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40 Pages of Radio Facts

To Increase Your Listening Pleasure

$2500 A Week For Being Herself
Story on Page 33

RADIO NEWS! FEATURES! PICTURES!
COMPLETE DAILY LOGS; HIGHLIGHTS!
Mary B. Crawford, 7547 Magnolia Ave., Riverside, Calif.

Sirs: For some time I have intended to write you in response to your story entitled "War of Words." It is a great pleasure and satisfaction to a large percentage of your radio listeners that so much of radio language is clean and free from objectionable words. Don't let down the bars. Surely, if it takes profanity to satisfy some people they can hear it under other circumstances and by maintaining a high standard of correct diction all may be pleased. It is a pity for little ones whose minds are as wax to receive and as marble to retain to have objectionable impressions made.

J. H. Leaheh, 4605 Wesley Ave., Los Angeles, Calif.

Sirs: Bond buying ballyhoo and commercials are more or less annoying, but profanity is as inexcusable as it is unnecessary. Thank you for helping initiate a public protest against its use in radio programs.

Mrs. J. Peters, 733 East 88th Place, Los Angeles, Calif.

Sirs: I have been a steady listener to Mr. Rodriguez and Mr. Sutherland, and was sorry when they were on the air only three nights a week. Now they are off altogether, and I wonder why, as they are well worth listening to. They always had a good program.

Cora Dunham, 164 East Willow Street, Pomona, Calif.

Sirs: I have just read the letter from Mrs. W. H. Diephey in regard to some words on radio. In regard to word hell, I think it would help if the word is understood; that it is an obsolete English word and is mostly translated from the Greek word for "grave" in the Bible. If those whose minds are on such a low plane they enjoy low slang and profanity knew when they exclaimed "hell," they really exclaimed, "grave" they might not like so well to say it.

Miss Katherine Wiley, 806A Arroyo Drive, South Pasadena, Calif.

Sirs: I enjoyed very much your page on the sign language of radio. I'd like to see more of them illustrated.

I like your magazine and am never without.

(We're glad you liked the sign language diagrams. Perhaps sometime in the future we shall print more of them.)

Robert Downer, 1135½ Queen Anne Place, Los Angeles, Calif.

Sirs: Poor Hal Julian, if he is still your Log Director. No matter how small his mistakes, someone always sarcastically points them out. And do his correctors write him a letter telling about a misplaced comma on page 19? No. They broadcast the error, dead as it is, far and wide. Or as far and wide as they can. But what would we do without him? We would get calluses on our fingers from dial-spinning.

So give a cheer for Julian. Let's fill the skies with our hoorays (plus a few "hurrah's") from the Intelligentsia). Display his name everywhere. Toast his health. Sing his praises. Nominate him for the presidency. Vive le Log Editor, I say!

Anne Le Monte, San Fernando, Calif.

Sirs: I have certainly been disappointed in not hearing Rodriguez and Sutherland, as listed in your guide. What happened to them? Friends of mine have wondered also, as we consider them an outstanding feature.

(Rodriguez and Sutherland were a sustaining program and the station felt they could use the time to better advantage. If you would like to hear them on again, why not drop a note to KFI at 111 N. Vermont avenue, in care of the program director?)

This is no time to take chances with the seed you plant. Food will win the war and we must keep 'em growin'. Play safe and plant A & M Fresh, Reliable Seeds. Available AT YOUR GARDEN SUPPLY DEALER.

The Los Angeles Times Presents

* Eye Witness News KECB EVERY MONDAY 7:45 P.M.

* Dr. Polyzoides KJH EVERY SUNDAY 9:45 P.M.
Gene Burdette's

Phoolosophy

TORPID TAKEOFFS
As Bob (Stone Mountain Chin) Hope once said to Dorothy (Swivel-hips) Lumour: "Don't look now, gorgeous... but your awning's yawning!... and so must you be, readers! Oh, well! A bird in "Der Fuehrer's Face" is worth two in Colonna's bush! And so let's start a noizing Noah Webster with TODAY'S GRIDDED RIDDLE:

Ques: "What does an electrical transcription do when it stops revolving?" (Oh, baby! Is this an infant's triangular zoot suit?)

Give up? Ans: "It looks 'round!

And that's below anybody's I.Q. which is our cue for a wife's definition of a philandering announcer-husband, according to Gracie (Addled) Allen who wouldn't know, and doesn't: "It's a guy who uses distinct diction... in his sleep!"

And if this atrocious opening paragraph gets the cold shoulder it's better than the hot foot!

PATER PATTER

HE'S NOT GOT WATER ON THE BRAIN!"
—by Bentley Morriss, KFWB.

SPURTS IN SPORTS
This week's selection No. 5 for 1942's mirthful All-Laugh Phutbawl Team! For Right Mudguard, we expose you to Frank (limber-larynx) Morgan! Here's a Munchausenesque zombie who's never given a bum performance! He deserves a lot of credit, and gets it from any gas station in town. He's got a "C" book for hot air, 4F in the draft, and a Zero for Veracity. We'd like to hear frankly Morgan in his own program instead of a crutch for somebody else's. He can out-prevaricate Herr Goebbels. A cinch to become a member of the President's new steam cabinet. He could bell enemy diplomats in their own banana oil. We like Morgan. But after his next income tax payment, Morgan isn't going to like Margenthal!

WIZDUMB TEETH
Radio's BRAIN RUST leaps from the dental chair, armed to the teeth with quips!

DON (McGee) QUINN: "The only scripts some writers dream up are nondescripts!"

HOAGY (Stardust) CARMICHAEL: "The one theme song ever written for the U. S. Mint was 'Jingle, Jingle, Jingle!"

GINNY (Presents) SIMMS: "Carrying a torch song during fuel rationing is an unpatriotic waste of heat!"

HATTIE (Sepia) McDANIEL: "Kate Smith an' me is shuah typical examples of the 'Survival of the Fattest'!

(And we want to pay tribute to Rottle right now! Nobody before has ever reminded us so much of the late, beloved Marie Dressler. Hattie makes 'em cry or weep... in technicolor!)

LOPSIDED LANDINGS
Phone operator just said this long dizziness call is over the three minute limit. She must be one of them Belles who Toll! I'll ring off because my monthly electric bill looks like the Charge-of-the-Light Brigands! Today's HOT DOGGEREL comes from Judy (Woodcut) Splinters, McCarthy's brassiered rival. She chirps: "Ben Bernie had a binge on a barge. Was Bernie." Mail in your HOT DOGGEREL and win a free conscription to the Army! Meanwhile, are you as stubborn as a WAR STAMP? They always stick to one thing... BOOKS for BONDS!

Page Three

Gene Burdette

NATURAL Vitamins and Minerals!

FRESH DAILY Sunny Sally Spinach

DIRECT FROM FIELDS TO YOU - WASHED - READY TO COOK
AT VEGETABLE DEPTS.

— and Fresh Sunny Sally Vegetable Salad!

Genie-Eenie-Meeney-Minee — B.
Behind the Scenes in Radio:
The Photographic Department

A Dab of Makeup, a Subtle Light
And the Star Looks as He Sounds

By Suzanne Warner

The strictly “normal” photographer's job is to catch the personality of the person who is having his picture taken and reflect it accurately. Not so with the “radio photographer.” His job is to “make ’em look like what they ain’t.” Or in other words, the public must not be disillusioned. According to Ted Allan, good looking young head of the CBS photography department, “photography is more essential to radio than it is to any other form of entertainment . . . with motion pictures you can go to your neighborhood movie and see your favorite actor on the screen . . . stage stars you can see in person . . . BUT you have to have photographs of radio performers.

"Comedians should look funny,—your favorite 250 pound songstress should look glamorous, news commentators—intellectual and sincere,—and tenors—masculine . . . and your movie star guests should look as glamorous in slacks at the mike as they do in their latest epic,—and of course your announcer, introducing your Sunday symphony should appear very scholarly. And it’s all done with make-up and lighting.

Not only must the photographer "type" characters with make-up, but also he may save himself a lot of retouching by applying "corrective" make-up, such as eye shadow shading a bulbous nose; taking off double chins with a darker base applied under the chin particularly if he must use a high key light.

And there, by the way, is another secret of the photographer’s trade. You’ve probably noticed the eerie effect of footlights in the theater if they are the only source of light shooting up into a face. If it’s a character shot from a murder drama, the flash bulbs are kept low to give the villain a menacing look. And by the same token, when the lenser shoots glamour pictures, he keeps his main sources of light high and fills out with lamps at lens level.

Then too, gag shots have to be taken of comedians with the wig and putty nose. And according to
Ted that's really a problem. When he mentioned that he must have been thinking of Fred Allen in particular because he had a little difficulty getting Fred to put on a putty nose and false eye-lashes.

As one can see, this calls for a little ingenuity and planning, to say nothing of the necessity for a very highly-developed knack of psychologicalizing subjects into submission ... for instance, persuading "Amos 'n' Andy" to get up at seven o'clock in the morning to put on the burnt cork for a full day's shooting of pictures, during which time all the pictures for the year are caught because it's so hard to get them to put on their makeup. During the day all the holiday pictures were shot—Fourth of July—Valentine's day—St. Patrick's day, and Christmas—in a complete replica of their Harlem office, fully equipped with every prop that was ever mentioned in any of their scripts. But in defense of "Amos 'n' Andy," it must be said that one reason it is so hard to get them to put on burfit-cork makeup is that they are taking it off for the next three weeks.

And speaking of make-up, when Orson Welles came up to the photo studio, he objected to having make-up put on, because he wanted to look very virile.

Photographers have their favorites just like anyone else. Ranking high are Rosemary De Camp and Jean Hersholt for being just all around nice people. Prettiest, according to Ted, is Madeleine Carroll. Bing Crosby is bashful, and the minute he sees a photographer coming, he does something ... just anything ... to keep his hands up to his face. The menace of film and radio-dom is Basil Rathbone, but when it comes to having his picture taken, he's just plain fussy. He has to go through the routine of combing his hair ... fixing his mustache (if he has one at the time) and all 'round making himself just so. The photographers never try to shoot Phil Baker before a broadcast because he's so nervous. But then, quiz shows are nerve wracking, because the contestant may be cleverer than the quiz master. The Bennett sisters aren't too popular, Constance, because she doesn't want to cooperate, and Joan because she won't take her dark glasses off. The little lady with the natural beauty is Shirley Temple. Her pictures are all right as they are, no retouching is needed.

The man all the photographers like to work with is Cecil B. DeMille. They like him because he takes direction so well ... he has learned from his many years of direction that the only way to get a fine finished product is through cooperation.

But glamorizing a favorite star is only one side of the picture. At least fifty per cent of the pictures are action shots. When the photographers go out to shoot a picture, anything can happen. Like the time Ted was catching Hedy Lamarr when she made an appearance on Lux Radio Theater. The whole cast was lined up giving its prettiest grin. The picture was snapped ... but nothing happened. Ted quipped, "The bulbs didn't go off because they're Jap globes." To which Hedy retorted, "Oh, that's why you're shooting them."

Less retouching is needed on Shirley Temple (above) than on any other actress. She just has her own lovely natural beauty.
"Well, how do you do!" exclaims Jack Kirkwood (left) to Tom Harris. "Do you mind if I make a face at the pavement in front of Grauman’s Chinese? There’s a heel down there I don’t like." "Not at all," replies Tom. "But why take out your teeth?" "Somebody just told me to pass my plate," explains Jack.

"I’m so bowlegged from riding I’ve been using ice-tongs for trouser hangers," avers Jack. "I guess that’s why you have that frozen pan," cracks Tom. "I’m warming up the engine," states Jack. "Good," retorts Tom. "We’ll have it for lunch." "I was going to have a couple of cow hands for lunch," plaints Jack. "I’d really rather have pigs’ feet," sniffs Tom.

