SAM HAYES
A 'Sperry' Good Fellow
KFI, 7:45 a.m.
Mon. thru Sat.

A 5c Magazine, to Increase Your Listening Pleasure, Made Available for 2c by Your Friendly

E. F. Smith Public Markets
THE EAR INSPIRES THE PEN—

Carl E. Johnson,
1618 Sherbourne Dr., Los Angeles.

Sirs: I would like to call your attention to an error in the Feb. 23-Mar. 1 issue of Radio Life. In Radio: West-National-International, under National, page 4, it is stated that the Star Spangled Banner was written during the shelling of Fort Sumpter in the Civil war. According to the encyclopedia by Taylor and Van Doren, the Star Spangled Banner was written during the War of 1812 when the British were shelling Fort McHenry near Baltimore, in 1814. Fort Sumpter was occupied by the Confederates and not the British.

Ed. Note: To alert-to-his-history

Reader-Listener Carl E. Johnson and 12 others object to this error. Our red-faced respects. When we make an error, it’s always a beauty. Of one thing we are sure, Private Scott Key wrote our national anthem. We’d better go back where we came from—

Mrs. E. Campbell,
636 C St., San Diego, Calif.

Sirs: For the first time, this evening, I have read your little magazine. From now on, I will try to read it regularly. In regards to W. E. C. Cumings on liquor ads and women smoking, I wonder how old she is. My dear lady, that has always been, always will be, if not legal, illogical, one way or the other. Thanks to a dear lady, Alice Roosevelt, she taught us that women had as much right as men. The world is just the same. It’s the people who are in it. Let’s keep America free and safe.

Mrs. John L. Golden,
3853 47th St., San Diego, Calif.

Sirs: I must express my delight in the article “Song of the Lord.” It was indeed a thrill to have the Old-Fashioned program given space in Radio Life. First Mate Bob’s conversion was a modern miracle, and the glory should be given to God.

I might say, too, that I do enjoy Radio Life, and speaking of modern miracles—there is another program worthy of honorable mention: “The Old Fashioned Revival Hour.” I think your readers might like a review of how Rev. Charles E. Fuller’s program has grown almost overnight from one Hollywood station to over 170 stations which reach from Europe, Africa, and the islands of the sea with the Old Fashioned Gospel.

Leyton F. Greybar, Secy.
The All States Radio Listeners Society.
Sirs: “The All States Radio Listeners Society” has just finished its third yearly voting of favorite Radio Stars and Movie Stars. Following is the list of favorites voted the leaders by 26,000 of our members:


Best Actresses: Lynn Bari, Marcia Mae Jones, Rosalind Russell, Greer Garson, Joan Bennett, Alice Faye, Joan Davis, Loretta Young, Betty Field, Betty Moran, Judy Garland, Ginger Rogers, Rita Johnson, Gladys George, Helen Vinson, Irene Dunne, Sigrid Gurie, Louise Campbell, Kay Francis, Rossina Gill, Madeleine Carroll, Astrid Allwyn, Rita Quigley, Eve Arden, Deanna Durbin, Katherine Hepburn, Constance Moore, Ann Sheridan, Ginger Rogers, Martha Scott, Jane Withers, Marjorie Weaver and Marjorie Rambau.

The Five Best Motion Pictures for 1940:

Greatest actor in point of service to the public: Adolph Menjou.

Lynn Bari, Marcia Mae Jones and Lloyd Nolan were voted as the coming top stars of the screen.

Wayne Davis,
2215 W. 15th St., Los Angeles.

Sirs: Buck Hathaway’s column is a bit vague at times, and with it as the only exception you have a nifty magazine.

Children’s Prizes
Two hundred and sixty-four dollars in valuable prizes is the ultimate goal of eight boys and girls selected from Los Angeles city and county schools who cooperate each week on KECA’s “School Kids Quiz.” Thursdays at 8 p.m. James Samuel Lacy, principal of Dayton Street school, is conductor of the popular quiz, and awards the two complete sets of the World Book Encyclopedia to the boy and girl winners, as well as six sets of the New Century Dictionary to the other six contestants.

Poll Names DeCamp
Rosemary DeCamp, who plays Judy on the Wednesday “Dr. Christian” series, has been inauded in the monthly poll of 400 critics conducted by the Hollywood Reporter, for the “Best Incidental Performance” in “Cheers for Miss Bishop,” a recent picture in which she portrayed the part of a young immigrant girl.

Did you thank your market manager for making available to you Radio Life at such a small a cost? Why not? He’d appreciate it.

In Remembrance
To Margie: A million mothers mourn
At your sad passing.
Your golden voice which brought us gladness
We shall hear no more.
We who knew your peerless, flawless charm
And sweet loyalty
Mourn not as strangers but as mothers,
Matchless artistry
Made you most truly ours, the daughter
Of our fondest dreams—
The curtain lowers and the lights are gone
How complete the role
You essayed, nor missed a single cue.
So grand an exit;
Bitter tears and Rosemary a shrine
From all who knew you.
Hail and farewell.
—CAROLYN RANDOLPH GREENLEE.

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Program Changes This Week

Editor's Note: As rapidly as they are furnished by Loc. Editors of principal broadcasting networks and major western independents, complete program and time changes will be noted, week to week. In this manner, readers are informed, however, that even noted programs do not hold true, because of broadcasting problems and nearly overwhelming pressure of world affairs, to which is added production industry, in interests of public service, sacrifices time and money, and, in some cases, programs that ideals of public service will be maintained. "NT" means New Program. "NF" means New Time.

Change Program

NT Singing Strings
NT foreground Strings
NT The American Song
NT Joe and Mabel
NT Pappy Hunt
NT What's Your Idea
NT Sunstar Revival
NT Fred Waring
NT The America Speaks
NT This Week's History
NT Phil Harris Orchestra
NT Words and Music
NT Lyle Henderson, Piano
NT John Hays Hammond, Guitar
NT Food and Figure
NT Nick Muller
NT Of Human Bondage
NT Red Mountison, Redwood Gossip
NT Paddy Hunt

NT A County Band
NT Style String
NT Lee Sweetland
NT Hollywood Strings
NT John Clark, Tenor
NT Boy Scouts of America
NT Dave Lane, Tenor
NT Frank Carson, Ernie Vick
NT Bright Idea Club
NT Mabel's Morning Merry-Go-Round
NT Garden Plots
NT Paul's Trio
NT Columbia's Country Journal
NT Guy Holcomb
NT Fred Handley Players
NT Friends to Stardom
NT Drama of Youth
NT Defense for America
NT First Defender
NT The Government Reports
NT Rachmitch

West

BEHIND AIRCRAFT SCENES: No unauthorized person can come remotely within touching or camera distance of closely guarded aircraft making plants. Jealous are the National government, army and air corps experts as the task of putting wings on American defense gathers momentum throughout the Land.

Many a citizen has often hoped for opportunity to be taken on conducted tours of imagination-staggering-sized plants in which America's "wings" is taking place.

To such citizens, March 1 from 4 to 4:30 p.m., National Broadcasting Company through its Los Angeles station KFI will bring realization of such a dream. Then will NBC conduct a tour by air-waves of four great aviation plants in the Los Angeles area.

From the Douglas factory in Santa Monica, will come air pictures of bomber "B-19" under construction, of Guerin presses in operation, the story of vital improvements in airplane construction. NBC interviewers will develop into plant, experienced aviation engineers will describe processes, sounds of plant in full operation will be heard.

At Vultee in Downey, mass production of airplanes will be described from vantage point in factory where training planes are being completed. The Vultee assembly line and the famous engine tunnel will be in operation during the program.

From a runway high over North America's plant at Inglewood, commentators will give a bird's-eye view of operation of two assembly lines where advanced trainers and bombers are under construction.

At Lockheed in Burbank, program will feature the story of the new light, speedy interceptor, sketch the development of the ship, from plan and model stage to completion job.

At the four plants, the complete story of the construction of airplanes will be graphically presented, beginning with the stamping out of small parts and climaxing by the take-off of completed planes from the factory airfields.

In dramatic climax, four swift planes, a basic trainer, advanced trainer, bomber and interceptor will take off, ready for delivery to U. S. Army receiving points. Aviation experts will describe processes involved in building up Army Air Corps' fleet of fighters. The broadcast will be broadcast in abridged form on local Los Angeles stations.

WHAT'S YOUR IDEA? Radio listeners who have ideas for new radio programs will be given a showcase for their brain children when What's Your Idea airs from KFI, March 2, 3:30 to 4:00 p.m. What's Your Idea will give members of radio audiences their chance to submit in outline form ideas for new kinds of radio programs they would like to hear. Each week three best ideas submitted will be developed and broadcasted in a broadcast. Cash awards of $100 will go to persons submitting three ideas presented on program. After the broadcast, the

Douglas, head of the plant that bears his name. The program, "Defense for America" is second of thirteen to be heard from industrial centers throughout the nation.

UBICITOUS AIR-REPORTER: Started were air-tuned listeners a few years ago during a special events broadcast to hear, grippingly dramatic, the unmistakable tonal agonies of a woman in labor. With knife-edged curiosity those self-styled listeners followed, heard for the first time, a virtual air-witness account of child-birth in a Los Angeles hospital.

Emotionally sapping as was this singular application of air-reporting technique it was but one in scores of amazing reportorial exploits to be chulked up by one Hal Styles, more familiarly known to national listeners as the producer and air-ee of "Help Thy Neighbor."

Down to the sea in a diver's suit has gone Hal Styles to air impressions of undersea life. With short-wave equipment strapped to his back, he has leaped from speeding airplanes, on way down with parachute billowing above him, described sensation of a human body space-falling. Through jaws has Hal Styles gone recording the voices of murderers and others, talked with men for whom life was ebbing with the second tick-tock of prison clocks.

True human interest stories which he has gleaned in his world-wide travels will be related by Hal Styles in a new series of programs entitled "Join Your Blessings," soon to be aired from NBC-Blue Network Monday, Wednesday and Friday, 3:45 p.m.

One of best known radio men on the Pacific Coast, Styles is a veteran broadcaster. He started as a wireless operator at the age of sixteen, in 1928 entered commercial broadcasting in New York, went to Los Angeles in 1935, where he has since been heard on various types of programs. His most famous show was "Help Thy Neighbor," which ran for nearly four years on a local Los Angeles station. During its time on the air, the program was the means of placing 26,709 persons in employment.
radio audience will be asked to vote for the week's best program idea, and an additional $100 will be sent to the writer of the selected entry.

Cast will include Ted Fio Rito and his orchestra; little Jackie Keller, tenor; Don McNeill, master-of-ceremonies; Lynn Brandt, announcer, and stars of the entertainment world, to be heard in guest appearances.

**LINTER LONGER LOBBY:** Second to oil as a source of constant income to California are tourists, regarded by realtors, tradesmen and hotel-keepers as an "industry."

Vying with Florida as the Nation's winter playground, California shows a sunny civic heel to all other sections of the Land in a constant advertising and publicity race to attract ever increasing numbers from bleak mid-western, northern and eastern winters.

Important challenge to California empire are tourism builders has been: How keep tourists in state?

Last week from Station KMTR this question was answered for the thirty-first time by program "Ride Your Hobby." On no more complex theme than to have prominent Californians, one time residents of other states, go before microphones in their particular hobbies and interests, "Ride Your Hobby" was beginning to make itself heard where hearing would count most—in decisions of many a visitor to remain or extend his or her stay, thus adding strength of numbers and cash to a growing State.

Jointly sponsored by Pepperdine Foundation and Hotel Greeters of California, the program ear-attentions tourists where, for the time, they are most likely to be on Saturday evenings at 9 o'clock—in hotel lobbies.

Instrumental in pursuing visiting globe-trotters into investigating California hobby potentials have been millionnaire sportsman Owen T. Churchill, who told of yachting; Judge Robert A. Arter, who described Mt. Whitney and hiking activities of Sierra Club members, actor Otto Kruger on gardening, Louise Rousseau, Pathe News shorts director and assistant director of information, please films, Blanche Yurka, stage and screen actress, Betty Burbridge, script writer for Gene Autry and Dorothy Stone.

Now past its thirtieth week, the program is the idea of Pepperdine Foundation—Associates E. W. Elmore, public relations director, and John L. Spierer, operating manager of Foundation properties. Spierer originated Ride Your Hobby as a side-issue of a "linter longer" theme, which lured visitors to California in years past, imposed on him travel promotions Elmore had been conducting for several months. They invite prominent citizens of neighboring communities to be interviewed about outstanding features of their locality.

Disturbed by no commercials, the program features the "Royal Four of Hollywood," melodiously balanced male voices.

**LITERARY PARENT STUMPER:** Often as real to listeners as their own day-by-day seen kith and kin are radio's characters, juveniles and oldsters, endowed with same biological tendencies to growth and cultural development as any real life person. Problem of many a strip character creator has been: To be or not be. The problem core: Should characters be permitted to grow up or remain forever Pollyannas of youth?

