Mrs. Ann Sherman, 3439 Plata Street, Los Angeles, Calif.

Sirs: Being a Navy wife, my time is spent here at home with our dear little four-months-old Pat and my little radio. Radio Life is a wonder-ful help to me. With it on hand, it is so easy to find the time and station for our best radio programs. I treasure every copy week after week, and often I spend hours looking them over again. I thank you for giving us so much for so little money.

Could you let me know where Frank Sinatra sings his "Hit Parade" songs in Hollywood?

Dr. Frank Sinatra giving is little help is Mrs. Ann Sherman, 3439 Plata Street, Los Angeles, Calif.

Sirs: Last week when we had our holiday vacation and it rained almost every day I was mad because I couldn't have much fun. Then I picked up your magazine and read it through, and even though it was raining I had a nice vacation, thanks to Radio Life!

Would you please tell me if the "Hit Parade" really makes a nation-wide survey as they say they do? Often they have a song for number one, while out here on the west coast we hardly hear it any more. I think they just make their "nation-wide" survey in New York.

When Radio Life tried to ascertain workings of the "Hit Parade" selection, we were told that the formula for choosing the hits was by careful checking through an intensive national survey deemed "unbiased, infallible, and a SECRET."

Frieda Well, 2919 West 8th Street, Los Angeles, Calif.

Sirs: When we have to watch our holiday vacation and it rained almost every day I was mad because I couldn't have much fun. Then I picked up your magazine and read it through, and even though it was raining I had a nice vacation, thanks to Radio Life!

Could you please tell me if the "Hit Parade" really makes a nation-wide survey as they say they do? Often they have a song for number one, while out here on the west coast we hardly hear it any more. I think they just make their "nation-wide" survey in New York.

When Radio Life tried to ascertain workings of the "Hit Parade" selection, we were told that the formula for choosing the hits was by careful checking through an intensive national survey deemed "unbiased, infallible, and a SECRET."

Frieda Well, 2919 West 8th Street, Los Angeles, Calif.

Sirs: Last week when we had our holiday vacation and it rained almost every day I was mad because I couldn't have much fun. Then I picked up your magazine and read it through, and even though it was raining I had a nice vacation, thanks to Radio Life!

Could you please tell me if the "Hit Parade" really makes a nation-wide survey as they say they do? Often they have a song for number one, while out here on the west coast we hardly hear it any more. I think they just make their "nation-wide" survey in New York.

When Radio Life tried to ascertain workings of the "Hit Parade" selection, we were told that the formula for choosing the hits was by careful checking through an intensive national survey deemed "unbiased, infallible, and a SECRET."

Frieda Well, 2919 West 8th Street, Los Angeles, Calif.

Sirs: Last week when we had our holiday vacation and it rained almost every day I was mad because I couldn't have much fun. Then I picked up your magazine and read it through, and even though it was raining I had a nice vacation, thanks to Radio Life!

Could you please tell me if the "Hit Parade" really makes a nation-wide survey as they say they do? Often they have a song for number one, while out here on the west coast we hardly hear it any more. I think they just make their "nation-wide" survey in New York.

When Radio Life tried to ascertain workings of the "Hit Parade" selection, we were told that the formula for choosing the hits was by careful checking through an intensive national survey deemed "unbiased, infallible, and a SECRET."

Frieda Well, 2919 West 8th Street, Los Angeles, Calif.

Sirs: Last week when we had our holiday vacation and it rained almost every day I was mad because I couldn't have much fun. Then I picked up your magazine and read it through, and even though it was raining I had a nice vacation, thanks to Radio Life!

Could you please tell me if the "Hit Parade" really makes a nation-wide survey as they say they do? Often they have a song for number one, while out here on the west coast we hardly hear it any more. I think they just make their "nation-wide" survey in New York.

When Radio Life tried to ascertain workings of the "Hit Parade" selection, we were told that the formula for choosing the hits was by careful checking through an intensive national survey deemed "unbiased, infallible, and a SECRET."

Frieda Well, 2919 West 8th Street, Los Angeles, Calif.

Sirs: Last week when we had our holiday vacation and it rained almost every day I was mad because I couldn't have much fun. Then I picked up your magazine and read it through, and even though it was raining I had a nice vacation, thanks to Radio Life!

Could you please tell me if the "Hit Parade" really makes a nation-wide survey as they say they do? Often they have a song for number one, while out here on the west coast we hardly hear it any more. I think they just make their "nation-wide" survey in New York.

When Radio Life tried to ascertain workings of the "Hit Parade" selection, we were told that the formula for choosing the hits was by careful checking through an intensive national survey deemed "unbiased, infallible, and a SECRET."

Mrs. Nat Neuling, 334 W. Lemon Avenue, Monrovia, Calif.

Sirs: I am offering a suggestion to keep Radio Life's pages in place. I enjoy your magazine so much. I open the magazine at the center, put a large stitch on the sewing machine and stitch right through the pages. Presto! In fine shape!

What ho? Other needlewomen please note Mrs. Neuling's neat trick!

Mrs. J. A. Warren, Dove Creek, Colorado.

Sirs: I just want to tell you how much your Radio Life magazine is enjoyed. I just could not do without the pleasure it brings each week. I think it is a wonderful little paper. I live in a new country where the radio is our only outside amusement. It connects our living room with the whole world. I never could make you understand what it means to us. Before we had radio, we were entirely isolated on our homestead. And your good little publication is a guide to our listening. I would like to hear of Frank Munn and Evelyn McGregor and those who are heard on their programs. I notice others have also asked about them.

Thank you for everything.

Thank you for your good suggestions on Frank Munn and Miss McGregor. Will try to oblige.

Mrs. W. F. Heinzelman, 2446 Echo Park Avenue, Los Angeles, Calif.

Sirs: In the Art vs. Art controversy (Baker vs. Linkletter) on the show "People Are Funny", may I take the Linkletter side. Though I enjoy...
Baker on his other programs, I feel that Linkletter is far better on "People Are Funny." He has a ready wit, a keen sense of humor and an adeptness at ad lib which gives the show new life and spontaneity. He is as "clean" (as one of your writers remarked about Baker) and more truly clever.

I don't mean to run down Art Baker, who has his own type of appeal, but I think Linkletter is the better emcee for "People Are Funny." In fact, he's swell!

Mrs. Victor F. Newman, 501 North Third Street, Alhambra, Calif.

Sirs: I am one of your faithful readers of Radio Life and I wish to say that I too, would like to see Art Baker back on the program, "People Are Funny." He has real radio personality, and his programs are so clean and uplifting, and quite educational.

GAGS OF THE WEEK

For the best Gags of the Week, heard over Radio and sent Radio Life, tickets will be sent winners for admission to radio broadcasts. Send your best gag selection to 1029 West Washington Boulevard, Los Angeles.

Miss Ann Stramer, 348½ West Alameda Avenue, Burbank, Calif.

Heard on "Point Sublime:" Ben Willett: Hatty, did you just come from the beauty parlor.

Hatty Hursh: Why, yes. Why?

Ben: It must have been closed, huh?

Miss Sarah Hunt, 1324½ Fourth Avenue, Los Angeles, Calif.

Heard on Bergen and McCarthy program:

Bergen: But, Charlie, Jane Powell is so much younger than I am.

McCarthy: Well, who isn't?

Mrs. Nancy Breig, 715 College Street, Los Angeles, Calif.

Heard on the Jack Benny show:

Phil Harris: These Marines sure have it in for Mary, don't they?

Jack Benny: Don't be ridiculous, Phil. What do you mean?

Phil: Well, all I know is, there's a big sign outside one of the buildings that says "In for Mary."

Jack: Phil! That's the improbable!

Mrs. E. Thomason, 1019 Florida Street, Los Angeles, Calif.

Heard on "Breakfast at Sardi's:"

Uncle Corney: Why is a Jap announcer like an under-done loaf of bread?

Tom Breneman: I don't know, Corney. Why is he?

Uncle Corney: Because he's a half-baked heel with a lot of crust.

Mrs. Anna B. Mare, 4006 Lincoln Avenue, Oakland, Calif.

Heard on Bob Burns' "Arkansas Traveler" program:

Bob: Yes, I sang in a choir when a young boy, but they put me in the girls' section. Life is cruel, very cruel, though.


Bob: Well, my voice changed.

Miss Alta McKelvey, 809 South White Avenue, Compton, Calif.

Heard on "Furlough Fun":

George Riley: Guess who is in the Navy, Beryl?

Beryl Wallace: Who?

George: A lot of sailors!

Mrs. J. W. Stowe, 120 South Chester, Pasadena, Calif.

Heard on Abbott and Costello show:

Mrs. Niles: How old do you think I am?

Costello: Oh, about 22.

Mrs. Niles: Oh, do you really think so.

Costello: No, but you had a lot of fun for a minute.

Mrs. John F. Forrest, 1222 West Eighty-first Street, Los Angeles, Calif.

Heard on Burns and Allen show:

Gracie Allen: Gee, I bet Hitler is sorry he's a paperhanger.

George Burns: Why, Gracie?

Gracie: 'Cause, in these days over there, he could make lots more money as a bricklayer.

Listen to
The Broadway News
Every day at 12 noon and Monday through Friday at 5 p.m., over KJL.

EASTERN-COLUMBIA'S "NEWSICAL TIME" 10 P. M. to 1 A. M. Every Night 3 hours of recorded light classics. NEWS FLA$H$ every half hour. 1020 Kc. "Center of your Dial!" KFVY
Bill Stern:

His Own Story Is As Poignant As Many He Reveals on Air

by Evelyn Bigsby

Few of the millions who constitute Bill Stern's fans know that this vigorous-voiced, magnificently voluminous sports commentator has walked a career's path.

The story we heard, but not from Stern, was one almost as poignant as some he delivers with telling delineation on his Friday night "Sports Newsreel." His leg had been injured in an auto accident and he was very ill in a New York hospital. Before the accident he had been trying, but without success, to break into big-time sports announcing.

NBC's John Royal heard of the young man with the serious injury and the burning desire. He went to the hospital, talked to Stern, promised him a job with NBC when he got well.

Bolstered by visions of his ambition's fulfillment, the very sick young man snapped back to health, almost leapt out of bed.

Today, 38-year-old Stern heads the sports department of the network that made life worth living. He modestly estimates he has made more than 3,000 broadcasts. Without doubt, he is America's No. 1 describer of football, boxing, tennis, basketball, crew. No Rose Bowl game would be complete without his vivid reporting, no Army-Navy contest legitimate without his graphic briefing.

To most listeners, he is best known for his football broadcasts, of which he considers that one on January 1, 1938, the most exciting. Duke, unbeaten, untied, unscorched, lead South Carolina 3-0 in the Rose Bowl.

"With forty seconds to go, South Carolina started passing the ball, and the fourth pass went over the goal line to make the score 7-3 in South Carolina's favor," Stern explains, glowing even now at remembrance of the thrilling episode.

Close contests make for fevered reporting and unrelenting listening. It is the "walkaway" games which tax the sports commentator and make it difficult to hold a radio audience, Stern says. His least interesting game, for instance, was between North Dakota and Pittsburgh, with a score of 47-0.

Although fans marvel at the undiminished ad-libbing which Bill reels out in description of a game, they are usually unaware that he has devoted endless time and thought to his research. As an example, he cites the preparations necessitated by the Rose Bowl game. "As soon as I knew that the teams were Washington and South Carolina, I wrote to ask for numerical lists of the players, alphabetical lists, biographies, their offensive and defensive formations and any peculiarities of the boys which would help distinguish them. Then we booked the game, ordered the wires, and got our spotsitors."

Makes Card File

Before the game, Stern compiles the important on three by five cards, using a card for each member of the two teams. "Often I don't take these cards to the game, but after I have worked typing them, my mind has a photographic picture of each card. Sometimes there may be 80 or more, North Dakota, for instance, might use four or five teams. Howard Jones sometimes used to use six."

The first fifteen minutes of the broadcast, the portion giving the line-up and other data, is always shaped into script form. The rest, as fans know, is strictly ad-lib.

"Filler" System

Stern is never at a loss for words, but Radio Life discovered part of his secret in this respect. As a final gesture before reporting to the field, he shreds a large piece of typewriter paper into slips holding two or three lines of interesting material about the various players. For an ordinary game, he prepares seventy-five to one hundred such "fillers"; for the Rose Bowl classic, perhaps two hundred.

Stern sticks these on the board above his head, arranging the items according to teams. Whenever a lull threatens, he simply plucks a "filler" to fill in time. "Only trouble is in getting thumb-tacks to put the slips up," he lamented. "I brought some out from New York for the Rose Bowl game."

