The Ear Inspires the Pen

Mrs. Z. W. Logan, Radio Chairman, Los Angeles Youth District, California Congress of Parents and Teachers, Inc., 449 California Street, Los Angeles 12, Calif.

Sirs: Some Americans were no doubt sincere in defending the shipping of scrap iron to Japan in the critical days before Pearl Harbor. Many, however, were influenced solely by the money to be made in such dangerous traffic. There truly was "gold in them thar hills." The fact that the scrap iron was likely to return as slop is no reason to tear and ruin the bodies of our own American boys was not to be considered.

Likewise, today, in spite of reams of convincing evidence that radio crime stories are harmful to children, some writers continue to pour out ingenious arguments in their favor. These crime stories are sources of untold woe to those who sponsor them, and mean to good American citizens, and who they are highly respected leaders in our fabulous American industry. But they and their advertisers cannot fail to appeal the fears of the parents and the warnings of the medical profession that these stories are having a deadly effect on our youth.

The great majority of doctors, psychiatrists, and psychologists declared in January that the child's character and mental powers are threatened, as well as his life.

It's smart and easy to compare these serial crime stories with the forbidden books of a bygone age. But the similarity is very limited.

As the child listens with bated breath to the story of danger, crime and violence and perhaps murder, he identifies himself with the hero, struggling to free himself from the dangers Hemming him in. The day when emotion, suspense, excitement and fear are at their highest pitch and the youngster feels that he, too, is facing a terrible fate unless he can be rescued in tomorrow's chapter.

He eats with the shadow of suspense hindering the proper digestion of his good food. He goes to bed to dream about the story; and he wakes to dream again in school of what is really going to happen in the next installment.

The child's mind is full of thoughts of evil doings, of "virtue" fighting for its life, and of people dying from poison or knife or gun. But by far the worst element is that of suspension. And that, of course, is the secret of the success of the radio thriller for children.

No writer would excuse anyone who would hand a child a gun to play with or place a bottle of poison on the table before him; but there are many, evidently, who encourage

Jan Crary, 205 Chestnut, Long Beach, Calif.

Sirs: How about an article and picture of that new singing sensation on CBS, Bob Reid? Sometime in the morning at 11:30, Bob Reid? He really has everything. Is he on at any other time?

Bob Reid has his own "Fair Weather" show on local Kentucky station WHAS, but in Los Angeles he is heard as a substitute for the Kate Smith morning program. Until last year he joined the Air Force. Since his return to the studio he has sung with the Courting band at Chieno's Black Hawk Restaurant, and in the Lake's Renowned Room. His first performance on a network broadcast was late last July on "Artie Gourley's," and he owns a 200-acre farm in the bluegrass country west of Louisville, where he breeds fine horses, so the "Blue Grass Baritone" title is no misnomer.

Bob Reid

handing him a more subtle killer of mind and body and soul.

Yes, it's probably true that some children are not harmed by the repeated doses of story poison, but the evidence is overwhelming that the results are damaging in the great majority of cases.

An occasional short story might prove inspiratively harmless, but that would not secure enough users of the sponsor's product. Adults, too, like excitement and suspense, but they will understand the lure of the story "continued" tomorrow afternoon or evening. So the game goes on, with millions of children rushing home to listen in the dark and technical secrecy, and such a product so that they can send away some part of the package and secure a proffered reward. It is as simple as that.

There are new stories coming into radio—broadcaster's. Some inspiratively for children, and yet stories which will hold the child's interest just as well as do the harmful ones. It may be more work to produce them and it may take a time to acquire so large an audience, but it can be done. It is being done, more and more every day.

Parents are being aroused and the managers of radio are hearing from them. A change is coming. Radio has brought so much pleasure to the happy families. It has justified its existence in an age of depression. It is beginning to face its real duties and opportunities regarding youthful lis-
teners. Surely the sponsors and their writers will follow along the new and saner path.

Youth needs its drama and its thrills and its sense of conflict, and it will always find them, no fear of that. But, more than anything else in this fear-ridden, puzzled world, it needs a sense of balance, of values, of ideals, of courtesy; a sense of humanity, of beauty, of faith, and hope. It deserves years filled with laughter and fun, blessed with growth and achievement and seasoned with love of country and one's fellow men.

Let's stop pretending and face the truth. Let's stop selling the children down the river for the money they will bring. Let's acknowledge that America's greatest wealth is in its young people; and let's try to spare them all the unnecessary evils we possibly can.

Mrs. K. G. Greensamer, 117 Bimini Place, Los Angeles 4, Calif.

Sirs: Another bouquet to your fine and informative program, Life. Never are we without it, purchasing one at our market every Monday for the following week.

Also a wreath of orchids for Sheila Graham, whose quiet, well-modulated voice gives more potent, interesting movie gossip in two minutes than all the open-lettered Fidlers and guest-starred Parsons programs put together. Also the Rayne Shell programs. I do not like to see Groucho Marx, a terrific comedian, put on a quiz show. His Pabst Blue Ribbon show with Leo Gorcey was great and gave his comedy talents the abandon he needs.

I also dislike to see Groucho Marx, a terrific comedian, put on a quiz show. His Pabst Blue Ribbon show with Leo Gorcey was great and gave his comedy talents the abandon he needs.

E. Peters, 2704 South Delta Street, Garvey, Calif.

Sirs: I have felt like writing you many times regarding Louella Parsons. I think she has the most disagreeable voice of anyone on the radio. I don't know how she keeps on the air. Another of my pet peeves is Bob Hope. I can't for the life of me see what there is to laugh at on his programs. There are many very good comedians these days. I enjoy Milton Berle, and Frank Morgan. And, though it is crazy, "It Pays to Be Ignorant." "Leave It to the Girls" is good, but I think Eloise talks too much without knowing what she is talking about. She certainly does not mean half she says.