To Harlan Ware, NBC writer-creator of "Bud Barton," this problem posed itself last week. To Radio Life's editorial staff Ware dumped his woes.

"Will your readers help in deciding question: Should Bud Barton grow up?"

Dickie Holland portrays Bud Barton, is a youngster of twelve going on thirteen. He is currently beset by a voice that will not stay put. Not alone is he in this quandary; the supporting cast in "Bud Barton" is experiencing same difficulty.

"When I first conceived 'Bud Barton' during a midnight chat with a radio executive of the porch of an Illinois farmhouse, I had no idea that within one short year I would be confronted with so knotty a problem," said Ware. "The program was originally conceived because I felt no one had, up to that time, written a really good radio drama depicting the average American boy."

The author lives in Arcadia, California, has a son about Bud Barton's age who has served as inspiration for the radio program. Not particularly interested, young Ware listens occasionally to his father's work, thinks it good, but is prone to discount it because "dad" writes it. Harlan has seen but one of his dramas broadcast, and it made him so jittery that he vowed he would never watch another.

But, deplorable, Ware cannot escape fact "Bud Barton" has reached a critical point in life, cannot escape it because every broadcast brings evidence impossible to deny.

**Unrated Package**

PERSONAL—Young girl, attractive, cute and efficient, but to mention her many other fine features, creates a marked program-conscious. Generally, to general belief, is not married or engaged, but has no objections. Apply to Bonnie Baker, care "Hidden Stairs" show, Sundays at 2:30 p.m., KECA.

**THRIFTY Presents INSIDE THE NEWS**

with JOSE RODRIGUEZ and SID SUTHERLAND

KFI 10:30 P.M. Nightly Except Saturday

**National**

NATIONAL CROSSROADS: Basically an idea for unifying the whole nation into one vast town meeting through the agency of radio, "America's Town Meeting" brings together important national and world figures, opposing them in debate, exposing them to spontaneous heckling by highly articulate audiences.

"Town Meeting" is distinctive among forum programs. There are Town Meeting listener-discussion groups in homes, community centers, libraries, schools, churches, farm organizations and prisons. To meet demands of these voluntarily organized discussion groups—a bout 3,000 throughout the country—Town Meeting set up an Advisory Service to supply groups with background materials and other services in advance of each broadcast.

The program has been praised by educators since its inception. "Town Meeting of the Air has been one of the most successful of all sustaining programs in America," says Dr. James Rowland Angell, NBC's public service counselor. "It has brought to the radio, to face to face debate on matters of signal import, the leaders of thought and action in every field. Listening groups have sprung up all over the country in which, at the conclusion of the program, discussion on the subject of the evening is continued. It is doubtful whether any other program on the air has done so much to promote serious thinking upon issues of national moment."

This week continuity of "America's Town Meeting of the Air" for five more years with the National Broadcasting Company was assured by a five-year renewal contract for the forum by Sidney N. Strots, NBC vice-president in charge of programs, with George V. Dennys, Jr., President of Town Hall, Inc.

**ASCAP FOREVER? Explaining ASCAP's Control of Musical Compositions and Songs, Warp and Woof of Musical Americans of the past and for time being, stands a dispassionate legally contrived document, the United States' Copyright Law.**

For millions of Americans who throughout the Land's breadth and length have asked why and how ASCAP can tie up the...
songs identified with American past, the Copyright Law is the answer.

Until 1914 this Law was but loosely applied to compositions of a musical nature. On a day in that year the late Victor Herbert sat in New York's popular rendezvous of society and art, the Cafe Shingley, and heard a number of his favorite waltzes played by the cafe orchestra.

To Victor Herbert's table came Shingley's proprietor, beaming.

"How do you like our playing of your pieces, Mr. Herbert?"

Herbert stared appraisingly.

"All right," he said. "But tell me. You pay your cooks for making meals. But are you paying me for use of that music?"

Flustered, the proprietor stammered that he did not realize payment was required, nor was it—then.

Victor Herbert had an idea. The idea flowered into organization of American Society of Authors and Composers after a meeting with Nathan Barukman, the lawyer. Idealistcally and practically seeking protection for their works, authors and composers and publishers bent the Land's copyright law to fit their needs. Without the permission of any one of this triumvirate no song or music number could be played. Rights to songs and music were established for 28 years, with option for renewal to be exercised for 28 years more. After 56 years of copyright protection, effort of the law ended, songs and music entered public domain, were then available to all who cared to publish them in any arrangement or another.

Smart were publishers to whom authors and composers sold their works. For back beyond the dawn of the 20th Century these publishers derived, acquired rights from heirs and assigns of dead writers and composers, thus effectively established a virtual monopoly of American music. Writers and composers gave to publishers all rights of republication and, under arrangement, to the newly formed society gave performance rights.

Thus laid for ASCAP control of music, a control which, dated currently, will continue to 1997 for music written circa 1941. Not really so dismal is complete picture. The law, retroactive to date of all compositions, day in and out is loosening once ASCAP controlled material to public domain. Today virtually 50% of all music played is in public domain, susceptible to arrangement by any publisher or group. Pertinent, too, is fact that many a publisher under ASCAP domination has turned over complete catalogs to BMI, Inc., a public agency, in contrast to ASCAP, a society with no responsibility to the public that it cares to meet. Thus, E. B. Marks, oldest of publishing houses, E. Wood Sherman and Peer International catalogs are now available to BMI, Peer International itself controlling estimated 90% of all Latin-American music.

Pertinently last week said Harry Engles, BMI executive:

"Twenty million persons listen to or buy war songs. A popular song is a popular song no matter who writes or controls it. The public listens to and buys what it wants. The ASCAP contention it has not given off to BMI writers is true, but puerile. America is developing new writers every day. Given time—and time only is needed—American writing and composing genius will produce as good and often better music than is now controlled by ASCAP."

** Radio's Lengthening Day: Only 24 hours has radio's clock, a fact which CBS-KNX officials, elated by increasing demands for air time from sponsors, last week were beginning to regret, as were officials of other day and night network stations throughout the land. For, impending business recently has begun to indicate that radio in general could do with a longer day than inexorably fixed by the sidereal system.

Since Jan. 13 station KNX has been signed off at 1 a.m. Still hot and glowing were wires and tubes, the intricate mazes of machinery with which the radio station bridges distances to hurl its messages, music and program routines, when KNX was back on the air at 4:45 a.m. Thus, with but a three hour and forty-five minute lapse in continual night and day airing KNX and many another American station foresaw impending a "forced draft" system of broadcasting to cope with air time demands from an America that never sleeps. Making no guesses as to what "forced draft" would mean CBS officials were content to see their off-air period cut down to the few hours, were eyeing possibilities of taking even this slack as the nation itself in other fields was on a 24-hour, three-shift basis. Guessed observers: That "forced draft" would mean careful editing of programs in an attempt to achieve time-buyers' objectives, thus making possible more sponsors to have their places in radio's swift moving clock.

** **

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

** **

Ancient Star

---

** SPUN RAYON **

Slack Suit Sale

** 7.99 **

A Beautiful Buy at

Rancho Blue

Sierra Rose

Desert Tan

Rico Sand

Clear Sky

Blue

Whether you're relaxing, going places or just digging in your garden... here's the Spun Rayon Slack Suit to make you both cute and comfortable! It's full cut with plenty of action pleats in back of blouse... in fact it's the very best Spun Rayon Slack Suit we've ever offered in sizes 12 to 20 for just $2.99!

DOWNSTAIRS STORE
At 9th & Broadway, Huntington Park, Pasadena and Central Ave. at 45th.

---

MORE THAN 12 years of stardom on NBC have made Rudy Vallee, star of the Beatlest-Bud Vallee program, one of the world's most famous showmen. Many of the greatest stars in radio were discovered by Vallee, who now presents his latest "protection," John Barrymore, during his broadcasts each Thursday at 7:30 p.m., KECU-KFSD.

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EASTERN-COLUMBIA

Broadway at Ninth
SUNDAY Programs

8 to 9 A. M.

KEF-8, News, 8:40, Rhinestones of Rockies. 8:55, Book of Books. 8:30, A Liberal Call to Order. 8:45, Church of Our Air, 8:55, Major Award. 9:15, Miss Lucy, 9:00, Mustard. 9:15, News, 9:05, Alpaca. 9:15, Box Car. 9:20, Church of Our Air, 8:55, Major Award. 9:15, Mustard, 9:00, News, 9:05, Alpaca. 9:15, Box Car.

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SUNDAY Programs

MARCH 2, 1941

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COMING OUT OF THE ETHER by Bernie Smith

The rains came and we were in a pleasant mood of reminiscing. We thought happily of the carefree days of radio when the only news commentators on the air were those who knew something about news. That seems like such a long time ago, now.

We suggest a program idea wherein a news commentator would review other news commentators who in turn repeat what the guy before them has just said: "Who repeats what he read in the newspapers this past day?"

We heard an organ concert over a local station the other night, and at the conclusion the announcer said: "Information reaching me indicates the music you have just heard probably was played by Fitzgerald's Iff. Radio organs are sources for the old out in this and if word from field headquarters may be relied upon, Mr. Iff will be heard from again."

The only reason Fitzmaurice isn't commenting is because he can't pronounce "Cyrenian." He's studying under a good teacher, though, and plans to give us the organ. He ought to be a swell commentator. He is pretty good at telling which way the wind blows.

We have a letter from a lady in Victoria who reports that on the night of February 21, at 10:45 p.m., she heard entertainment from the "Iff" over the radio. We turned the letter over to the FBI who discovered the "entertainment" was merely two of the neighbor's cats playing "Duck on the Rock.""

LASTING PERMANENT FOR ANY HAIR

No matter how fine, or straight or unruly your hair may be, you now get a true lasting permanent with sensation "New Life." Just ask your favorite beauty operator—neighborhood or downtown store—for a "New Life" Permanent. You'll be delighted.

This Week's New
DECCA ALBUM
ANTHOLOgy OF WHITE JAZZ

with "Red" Norvo, Joe Venuti, Ben Pollack, Dorsey Brothers, Adrian Rollini, Bud Freeman, Paul Whiteman and Others.

6 Records $2.60

SUNSET and VINE

Hollywood 8211
Open Evenings and Sundays
Free Parking Without Purchase

9 to 10 P.M.

KCFI—2, Walter Winduhl; 9:15, Parker Family; 9:30, Sherrie Holmes.

KNX—9, Krupa Orchestra; 9:30, Gaff Orchestra.

KFJ—2, News; 9:15, Fields Orchestra; 9:30, St. Paul's Symphony Orchestra.

KFK—2, University Explorer; 9:15, News; 9:30, Serenade to Loveliness.

KFWR—9, Rescue Mission; 9:15, Official Orchestra.

KMPC—2, Guest Who; 9:15, Chapel Quartet; 9:30, Jerry Wold; 9:45, Theatrical Interlude.

KFWT—9, Special Events; 9:30, Music.

KCFR—9, Sunday Evening Club; 9:30, Glorious Hour.

KGRO—2, News; 8:15, Popular Tunes.

KFOX—9, News; 8:15, Pop. Records; 8:30, Hawaiian Rhythms.


KFOX—9, News; 8:15, Fields Orchestra; 8:30, Old Fashioned Revival.

KFGO—9, Voices of First Night; 9:15, News; 9:30, Herman Orchestra; 9:45, Serenade to Loveliness.

KRBI—9, University Explorer; 9:15, Fields Orchestra; 9:30, Voice of Serenity.

KPFK—9, News; 8:15, Fields Orchestra; 9:30, Voice of Prophecy.

10 to 11 P.M.

KCFR—10, Read It or Not; 10:15, This Week's History; 10:30, Wings Over Japs.

KMTW—10, Viennese Ensemble; 10:15, Celebrity; 10:30, A Volley (orch), 10:45, Kalle Orchestra.


KFOX—10, Boys' Ballroom; 10:15, Music; 10:30, Organ Recital.

KGFJ—10, Italian Melodies; 10:15, Convert Music.


KFRI—10, Esther Stuart.

KFRM—10, Troubled Melodies; 10:15, Bridge to Dreamland.


KMPF—10, Elsie Stuart.

KFWT—10, Hank, the Night Watchman.


11 to 12 Midnight

KCFW—11, Symphony Hour.

KMPF—11, Right's Hauntaways.

KFOX—11, Pauline Novelties; 11:30, Harmony Club.

KFBV—11, Symphony Hour.

KFOX—11, Nite Bites; 11:30, Gillette Quartet; 11:45, Hawaiianes.

KECA—11, Vivian (orch); 11:30, Floyd Wright.

KFOX—11, Symphony Orchestra.

KMPF—11, Right's Hauntaways.

KMPF—11, Honeymooners; 11:30, Harmony Club.

KCFW—11, Symphony Hour.

KMPF—11, Right's Hauntaways.

KMPF—11, Right's Hauntaways.

KFOX—11, Pauline Novelties; 11:30, Harmony Club.

