portrays Sandra Wilson in the fascinating dramatic serial, "Meet Miss Julia," which tells the story of the paying guest in Miss Julia’s boarding house, KFI, 2:45 p.m. daily.

Alfred Wallenstein is again batting "Sinfonietta," the amazingly excellent music program from KIJJ and the Mutual Don Lee Net, Fridays at 4:30 p.m.

Monday, September 16, Daniel W. Hoan, mayor of Milwaukee, will be guest discussion leader on the subject, "Can Democracy Survive in the United States?" Dr. Alfred P. Haake, noted economist, is heard regularly on all the "Wake Up America" programs, as is moderator Fred G. Clark, Foundation General Chairman (American Economic Foundation, sponsors of the program).

The title of the Willard George program featuring society chatter, household hints and other material of interest to women is "Inith Ilauser, Reporting." Program is broadcast 11:15 to 11:30 a.m. PST Tuesdays and Fridays over KIJJ.

AMONG THOSE PRESENT: Cary Grant soloing at the Hollywood Dance Hall. What, no Barbara Hutton? That Lana Turner-Vic Mature lunching affair now includes dinners; maybe a studio publicity buildup. If so, nice work if you can get it. Slapsy Maxie is back at his Hollywood night spot; noticed Muzzy Marcellino, the orch leader, in a huddle with his arranger at the Miramar Water-cade.

Trocadero Gone But Not Forgotten—Understand the Roast has purchased the old "Troc" fixtures and will use same in their Florentine Room opening in November.

Lost and Found Dept.: Bubbles Schinazi drops Wayne Morris. Carole Landis finds freedom attractive after 8 weeks of marriage. John Barrymore is trying to get "lost" again. Hedy the Gorgeous Lamarr flies against Gene Markey. Arlene Whalen and Alex D’Arey represent the "found (fond) department and are honeymooning in Hollywood.

Answering the Mail: Regarding our Lamplighter nights and get-togethers—We suggest you tune in the Lamplighter program over KHIJ, 4:15 p.m. every Friday. You can then be sure of the weekly Lamplighter at one of our leading night spots then call Webster 6161 for your reservation.

**HANDS THAT PLAY FOR YOU AND ME**

**LA CONGA**—Two hands on the revolving stage.

**CIGARETTE GROVE, AMBASSADOR—Clodo Lucas.**

**WILSHIRE BOWL—Fred Nagel, New here, comes from Pacific Northwest.**

**CASA MANANA — Jimmy Lancaster—Taps in swing, Four Hot Shots dancing. Henry House opens the 26th.**

**CASINO GARDENS—Jimmy Joy returns, A swell band.**

**ZAMBOANGA—Three well-grouped Hawaiian Strings.**

**FLORENTINE GARDENS—Daryl Harpa, Eyvindus Rioboma.**

**ROSLUND ROOM—Ray Stillwell from Hotel Astor.**

**TOPSY—Martin Dale, New, but very solid. Russ Brown on the vocals.**

**BILTMORE BOWL—Johnny Richards, Local boy makes good, Tillie Ray.**

**CATALINA—Bob Crosby.**

**ZENDA BALLROOM—Jack Dunn, Second great.**

**MIRAMAR HOTEL—Santa Monica, Joe Moyer.**

**EARL CARROLL’S—Manny Strand.**

**FARAGOULT THEATER—Gretta Tucker, Bonnie Baker.**

**THE BREAKERS—Al Roberts’ swell group.**

Reminder for your Lamplighter Prizes and Club benefits tune to KIJJ-Don Lee Station 4:45 to 5 p.m. Fridays. Guest artists, 25 free pairs of prizes.
GLAMOR CAREER
Frances Scully, Cover Girl, Is on Her Way

THE COVER GIRL is Frances Scully, a more than ordinarily attractive example of a Career Girl in Hollywood who is not one to let it be known, nor particularly interested in whether she is or not.