"Why do you think you can criticize my gags?" Jack (right) demands of Tom. "Say, you haven’t a joke to your name." Answers Tom: "But I have a name for your jokes—one I can’t use on the air." "That’s the last straw," avers Jack. "So what," demands Tom. "So I’ll drink my chocolate malted without a straw," concludes Jack.
of “Poet’s Nook,” and “Dr. Heartburn,” who sanctimoniously doles out advice to the lovelorn while Cy Trobbe’s orchestra fiddles “Hearts and Flowers.” Then Jack does the role of the show’s newscaster:

“Good morning,” he announces. “It is reported from a source which I cannot divulge, that there IS a situation... This situation is not the same situation as of yesterday, for although changed in one sense... it remains unchanged in another. Therefore, it is PRETTY safe to conclude that by tomorrow, the situation will be a situation.”

Jack also fills the part of the great German commentator, P. U. Kalsomine. “Flash,” he reports. “There is evidence of a tremendous food shortage in the United States. Our agents report that all the people there keep asking each other: ‘What’s cooking?’

Kirkwood even oblige with occasional ribbings of commercials. “Friends,” he pleads. “What do people want most these days? A vitamin... pill A, B, C, D, E, or 4F. But have you tried Vitamin Z yet? Vitamin Z is the Nothing Vitamin... the only Vitamin which contains nothing. Nothing is good for you... Nothing will help you. So get Nothing today. Nothing will do Nothing for you (Sniff) too!”

Another delicious bit of humor is injected into the program when Kirkwood stages his Breakfast Table-old (Please Turn to Page 32)

“Have you been in California long?” Jack inquires of Tom. “I came here when I was a barefoot boy... and I only went back home once,” replies Tom... “Forget your shoes?” asks Jack... “No,” answers Tom, “my railroad ticket to California. I got clear out here before I discovered I’d forgotten it.”

DR. HEARTBURN (as played by Jack): “The way I met my girl was very romantic. It was on a bus. She got up to give an old lady her seat and I beat her to it. Our heads bumped as we both stooped over to pick up the old lady. Now I’ve bought her a beautiful engagement ring. No, not a diamond! An 18-carat lump of sugar!”

JACK KIRKWOOD steps into the role of muse of the Poet’s Nook:

“I can carry a flaming sword high above my head
And march along the road of life with a shout to wake the dead...
I can carry the silver moon in my soft, soft hands...
Across mountains and withered plains of a thousand different lands...
I can carry a scarlet rose whose petals are dewy and dim
Away to the edge of this spinning world and hurl it over the brim.
But I can’t carry you, my dear, when you faint at a game or show...
With your 250 pounds of beef—I’m not a derrick, you know!”

CY TROBBE, TOM, JACK. “My wife went to the races yesterday,” says Jack. “When the bugle blew, her mink coat went to the post with six other horses. She went over and stood by the quarter mile post.”... “That’s no post,” exclaims Tom. “That was Trobbe. He’s so thin that yesterday two hours after some pickpocket stole his watch, we found the watch with Trobbe still dangling from it.”
One of radio's most beloved teams is the duo, Andy and Virginia, who recently added a Blue network show to their already brimming schedule. Andy and Virginia, who make the morning sprightly with songs, quips, and a mite of serious talk, are now heard on the Blue network Monday-Friday (KECA, Tuesday and Thursday at 10:15 a.m.). The essence of their broadcasting is absolute sincerity, coupled with an unbounded enthusiasm for everything good about life. To those who know them in person, Andy is the whimsical poet-musician who can turn, with imperceptible adjustment, from keyboard to his cactus garden or photography; Virginia, she of the warm heart and bubbling laugh, can lightly shed a script to hoe in the garden or care for baby chicks. Whatever it is they're doing, Andy and Virginia go overboard in spontaneity and fervor. Because listeners sense this quality in them, their fans are legion.
Gracie Expands

At Your Request

New Show

Planning the Peace

Radio and Peace

TO INCREASE YOUR
LISTENING PLEASURE

RADIO: West * National and International

Gracie Fields' five-minute "Caravan," "Kraft Music Hall," and "Kate Smith's Hour" are being cut at radio time, one show bobbed up this week with a different tale. The program is Gracie Fields' five-minute Monday-Friday spot on the Blue-KECA for Pall Mall Cigarets, which, beginning January 11, will take to the air for 15 minutes instead of five.

The change comes in response to Miss Fields' enthusiastic reception by American listeners. The added time will allow the English comedienne - one song, which routine has seemed like a teaser on the five minute bit.

Supporting her will be Harry Sosnak's orchestra and The Sportsmen, who now have 14 transcontinental broadcasts a week. Time for the Fields show has been shifted from 6:55-7 p.m. to 7:15-7:30 o'clock, effective January 11.

At Your Request

So many of our readers have written in asking if we couldn't get a copy of the poem written and read by Richard Williams, 12, on the "Quiz Kids" Christmas broadcast, that we are reprinting it hereewith:

"Our dear Heavenly Father, once more the Christmas season draws near, the season when every heart should be full of joy and happiness. For on the first glad Christmas morning even the angels sang for joy when they brought the glad tidings of 'Peace on earth, good will toward men.'"

"But this year there is a tinge of sadness in our Christmas because so many of our boys are in camp, on the high seas or in distant lands. Many of them are away from home this Christmas, for the first time and are probably very homesick.

"Dear Father, please be very near to them and to their loved ones at home whose hearts are heavy because of this separation. Father, we know that you sent your dear Son to bring hope and peace to the weary and downtrodden, and now our boys have gone forth in the same spirit. Walk beside them every day, for Thou hast said, 'Lo, I am with you al-

ways, even unto the end of the world.'

"Dear Father, please let this be their last Christmas away from home. And help us to remember that, if we carry in our hearts the spirit of love, we are all united even though we may be many miles apart.

"All this we ask in the name of Christ, Child of Bethlehem.

KECA, KFSO,
7:15 p.m., Mon.-Fri.

New Show

Don't miss it folks! It's going to be one of the nicest programs on the air if the line-up of talent is any indication. That's the new Westinghouse broadcast.

John Charles Thomas will appear as singing star and master of ceremonies. Thomas has announced that he will prepare his program for feature songs, ballads, and light classical numbers that have become established favorites. "In this time of great national crisis, entertainment is a greater force than ever before in building national morale," Thomas declares. "It is our desire to bring to the people the music that will help to contribute to this important assignment. In addition, John Nesbitt, whose 'Passing Parade' stories have been heard by millions in radio and motion picture audiences, will report on engineering and research work that is helping to fight this war and also will help mould the future of peace."

Supporting the noted baritone and Nesbitt will be a concert orchestra directed by Mark Warnow and a chorus directed by Lyn Murray.

Radio and Peace

In his year-end report for the National Broadcasting Company, President Trammell dwelt at length on the same theme which John B. Hughes has stressed for his Sunday evening talks.

Summarizing the contributions of radio to the war effort, President Trammell said: "Although radio plays an increasingly important role in what we call the war effort, its greatest contribution lies in the service it will render at the peace table and during the era of reconstruction after the war."

"Radio, in dozens of languages, will inform the world regarding every step of negotiations. Peace emissaries will report by radio to their respective nations in a great referendum vote of public opinion. Thus, when the most important document ever written in history is ready for signature, its contents will be known to, and have the approval of those whose future is bound up in it."

"Radio will have fulfilled its destiny."

In his annual report, similar sentiments were voiced by CBS' president, William S. Paley. "No thoughtful broadcaster on the eve of 1943 can fail to sense the challenge of radio implicit in all the issues, not only of the war, but of the peace and the post-war world," Paley stated.

He stressed the point that a durable peace can only be consummated on a global basis, which means that a better understanding between peoples of good will must become a key reality. The fact that radio performs in "quickening the intimate collaboration of democratic peoples" is apparent.

President Paley pointed out radio programs on CBS which have been cultivated by a desire to collaborate with other democratic peoples. Cited
PLENTY OF COCA-COLA at the reception which followed Andre Kostelanetz’ one-time appearance in Hollywood to preview Walt Disney’s “Saludos Amigos.” Pictured at reception are Pete Colvig (“Goofy”), Disney, Kostelanetz, and “Voice of Donald Duck” (Clarence Nash).

HOLLYWOOD TAKES IT BIG. At one of the recent holiday affairs, SAFE FOR EGGS and SAFE FOR BUTTER were prominent accessories. During the affair guests were allowed to crack “safes” and bear away prized contents. Inspecting the stronghold are, left to right, Sidney Dorais, auditor; Milton Samuel, press head; and Don Gilman, vice-president, all of Blue network’s Western Division.

Religious Gain

That 1942 ended with religious programs on the radio upswing was a significant revelation as America concluded a year of war. That the conflict was responsible for this increase in spiritual fare was accepted fact.

Among network increases, greatest was with Mutual, which showed 10 religious programs, or five hours, during one week in December 1941, as against 24 programs, or 8 1/4 hours, for the first week in December 1942. Eight of the 24 programs were sponsored. Also noted was a tendency to inject a spiritual bearing into talks other than sermons. Example given was President Roosevelt’s frequent quoting of Biblical passages while making his fireside chats.

Now You’ll Sway

When Nelson Eddy bows out of his Old Gold broadcast chores late this month, an entirely different type of program will be provided for your entertainment. Sammy Kaye, the “swing and sway” boy, will move his orchestra into the Wednesday afternoon spot on CBS to dispense his mellow melodies.

Eddy, who has been on the air for 39 weeks, will depart for his annual concert tour. Kaye is scheduled to take over the program on January 27.

Symphony to Hour

Lovers of symphonic music should note the time change for “Standard Symphony,” which will become effective on Sunday, January 10, in conjunction with the program’s move to a half hour earlier (NBC 8:30 p.m.), is an extension of broadcast time which will make the musical presentation of an hour’s duration.

From January 10 through February...
Pinch Hitter

Last December 27 Phil Baker missed the first “Take It Or Leave It” broadcast because he came onto the show. The only thing that could have pulled him away from the show was illness, and that it was. He was in the hospital having an appendectomy. That was one broadcast he especially didn’t want to miss, either, as it was his 25th anniversary in show business and his first as quizmaster of “Take It Or Leave It.”

Ralph Edwards did a very fine job of pinch-hitting for Baker. Ralph visited him at the hospital before the broadcast to discuss procedure and Baker proved, even though flat on his back, that he was a comedian at heart. Phil gestured toward the white hospital wall, the white bed and sheets, and said: “I’m one fellow who won’t have to dream about a white Christmas!”

Anent D. Harum

We have had inquiries asking about “David Harum,” the program heard at 8:45 a.m. on KFI. Many people have wondered if the story hasn’t a background of truth because Harum seems so real.

The saga of David Harum, shrewd horse-trading smalltown philosopher, was originally brought to life in a novel by Edward Noyes Westcott at the end of the 19th century. David Harum actually did exist in the little town of Homer, 35 miles from Syracuse, and there are people still living there who knew and loved him.

Although portrayed as a bachelor in the air serial, Harum married in real life and had a son who died at the age of nine. Despite the tragedy, David maintained a cheerful outlook on the way of mankind and God.

NEXT WEEK

One of our favorite jobs is telling you what’s coming next week. You know it’s a funny thing, but each week we feel the magazine is just a wee mite better than the last. Maybe you feel the same.

Well, next week we have a story that will give you a chuckle. “Fun at the Homemakers’ Club,” a story about all the humorous happenings at this popular air club. Then we know you fellows will enjoy the story about him and his lovely family. Incidentally, Dick also graces our cover. And in answer to many of our readers’ requests we bring you a story talking about Art Baker. All in all, you’d better not miss the magazine next week!

Happy Consequence

An interesting consequence has developed as a consequence of a recent consequence on the “Truth Of Consequences” program. Emcee Ralph Edwards has received a note from...
Mr. and Mrs. William L. Anderson, of West Roxbury, Mass., informed me that Private Vogel, the soldier boy whom they "adopted" on a recent T or C program, was a Christmas guest at the Anderson household, and that the two families have now become fast friends through correspondence growing out of the broadcast.

**Beat to the Punch**

Irony of the week was that Bing Crosby couldn't sing "White Christmas" on his Christmas program on Kraft Music Hall, even though he is credited with skyrocketing the song to fame. Crosby couldn't sing "White Christmas" a month ago and immediately put in his bid with NBC, which shut off the ballad from the Kraft program which is just an hour earlier than Abbott and Costello.