KFOX—11, Shannon Quartet; 11:30, Floyd Wright.

KMPF—11, Symphony Hour.

KMPF—11, Right's Hauntaways.

KMPF—11, Right's Hauntaways.

KFOX—11, Pauline Novelties; 11:30, Harmony Club.

KMPF—11, Symphony Hour.

KMPF—11, Right's Hauntaways.

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KMPF—11, Right's Hauntaways.

KFOX—11, Pauline Novelties; 11:30, Harmony Club.

KMPF—11, Symphony Hour.

KMPF—11, Right's Hauntaways.
**Blind Man Swell Guy**

*When Alec Templeton, Mimic, 88-Man, and Mnemonist, Enters the Scene. Old Man Gloom Has to Take It on the Lam*

By DON SABRE

**SPRITELY, effervescent atmosphere descended upon New York’s Ritz Theatre. The old house is chill and shadowy save for the half-lit stage, yet a spirit of lightness and gentle humor pervaded the place.**

The spirit is Alec Templeton, 30-year-old blind pianist, whose wit and musical mimicry sparkle across the continent every Friday night.

Distinctive is the atmosphere of a Templeton rehearsal, the moment one steps into the theatre. A dissonant welter of notes rises from the orchestra as it tunes and practices... the huddle of production men trimming and revising the script... a singing group in a corner softly running through their number...

Superimposed on the scene, and commanding it, is Alec Templeton, vibrant, restless. He sits at a grand piano... small, tousle-haired, nervous in movement—a dominant note in a cacophony of sound.

In the brass section, a trumpet quietly mutters through a “solid” improvisation of “Home Sweet Home”... Templeton’s sensitive ear catches it, his sightless eyes seem to “see” into the musical pattern. He picks up the melody, adds a hot lick to it on the piano.

“Ah-ah, he caught you, Johnny,” someone half shouts, and a quick low well of laughter rushes up against the general sound.

**They like the little guy.**

The feeling is mutual. Alec knows the names and personalities of every member of the show and production staff, and can identify them as far away as he can hear their voices.

Harry James is the world’s most torrid trumpeter and was a guest on Templeton’s first New York broadcast. As James reported for rehearsal, coming through the wings on the opposite side of the broad stage from Alec, he stopped to talk to a band member amid the rehearsal bedding. But Alec spotted his voice immediately.

“Harry James!,” he called out, “It’s been months since I’ve talked to you... come over and say hello.”

James looked up in amazement. It had been over a year since he’d seen Alec. During a lull in rehearsal, Alec’s manager brought a reporter over to the piano.

“Alec, Mr. Webster here would like to say a word to you.” Alec extended his hand, listening attentively to the reporter’s greeting.

“Oh, yes... Webster. I met you once—at a Toscanini broadcast, wasn’t it?”

The reporter looked startled. He had been one of a group introduced to Alec two years before.

The blind Britisher enjoys having people around—even photographers, although he confesses he doesn’t always understand their penchant for odd camera shots.

When a photographer from a magazine asked him to get on his knees before the piano, with his head down close to the keyboard, he obliged, laughingly remarking that he “didn’t get it.”

**Position suggested prayer to him... he laid his head on the keyboard and muttered a Latin litany. The photographer’s girl assistant laughed.**

“Have the laughter of a dancer,” Alec said, looking up, “a dancer, or possibly a singer. Laughter tells me a great deal about people.” The girl laughed again. “Yes, it’s a dancer you should be, my dear,” he declared.

Amazing is memory of the man who learns music by listening to recordings. This memory is a constant source of wonder to people who work with him. He memorizes his part of the script, which is considerable, in about ten minutes, with the aid of an assistant. During rehearsals and broadcasts, the assistant sits beside him at the piano with his hand on Alec’s back, soundlessly transmitting the program cues...signalling for a speedup, a “stretch out” or a “cut,” as the show requires.

Mrs. Templeton, whom Alec married last summer, is always present at rehearsals. He feels better when she’s near. Sometimes he worries if the dress rehearsal goes badly, calls it “un-dress.” No rehearsals on these occasions; but his wife doesn’t let him fret.

“It’s all right, dear. You’re doing fine. Don’t you worry one bit,” she calls encouragingly from a seat in the theatre.

Mrs. Templeton herself is a handsome, kindly woman. She is the former Juliette Vaianti, accomplished as a musician and singer. The couple met five years ago when both appeared as guests on a radio program. She is a helpmate to Alec, in a real down-to-earth way. She makes possible Alec’s enjoyment of a full life. They attend concerts and recitals, go on walks, bus rides and automobile trips together, she supplying the visual aspect of Alec’s life, and this, added to his keen sense of sound, makes Alec Templeton’s realm far richer than that of most persons blessed with sight.

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**WIT OF THE WEEK**

Pat O’Brien, appearing in “Brother Orchid” on the Gulf “Screen Guild Theater” program of Sunday, February 16, was supposed to knock out two men with just two punches. Sound effects man Clark Casey provided the necessary “smacks” by beating his fist into the palm of his other hand. O’Brien thought Casey wasn’t “smacking” hard enough so—at rehearsal—he turned to Clark with the question. “Say—are you pulling my punches?”

---

**ALWAYS SMILING** is Alec Templeton who, though blind, manages to enjoy every human situation and contact with joyous goodwill and friendliness.

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**MARKET REPORT**

Market managers in the main are public-spirited. That’s why you have Radio Life cheaply available weekly.
As airplanes and battleships are the great arms of national defense, radio is the voice. On questions of war or peace, on need and extent of our American task in a world of confusion and danger, Americans are the best informed people living. The responsible polls of public opinion are convincing evidence of their awareness. I am not disturbed that public opinion has shifted on various issues. So have the circumstances. That many voices speak, that many policies are suggested, that many contradictions are made evident in the debates on the air, may indicate confusion in our democratic procedure; but this is a confusion more apparent than real. A free people, through free speech and debate, are able to correct each other's errors and reach conclusions that are in the interest of the many, not of the few. Free minds cannot be regimented.

Radio, gathering and disseminating news, views, and opinions, directly from their sources, is known to all of us. This service will develop greater importance during crisis. Under the American system radio is democracy at work. We are not told by a dictator what radio must do; nor are citizens ordered to listen. American radio has the confidence of its public, who listen of their own volition and desire.

The president broadcasts his message personally to the people. The humblest citizen may stand up in Town Hall Meeting of the Air and voice his disagreement with the president. Just as many people in this free land can hear this simple citizen speaking as can hear the president. Freedom of speech, freedom of press, freedom of radio, permit Americans to function as a free jury. The only mandate radio has is to keep the truth free.

Freedom is a responsibility as well as a privilege. Radio has accepted the obligations that freedom entails.

In all of our programs we must be motivated by good taste, decency, and maximum public service. Broadcasting's code is strict. There can be no offense to religious or racial groups, sacrilege and obscenity are taboo. There must be no misrepresentation and no questionable statement. Emphasis on insobriety and morbidity is not permitted. We accept our responsibility as a public trust. We hold this code of ethics to be of first importance.

The National Broadcasting Company has adopted self-imposed regulations on handling of war news. These call for temperance, responsible, and mature handling of facts without color and sensationalism. On the positive side we have undertaken programs intended to counteract the influence of alien philosophies, and of programs that dramatize the value of the heritage our nation is preparing to defend.

Thus, the National Broadcasting Company is cooperating with the federal government and other agencies in the preparation of programs that accent Americanism.

These programs are concerned with the privileges and responsibilities of the democratic way of life, as in the series "I Am an American." They are concerned with agriculture's relation to national defense, as in the daily programs of the "National Farm and Home Hour." They are concerned with instructing our young men in many details of the transition from civilian to military life.

They are concerned with information for the families of such boys. We knew that families at home would want to hear about the life of their sons in military training camps. So we built a special truck, carrying its own power plant and four transmitters. This mobile unit is touring the country today—visiting all camps, bringing vivid, inspiring details of the training of our peace-time army.

The assurance that we are fashioning a democracy equal to every problem of government lies in that the public not only accepts but expects constantly higher grade of program service. This is a new and significant element in mass information, mass education, and mass entertainment.

Music, drama, literature, history, fine arts, public affairs, psychology, economics, natural science, physical science, biological sciences, religion, formal education, vocational guidance, agriculture, safety, aviation, children's programs and women's programs are available today. Arts and skills have combined in this service.

Contributions of artist, musician, writer, and newspaper on the air are great; but the contribution of the advertiser in radio is no less significant. His support and use of broadcasting as a sales force have provided Americans with the finest radio programs produced anywhere. His investments in radio time have enabled us to give proportionate value to listeners, to expand and improve the service brooks that emergency may arise, we maintain this fruitful cooperation; continue to give listeners program service which has created our vast radio audience and a great radio industry.

Two months ago the president of the United States eloquently tribute to radio progress in two decades said:

"Today the need is greater than ever that broadcasting should perform its function as a service of public information. Factual and accurate news made available to all of our people is a basic essential of democracy. Radio has done its job well in this field."

Broadcasting has performed a real function. This is evident to every listener who has followed events from the theaters of war. Radio had to meet a challenge unprecedented in its history. It met it through cooperation of overseas news- men enlisted in broadcasting.

We broadcast the success story of American democracy and its expansion. We strengthen the democratic determination of other peoples. We have tried it. We believe it is working.

Shortwave broadcasts sixteen hours a day, carry a simply told, truthful story of our ideals, our way of life, to peoples everywhere.

Programs in German, French, English, Italian, Portuguese, and Spanish are devoted to subjects of interest to the world-wide audience with particular emphasis on the "good neighbor" policy of our government.

In South America, and in parts of Europe, there is group listening not seen in the United States. Listeners are of the masses who cannot afford radio sets, but who listen to shortwave broadcasts from the United States over community-owned, all-wave receivers.

We are aware that this a year filled with uncertainty and peril. However, we can face it with confidence, because we face it with faith—faith in our democratic institutions, faith in our strength as a people.

American broadcasting will help to fortify that confidence, more so because radio is based on freedom. President Roosevelt in a memorable statement, Nov. 25 last, declared:

"Your government has no wish to interfere or hinder the continued development of the American system of broadcasting. Radio was born and developed in the American way. Its future must continue on that basis."

With such assurance Radio continues to serve the country's interest fully, wholeheartedly, and patriotically. All together we shall preserve a freedom that is traditionally American.

-NILES TRAMMELL
**STYLE SLANTS**

By MARTIN BERENS

CHIEF MILANI’S swell show, familiar to Radio Life readers, features more than one kind of delicacy. For not only does the Chief have excellent recipes on his weekly program, but he has one of the loveliest ladies in radio as his songstress. Next time you hear the Chief’s program on KMPC, Station of the Studio, you will recognize Miss Winterley as a willowy, slender brunette, tall and beautiful. And a lovely dresser, besides.

Miss Winterley appeared at the station last Wednesday in the most typical of California dresses, a tailored shirtmaker frock.

When the manufacturer who first popularized this garment was a guest on “Style Slants” air show recently, I asked him to make up a frock. And his photograph was typical.

“It must have the most comfortable collar, the most comfortable sleeve and skirt, and a sporty, roomy, comfortable blouse.”

When these requirements are fulfilled, and the dress is made into a fabric that fits into its mood, you have a dress that will take you anywhere. You’ll be just as at home in an office, on the golf course, or shopping mall, as you are in this dress. And what is more important, you will be smart at any of these occasions.

Jane Winterley’s dress was in soft silk crepe of a very new Avocado Green, in a solid color. The shirt front had bright colored studs instead of buttons, and the waistline was broken by a natural leather belt with the same bright glass studs in various colors. The skirt was in a semi-flared group, and the box-pleat was full, made that way by the way in which the material had been gathered at the waistline.

Special This Week

**Sloppy Joe Sweater**

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**HAWAII CALLS**

**TO SIT** in the comfort of one's home and hear Decca's album, "Hawaii Calls," is to have a ringside table on the last Hawaiian Ballroom Hotel. Here are lovers of musical Hawaiians: Bing Crosby, Frances Langford, Dick McIntire and his Royal Hawaiians and Harry Owens and his Royal Hawaiian Hotel Orchestra, all recording for your phonograph pleasure, that lift and charm that is Hawaii Nei.

The lovers of classical music cannot with a valentine heart discount Hawaii's contribution to that which is music. Nor can those addicted of swing deny the charm of concluding a listening fest with that relaxing, refreshing becon of waving coco-palms and warm blue seas, visual in the "Hawaii Calls" album.

**CONTENTS**

**Hawaii Calls, King's Serenade—Harry Owens and Orch.**

A Song of Old Hawaii, Trade Winds—(Crosby Vocal)—Dick McIntire and Harmony Hawaiians.

When Hilo Hattie Does the Hilo Hop, Round About, Wander, Voice—Dick McIntire.

Manuela—Roy Moore Over Molokai—(Frances Langford, vocals)—Dick McIntire.