Sirs: Many thanks for your splendid piece on the "Sherlock Holmes" show (RL November 16). Yes, the "grand-daddy of all detectives still packs a punch," and a punch that completely flattens most of the carbon-copy "detectives" also on the air.

No, Mr. Shirley may not put the humor into "Watson" that Nigel Bruce did, but to this I can only say "thank goodness." Mr. Shirley re-
turns the good doctor to his true character — a stolid Englishman showing little humor, but much courage and intelligence.

Your reference to the "Baker Street Irregulars" brings up an interesting point. There are now four California chapters of the rapidly expanding "Irregulars":—the "Scowlers" of San Francisco; the "Seventeen Steps" of Los Angeles; the "Diogenes Club Alphas" of Pasadena; and the newly-organized "Trained Cormorants" of Glendale, on behalf of whom this request is made. Please give us some pictures of Mr. Stanley and Mr. Shirley. If possible, please give us a story like the one last year on Mr. Tom Conway.

Here's that requested photo of Alfred Shirley and reporter John Stanley. We'll comply with your story request on the pair when feasible with presently crowded schedules.

Bertha Collins, 1277½ West 37th Place, Los Angeles, Calif.

Sirs: Enjoy Radio Life very much, and wish to add my regrets to those of Mrs. H. H. M. that Stuart Hamblen's "Cowboy Church" is off the air. And hope to hear it on Sundays again, soon. I like his programs very much.

As for an article expressing a wish that Wendell Noble stick to playing records, I really don't like that, as I have heard Wendell's singing and I like him. I liked him and Steve Allen in "Smile Time." And I still listen to Wendell on the air. But I, too, wonder about Steve Allen, so thanks for the information about him and where I can hear him. What happened to June Foray ("Junie, the girl friend") in "Smile Time"?

"Junie the girl friend" is co-star with Steve Allen on his new "It's a Great Life" show. At, Ind., incidentally, have you heard Wendell Noble as commentator of KFI's "Newspaper" Tuesday, Thursday and Saturday at 9:55 p.m. and Sunday at 5:55 p.m.?

Alfred Shirley and John Stanley

Mrs. J. W. Cecil, 2457 Hyperion Avenue, Hollywood 27, Calif.

Sirs: Three big cheers for Mrs. Miller's "Letter of the Week" and one long "Phooey" to Barr Sheets' reply. Thank you, Radio Life, for printing both.

Mrs. Miller's letter is the "voice" of many, many people who are complaining and provoked with the seating arrangements at Lux Radio Theatre and "Screen Guild Players" broadcasts. May I suggest that Mr. Sheets check the so-called reserved ticket-holders? Plenty of them are "regulars" and not those he stated. I know that to be a fact. But if he says it's true, I should think five rows center at Lux and four rows at the CBS studio would be enough to take care of those that are connected with the shows or the "press."

There's a strong feeling about this seating affair, and I'm sure the big shots wouldn't approve.

Bonnie Foster, 1028 West 8th Street, Los Angeles, Calif.

Sirs: I've noticed that most of your letters are from married women, and would like you to know that we teenagers read and enjoy your magazine very much, too. Could you tell me what happened to Vic Damone? He was discovered on Arthur Godfrey's talent show, and during the summer I enjoyed hearing him on the air very much.

I disagree with Mrs. F. R. Crunk (November 30) about the picture situation. I, for one, like to see several pictures of the different stars. I also disagree with her about having movie stars as guests on programs. Most of the stars of radio, or at least many of them, are also stars of the screen.

I don't think people should complain about commercials. After all, if it weren't for the companies being advertised, we wouldn't be able to enjoy many favorite shows.

You can still hear Vic Damone on the KXX "Saturday Evening Serenade," 7 p.m.

** RADIO LIFE **

CARL M. BIGSBY, Publisher

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EVELYN A. BIGSBY, Editor

Editorial Department: Assistant Editor, Joan Buchanan; Television Editor, Jane Piemont; Prentice Editor, Judy curves; Art Director, Mary Wheeling; Log Editor, Hal Julian.

Business Department: General Manager, B. W. Lewis; Advertising Manager, Gene Jones; Office Manager, Georgia Caywood.

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FOR YOUR WEEKDAY MORNING ENTERTAINMENT MAY WE SUGGEST "THE FRED WARING SHOW" AT 8, FOLLOWED BY "JACK BERCH" AT 8:30. BOTH SHOWS ARE HEARD ON KFI.

Fred Waring

FRED WARING and his Pennsylvanians present a half hour of musical variety designed to please the entire family. Waring's soloists include Jane Wilson and the Glee Club, while Bill Bivins aids in emceeing.

Jack Berch

** THAT'S KFI — DIAL 640 **

—Advertisement—

Page Three
HEN Mutual's "Heart's Desire" program awarded a steeple bell to the Community Church of Palisades, Colorado, and asked its listeners to contribute a penny to it if they wished, that everyone in America could have a part in the gift. little did they dream that those listeners would respond with well over 250,000 pennies. The remarkable part of the response was that most of the listeners stuck to the letter of emcee Ben Alexander's announcement and sent in one penny apiece. One letter, for instance, contained 185 pennies—but the letter was closed with 185 signatures.

Some listeners, in order to get around that restriction and send more money, contributed on behalf of anyone and everyone they could think of. Fitz and Witz, clowns, and their trick dogs, sent in nine cents—one each from the clowns, and one each from the dogs. One woman sent a penny for each member of her Sunday School class. Another sent one for each state she had lived in or traveled through. A man sent "a penny for myself, a penny for the fellow who forgot, a penny for the one who lost the address, and one for Ben Alexander." Twenty-three pennies came from "two ducks, two chickens, ten cats, six cows, and three old hens."

The fact that the penny was to be used on a church bell of a different religion than theirs made no difference to most senders. "I am a Catho-
On the second floor of Columbia Square's handsome modern building is a neat series of offices that houses writers who daily turn out the staff comedies, documentaries, and dramas carried by the West Coast Columbia stations.