No song may be sung on the same network for two hours after it has once been played. Sensing there would be a rush of the tune, Martin Goseh, producer of the Abbott and Costello program, recommended a song called "The Blue Smoke" as a substitute. The song was written by Martin Gosch, producer of the Abbott and Costello radio program for two hours after NBC shut off the song. The Abbott and Costello team was also the last to hear the song, which was written by Martin Gosch, producer of the Abbott and Costello radio program for two hours after NBC shut off the song.

**Thanks**

Madeleine Carroll's recent role in "Penny Serenade" on the CBS "Playhouse" came right on the heels of her being selected as "The Most Effective Film Player On the Radio." Miss Carroll's influence of radio editors and critics even though she has no regular air series of her own. An important contributing factor to her winning the poll—and Madeleine was the first to admit it—were the numerous appearances she made on the "Playhouse" during 1942. She also added that a special vote should be accorded author-director Charles Martin, who spotted the chaffinches and adapted them for air purposes. Inasmuch as no such award was made, Madeleine gave Martin her own vote—of thanks!

**Past Catching Up**

In the middle of her Blue network song program last week, Dinah Shore strolled in. I used to see him day and night, heading a parade of other dogs. One day a little dog trotted by his porch, barking a parade of other dogs. The old dog stirred himself, scratched his ear and then joined the parade. I never saw him again. And, gentlemen, that's why I don't go to parties.

**Ad-Libber**

"Now I lay me down to sleep," prayed two-year old Scott Wiseman, son of Lulu Belle and Scotty of the "National Barn Dance." "I pray the Lord . . .", then he hesitated. "Praise the Lord and pass the am'ntion!" he concluded.

**Re Your Plaints**

Scarcely a day passes that some member of Radio Life's family doesn't write or telephone to ask at what time Frank Crumit and Julia Sanderson may be heard. Regrettably, the inquirer is told that Crumit and Sanderson are not heard locally at the present time.

Last season they completed a long and successful run on "Battle of the Sexes." In the fall their new show, "Mr. Adam and Mrs. Eve," made its debut.

Crumit and Sanderson are now appearing in this presentation over CBS on Saturdays at 8 p.m. (Eastern Time), but they are not being heard locally.

Unfortunately, the sponsor, Tums, is airing only as far west as Denver.

Telegrams sent to CBS in New York last week at Radio Life's request elicited no forecast as to when the Crumit-Sanderson team would be heard on the Pacific Coast.

Perhaps the best way to further such an extension would be for fans of Frank and Julia to write CBS, New York, or the sponsor, Lewis-Howe Company.

**Score Is Born**

There's an old saying about one man's hobby being another man's anathema—or was it something about poisoned meat?

Anyway, one pursuit may be so individualized by different persons that it may hardly be recognized as the same activity; in fact, one would wonder how all the persons attained successful results by such diverse methods.

For every radio composer and arranger there seems to be a different way of wooing the muse. Dr. Black, versatile NBC Music Director, does his composing and orchestral arranging the way other people put their day through magazines in odd moments . . . naturally, easily, on the back of an envelope, even on tablecloths; often in taxicabs, rarely at a piano keyboard. Frankie Carle, however, does all his melody-confecting at the piano which he tickles expertly with Horace Heidt's NBC "Treasure Chest" of which he's co-leader. Carle "thinks melody" at the keyboard, writes it down afterward.

In composing background for drama spots on "Radio Reader's Digest" and in writing chart arrangements for the vocal group on "Hit Parade," Lyn Murray customarily works at the piano—says the job goes faster that way, as he's used to that method. But recently a moving day trip left him piano-less. So, while his instrument was in transit, Lyn had to do his arranging and composing in a large hotel room with the barber chair, at the breakfast table, finished in a bus en route to his office in the CBS building. It turned out fine—no changes were needed.

Joan Edwards, the Hit Parader, read about rayon being used in fabricating tires and cracked: "It won't be long before drivers will complain of having runs instead of punctures!"

**How It's Done**

Radio Life readers have requested information concerning the "applause meter" to be used by judges in the "National Barn Dance's" "Instrumentaces" program, so Ralph explains: "The applause of the studio audience is picked up by a microphone placed on the stage, and attached to a sound meter. This meter measures, in decibels, or sound units, the intensity of the sound caused by the applause. The highest register is 100, and most of the consequences bring forth scores ranging between 70 and 90. "Stunt which registered greatest hand, was the four-point pickup of service men, from different points in the United States, singing a quartet arrangement of 'My Gal Sal.' The applause lasted for two full minutes, and shattered the meter."

**Clever Salesmanship**

Italians overseas are kept informed of how Italian-Americans are working to speed allied victory. Natalia Dassari Murray, chief of the International Division, Italian Section for NBC.

In listening to the shortwaved broadcasts, you will notice Miss Murray uses basic rules of salesmanship.

She speaks directly and personally to the Italian hearts and emotions, exactly as if she were speaking to a person in the same room.

She never belittles the fighting qualities of the Italian army, but praises every defeat as another demonstration of their unwillingness to fight for Germany.

Never does she speak aggressively against Fascism, nor does she identify her Italian listeners with that order.

**Pet Show**

The "Joyce Jordan, M.D." broadcast boasts one of radio's greatest collections of animal lovers. Every member of the cast owns a pet, with Frank Lovejoy heading the list with his collection of three dogs.
**Diggin’ Discs**

With **JACK LAWSON**

Your disc digger has been having a time the last couple weeks. Betwixt transportation problems, shellac and labor shortages, stress on special holiday records, Mr. Petriello’s w.k. mad at the record industry and whatnot, new discs haven’t been reaching us as of yore.

“...SAMatter of fact, the record stores are none too happy about the situation, price of produce going up and no fulfillment in immediate view.

Beny Goodman finally seems to have gotten around to doing a good ‘un for Columbia—"WHY DON'T YOU DO RIGHT?" (No. 36552), with vocal by Peg y Lee, joined up by "SIX FLATS UNFURNISHED."

B. G. has been fooling around for some time trying to find himself again, and with this disc, he evidently has smacked the nail square on the noggin.

We’d like to hear more from “king” like this one...

The **Merry Macs** are back in town after the most successful personal appearance tour of theatres and army camps in their career. Their latest, “I WANT TO BE A WEST VIRGINIA,” (Decca 18527), is the fastest moving waxing of that tune. It’s coupled with “SUNDAY.”

**Band Briefs:**

Harry James is in town for “Best Foot Forward” at Metro and his Chesterfield vehicle. After a successful stretch at the Hollywood Tropics, Paul Neighbors and his band are now alternating with Tommy Dorsey at the Falladium. Gene Krupa puts in a week at the L. A. Orpheum Theatre starting Jan. 6... They say that Benny Carter will be a big help to the record industry some day. He’s got the Jolson touch... 

The test pilot for Consolidated knew General Billy Mitchell. In fact, Pomerooy took part in General Mitchell’s bombing experiment on old German battleships off the coast of Virginia in 1921. The pilot dropped some of the bombs which helped prove Mitchell’s theory of air supremacy over surface craft.

George Pomerooy has over 20,000 flying hours to his credit. That means he has lived about 2½ years in the air.

Honorlulu—(BR)—In every war there are countless unsung heroes. The men of the merchant marine are in this category. As Clete Roberts remarks, they are the unknown men who wait on their keys until the last fatal moment. They are the men who everybody serve beyond the call of duty.

William Hoeffling of the U. S. Merchant Marine is one of these men. Bill was in a CCC camp in Oregon when he passed a rigorous physical and mental examination which qualified him to enter maritime training school at Fort Dix, New Jersey.

In short order, Bill graduated from the school and served a hitch at sea as a wiper. His experience soon got him the job of machinist’s assistant. The destination of that merchantman was a piece of coral reef called Midway Island. Tanned, tough Marines, on 24 hour alert, piled aboard to help Bill and the rest of the crew unload that cargo. Then the ship sailed out of port.

One of the highspots in Bill’s career was reached several months later, but he didn’t tell the story:

“We were on our regular run to Honolulu. Had just made port. We were unloading when an army officer came aboard and ordered us to stop discharging cargo immediately. We saw a line of trucks approaching the pier, a line that extended all the way back up into the city of Honolulu. On each truck was a load of special cargo.

“We started taking the stuff aboard in a big hurry. In fact we loaded our ship in about 14 hours flat. Then we sailed for the open sea. None of us knew where we were going...

“The destination of that merchantman was a piece of coral reef called Midway Island. Tanned, tough Marines, on 24 hour alert, piled aboard to help Bill and the rest of the crew unload that cargo. Then the ship sailed out of port.

“When it was about 100 miles from Midway, the island was attacked by the Japs. The cargo Bill’s ship had delivered came in the nick of time and undoubtedly contributed to the victory.

“But that was just an everyday run in the life of the Merchant Marine. So was the encounter with a submarine on the home trip. The Merchant Marine has no publicity agents.” As Bill says: “We just sail the ships and don’t talk much about it.”

End...
**What's New?**

**Variety**

Sunday, January 10—"The Westinghouse Program," KFI, 11:30 a.m. (30 min.). John Charles Thomas will return regularly to the air as singing star and master of ceremonies of this new program. Supporting the noted baritone on the half-hour stanza will be John Nesbitt, of "Passing Parade" fame, as story teller; a concert orchestra, directed by Mark Warrnon; and a chorus, directed by Lyn Murray.

**Commentation**

Saturday, January 9—Alex Dreier, KFI, 2:45 p.m. (15 min.). Alex Dreier, NBC commentator who recently returned from a reporting assignment in London, will resume his weekly quarter-hour news analysis from Chicago. Dreier has the distinction of being the only radio correspondent to observe the war from the two conflicting European capitals of London and Berlin. He was among the last news men to leave the Nazi capital before the declaration of war.

Sunday, January 10—"Post War Planning," KJH-DLBS, 7 p.m. (15 min.). John B. Hughes starts his new series on post war planning. This is one broadcast you shouldn't miss.

**Sports**

Saturday, January 16—"Bowling," KJH-DLBS, 3 p.m. (30 min.). This new program will present interviews with outstanding personalities of the bowling world. A roll-by-roll description of the contests will be given by Sam Levine.

**Religion**

Sunday, January 10—"Old Fashioned Revival Hour," KJH-DLBS, 10 p.m. (1 hour). This very popular religious program that is heard at 6 p.m. is now being rebroadcast for the convenience of those who can't listen at the earlier hour.

**Music**

Sunday, January 10—"The Pause that Refreshes on the Air," 1:30 p.m. (30 min.). Popular James Melton, who made a sensational debut at the Metropolitan Opera this season, will make his 14th appearance as guest soloist at this time. John Charles Thomas with eight guest roles is Melton's nearest competitor for frequency of appearance honors.

Sunday, January 10—"Augustana College Choir," KJH-DLBS 2 p.m. (15 min.). The Augustana College Choir will present a medley of tunes new and old under the direction of Henry Veld.

Saturday, January 16—"Choir," KJH-DLBS, 10:35 a.m. (25 min.). The MacAlester College Choir will present a varied musical program. Gabriel Penyves will be at the piano.

**Sports**

Wednesday, January 13—Racing, KJH-DLBS, 1:45 p.m. (15 min.). The inaugural handicap at Hialeah will be heard at this time.

Friday, January 15—"Boxing," KJH-DLBS, 7 p.m. (1 hour) Willie Pep versus Allie Stolz will be heard from Madison Square Garden in New York City.

**Drama**

Friday, January 15—"Bulldog Drummond," KJH-DLBS, 8:30 p.m. (30 min.). Bulldog Drummond is now heard at this new time. Could it be that he would really like to show his valor? Else why would he go on the air with two villains to cope with, as he did one night recently, and refer to them as Villain Hooper and Villain Crossley?

**Music**

Saturday, January 9—"Cantilena," KFI, 7:15 p.m. (15 min.). Two new English war tunes, "Hold Your Hats On," and "Rose Ann of Charleroi," will be spotlighted by Dick Powell. Bandleader Matty Malneck will drape a neat fit on Cole Porter's smart "I Get a Kick Out of You," and the Music Maid will join vocal forces with the popular Powell in his "Twilight of Yesterday" specialty, "June Night."