She is also the intimate of, or on speaking terms with, more Hollywood greats and near-greats than perhaps any other publicity woman in the World.

Miss Scully is proof that heritage is no myth. Her father, who is at present supervisor for the Southern Pacific railroad, has done writing as a hobby. Her mother was a fashionable New York designer and milliner. Frances inherited tendencies of both to become (1) a refreshingly original writer on fashions, (2) a fashion script writer, (3) a potential writer of mystery novels (she vows she will eventually be writing them from hundreds of bizarre plots tucked away in various files and recesses of her active mind) and (4) a sportswriter with an eye that has the snap of an "Eye in the Sky" to detect the winner in any number of modes submitted hopefully for her judgment by West Coast fashion designers.

Graduating from Los Angeles Catholic Girls' high school, she had one ambition—to write. She has arrived at this point in her career with colors flying triumphantly, having won this war in its first learning to be a publicist, to sell glamour to the public for individuals who are potentially glamorous to start. She is moving forward into the battle of Career with her original objective still in mind—to write novels.

Miss Scully believes that "no matter what you do, do it the best you can and you'll get ahead." She is essentially feminine in spite of the rigorous discipline a girl must impose upon herself who has deliberately set herself to her chosen profession of importance in her work. She hates soft soap and affection and is embarrassed by compliments. She was born October 21, 1914, in Pocatello, Idaho.

Miss Scully's creed goes something like this: "I will be a thorough Westerner, which is to say that I will be always as good as my word, which is important to me, and that is to say I shall be on the square with everybody." She is an admixture of idealism and realism. She believes that bad things have been said about Hollywood and its people; but that, in the main, Hollywood and its people are upstanding, hard-working citizens who do not deserve to be tainted by the brush which has probably rightfully blacked those who, in the minority, are not the real type that Hollywood is famous for.

She got started in radio work and in fashions by filling in for Irene Rich at the Ambassador hotel some years ago. She has never forgotten the opportunity nor the woman who made it possible for her. She quietly sings the praises of Irene Rich and counts her as among the best of human beings. For a while she had done newspaper work, but got in the groove after Miss Scully does a program "Speaking of Glamour" (Wednesdays at 5 p.m., KFI) and it through she speaks probably to more women than any other commentator in western radio. If the program has an especial appeal to women, it

shuns cheap gossip, gives interesting tidbits about where Frances has been, whom she saw, what they were wearing and what was said. The program makes very real for millions of girls and their daughters. It theirs in colorful vacations and manners.

In addition to the coastal program, Miss Scully's series is heard in a dress show shortwave to our South American neighbors in their native tongue. This show is for Johnson's Wax company on Tuesdays. She is tremendously well liked and the reasons are simple. She is candid and direct, pulls no verbal punches, gives credit where it is due, believes in clean living and lives by the rule that only by being deserving (which means doing things well and selflessly) does one get his desserts.

She has blue eyes, blonde hair, is about 5 feet 4" and wears blue because it is lucky for her and more, the small-girl freshness of features and the blue eyes.

Miss Scully is Radio Life's subject for prediction: She will accomplish what she has set out for herself.

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MARKET MANAGERS
Market managers in the main are public spirited. That's why you have Radio Life cheaply available weekly.

KFWB on Full Time

All-night broadcasting with programs bought and sponsored by national advertisers started this week by KFWB, Warner Bros. station in Hollywood. Operating on 950 kcl, 5,000 watts, the station goes full time on a 24-hour night and day schedule. A. S. Foster is supervising the 12 midnight to 7 a.m. broadcast and the 7 a.m. to 11 a.m. broadcast. The 11 a.m. to 12 program started Sept. 9.
S A T U R D A Y  L O G S

KVOE - 9, Don Arms. 9:15, Monday.

KMTR - 9, Martin Luther Thomas, Monday.

KECA - 9, P.A. Music. 9:15.

KFSD - 8, Breakfast Club. 8:30.