He admits he is superstitious about his football paraphernalia. "I never take anything from one game to another," he emphasized.

Is Kidnapped

Stern, whose manners and features are gracious, is game for a ribbing now and then. When once he traveled to Nashville to report a pigskin contest, he found "preparations" had been made.

"My booth," he related, "had been
painted to resemble a Chick Sale and was marked 'Women.' Ted Husling's was painted 'Men.' The officials ordered the booths re-painted to cover the prank, but the grey paint they used didn't dry, and I ruined my suit."

After he has finished a broadcast, he suffers a big let-down. "I want to do it all over again," he stated.

Unsullied were his words of praise for Ken Carpenter, who has supplied color for the Pasadena classic during the past few years. "I think Ken is one of the greatest announcers NBC has ever had," Stern stated. "He's the greatest color man. He, Ben Grauer, and Bob Trout (even though Bob is on another network) are the top three."

Bill looks for sports to take a terrific upswing after the war. He believes that the post-conflict days will parallel those following World War I, when a sports-hungry public flocked in droves to see rising contest. He looks for boxing to take a huge rise because of the stimulus of army calisthenics.

He believes, too, that sports television will come into its own. He has already done television matches and is anticipating the change which his comments will undergo when real football action is visible to diarlof and the no longer depend on the commentator to describe the action.

Is Clever

A typical newspaper type—keen, alert, with an astounding memory, Stern gives constant evidence of being extremely clever. He told of a trick he used to employ to familiarize himself with football players before an up-coming big game. He carried a camera with him and used to ask the men to pose for snapshots. Instead of a camera loaded with film, however, Stern had one equipped with a magnifying glass.

"Those sixty seconds that a player held still gave me a wonderful chance to study him," the sports reporter related. "I used the camera for some time, until the boys began to write and ask for copies of the pictures I had taken!"

Stern's nose for news gets a scent very frequently, now that his Friday night spot has become such a favorite. You who have heard "Sports Newsreel!" know that some very dramatic, inside story of the sports world is given to the public, each week.

His Best Story

By far his most spectacular in a long line of sensational scoops was Stern's story of the two young tennis players participating in a French Riviera match. Both the young man and the young lady played under assumed names. They met and fell in love on the courts. Then, constrained to divulge his identity, the man revealed himself as the Duke of Kent, told the girl he was sorry that their love affair could go no further because he was of royal blood. To which the young lady laughed, because she was Princess Marina of

(Please turn to Page 28)
A RIBBON MIKE WITH THE COVER REMOVED proves to be a puzzle to scatterbrained Dagwood (Arthur Lake) of CBS' "Blondie" program, with Blondie (Penny Singleton) looking on. Programs use anywhere from half a dozen to a dozen microphones for a single show. There are several types of mikes—the unidirectional, as its name implies, being suitable for work on one side and used when sound is to be eliminated on the other side—the diaphragm mike, similar to the mouthpiece of a regulation telephone, used for hardy outdoor work. Altogether, Hollywood CBS has 175 mikes. "Ribbons," which are not obtainable now, cost the studio $75 apiece before the war.

From "Mike" to Receiving Set in Seven Easy Steps

1. THIS IS THE STUDIO MICROPHONE into which a performer talks. Its basic parts are a permanent magnet (curved like a horseshoe) and a thin metal ribbon which runs between the two sides of the magnet. When the voice hits the ribbon, the ribbon vibrates in the field of the magnet and breaks up the lines of force, which results in the voice being transferred from an oral sound to an electrical impulse.

2. THE SOUND LEAVES THE MICROPHONE through a heavy cord plugged into the studio wall and travels to the control booth. Before it enters the control panel, the sound from each mike in the studio passes through a pre-amplifier to be stepped up about two thousand times over its original volume. In this picture Les Bowman, chief engineer at CBS, manipulates one of the potentiometers, of which there are nine on this panel. Two at the extreme left are for remote control originations. Each of the adjoining six regulates one of the six mikes in the studio. The one at the extreme right coordinates all of them. Mixing the sounds from all the microphones is the engineer's work, and upon his skillfulness rests responsibility for mechanical quality of the program. Rack at Mr. Bowman's back contains pre-amplifiers and the main speech amplifiers, to which the mixed sound returns, after being blended to be boosted about two million times.
4. **SOUND NOW TRAVELS TO THE MASTER CONTROL ROOM**, which is the reception point for all studio programs and remote pickups, also distribution point for incoming programs. Six different operations may be in process in master control at the same time: there may be a program going to San Francisco, one traveling to Phoenix, one to Chicago, to New York, to a special small hook-up and to transmitter. Six programs may also be received simultaneously. Loud speakers in master control enable engineers to check voice levels constantly. Special lines lead from master control to various control booths and to transmitter itself.

5. **SOUND NOW TRAVELS TO THE MASTER CONTROL ROOM**, which is the reception point for all studio programs and remote pickups, also distribution point for incoming programs. Six different operations may be in process in master control at the same time: there may be a program going to San Francisco, one traveling to Phoenix, one to Chicago, to New York, to a special small hook-up and to transmitter. Six programs may also be received simultaneously. Loud speakers in master control enable engineers to check voice levels constantly. Special lines lead from master control to various control booths and to transmitter itself.

6. **AT THE TRANSMITTER**, the audio wave is placed on the carrier wave, which is generated at the transmitter. Here is a final amplifier, a 100 kilowatt tube costing $1650, which steps the carrier wave up to 50,000 watts. Two of these tubes are in constant use; life of tube is approximately 7,000 hours, or one broadcasting year. At both Columbia Square and Torrance, emergency gas generator equipment makes it possible for programs to continue with only ten seconds' interruption after all outside electrical power fails. Emergency equipment is checked daily and put under load; once a week it is operated completely. KNX also has a 100 watt short wave transmitter at Columbia Square, so that programs may continue if telephone lines between studio and transmitter (18 miles away) are broken.

7. **THE CARRIER WAVE**, which carries the audio wave, is a radio wave which, in KNX's case, vibrates at the rate of 1,070,000 cycles or 1070 kilocycles per second. This tiny crystal shown below keeps the wave constant at 1070. On the carrier wave the program is impressed for its journey through the air to your radio receiving set. The carrier wave, because of the rapidity of the cycles, is inaudible. Next time a radio station starts to come on the air, notice a hiss—not actually a sound. That's the carrier wave itself, the one that brings the program into your own radio.
One for the Album

Sara Berner
Supporting Player on Jack Benny, Some of Allen, other Major Network Shows.
Out of Bag

We like stories with a twist and when we heard this one last week, we decided to pass it on to our readers. It concerned a young man named David Hughes. David Hughes really isn't his name and thereon hangs the story.

Looking the way Fred Allen must have when he was a youth, this nineteen-year-old lad quit Stanford to pursue his chosen acting career in Hollywood. He wanted to make his own way and he didn't want any patronage on account of his father. So as David Hughes, he enrolled at the NBC-UCLA. Summer Institute and studied drama under Producer Earl Ebl. Through Ebl, he worked a little on Lux and the Bank of America show. Then, recently, he landed the part of Dexter on CBS' new "Corliss Archer" series.

Because he had stood on his own pins and made a success of it, it didn't matter so much last week when his identity became known. David Hughes is really David Hughes Blee, vice-president of Important Young and Rubicam Agency in charge of Pacific Coast advertising operations.

"Pop" should be proud of his get-son. As for David, when we asked him what his ambitions were in radio, he gasped, "Well, gee, I don't know yet. This is my first steady job!"

We're Happy

Radio Life is feeling pretty happy this week due to a letter written by Mr. H. Phelps Reed and sent to Life. Radio Life received a carbon copy, which reads as follows:

"Last week, while listening to 'Blind Date', I decided to write you and suggest that you print some pictures and an account of this very interesting radio program. The next day in came Life of Jan. 17th with the pictures and a story. But what a disappointment! The camera was so far away that most pictures were on too small a scale. And no good picture of Arlene Francis. But the story was worse,—it never even mentioned Arlene, the emcee with the super-duper voice, who, In my opinion, is at least half of the show.

Out here we have a weekly program finder called Radio Life, just a little local magazine not a quarter the size of your big Life (which I think is the best magazine in the country.) A few days later came the next issue of Radio Life, and it also had pictures and a story of "Blind Date". What a difference! Only one picture—but a good closeup. Also a large picture of Arlene, with full credit for her voice and ability. Brother—you are scooped! I enclose a copy of Radio Life that Mr. Mill and your script writer may hang their heads in shame."

Thanks, Mr. Reed, only please don't call us a "program finder". We may be small, but we hope we're a full fledged magazine.

Change Exchange

Success has met Jack Sherman's efforts on KMPC with his "Housewives' Exchange", and the show, heard formerly from 10:05 to 10:30 a.m. is being expanded to encompass the times from 9:05 until 10:30 every morning, Monday through Friday.

Sherman's customary format will remain for the 10 to 10:30 spot, but several new features will be added for the earlier portion of the program. "Voice for the Show" will feature a give-away of a pair of theater tickets. "Women at War" will be an interview with a feminine worker on the home front; a cut-in from the marriage license bureau will inject a little romance; while interviews with busy women, other than war workers, will round out the program.

Racial Discussion

"These Are Americans—Series II", a special feature of the Columbia Pacific network, is currently presenting a statement of the racial problem in the United States in a series of six programs which started January 29.

Sponsored by a Committee for Home Front Unity and the Little Tokyo Committee of the Council of Social Agencies, the programs state scientific facts about race; the situation of the Negro in Los Angeles and on the West Coast; the Negro contribution to the armed forces, to industry, agriculture, and to the arts and sciences. Prominent Negro and white personalities from all fields of endeavor figure in the discussions.

The program is heard on KNX each Saturday at 3:00 p.m.

Radio Life feels that CBS, in presenting such air fare, is fulfilling an invaluable service to the community. There should be more programs like this. What other medium but radio, can do such enlightening work?

Studio Scenes

Sight of the week at CBS was dapper Ken Niles, lean and lanky an-
nouncer on the Judy Canova show, doing an energetic highland fling to the lively notes of a nautical tune during the program's rehearsal. Ken has a way, too, of emphasizing his lines by popping his eyes at the audience.

And what a time the show's cast had, trying to avoid bumping into Mel Blanc, radio's man with a million voices, who takes so many roles on the Canova show that he is dashing up to the microphone every two minutes!

Up Or Down?

Everybody is watching the Frank Sinatra show ever since it was announced that he opened with a rating of 20.8. This is a huge pull for a starter show, and the question is, will it hold its slice? Perhaps the ballyhoo about the first program aroused dialers' interest.

Nearest to come to “The Voice’s” high score is “Your All-Time Hit Parade”, which, preceded by the “best tunes of all go to Carnegie Hall” campaign, opened on Sunday at 7:30 p.m., the doors being dropped off after the first show. It takes hard pitching to stay in the highest rating brackets.

Want To?

Girls—do you want to sing on the “Hour of Charm” along with Evelyn, Vivian, and Phil Spitalny's all-girl orchestra?

Well, somebody—maybe several lucky somebodies—will be picked this spring to sing with the “Hour of Charm” orchestra, in auditions to be held throughout the country. Any non-professional, for this area, will be held at the KFI studios February 21, 22 and 23. Girls who want to enter may obtain entry blanks at KFI.

Full details of the contest are announced over the Hour of Charm, Sunday at 7:00 over KFI.

Connee’s Photo

We wish to explain to our readers that when we included the picture of Connee Boswell on page 35 of this issue of Radio Life, the star songstress, whose picture network on Sunday was being heard locally over KECA. Still continuing its 13-week run on the network, the program may again be carried by the local station if it proves successful in obtaining sponsorship.

INCOME TAX CONSULTANTS

C.P.A. and Ex U. S. Government Auditors

20 years’ Motion Picture and Radio tax experience for Stars, Directors, Actors, Technicians, etc. Rates from $10.00 up—Prompt service. Hours 9:00 a.m. to 9:00 p.m.

Suite 223 Guaranty Bldg.