**Drama**

Sunday, January 10—"Great Gildersleeve," KFI, 8 p.m. (30 min.). Royally comes to Summerfield. And Throckmorton P. Gildersleeve will be in more of a dither than usual. For the bigwig of Summerfield will be entertaining the comedy king and queen of Wistful Vista, Fibber McGee and Molly, on this broadcast. The social call on the part of Fibber and Molly is a return to the one Gildy made on the McGees' show December 29.

**Music**

Saturday, January 9—"Campana Sere-nade," KFI, 7:15 p.m. (15 min.). Two new English war tunes, "Hold Your Hats On," and "Rose Ann of Charleroi," will be spotlighted by Dick Powell. Bandleader Matty Malneck will drape a neat fit on Cole Porter's smart "I Get a Kick Out of You," and the Music Maid will join vocal forces with the popular Powell in his "Twilight of Yesterday" specialty, "June Night."

**Drama**

Monday, January 11—"The Johnson Family," KJH-DLBS, 4:15 p.m. (15 min.). The Johnson family, with Jimmy Scribbner and his 22 voices telling the day's doings in "Chieza-ol," is well worth listening to.

**Music**

Sunday, January 10—"NBC Symphony Orchestra," KFI, 2 p.m. (1 hour). Johannes Brahms' "Academic Festival Overture" and "Fourth Symphony" will be presented by Arturo Toscanini and the NBC Symphony Orchestra on the fourth program of the six-week all-Brahms cycle.
Sunday, January 10—"Standard Symphony," KFI, 9 p.m. (45 min.). Famous Spanish conductor-pianist Jose Iturbi will raise the baton for the first of two "Standard Symphony" concerts, presented by the full Los Angeles Philharmonic Orchestra the broadcast again will originate at Earl Carroll’s Theatre-Restaurant. Highspot of the 45-minute program will be Liszt’s "Hungarian Fantasy for Piano and Orchestra." Soloist will be Amparo Novarro.

Monday, January 11—"The Carnation Contented," KFI, 7 p.m. (30 min.). The presentation, a hearing or program directed by Conductor Composer Percy Faith, will direct a graceful salute to our southerly good neighbors by playing a symphony arrangement of a tango. Josephine Antonio, coloratura star of the program, will sing "With All My Heart" from Johann Strauss’ "Great Waltz."

Thursday, January 14—"Chicago Theater of the Air," KJH-DLBS, 8 p.m. (1 hour). The "Theater" will present Princess Pat with Marion Cherv, Henry Weber’s orchestra, and chorus. Note the new time so you won’t miss it.

Saturday, January 16—"Hawaii Calls," KJH-DLBS, 3:30 p.m. (30 min.). Again this program comes from the mid-Pacific presenting native Hawaiian music with Al Perry and his Singing Surf Riders. The keynote of this program is "The sun still shines and we still sing in Hawaii." No attempt is made to play upon the war or the sorrow suffered by the people there. Only reference to war is when men stationed there are guests on the show.

Tsk! Tsk!

George Burns recently sang in public for the first time since the days when, at the age of seven, he was the tenor of the Pee Wee quartet. George’s rendition, a hoarse-voiced offering, wasn’t helped at all by gracie Allen exclaiming, "Awful, awful, awful."

Family Throat Trouble

Vincent Pelletier, announcer of the "Hymns of All Churches" program, is one of those persons who doesn’t believe in tracing genealogy. His version to knowing his antecedents started during school days, when he read in a history book that the first victim of the guillotine in the French Revolution was named Pelletier.

That’ll Teach ‘Em

Nothing succeeds like success, if Ed "Archie" Gardner may borrow a platitud. The star of "Duffy’s" who vainly solicited movie contracts only a year ago, has just turned down three such offers. Ed prefers to concentrate on his radio series for the present.

EASY TO REMEMBER: Those more than 100 cards we received from our Radio Life friends at Christmas, not to mention the score of attractive gifts. . . . Fred Allen’s "card"—about the cleverest—an elaborate jewel case which boasted as its contents a lone coffee bean tenderly done up in tissue paper. . . . The wonderful radio fare generally turned out over the holidays. "Command Performance" was nearly perfect, Elgin Show kept up to the high mark set at Thanksgiving time. "Spotlight Bonds" did a super job of providing diversified tunes and what a headline all those pick-ups from camps must have been for the Blue network traffic department, which deserves a heap of credit for providing ways and means to deliver the entertainment.

ALSO CAN’T FORGET: Those fine messages with a spiritual ring which Don Ameche delivers with telling conviction on Chase and Sanborn and especially the one he read on Christmas Day on the Elgin show. Understand Tony Stanford is responsible. Bing’s easy swing into "Adeste Fideles" when he opened his own program Christmas Eve. One of our nicest presents was The Groaner’s recording of this hymn, with "Silent Night" on 'tither side. . . . Dennis Day’s repeat rendition of "I’m Dreaming of a White Christmas" on the Benny show. Not as smooth as before, but it still pleases. Dale Evans turning in a nifty when she warbled "The Little Fat Man With the Big White Beard." We liked it anyway, but were we surprised when we discovered Dale wrote the song! . . . Which reminds us of Ray Noble’s Christmas gag—a pottery totem pole made from heads of the Java show’s principals—Dale, Ameche, Bergen, McCarthy, and Noble. Ray is "low man on the totem pole," and Charlie is head and shoulders above ’em all. . . . The clever manner in which Shirley Dinsdale (via dummy, Judy Splinters) kidded Editor-in-the-Service Johnny Whitehead at the Blue’s Yule party. (Johnny was being married that night). Part of her impromptu act included singing "Oh, Johnny, How You Can Love!" . . . Our nice visit with Bill Stern in town for Rose Bowl game and moom pickers. As per custom, he planned on dining at Lawry’s. Likes his prime ribs medium rare.

LIKE TO FORGET: The only poor spot in "Command Performance"—the Benny-Allen portion. Otherwise, this show was such a sensation that we’re planning a double spread on it in a forthcoming issue. Too bad about the Standard Oil show on Christmas Day. Like "Spotlight Bonds," it must have involved a terrific amount of traffic planning, but results were not commensurate. For their money, most folks want to be entertained. They don’t want to hear other people discuss their everyday affairs over ocean-to-ocean hook-ups. That’s what phones and cables are for.

WE’LL BITE: T’was funny about Andy and Virginia giving away that book on buying the thrifter cuts of meat. Deal for them to do so on their Blue network program was already worked out before meat became so scarce, so the radio team helplessly filled orders for hun- reds of copies which had been requested previously to the non-existence of roasts and steaks. By the time meatless housewives received the booklet, they were so distracted that they wrote Andy and Virginia: "Thanks for the book. Now if you’ll just tell us where to find some meat . . .

UNTIL NEXT YEAR: This whole column has seemed to dwell on Christmas, so we’ll put in a final word, then go clamwise until next season. It’s come to a pretty pass when the WLB disturbs our hng in a coldly defining legitimate Santa Clauses to “include only such persons as wear a red robe, white whiskers, and other well recognized accouterments befitting their station in life, and provided that they have a kindly and jovial disposition and use their high office of juvenile trust to spread the Christmas spirit of goodwill among all men, women, and children.”
**SUNDAY, JAN 10**

*Indicates News Broadcasts*

**SUNDAY Program Highlights**

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

### Variety

8:30 - Arifron Tress, KECA-KFSPD.
9:00 - Invitation to Learning, KNX.
9:30 - Sergeant Gene Autry, KECA-KFSPD.
9:45 - The Three-Hitts of the News, KFI.
9:30 - The Great Glissadees, KFI.
11:15 - Jimmie Fisher, RECA-KFSPD.
12:00 - University Explorer, RECA-KFSPD.
12:15 - Unlimited Horizons, KFI.

### War

8:00 - Soldiers of Production, KECA-KFSPD.
9:45 - America at War, KHJ-KOVD.
10:15 - Labor for Victory, KFI.
11:30 - Army Hour, KFI.
1:00 - Reports from the Battlefront, KFI.
4:00 - Commandant, KFX.
4:30 - Stars and Stripes on Britain, KHJ-KGKB.
4:30 - World Over the West Coast, KHJ-RGB.

### Outstanding Music

12:00 - New York Philharmonic, KNX.
1:30 - That Refreshes on the Air, KHJ.
2:00 - NBC Symphony, KFI.
2:00 - Army Hour, KNX.
2:30 - Hour of Opera, KNMC.
3:00 - Metropolitan Auditions, RECA-KFSPD.
4:00 - D'Arby Bandwagon, KFI.
6:00 - Manhattan Merry-Go-Round, KNX.
9:00 - Standard Symphony, KFI.
9:00 - Typical Lancer Dance Time.
11:15 - Brice to Dreamland, KECA.

### Drama

10:15 - Romance of the Highways, KHJ-KGKB.
11:15 - The Shadow, KHJ-RGB.
1:00 - First Nite, KHJ-KGKB.
3:15 - Dear John, KNX.
3:45 - Newsmakers, KFI.

### Public Affairs

11:00 - Chicago Round Table, KFI.
1:00 - Peace in America, KFI.
11:00 - Report to the Nation, KNX.
12:30 - News of the Week.

### Sports

12:30 - Bob Nash, KWKW.
JANUARY 10, 1943

RADIO LIFE

PAGE 17

SUNDAY LOGS

10:30 P.M.—KFI

Inside the News

With JOHN BURTON

Presented by THRIFTY DRUG STORES

KFWB—Biltmore Realty Center.

KMBR—San Fernando Temple.

KPAS—KAPAS Jamboree.

KFWB—Evening Concert Time.

KAPAS—Spanish Program.

KFWB—News, Esther Stuart.

KFWB—Musical Rodeo.

KAPAS—KAPAS Jamboree.

KGER—Long Pulser.

KTMU—Music.

11

KFI—News.

KECA, KFS—Melodies for Little Ears.

KFXM—Song of America.

KFWB—Moods and Melodies.

KAPAS—KAPAS Jamboree.

KGER—Dance Time.

KGER—Spanish Program.

KFWB—News, Esther Stuart.

KFWB—Musical Rodeo.

KAPAS—KAPAS Jamboree.

KGER—Long Pulser.

KTMU—Music.

The PACIFIC LUTHERAN HOUR

A Gospel Broadcast Bringing Christ to the Southland

Each Sunday 9:30 P.M.

KFWB—980 Kilocycles.

Buy

An Extra Copy

of

Radio Life

and

Mail It to a

Boy in Camp.
**MONDAY Program Highlights**

**Morning Programs Appear in Lightface Type; Afternoon and Evening Programs in Blackface.**

### MONDAY, JAN. 11

**Variety**

7:30—Lone Ranger, KHJ-KGB-FXOE.
7:45—Dinner News, KECA.
8:15—Orson Welles, KNX.
9:00—Carnival of America, KEFI.
9:30—Hawthorne House, KFI.

**Outstanding Music**

7:00—Classic House, KECA.
7:30—Keep Singing, KECA.
8:00—Three Men in a Boat, KECA.
8:15—Mass in the Morning, KECA.
8:30—Hollywood Spotslight, KECA.
9:15—University Explorer, KECA.
9:15—Music House, KECA.

**War**

4:30—Action on the Home Front, KEVA.
8:00—Eyes Aloft, KFI.
8:15—Country Spy, KECA.

**Drama**

5:30—Bulldog Drummond, KEK-RXOE.
6:00—Lux Theatre, KNX.
6:15—Screen Guild Theater, KECA.
7:30—Blondie, KNX.

**Quiz Programs**

1:15—Blockhead Quiz, KEWA.
6:30—The Better Half, KHJ-RXOE-FXOE.
6:30—I, U. F. J., KECA.
9:15—Quiz Court, KNX.

**Sports—Comment**

3:30—San Balder, KHJ.
10:30—Tom Hulot, KEK.