One of these busy creators of ether entertainment is small, pert Kathleen Hite, who arrived from Wichita, Kansas, in 1943, amid circumstances that sound like one of her own comedies.

The departure of this energetic five-footer from her snug berth with NBC's outlet in Kansas, where she had been writing continuity and voicing a woman's commentary, occurred when, as Kathleen puts it, "I became terribly preoccupied with seeing life. So preoccupied, in fact, that I left for the West Coast with no job in sight, certainly no available lodging in the midst of the war years, and no knowledge whatsoever of Los Angeles. I had the magnificently sum of fifty dollars to my name, and a strange idea I wouldn't be striking out on my own if I accepted aid from my father."

"Well-meaning family friends met me at the station when I arrived here, as for, as the pattern of people do, assumed I was financial established as they. The lodging they had secured for me was nice all right... a suite at the Town House! As graciously as I was able in the face of this blow, I took the suite, watched my kind friends depart back out of sight, then checked out. That took care of exactly half of my little capital."

From less pretentious lodgings Kathleen sailed out next day, determined to find a job.

"Radio stations seemed the logical place to look, and alphabetical order threw CBS first. I managed to secure an interview with the personnel manager, and first thing she asked was 'What do you do?' With much digging of toes into the carpet I lamely explained I was a writer from Kansas. This was greeted with the comforting explanation that there wasn't a hope in the world of getting into the writing end of Hollywood radio... that I'd better come back Monday and take the secretarial position open there."

Up to that time I'd avoided like the plague anything that might enable me to fall back on secretarial work. I knew no shorthand. My typing was only sporadically good. But somehow, that next Monday, I found myself back at CBS as secretary to the very woman I'd interviewed.

Kathleen kept me on to a day and a half. Then came a shift that took Kathleen away from her typewriter. "The change pleased everyone!"

THE BIG JOB of penning much of CBS's house-written entertainment is filled by dark-eyed, curly-haired Kathleen Hite, who is a perfect size nine (CBS photo.)

"The best thing to do, I find, is familiarize myself so completely with a story's characters that their speech is as natural and real to me as that of any people I know. If you know your character well enough, you'll figure out easily what he or she would say in any situation," is her sound writing advice.

"The absolute 'must' about radio writing is to make the dialogue seem natural to the listener. If it's so far-fetched that Joe Doe can't identify himself with the spoken line it's just wasted effort and air time." Under Pressure

When the press of work makes it seem impossible for the young writer to meet a deadline, Kathleen staves off panic and the dreadful prospect of an unfinished job that would mean empty air time at CBS, by means of her "safety valve."

"It's the simplest device in the world. I announce loudly to myself that time has been shorter than this before and somehow I've managed to get the work out. I'll do it again today... but just this once. Then tomorrow I'll stay home and sleep all day!"

"With the pressure relieved, of course I get the scripts out in plenty of time. That means I never do take that promised day off," Kathleen laments, "for the next day, with a clean slate and a relieved mind, there's no point in an escapist thing like staying home."

Relaxes on the Links

Week-ends see the mental kinks and cobwebs banished by a brisk eighteen holes on the Griffith Park golf courses. An ardent sportswoman, tiny Kathleen enjoys any game or exhibition, whether or not she's participating.

(Please Turn to Page 32)
Spieling: His Specialty

KECA's Hank Weaver Has Pulled Rabbits Out of Hats to Interview Roosevelt, Joe Louis, Willkie, and to Describe Thrill-Packed Flag-Raising Ceremony at Suribachi

By Virginia West

OW WOULD YOU like to tackle broadcasting a bullfight, though you'd never seen one, except in a movie—and under the added handicap of knowing only a few words of Spanish? Well, that's the kind of spot a sportscaster and special events man is likely to find himself in from time to time.

Hank Weaver, veteran news, sports and special events man, recalled such an incident in his career when the announcement of his appointment to KECA’s news and special events department was made recently. Hank, who started out as a newspaper reporter and fell into radio broadcasting quite by accident, has been engaged in his profession for somewhat over fourteen years, except the more than three years when he was on duty with the United States Marine Corps.

“I've covered all kinds of sportscasts and news stories in my time,” said Weaver, “but that bullfight assignment was unique, to say the least. I was hired by Mexican radio station executives to broadcast the bullfight meet in the border town of Tijuana, over Mexican stations which were supposed to cover the eleven western states, their purpose being to interest the American tourist trade. Knowing very little Spanish, I arrived at the arena to learn that my 'partner,' the Mexican announcer, knew no English. This and the fact that I was viewing my first real bullfight—my previous contact with the sport being the motion pictures I'd seen and what I had learned from reading Ernest Hemingway—added to the problem. I was told never to mention the goring or the actual killing of the bull, because this might offend some people. But handicaps and all, the job must have been acceptable, for I was hired to broadcast a second meet.”

Another Tight Spot

Broadcasting bullfights may have been an unusual experience, but Hank counts as his toughest sportscast a three-hour broadcast of mixed doubles play at the Pacific Southwest Tennis Tournament at the Los Angeles Tennis Club. Frank Bull, whom he was scheduled to assist at the mike that day, had a Pacific Coast Conference football game to broadcast, so Hank was stuck at the mike for three hours during which he had to describe some mighty fast tournament play. He thinks this was a tougher assignment than the Mexican bullfight, because his audience in the U.S.A. knew a great deal more about tennis than bullfighting!

Young Weaver first set out to be a newspaperman. He hounded the managing editor of the old Los Angeles Record until finally told to report for work the following Monday. When he reported, he found the paper had been sold to the Daily News, and he was fired before he started to work.

However, soon Matt Weinstock of the Daily News called and asked if he could do re-write—to which the aspiring newspaperman answered in the affirmative. Hank now admits he knew very little of what a

(Please Turn to Page 15)
KATE AND HER MANAGER, TED COLLINS, sit at the keyboard while looking over sheet music. They've worked together almost seventeen years.