KHER - 8, campfire. 8:00, Midnite. Waldorf Luncheon.

KHER - 8, Women's Club, 8:00.

KFAC - 9, Inspirations. 9:30.

KGER - 8, News. 8:01. Soul Patrol. 8:01.

KRKD - 9:30.

KECA - 8, C.S. Fairly. 8:15.

KHER - 8, Breakfast Club. 8:30.

KHER - 8, Women's Club, 8:00.

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10:15 - World's Fair Band, KHER.

11:15 - Forum Band, Consul and Cosmos, KKK.

11:30 - World's Fair Band, KHER.

12 Noon to 1 P.M.

KFI - 12, News. 12:15. Congressional Concert.

KTER - 12, Ball Session. 12:30, Keyboard and Consul. 12:45, Four Girls.

KGER - 12, News. 12:15, Songs. 12:30.

KFSD - 12, four girls. 12:30, Pets. 12:45, Pets.


KFSD - 12, News. 12:15, Modern Melodies. 12:30.


KHER - 12, Children's Story Parade. 12:15.

KFSD - 12, News, 12:15, Club Mattress. 12:45.

KGER - 12, Children's Story Parade. 12:15.

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KHER - 12, News, 12:15, Club Mattress. 12:45.

1 to 2 P.M.

KFI - 1, Naomi Reynolds, 1:15, Doran.

KTER - 1, Buffalo Presents. 1:30, Plane. 1:15.


KHER - 1, News. 1:15, Modern Melodies. 1:30.

KFSD - 1, News. 1:15, Modern Melodies. 1:30.

1 to 3 P.M.

KFI - 2, El Chic Revue. 2:25, News. 2:15, Art of Living. 2:15.


KRAM - 2, News, 1:30, Salvation Army. 2:15.


KFSD - 2, News. 2:30, News from Washington. 1:15, 1:30, Army Recruitment.

KGER - 2, News. 1:45, Rhythm by Rialto.

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Ilish from Tokyo's J VW-3 on 11.73 Mc.

You may hear "Current Topics" in English long awaited, that proverbial "chance of having checked on these Installations 4.88 Mc. in Bombay, "The Gateway of September 15, 1940

in English is heard promptly at 11 p.m. each night from MTCY and is naturally a popular feature of this program. Station MTCY has another program aired in the daylight hours 6:50 to 7:55 a.m. with continuity very similar to that of the night broadcast.

And here's some good news for reader-listeners who are trying to add India to their list of "countries heard." VUB-2 on 4.88 Mc. in Bombay, "The Gateway of India" and VUC-2 in Calcutta on 4.84 Mc. are now being heard between 5 and 6:30 a.m. with what Herb Allen describes as "the loudest and clearest signals ever heard from these transmitters." Having had had the India stations I can concur with Herb in his report. This is perhaps the opportunity you've long awaited, that proverbial "chance of hearing India. If you are doing any listening at 1:55 a.m. you may hear "Current Topics" from Tokyo's JVW-3 on 11.73 Mc. with an "end of story" coinciding from Nippon at the present time. And to switch to the continent of South America for a moment, you'll find LRX on 9.66 Mc. in Buenos Aires coming in with tremendous volume on a program aired between 9:46 Mc. in Ankara, Turkey. Try about 7:15 a.m. for the "Turkish short-waver. Here's wish you luck—and "good listening."

Texaco's Star

Costly are radio shows when designed to properly represent the big name corporations who pay for them. Sometimes, as in case of Texaco Star Theatre, costs seem out of proportion to amount of good show. Quality it has. Texaco Star theatre has paid some $30,000 for its Texaco Star Theatre half hour. This week came news that Texaco, not altogether satisfied with things we going, yet not criticizing a show that has remained consistently popular, would take show from Hollywood. What Texaco will do: Take Kenny Baker to New York to deliver a "package" (made to order by one director) show. Gone will be crowds who in season packed Hollywood's old Vine Street theatre. Behind will stay Frances Langford.