6331 Hollywood Blvd. HOLLYWOOD 5111

Diggin’ Discs

With Jack Lawson

Dear Mr. Lawson: Every week I read your Diggin’ Discs column. I really enjoy it. The January 9th issue, however, didn’t please me. Not in the least. Mr. TED “HAFER doesn’t seem to like FRANKIE SINATRA very well, does he? Well, I’m one of the thousands of fans all over the country who are crazy over Frank Mr. Shaffer should think twice before he talks. The reason he thinks Frankie “stinks” is probably just plain jealousy. If he doesn’t see who would vote for Sinatra, just tell him to go to the “Hit Parade” broadcast of this day, and see the lines of girls, servicemen and even elderly men and women who are waiting to hear and see Frankie sing. And, Brother, if that doesn’t show proof that Frankie is great, I just suppose that Mr. Shaffer will show us something better. (And I don’t mean Crosby.) MISS GLORIA MASSIMO.

P.S. Please put this in your column.

Dear Gloria! Well, here 'ts.

* * *

Dear Jack Lawson: The statement made by Ted Shaffer in the January 9 issue of Radio Life that Frankie Sinatra stinks was a purely childish view of the matter. Anybody who knows anything at all about Sinatra knows this is not true. Mr. Shaffer, as can be seen from this statement, has just been fortunate enough to see Sinatra in action. For one that has seen him, I can honestly say that Sinatra is one of the greatest of performers. All I can do to change Mr. Shaffer’s attitude is to tell him to see a Sinatra program and start absorbing some of the friendly Sinatra personality. Sincerely, A fan.

Dear Jack, I read a letter written by Mr. Ted Shaffer in the January 9 issue of Radio Life and I think he has a lot of nerve saying what he did about Frank Sinatra, Bing Crosby or any other singer can NEVER compare with Frank Sinatra. He is definitely the BEST singer there is or ever will be. I certainly think that Frank Sinatra should have won a phonograph or not phon or not phon, and I don’t see who would vote for anyone else but Frank Sinatra. Frank Sinatra is my favorite and I am so millions of others, no matter what Ted Shaffer says or anyone else.

DOLORES GAVRANICK, San Pedro.

Dear Dolores: You don’t mean Frank Sinatra, by any chance?
CRUISING AROUND: Les Tremayne, dapper as usual, in the sponsor's booth when Horace Heidt's new Blue show featuring jobs for discharged service men and women debuted on the Blue. Les clutched a paper-napkin wrapped package, opened it after show went on the air, munched the chicken sandwich it contained. "No time for dinner," he explained... Angel-faced, blonde Pat Friday at the party given after the Heidt show at The Players. She's back in radio singing on "In Time to Come." 'Member when she started with Bing? Pat's all wrapped up in her son, seven months old. Hubbie is with air force in London. Pat has enrolled again at U.C.L.A. "I'm determined to finish college before my son does" she commented... Lunching at Derby with Jean McFarland and Maxine Smith of J. Walter Thompson Agency was Mrs. Frank Loesser, wife of songwriter. They are leaving for indefinite stay in N. Y. He's been transferred there to take charge of Army music.

GOOD IS TALK about the new Bill Bendix show, "Life of Riley." One expert described it as "a cross between 'Gildersleeve' and 'Aldrich Family,' with a dash of 'Vic and Sade' thrown in!" With ingredients like these, how could it miss? Bendix is a comparatively new actor in the limelight, and his radio debut on Blue-KECA coincides with his terrific job in "Lifeboat," which we saw previewed out at 20th Century-Fox the other day.

Funny thing when radio brains huddled before the "Life of Riley" preview. Show is sponsored by American Meat Institute, but together-feed was held at delightful tea room which doesn't feature big thick steaks. They sure missed a bet there.

INFO FOR "SUNRISE SALUTE" FANS: Well, our New Year's resolution to scramble out of bed early some morning and cover the show at 6:30 was carried out determinedly last week. Sleepy Ben Pollin, CBS photographer, and drowsy Joyce Moss came along to help us. The pictures turned out fine, and you'll soon be seeing how Dave, Mary, June and all the gang. Yep, just ask us for the stories you crave and we'll get 'em, regardless. Did we hear some- one mention Tom Hanlon's midnight show?

TOO BAD there isn't a radio line into Valley Lodge, lively night spot owned by Bill Miller and "Think-a-Drink" Hoffman Leonard Sues is a young trumpeter who's going places. Besides his talent and spectacular showmanship, he has a winning personality. Understand that Miller, who also owns Luna Park at Coney Island, plans on taking Leonard back there this summer, that a band will be built around him, and that they'll broadcast. As when Grace Hayes had the Lodge, the entertainment is invariably augmented by entertainers off their beat for the evening. Wally Vernon, Eddie Carr, B. S. Pully and Billy Reed all did impromptu spots. But no sound effects with the steaks. They were so tender they didn't need chewing!

HERE AND THERE: Jimmie Mcmasters, former manager of Ted Malone, has hooked up with Al Jarvis. They've known one another from KFAC days, when Tom Breneman was station manager and Jimmie was handling press relations for Country Church of Hollywood... Alan Ladd drew a sizeable fan crowd of booby-sock variety. Said bristling cop to four adamant damsels: "I gotta be firm with you and I'm gonna get tough!..." Jimmie Fidler appealing to Edgar Bergen between shows Sunday. He was trying to find an apartment.

By EVELYN BIGSBY

Shades of Nick Carter! We used to have to sneak out behind the barn to read "Super Detective Stories." Then they were civilized a bit, and became fixtures in the comic strip. Now they are on the air, where all good kids can listen without ever a word of disapproval from their parents.

How can the parents object, anyhow? They're pretty sure to be listening themselves, when juvenile thrillers like "Dick Tracy" come out of the loudspeaker. In fact, they're probably listening pretty steadily from 4:45, when "CaptainJack" and "Twilight Tales" start, until 6:00 when the last exciting sound effect of the last minute of "Captain Midnight" is heard.

"Dick Tracy," comic strip version, is probably the most widely read (or is it looked at?) detective yarn in the world. The radio version, back on KECA by popular demand, is just as engrossing. The characters, though are different. Dick Tracy, Tess Trueheart and their pals are featured, but instead of chasing Flattop and people like Mrs. Pruneface, Dick is busy running down saboteurs and pro-Axis elements that are trying to throw monkey wrenches into the war production machinery.

For excitement, we recommend the radio "Dick Tracy" even over the justly famous newspaper version. Give a listen every weekday at 5:15, beginning February 7, and become a "Dick Tracy" fan.

The advent of Dick Tracy makes KECA's kid show strip a solid affair from 4:45 to 6:00 five days a week. "Twilight Tales," formerly heard at 5:15, moves to 4:45 Tuesdays and Thursdays, and "Captain Jack" tells his adventure yarns at the same time, Wednesday and Friday.

"Terry and the Pirates," another radio version of a widely popular comic strip, comes on at 5:00 p.m., with up-to-the-minute adventure stories of American flyers in China. Terry, Flip Corin, Taffy, Burma and all the boys and girls are involved.

An old favorite of kid radio audiences is "Jack Armstrong," which has been going strong for more than a decade. Jack's hour for action is 5:30 p.m.

"Captain Midnight" closes the juvenile hour-and-a-quarter, filling the air with action from 5:45 to 6:00 p.m. "Captain Midnight" and his crew are also engaged in warlike campaigns, and the plot is as modern as this morning's paper.

Remember this lineup when "Dick Tracy" comes back on the air, February 7, and remind the kids to tune in early.

—Advertisement
SUNDAY, FEB. 6

THE WORLD Tomorrow! HERBERT W. ARMSTRONG
analyzes today's news with the prophecies for The World Tomorrow. 9:30 A.M. KMR


8:45 KFI, KFAC, KRRD--News. KFAC--Battle of the Bands Program. KFOX--Varieties. KFOX--All Church to Worship.


11 KFBR, KGER, KFOX--News. KNX--People's Church. 11:00--KMTR--News, Fannie Beth
tart. KGER--Marlone President. KFSD--This Is Officiel.

12:15 KJJ, KRBD--People's Church. KGER--Musical Toast. KJJ, KGB, KYOE, KFOX--Bobby Hooker. KFSD--Off the Record. KFAN--Czech Polkas. KFAC--Church News. KFSD--The Kiddoollers.


11:15--KFOX--Behind the War News.

11:30 KFWB--Swing Session. KFOX--Varieties. KGER--Word of Life.


SUNDAY Program Highlights

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

Variety

Quiz Programs

9:00--Take It or Leave It, KNX. 9:15--Quiz Ride, KFAC-KFSD. Outstanding Music

9:00--The Lake Tabernacle, KNX. 9:30--Stradivari Orch., KFI. 11:30--John Charles Thomas, KFI. 15:00--New York Philharmonic. 1:30--Pause That Refreshes, KNX. 1:30--Metropolitan Opera Auditions, KFAC. 2:00--NBC Symphony, KFI. 2:00--The New York Concert, BH. 2:30--Memory Music, T. Bacon, BH. 3:00--Wheeling Steelmakers, KFI. 6:00--England Symphony, KHJ. 6:00--Manhattan Merry-Go-Round, KFAC. 7:30--Standard Symphony, KFAC. 9:00--Evening Concert, KFAC. 10:00--Newsical, KFSD. 10:30--Laser Dance Time, KFAC.

War

Public Affairs

2:00--Where Do We Stand? KRE. 2:15--Who Opera News. KFAC-KFSD. 4:15--The Smaller Affairs, KFAC. 5:30--Walter Durante, KFAC. 8:00--Hymn Time, KFAC. 9:45--Washington Inside Out, KFAC. 10:00--Court of Public Opinion, KRE.


Lockheed presents

Joseph Cotten

in America-

Ceiling Unlimited

with Connie Moore, Wilbur Hatch's Orchestra & Chorus

KNX 11 A.M.

TODAY AND EVERY SUNDAY

KFWB--All Saints Episcopal KFAC--Sunday School. KFOX--First Christian Church.

11:45 KFAC--News. 11:45--KMTR--Speaking of Glamour. 12:00--Jogues Novena. KFSD--Midway Minstrels. 11:55--KNX--Songs of America.

12--KFI--Washington on Ban

KFWB--Swing Session.

11:45--KMTR--News. 11:45--KMTR--Talking of Masters. KRE--Kentucky Melodies. KFAC--Word of God, Rev. M. 12:30--KMTR--This Is the Army Hour. KRE--KFWB--KGER--Hot Feet. KFAC--Beverly Hillybills. KFAC--George Lundgren. KFAC--Hungarian Rhaps

dy.

KMTR--Dr. Corley. 11:30--KMTR--Interlude.


Men and Women NEW TALENT

Wanted for Radio Broadcasting and Script Writing

Free Auditions by Appt. Daily

1:15 KRE--News.

The West's Outstanding

Radio School

6671 Sunset Hollywood 2229

Hear out KFWB, KFAC--1:15 P.M.

KFWF--Moods in Music.

1:20--KRE--Looks at Books.

1:30--KMTR--Highlights of Week's News.

1:30--KMTR--Those That Refreshes, KRE--All California Opera Auditions.

2:00--KMTR--Life of Lincoln.

KMTR--Mother's Album. KRE--California Flyers. KFAC--Young Peoples' Ch. KRE--Merry Christmas. KFAC--Church in Fam.


KRE--Hawaiian Music. KRE--Chapel Echoes. KRE--Young People's Ch. KRE--Berger String Quart.

1:45--KRE--Comedy.

KMTR--Melody Lane. KRE--Ivory League. KRE--Foster A. Brewer.

Hear Our Pupils Sing KFWD Sunday 1:45 p.m. Free Auditions CIVORU STUDIO 1664 No. Bronson--GL 1268


**BIBLE TREASURY HOUR**

**KMTV Sunday 3:30 p.m.**

8:45 a.m. moh. thru Fri.


4:45—**KFWB**—Newsmakers, Reading. **KVOE**—KG, KVOE—Unscheduled. **KFBX**—Help Wanted. **KFWB**—Newsmakers, Reading. **KFBX**—Jack Benny.


KFWB—Sunday at Four. **KFBX**—Bible Treasury Hour. **KFBX**—Sunshine Pastor, Rev. C. L. Tran. **KFBX**—Sunday at Four. **KFBX**—Bible Treasury Hour. **KFBX**—Sunshine Pastor, Rev. C. L. Tran.


5—**KECA**—Bergen-McCarthy, **KECA**—Star and the Story. **KECA**—Bellman, **KECA**—National, **KECA**—Piey Pouri. **KJY**—KG, Bodl-Medical Board. **KJY**—Music, News, Highlights.


5:15 **KECA**—Christian Science, **KECA**—Victory, Detroit. **KFBX**—Church of Truth. **KFBX**—Friends.

5:30—**KECA**—One Man’s Family. **KECA**—William Winter, News. **KECA**—Broadway Presents Durangely. **KECA**—Kildie’s Program.