My high school days. I had a great deal of fun. It seems to me that school days are the most nostalgic in most people's lives.

5. What is your favorite food? Your favorite exercise?
(a.) Roast beef, medium rare, if you please. (b.) Swimming, which I do plenty of at Lake Placid every summer.

6. What's the biggest fish you ever caught on one of your famous fishing outings?
A fifteen-pound rainbow trout, and will I ever forget the thrill!
JEFF ALEXANDER, new musical director for NBC's "Amos 'n' Andy" series, has the distinction of having been the first conductor to broadcast a swing chorus.

"The old Camel-sponsored 'Oakie College' was a lively, elastic show that allowed room for a little experimentation. I saw no reason a group of voices couldn't do the same things as a group of instruments. So, I got together some good voices, and that was that," Jeff explains simply. Some of those "good voices" belonged to Jo Stafford, Martha Tilton, and "Six Hits and a Miss."

Anyone starting to talk to Mr. Alexander about his work might be a little startled by the mixture of complete abstraction and matter-of-fact straightforwardness. But he speaks more fluently than most writers, and dresses up his bluntest conversation with a sincere smile. Being Jeff Alexander, he wouldn't bother with that smile if it weren't genuine.

Ask him a polite question concerning music generally, and he's likely to suggest a book for your greater erudition on the subject. But ask a specific question and Jeff gives a complete, well-stated reply. He

By Jane Pelgram

By Jane Pelgram

likes things right to the point, employs that line himself, and admits that his weariness with trivia sometimes occasions caustic replies he later regrets.

The same practicality has been applied to Jeff's artistry. Lured from a childhood ambition to become a doctor, Jeff studied music under the late Edmund Ross, and with Joseph Schillinger, teacher of his own musical course (so puzzling to laymen) founded on the theories of harmony, mathematics and physics.

Jeff detests what he calls "phonies," and harbors a tremendous respect for anyone who is a perfectionist.

Cold Business

"Music is a business, just like anything else. If there is no market for whatever a man composes, then he should fit his work to the existing market, and do as good a job as he is able. The outlet is to create the things he likes for himself—'art music' is the technical term—and if that is good, he'll find someone who wants it too. You've got to face commerciality or get out of the field."

Jeff's practicality has expanded his own radio career from choral director and arranger to orchestra conductor and composer. Compositions by Alexander have been performed by symphony orchestras, including the Columbia Symphony, and at Town Hall in New York, where the select "Arrangers' Society Concerts" adopted outgrowths of Jeff's serious hobby for their program. Several of these are poems, taken from the Elizabethan period and set, by Jeff, for voice and orchestra. Best known is the "True Love Hath My Heart!" and a William Blake poem, "The Fly."

A credit list of names for whom Jeff has arranged and composed, covering the period from 1937 to 1947, holds such names as Andre Kostelanetz, Raymond Paige, Leopold Stokowski, Mark Warnow, Lyn Murray, Benny Goodman and Georgie Stoll.

He's done extensive commercial recording for the record companies, and background music for a half dozen motion picture companies.

Jeff's current commitment of creating the interesting arrangements for "Amos 'n' Andy" harks back to his original swing chorus. But now he's waxing enthusiastic over the
For Love o’ Mike (General comment)

FINIS TO CONTEST

Yes, folks, we’re glad it’s over—the contest, we mean. You would be, too, if you had insisted on reading all the hundreds of entries we received. We could have farmed the job out, but we here at Radio Life would rather struggle through cartons of your letters and learn first-hand, for ourselves, what radio means to our readers.

We learned a lot, about both you and contests. Some of you found radio indispensable because it had broadened your outlook, especially on world affairs. Some appreciated the priceless entertainment it offered so reasonably. Others valued radio because it was salvation from boredom and loneliness. As a whole, your answers were intelligent, sincere, and to the point.

However, we felt that many of you would have submitted better entries had you answered in less than the maximum wordage allowed. Some of you, in fact, spoiled the effect of a very punchy idea by tacking on a weak conclusion.

What are we leading up to is this: you were all such swell people to write us that we’d like to send all of you a prize, but that of course is ridiculously impossible. We know some of you will be disappointed—but you didn’t win. Please think of it this way: that someone else said the same thing you did, only better.

On Page 14 you’ll find a box enclosing the names of the winners. Now, before you turn to that page, please promise you will write us that we’d like to send all of you a prize, but that of course is ridiculously impossible. We know some of you will be disappointed—but you didn’t win. Please think of it this way: that someone else said the same thing you did, only better.

Next, whether or not you’ve been a winner this time, promise you’ll enter our next contest, which we’ll announce in not too many weeks. We plan, as Part II of our contest season, to have a letter-writing competition on “What Radio Life Means to Me.” But on your thinking caps at once and work out a rough draft of your entry, which will probably, in view of our new experience in contests, be limited to twenty-five words.

Thanks again, every one of you loyal fans, and now turn to Page 14.

RUMORS ARE FLYING

The David Street show goes off the air January 30 due to a shortage of the sponsor’s product. Show has two potential sponsors to occupy another NBC time slot, however. . . . Disc jockey Ira Cook is expecting to be a father on July 4! . . . Word from New York agencies indicates that many shows are going to take extended leaves during the summer—seventeen and eighteen weeks instead of the usual thirteen—and will ask the networks to fill in with sustained . . . We don’t see the reason for it, but rumor has it that Burl Ives’ sponsor is not too happy with the show and changes are in the offing later this month. . . . Mickey Rooney’s radio character has been switched again. He’ll play the product of a slum section when his CBS show gets under way . . . Bill Boyd’s “Hopalong Cassidy” air show with Randy Brooks and Andy Clyde is close to being signed as a summer replacement. Boyd was a straight leading man on the stage and screen before he took to the radio, because you radio click should be expected. . . . Randy Stuart, who made such a hit on the Jack Carson show several seasons ago, has been signed by Twentieth and given the lead in “The Chair in Martin Rome.” . . . Eddie Cantor’s film bio—a la “Jolson Story”—will be titled “Banjo Eyes.” Hollywood Boulevard theaters are angry at audience participation shows that send contestants in to disturb paying customers with slapstick stunts. . . . Rudy Vallee has written a book about radio, tentatively titled “My Friend Mike.” . . . Don McNeill coming to Hollywood soon to confer on a film about his famous “Breakfast Club” show.