Lovely Hula Hands, May Day Is Lei Day in Hawaii—Dick McIntire.

**EARL HINES SOLOS**

HERE is a Columbia album of popular tunes demonstrated and executed by one of the Hi-hat, who without a doubt is an artist of some note.

These eight recordings are not titles which are of outstanding public demand but they are representative of Earl Hines, his arrangements and type of music which is indicative of our popular music age.

Outstanding as one would expect is the Hines piano, which is a gallant display of popular piano technique, containing the type of play that one might term "rag" as well as many astonishing passages of finger gymnastics that make for interesting listening.

**CONTENTS**

Cautious Blues, A Monday Date.

7/8 Serenade, Hollywood, where one of the world's largest stocks of recordings is available.

Dolores (Russ Morgan and Orchestra)

DECCA: A fox trot with saxophone opening, violins hauntingly back. Russ Morgan vocalizing is in a detached and interesting mood. A footsy and rhythm number for you and your tootsy.

**VERSE:** The Last Time I Saw Paris: Violin opening and trumpet coming in to fill orchestra. Tantalizing percussion work that gets feet restless and lights her eyes brighter. Dance these. These are splendid numbers and vocally worth listening to. Morgan is warmer in this, as though remembering.

— W. MAURICE LOSON.

**Radio Life Lines**

**BY "BUCK" HATHAWAY**

I JUST FOUND OUT: that Rudy Vallee has turned income from the Maine Stein Song over to University of Maine ever since signing of it started him on the way to fame. . . . that Knox Manning owes his life to a boyfriend plante that rode his own when Manning was sinking in a gravel-pit pit. . . . that Arthur Lake carries his "Dogwood" ties in his pockets so as to be ready for character when fans mob him. Tootie would live her life, if she could, exactly over again, except for a brief period when the social-butterfly was that Stanton Dickenson, who claimed $85,000 from Court of Missing Heirs recently, is the millionaire Boston broker who lost his fortune in the 1929-amiting. . . . that Kay Kyser's new announcer is Gayne Whitman, the original "Chandu" of the nets.

IS THIS YOUR IDEA OF CHARM? Here's the way they defined it last week after being buttonholed in various places: Ben Bernie: "Charm is what Walter Winchell doesn't have." Don Dudley: "Week-old kittens have it." Ralph Edwards: "Retaining faculties and good temper under trying conditions." Joan Blaine: "Poise, too much a part of you that nobody's aware you have it." Roy Acuff: "Cumberland Hills at sunset have it, so have mountain gals. . . ." John J. Anthony: "A mother caring for a sick child has it"; Marjorie Anderson: "When a girl can smile every day in office, street car or sub-way, she's got charm." Benny Silverton: "If I hear a voice over and I say to myself that I like that person—that's charm"; Cynthia Carlin: "A gracious manner." Bill Thompson: "Buck Huthound sound asleep—that's charm the over of quiet and peace.

SWEET AS APPLE PIE IS SHARON DOUGLAS, (KNX—Second Wife), still knee-squishing with happiness over appearing on "Screen Guild" with Myrna Loy and Don Ameche. But, I still wonder why Lois Collier hasn't got a steady air-date.

**RATED AMONG FIRST SIXTH BY MANY AMERICAN RADIO EDITORS is Dr. Frank Black, NBC general music director, whose job keeps him from exclusivizing in symphony conducting. The other five? Toscanini, Barbirolli, Wallenstein, "Mickey Mouse" Stokowski, and Kostelansets.

**CHERUBIM AND CHERUBAM:** Sharon Douglas is being squired around by Dennis Day, mostly to Benny rehearsals, but reported hand-twinging at the Tropics. . . . John J. Anthony is adding to marital experience via the legal road.

**LOOK FOR A CHANGE IN WAR PROPAGANDA:** Rumor has it that an ordinarily intelligent government propaganda expert has convinced the administration that the truth can be told to the American people. This startled some officials who still claimed to the theory that Americans have a hard, high frame of mind, that our basal intelligence is too low to understand more than pre-high school illuminations. . . . So, on theory we can understand, it's rumored that Washington "sociologists" will take air to say that this is our war for economic reasons and will try to prove it. . . . All talk of democracy will be out and the whole thing on an "Either We Fight or We Don't Survive" basis in world in which a Hitlerian ideology, controlling the seaways, will do more than guns to wreck our "standard of existence.

CBS IS IN A TOUGH SPOT WITH ITS "FREE COMPANY" BROADCAST: Just to show you the way the war winds are blowing, here's some news you won't get in the Dilly-Press. . . . James Boyd, one of the writers on the "Free Company" program, was called to Washington by the Department of Justice to consider problem raised by foreign propaganda. Contention is that hostile propaganda here has an effectiveness greater than realized. This effectiveness may be expected to increase rather than otherwise, especially if favored by national self-doubt and confusion.

Out of the Depopjustice neat came memorandum describing the Free Company project, now approved by the U. S. Solicitor-General and intended to jar Americans wide awake. Columbia's on the spot because if the program doesn't take, something or other will be proved. At any rate, if the program goes bad, the Government is almost certain to step in and do the job by itself.

**THOUGHTS AS "ONE MAN'S FAMILY" REHEARSES:** Theme song, "Waltz of Patricia," one of the very few not changed because of ASCAP grant, was composed for and named after Carlton Morse's wife . . . organist's job, year in and year out, is confined to playing some few bars that have come to be identified with the Family theme, "Carl," who is a member of the staff, getting Hank and Pinsky's names repeatedly mixed up in rehearsal — perhaps he can write in a little more of individual characters for the youngsters, which would help us, too, in keeping them straight . . . Only a master could put such life, humor, drama in our Constitutional preamble as Morse did—but he could even make a rent receipt sound interesting . . . Original script called for "Teddy's line to read: "All of a sudden my boy friend went He-Man on me." Big wigs, censoring, came out of huddle with change: "All of a sudden he got ideas." . . . "A compromise, in which, I think, I won," mused Morse.

ENDING THOUGHT: Don't ever believe the future of this country is behind it. Inventive genius plus American business enterprise has just begun to stumble toward a better living for us all.

**Radio Life**

**MARCH 2, 1941**
POINTER

SUBLIME

In Which the Editor Takes the Reader To Meet Ben Willet in His Own Bailiwick!

A neatly clad, maturely spry, petticoat figure waved at us as we rolled down the last of the hills and swept up the road leading into Point Sublime.

"Ben's home," said Noel Corbett of NBC, in whose car we had spent the last two hours speeding ever farther away from Tinsel garishness of Hollywood, through verdant countryland on our way to the sea. "That was the Widow Hanover," Noel sighed. "I hope the old Beezer's got lunch ready. I'm famished."

"From your account of his cooking prowess I'm looking forward to a bangup meal," I said.

"That's Ben Willet's store," Noel said irreverently, pointing forward. "The white-porched building right below the point."

"Shouldn't we have stopped and picked the Widow up?" I asked with some concern.

"She wouldn't accept a ride," said Noel. "A matter-of-fact 'Ben's sweet on her and she's sweet on Ben. She'd be afraid Ben would be jealous."

The car sped up the road—Point Sublime's main street—and stopped before Ben Willet's store. Voices in argument tumbled out.

"You're a consummate liar, Ben Willet." When was you a champeen world boxer? When was you?"

"'Twas before your time."

"Before my time. Ha, Ha, Ha. You talk as' though you was Methuselah."

"Be olden' you any account."

"You're a-lyin', Ben Willet."

"You git out of my store, Judge. I ain't allowances anyone to dispute my veracity. When I was in my prime I wouldn't take talk like this for a second."

Noel cut loose with a blast from the auto horn and the voices subsided. Ben Willet's voice came through the screening.

"Them's some mighty important folks from the city, Judge. I reckon I'll be talking to you later." We heard the Judge's impatient grunt and Ben Willet came out.

"Welcome to Point Sublime," he hailed. "How you, Noel?" He stared at me, toasting his guns. "This the writin' fellah?"

We were introduced. Ben Willet ushered us into the store, glowering at the Judge who bowed stiffly and went out into the sunlight. He took us into a back room in which there was a table set with cardboard dishes and paper napkins.

"Set down. I'll bring the grub in. Seaman's special, I calls it. Make your-selves to hun. He bustled out and came back with a tray of liver, pork and minced sausage, pickles and potato chips.

"Got the coffee a-sillin'. Set down and fall to." He looked apologetic. "Was planning a fancy meal made up of my own recipes but thought better of it. Said to myself: 'Maybe them boys don't go for fancy cookery,' so I said to myself: 'Just some simple provender like we had before the mast in the old days.'" He cackled suddenly. "The old Judge's fit to bust with curiosity. He's a standin' across the road pretending to whittle, all the time waiting for us to come out. Well, he'll wait a long time. If we go out we'll go out the back way, leavin' him a-whillin'."

A garrulous old fellow, Ben Willet, and possessed of strangely warm human qualities. Yes, he confided, he thought the Widow Hanover was the finest of women. "Makes my heart kind of fill up when I think o' her 'n' me."

He settled years ago here in Point Sublime which is a small seaport village located in the quiet reaches of anybody's nostalgic and hungering imagination for peace and gentle happiness. It is a one-street town. The street climbs up over the point and dips down into the sea, losing itself in the tumbling breakers from which the never still winds whip cooling salt spray into faces of those who stand on the point and look down. Ben Willet runs the gas station and the general store and carries on an occasional traffic in real estate. Right now, he confessed, he was "tryin' hard to get the Widow located on a smart piece of property a piece back down the road and off the left as you come in."

"What I like about the Widow she's substantial," Ben said.

There are a few houses along the street, a few others caught up close against the hills back from the sea. Folks from the city come there surf fishing, to spend summer vacations, to rest and tan in the constant sunshine, to drink in the tangy freshness of sea air and balsam fragrances from the sills. The life of the village pivots on Ben Willet and his store. Point Sublime may be a sleepy looking place, but it crams action and incident into its life. Jane Morgan, as the Widow Hanover (Concluded on Page Twenty)
SIGNAL CARNIVAL

The Boys and Girls Clown Rehearsals, But It All Makes for Fan Laughter

There are probably no walls sufficiently sound-proofed to keep poisoned the sounds of a Signal Carnival rehearsal. We heard the infectious laughter of Kay St. Germain and the shrill peevish voice of Vera Vague coming down the corridor as we weaved between parked galoshes, dripping umbrellas, and stumbled over brogannied and slipped feet on the way to Studio C. A weird loud laughter roughed its way through the dampered air of the corridor. This, we thought, would be Hal Peary—Mr. Snugooznoak—up to one of his surrealist improvisations.

We opened the door and sidled into the studio entry between two honeys who were avidly munching two heels on rye and irritating their little gullets with bottles of coke.

The studio door was open and the stage, drowned in a downpour of floodlights, presented a strange scene. Hal Peary was seated on the stage apron, holding an umbrella above him, a pair of rubbers in one hand, his feet shoeless and a look of thwarted desire on his "ascetic" features. Near him stood bespectacled Vera Vague thumbing pages of a telephone directory, her face a study in coy anticipation.

"You're just in time," Vera shouted. "Nobody gets it."

"Gets what?" we asked, furtively watching a sound effects man loading blank cartridges into a pistol.

"This futuristic futuroist fortissimo Hal and I are doing," giggled Vera. "Really, it's so simple. Just look at us. What does our relationship to each other suggest... just a minute... I'll try that again. What does our little tableau suggest as—maybe—the name of something... Oh dear, there's that Kay again." She frowned and then, as Kay went over to the bandstand and picked up a trumpet and practiced the mess call, she brightened. "Kay's such a quiet little thing. Now guess." We studied the fetching little scene before us, noting idly that Mr. Peary's feet were reminiscent of a nearly...
departed era of American theatrical glory —old Shub O'Neill times, and then shrugged our shoulders.

"Give up?" asked Vera and simpered fetchingly.

"Give up," we replied.

"All right then, this is called 'Call Me Up Some Rainy Afternoon.' And now, Hal, let's..."

A shattering tear of sound from the rear of the stage. Started we looked around. Kay St. Germain had improvised an orchestra with the cast members and they were laying down a blast-discord with appropriated instruments of the Carnival of Call Me Up. Johnny Fraser, the announcer, was energetically waving a baton. Peary and Vera shed their props and ran to join them, Vera leaping on a bass viol, Peary daintily manipulating a clarinet. The instruments wailed and screamed, with the effect of a jungle orgy heightened by Miss St. Germain (Mrs. Jack Carson in private life) singing in a dispany off-key.

"Touching bit, isn't it." A man next to us smiled cordially. "I'm Paul Conlan, producer."

"They're not serious about that boiler-room clatter, are they?"

"I'll find out," he said amazingly. "Ill Vera and Kay! What's the name of that number?"

"The Sunlight Daughter-ata," they cried in unison. "It's a re-arrangement of an arrangement of 'The Moonlight Son-ata.'