3:30 **KFB**—Reports from the Battlefront. **KJY**—Romery’s in the Air. **KJY**, **KVOE**—Upton Swiney. **KFWB**—Bible Treasury Hour. **KPAS**—Church of Christ. **KFWB**—Bible Treasury Hour. **KGER**—Drama. **KFWB**—Old Time Religion. **KFWB**—Singers’ Club. **KJY**—Romery’s in the Air. **KJY**, **KVOE**—Upton Swiney.

4:45—**KFWB**—Newsmakers, Reading. **KVOE**—KG, KVOE—Unscheduled. **KFBX**—Help Wanted. **KFWB**—Newsmakers, Reading. **KFBX**—Jack Benny.


KFWB—Sunday at Four. **KFBX**—Bible Treasury Hour. **KFBX**—Sunshine Pastor, Rev. C. L. Tran. **KFBX**—Sunday at Four. **KFBX**—Bible Treasury Hour. **KFBX**—Sunshine Pastor, Rev. C. L. Tran.


5—**KECA**—Bergen-McCarthy, **KECA**—Star and the Story. **KECA**—Bellman, **KECA**—National, **KECA**—Piey Pouri. **KJY**—KG, Bodl-Medical Board. **KJY**—Music, News, Highlights.


5:15 **KECA**—Christian Science, **KECA**—Victory, Detroit. **KFBX**—Church of Truth. **KFBX**—Friends.

5:30—**KECA**—One Man’s Family. **KECA**—William Winter, News. **KECA**—Broadway Presents Durangely. **KECA**—Kildie’s Program.

**KECA**—Radio Hall of Fame. **KMPF**—Music, News. **KPAS**—Ke Monte Nazarene Church. 3:05 **KGER**—Music & Devotions. **KFAC**—News. **KFFX**—Rev. We Forget, with Ben Lewis. **KMTV**—Sunday Visitor.

3:30 **KFB**—Reports from the Battlefront. **KJY**—Romery’s in the Air. **KJY**, **KVOE**—Upton Swiney. **KFWB**—Bible Treasury Hour. **KPAS**—Church of Christ. **KFWB**—Bible Treasury Hour. **KGER**—Drama. **KFWB**—Old Time Religion. **KFWB**—Singers’ Club. **KJY**—Romery’s in the Air. **KJY**, **KVOE**—Upton Swiney.

4:45—**KFWB**—Newsmakers, Reading. **KVOE**—KG, KVOE—Unscheduled. **KFBX**—Help Wanted. **KFWB**—Newsmakers, Reading. **KFBX**—Jack Benny.


KFWB—Sunday at Four. **KFBX**—Bible Treasury Hour. **KFBX**—Sunshine Pastor, Rev. C. L. Tran. **KFBX**—Sunday at Four. **KFBX**—Bible Treasury Hour. **KFBX**—Sunshine Pastor, Rev. C. L. Tran.


MONDAY, FEB. 7

\[\text{Indicates News Broadcasts.}\]

At hours where no listing is shown, a station is on the air recording music which has been scheduled.

10:00-KFI—Mirth and Madness.

\[\text{KFI—Life Can Be Beautiful.}\]

\[\text{HFSD—Women’s Church.}\]

11:15-KFI—Today’s Children.

\[\text{KFAC—Chapel.}\]

11:45-KFWB—Right to Happiness.

\[\text{KFWB—Al Jarvis.}\]

12:15-KFWB—Tonight’s War Mood.

12:45-KFWB—Tonight’s War Mood.

1:15-KFWB—Tonight’s War Mood.

1:45-KFWB—Tonight’s War Mood.

2:15-KFWB—Tonight’s War Mood.

2:45-KFWB—Tonight’s War Mood.

3:15-KFWB—Tonight’s War Mood.

3:45-KFWB—Tonight’s War Mood.

4:15-KFWB—Tonight’s War Mood.

4:45-KFWB—Tonight’s War Mood.

5:15-KFWB—Tonight’s War Mood.

5:45-KFWB—Tonight’s War Mood.

6:15-KFWB—Tonight’s War Mood.

6:45-KFWB—Tonight’s War Mood.

7:15-KFWB—Tonight’s War Mood.

7:45-KFWB—Tonight’s War Mood.

8:15-KFWB—Tonight’s War Mood.

8:45-KFWB—Tonight’s War Mood.

9:15-KFWB—Tonight’s War Mood.

9:45-KFWB—Tonight’s War Mood.

10:15-KFWB—Tonight’s War Mood.

10:45-KFWB—Tonight’s War Mood.

11:15-KFWB—Tonight’s War Mood.

11:45-KFWB—Tonight’s War Mood.

12:15-KFWB—Tonight’s War Mood.

12:45-KFWB—Tonight’s War Mood.

1:15-KFWB—Tonight’s War Mood.

1:45-KFWB—Tonight’s War Mood.

2:15-KFWB—Tonight’s War Mood.

2:45-KFWB—Tonight’s War Mood.

3:15-KFWB—Tonight’s War Mood.

3:45-KFWB—Tonight’s War Mood.

4:15-KFWB—Tonight’s War Mood.

4:45-KFWB—Tonight’s War Mood.

5:15-KFWB—Tonight’s War Mood.

5:45-KFWB—Tonight’s War Mood.

6:15-KFWB—Tonight’s War Mood.

6:45-KFWB—Tonight’s War Mood.

7:15-KFWB—Tonight’s War Mood.

7:45-KFWB—Tonight’s War Mood.

8:15-KFWB—Tonight’s War Mood.

8:45-KFWB—Tonight’s War Mood.

9:15-KFWB—Tonight’s War Mood.

9:45-KFWB—Tonight’s War Mood.

10:15-KFWB—Tonight’s War Mood.

10:45-KFWB—Tonight’s War Mood.

11:15-KFWB—Tonight’s War Mood.

11:45-KFWB—Tonight’s War Mood.

12:15-KFWB—Tonight’s War Mood.

12:45-KFWB—Tonight’s War Mood.

1:15-KFWB—Tonight’s War Mood.

1:45-KFWB—Tonight’s War Mood.

2:15-KFWB—Tonight’s War Mood.

2:45-KFWB—Tonight’s War Mood.

3:15-KFWB—Tonight’s War Mood.

3:45-KFWB—Tonight’s War Mood.

4:15-KFWB—Tonight’s War Mood.

4:45-KFWB—Tonight’s War Mood.

5:15-KFWB—Tonight’s War Mood.

5:45-KFWB—Tonight’s War Mood.

6:15-KFWB—Tonight’s War Mood.

6:45-KFWB—Tonight’s War Mood.

7:15-KFWB—Tonight’s War Mood.

7:45-KFWB—Tonight’s War Mood.

8:15-KFWB—Tonight’s War Mood.

8:45-KFWB—Tonight’s War Mood.

9:15-KFWB—Tonight’s War Mood.

9:45-KFWB—Tonight’s War Mood.

10:15-KFWB—Tonight’s War Mood.

10:45-KFWB—Tonight’s War Mood.

11:15-KFWB—Tonight’s War Mood.

11:45-KFWB—Tonight’s War Mood.

12:15-KFWB—Tonight’s War Mood.

12:45-KFWB—Tonight’s War Mood.

1:15-KFWB—Tonight’s War Mood.

1:45-KFWB—Tonight’s War Mood.

2:15-KFWB—Tonight’s War Mood.

2:45-KFWB—Tonight’s War Mood.

3:15-KFWB—Tonight’s War Mood.

3:45-KFWB—Tonight’s War Mood.

4:15-KFWB—Tonight’s War Mood.

4:45-KFWB—Tonight’s War Mood.

5:15-KFWB—Tonight’s War Mood.

5:45-KFWB—Tonight’s War Mood.

6:15-KFWB—Tonight’s War Mood.

6:45-KFWB—Tonight’s War Mood.

7:15-KFWB—Tonight’s War Mood.

7:45-KFWB—Tonight’s War Mood.

8:15-KFWB—Tonight’s War Mood.

8:45-KFWB—Tonight’s War Mood.

9:15-KFWB—Tonight’s War Mood.

9:45-KFWB—Tonight’s War Mood.

10:15-KFWB—Tonight’s War Mood.

10:45-KFWB—Tonight’s War Mood.

11:15-KFWB—Tonight’s War Mood.

11:45-KFWB—Tonight’s War Mood.

12:15-KFWB—Tonight’s War Mood.

12:45-KFWB—Tonight’s War Mood.

1:15-KFWB—Tonight’s War Mood.

1:45-KFWB—Tonight’s War Mood.

2:15-KFWB—Tonight’s War Mood.

2:45-KFWB—Tonight’s War Mood.

3:15-KFWB—Tonight’s War Mood.

3:45-KFWB—Tonight’s War Mood.

4:15-KFWB—Tonight’s War Mood.
4:30 — 5:30 KFWB-Live at the World.

REYES — Farewell, Ben Gay. KFXM, KFMI, KFSD.

4:40 — 5:15 KFWB — Live at the World.

TOP NAMES

Radio News Reel

KMR — 4:15 P.M. DAILY

KMR — 570 Kc.


KMR — 5:00 — KMR — News of the World.


KMR — 5:30 — KMR — News of the World.

KMR — 5:45 — KMR — News of the World.

KMR — 6:00 — KMR — News of the World.


KMR — 7:00 — KMR — News of the World.


KMR — 7:30 — KMR — News of the World.


KMR — 8:00 — KMR — News of the World.


KMR — 8:30 — KMR — News of the World.

KMR — 8:45 — KMR — News of the World.

KMR — 9:00 — KMR — News of the World.


KMR — 10:00 — KMR — News of the World.


KMR — 11:00 — KMR — News of the World.


KMR — 12:00 — KMR — News of the World.


KMR — 1:00 — KMR — News of the World.


KMR — 1:30 — KMR — News of the World.


KMR — 2:00 — KMR — News of the World.


KMR — 3:00 — KMR — News of the World.


KMR — 4:00 — KMR — News of the World.


KMR — 5:00 — KMR — News of the World.


KMR — 5:30 — KMR — News of the World.

KMR — 5:45 — KMR — News of the World.

KMR — 6:00 — KMR — News of the World.


KMR — 7:00 — KMR — News of the World.


KMR — 7:30 — KMR — News of the World.


KMR — 8:00 — KMR — News of the World.


KMR — 8:30 — KMR — News of the World.

KMR — 8:45 — KMR — News of the World.

KMR — 9:00 — KMR — News of the World.


KMR — 10:00 — KMR — News of the World.


KMR — 11:00 — KMR — News of the World.


KMR — 12:00 — KMR — News of the World.


KMR — 1:00 — KMR — News of the World.


KMR — 1:30 — KMR — News of the World.


KMR — 2:00 — KMR — News of the World.


KMR — 3:00 — KMR — News of the World.


KMR — 4:00 — KMR — News of the World.


KMR — 5:00 — KMR — News of the World.


KMR — 5:30 — KMR — News of the World.

KMR — 5:45 — KMR — News of the World.

KMR — 6:00 — KMR — News of the World.


KMR — 7:00 — KMR — News of the World.


KMR — 7:30 — KMR — News of the World.


KMR — 8:00 — KMR — News of the World.


KMR — 8:30 — KMR — News of the World.

KMR — 8:45 — KMR — News of the World.

KMR — 9:00 — KMR — News of the World.


KMR — 10:00 — KMR — News of the World.


TUESDAY, FEB. 8

KGER-All Gospel.