DON’T BE A MissDit*

Name it and you can have it—in next week’s issue!

Groucho Marx, emcee of “You Bet Your Life,” lays it right in the customers’ laps, according to next week’s feature.

Horace Holdt says “Right this way,” in his search for promising young talent.

Frances Scully describes her “Manhattan Merry-Go-Round”— New York trip to you.

“Tokyo Mose” (By Averback) continues his overseas success here at home.

Jay Novello gives out with an interview that definitely tabs him “Man about Mike.”

Wax whirler Al Jarvis claims disc jockeying is no cinch. Hm m-m-m: The platter-twirlers really do earn all that dough, if what Al said is true.

“Melodies America Loves” and loves . . . and loves . . . forms basis for a fine musical feature, while Flashbacks glint merrily on their way with Number 12 of this overwhelmingly popular series.

All next week, plus the usual unmissable columns, precasts, and other “musts!”

*She wanted to read it but she missed it.

Abbott-Costello Kid Show

Bud Abbott and Lou Costello are making radio news these days with an entirely different type of radio show than that with which the public mind associates them. Their “Kid Show,” heard on KECA, Saturday mornings at 9:00, demonstrates that the comics can handle the puppets with as much ease as they can the adult audience on their night-time comedy show. Broadcast from their Youth Foundation, the program is a combination quiz, audience participation and talent show, with the two emcees going to great lengths to tip off their contestants on the prize-winning answers.

Adult listeners will get their biggest laughs listening to the mad puns and strange sounds Bud and Lou make in an effort to draw the correct answers out of their young hopefuls. Eight youngsters are chosen from the audience for the “Bumble or Nothing” stunt. Child blowing the biggest bubble with his bubble gum wins a prize. Other children get prizes for answering simple quiz questions, and as time runs out, the ducks that appear and run something like this: Lou: “What’s (Please Turn to Next Page)
Radio in Review

(Continued from preceding page)

your name?" Child: "Joe." Lou: "Fine! Here's your prize."

Two permanent child members of the show are Johnny McGovern, the eleven-year-old announcer, and Anna Mae Slaughter, a nine-year-old singer. Both children handle their chores with charm and ease.

Most constructive segment of the program (or of any program, for that matter) is the Lou Costello, Junior, Youth Foundation Night Act. This is presented each week to an outstanding child. The child may live in any part of the country, and the award is given not alone for heroism on the part of the youngster, but also to children who have done an outstanding job in their home life. A recent broadcast spotlighted a thirteen-year-old boy who managed to attend school while working at two jobs; he support his family, cook and keep house for his ailing mother and take care of the younger children in the family. In addition to the awards given, the show presents the Award (bicycle, radio and television scholarships, sports equipment and a gold watch engraved from Bud and Lou) to the two comedians who present the show with a $500-dollar bond toward his future education. This part of the show includes a dramatization of the incident or a characterization of the award-winning child.

Each week a guest takes part in a comedy spot with Bud and Lou—Peggy Ann Garner, Arthur Lake, Red Skelton and Wild Bill Elliott are some of the stars who have appeared on the program.

If your child is interested in attending this comedy show tailored to him and his contemporaries, write to the Youth Guest Relations Department at the American Broadcasting Company in Hollywood and request tickets.

Mark Warnow Borden Program

The music is the star of Mark Warnow's Borden program, heard on KNX, 6:00 p.m. Wednesday. Mark's talent for dressing up familiar favorites and current hits in sparkling new arrangements without losing the original flavor is well known. This program goes a step further and puts the listener running start on each number by prefacing it with pertinent facts about the song and its composer. For instance, did you know that Johnny Mercer intended his famous "Kitten on the Keys" and "Dizzy Fingers" piano compositions as a satire on—and a tribute to—the vaudeville piano player who accidentally hit those notes? Or that the famous Southern lullaby, "My Curly-Headed Baby," was written by an Englishman? We didn't until we heard Mark Sawyer's informative introductions to these numbers.

Another high point of the program is the spotlighting of five "Tune Teasers," played without name announcement. Listeners are invited to search their memories for the correct titles and compare their guess with the
names revealed at the end of the medley. The numbers are usually oldies like "Diamonds Are a Girl's Best Friend," "I Found a Million-Dollar Baby," "Sleepy Time Gal," etc.

Vocals on the show are handled by the Borden singers under the direction of Gene Langham and by soloists Glen Daniels, John Ford, and Lee Norman. If you like music for its own sake, you'll enjoy Mark Warnow's offers and realize once again that it's talent, not stars, that makes for entertainment as satisfying as this.

"Surprise Theater"

Each Sunday night KNX runs its 8 o'clock show only twenty-five minutes, and allows the 8:25 to 8:30 time for "Surprise Theater." This could easily be of great damage to the neighboring stations on the dial in case of an 8:30 p.m. Sunday Hooper, for once having heard "Surprise Theater," you're likely to desert another show's ending in order not to miss this little favorite.

Narrator Knox Manning relates little-known, capsuled chapters from the lives of people about whom we all know. In the past couple of weeks, for instance, he has told us about the frustration of a boy who learned and yearned, as hard as he was able, for a naval appointment to Annapolis. The appointment came the day before by that time the boy was twenty-one years old—too old to enter. So he chose West Point as next best, and made quite a thing out of a military career. His name? Dwight Eisenhower.