"Sounds hysterical," suggested Mr. Conlan, the producer, who, it turned out, is also Signal Carnival's writer.

"It is," said Mr. Fraser. "The girl went crazy from a sunstroke, hence the name. The —"

"You may skip it," Mr. Conlan said severely. "All right, no more of this nonsense. Let's run through this thing. Are we forgetting we have a show to do tonight? Willock, don't forget to cue in that revolver shot. All right, let's warm it up.

Dutifully Vera and Kay, Peary and Dave Willock, Fraser and Jack Carson took their places. Peary dropped a script sheet, got down on his knees to retrieve it, and instead of setting up crawled under the piano around the backstage right wing and disappeared. No one seemed to notice this, except us.

The group rattled raucly through their lines, came to a pause, expectantly. Willock had cued in the revolver, but there was no answering blast of powder to rack the ear and emphasize the point. Conlan whirled around.

"Where's the pistol shot?" He looked explosive enough to make a detonation sound himself. An unhappy sound-effects man scrabbled about his properties, barking his shins on boxes and assorted paraphernalia.

"The gun's gone," he wailed. He opened his mouth and howled. "Bang! Bang! Bang!" He glanced up at Conlan. "Will that do?" he asked hopefully.

"No, we gotta have a real pistol shot, you egghead. We need the sound of pistol shots. Gunfire, do you hear? Gunfire!"

"Yippee! Yippee! Wowski! Wowski!"

There was no question about the yell. The "Cisco Kid" himself had found his way into Studio O. The auditorium re-verbated with rapid gunfire. Out of the wings stepped "Two Gun" Peary, shootin' iron smoking. He surveyed the scene disdainfully, brushed a broad hand across his grim lips and shouted:

"Jest'aridin, by, strangers. Thought ah ought stop a bit, after smellin' them vittles down wind in the valley."

Mr. Conlan tossed his arms ceilingward, groaned and slumped dejectedly.

"Will it never end?" he asked pleadingly. "Peary, give that gun back to sound-effects and find your place. Look! This is a rehearsal. All right, let's start over." Conlan's eyes are haunted as he stares at them. "All right now. Where's Willock?"

Vera Vague starts fumbling through her purse.

"What are you doing, Barbara, I mean Vera?" asks Conlan peevishly, "Looking for his address."

"Whose address?"

"Willock's, of course. He may not come back. I certainly am not going to lose sight of him entirely."

"Oh, for the love of Pete, Vera. All right. Now where's Willock?"

A shout from the wings.

"Heah I yam, Mstuh Bosorman."

"What are you doing out there?"

"Just putting my pants out."

"Putting your pants out!"

"Why, Willock," gasps Vera.

"They caught on fire when Two Gun here fired behind me."

Such preliminary by-play doesn't leave the impression with a casual observer that there is much hard work about a Signal Carnival rehearsal. But it is this sort of tuning, punning and gunning that establishes the graceful zip with which a formal Carnival program captivates its audiences, which raises the spirit.

(Concluded on Page Nineteen)
Signal Carnival

(Concluded from Page Seventeen)

de cast to a high level of willingness to crowd every ounce of effort and ingenuity to assure the best of all possible personalities and talents with the final ease of the choice of the Chans. Hill, and a bill. The sea. The ante-rehearsal antics are merely goodnatured fun warmups in anticipation of the fun to come twice again before the final. All they are. They are announcing their ears in beddy-bye.

Now all is serious again. The members mutually recognize that Paul Conlan now actually depend on them to get down to business. They take their pages, mark their lines; Gordon Jenkins and his orchestra members come in. The horn and wind instrument players poke into horn bells and instruments to extract pieces of rag wastefully stuffed in them by the others, tootle and rerd and saw bows for a few moments and then . . . Conlan signals . . .

Jack’s huton falls swiftly. The first smooth rhythm of the Carnival’s opening pour into the studio—Jack Carson goes to

the microphone, makes his familiar announcement and . . . so they go with a straight out rehearsal for laugh getters, timing and tempo. Cuts and suggestions are made as the rehearsal is interrupted at intervals to permit anyone of the cast to ask a question or to present a possible improvement. With that chore out of the way, the show is ready for a final afternoon preview. The preview is really an audience rehearsal. Again the show is run through to check the laughs and time the script again. Just as it would over the air. The studio audience gets the advantage of a longer show than airtime, plus a lot of ad-libbing that won’t appear in the final version. The preview finishes. Young people gather in the script room and the fun begins.

The script-room conference after the preview really tells the story in determining which “gags” will stay in the show and which will be deleted because they didn’t get a laugh. The pages are shuffled, lines deleted and added, and timing corrected finally, after what seems like confusion, but really is ordered disorder, a revised script goes to NBC’s mimeograph for copies to be run of the final air script.

And this, more or less, is a Signal Carnival behind scenes exposed!

Barbara Allen’s “Vera Vague,” originated on the Carnival, has led to guest spots on the Chans, Hill and Globe, and also to various other networks. It is a favorite with audiences.

Johnny Frasier is an NBC staff announcer and appears on many programs from Hollywood Radio City and, Gordon Jenkins, NBC musical director, conducts the orchestra for Arch Oboler’s Everyman’s Theatre in addition to his Carnival chore . . .

And there you have it. There’s a sound of innocent revelry in the Old West Town. Signal Carnival’s on the air!

KFVT, 7:30 p.m.
Sun.
The Rainstorm

A storm is brewing in the west; the sky is turning
And birds are winging past the fields
for shelter from the fray.

The curtains at the window, open to the countryside,
Are caught by hands that suck them out like waves that fringe the tide.

A door bangs hard against the shed,
Beneath a tangled vine;
A woman takes her flapping wash
from off the straining line.

And children running home from school,
with garments blowing wide. Un latch the gate and cottage door
and gladly rush inside.

At first the rain comes drop by drop,
But all it wants to do is meet
In falling on the village scene and blowing down the street.

Within each home the heart is gird
for shelter from the storm.
As loved ones round the hearth,
and all is safe and warm.

When day has fled, the wind inclines
and darkness settles down.
But all that little lamps
look warmly through the town.

The night receives its share of comment
and reproof,
Till number answers to the beat of rain upon the roof.

—FAN C. SMITH.

Point Sublime

over, and Cliff Arquette, as Ben Willet, are the set pieces of Point Sublime. Through them Point Sublime expresses itself in mystery and drama, comedy and homespun folklore, other characters introduced as they are needed by writer-producer Bob Redd. Mainstay is Arquette who is an appealing admixture of down-to-earth honesty, homemade previration, kindness and eternal curiosity concerning the goings of strangers and old residents of the Point.

A Capsized 40-foot yawl, Cliff's grandparents, the Bretons, Charles and Emma, and a sack full of doughnuts floating on the harbor of New York, account, perhaps, for Cliff Arquette as much as anything else.

The year is 1860 and the yawl, manned by the then young grandparents of Cliff had reached New York after a bitterly contested voyage. Within half the distance of the New World the yawl capsized. Emma risked her life to save the remaining rations aboard, the sack of doughnuts.

This tenacity of purpose reflected in Cliff nearly 72 years later when, as a young map-maker in a Los Angeles Title ing firm, he decided to get into radio. He heard the Biltmore Trio, told them they could do better if they made a production of their offerings. In typical Ben Willet fashion he made it clear he was their man. That was almost the end of the Trio, for when Ben Willet, asked to fill in at the piano when some studio wag loosed the strings on their instruments, finished-playing and singing a few improvised songs, he was offered a $10 per appearance job once a week on the air.

Arquette's portrayals of old men on the air has been the most consistent in theatrical history. He has always been an old man, no matter what the role in character, he has played the role with Burns and Allen, is Jack Benny's father whenever the script calls for the appearance of that gentleman. Once, he de-vised. With Gilmore Circus in radio's golden age he played "Aunt Addie," had fun doing the part.

Cliff lives in San Fernando valley, on the more quietly ritzy South Side, but there is nothing high-battish about him. His home is a simple east-coast type home, whose decor runs to ship steering wheels, ship pendants, lanterns and other gear, the more bulky of which is stored, at Mother Arquette's insistence, in a garage. HANDY, Cliff has made a living room of maple furniture, and he's even taken an apple-box and turned it into a useful item for the house.

He is 34 years old, blue-eyed, about 5 feet 6 inches tall, has a good healthy sense of humor. He dances and is hobbies. He paints as a copyist, but is learning to do originals. He is a self-taught, non-music reading pianist, collects books and tools and is heard to say everything from South Seas mementos to old clocks. He has made his own recording set, has built a radio up from a maze of parts and wires to a distance ranging contrivance that resembles a radio only in that you can hear things on it astonishingly well. He likes boating, but scorns luxury sailing. His boat is a fifteen footer, with a slip of a sail. In it he dares essay the Catalina Channel crossing, a trip he takes several times during the season. But... enough of Cliff Arquette.

The screen door bangs to as we finish our meal. Ben Willet's coffee has melted the hinges on our souls and we feel the magic of this wonderful show.

"That's the Widow," Ben says and gets up. The Widow Hanover calls:

"Where are you, Ben?"

"Come in back, Evie. We're foddering—"

She, comes in and we are presented. She looks Noel and me over and seems to approve.

"I want a word with you, Ben."

"All right, Evie. You can talk in front of the boys, unless it's very personal. He says this last rather hopefully.

"'Tain't, really. Something's going on in that old Graham house right below. May be some of them invaders we been a-readin' about."

We get up to go, knowing full well that another exciting, comedy and drama fraught sequence of events is about to burst upon the maritime peace of Point Sublime.

"Come up soon again," Ben invites as we start off. "Like mighty well to have you catch a mess o' them surf fish."

—MURRAY SKINNER.

Behind the Mike With Western Poets

That's it

These contests on the radio
Have worn out my poor brain,
I vow each time that I am through,
Will never try again.

I have bought shunpoom in gallon lots
Set them up over by the score;
Used snap on everything in sight
Until my hands were sore.

The cereals that I've consumed
Would reach to the moon perhaps—
And I've cold cream enough to grease
Next year's output of cars.

I have written slogans—oh, so smart!
I know they were durned clever—
But have I ever won a prize?
Believe me, no! Not ever.

Besides my luck is bad
With hopes that rise and fall
As lucky winners' names are read
And then I hear, "That's all."

I'll never try again. Why not?
My luck is on the bum.
It's not my fault I don't win—
The Judges must be DUMB.

—LUCILE VANCE.

A Department by Dorothy Randall and Taken from Air's Best Bets

A Broadcast

I've wandered down the beaten track
Of life, until I sometimes lack
That noble thing—ambition.
My days are just a routine
Of any other yesterday—
A changeless routine.

Both fame and fortune I despise
For they are nothing to my eye.
But just a worthless trifle:—
Some people laugh, and some
Say I am "nice," but awful dumb
And cause a lot of trouble.

Before me is a plate of meat,
A bowl of milk, some cookies sweet
With seeds on them of fennel
But I am just a little mad
And am so full I can't get up—
I'm speaking from my kennel.

—J. P. WALDRON.

Something Wrong

I am tired of being a sounding board
for life.
A too light wire emotion pluck at will,
Of seeing butterflies, or listening to the wind,
Or a white cloud pile up behind a hill.

I am tired of thrilling at a football game—
Or watching gallant steeds come down the stretch—
I am tired of books and picture shows
That filled a bit of life in a too clever sketch.

I am tired of lovers, mothers, hateful waves—
I am tired of sudden tears which swiftly fill
My eyes when strong emotion grips my heart—
I am tired... I really think I must be ill!

—MURRAY SKINNER.

KFI 5:30 p.m.
Recipe for Fillet of Beef a la Stroganoff

3 pounds of beef tenderloin
3 pints stock
9 tablespoons sour cream
3 tablespoons tomato juice
3 tablespoons flour
1 cup and 3 tablespoons butter
1 onion
1½ teaspoons Seasonettes

Cut the meat into inch squares, sprinkle with Seasonettes and let it stand for 2 hours. Brown the flour in 3 tablespoons of butter, and work to a smooth paste. Add the hot stock gradually, bring to a boil and strain. Then stir in the tomato juice and sour cream. Fry the meat in butter on a very quick fire with the chopped onion. When brown put the meat pieces in the sauce and simmer for 15 minutes. Bring to a boil, stirring well, and serve at once.

Recipe for Rissoles Potatoes

8 large potatoes
1 pound butter
Seasonettes

Peel the potatoes and cut into egg shape. Boil them for 7 minutes, then put in a pan with butter and brown them, sprinkle with Seasonettes, and serve.

Recipe for Chartreuse Jelly a la Harriet Stegall

2 ounces gelatine
1 quart water
1/2 pound sugar
4 lemons
1 orange
1 3/4 piece cinnamon stick
3 cloves
2 egg whites
1/4 cup chartreuse

Dissolve the gelatine in water, add the sugar and the rind and juice of the lemons and oranges (juice only), and cinnamon stick and cloves. Stir well and put on fire to boil. Then stir quickly into the jelly and whites of the eggs partly beaten, and boil again. Take off the fire and strain through a jelly bag and add the chartreuse. Pour into a jelly mold and place in a refrigerator until firm.