**Health**

1:15—KFI—Backstage Wife.
1:30—KNX—Galen Drake.
2:15—KECA—Karl Kruger.
2:45—KHJ, KRV—Tom Dick.
2:30—KFWB—Arnie Johnson.
3:00—KWF—Verlyn Stiles.
3:30—KFOX—Bertha White.
4:00—KGER—Let's Waltz.
4:30—KECA—Mister of Mind.
5:00—KFVD—Violet Schram.
5:30—KFAC—Vivian Shrey.
6:00—KBVR—Waltz Music.

**FREE GROCERIES IN CASH PRIZES.**

**The HOME MAKERS CLUB, KHJ**

**Tuesdays and Thursdays 12:15-12:45**

**K E N T W O R D S**

**1**—KFI—Johnny Murray.
**2**—KNX—Jerry Lee Song.
**3**—KHJ, KFXM, KFSD, KGB, KGER—Midmorning Journal.
**4**—KHJ—Popular Orch.
**5**—KRM—KGB, KFJ—Morning News.
**6**—KNN—Paid Print.
**7**—KRM, Kate Smith, KECA.
**8**—KRM—Baby Institute.
**9**—KHJ—Reprint.
**10**—KRM—Claim Print.

**THE VOICE OF HEALTH**

**DR. R. L. McMASTER**

for the McCray HEALTH SYSTEM

Every morning—Mon. thru Fri.

FRI at 9:15

**RCM**—Harry B. Van Zandt, KNX.
**RCM**—Frank C. Hall, KECA.
**RCM**—Willy Shappe, KECA.
**RCM**—Bert Davis, KECA.
**RCM**—Karl Kruger, KHJ.
**RCM**—Fred D. Allen, KECA.

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**RCM**—Bert Davis, KECA.
3-12-KXK-Rumba.
3-13-KXK-Havana Star Parade.
3-14-KXK-Musie.
3-15-KXK-J. Frank Burke.
3-16-KXK-Manchester Roddy.
3-17-KXK-House Party.
3-18-KXK-News.
3-19-KXK-J. I. Lovell.
3-20-KXK-News.
3-21-KXK-J. A. Lovell.
3-22-KXK-News.
3-23-KXK-Skycomet.
3-24-KXK-Havana Star Parade.
3-25-KXK-News.
3-26-KXK-J. I. Lovell.
3-27-KXK-News.
3-28-KXK-News.
3-29-KXK-Skycomet.
3-30-KXK-News.
3-31-KXK-Havana Star Parade.
4-1-KXK-News.
4-2-KXK-J. A. Lovell.
4-3-KXK-News.
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5-30-KXK-News.
5-31-KXK-News.
TUESDAY, JAN. 12

HAVEN OF REST
8:00 A. M. - KHJ
TUES., THURS., SAT.

ALSO AT THIS TIME OVER MUTUAL DON LEE SYSTEM

9:55-KRKD-Oh: Oh:
11:45-KFI-Mary Lee Taylor.
9:45-RFT-David Ha rum.
6:30*KFI. KHJ, KECA, KRKD-
ALSO AT THIS TIME OVER MUTUAL
HAVEN OF REST
42-KFI-Johnny Murray.
*KPAS. KGFJ. KFON-Nees.
*KHJ KFXM, KGB, KVOE-
*KFWB-News.

3:15-KMPC. KGFJ. KGER-News.
*KMPC. KGFJ. KFON. KFXM-News.
*11CFVVIII-Dr. Reynolds.
*KFOX-Classified.

TUESDAY Program Highlights

Morning Programs appear in Lightface Type: Afternoon and Evening Programs in Boldface.

Variety

8:00-Johnny Murray, KFT.
9:00-Kate Smith, KNX.
10:00-Breakfast at Bard's, KFT.
12:15-Dr. Milani, KFWR.
1:20-Art Baker's Notebook, KGR.
3:00-Burns and Allen, KKN.
5:00-Dell McChesney, KGR.
7:00-Morning And Church, KGR.

Drama

6:30-Suspece, KNX.
8:00-The Lights Out, KNX.
9:00-Mr. and Mrs. North, KFI.
9:00-Theatre of Vance, KFWR.

Quiz Programs

6:00-Battle of the Seaxes, KFI.
8:00-Par Day Quiz. KGR.
10:30-Information Please, KCAF-KPSD.

Outstanding Music

2:15-Classic Hour, KGR.
5:30-American Melodeon, KGN.
8:00-Grand Concert. KFT.
8:00-Paul Whiteman, KGR.
10:00-Lucky Lake Dance Time.

Sports

2:30-Baseball Review. KFAC.
5:30-Sports Review, KGR.
8:30-Sports Review, KGR.

TUESDAY, JAN. 12

Broadway Pasadena News
7:45-8:00 A. M. Mon. thru Sat.

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Variety

8:00-Johnny Murray, KFT.
9:00-Kate Smith, KNX.
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12:15-Dr. Milani, KFWR.
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7:00-Morning And Church, KGR.

Drama

6:30-Suspece, KNX.
8:00-The Lights Out, KNX.
9:00-Mr. and Mrs. North, KFI.
9:00-Theatre of Vance, KFWR.

Quiz Programs

6:00-Battle of the Seaxes, KFI.
8:00-Par Day Quiz. KGR.
10:30-Information Please, KCAF-KPSD.

Outstanding Music

2:15-Classic Hour, KGR.
5:30-American Melodeon, KGN.
8:00-Grand Concert. KFT.
8:00-Paul Whiteman, KGR.
10:00-Lucky Lake Dance Time.

Sports

2:30-Baseball Review. KFAC.
5:30-Sports Review, KGR.
8:30-Sports Review, KGR.
Tommy Riggs show, made such a hit when he recently played the pail of 5:05-R6ER-01ga Graves.
5:30-1CFI-Treasure Chest.
4-KFI-Mary
4-KRRD-News: Music.
*HILL KGB, FIVOE-Leslie
*TIGER, KERN-News.
*KFVD-Rumba Musk.
KNX-Matinee Musicale.
RVOE-Man Battle Stations.
KGB-KGB Presents.
KHJ-Broadway News.
*KNX-Harry W. Flannery.
*KPAS-Juke Box Matinee.
*KMTR-Woman's World.
KFAV-Civitinn Science.
*KEW'S-Popular Orch.
*KFOX-News.
*KGER-Music.
*KMPC-Ben Sweetland.
HILL ICFNM, KGB, KV0E-
*KECA, KIND-Raymond
*KERN-News.
*KEAC-Music.
*K PAS-Pop Stover.
*KEFAC-Symphony of Melody.
*KFWD-Star Parade.
*KFI-Jimmy Presents Ginny
KLMTR-50th Anniv. of Harry
KFLK-News, Andersen.
3:50-KFI-Bob Hope.
3:45-KFI-Red Skelton & Co.
3:15-K11-Organ.
3:05-1/KFOX-Pop Stover.
2:45-1/KFOX-Eagle Opportun.
**THURSDAY, JAN. 14**

**HAVEN OF REST**
8:00 A.M. to 9:30 P.M. KJH
TUES., THURS., SAT.

**ALSO AT THIS TIME OVER MUTUAL DON LEE SYSTEM**

**8**
- KFI—Johnny Murray. KRX—Jerry Lee, Songs.
- KNX—Charley B. Johnson. KRFK, KRXM, KVOE, KGB. Knox Hour of Devotion.
- KFWB—Popular Orch.
- KMPM—Mr. Baker's Hour. KFAC—Country Church.
- KFTR—Student Program. KRKD—Turf Bulletins.

**9:15**
- KFAC—Memories and Sports.
- KMPM—Talk of the Town.
- KFOX—City Dwellers.
- KFSD—Mandolin Melodies.
- KFWB—Famous Orch.

**9:30**
- KFI, KJU, KREA, KRD.
- KNX—Kitty Forde.
- KHJ, KGB, KVOE, KEXM—Wanda coat.
- RECA—McNeil's Breakfast.
- KMPL, KGEJ, KGB, KREJ—News.
- KMPM—Soldier's Program.
- KWW—Dr. R. Lloyd.
- KFAC—Classical Music.
- KFAC—Traveling Cook.

**9:45**
- KFI—Daily Broadcast.
- KHJ, KGB—Variety.
- KHJ, KXM, KVOE—KVOE—Strictly Personal.
- KRKD—Pilgrim Post.
- KFTR—Dr. Ed.
- KNX—Sound of Notches.
- KHK—From Music Box.
- KFAC—Hotel Music.
- KFOX—Varieties.
- KFAC—KVOE—Shady Valley Folks.

**THE VOICE OF PROGRAMS**

**DR. R. L. MCMASTER**
for the McCOTY HEALTH SYSTEM

**Every morning thru Fri.**
KFC at 9:15
KOFJ at 10:15

**9:15**
- KFI—News; Music.
- RECA, KMR, KFVD—News.
- KMPM—Waltz Time.
- KEMP—I've Got Your Number.
- KFAC—Music.
- KMPL—Long Range.
- KFI—Early Learning.
- KFSD—Organ Melodies.
- KNX—Romance of Helen Kendall.
- KFX—Norma Young.
- KECA, KFI—Bowl's Breakfast at Earl's.

**9:30**
- RECA, KMR, KFVD—News.
- KEMP—Your Health Center.
- KFAC—Music.
- KMPL—Waltz Time.
- KFI—Dive Bar.
- KFAC—KVOE—Shady Valley Folks.

**THURSDAY Program List**

**Morning Programs Appear in Italic Type; Afternoon and Evening Programs in Boldface.**

**Variety**
- 8:30—Johnny Murray, KFI.
- 9:00—Chico Smith, KSM.
- 10:00—Breakfast at Fred's.
- 1:00—Chef Milcak, KFWE.
- 1:15—Club Matteson, KREJ.
- 3:30—Perry Como, KREJ.
- 5:30—Hollywood Whisp., KFXM.
- 6:00—Major Bowes, KFXM.
- 9:00—Rev. B. Bowers, KREJ.
- 10:00—Dr. Harry, KFXM.
- 11:00—Lunch and After, KREJ.

**Outstanding Music**
- 10:00—Standard School Broadcast.
- 11:00—Standard School Broadcast.

**Drama**
- 9:30—Curtain, American, KREJ.
- 10:30—Tom Hanlin, KREJ.

**Public Affairs**
- 7:30—March of Time, KREJ.
- 9:00—Town Meeting of the Air.
- 10:00—Public Affairs, KREJ.

**Sports—Comment**
- 6:30—Jim Hall, KREJ.
- 7:30—Bob Perdue, KREJ.
- 8:00—Willie Will Will Be Stars.
- 9:00—Little Orphan Annie.
- 10:00—World War II.

**Radio Revival**
- 10:45—Violet Schram.
- 11:45—Right to Happiness.
- 12:45—Songs of Young Children.
- 1:45—KREJ—KPSD—News.
- 3:45—Music.
- 4:45—Music.
- 5:45—Music.
- 6:45—Music.
- 7:45—Music.
- 8:45—Music.
- 9:45—Music.
The Question Box

Edward R. Murrow is serving as a one-man information center for American servicemen in England. The CBS London correspondent has received hundreds of requests from American boys in England, as to how to spend their time.

For Salads or Cooking

USE SWIFT’S JEWEL OIL
Buy War Stamps with the money you save!

For John Burton

THRIFT DRUG STORES

Edward R. Murrow

For Salads or Cooking

USE SWIFT’S JEWEL OIL
Buy War Stamps with the money you save!
FRIDAY, JAN. 15

FRIDAY Program Highlights

Morning Programs Appear in Lightface Type: Afternoon and Evening Programs in Boldface

**FRIDAY Program Highlights**

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**Variety**

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<td>Market Place, KJH</td>
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<tr>
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<td>Eastside Dance Troupe, KFWP</td>
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<td>11:00</td>
<td>Mice and Mammals, KFF</td>
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<td>Sports Comment, KNX</td>
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<td>Phillip Morris Flashbux, KPN</td>
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Pessimist's Corner

After seeing some pretty poor films, Milo Boulton, editor of "We the People" concludes that screening a picture doesn't take all the trash out! And may we add that a radio show can still smell after being aired for years?