10:00-KFI-Mirth and Madness. KGER-Classic Country.
1:00-KFW-Edward R. Murrow. KGER-City of Angels.
1:45-KFW-Red Cross. KGER-Edison City Club.
2:30-KFW-Dr. Bob Burns. KGER-Edison City Club.
3:00-KFW-Hear Music. KGER-Edison City Club.
3:30-KFW-Real Differents. KGER-Edison City Club.
4:00-KFW-Mystery and Suspense. KGER-Edison City Club.
4:00-KFW-Dr. Alfred C. Roswell. KGER-Edison City Club.
4:30-KFW-Butch Hangerford. KGER-Edison City Club.
5:00-KFXM-Big Ratty Johnny News, Breakfast Here. KGER-Edison City Club.
5:30-KFXM-Bible Help. KGER-Edison City Club.
6:00-KFXM-Community Program. KGER-Edison City Club.
6:30-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
7:00-KFXM-Allers. KGER-Edison City Club.
7:15-KFXM-Salute. KGER-Edison City Club.
8:00-KFXM-Clifford A. Dart. KGER-Edison City Club.
8:15-KFXM-Homemakers' Club. KGER-Edison City Club.
9:00-KFXM-Plato. KGER-Edison City Club.
9:15-KFXM-Peace and Plenty. KGER-Edison City Club.
9:30-KFXM-Night of the Living Dead. KGER-Edison City Club.
10:00-KFXM-Allers. KGER-Edison City Club.
10:15-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
10:30-KFXM-Salute. KGER-Edison City Club.
11:00-KFXM-Clifford A. Dart. KGER-Edison City Club.
11:15-KFXM-Homemakers' Club. KGER-Edison City Club.
12:30-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
1:00-KFXM-Salute. KGER-Edison City Club.
1:15-KFXM-Clifford A. Dart. KGER-Edison City Club.
1:30-KFXM-Homemakers' Club. KGER-Edison City Club.
2:00-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
2:15-KFXM-Salute. KGER-Edison City Club.
2:30-KFXM-Clifford A. Dart. KGER-Edison City Club.
3:00-KFXM-Homemakers' Club. KGER-Edison City Club.
3:15-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
3:30-KFXM-Salute. KGER-Edison City Club.
4:00-KFXM-Clifford A. Dart. KGER-Edison City Club.
4:15-KFXM-Homemakers' Club. KGER-Edison City Club.
5:00-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
5:15-KFXM-Salute. KGER-Edison City Club.
5:30-KFXM-Clifford A. Dart. KGER-Edison City Club.
6:00-KFXM-Homemakers' Club. KGER-Edison City Club.
6:15-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
6:30-KFXM-Salute. KGER-Edison City Club.
7:00-KFXM-Clifford A. Dart. KGER-Edison City Club.
7:15-KFXM-Homemakers' Club. KGER-Edison City Club.
7:30-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
8:00-KFXM-Salute. KGER-Edison City Club.
8:15-KFXM-Clifford A. Dart. KGER-Edison City Club.
8:30-KFXM-Homemakers' Club. KGER-Edison City Club.
9:00-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
9:15-KFXM-Salute. KGER-Edison City Club.
9:30-KFXM-Clifford A. Dart. KGER-Edison City Club.
10:00-KFXM-Homemakers' Club. KGER-Edison City Club.
10:15-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
10:30-KFXM-Salute. KGER-Edison City Club.
11:00-KFXM-Clifford A. Dart. KGER-Edison City Club.
11:15-KFXM-Homemakers' Club. KGER-Edison City Club.
12:30-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
1:00-KFXM-Salute. KGER-Edison City Club.
1:15-KFXM-Clifford A. Dart. KGER-Edison City Club.
1:30-KFXM-Homemakers' Club. KGER-Edison City Club.
2:00-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
2:15-KFXM-Salute. KGER-Edison City Club.
2:30-KFXM-Clifford A. Dart. KGER-Edison City Club.
3:00-KFXM-Homemakers' Club. KGER-Edison City Club.
3:15-KFXM-Dr. Louis Talbot. KGER-Edison City Club.
3:30-KFXM-Salute. KGER-Edison City Club.
4:00-KFXM-Clifford A. Dart. KGER-Edison City Club.
4:15-KFXM-Homemakers' Club. KGER-Edison City Club.
FEBRUARY 6, 1944

RADIO LIFE

PAGE 17

TUESDAY LOGS

4:30-FM-Full House, KFXM, KYOE—World's Front Page.

*4:30—Curtis H. Springer.

*KMIC-Man With a Band.

*KMTH-Irwin Allen.

*KFBS—When Bill Club.

*KFWJ—Twilight Time.

*KFXM—Race Results.

*KFVD—9:00 Club.

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*SFSD—RNR.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.

*KFXM—Pay Day Quiz.

*KFBE—News, Three Little Words.

*STU WILSON'S FAN SHOW

DAY QUIZ

5:30—KFXM—Noon-Date.

*KFJ—Ragtime Band.

*KGMT—Last Night.

*KNX—KFI—KFWJ—KGFJ—KVOE—KFXM—KMBX.
HEAR PIERRE
Maestro of the Chafing Dish
With Marion Lee Wonder's WOMAN'S WORLD
NOW KWKW-10 A. M.

KMR-Tom Curtis Spring.
KRRD-New, Clifton.
KFM-FM-Waltz, Aunt
Jemima.

9:35-KFJ-Oh! Oh! Oh!
KJH-Aunt Jemima.

10-KFH-Mirth and Madness
KNE-Life Can Be Beautiful
KGFJ-KFM-Morning.

KHJ-Happy, Happy Hours
KGER-News.

11-KFJ-Guiding Light
KNE-Young Dr. Malone
KGER-Morning News.

KHJ-Thru Chorus World
KFM-Newspapers.

KGER-News, Dr. Louis Talbot.
KFWB-Al Jarvis.

11:15-KFH-Today's Children
KGFJ-Mystery Chef.
KHJ-June Jordan, M. D.

11:45-KFH-America's News
KFM-News, Songs of the Service.

12:15-KFH-Sunday's Children
KECA-ken, Max Perkins
KFXM-All Zones.

12:45-KFH-Sunday's Children,
KECA-ken, Max Perkins
KFXM-All Zones.

Variety

9:00-Johnny Murray, KFT
9:05-Kate Smith, KKNX
9:10-KFH-FRSD, KFXM,
KECA-FRS-Very Truly
KFOX-Rev. Dr. Richardson.

KJH-Out Our Gal Sunday.

PUBLIC AFFAIRS

4:15-Love and Feeding of Hus-
band, KJH
5:15-Sunday Concert, WOXY
6:15-Woman's Air

Sports-Comment

10:30-FM-FM-FM, KFXM,
KECA-FRS-Very Truly

11:30-KFXM-News.

WEDNESDAY Program Highlights
Morning Programs Appear in Lightface Type: Afternoon and Evening Programs in Boldface

1-KFJ-Farm Reporter.

2-KFJ-When a Girl Marries

3-KFJ-Just What's Doing, Ladies.

4-KFJ-What's Doing, Ladies.

5-KFM-News, Pan-American,
KGFJ-News.

6-KGER-News, Weather, Bar-

7-KFM-News, Newsroom.

8-KFJ-Morning News.

9-KFM-Newspapers.

10-KGER-Diet, Bob Bills and

11-KFM-Newspapers.

12-KFJ-Long Beach Band.

www.americanradiohistory.com
FEBRUARY 6, 1944

RADIO LIFE PAGE 19

WEDNESDAY LOGS

LET US GO TO THE DOGS WITH MIKE STUART

10:00 A.M.—KECA "Hollywood Spotlight" with ERSKINE JOHNSON, WRKS, at 10:30 A.M. KFI "Inside the News" with JOHN COOHE and PETER de LIMA, WRDD, at 10:30 A.M.

THRIFTY DRUG STORES

DANCE TONITE

10 to 12 P.M. Little Miss Sunday Swing

KFWB American's Real Sound

11:00 P.M.—KFI "Northwest’s Review" with FRANK BURKE, WRLS, at 11:30 P.M. KGB "Three O’Clock Wire" with DON WALKER, KGB, at 11:30 P.M.

FLOYD B. JOHNSON and King’s Ambassador Quartet

KCTR—8:05—9:10 P.M. Alan 10:30 to 10:45 A.M. Monday through Friday

FRAGMENTED NEWS

KIHD—Spanish Hour

KFXM—Jug Band

KGR—anything goes

KFDC—Pandemonium Civic Music

11:00-12:00 KNET-Townsend Natl Reunion


11:30—KECA, KGB, KFXM—Church of Christ,

11:30—KGB—Our Daily Bread.

11:30—KECA—Organ Recital.

11:45—KECA—Today’s American Hero.

12:00—KGB—Dance Dance.

12:15—KECA—Stars at a Dance.

12:30—KECA—Who’s Dancing?

12:45—KECA—A Star for a Dinner.

1:00—KGB—Major B. S. Turner, M.D.

1:15—KECA—The Bell Family.

1:30—KECA—News.

1:45—KECA—News.

1:45—KFI—Trouble with the Times.

2:00—KGB—Newspaper Man.


2:30—KFI—Columbia Minute.

3:00—KFI—Magazine Minute.

3:15—KGB—Roundup.

3:30—KGB—Aspen Letter.

3:45—KFI—News.

4:00—KFI—Farmers’ Digest.

4:15—KGB—Weather

4:30—KGB—“Listen to the Wind.”

4:45—KGB—“Three Tales" for Dancing.

5:00—KGB—“Seven Stamps for Dancing.

5:15—KGB—“Three Tales" for Dancing.

5:30—KGB—“Three Tales" for Dancing.

5:45—KGB—“Three Tales" for Dancing.

6:00—KGB—“Three Tales" for Dancing.

6:15—KGB—“Three Tales" for Dancing.

6:30—KGB—“Three Tales" for Dancing.

6:45—KGB—“Three Tales" for Dancing.

7:00—KGB—“Three Tales" for Dancing.

7:15—KGB—“Three Tales" for Dancing.

7:30—KGB—“Three Tales" for Dancing.

7:45—KGB—“Three Tales" for Dancing.

8:00—KGB—“Three Tales" for Dancing.

8:15—KGB—“Three Tales" for Dancing.

8:30—KGB—“Three Tales" for Dancing.

8:45—KGB—“Three Tales" for Dancing.

9:00—KGB—“Three Tales" for Dancing.

9:15—KGB—“Three Tales" for Dancing.

9:30—KGB—“Three Tales" for Dancing.

9:45—KGB—“Three Tales" for Dancing.

10:00—KGB—“Three Tales" for Dancing.

11:00—KGB—“Three Tales" for Dancing.

11:15—KGB—“Three Tales" for Dancing.

11:30—KGB—“Three Tales" for Dancing.

11:45—KGB—“Three Tales" for Dancing.

12:00—KGB—“Three Tales" for Dancing.

12:15—KGB—“Three Tales" for Dancing.

12:30—KGB—“Three Tales" for Dancing.

12:45—KGB—“Three Tales" for Dancing.

1:00—KGB—“Three Tales" for Dancing.

1:15—KGB—“Three Tales" for Dancing.

1:30—KGB—“Three Tales" for Dancing.

1:45—KGB—“Three Tales" for Dancing.

2:00—KGB—“Three Tales" for Dancing.

2:15—KGB—“Three Tales" for Dancing.

2:30—KGB—“Three Tales" for Dancing.

2:45—KGB—“Three Tales" for Dancing.

3:00—KGB—“Three Tales" for Dancing.

3:15—KGB—“Three Tales" for Dancing.

3:30—KGB—“Three Tales" for Dancing.

3:45—KGB—“Three Tales" for Dancing.

4:00—KGB—“Three Tales" for Dancing.

4:15—KGB—“Three Tales" for Dancing.

4:30—KGB—“Three Tales" for Dancing.

4:45—KGB—“Three Tales" for Dancing.

5:00—KGB—“Three Tales" for Dancing.

5:15—KGB—“Three Tales" for Dancing.

5:30—KGB—“Three Tales" for Dancing.

5:45—KGB—“Three Tales" for Dancing.

6:00—KGB—“Three Tales" for Dancing.

6:15—KGB—“Three Tales" for Dancing.

6:30—KGB—“Three Tales" for Dancing.

6:45—KGB—“Three Tales" for Dancing.

7:00—KGB—“Three Tales" for Dancing.

7:15—KGB—“Three Tales" for Dancing.

7:30—KGB—“Three Tales" for Dancing.

7:45—KGB—“Three Tales" for Dancing.

8:00—KGB—“Three Tales" for Dancing.

8:15—KGB—“Three Tales" for Dancing.

8:30—KGB—“Three Tales" for Dancing.

8:45—KGB—“Three Tales" for Dancing.

9:00—KGB—“Three Tales" for Dancing.

9:15—KGB—“Three Tales" for Dancing.

9:30—KGB—“Three Tales" for Dancing.

9:45—KGB—“Three Tales" for Dancing.

10:00—KGB—“Three Tales" for Dancing.
HANDEL OF REST
8:00 A.M. — KHJ
TUES., THURS., SAT.