** * * *

CHEF MILANI is heard Monday through Friday at 2 p.m. over KMPC in a program entitled A DINNER FOR FOUR FOR A DOLLAR NO MORE, sponsored by WILSON & CO., SIGNET FRUITS IN GLASS, THE LYNDE ROOM OF CANNED CHICKEN PRODUCTS, SEASONETTES, ELISINORE OLIVES and the SUPERIO MACARONI CO.
Recipe for Pork Sausage with Lentils

- 1 bowl Wilson's pure pork sausage
- 3/4 pound lentils
- 2 pimento slices
- 1 can Pinkshund bacon
- 8 tomato cans tomatoes
- 1 onion
- 1 tablespoon Seasonettes
- 1 clove garlic
- Sprig parsley
- Boil 1/2 a pound of lentils in plenty of water, when cooked drain thoroughly. Then chop 2 slices of bacon and fry in a Dutch oven with 1 onion and 1 clove of garlic, minced very fine. When onion gets a golden color fry sausages in round cakes about 1 ounces each. Then take pork cakes out and fry the sausages very slowly for 10 minutes. Add 2 chopped pimentos, a chopped sprig of parsley, the tomatoes, and season with 1 tablespoon of Seasonettes. Then put back the pork cakes, cover the Dutch oven and bake for 30 minutes at 325 degrees.

Recipe for Pork Spareribs en Casserole

- 2 pounds pork spareribs
- 2 cloves garlic
- 4 slices Pinkshund bacon
- 1 onion
- 1/2 teaspoons Seasonettes
- Chop 4 slices of bacon and fry in a skillet with 1 onion, and 3 cloves of garlic minced very fine, and the 2 pounds of spareribs. When spareribs are brown place them in a casserole and pour the contents of the can of tomatoes on spareribs with 1/2 teaspoons of Seasonettes. Cover casserole and bake for 1 1/2 hours in a 350 degree oven.

Recipe for Fillet of Sea Bass a la Dernier

- 1 1/2 pounds of fillet of sea bass
- 4 tablespoons flour
- 1 egg
- 1 cup milk
- 1 teaspoon Seasonettes
- 3 tablespoons Laurel Leaf bird
- Mix 4 tablespoons of flour and 1 egg with a cup of milk and a teaspoon of Seasonettes. Cut fillet of sea bass in 1/4 inch pieces, then dip in mixture and fry in a thick skillet with 2 tablespoons of fat, until fish is a nice gold color.
CELEBRITY INTERVIEW

Nick De Populus Gives
Out on His Theories of
Rearing the Children

Ed. Note: Buck Hathaway, Radio Life columnist, in the interests of Home Life, went on a crew of family readers, last week, impromptu to interview that prominent eugenist and man, Nick De Populus, to learn his secret of bringing up children, and to clean a few trash of comfort for parents to whom child raising is a besetting problem. While disclaiming responsibility for the following immortal sequences, Radio Life takes no little pride in presenting the Greek in all his glory.

Buck: Nick, I understand that you have quite a family. Is that true?

Nick: Certainly, Mr. Straightaway. I grabbed onto it the first time.

Buck: No, Nick. The name is "Hathaway." Buck Hathaway.

Nick: Oh, excuse you. I really must be pretty dumb on the down-take to misremember your name twice in the same place. But just to keep the recording straight, I will call you by your nickel name from now on.

Buck: Sure, Nick. Just call me Buck.

Nick: Yeah. How about it? Ain't it terrible? Think of all the little mouses I've got to feed.

Buck: You mean mousies, don't you, Nick?

Nick: Oh, sure . . . them, too. But I also got more mouses in my pantry than anyone you know. Then I've got to feed Mamma De Populus, Agathakis, Aposokitis, Eleutherios, Matriculos, Spiritulos, Apostois, Apostrophe.

Buck: Apostrophe? Funny name for a child.

Nick: It would be, couldn't it? But it ain't. That's just the end of the sentence, you know. Like you say finish period. I understood. Incidentally, Nick, do you think I could get an interview from you on how to raise children properly?

Nick: You not only can, Squeeze, but try and stop me if you don't look out.

Buck: Nick, before you go any further: I often hear you say "Squeeze" and "Squegee." What do they mean?

Nick: Why, for Serrin's sake, Bunk. Aren't you surprised at me for such ignorance? I thought everyone knew a squeeze is a man and a squgee is a girl! That's simpleton enough even for a simple like me, hasn't it?

Buck: Oh, I see. But, now how do you advise raising children successfully?

Nick: Well, my first advice would be don't go off the cornstalk (do you give me?), I would say get a whole bunch of kids in the basement on a freight elevator and take them upstairs. That's the quickest way to raise them. But to be serious, first (and that's always the best place to start because if you start at the last first, you would soon be hind side back-wards) . . . I repeat, first you take a little kid when it is very small and say to it in a very loud voice, "Kewpie (or Squeeze, as the case may be), I am your Poppa (or Mamma, as may be the case and as it so often is). Look me in the student of my right eye and get this straight. I am the boss!" And from then on you won't get any nonsense, you hope.

Buck: Did you try this, Nick?

Nick: Well, first I tried it on little Demetrios. And when I finished, he hit me in the eye with a small Gene Autry pistol. But I didn't let him get away with it. I took the wooden cartridges out of the belt and took the rockers off his hobby horse.

Buck: That taught him a lesson, I presume?

Nick: It sure did. Next night when I sat down to read the paper in my favorite rocking chair, I found little Demetrios had taken the rockers off. So, after I apologized to him, he consented to fix the chair for me again. That little squegee sure learned fast, didn't he?

Buck: He certainly did. Now what about the little girls in your family?

Nick: I'm glad you asked me that, because I often say that to myself. What about the little girls in my family? When my little kewpie, Astro, was just ten years old, she one day came to me and said, "Poppa, I didn't make mud pies any more. I used your oven today to make a real fine pie just for you." I said, "Thank you, Astro," and took the little pie she offered me, and on the first bite, broke three of my front teeth. The sweet kewpie had forgot to tell me she had graduated from mud pies and had made me one out of cement. But one thing, Bunk, remember in raising children, never lose your temper. I just smiled at little Astro, thanked her sweetly, and kicked her down the stairs.

Buck: That's a little drastic, Nick.

Nick: It's funny that you are mentioning that. I thought it was rather drastic at the time I got up and shut the door. If there is anything I hate, it is a drastic on my neck. I get rumorism so easy. But, Bunk, one thing else to remember in the upbringing of little kewpies and squeeges.

Buck: What's that, Nick?

Nick: Always be too busy to answer any of their questions and you'll never find yourself in a hole because you gave some silly answer. Also, in the care of the children I always take my own to the doctor three times a year because I like to give the little kids a good laugh now and then. Bunk, our doctor has got the funniest looking face you ever saw!

Buck: Thanks for those helpful hints, Nick.

Nick: Think something of it, Bunk. And I just want to say before passing out that any little kids reading this article, please remember that although I wrote a book, the title of which it is being, "How to Raise Children, Positively," I also wrote another book titled "How to Avoid Being Brought Up Correctly by Your Parents or Anybody." There are three main rules to follow:

Once: don't do anything to get a whipping for, but if you do something and are going to get it anyway, always wear a leather pad at the seat of your trouble (by the way, I sell those pads, all sizes, address Nick DePopulus Appliances and Accessories for Home Emergencies, Inc.). And, twice: if anything is ever broken around the house, always blame the cat for it, and if you ain't got one, you'd better go out and buy one, right now! And three times: if you really want to be prepared for any emergency, read my book on the advice to your mammas and pappas and then you little kewpies and squeeges can be prepared for what to expect. You grab me?

**

RFT, 6:30 p.m. TUES.

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I want to join Radio Life Consumers' Club...........................................
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(You will receive a membership card by return mail)
Variety
8:00—Kate Smith, KNX.
10:15—Bader's Notebook, KECA-KFSD.
11:15—Club Matinee, KECA-KFAC.
2:00—Cheat Milan, KPMC.
4:00—Ant Barkley's Notebook, KFI.
6:00—The Bookies, KNX.
7:00—Kraft Music Hall, KFI.
9:00—Breckinridge, KNX.
9:30—Rudy Vallee, KECA.
12:00—American Coffee, KPMC-KMRC.
1:30—House Coffee Time, KFI.
9:30—Fame & Fortune, KECA.

Music
8:00—Music.
9:15—Inspiration, KFAC.
9:15—Health Talk, KFAC.
9:15—Inspiration, KECA.
9:30—Glenn Miller, KFI.
9:45—Evening Concert, KFAC.
8:00—Standard Symphony, KFAC-KODY.
9:00—Pleasure Time, KFI.
7:30—Lanz Ross, KNA.
8:00—Brecht & Holtz, KBPB.
8:00—Haven of Rest, KJH.
9:00—Masterworks, KFI.

Public Affairs—News
Tobacco Garden, 9:45, KNX.
11:45—Style Station, KFAC.
8:15—Glee Roberts, KMB.
8:15—Weather, KFAC.

KFI—11, Fiesta Time. 8:15. Against the Light.

KFXM—10, John B. Hughes. 10:15. The Best of London Family. 10:45, Boys' Chil-

KGF—11, National Concert, KFAC.
10:15, Between Bookends. 10:45, Ann Gibson. 10:15, Harvey Harding.
10:15, John B. Hughes. 10:45, Herbert Gable.
10:15, John B. Hughes. 10:45, James Bailey.
12:15, Between Bookends. 1:15, John B. Hughes. 1:45, James Bailey.
10:15, The Best of London Family. 10:45, Boys' Children.

KJH—11, Jimmy Smothers. 11:00, John B. Hughes. 11:45, Herbert Gable.
11:00, John B. Hughes. 11:45, James Bailey.
11:00, John B. Hughes. 11:45, James Bailey.
10:15, The Best of London Family. 10:45, Boys' Children.

12 Noon to 1 P.M.

KJH—11, House Concert. 12:15, Sunny Young. 12:15, Barbara Honda. 12:15, Re-

KFB—11, Breakfast Club. 8:30. Against the Light.

KFI—11, News, Stocks, 9:15. Tone of Money.

KGB—2, John B. Hughes. 2:15. Light and Shadow.
2:15, John B. Hughes. 2:45, Light and Shadow.

KFI—11, News, Stocks, 9:15. Tone of Money.

KGB—2, John B. Hughes. 2:15. Light and Shadow.
2:15, John B. Hughes. 2:45, Light and Shadow.

KFI—11, News, Stocks, 9:15. Tone of Money.

12 Noon to 1 P.M.

KFB—11, News, Stocks, 9:15. Tone of Money.

KFI—11, News, Stocks, 9:15. Tone of Money.

KFB—11, News, Stocks, 9:15. Tone of Money.
For the best Gags of the Week heard over radio and sent radio life, tickets will be sent to radio fans for cash and tours of NBC and CBS Hollywood studios. Listen your favorite programs and then send your best Gag to 1029 West Washington Boulevard, Los Angeles.

Mrs. Eldon E. Scott, 1954 Corn St., Los Angeles, Calif.

Sirs: On the Al Paree show: Cupid is always following me around looking for prospects.

Al: "Who is he?"

Cupid: "The stock.

June Abrams, 2835 S. Sycamore Ave., Los Angeles, Calif.

Sirs: I heard this one on the "Maxwell House Coffee" program: Daddy was trying to explain the purpose of the defense tax to Sneeks.

"Now, for instance, today I sold a suit of uniforms at the store. Some of the money I will get will help to build museums, and stores, and fire departments and armies and battleships, and helps to defend our shores. Now what do you think of the defense tax?"

Sneeks: "I think it's a good thing you sold your underwear!"

Adam Fretz, 4516 East 52nd Place, Maywood, Calif.

Sirs: Heard on the Greek Relief Program:

Hope (dividing the stars): I'll announce Paulette Goddard, you can have Dick Powell. I'll see Carol Lyn, you can have Robert Taylor.

Benny (rather disgusted): I sure wish Harry Landers was here so that we could have at least one skirt!

Mrs. J. Hogg, 1914 Washington Ave., Santa Monica, Calif.

Sirs: Heard on Al Paree program: Housewife: How did you happen to name your dog Bette Davis? Elmer Blurt: Because she was the star of the Litter.

Other Winners

LOS ANGELES

Claude Neville, 5029 Maplewood Ave., H. F. Taylor, 1729 Maplewood Ave., Mrs. Carl Curry, 236 Century Bl.

Edna M. Willetford, 1296 W. 38th Place, Mary Louise LeBoeuf, 1731 West Ave.

OTHER CITIES

Mrs. Allee D. Hall, 720 S. Central, Glendale.

Mr. M. L. Gibson, 555 Oceanview Lane, Whittier.