Homespun Philosophy

Claudia Morgan, star of "We Love and Learn," advises that if you let a cat out of the bag, never try to cram it back again ... it only makes matters worse.

Rommel Thinks Not

Benny Goodman knows a dumb songstress who insists that America's invasion of Africa was just a publicity stunt for the new Bing Crosby-Bob Hope film, "The Road to Morocco." It could happen, at that.

JANUARY 10, 1943

EMTR-Santaella Ensemble.
JANUARY 10, 1943

**"SCRAMBLE!"**

Aviation News * Drama

KECA 7:30 P.M., FRI.

Presented by

LA-NUPT PEANUT BUTTER

**EMERGENCY OVERSEAS REPORT**

3:00-KECA—Between the Bookends

3:30-KECA—The Todays World

3:45-KECA—Esther Williams

4:00-KECA—Killer-in-chief of the Air

4:15-KECA—Huntsman's World

4:30-KECA—Art Baker's Notebook

4:45-KECA—Karl, Chet, Dick, and the Boys

5:00-KECA—Reina's Million

5:15-KECA—King Seeley

5:30-KECA—People Are Funny

5:45-KECA—Scrap

6:05-KECA—Rudy Vallee

6:20-KECA—People Are Funny

6:35-KECA—Scrap

6:50-KECA—Rudy Vallee

7:05-KECA—People Are Funny

7:20-KECA—Scrap

7:35-KECA—Rudy Vallee

8:00-KECA—People Are Funny

8:15-KECA—Scrap

8:30-KECA—Rudy Vallee

8:45-KECA—People Are Funny

9:00-KECA—Scrap

9:15-KECA—Rudy Vallee

9:30-KECA—People Are Funny

9:45-KECA—Scrap

10:00-KECA—Rudy Vallee

10:15-KECA—People Are Funny

10:30-KECA—Scrap

10:45-KECA—Rudy Vallee

11:00-KECA—People Are Funny
You're Not Kiddin'

Benny Goodman says the modern girl is like her grandmother in that she adores spinning wheels—but that she wants four of them and a spare.

Maybe It Does

Mel Blanc, the Uncle Petie of the Tommy Riggs and Betty Lou show, has a strange superstition. He always signs his name at the top of the script from which he will read at the broadcast, even though his name already has been placed on the script. Mel says that by signing himself, it brings him good luck.

For that Breathless Effect

Jean Tennyson, soprano star of the "Great Moments In Music" program, takes a daily canter in Central Park. Jean's advice to all aspiring young singers is to exercise in order to help their voices.

Statistical Ear

Clifford Goldsmith is keeping a careful eye on the telephone numbers he writes into the "Alrich Family" script. A recent letter asked, "Have Willy Marshall and his folks moved away with Homer Brown's home?" Checking back, Cliff found that Henry had called Willy, using the number of Homer Brown's home.

KFXD—Rose Enterprise.
KFTK—Can You Top This?
KFOX—Changing Time
KCFX—Spooklight
KFBK—Dancing Legs
KFGX—What's Your Answer?
KKNP—News
KFCX—Cash Box Galleries
KFSO—Music
KFWB—Spotlight
KFWA—Saturday Night Barn Dance
KFOX—Hall's Memory Room
KFRF—Saturday Night Serenade
KFOX—Garden Hints
KMTF—Playgroundquet
KFXD—Sports News
KFX—Saturday Night Serenade
KFXA—KFXD—John Gunther.

Radio Life

January 10, 1943

Page 29

RADIO LIFE

SUNDAY LOGS

9:30—KFI—Story Editor.
9:45—KOB—KFBG—News.
9:45—KTM—KFI, KTOE—Bob Armstrong.
9:45—KFXD—KFBG—Music.
9:45—KFX—KFBG—Ballroom.
9:45—KNX—Don't You Believe It?
9:45—KFXA—KTOE—Don Rose.
9:45—KFBG—Hymns of Praise.

KFI—KNX, KFGJ, KGER, KFXD—News.
KFX—Bridge to Dreamland.
KFXA, KJFX, KTOE—Bob Armstrong.
KJKC—Soldiers of the Press.
KMTF—Viennese Ears.
KTAC—Laredo Dance Time.
KKB—County Barn Dance.
KFX—Chapman Family.
KFBG—Varieties.

10:10—KGER—Daisy Comer.
10:15—KTM—Pasadena Civic Auditorium.
KFXA, KJFX, KTOE, KFBG—Home Town.
KJVC—Lupes Orch.
KJVC—Max Lerner Orch.
KMTF—Santa Fe Ensemble.
KPB—American Square Dance.
KFOX—Bridge to Dreamland.
10:25—KFX—Oklahoma Orch.
KFX—Tom Branlon, Shorts.
KFOX—El Monte Chorus.
KFXD—KTOE—Better Days.
10:25—KFX—Majestic Ballroom.
10:35—KFX—Victory March.
11—KFI, KNO—News.
KJCA—Volksharmonie.
KJFX, KTOE, KFBG—Hornaday.
KJVC—Sonatas of America.
KFBG—American Jewish Hour.
KJCA—KJVC—Lee Miller's.
KJVC—Kelly Club Alabam.
KTEC—Lucky Lancer Dance.
KJCA—Majesty.
KJVC—Music.
KJVC—Recital Assembly.
KJCA—El Monte Choral Society.
11:05—KNO—Mezzawick Orchestra.
11:15—KTM—Upholsterman Orch.
11:20—KTOE—Pablo Orch.
11:20—KFX—Pauli Neighborhood Orchestra.
11:20—KJFX, KTOE, KFBG—Fun.
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<td>KECA, KE11111, 5:45 p.m.</td>
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<td>California Agriculture</td>
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<td>Call of the Cows</td>
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**GAGS OF THE WEEK**

For the best Gags of the Week, heard over: Radio and sent Radio Life, tickets will be sent within bidding for admission to radio broadcasts. Send your best one selected to 1029 Washington Boulevard, Los Angeles.

**Alice Newton, 519 North Plumb, Ontario, Calif.**

Heard on "Breakfast at Sardi's"!

J: Why are there more boy babies this year than girl babies?

T: Because girls are made of sugar and spices, and they are rationed this year.

(Tickets also to: Mrs. J. D. Elliott, 726½ East Sixty St., Long Beach, Calif.; Norman Blumberg, 147 S. Sanborn Street, Los Angeles, Calif.; M. Fraser, 2711 California Street, Huntington Park, Calif.; Mrs. C. H. Smith, 13003 Idaho Street, West Los Angeles, Calif.; Mrs. Oline M. Willey, 799 North Florence Street, Burbank, Calif.)

**Mrs. Marie Stahl, 51533 Third Avenue, Los Angeles, Calif.**

Heard on Red Skelton's program:

Clem: Everything happens to me.

Now my chicken won't lay an egg unless I bring back an empty shell.

**Shirley Denton, 1445½ North Bronson, Hollywood, Calif.**

Heard on the Bob Hope show:

WAAC: Bob, why did you decide to come to Des Moines?

Bob: Oh, the Boy Scout in me.

WAAC: Bob, why did you decide to come to Des Moines?

Bob: Well, I scouted around, and, oh boy!

**Mr. George Jameson, 1823½ Montrose Street, Los Angeles, Calif.**

Heard on "That Brewster Boy"!

Joey: Why does an Indian wear feathers on his head.

Phil: I don't know, why.

Joey: To keep his wigwam (wig warm).

**Mrs. John Dawson, 6810 Ajax Avenue, Bell, Calif.**

Heard on Red Skelton's show:

Bob: Oh, the Boy Scout in me.

WAAC: What do you mean?

Bob: Well, I scouted around, and, oh boy!

**Virginia Krome, 1201 Alma Street, Glendale, Calif.**

Heard on the Abbott and Costello show:

Mrs. Miles: How many ribs does a worm have?

Costello: I don't know.

Mrs. Miles: Well take off your coat and I'll count them.

**Mrs. Hannah R. Rice, 757 South Borendio Street, Los Angeles, Calif.**

Heard on Fred Allen's program:

The metal drive took my husband away because they found he had iron in his blood.

**Mrs. Routley, 12003 Idaho Street, West Los Angeles, Calif.**

Heard on "Breakfast at Sardi's"!

Joe: Tom, do you know why fat women don't look good in slacks?

Tom: No, why?

Joe: Too much woman and not enough slack.

**D. W. Johnson, 1049 West 59th Street, Los Angeles, Calif.**

Heard on the Bob Hope show:

Vera Vague to Skinnny Ennis: If you wrap yourself in a raccoon coat, you could rent yourself out as a pipe cleaner.

**Edward Pasten, 644 South Sparks Street, Burbank, Calif.**

Heard on the Abbott and Costello program:

Costello: Do you want to hear a smelly joke?

Abbott: Yes.

Costello: Once there was a colored boy walking down the street. A man came up and said, "Who are you named after?" The boy said, "Well, I'm named after my Father Ferda, and my Mother Eliza, so they call me Ferdala."

**Miss Dorothea De Pew, 1202 North Fairfax Avenue, Hollywood, Calif.**

Sirs: Heard on the Abbott and Costello program.

Abbott: Why are you dressed in your bathing suit?

Costello: I was trying to get my car out of the swimming pool.

Abbott: Your swimming pool?

Costello: Yes, the government told us to pool our cars.

**Cora Wagoner, Riverdale, Calif.**

Heard on Horace Heidt's program:

Horace: There are so many pedestrians now on the streets, the automobiles are afraid to cross.

**Bob Campbell, 159 South Western Avenue, Los Angeles, Calif.**

Heard on Chase and Sanborn Show:

Charlie: What do you have in pens?

Floor Walker: Why, ink, naturally.

**Daisy Yarela, 122 East 77th Street, Los Angeles, Calif.**

Heard on Abbott and Costello show:

Lou got a job in the lingerie department.

Lou: Now, Bud, you have to obey me.

Bud: What do you mean?

Lou: I'm going to be queen of the undiesworld.

**Maisie Palty, 903 Tenth Street, Santa Monica, Calif.**

Heard on Kay Kyser's show:

Ish Kabibble: The title of this play is "Anchop's Aweigh," or "Is Mrs. Anchoring having fun?"

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**No Dummy**

Shirley Dinsdale, mistress of the dummy, Judy Splinters, on the Eddie Cantor show says, "Of course Judy is so busy on Shakespeare's birthday anniversary!"

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**Breakfast Club**

(Continued from Page 7)

of the air. He plays the part of Commentator Phineas Scoop Droop Deadline. Jack and Tom usually carry the roles of the dramatization which results when Scoop goes snotting. Ethel Harris assists with feminine parts for the Deadline bit and also is handy when the Gritty Griddle Players present their poignant travesties which bring the broadcast to a climax.

"Now for another exciting episode in our heart-warming drama of two hearts that beat in schmaltz-time ... the story of Fanny Black, Girl Riveter. Today's episode has more charm than life on the farm, for in it we find Fanny and her boy friend, Roger, visiting at the home of Fanny's boss, J. Rooper Skoopyuk. Roger is there against his will, for he is very jealous of J. Rooper, but he just couldn't resist Fanny when she pleaded with him to come. So here they are in J. Rooper's living room, chatting about Fanny's new position and what J. Rooper intends to do for her. Let's creep up to the lattice window and peek through the ivy. Shall we?"

ROOPER: Yes, I've got plans ... wonderful plans. I'm intendin' to raise Fenny sky-high in her career.

FANNY: I'm so glad, aren't you Roger?

J. ROOPER: Oh, Roger, I'm wantin' to esk you a favor. The lock on my attic door has snapped. If you're kind enough would you climb up on the roof, let yourself down in the attic, and unlock the door from the inside?

ROGER: Naw, I don't want to.

FANNY: Please do it, Roger. Just for me.

ROGER: Oh, all right.

SOUND: DOOR OPEN AND SLAM.

ROOPER: (LAUGH).

FANNY: What are you laughing at?

ROOPER: It's a little practical joke. I bought a lot of soap chips to enter a radio contest, and I emptied them all in the attic. When Roger lets himself down in the attic, he'll find himself buried in soap chips.

ANNOUNCER: Will Roger be up in the chips? Tune in next week, folks.