ALSO AT THIS TIME
MUTUAL DON LEE SYSTEM

8:00 — Johnny Murray.
KFI — Lloyd, 1st Love.
KFWB — Pat Bergeson.
KFWD — Henry Morgan.
KFWB — Howard Kay.
KFWD — George Burns.
KFWB — Slim Whitman.
KFWD — Ray Wise.
KFWB — Frank Kyle.
KFWD — Red Skelton.
KVOK — June Travis.
KVOE — Al Gies.
KVOE — Chadwick. KVOE — Pioneers of the West.
KTEP — Larry. KVOE — Chief Justice R. S. Lee.
KVOE — William Clark.
KVOE — Admiral David PIL.
KVOE — Robert, 2nd Love.
KVOE — Frank. KVOE — The Country Club.
KVOE — Martin. KVOE — Light of the World.
KVOE — Mary. KVOE — Rounder.
KVOE — Rod. KVOE — The Left.
KVOE — Lou. KVOE — The Right.
KVOE — Jim. KVOE — The Backseat.
KVOE — Jack. KVOE — The Center.
KVOE — Bob. KVOE — The Talkers.
KVOE — Earl. KVOE — The Future.
KVOE — Bill. KVOE — The Past.
KVOE — Fred. KVOE — The Present.
KVOE — Tom. KVOE — The Form.
KVOE — Jack. KVOE — The Content.
KVOE — Bob. KVOE — The Material.
KVOE — John. KVOE — The Concept.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
KVOE — John. KVOE — The Method.
KVOE — Howard. KVOE — The Method.
KVOE — Leslie. KVOE — The Method.
KVOE — Paul. KVOE — The Method.
KVOE — Jim. KVOE — The Method.
KVOE — Bob. KVOE — The Method.
**EVERY THURSDAY**
evening for you to enjoy the Old Ranger tells another thrilling true story of Death Valley Days.

**DEATH VALLEY DAYS**

- **KNX**, 5:30-9:00 P.M.

---

**ETERNAL LIFE INSURANCE**

**KMTR** Every Thursday, 8:45 P.M.

- **KNX**, 5:55 P.M.

---

**DANCE Tonite**

10 to 12 P.M. Every Night

**KFAC**

10:45 – KFI – Voice of a Nation.

11:05 – KJH – Yankee House Party.


11:45 – KJH – Kermit Moore’s Orchestra.

---

**RADIO LIFE**

Page 21

---

**EVERY THURSDAY** evening for you to enjoy the Old Ranger tells another thrilling true story of Death Valley Days.
FRIDAY, FEB. 11

At hours where no listing is shown for a local station, recorded in full is schedule.

3

8:30-J.R. Flanigan, KRCA, KFSD—Sweet River. KHJ—Happy Homes, Norma Jean Johnson, KFAC—Midday.

9:00—KGER—Full Gospel.

10:15—KFI—Mirth and Madness. KJI—Mirth and Madness. KFXM—All Around the Town.

10:30—KJL—Victor Babineau.


11:00—KJL—Leaders of United Nations.

11:15—KJL—Guiding Light. KHJ—Young Dr. Maloney. KJBA—Bankhead Tailing.

11:30—KJL—This Changes Everything. KFSD—Lady Be Good.

11:45—KJL—Dr. Louis Talbot.

12:15—KJL—Take It Easy.

12:30—KJL—KTVK.

9

10:30—KJL—Big Sister.


11:45—KJL—Across the Threshold. KFAC—Home of Helen Trent.

12:15—KJL—Hayden, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

12:30—KJL—KFWB, KFXM—News.

12:45—KJL—EAC—Musical Comedy.

1:00—KJL—APAS—Polly and Pat.

1:15—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

1:30—KJL—Rev. Larrimore.


2:30—KJL—Across the Threshold. KFAC—Home of Helen Trent.

2:55—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

3:00—KJL—KFWB, KFXM—News.


3:30—KJL—APAS—Polly and Pat.

3:45—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

4:00—KJL—Rev. Larrimore.


5:30—KJL—Across the Threshold. KFAC—Home of Helen Trent.

5:55—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

10

10:30—KJL—KFWB—Koucha.

11:00—KJL—KRES—Breakfast at Six.

11:30—KJL—KFXM—News.

11:45—KJL—Hayden, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

12:15—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

12:30—KJL—KFWB, KFXM—News.

12:45—KJL—EAC—Musical Comedy.

1:00—KJL—APAS—Polly and Pat.

1:15—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

1:30—KJL—Rev. Larrimore.


2:30—KJL—Across the Threshold. KFAC—Home of Helen Trent.

2:55—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

3:00—KJL—KFWB, KFXM—News.


3:30—KJL—APAS—Polly and Pat.

3:45—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

4:00—KJL—Rev. Larrimore.


5:30—KJL—Across the Threshold. KFAC—Home of Helen Trent.

5:55—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

6:00—KJL—KFWB, KFXM—News.


6:30—KJL—APAS—Polly and Pat.

6:45—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

7:00—KJL—Rev. Larrimore.


8:00—KJL—Across the Threshold. KFAC—Home of Helen Trent.

8:15—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

8:30—KJL—KFWB, KFXM—News.

8:45—KJL—EAC—Musical Comedy.

9:00—KJL—APAS—Polly and Pat.

9:15—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

9:35—KJL—Hayden, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

9:50—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

10:00—KJL—Across the Threshold. KFAC—Home of Helen Trent.

10:15—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

10:30—KJL—KFWB, KFXM—News.

10:45—KJL—EAC—Musical Comedy.

11:00—KJL—APAS—Polly and Pat.

11:15—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

11:30—KJL—Rev. Larrimore.


12:30—KJL—Across the Threshold. KFAC—Home of Helen Trent.

12:45—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

13:00—KJL—KFWB, KFXM—News.


13:30—KJL—APAS—Polly and Pat.

13:45—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

14:00—KJL—Rev. Larrimore.


15:00—KJL—Across the Threshold. KFAC—Home of Helen Trent.

15:15—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

15:30—KJL—KFWB, KFXM—News.

15:45—KJL—EAC—Musical Comedy.

16:00—KJL—APAS—Polly and Pat.

16:15—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

16:30—KJL—Rev. Larrimore.


17:30—KJL—Across the Threshold. KFAC—Home of Helen Trent.

17:45—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

18:00—KJL—KFWB, KFXM—News.

18:15—KJL—EAC—Musical Comedy.

18:30—KJL—APAS—Polly and Pat.

18:45—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

19:00—KJL—Rev. Larrimore.


20:00—KJL—Across the Threshold. KFAC—Home of Helen Trent.

20:15—KJL—Cafe, KYVE—Hear Melody. KJL—KRES—Breakfast at Six.

20:30—KJL—KFWB, KFXM—News.

20:45—KJL—EAC—Musical Comedy.

21:00—KJL—APAS—Polly and Pat.

21:15—KFXM—Breath of Memory. KFAC—Firebrands for Jesus.

21:30—KJL—Rev. Larrimore.

HAVEN OF REST
8:00 A.M. - KJH TUES., THURS., SAT.
ALSO AT THIS TIME OVER MUTUAL DON LEE SYSTEM

9:45-KFJ-"Hook 'o' Ladder Follies."
KNX, KGFJ, KGB, KGER-


10:15-KFJX, KGB, KYOE-News, Glenn Hardy.

10:30-KGFJ, KGER-News.


11:45-KFED-"Salvation Army.


1:00-2:00-KWBR-Programme for the Blind.

2:00-3:00-KWBR-Programme for the Blind.

3:30-4:30-KWBR-Programme for the Blind.

Haven of Rest Program Highlights
Morning Programs Appear in Lifestyles, Tuesday and Afternoon and Evening Programs in Boldface.

Variety
9:30-"Hello, Mom," KNJ.
9:30-"Breakfast at Sardi's," KFED.
10:00-"Campaan Serenade, Dick Powell, KNJ.
10:30-"Luncheon with Lopez, KGFJ-KFOX-KAYC-KAYE.
11:00-What's New, KFAX.
11:00-"Barn Dance, KFI.
11:30-"Meet Joe Fábula, KNX.
12:00-"Spotlight Bands, KFAX.

Drama
3:30-Lighted Windows, KFWB.
3:30-Teater of Today, KNX.
3:30-"Dinner Over Hollywood, KNX.
3:30-"Colonel," KNJ.
3:30-"Corollas Archer, KNX.
3:30-"Dick Carter, KNX.
3:30-"Inner Sanctum Mystery, KNX.

Quiz Programs
3:45-"Stump Website Quiz, KFAX.
3:45-"Coronet Quiz, KEC.

Sports-Comment
2:45-"Turf Bulletin, KFED.
3:00-"Ten Pin Topics, KNX.
3:15-"The Great Races, KFAX.

KAYAK-"Studio Quiz.

KFWB-KGER-News, KYOE-Charge Hodges.

KFOX-This Rhythmic Age.

11:45-KFED-"Venice Foursquare.
KFED-Musical Revue.

KGB-"Put Purrrry, KYOE-Lanie McIntyre Orch.

10:30-"Grantside Ranch, Sports, KECA.

1:30-"Hollywood Barn, KECA.


11:45-"KMC-This Day of War, NAFF.

KNV-"Violet Schramm."

11:55-KWBR-News.

12-KFJ-Farm Reporter, KNX-"Cumbria's Countryside Journal.

KFWB-"America's Ecummenicists, Foust.

KFWB-Al Jarras.

KFOX-"Kay KG, KGM-"The Lampion.

KFAX-"Meet Priscilla Alden.

SATURDAY, FEB 12

NEWS BROADCASTS
Indicated by star in log listings.

NEWS BROADCASTS

KFWB-KGER-News.

12:45-"Sports, KFAX.

KFED-"Violet Schramm."

KNX-"Philadephia Orch.

KFWB-Al Jarvis.

KGER-Manual Arts High.

1-KJH, KYOE-"Ten Pin Topics.

KMR-News, Unity Ward.

1-KFJ-"The People's War.

1-KJH, KGB, KGER-"New Orleans Races.

1-KGER-"Gilbert & Sullivan.

1-KKRD-News, Music.

1-KGER-"George of the Spree.

KFWB-Hawaiian Music.

1-KGER-"Long Beach Band.

1-KGER-"News, KFJG, KFOX-"Hinshaw Races.

1-KKMR-"Weekend Review.

1-KGER-"Headlighter from Britain.

1-KFJ-"News, L.A."

1-KKRD-"Naval Voluteers.

1-"American Band, KYOE-"Naval Voluteers.

1-KFJ-"Your American.

1-KFJ-"English Guard.

1-KJH, KYOE-"Naval Voluteers.

1-KKRD-News, Music.

1-KKRD-"Dick Ross.

1-KGFB-"Lauderdale Voluteer.

1-KWW, KKKD-"Concert Master.

1-KGER-"Long Beach Band.

1-KGER-"KERRY-"Philo 1,000,000,000.

2-KFJ-"Music of the Story of the Hills.

2-KFJ-"Music of the Story of the Hills.

2-KGER-"Music of the Story of the Hills.

3-KFJ-"Vegetables for Victory.

3-KFJ-"Vegetables for Victory.

3-KKRD-"These Are Americans.

3-KKKR-"Mac-Allister College Chool.

3-KFJP, KMR-"News, Music.

3-KFWB-"National Presidents' Whip.

3-KFJ-"Music of the Story of the Hills.

3-KGRE-"Music of the Story of the Hills.

3-KFFB-"Music of the Story of the Hills.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KFJ-"Basil Path.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.

3-KKRD-"Music, Music.
Hal Peary, NBC's "The Great Gildersleeve", is going back to his old home in San Leandro, California, on February 10 to help the folks put over their 4th War Loan drive.