More recently, Mr. Manning told the story behind Enrico Caruso's first rendition of "Pagliacci," which has been acclaimed as the greatest singspiel performance. Caruso's wife urged him to sing the aria, but he always refused, saying he hadn't lived the part. When his faithless wife left, taking the two beloved children with her, Caruso was left at the first time broken-heartedly sang "Pagliacci." His wife didn't hear it.

Kathleen Hite prepares the scripts for "Surprise Theater." Few radio listeners need to be told about Knox Manning's delivery. The one-half of one per cent "Clem McCarthy" in his voice gives just the right proportion to make even his counting up to ten sound interesting. The five-minute story period Sunday evenings is habit-forming.

"Two Sleepy People"

"Two Sleepy People" is the name of a Sunday show knob presents at 9:15 in the evening. The title was a little mystifying at first. Collectively ran high as to whether it would be a mystery, a comedy, or an across-the-breakfast-table in reverse. It turned out to be the title is no doubt derived from the show's effect on couples who listen to this fifteen minutes.

Virginia Gregg, prominent radio and motion picture actress, plays the role of the talkative, but sleepy young wife, and Reed Hadley co-stars as the bored young husband. The resemblance between them and the "Bickersons," a snappin' twosome on another network at a different time, is vague but still there. These two millions presumably half-asleep. Tiny plots, slight and red comedy, we guess, are dimly visible through the fog of abstruse dialogue.

Miss Gregg is a very competent young lady who once played the role, on a different show, of a Japanese character, born in Japan and educated in Boston. She had to sound like an Oriental, yet without an accent. Virginia's not to miss this little favorite.

We can redeem Reed Hadley's Sunday night role with mention that he has done numberless terrific parts on the "Red Ryder" show.

Occasionally, flashes of good dialogue creep in to startle listeners into complete wakefulness, and when that happens, it's fun. But we think that the rest of the time the show is as tiresome as the bedtime near-licking of two people really would be.

On Mike (About Studio Happenings)

Peering at Peck

Someone earlier in the week had described him as "an acting machine." The description seemed as "surprise theater."

He is currently starring in two pictures under serious consideration for Academy Awards, and during that week, his familiar face had made the cover of Time Magazine.

Conscientious enough about his craft to justify being described as an acting machine, he was neither a dull nor grim visitor to Miss Parsons' program. When the broadcast was over, he posed for pictures with Miss Parsons. To the photographer he said, while exposing his right profile, "Do you want the other side? The other side is much better."

Accustomed to such requests from film stars, the cameraman said, "Any way you like, Mr. Peck."

Peck's cheeks flushed. "Peck, I was only kidding," he said, visibly embarrassed that the shutter man should have taken him seriously.

He arrived at the ABC studios dressed neatly, but not gaudily. He wore ordinary brown shoes that obviously had been to the shoe repair shop many times. His gray suit had seen much better, and it hung loosely. His black tie likewise had the dull finish that comes from many wearings. Greg's cheeks were pinched and aged, apparent earmarks of his strenuous schedule. He watched the broadcast preparation with the quiet interest of a boy pressing his nose against a bakery window.

He expressed bad case of mike fright, and he admitted it. He reared back and roared with laughter when Louella, in a falsetto voice, read the commercial announcement in the dress rehearsal.

Louella's male guests invariably take notice—albeit polite notice—of stunningly dressed, attractive script girl Marie Mack, a former model, but Peck, the number one glamour boy of the screen, actually was too concerned with his script to notice.

Yet now—whether a king or queen of the silver screen—ever has been less aware of his own importance, or more aware of how much there was to learn.

To the case-hardened radio personnel in the ABC control room, who have seen them all come and go, Gregory Peck was a breath of fresh air in a sometimes stale life.

Hawthorne to KRNO

The easiest way to avoid confusion is first to delineate the change. KRNO just moved to 1140 on your dial. KFXM moved into the 390 slot. Jim Hawthorne moved into KRNO for thirty minutes of his regular evening show. This will be heard from 10:30 to 11:00 Monday through Saturday nights.

Jim is also bringing a new show, by direct wire, to KRNO. This daytime stunt will be from 10:00 to 11:00 six mornings a week, and will follow the Hawthorne-favored format of a musical department store or the like. It's with great pleasure that we add ... Mr. Hawthorne's present air time is undisturbed by all this San Bernardino activity. We will continue to hear all that mad stuff from KXL A at the same mad hour of 10:30 p.m. Monday through Saturday.

Youngest Old-Timer

Though Hal "Gildersleeve" Peary celebrated his twenty-fifth year on the air January 21, he is by no means over the age of forty. Peary was not quite fifteen when he made his radio debut as a boy soprano over an Oakland, California, station on January 21, 1923.

The day marking his twenty-fifth anniversary passed with little ado, because Hal was busy at the NBC mikes in "The Great Gildersleeve."

Third Stint

When vocalist Eileen Wilson of Les Brown's band made her January 13 appearance on Bob Hope's program, it was her third was his of the week within an eight-week period. Customers must like her.
GAGS OF THE WEEK

Franklyn McKin, 952 South Bonnie Brae Ave., Los Angeles 6, Calif.

Heard on "Burns and Allen":
Hans Conried: Remember, I'm a doctor. You can't tell me anything. What's your age?
Gracie: I can tell you anything.
Nineteen!

Mrs. Isabelle Noble, 4366 Westlawn Avenue, Venice, Calif.

Heard on "Stop Me If You've Heard This One":
Roger Bowers: The big toe says to the next toe: "Don't look now, but I think we're being followed by a heel."

Hannette Buckner, 9957-B Robbins Drive, Beverly Hills, Calif.

Heard on Jack Benny's New Year's Play, "Goodbye '47":
England: And how are you, Uncle Sam?
Uncle Sam: All right, all right... get your hands out of my pockets. You'll get it, you'll get it.

Yeas C. Wright, 1619 East 87th Street, Los Angeles 2, Calif.

Heard on "Kraft Music Hall":
Al Jolson: I see where Santa Claus is wearing a green suit this year. He's afraid of appearing Red.