Thus the program signs off, and you, if you have been a "Breakfast Club" listener, start the day out with a little on the up-beat, solid,—well, anyway, you're not grouchy! Try it to prove it, if you don't believe it.

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PAGE 32
Gracie Fields, England's Upper Bracket Entertainer, Wows 'Em With Tunes, Capers

By Evelyn Bigsby

Gracie Fields was being interviewed in her dressing room at Radio City.

She stood in front of the wash bowl in the dressing room and peeled off a rust-colored vest.

"Pardon me," she exclaimed as she stripped to the waistline and started lathering her torso with Lux.

"I've a bit of mud over me from picture studio all day. Do you mind if I go ahead and clean up while we talk?"

This one frank incident epitomizes "Gracie" Fields.

There's no pretense in her.

She was once a poor girl who worked in the cotton mills in Lancashire, England. Her vibrant personality sang and joked its way into the hearts of collective England so that she became the highest paid woman ($750,000 a year) in the British entertainment world.

Now she is in Hollywood working in pictures and doing a five minute radio program for Pall Mall cigarettes five nights a week on the Blue Network. Her pay for singing a song, telling a story during those five minutes is reportedly $2500 a week.

Gracie was in France when World War II exploded. She terminated her entertainment tour and returned to her homeland about the time of Dunkirk, then spent eight weeks singing in the English camps and war production centers.

Remainder of her time she has occupied during Canada and the United States, raising money which she turned over to British War Relief. During 41 days in Canada, Gracie received $250,000 which went into the relief fund which she sponsored. In fact, every cent she has garnered from the time the war started until recently when her radio program was launched has been poured into British War Relief coffers.

"Now I'm working for Gracie Fields' relief," she announced briefly.

What does Gracie do during five minutes of air time to rate $2500? She sings songs that are plain, salty, earthy, but not dirty. Hers is the lusty Lancashire humor. In the words of her secretary, "a little bathroom, but no bedroom." Her voice, which rivals that of many grand opera stars, brings tears to her listeners' eyes when she sings "Ave Maria" or "White Cliffs of Dover" and produces shrieks of laughter with "Walter, Walter, Lead Me to the Altar."

Gracie even melted the prunes and prisms customers at New York's Waldorf when she unabashedly released her delicious humorisms. Gowned gorgeously, she started a mock dramatic rendition of "My Hero," much hackneyed song from "Chocolate Soldier." Half way through, she turned a brace of neat cartwheels and pushed her upper plate in securely.

Now frankly 44, Gracie is hoping to extend her five minute spot on the Blue to 15 minutes, five nights a week; to work in this country until spring, when she will take a three months' vacation and go home to entertain in England.

On Friday night of the first week Gracie started broadcasting from Hollywood, a disabled man who had traveled from Argentina to reach Sawtelle for an operation and who was to undergo surgery the following week was waiting for an hour and a half to see Gracie Fields do her five minute spot and the quarter hour of extra entertainment which she liberally serves as accompaniment to each radio program.

This was his first venture into a Hollywood radio station. Gracie Fields was his choice of entertainment. As he clutched his ticket and waited for the doors to open, it became as clear as crystal why he had chosen Gracie.

Just as was said above. She's herself, and that's the kind of person everybody likes, especially when the one being herself is in the $2500-a-week bracket.
REMEMBER the pre-war days when families had maids—those divine creatures who always whisked piping hot dinners onto the table every night at half past six? When Thursday night came and Hannah took her customary evening off, the family was forced to struggle over to Sam's Beanery for a bite of vittles.

Those were the days—the maid's night out and the family's too. How war has changed all of that!

Now, there are few maids. Long since, most of them have shaken the Bon Ami of the kitchen from their soles and trucked over to Lockheed. Mother mixes up her Kraft cheese and macaroni as she listens to Bing; brews her Maxwell House coffee as she anticipates hearing Snooks and the fabulous yarns of Frank Morgan.

That's what war has done. It's a permanent night out for the maid; Thursday is the family's night in—to listen to the radio.

It is taken for granted that all dyed in the wool radio fans listen to such top Thursday nighters as "Kraft Music Hall," "Maxwell House," and the "Aldrich Family."

Then, there are such other imperatives as Abbott and Costello (KFI, 7 p.m.), with the dizzy duo barging through their customary routines, quipping with guest stars, and with diminutive Connie Haines singing; Major Bowes, still unearthing amateur talent on CBS-KNX at 6 p.m.; "Stage Door Canteen," which presents a brilliant array of guest stars from New York on KNX at 6:30 p.m.; and "Death Valley Days," those unparalleled tales of the West, related dramatically on KNX at 8:30 p.m.

All of these programs are staple fare for the avid dialer. But there are other ether offerings which beautifully supplement the above mentioned shows.

How about KHJ's "Bombardier Quiz," heard at 8 p.m.? This is an audience participation program, in case you are interested in attending such a show, and has a war twist to make it timely.

Teamed with service men are contestants usually chosen from the various defense plants, supplemented with audience members. They attack a sea of enemy cruisers, bat-
It Used to Be Maid's Night Out—Now It's the Family's Time to Dial In


tleships, 'plane carriers, and destroy- ers and try to "sink" them during the broadast.

Then there's Ellery Queen, and who doesn't crave a whodunit pro- gram along about Thursday night? Adventures of Ellery are related on KFI at 9:30 o'clock, just in time to put that required summit of sus- pense to an evening of comedy.

Perhaps the serious side of listen- ing has been neglected during the week. What better time than Thurs- day could be designated to catch up on world transpirations when "March of Time" condescends its dramatic, s t e n t o r i a n presentation of news events? (KFI, 7:30 p. m.).

Also in the serious vein is the "Town Meeting" forum on KECA at 10 p. m. The forum considers pertinent topics, with discussion adding zestfulness to the presentation.

The other night we ran across some shows which, although off the beaten track, might interest you as much as they did us. One was KNX's "As a Matter of Fact" (heard at 7:30 p. m.) This program is cleverly conceived to reveal fallacies in ac- cepted beliefs and was quite an eye-opener.

Then, there's beloved "Night Edi- tor," which has been a favorite ever since the good old days when it was aired on Sunday night. Hal Burdick has such a fascinating mode of re-lating those city desk yarns that pack a wallop (KFI, 8:15 p. m.).

We thought some of you whose boys are at sea might like to explore a program called "The First Line," on KNX. This dramatizes headline events and personalites of the Navy (7 p. m.).

If you are able to dial in as early as 5:15 p. m., we urge you not to overlook Jimmie Scribner in his pro- gram, "The Johnson Family." Jim- mie, who is able to do about 20 voices, carries all the parts on this dramatic series. (KHJ). At 8:30, KHJ has an Army show, which originates in the various camps and details information on camp activities. The same station has started a new dra- matic series titled "Dark Destiny," all about "lives foredoomed from the beginning."

Then we thought a perfect little gem of a show was one innocuously called "Changing Tides" on KNX. This turned out to be none other than the eminent announcer-producer, Ken Niles, in a quarter hour of narration. Ken does four stories for each program, and they are worth delaying bedtime to hear.

One peculiar, but fortunate thing we discovered about Thursday night was the solid logging of both KFI and KNX. By this we mean that it is possible to dial one or the other station and "stay put" for hours at a time. Perhaps these logs will con-vey the idea. We suggest, first, a KFI schedule:

6:00 p.m.—KFI, "Kraft Music Hall."
6:30 p.m.—KFI, Big Name Show (scheduled when Kraft cuts to a half hour).
7:00 p.m.—KFI, Abbott and Costello.
7:30 p.m.—KFI, "March of Time."
8:00 p.m.—KFI, Fred Waring.
8:30 p.m.—KFI, "Maxwell House."
9:00 p.m.—KFI, "Aldrich Family."

( Please Turn to Page 37)
Fast Work

There was a dull, rumbling sound, and in the control room of KRUG the Benny Goodman record jumped back a turn or two, causing the announcer on duty to say something we won't mention here.

Effects having caused it, let us trace that dull rumbling sound, which so annoyed the young man in the control room. A glance at KRUG's main lobby brings the answer. Slicker Smith, popular and prosperous salesmen of the station, has just arrived at top speed, trailing cigar smoke far behind, just like the wake of a destroyer.

Slicker is headed not for the lobby, however, but through it. For when important business calls, it is not the moment to dally with the switchboard girl. No, he is headed directly for the program director's office. That office at the end of the corridor, on which is printed in gold letters, "J. STANLEY BARKFORD—PROGRAM DIRECTOR."

Pushing up to the door, he opens it without knocking. "Listen, Jerk, get goin'. I got ten o'clock stuff that'll go fifty-two weeks if they like the program you're goin' to make up."

This remark caused J. Stanley Barkford to cease his occupation of alternately tearing his hair, looking at Slicker's schedule, and then tearing his hair again. An almost happy expression crept onto his careworn face.

"You mean you've actually sold a new account?"

Slicker tapped his cigar ashes on the floor. "Certainly—the only thing is, it's gotta be different, see. I don't know what they want, but it's gotta be DIFFERENT!" Barkford swung on his heel, and glanced at the clock behind him. Twenty minutes to ten. "But I can't do that in twenty minutes."

"Listen, you wanted new accounts, didn't you? Well, here you are. I'll write the commercials, even. All you have to do is just think up a different program, it's gotta be different, that's all."

Slicker knocked out the ashes again. "If you'd rather I asked the boss . . ." he began.

"No," said Barkford. "I'll think of something."

In the silence that followed, a knock sounded on the door. Both men turned to each other. No one who was a mere visitor at KRUG would dare knock on the program director's door without first having the front office phone him. On the other hand, no one who worked at the station would think of knocking. After a short silence, the door opened, revealing a strange face. The face was surrounded by personality, and stretching away to the south was a green suit with purple checks. A resonant, boomy voice asked for Mr. Barkford.

"The boss told me to see you" he added. "I'm the new announcer—I start on the board at ten." Barkford looked him over with restrained enthusiasm. "Let's get this straight. Have you ever worked control?"

"Not actually worked, but I well, I've watched them different times. You just turn switches; I'm sure I can do it. Anyway, I'm 4F, and the boss said . . ."

"Never mind that," said the program director. "Get in that control room, but fast. Watch closely. I'll announce from the studio at ten, you'll just have to keep the volume steady and sling a few transcriptions. We'll break you in easy."

Having thus spoken, J. Stanley went at once to work, grabbing the transcription file, a typewriter, and a piece of paper. Slicker Smith, his cigar drooping, was writing a beautiful but unreadable commercial in his famous handwriting, which even he usually couldn't read.

When the hands of the clock pointed to 9:57, the two executives rose as one man, and wordlessly headed for the control room.

There, they found the news broadcaster's face. Barkford shouted to him to be quiet. Slicker shouted back that Bark made more noise than he did. The announcer stuttered, and both men glared at him. Announcers, if not watched, sometimes try this temperament stuff.

"I'm the new announcer," he said. "I haven't actually worked before, but I'm sure I can do it. Anyway, I'm 4F."

The new announcer put in his time by looking like a man who had put a nickel in the gum machine, only to get an astrology reading for April instead of gum. . . . Barkford pressed into his unwilling arms a pile of transcriptions and a duplicate script, and then, whispering "just pull the third switch when the newscaster is through," headed for the studio.

Barkford reached the microphone just as the "ON THE AIR" sign flashed on, so he read the opening lines of the script, and the program was on the air.

Twenty minutes later Slicker Smith, with a freshy lit cigar to announce his passage, again entered the program director's office. He was all smiles.

"Bark," he said. "I take back all I ever said about what a st— well, I mean, you're a great radio man."

"What now," said Barkford, laying aside Sunday's schedule with a sigh. "The program—the ten o'clock program."

"But I couldn't help what happened. The kid was new to it, and . . ."

"Wait a minute. They're signing for the fifty-two weeks. Nuts about it. Greatest idea ever. Never heard anything like it."

Barkford stared, unbelieving. "You mean they LIKED it?"

"Sure they did."