**INTERIOR DECORATOR**

Lesley Wood, member of CBS's "Bright Horizon" cast, has her own ideas about decorating. Believing that one's house should be built around the individual personality of the owner, Lesley has introduced her interest in her own rooms. The early Italian candlesticks of the mantelpiece are from a collection of early Italian pieces. The dining room is decorated around a ballet theme, and her study is papered with old radio scripts.
<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 a.m.</td>
<td>KFI, KNX</td>
<td>Good News</td>
</tr>
<tr>
<td>7:15 a.m.</td>
<td>KMTH, KNX</td>
<td>Kurland's Protective League</td>
</tr>
<tr>
<td>7:30 a.m.</td>
<td>KMTH</td>
<td>Family Hour</td>
</tr>
<tr>
<td>7:45 a.m.</td>
<td>KNX</td>
<td>Church Federation</td>
</tr>
<tr>
<td>8:00 a.m.</td>
<td>KNX, KMRC</td>
<td>Broadway Matinee</td>
</tr>
<tr>
<td>8:15 a.m.</td>
<td>KMTH</td>
<td>Clinton Round</td>
</tr>
<tr>
<td>8:30 a.m.</td>
<td>KMTH</td>
<td>Court of Public Opinion</td>
</tr>
<tr>
<td>8:45 a.m.</td>
<td>KNX</td>
<td>Department of Education</td>
</tr>
<tr>
<td>9:00 a.m.</td>
<td>KNX</td>
<td>Department of Justice</td>
</tr>
<tr>
<td>9:15 a.m.</td>
<td>KNX</td>
<td>Department of Labor</td>
</tr>
<tr>
<td>9:30 a.m.</td>
<td>KNX</td>
<td>Department of Social Security</td>
</tr>
<tr>
<td>9:45 a.m.</td>
<td>KNX</td>
<td>Department of War</td>
</tr>
<tr>
<td>10:00 a.m.</td>
<td>KNX</td>
<td>Department of Work</td>
</tr>
<tr>
<td>10:15 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>10:30 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>10:45 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>11:00 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>11:15 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>11:30 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>11:45 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>12:00 a.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>12:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>12:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>1:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>1:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>1:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>1:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>2:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>2:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>2:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>3:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>3:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>3:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>3:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>4:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>4:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>4:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>5:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>5:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>5:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>6:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>7:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>7:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>7:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>8:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>8:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>8:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>9:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>10:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>10:15 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>10:30 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>10:45 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
<tr>
<td>11:00 p.m.</td>
<td>KNX</td>
<td>Department of Youth</td>
</tr>
</tbody>
</table>

Note: Programs marked with an asterisk (*) are of the contest, quiz, or offer type. Many programs are simultaneous. Check your local listings.
Bill Stern:
(Continued from Page 5)
Greece, who later became the Duchess of Kent.
When Stern was first tipped off to the story by a very prominent figure in the entertainment world, he readied a script and called Wendy Barrie, young English-born actress, to ask her advice on matters of British good taste. "I'd love to do the part," she said, and Stern promptly arranged for her to dramatize Marina's portion of the script. Miss Barrie received no credit for her role—neither the first time, nor the three years since when this script has been presented on the anniversary of the Duke's death May. Each time she has drawn AFRA wages, no. more. This coming May, Stern plans to repeat his favorite story, which drew more than 50,000 letters the first two times. It was on the air. Radio Life advises listeners not to miss this broadcast.

His compelling personality winning friends among great and small, Stern is obviously a very happy man. But persistent digging routed out one small fly in the ointment. Seems that the ace sportscaster knocks himself out to do a bang-up job reporting, say, a football game, but the only fans who say anything afterward are the fans. No word from the higher-ups. No pat on the back from coaches or colleagues. "I keep hoping somebody's going to say something," Stern remarks.

"I take that back," he said apologetically. "Once I did get a letter. It was from Biff Jones, the Nebraska coach. After the Nebraska-Stanford game he wrote me and said: 'If we had to lose, I'm glad it was presented the other country by you.'"

The kindly-eyed Stern seems to ignore his disability, and who persons inquire about it become more embarrassed than he. In fact, using a cane has some advantages. From a close source, Radio Life learned that on a visit to Hollywood some time ago, Bill embarked on a gay round of partying which culminated at a swank hotel. During a lull in festivities, he limped over to the gift shop adjoining the hotel lounge, raised his cane, pushed it through the wide-spaced bars of the shop, snagged a portable radio and triumphantly produced it to supply dance music for his party!

Tenor Returns
Charles Frederick, romantic tenor, returns to the airlines on a new program "Invitation to Romance", heard Saturdays at 11:45 a. m. over KMTR.

The theme of the program is "Keep a Song in Your Heart!" and Mr. Frederick is accompanied by Karl Bonawitz at the pipe organ.

the Boys," KFI, 9:00 p.m. (30 min.)
Mark Twain's "A Connecticut Yankee" will guest-star Bob Burns.

Monday, February 7 — "Lux Radio Theater," KXN, 6 p.m. (One hour). With Deanna Durbin, Pat O'Brien and Robert Paige in the main roles, the play will be "His Butler's Sister."

Monday, February 7 — "Screen Guild Players," KXI, 7:00 p.m. (30 min.) "Gentleman Jim" will present Errol Flynn and Alexis Smith as guest stars, with Ward Bond.

Monday, February 7 — "Suspense," KXN, 9:00 p.m. (30 min.) Scheduled play is "The Sisters," starring Ida Lupino and Agnes Moorehead.

Tuesday, February 8 — "Everything for Stories," KJH, 1:00 p.m. (15 min.) Scheduled guests: "My Best Birthday," KECA, 8:30 p.m. (30 min.) Scheduled guests: "Counterspy," KECA, 8:30 p.m. (30 min.) Scheduled guests: "The Johnson Family," KJH-Mutual-DBLS, 10:30 p.m. (15 min.) Monday-Friday. From KJH-Mutual-DBLS, Monday-Friday, 4:15 p.m.

Monday, February 7 — Ruth Wentworth, stories of interest to women, KECA, 3:30 p.m. (15 min.), Monday-Friday. From KECA, Monday-Friday, 2:30 p.m.

Tuesday, February 8 — "Twilight Tales," KECA, 4:45 p.m. (15 min.) Tuesday-Thursday. From KECA, Monday-Friday, 5:15 p.m.

Sunday, February 6 — "The Star and the Story," KNX, 5:00 p.m. (30 min.) Premiere of a new weekly program starring Walter Pidgeon with guest celebrities in their outstanding roles. Today, Irene Dunne in "The Awful Truth."

Saturday, February 12 — Philadelphia Symphony Orchestra, KNX, 12:45 p.m. (45 min.)

Dramatic Serials
Monday, February 7 — "Dick Tracy," KECA, 5:15 p.m. (15 min.) Monday-Friday. Popular with children.

Wednesday, February 9 — "My Best Girls," KECA, 8:30 p.m. (30 min.) Story of a widower, raising three daughters.

Commentation
Monday, February 7 — Edward Jorgenson, KECA, 2:30 p.m. (15 min.) Monday-Friday.
IT'S GOOD to get out of Manhattan, the decisive, luxuriously palatial metropolis, and "We need to get away and see what other parts of the country are doing."

The gentleman was Lowell Thomas, well-known American newscaster who recently became sponsored on the Pacific Coast by Standard Oil. He had just come off the air in Hollywood and as he talked to members of the press, he fiddled his script and a packet of cards bearing numbers.

"Yes, we came out on the nose tonight," he replied in answer to a remark, "I usually count seventeen lines to the page, but sometimes a little dramatic snot slows me down."

In New York they call him "6:45", because, as Thomas explained, he never gets into the studio until a split second before mike-time. When he broadcast from Hollywood, he allowed about five minutes' interval between the newsroom and Studio E. Taking off his hat and putting his script on the table, the newsmen insisted on making all visitors comfortable—relieved them of their wraps and umbrellas, offered a cough-apprehensive fourth estater a box of Luden's drops.

Smartly attired in a postman blue suit with matching tie and shirt, black-tressed Thomas chatted until 20 seconds before starting his newscast. "You were nervous last night," he chided Myron Ryder, chief of the Blue newsroom. "Why don't you sit still? I always make my secretary keep quiet."

**Very Quiet**

After this friendly sally, it was interesting to observe Thomas' behavior while he was on the air. Quiet he was, indeed. Unlike Walter Winchell, who shuffles his feet and wriggles in his chair, Thomas sat almost rigidly, his neatly-shod feet at an unmoved angle throughout the entire fifteen minutes of script-reading. Instead of allowing his typewritten pages to lie flat, the air reporter held them up from the table, using both hands. He read without glasses and without any fluffs, except for saying "goald" instead of goal.

Meanwhile, Ryder, close at right hand, continually watched the clock and made a precise stack of a handful of cards bearing numbers ranging from 46 to 59. These, as Thomas explained later, constituted his system of keeping check on the timing.

"When my predecessor, Floyd Gibbons, used to broadcast, he was handicapped with only one eye, so the producer used to put him on the back when he wanted Gibbons to speed it up and stroked him when he wanted him to slow up. When I took over in Floyd's spot, the producer used the same system with me for two or three nights, until I decided to make my own."

Thomas' method is to have his secretary or whoever is at hand, keep tab on the time from, say 4:45 when he goes on the air, for the East, until 4:59, when he goes off. By looking out of the corner of his eye, the newsmen can see how far along he is, and can make appropriate cuts.

**Holds Record**

"I believe I now hold the longest record for continuous broadcasting," he stated. "Amos 'n' Andy had the record for a time, but they went off the air for a while, and that leaves me with four years of work—and no vacation."

He then went on to explain that he had missed two broadcasts during the entire period. Once, in Chicago, his taxi became tangled in Loop traffic and Thomas entered the studio three minutes late.

"They already had a Hawaiian quartet taking my place," he said rather dryly.

The other instance involved a holiday season when the kilocycle reporter had been Christmas shopping. Delayed in reaching Radio City, Thomas rushed from his office to the studio, taking no time to unload his bulky bundles. Throwing the armful on a table, he discovered that he was scriptless. The resulting dash back to the office and then back again to the studio provoked a tardy mark.

Thomas does not want to make all the news lugubrious. He believes in offering a cross section of the day's human happenings, and in ending, if possible, on an amusing note. Not so long ago, he prepared an item about a Wisconsin mother, with 22 children—three sets of triplets and five sets of twins—with nine children in the service. Rounding out the story, he mentioned that the mother had been, before marriage, a bare-back rider.

"My producer was an Englishman—the Hamlet type—and he started laughing. Soon he was convulsed, and his laughing set off the engineer.
TO GET INFORMATION for "The Main Line" series, Lew Lansworth lived on the railroad for six months, eating with the crews, traveling the line with them, talking to them. Here he obtains data from a couple of yard men who are checking one of the big engines in the roundhouse.

CATCHING SPECIAL EFFECTS. In this picture Art Fulton, center, KHJ sound man, and Lew Lansworth catch the sound on one of Southern Pacific's specially built snow trains. Southern Pacific is the only railroad in the world which has trains constructed with the cab in front of the engine for greater visibility during rough weather.

S. P.'s "Main Line" Backed By Biggest Sound Library Gathered on Railroading

In the living room of a home somewhere in the West at eight o'clock on a Wednesday night a man and his wife listen to the radio. The network is Don Lee, the program is "The Main Line," and over the wave length comes the wailing sound of a train whistle as a locomotive threads its way through the story.

The man turns to his wife. "Yep," he says, "that's one of ours, all right. Might even be 4256, just like the feller says. 'Member working on her drivers only last month?"

The engine whose whistle the roundhouse man heard on the radio might or might not be 4256, but he's dead right when he says it's "one of ours." For the Southern Pacific railroad program, "The Main Line," uses nothing but "one of ours"... studio sound effects are packed away in mothballs as far as train sounds are concerned. "The Main Line" has behind it one of the most unique sound-effect stories to hit radio today—the story of the biggest sound library ever gathered on railroading, a library that took 12 straight hours to record, and dozens more hours to plan, identify, and catalogue.

The Real Thing

"The Main Line" tells the story of the railroad. It doesn't confine itself to a lot of talk and the distant whistle of a freight train. It takes its listeners into the yards, into the roundhouse, along the tracks, wherever there are engines, cars, cabooses, trainmen. It's not unusual for one single 30-second period in "The Main Line" to have as many as seven different railroad sounds blended into one effect. The story of how these sounds were secured and how they are played back to the audience would make a program in itself.

Lew X. Lansworth, writer-producer
of "The Main Line," tells the story best himself. "You see, we can't just use any old sound discs that happen to be lying around the studio on this show. Its purpose is not only to recruit employees for the railroad.

"The Main Line" is intended also to let employees know working know that their efforts are appreciated. They're doing a considerable part in winning this war—a part that they're not given as much credit for as they deserve. They move every bit of raw material into the factories and shipyards and haul most of the finished products to their war destination afterwards. You can't put just any train whistle on a show like this and tell a railroad man it's from his line—he knows his trains like a jockey knows his stable, and he's not to be fooled.

Recorded Whistles

"We even took recordings of all the different train whistles. Railroadmen signal with their locomotive whistles, you know. One long and three short blasts is a signal for the flagman to protect the rear of the train. Two long, one short, one longer means nearing a public crossing such as a road or highway. One long means nearing stations, junctions, or drawbridges.

"First of all, I spent eight full weeks on the railroad, eating with the crews, sleeping, talking, absorbing, going out on the runs until I practically oozed railroad myself. Then Art Fulton, Don Lee chief sound technician and I spent twelve solid hours on a mobile sound unit, 100 yards of cable, three sound engineers, and two railroad yards at our disposal to get the sounds. We recorded everything that had the slightest connection with trains right on the spot as it was actually being done.