Miss Gamar Sario, 4717 Second Avenue, Los Angeles, Calif.

Heard on "Breakfast in Hollywood":
Cobby: Why didn't the cannibal's wife like her husband when he was sober?
Tom: Dunno, why?
Cobby: She liked him better when he was stewed.

Mrs. J. B. Price, 4169 Second Avenue, Los Angeles 43, Calif.

Heard on the Vaugh Monroe Show: Colonel Stoopnagle: I have a health farm at Warm Mattress.

Vaugh Monroe: Where's that?
Colonel Stoopnagle: Just above Hot Springs.

Betty Davenport, 7824 South Normandie, Los Angeles 44, Calif.

Heard on "Grand Ole Opry":
Minnie Pearl: We predict that the women will wear long skirts and have the new look until summer, and then they will pull on bathing suits and the men will have a better look.

Mrs. J. Peters, 2704 South Delta Street, Garvey, Calif.

Heard on "Double or Nothing":
Walter O'Keefe: How many gold bricks are there at Fort Knox?
Contestant: Does that include the officers?

Mrs. Bertha Collins, 1277½ West 37th Place, Los Angeles 7, Calif.

Heard on "It Pays to Be Ignorant":
Lulu McNicol: Mr. McNaughton, did you loosen up on New Year's Eve?
Mr. McNaughton: No, I stayed pretty tight.

Recording Notes to You

By Andy Mansfield

1 note—fair
2 notes—pleasing
3 notes—very good

Chord in G—tops

KWKW, 1:45 p.m. Daily

ALBUM OF THE WEEK: The Delta Rhythm Boys have always been outstanding artists in the vocal group field, but it took their "Dry Bones" album of eight sides to show what a really versatile group can do when they think the proper arrangements. Bing has never sounded better and gives the song just what it needed — the old Crosby nostalgia — and as Mansfield dreams of a South Sea isle, faintly through the palm trees comes a haunting Chord-in-G topper! (RCA-Victor)

HARRY JAMES ORCH.: If you want to hear the rejuvenated James Boys, get a big earful of "Lone Star Moon"... The band really jumps as in days of yore and there's some mighty fine trumpet work to boot. "For Ever Amber," with a Marion Morgan vocal, is in decided contrast with emphasis on power and dramatic big-band arranging... for the three-note department. (Columbia)

JO STAFFORD: Showcased by the lush strings and harp, Jo has another potential hit in "Haunted Heart"... but flip it over and Jo's back in them hills again in the slightly confusing but bouncy "I'm My Own Grandmaw" — this pair of extremes in opposite directions gets the gal an easily deserved three notes. (Capitol)

FRANKIE LAINE: It's about time somebody dug up the hardy perennial, "Shine," and when that somebody happens to be Frankie, let no one else try it, 'cause they're treading on dangerous ground... Laine gives the old standard new zip, partly provided by Carl Fischer's arranging and band — but it's Frankie's best to date for a BIG three notes. (Mercury)
TIME CHANGES

Sunday, January 25 — "Tapestries of Life," KNX, 1:30 p.m. (30 min.) Narrator Theodor Von Eltz tells his colorful anecdotes from history at a new time, with dramatic interpretations by full-star casts. "Tapestries" has formerly been a KNX, 8:00 p.m. Saturday feature.

Sunday, January 25 — "Proudly We Hail," KMPC, 7:30 p.m. (30 min.) C. P. MacGregor's dramatic series, featuring outstanding guest artists, expands to a half-hour and moves from former KMPC time at 7:15 p.m. Sundays.

WHAT'S NEW

Drama

Sunday, January 25 — "Tell It Again," KNX, 10:00 a.m. (30 min.) "The Three Musketeers," "Oliver Twist," "Robin Hood" and similar adventure classics will be dramatized this new series for children and adults alike. Ralph Rose writes, produces and directs; Marvin Miller acts as narrator; and Del Castillo handles organ music effects.

Music

Sunday, January 25 — Concerts from Exposition Park, KFWB, 2:30 p.m. (30 min.) These weekly musical interludes from the Los Angeles County Museum will be broadcast over KFWB regularly until further notice.

Sunday, January 25 — The New Texaco Show, KNX, 6:30 p.m. (30 min.) With former Texaco star Tony Martin moved to ABC, Columbia has built a new musical format around singing sensation Gordon McRae (out west to make a flicker) and lady of ballads Evelyn Knight. Sponsor and listeners both well pleased, with program now in its third week.

Participation

Saturday, January 24 — "Keep Up with the Kids," KJL, 6:30 p.m. (30 min.) Parents, often chagrined by the questions put to them by their teenage children and daughters, will have opportunity to match intelligence with their offspring in this new quiz session conducted by Benay Venuta. Appropriate prizes will be given parent or younger teams totaling the best answers. A "from Hollywood" series.

WHO'S GUESTING

Variety

Saturday, January 24 — "Grand Ole Opry," KFI, 7:30 p.m. (30 min.) Elton Britt, "The World's Highest Yodeler," sings "There's a Star Spangled Banner Waving Somewhere" when he guests with the Nashville folks.

Wednesday, January 28 — Bing Crosby show, KECA, 9:00 p.m. (30 min.) Esther Williams makes a big splash as program guest, in company with visiting cowboy music exponent Red Ingle.

Comedy

Tuesday, January 27 — Bob Hope Show, KFI, 7:00 p.m. (30 min.) England comes to Hope, in the person of British Rex Harrison, who is guest for the evening.

Music

Sunday, January 25 — "Sound Off," KECA, 1:00 p.m. (30 min.) Tex Beneke and Marian Hutton are co-guests of the show, and will feature one of the duets they made popular during their appearances with the late Major Glenn Miller.

Sunday, January 25 — Metropolitan Opera Auditions of the Air, KECA, 1:30 p.m. (30 min.) Marguerite Piazza, New Orleans lyric soprano and former Mardi Gras Queen, will sing "Un Bel Di" by Puccini and "Romany Life" from Victor Herbert's The Fortune Teller when she auditions this broadcast. She will also be heard in the duet from the first act of "Pagliacci" with Canadian baritone Fernand Martel, her fellow contestant on the program.