"And to think," said the program director "that I wanted to shoot myself when the new announcer played all the thirty-three-turns-per-minute transcriptions twice too fast, at seventy eight revolutions!"
Thursday Night
(Continued from Page 35)

9:30 p.m.—KFI, Ellery Queen.

KNX is able to offer almost as intact a logging:
6:00 p.m.—KNX, Major Bowes.
6:30 p.m.—KNX, "Stage Door Canteen."
7:00 p.m.—KNX, "The First Line."
7:30 p.m.—KNX, "As a Matter of Fact."
8:00 p.m.—KNX, Amos 'n' Andy.
8:15 p.m.—KNX, Harry James.
8:30 p.m.—KNX, "Death Valley Days."

If you do not care especially for Amos 'n' Andy, we suggest that you tune in the "Bombardier Quiz" we told you about on KHJ. Then try, too, the "Night Editor" show on KFI. This complements the other fare which CBS affords.

With such a wealth of material, Thursday night should be productive of exceptional experimentation and commensurate enjoyment.

Earle Ross

O VER the air he's a roughneck and menace ... in real life he's one of the nicest people you'd want to meet. He's Earle Ross, probably better known to you as Judge Hooker on the "Gildersleeve" program, or Howie on "Point Sublime." Unlike his rootin', tootin' counterparts, Earle is a quiet home-lover.

The talk of Hollywood are his roses, some of which had 150 on a bush at a time, with blossoms over 9 inches across.

Earle met Mrs. Ross 30 years ago when he was playing the lead in "Man of Mystery." He was the dashing beau brummel with the flashing brown eyes and wavy black hair. Out in the audience sat a very lovely young lady who thought the actor was just about all right. Through a mutual friend they were introduced. That was on April 1. By April 13 they were Mr. and Mrs.

Aside from being one of radio row's top actors, Earle is also a writer. He has written probably a million words of material in stage plays, as well as magazine stories and articles.

For him life is just one busy hum. On Sunday he's heard as the crabby Judge Hooker on "Gildersleeve," each Monday he's heard on "Eyes Aloft," on Tuesday he's with Arch Oboler in "Lights Out." Come Wednesday and he gives Ben Willett a merry chase for Evie on "Point Sublime." Thursday he gallops over the wild west trails with "Red Ryder," and on Saturday he's playing in "Secret Legion."

So from that full schedule each week it's easy to see he hasn't much time left over to enjoy his beautiful San Fernando Valley home. A few months ago he built a swimming pool in his backyard. Its main function is keeping the neighborhood children happy. Earle hasn't any children of his own, but he likes to have youngsters around, so special steps have been built over the neighboring fences, that the kiddies may climb over and go for a swim.

Earle has been in radio since its beginning. In 1920 he was heard over a Sioux City station with his "Earle Ross Theater of the Air." Little did the listeners know that just three or four fellows were playing all the parts, and that when the horses came racing onto the scene it was just Earle tapping his fingers on a phone book hung around his neck. Yes, those were the days.
How to Listen to Short Wave

By BOB BURNS

As I see it, there are only two reasons for listening to short-wave broadcasts from enemy countries:

1. To report to the proper authorities anything that sounds too drastic.
2. To get a laugh.

Inasmuch as most broadcasts from abroad are monitored every hour of the day and night by government and network listening posts, about the only reason left for listening is for the horse-laugh that's sure to come from most Jap or Nazi reports.

Be sure, then, before you listen, that you have a sense of humor. Bear in mind that any short-wave broadcast in English from an enemy power is meant to affect our morale. So it's a good thing not to repeat too much of the news you get from abroad. Some folks might take it seriously, and that's how all the big rumors get started.

If you're gonna listen, though, and have the sense of humor for it, here's some advice from a feller who's been tuning in countries all over the world for years. I was a bug about it long before the war broke out.

I have two short-wave receiving sets able to pick up most of the countries on the other side. One is an old Capehart 30-tube set that is a hum-dinger. The other is a small set built for short-wave only. You should have a good high aerial for any short-wave listening.

And also you have to have the patience of Job. You see the short-wave dial is different than your radio dial in that it is measured in megacycles instead of kilocycles. Although that sounds kinda complex, it only means that the stations are ten times closer to one another. Because they are so close you have to twist your dial very slowly, and sorta feel your way around, like an ant with astigmatism. If you hear the slightest noise sit tight and wait, it's probably some station coming in.

Knowing when to tune is quite as important as knowing how to tune for short-wave stations. For example...it is useless to look for stations on the 5 Mc. or 49 meter band during daylight hours as this is a night band. The 11.5 to 12 Mc or 25 meter band and the 9 to 10 Mc or 31 meter band are "live" at night and also in daylight. The 15 Mc, or 19 meter and the 17 to 18 Mc or meter bands are definitely "live" in daylight only except under unusual reception conditions.

But, generally speaking, the best time to tune in is from 10:30 at night to about midnight. Around four a.m. till morning is also a good listening period.

On the west coast the easiest foreign stations to pick up are those in Japan, China, and Australia.

Since the Japs have overrun the Chinese coast and Malay states, they do a lot of broadcasting from Hongkong, Canton, Shanghai, Nanking, and Singapore. Usually most of the Jap "news" comes from Tokyo.

Since the Japs captured the Philippines they have been putting American war prisoners on the air to talk to their relatives in the United States. This is pure Jap propaganda, of course. Before the prisoners are allowed to say a word they have to agree to say just what the Japs tell them.

Look out for prisoners' remarks like, "This is Jim Blank. If my wife Jane is listening in Los Angeles, please take Little Mary and go to your folks in Minneapolis, where you'll all be safe from bombs." This

Short Wave Log

(Courtesy Earl De Haven)

<table>
<thead>
<tr>
<th>Time</th>
<th>Call</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00 a.m.</td>
<td>KZRH</td>
<td>9:64 mc.</td>
</tr>
<tr>
<td>4:00 a.m.</td>
<td>KZRH</td>
<td>11.77 mc.</td>
</tr>
<tr>
<td>4:30 a.m.</td>
<td>ZGOY</td>
<td>15.75 mc.</td>
</tr>
<tr>
<td>7:00 a.m.</td>
<td>JZK</td>
<td>15.15 mc.</td>
</tr>
<tr>
<td>7:30 a.m.</td>
<td>GSC</td>
<td>9.58 mc.</td>
</tr>
<tr>
<td>11:00 a.m.</td>
<td>GSC</td>
<td>11.68 mc.</td>
</tr>
<tr>
<td>12:00 p.m.</td>
<td>JZI</td>
<td>9.53 mc.</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>JZI</td>
<td>9.53 mc.</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>JZI</td>
<td>9.53 mc.</td>
</tr>
</tbody>
</table>

Radio Manila
Radio Saigon
Radio Moscow
Chungking, China
Radio Tokyo
London, Thursday only
London, Thursday only
London
London
Radio Algeria
Berlin
London, Sunday only
Quito, Ecuador, Tuesday only
Brazzaville, French West Africa
Beirut
 Rabat, Morocco
London
Hsin king, Manchoukuo
Japan (prisoners' hour)
Japan (prisoners' hour)
is a favorite trick of the Japs to get the people on the west coast worrying about a bomb attack.

Some months ago I began working on a little hobby which has developed into one of the most enjoyable I ever found. I used my home recording outfit to take down these broadcasts of prisoners. Then I cut out all remarks except personal identification and information that the prisoner was well. Address of the prisoner's relatives is always given on the air, so I mailed my cheap miniature records, good for at least four or five playings, to the U. S. address.

The relatives are always grateful for these actual proofs that their loved ones are still alive. Most of them had not heard from their relatives on the ships named.

As you get used to listening, you'll hear plenty of claims of ships sunk. Pay no attention to them. Most of them are pure lies, put out to draw distress from those who have relatives and friends on the ships named.

The best way to tell whether things are going good or bad for the Japs is to sort of listen between the lines. Their claims are always extravagant, but when they begin to talk of the "Greater East Asia Co-Prosperity Sphere," you know things are going so badly for them they haven't got the nerve to invent their usual lies.

You won't have any trouble understanding most of the Jap announcers and news commentators. They're practically all American-born and speak perfect English, including the latest slang. One woman announcer, it is known, is a former student of U. C. L. A.

Well to sum it all up. You'll have a lot of fun with your short wave set. You may get kinda mad at it sometime when you have to sit and play with the dial by the hour, but you'll really be repaid when you're tuned in, and the awaited message comes over in a Japmerican tongue, "Velly, velly, sollie comes over in a Japmerican tongue, tuned in, and the awaited message you'll really be repaid when you're tuned in..."

The fact that Frazier stands six feet four inches started him in the news reporting business. He applied to the city editor of the New York Sun for a job as a reporter and was hired pending approval of the managing editor. At that time most members of the staff were in the five feet four class. The city editor took Hunt into the managing editor's office, where he sat to await his return. When the Big Boss came in, the city editor explained he wanted to hire Hunt. "Stand up," said the managing editor. Hunt did, to his full height. "You're hired!" snapped the boss. "Thank heaven for a full grown newspaperman—I'm tired of stumbling over all these little guys!"

Then came World War I, and Hunt went to the front to cover that. After the Armistice he followed the Allied expedition to Siberia, traveling a thousand miles by sled to cover the story on that frozen front. He watched the bloody inception of the Soviet Union. In Paris he obtained a secret copy of the Versailles peace treaty and sped with it to the United States, scoring one of the notable scoops of history.

But foreign fields were calling and soon he was off again to Europe, the Far East, Africa, and Australia. He covered the bizarre defiance of the poet, Gabriel D'Annunzio, at Fiume and narrowly escaped the bullets of Arditi soldiers. He first met Hitler in 1923 and was received by Mussolini in the early days of the Fascist regime.

To intimates, Frazier Hunt is "Spike," a nickname acquired while he was a student at the University of Illinois, where he was the "tallest and skinniest cheer leader."
THE PERFECT FOOD:

If we were asked to pick out a favorite food, we would probably settle on steaks. We're very fond of steaks—as you may have noticed. However, when it comes to picking out the most perfect food, we have to admit that milk is the winner.

At present there is no shortage of milk. We say this advisedly, knowing how things are constantly changing in regard to food. But as long as there is plenty of milk, we might as well make use of it. Milk has a place in every meal, and it can help make up in nutritive value for shortages of other foods.

When you buy a bottle of milk, here's what you're getting, and these are the reasons why it is called "the perfect food."

1. Calcium—Milk has no equal among other foods as a source for this mineral. And you know how necessary it is to sound teeth and strong bones.

2. Protein—Milk contains proteins that are especially good for growth and the maintaining of a healthy body throughout life.

3. Vitamins—Milk has them all! Each of the six vitamins now known can be found in milk.

With all that in mind, you should find plenty of places where you can fit milk into your menus.

Use it in combinations with other dishes. Try creamed vegetables or fish. Why not cream your soups, too? And what about chowders? You can use the fish, meat, and the vegetable varieties. They are not only tasty, but chowders provide an opportunity to use up those leftover portions of cooked fish, dried beef, or vegetables. Then there are butters and doughs of all sorts. Using some form of milk rather than water in baking is an inexpensive way to reinforce the nutritive value of a low-cost diet. And don't forget desserts!

The list is almost endless. Milk can be used in nearly every food preparation. You should certainly give your family a chance at a little extra nutrition and use it wherever—whenever you can!

TO CONTINUE:

Did you know that our Colonial ancestors had a wonderful idea for using milk? They painted their houses with it! The recipe for this "wash" paint, as it was called, was found in the family cookbook and included such ingredients as skimmed milk, white of an egg, salt, and boiled rice.

The peasants of Old Russia—a couple of centuries ago—had some ideas on the subject of what to do with milk, too. They believed that fires caused by lighting should be put out with milk!

We will omit mentioning the famous European beauty, Anna Held, who bathed in milk to give her skin that soft, white look. Today's glamour girls would say "no soap" to an idea like that!

But Hollywood has them all beat. When Sonja Henie was making the picture, "One in a Million", she skated on frozen milk. Eight tons of it were used to help make the real ice look more real.

Beat that if you can!

Chef Milani is heard Monday through Friday at 10 a.m., over KFWB.