Song-smith

The principal obligation of a periodical is to be honest. While it may make errors, these should be of judgment and not of intent to give coloristic impressions that do not paint a story with the pigment of word fact.

Bending backward to be scrupulous has been Radio Life to acquaint information-beseeching parents of hazards of indiscriminate schools on radio. New net result of recent articles has been to bring into public view responsible teachers and organizations, all feeling as keenly as dros Radio Life, necessity for straightforward counsel before investing money in radio training for talented children.

RELIGIOUS BROADCASTS

SUNDAY

11 to 12 Midnight

HIT PARADE BAND

Garwood Van, originator of "Rolling Melodies" music, recently introduced a tune on airplanes by Ned Washington, of "The Nearest of You" fame. It is called "My Baby," and received so many requests that Garwood is compelled to play it nightly on his Mutual air show.

Prime example of what Radio Life drove at with its expiatory articles is Donna Blair Smith (letter appears on page 2, this issue). Paving for airtime out of her own pocket, Donna Blair Smith proves her own worth in educational ability, demands nothing of pupils save ultimate agency fees, small charges for musical arrangements of lyrics they and others may write. The letter to Donna Blair Smith, Radio Life persists in caution: "Have nothing to do with 'teachers' or 'schools' who promise radio careers, or who can produce no reasonable evidence of radio background."
People on Air

Frances Langford, Texaco Star Theatre, was happily aired this week as she cut records with Tony Martin, singer. Eight years ago Frances began her career at Chez Paree, Chicago, met Tony Martin, then band-singing. Frances introduced Martin to "Hollywood Hotel" producers, got him starred on several occasions. Now, both at career peaks, they teamed talents to make for Decca, "Our Love Affair," and "Two Dreams Met."

Farmer is Bob (Bazooka) Burns. This week Farmer Burns was busy on San Fernando Valley estate readying for harvest of sugar beets.

Married just a week, Virginia Verrill, contralto for two NBC network shows, and Jim Breiley, young MCA band representative, are in Northern Wisconsin today on a honeymoon. Miss Verrill has been relieved of her "Showboat" appearance as "Uncle Walter's Dogpile," September 17, to make wedding trip.

First conferences were held this week between Joan Blondell and Van Flemming, author-star of "I Want a Divorce," which takes air from CBS network, October 3. Fleming plans to tie in Miss Blondell's latest picture with opening script. Picture has same title as airshow.

From Washington, North Carolina, came Cecil B. DeMille to become motion picture producer of note, to become in later time air producer of first rank. In Washington last week Producer Cecil B. DeMille was 26th person in line to kiss beloved cousin, Catherine Blount Harding, on her wedding day.

Parted this week will be lovely Indianian Helen Carroll and her husband, Carl Kress, outstanding American trumpeter. Helen returns to Radio West, with Merry Maes and picture assignments, Carl goes back to work in east.

On October 2 Fred Allen will return to air for Texaco Star Theatre. Airings will be from CBS, time schedule to be announced in forthcoming issue.

News Broadcasts

To "Stu" Wilson, KJIL funny script reader, came funny honor this week from Funny Script artist Hal Forrest.

"Perhaps you may be interested to know that your voice, as it reaches your large audience, in addition to my own small family, conveys the impression that you are getting just as much of a "kick" out of the funnies with you as you do from those who listen to you, receive. May you never go off the air."

Stu sends the funnies every night after 5:15 over KJIL.

SEPTEMBER 15, 1940
RADIO LIFE

PAGE 31
My Friends, I Cast My Vote for
PULL OVER, NEIGHBOR

There are quiz shows and quiz shows, but it's seldom that one comes along with a new idea in entertainment. Here's a justly popular program presented by the Wilshire Oil Company.

LISTEN TO
PULL OVER, NEIGHBOR
8:00-8:30 p. m.
MONDAY
ON MUTUAL DON LEE STATION
KHJ