GAGS OF THE WEEK

4 to 5 P. M.


KRX-4, New Mrs. Burton, 4:15, W. M. Maldonado, 4:30, News, 4:45.

Fletcher Willey.

KFI-5, Fulton Lewis, 4:15, Here's Morgan, 4:30, Confessions of a Cornhole.

KCSA-4, Irene Wicker, 4:30, News, 4:45, Superman.

KCMX-4, Showboat, 4:30, Musical Comedy, 4:45, Stuart Hamblen.

KMPX-4, Cartoonland, 4:15, Moments Musical, 4:30, News, 4:45, Comic Pattern.

KMYT-4, John Brown, 4:30, Kingdom City, 4:45, Timely Topics.

KCTF-4, After Death What?, 4:45, Talking the Past, 4:30, Today.

KMBZ-4, News, 4:15, Music.

KDKH-4, Records, 4:15, Movieland, 4:30, News.

KFOX-4, John Brown, 4:30, Scene, 4:45, News.

KNX-4, Trails of Fame, 4:30, Bible Truth.

KFLA-4, Post, 4:30, Confessions of a Cornhole.

KNRL-4, Monroe Kerns, 4:30, NBC News Room, 4:30, Medical Society.

KGF-4, Fulton Lewis, 4:15, Here's Morgan, 4:30, Confessions of a Cornhole.

KYVL-4, Marian Linder, 4:15, Music, 4:45, News.

KFWO-4, Fulton Lewis, 4:15, Here's Morgan, 4:30, Confessions of a Cornhole.

5 to 6 P. M.

KFI-5, Organ, 5:10, Limerick, 5:30, James A. McRae, 5:45, Aldrich Family.

KEXX-5, European Round-Up, 5:15, Fletcher Willey, 5:30, KRX-2, Afternoon.
SWOPPERS' MARKET

All advertisements in this department are placed at 5 cents per word (5 words minimum), except to Radio Life, 1029 Washington Boulevard, E. No time for inclusion in issue of following week. Friday noon each week.

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4 to 5 P. M.

KFC-3, Symphony.

RFJ-0, News, 3:15, Voculcurs, 3:30, Coliseum.

KRD-0, Hawaiian, 3:30, General Fact, 3:50, Forsyth Tuba. 3:30.

KFX-0, Records, 3:15, Madge Bros.

KBD-0, News, 3:05, Music, 3:15, L. B. Band.

KFJ-0, News, 3:05, Varsity, 3:15, Prof. Lindsey, 3:20, Affairs of State.

KFD-0, Irene Wicker, 3:15, Bud Miller, 3:30, Linda Dale.

KHY-0, Prof. Lindsey, 3:15, Affairs of State.

KVR-0, News, 3:05, Music, 3:15, &. W.店.

KRD-0, News, Two Klips & a Klap, 3:15, Professor Lindsey, 3:30, Bargain Counter.

5 to 6 P. M.

KFI-0, Art Baker's Notebook, 4:30, Lee Sutherland, 4:15, Fleetwood.

KRA-0, Second Mrs. Burton, 4:15, We the Abbotts, 4:30, Fletcher Wiley.

KFA-0, Fulton Lewis, 4:15, E. P. Gardner, 4:45, Lamplighter.

KFR-0, News, 4:30, George Granger.

KFX-0, Trading Post, 4:30, Coliseum.


KGB-0, Fulton Lewis, 4:15, Here's Morgan, Forrest Warren, 4:45, George Rauch.

KFD-0, Lunch-60 Club, 4:15, Music.

KFG-0, Fulton Lewis, 4:15, Here's Morgan, 4:30, Lancer, 4:45, Uninsulated.

7 to 8 P. M.

KFI-0, Urge, 5:19, Limericks, 5:15, Jack Armstrong's Club.


KLC-0, Twilight Tales, 5:15, Elysian Park, 5:30, Virginia Behind News, 5:45, Tom Mix.

KMM-0, Collier's Club, 5:15, News, 5:30, Radio Harmony, 6:00.

KFR-0, Music.

KPC-0, Music.

KRD-0, Music, 5:30, Who a Hill Club.

KRI-0, News, 5:15, Tommy Dorsey.

KRR-0, Songs of Saddle, 5:30, Royalty, 5:45,女朋友.

KFP-0, Don's Sunshine, 5:50, Music.

KRG-0, News, 5:05, Latin Hour, 5:15, Howard, 5:30, Shaffer Parker's Circle, 5:45, Camp. Shaffer.


KFF-0, Whispering Smith, 5:30, Shaffer Parker's Circle, 5:45, Camp. Shaffer.

KCM-0, Whispering Smith, 5:30, Shaffer Parker's Circle, 5:45, Camp. Shaffer.

KVO-0, Whispering Smith, 5:30, Shaffer Parker's Circle, 5:45, Camp. Shaffer.

9 to 10 P. M.

KFI-0, Waltis Time, 6:30, Everyman's Theatre.

KXK-0, Talk Your Way Out of This One, 6:15, Dave Lane, 6:25, News, 6:30, Campbell Playhouse.

KCR-0, Orpheus Amica, 6:15, Fulton Lewis, 6:30, John B. Hughes, 6:45, E. P. Gardner, 7:00.

KCA-0, News, 6:15, Earhart, 6:30, J. H. Kennedy, 6:35, Your Happiness Day.

KFP-0, News, 6:15, Mort Wermer, 6:30, News Register.

KTR-0, Hollywood Mereys Go Go, 6:15, Home Builder, 6:30, Life Playaway, 6:45, Odd Fellows.

KGR-0, News, 6:15, Vote of Erin, 6:30, Ernie Smith, 6:45, Church of Youth.

KBB-0, News, 6:15, Italian Melodies.

KRF-0, Recordings.

KXK-0, News, 6:15, Sports.

KRI-0, Records, 6:15, Schwab's, 6:30, Semi-Classical, 6:45, Post.

KDI-0, News, 6:30, Jewish Hour.

KPM-0, Howdy Neighbor, 6:15, Fulton Lewis, 6:30, Names & News, 6:45, Yalom Music, 6:45, Art Linkletter.

KMI-0, When Evening Comes, 6:30, News, 6:30, Happy Hacker, 6:45, Art Linkletter.

KRG-0, Overgrass Anthea, 6:15, Fulton Lewis, 6:30, Dinnee Dance, 6:45, Art Linkletter.

9 to 10 P. M.

KFI-0, Ted Cook, 9:15, Manchester Boundary, 9:30, University Explorer.

KXK-0, Howdy Neighbor, 9:15, Casey Smith Program, 9:30, Fibbers, 9:45, Royce.


KCA-0, Gang Busters, 9:30, News, 9:45, Gilbert, 8:15, Gilbert, 9:00.

KMT-0, Memories in Melody.

KFR-0, Floyd Johnson, 9:30, Music.
SATURDAY Program Highlights

Morning Programs Appear in Lightface Type: Evening Programs in Boldface.

**Variety**

10:00 — Let’s Pretend, KNX.
10:30 — John Lynch, KCMA-KFSD.
4:30 — Little Ol’ Hollywood, KBB.
6:00 — Barn Dance, KF.
7:30 — University of Youth, KBB.
7:30 — Grand Ole Opry, KF.
8:30 — Time Out Time, KBB.

**Drama**

9:00 — Lincoln Highway, KF.
12:30 — Guy Hendied Players, KF.
7:00 — Morning Youth, KBB.
8:00 — Marriage Club, KX.
8:30 — Ralstonbecker Playhouse, KF.

**Quiz Programs**

6:00 — Kd’s Quiz Co., KNX.
6:45 — Answer Man, KNX-RV.
7:00 — Truth or Consequences, KBB.

**Outstanding Music**

11:00 — Metropolitan Opera, KBEA-KFSD.
12:00 — Conge Chamber Concert, KX.
2:15 — Great Hour, KBEA.
7:30 — Curtis Institute, KF.
12:00 — Civic Concert, KNX.
6:15 — NBC Symphony, KBEA.
8:15 — Saturday Night Serenade, KNX.
7:00 — NBC Symphony, KFSD.

**Public Affairs — News**

7:30 — Bob Garred, KNX.
8:15 — P. W. D. News, KNX.
11:00 — W. D. News, KNX.
8:30 — NBC Symphony, KBEA.

**Sports — Comment**

5:15 — Sports Broadside, KNX.
7:30 — Sports Forum, KBEA.

**Weather**

KBB-KBEA-9.
KBB-KBEA-12.

**S A T U R D A Y Programs**

MARCH 8, 1941

8 to 9 A.M.

KFI — 8, Bright Idea Club, 8:15, Gen'l. Fed. of Women's Clubs, 8:30, News, 8:45, Dorothea Ed. McConnell.
KFX — 8, Town Crier, 8:15, News, 8:30, Cucumber Blossom Girls, 8:30, Cincinnati Conservatory of Music.
KJL — 8, Face 1 Preview, 8:15, BBC News, 8:30, Army Band.
KMM — 8, W. B. News, 8:15, Federal Club.
KMP — 8, Grouch Club, 8:30, Pop. Music.
KPC — 8, Andy and Virginia, 8:30, Tou of the Month.
KPR — 8, Weather Hour, 8:15, KNX.
KRW — 8, Spanish Hour, 8:15, Reina Motor.
KPC — 8, Country Club, 8:30, News, 8:45, Country Medical News.
KGPH — 8, News, 8:15, Miss Music.
KFRD — 8, Waltz, 8:30, Here Comes Parade.
KVO — 8, Monitor News, 8:15, Morning Melodies, 8:30, Scrapbook Stories.

10 to 11 A.M.

Thill — Excitement — Adventure

Young American Flyers

KFSF — 10, Morning Pick-Up.

11 A.M. to 12 Noon

KCI — 11, McIntyre Club, 11:15, Know Your Schools, 11:30, Jenkins' Music.
KFRB — 11, Metropolitan Opera, 11:30, World Diplomacy.
KFRB — 11, Al Jarvis, 11:30, Peter Pan.
KFCB — 12, Pop. Orch., 11:30, Scrapbook Stories.
KFSF — 12, Opera, 11:30, Music.
KCI — 12, Waltz, 12:15, Here Comes Parade.
KVO — 12, Monitor News, 12:15, Morning Melodies, 12:30, Scrapbook Stories.

12 Noon to 1 P.M.

KFRB — 12, Library Congress Concert, 12:15, Press News.
KFRB — 12, Metropolitan Opera, 12:30, World Diplomacy.
KFRB — 12, Al Jarvis, 12:30, Peter Pan.
KFRB — 13, Music, 12:15, Music, 12:45, Organ, 12:45, Music, 12:30, Personal Message.
KFRB — 13, Music, 12:15, Music, 12:45, Organ, 12:45, Music, 12:30, Personal Message.
KFCB — 12, Pop. Orch., 12:30, Scrapbook Stories.
KFSF — 12, Opera, 12:15, Music.
KCI — 12, Waltz, 12:30, Here Comes Parade.
KVO — 12, Monitor News, 12:30, Morning Melodies, 12:45, Scrapbook Stories.

1 to 2 P.M.

KCI — 1, News, 1:00, Campus Capers, 1:30, Boy, Girl & Band.
KCI — 1, Mattie at Meadowbrook, 1:00, Invitations to Learning, 1:15, Prelude to Stardom, 1:30, Edna O'Kelley, 1:15, News, 1:30, Metropolitan Opera.
KFRB — 1, South Sea Magic.
KCI — 1, County Band, 1:15, Saturday Afternoon Jamboree.
KCI — 1, Dies, Have, or Pensions, 1:15, Special Events.
KCI — 1, Religious Science Institute, 1:15, City Schools, 1:30, Music, 1:15, Mattie McT.
KCI — 1, News, 1:15, Weather, 1:15, Music, 1:30, P.T.A.
KFRB — 1, Music, 1:30, Luceen Floor Show, 1:30, Monitor News.
KFSF — 1, Music, 1:30, Luceen Floor Show, 1:30, Monitor News.
GGER — 1, News, 1:15, Traffic Reports, 1:15, Slanius Trio.

2 to 3 P.M.

KNC — 2, News, 2:15, America, 2:45, Music.
KROE — 1, News, 2:15, Prelude to Stardom, 2:15, Edna O'Kelley.

3 to 4 P.M.

KROE — 3, arranged, 3:30, Broadcasters.
KCI — 3, Misterioso, 3:30, Morning, 3:45, Music, 3:45, Broadcasters.
KFEI — 3, Music, 3:30, Music, 3:45, Broadcasters.

4 to 5 P.M.