"The result is a sound library that has everything a producer could ask for, from giant AC-10's down to switch engines—inside the roundhouse, on the road, rolling down the hump (that means making up freight cars), passing head on, standing still, everything you could think of."

On every "The Main Line" program there are two sound men—Fulton, who handles the turntables, and his assistant, Harry Woddle, who helps him with the larger orders and does much manual effects as footsteps, barking dogs, and opening doors.

"That's when the trouble really

(Please turn to Page 31)
Bob Burns' Bazooka Blew Him To Fame, Fortune; Now Bazooka Gun Is Blasting Nips, Germans

Thursday, 6:30 p.m.
NBC—KFI

REMEMBER the story of young Aladdin and his Magic Lamp? Such was the mystic power of the Lamp that the boy's every wish and whim was fulfilled, and with it clutched tightly in his hand, he travelled far and wide, to win fame and fortune and the wonder of the world. Twentieth Century version of that age-old tale is the story of Bob Burns and his beloved bazooka.

It is, as well, the story America loves best—a small-town boy's success story. For Robin Burns of Van Buren, Arkansas, has risen from the obscurity of a mediocre Midwestern background to world-wide renown and a permanent place in the hearts of people everywhere. And, like Gabriel riding to glory on his trumpet, Bob owes it all to his history-making horn—the baffling bazooka.

No one knows just when it was that the bazooka was born. Only Bob himself and the members of the Van Buren Queen City Silver Tone Cornet Band were there at the time, and none of them considered the occasion important enough to note the date. It happened one evening during the time when the Silver Tone Cornet Band practiced in the rear of the Van Buren Plumbing Shop. Bob, who played more legitimate musical instruments in those days, idly picked up a piece of gas pipe, inserted a rolled-up piece of music in one end and blew rhythmic bass notes to the melody of the "Over the Waves Waltz." It sounded good to the boys, and it was fun for young Robin. The next day he bought a tin tube to replace the paper slide, and then added a funnel.

Such was the birth of a 20th Century cornucopia—an old piece of pipe that proved to be a horn of plenty for Van Buren's Robin Burns.

Legitimate Name

He christened his baby the "bazooka," a name that has become an accepted word in the English vocabulary. You will find it included within the pages of the newest dictionaries, with Burns being given acknowledged credit for its origination. According to Bob, the word is derived from a popular expression in the part of the country in which the horn was born. About a fellow who talks all the time, Arkansas folks say "he blows his bazoo too much." Bob made use of the saying. In 1919 he had the word "bazooka" and any name with a similar sound copyrighted, and his novelty instrument patented.

"But I don't take credit for it at all," Bob will tell you in that nice, deep homespun drawl that is all his own. "The bazooka is a thing that was meant to be. A horn of destiny, sort of. I was just lucky enough to be the guy that happened to pick it up off of the floor of the plumbing shop." And, as he fashioned that piece of gas pipe into a musical instrument, Bob Burns shaped his own destiny.

"Yep, the bazooka changed my whole life," Robin reminisces. "Before then, I was just a dull, dumb kid in school. You know—the boy most likely to go to seed!"

Begins to Blow

But a tent show came to town one day, and with it a fellow who could play some sort of a novelty instrument. Van Buren scoffed and said, "Shucks, we've got a home town boy who can play tunes on an old piece of pipe!" The show manager was probably from Missouri. "Show me!" was his answer. And Bob showed him. He played "My Hero" from "The Chocolate Soldier!"

He got the job. It paid him $3 a
week, plus room and board, and it took him out of Van Buren and on his way. He thought it was quite the thing, being an artist with a touring carnival. It remained for an old Negro woman to puncture his pride a bit. Bob laughs every time he recalls his conversation with her. With wonder gleaming in her bright black eyes, she asked him, "Do you mean ta tell me dat all you men trabel to-geddhah in dat one cah?"

"Yes, ma'am, that's what we do," Bob informed her importantly.

"Lawzy me!" exclaimed the woman. "Ah bets you all am lousy!"

In 1911, the bazooka and Bob (Rob in himself gives his horn top billing) went into vaudeville. Between his bids for fame in show business, he worked as a day laborer, farmed peanuts in Oklahoma, and made an unsuccessful try at the hay business. But wherever he went and whatever he was doing, the bazooka was always with him. To this day, he carries it wherever he goes. Even though he doesn't use it on his current broadcasts, he brings it to the studio with him and always keeps it handy.

"In every tough spot I've been in, the bazooka has seen me through," Box explains. "When I was just a kid tramping around the country, I played it on street corners and passed the hat. Whenever I was plumb bust-ed, and that was plenty often, all I had to do was go to a plumber and get the makings of a bazooka for thirty cents. Only usually, when I told the plumber what I wanted, he would say that if I could play a tune on an old pipe and a funnel, he'd give me the stuff free. Sometimes I got billings as 'The Musical Plumber'."

Bob's stories about his bazooka are endless and told in his inimitable way, they're priceless. He makes haste to point out, too, that the horn comes in handy in more ways than one. For instance, there was the time he was attacked by a mad dog. His bazooka was in his hand and he hit the animal over the head with it.

In World War I Bob enlisted in the Marine Corps. The bazooka got him out of K. P. duty, and proved to be just the thing to smuggle in a bit of liquid cheer to the boys in the barracks when returning from a week-end pass!

(Please turn to Page 34)
In today's World War, the bazooka is blasting the Japs and the Jerries to "Kingdom Come. But this new wartime weapon does not mask the handiwork to soothe the savage breast. It splits fire and death that blasts its way through two inches of armor plate, and travels right on through the other side, burning to a crisp everything in its path.

Bob Burns was notified in advance of the birth of the bazooka gun in a letter from the Maryland camp where instruments of war are planned and perfected. Later, when news of the new weapon finally reached and our boys were learning how to handle it within the confines of Camp Hood, Texas, Bob received a letter from the War Department inviting him to attend and see for himself. He took his entire show down and entertained the boys with his bazooka horn in exchange for their demonstration of the death-dealing bazooka gun.

The Army today knows just what to do with the bazooka, and just how to do it. In the last war, General Pershing couldn't do a thing with it. But that bazooka was Bob Burns, horn. The General tried, but couldn't play it.

Bob has offered any amount of money to persons throughout the world who would accept his challenge to play a tune on his horn. Plenty have tried, including some of the greatest horn players in the world, but none of them has done it.

"In fact," smiles Bob, "after they've tried it for a while, they can't even play the trombone any more!"

After the last war, Burns and his bazooka remained in France for over a year, entertaining in Paris' leading cafés. In this country, he has played his instrument before the Chicago Symphony Orchestra. Over there, he blew his bazooka for such prominent persons as President Wilson, The King of Spain, and impressive representatives of the continent's leading nobility.

"And you know," he remarks earnestly in that same delightful drawl that is straight from the heart of America, "there's nobody nicer and more natural than the real royalty of Europe." To illustrate, he told of his first meeting with the aforementioned King of Spain.

"Gosh, I never did meet a king before," Bob said respectfully to his Royal Highness. "What am I supposed to say—pleased to meet you?"

"Anything you want to say," the King replied with a smile, "is all right with me, old boy."

And so goes this story of a mod-ern Aladdin and His Lamp. Aladdin, in this case, being young Robin Burns, son of a civil engineer and a student of engineering himself, who ventured away from Van Buren to win the world's wonder and affection with his pleasant, easy-going philosophy, his homespun American humor, and that horn made from an old pipe of gas pipe, that became his Aladdin's Lamp.

Blown West

When Bob came west and was stopped at the California border for the customary search, the first thing he did was lift his bazooka out of the car and show it to the guard on duty. The fellow scratched his head in bewildermement, "What the heck is that thing?"

"Look, I'll show you," obliged Bob, and promptly played a tune, attracting the entire staff of the border station.

"Well, I'll be darned," they commenced with a laugh; then added, "Okay, fellas, c'mon in."

Thus was his bazooka Bob's passport to Hollywood, fame and fortune.

"Yep," said Bob again, "that bazooka has done everything in the world for me. Even if I were President of the United States, I'd still carry it wherever it went. In fact, I'd play it when I went out to campaign for votes—and that's more, I'd get 'em!"

And he would, too!

"But the whole truth is," the famed Arkansas Traveler continued, "I was really cut out to be a bum. The bazooka just wouldn't let me!"

Then his blue eyes twinkled again with that spark of humor that lingers in them, as he added with a grin, "Or did it!"

Sound is Star

starts for the sound man," says Lansworth. "He's got to watch the producer, the turntables, the record rack, and his helper same as he does on the radio. As the narrator paints the picture, the sound man brings in a couple of records, fades them out, blends some more, fades, all in the space of seconds.

Sound Man An Actor

"A good sound man has to have feeling for the part. He can't bring in flat sounds. He has to act out the sound, feel it, so that it enhances the dramatic value and creates a mood. He has to carry the full emotional punch of the show. And that's just what Art does—he's nimble-witted, light-footed, and has all of his buttons, which is a fine thing, because the sound man on this show is every bit as important as the most important actor."

So next time you're around your radio at eight o'clock of a Wednesday evening, tune in on "The Main Line"—the program where sound's the star—and see how many different sounds you can count in one-half-minute period. And while you're listening, remember that you're not hearing somebody's idea of what it ought to sound like—that's really "one of ours" that just went by!

We Meet Lowell Thomas

(Continued from Page 29) and the sound effects man. Then I began to laugh. By the time I lost control of myself I was through with the story about the mother of 22, and was reading one about Alice Faye.

"Alice Faye has a baby girl. Ha! Ha! Ha!"

"She's going to give up pictures and stay at home. Ha! Ha! Ha!"

"'Ha! Ha! Ha!' to the end of the program.

One station alone received 6,000 inquiries about the hilarious break-up on this program. One man wrote in to say that he was eating dinner at that time, and had laughed so hard he catapulted his mouthful of mashed potatoes across the room. A couple, who had lost a son on Guadalcanal, wrote Thomas that they hadn't laughed as much since their son died. They commended the newsmen for his spontaneity.

At this stage of our interview, Thomas began to spin a yarn about Floyd Gibbons, ("no war was officially declared until he got there"), but Upson Close burst into the studio.

"Good to see you!" he exclaimed, shaking Thomas' hand heartily. "Say," he continued looking at his co-worker's almost coal-black head, "don't you ever get any gray hairs?"

As the meeting broke up, your reporter ventured near Thomas. "What is your secret of perpetual youth?"

"It's a disguise," he retorted. Then went on to tell what wonderful relaxation his farm affords. "Skiiing keeps a person young," he added more seriously.

Then with mixed wistfulness and enthusiasm. "I'd like to see a radio show while I'm in Hollywood. You know, I've been on hundreds of them, but I've never had time to attend one as an audience visitor.

We suggested Kraft Music Hall. (It was Thursday). "I'd like to see that," Thomas replied. "And Abbott and Costello. Costello was the one who had rheumatic fever, wasn't he? My boy, who was stationed in Tennessee, got rheumatic fever, and I'd like to meet Costello. I understand he and Abbott are endowing a foundation for it."

"Well, don't forget to do one or both of these shows," Thomas was reminded.

"Oh, yes. If I have time," he answered, as he stepped through the Artists' Entrance and into a sleek, waiting Packard.

Lowell Thomas, chauffeured carefully, is away.

Next day the Blue checked to see if he had attended KMH or Abbott and Costello. He had not.

Maybe some other time when he's not so busy.

Page Thirty-four
"HAPPY BIRTHDAY" for Bobby Hookey, Mutual starlet. Here the six-year-old performer gives a taste of his cake to his favorite girl friend, Topsy, who attended Bobby's "Hockey Hall" broadcast.

LOVELY CONNIE BOSWELL now has new show on the Blue, where she sings and emcees a variety program, heard Wednesday, 4 p.m., KECA.

SEEN ON THE RADIO SCENE

CAROL SISTERS, Ramona, Evenna, Virginia, now carol with NBC's Roy Shield and Company. They used to sing in a Minneapolis church choir before joining the band.

"CRIME DOCTOR" of CBS' Philip Morris series is Everett Sloane. Also on other shows as an impersonator of such figures as Hitler and Churchill, his minimum fee is $150 per program and sometimes he gets as much as $275.
Don Otis and His New Show

"Swing Shift"

Featuring music of the nation's top dance bands and guests

Mon. thru Fri. 3:30 - 4:30 P.M.