KNC — 4, 4:45, H. V. Katinborn.
KROE — 4, News, 4:45, Classified.
KCI — 5, Message of Israel, 4:45, Little Ol’ Hollywood.
KWI — 5, News, 4:30, Buzz Blinds.
KFSF — 5, News, 4:30, Buzz Blinds, 4:30, Saturday.
KCI — 5, Brill Mates, 4:30, Buzz Blinds.
KCI — 4, Brightly, Maestro, Please.
KCI — 5, Sports, 4:15, Sports.
KROE — 5, News, 4:15, News.
KCI — 5, P. T. A.
KROE — 5, News, 4:15, Music, 4:45, Adult Education.
KCI — 5, Music, 4:15, Music, 4:45, Music.
KFCB — 5, News, 4:15, Music, 4:45, Music.
KROE — 5, News, 4:15, Music, 4:45, Music.
KFRB — 5, 4:15, Swimming.
KCI — 5, Salvation Army, 4:30, Lower Weeks.
KFRB — 5, 4:15, Swimming.
KCI — 5, First Officer, 4:30, News.
Recommended Radio Services

WILSHIRE-WESTLAKE
CENTRAL LOS ANGELES
50c
HOME SERVICE CALL
Includes Minor Adjustments
DRIVE-IN
Auto Radio Service
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740 S. HOover
15 Years Reliable Service in L. A.
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Dial and Listener

(Concluded from Page Thirty-two)
FRIDAY, MARCH 7

"Seattle Blackout." This program will feature the first blackout of an American city, Seattle. Fox Case, CBS director of public relations, has made elaborate preparations so that Columbia's listeners may be presented with an eye-witness ac-

count of this historical event. KNX, 11:30 p.m. to 12 midnight.

If your birth date happens to be identical with the date selected by the guest stars on "Your Happy Birthday," you're eligible to share in the thousand dollar prize. If not, you can sit back and enjoy the music of Jimmy Dorsey's orchestra and an adventure drama. KECA has it at 6:35 p.m.

SUNDAY, MARCH 9

Haven MacQuarrie, who says, "The important kiss a husband gives his wife is the one when he says goodbye to go to work in the morning," will be heard once again giving his advice to married couples during his weekly session of the CBS "Marriage Club" broadcast. Four couples are taken from the studio audience to discuss questions arising out of marital life. KNX, 8 to 9:30 p.m.

SATURDAY, MARCH 8

Truth or Consequences
Radio Soap Club
Religion in News
Reported Missing
Right to Happiness
End of Life
End of Story
Romance of Highways
Hanna, Lynne
Quiz Kids
Quiz Court
Prof. Puzzle
Pot a Gold
Planters Garden
Perkins
Pepper Young's Family
Philadelphia Symphony Orchestra
Philharmonia
Physiologic Well-Being
Planters' Garden (Liquid Fertilizer Co.)
Plantation Party
Ponca Pals
Portia Figgs Life
Postal Oddities
Polk's Gold
Professor Quiz
Public Affairs
Quill, Peter
Quill, Quid
Quint of Two Cities
Quint's City Hall
Quint's New Rest
Radio News Rest
Radio Soap Club
KFXM, KYOK, 1:30 p.m. M-F
Religion in News
KFI, 10:15 a.m. M-F
Reported Missing
KFI, 10:15 a.m. M-F
Right to Happiness
KFI, 10:15 a.m. M-F
End of Life
KFI, 10:15 a.m. M-F
End of Story
KFI, 10:15 a.m. M-F
Romance of Highways
KFI, 10:15 a.m. M-F
Hanna, Lynne
KFBK, KYOK, 9:30 a.m. Su
Nelt Lake Tabernacle
Sat. Bands
KFI, 4:30 p.m.
KEDJ, KGB, KVOK, KFXM, 6 p.m. Su
Orphanae of the Divorce
KEDJ, 9 a.m. Su
Our Daily Grace
KFXM, 7:45 a.m. Su
Paging of Art
KFBK, 3:30 p.m.
Paging the Past
KEDJ, 4:15 p.m. M-F
Pan America Calling
KFBK, 10:45 a.m. Su
Parents Hour
KFBK, 11:30 a.m. M, W, F
Parker Family
KFI, 9:15 p.m. Su
Philharmonic
KGB, KYOK, 11:30 a.m. F
Philadelphia Symphony Orchestra
KGB, KYOK, 4:30 p.m.
Philastronomy
KGB, KYOK, 10 a.m. Daily
Physiologic Well-Being
KFI, 11 a.m. Su
Planters' Garden (Liquid Fertilizer Co.)
Plantation Party
KFI, 8:30 p.m. W
Ponca Pals
KFBK, 9:30 p.m. W
Portia Figgs Life
KFBK, 1 a.m. F
Postal Oddities
KGB, 6:45 p.m. Th
Polk's Gold
KEDJ, 6:45 p.m. Th
Professor Quiz
KGB, KYOK, 4:30 p.m. Tu
Public Affairs
KFI, 7 a.m. W, F
Quill, Peter
KFI, 9:15 p.m. Su
Quill, Quid
KGB, KYOK, 9:15 a.m. Su
Quint of Two Cities
KFI, 8 p.m.
Radio News Rest
KFI, 9:30 a.m. M-F
Radio Soap Club
KFXM, KYOK, 1:30 p.m. M-F
Talk It or Leave It
KFXM, KYOK, 1:30 p.m. M-F
Talk Your Way Out of This One
KFBK, 9:30 p.m. W
Telephone Hour
KFI, 9:30 p.m. M
Topical Talk With Trues
KGB, KYOK, 10:45 a.m. Su
True Star Theatre
KFI, 10:15 a.m. M-F
This Wonderful World
KFBK, 9 a.m. M-F
Today's Real Buyers
KFBK, 10:15 a.m. M, W, F
Town Meeting
KFI, 10:15 a.m. M-F
Traffic Triathlon
KFI, 10:15 a.m. M-F
Treasury Test
KGB, KYOK, 4:30 p.m. Su
Trellis, Helen, Romance of
KFBK, 9:30 a.m. W
Trotting Horses
KFBK, 9:30 a.m. M-F
Trojan Horses
KFBK, KYOK, 7:30 p.m. W
Truth or Consequences
KFBK, 8 a.m. W
Turn Out Time
KFBK, 6:30 a.m.
Uncle Dan's Quiz
KFBK, 5 p.m. W
Uncle Walter's Dog House
KFBK, 7:30 a.m.
Uncle Earl's Pet
KFBK, 5:30 a.m. M-F
Uncle Harry
KFBK, 5:30 a.m. M-F
Uncle Jim's Question Box
KFBK, 7:30 a.m. Tu, Th, F
Unlimited Horizons
KFBK, 9:30 p.m.
University Explorer
KFBK, 9:30 p.m.
Valiant Lady
KFBK, 11:30 a.m. M-F
Valley Rudi
KGB, KYOK, 9:30 a.m. Su
Voice of Experience
KFI, 9:30 a.m. M, W, F
Voice of Friendship
KECA, KGB, KYOK, 9:30 p.m.
Wake Up Time
KFI, 6:30 p.m.
Wake Up America
KFBK, KYOK, 9:30 a.m. M
Wake Up and Sing
KFI, 7:30 a.m. M, W, F
We Are Always Young
KFBK, KYOK, 9:30 a.m. M, W, F
We, the Abbot
KFBK, KYOK, 9:30 a.m. M-F
We, the People
KFBK, KYOK, 9:30 a.m. M-F
Western Church
KFBK, KYOK, 9:30 a.m. M-F
What's New
KFBK, KYOK, 9:30 a.m. M-F
Whose Line Is It Anyway?
KFBK, KYOK, 9:30 a.m. M-F
Who's Who?
KFBK, KYOK, 9:30 a.m. M-F
Why Fish
KFBK, KYOK, 9:30 a.m. M-F
Wincester Smith
KFBK, KYOK, 9:30 a.m. M-F
Wishing Well Club
KFBK, KYOK, 9:30 a.m. M-F
Witner, Irene
KFBK, KYOK, 9:30 a.m. M-F
Wife Saver
KFBK, KYOK, 9:30 a.m. M-F
Wife, Mother
KFBK, KYOK, 9:30 a.m. M-F
Wiley, Fletch
KFBK, KYOK, 9:30 a.m. M-F
Wings Over Jordan
KFBK, KYOK, 9:30 a.m. M-F
Woman in White
KFBK, KYOK, 9:30 a.m. M-F
Women's Club
KFBK, KYOK, 9:30 a.m. M-F
World's Stage
KFBK, KYOK, 9:30 a.m. M-F
Young American Flyers
KFBK, KYOK, 9:30 a.m. M-F
Youth Club
KFBK, KYOK, 9:30 a.m. M-F
Youth Dr. Malone
KFBK, KYOK, 9:30 a.m. M-F
Your Dream Has Come True
KFI, 7 p.m. Th
SUNDAY, MARCH 2

Frazier Hunt, foremost American correspondent for 20 years, is now heard every Sunday at 3 p.m. on KFI. He gives his inside stories on the men who make the news, each Monday and Wednesday at 7 p.m., and Friday at 7:45 p.m., over KECA, in addition to the Sunday program. Adolphe Menjou and his wife, Verree Teasdale, are to be Conrad Nagel's guests on the "Silver Theater" broadcast, Sunday, March 2. Smart comedy is their forte, as a team or separately, and the writers for the "Silver Theatre" are preparing a script which will bring these talents to the foreground. Musical backgrounds for the broadcast are written and conducted by Felix Mills, and Henry Charles is the announcer. KNX, 8:00 to 9:30 p.m., PST.

MONDAY, MARCH 3

The Los Angeles County Band, which was organized last summer under the sponsorship of the County Board of Supervisors, is to be heard over the Columbia Pacific Network. The band consists of three units of 40 men each, each unit having its own director. The broadcast will originate from Occidental College auditorium. KNX, 9:30 to 10 p.m.

"American's Town Meeting," broadcast for the east last Thursday, will be heard locally over KECA at 1:30 p.m. on Sunday, March 2. The broadcast, featuring Walter Wanger, producer, and Manchester Boddy, publisher, has to do with "Movies and National Defense."

TUESDAY, MARCH 4

A half hour of the finest in recorded music by the masters is presented on KNX Mondays through Fridays—featuring such well known composers as: Mozart, Smetana, Brahms, Rossini, Wagner, and such world famous conductors as: Sir Thomas Beecham, Bruno Walter, Charles Kullman, John Barbirolli, and Howard Barlow. KNX, 10:30 to 11 p.m.

"Sands of Time," the outstanding historical program sponsored by the California State Department of Education inaugurates a new series of programs at 4:30 p.m. over KIJI, KGB, KVOE, KFXM and the Mutual Don Lee network called: THAT BONAPARTE FAMILY. Giving a new slant to the story of Napoleon, the Hitler of the last century, the series is full of action, suspense, humor and romance. Written and arranged by Radio Life's own Beatrice Henshaw, and featuring a talented cast, the program is recommended by the city and county schools, the Parent-Teacher Association and the executive Women's Clubs.

One of the best of the quizzes is that of "Uncle Jim's Question Bee," at 7:30 p.m. over KECA on Tuesdays. "Uncle Jim" started his quiz show long before it became the popular fad it is today.

WEDNESDAY, MARCH 5

Another program of "Moonlight Serenade" music by Glenn Miller and his orchestra is on Columbia Network's musical fare. Dorothy Claire, 109 pounds of blonde loveliness, and gifted Ray Eberle will sing several of the new popular rhythm numbers. Miller and his orchestra are heard over CBS, Tuesdays, Wednesdays and Thursdays. KNX, 7 to 7:15 p.m.

Kay Kyser's College of Musical Knowledge is always good for a solid hour of solid entertainment. Professor Kyser is one of the truly great showmen of this age. And truly great showmen are pretty hard to find these days. KFI, 7 p.m., Wednesdays.

THURSDAY, MARCH 6

Frank Graham, versatile star of the Columbia Pacific Network program "Nightengale Yarns," will dramatize one of the great legends of the Southwest, the story of Snowbeam the Dutchman, on his program Thursday night, March 6. The tale, written for radio by CBS author Jerry Schwartz, will be broadcast under the title "The Mystery of Superstition Mountain." It tells of a lost gold mine, and a great curse placed on the mountain by the Indians, who held it sacred. KKN, 10:15 to 10:30 p.m.

Xavier Cagat's rhumba orchestra and the personality singing of Yvette make the time between 7 and 7:30 p.m. on KFI go by like sixty. We recommend the program for its entertainingly "different" type of music.

"Ahead of the Headlines" is one of the most authoritative of all news commentary broadcasts. Different correspondents, editors, military and naval experts gather each week to discuss affairs of the day. KECA has it at 7:30 p.m., right after the Valley show.

(Concluded on Page Thirty-one)

RADIO RARITIES

BY Dooley

IT HAS BEEN PROVEN THAT
Radio Music
INCREASES THE
PRODUCTION OF EGGs!

BRAINS AND BEAUTY CLICK AGAIN!
LITTLE KAY GOES NOW HITTING HIGH ON
THIE AIR WAVES WAS WRITTEN BY
KAY TOOMEY THE FORMER MISS PALM BEACH

THERE ARE TWICE AS MANY RADIOS AS
BATHROOMS IN THE U.S.!