Monday, January 26 — "The Telephone Hour," KFI, 9:00 p.m. (30 min.) Lily Pons will sing as guest with Donald Voorhees and the Bell orchestra.

Commentary

Sunday, January 25 — Louise Parsons, KECA, 6:15 p.m. (15 min.) Hoagy Carmichael will be guest of radio's "hello to you from Hollywood" reporter.

Monday, January 26 — "The Woman's Voice," KMPC, 4:15 p.m. (15 min.) Local contestants in Jeanne Gray's campaign to select the outstanding woman of the year will be with her on this broadcast, also on programs of Wednesday and Friday of the same week.

Religion

Sunday, January 25 — "The Church of the Air," KNX, 7:00 a.m. (30 min.) "What You Can Do for Unity" will be suggested by the Rev. Dr. Truman Douglas, who next will introduce Wilbur Lawrence, Jr., lay moderator of the United States Presbyterian Church, in an address on "Onward, Then, Ye People."

Juvenile

Sunday, January 25 — "Juvenile Jury," KJL, 12:30 p.m. (30 min.) Nine-year-old Cherry Ward from London, Eng. (Please Turn to Next Page)
**WHAT'S PLAYING**

**Drama**

**Sunday, January 25** — "The Greatest Story Ever Told," KECA, 3:30 p.m. (30 min.) On the first anniversary of this important religious drama series, "The Good Samaritan" script will be repeated.

**Sunday, January 25—"Suspense," KNX, 4:30 p.m. (1 hr.) With Robert Montgomery as hour-long host, June Havoc enacts the title role in Cornell Woolrich's "Black Angel," adapted for radio by Jason Janes.

**Monday, January 26** — "Hollywood Star Preview," KFI, 8:00 p.m. (30 min.) Gale Robbins, who has just made memorable first film appearances in "Tisa" and "Race Street," will preview before the radio listeners in an original play co-starring Lloyd Nolan.

**Sunday, January 25—"Theatre Guild on the Air," KECA, 6:30 p.m. (1 hr.) "Itrato!" James Gleason and Richard Taber's punchy Broadway comedy, will be radio-produced with Pat O'Brien and Arlene Francis in starring roles.

**Monday, January 26—"Lux Radio Theatre," KNX, 6:00 p.m. (1 hr.) A tense setting, as Cary Grant and Ingrid Bergman co-star in "Notorious."

**Monday, January 26—"Screen Guild Players," KNX, 7:30 p.m. (30 min.) Enacting "A Brief Encounter" will be Irene Dunne and Herbert Marshall.

**Monday, January 26 — "Cavalcade of America," KFI, 8:30 p.m. (30 min.) Robert Taylor stars in this picturization of the America for its production titled "Strike It Low for Freedom."

**Wednesday, January 28—"Skippy Hollywood Theatre," KFI, 6:30 p.m. (30 min.) Jackie Cooper takes the central comedy lines in "Alias John Smith."

**Music**

**Saturday, January 24 — Metropolitan Opera, KECA, 11:00 a.m. (to conc.) Lauritz Melchior, Helen Traubel and Rose Bampton sing the principals in Wagner's "Die Walkure," as curtain again rises on the Metropolitan stage.

**Saturday, January 24—NBC Symphony, KFI, 3:30 p.m. (1 hr.) Swiss conductor Ernest Ansermet will direct the orchestra in Tempesto Strong's "Paraphrase on a Choral from Hassler for Strings" and Bohuslav Martinů's "Symphony No. 5," both works to be heard for the first time in this country.

**Monday, January 26—"Musical Masterpieces," KFAC, 4:00 p.m. (1 hr.)

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**WHAT'S SPECIAL**

**Public Interest**

**Saturday, January 24—"National Farm and Home Hour," KFI, 10:00 a.m. (30 min.) The first major agricultural exhibition of 1948, the Western National Livestock Show in Denver, Colorado, will be visited by the program, with Hall Renojett, director of agriculture for Denver station KOA, covering proceedings.

**TELEVISION TIPS**

By Jane Pelgram

The discussion among Hollywood Advertising Club guests Edgar Bergen, president of the Academy of Television Arts & Sciences; Ronald Oxford, executive producer of KFTV-TV; Dave Cramond, director of L.A. Times television; Hal Bock, director of west coast television for NBC; Clint Stanley, Philco television producer; and Paul E. Bryant, television merchandising executive, can't be reported in cold figures. Programming is an ephemeral thing whose composite shows aren't, all as yet, written. That, incidentally, was one of the points most discussed. Writers were stressed as being in great need. Attention, hopefuls!

Showmanship in programming came in this year's greater share of attention, and the realization is apparently strong that there is a need for cooperation from other branches of show business in order that the different mediums not hamper another in the drive forward.

A highly significant step toward the implementation of at least one type of television program occurred in the signing of an agreement between a television network and an independent motion picture producer, calling for the production of motion picture especially for television. Under the terms of the agreement, Jerry Fairbanks Productions will produce for the National Broadcasting Company, during the next five years, feature films of all types and lengths. The films, to be produced on NBC's order, will be made primarily for television showing, incorporating special film techniques developed by Fairbanks for television. The network will specify the types of film desired, and will acquire all distribution rights. Fairbanks will be responsible for production under NBC's general supervision.
Speling: His Specialty

(Continued from Page 6)

write job meant. However, he was
fated to learn quickly, for about the
time it took to report his work, a fire
occurred on the Police Rifle Range, and
everyone went to that, literally
leaving Hank to make up the whole
front page. He says now, unlike the
common twofold practically every-
thing happened, for the front
page, he was sure, looked a lot bet-
ter than what he'd written.

On the Daily News, Hank met Ken
Frogley, the new editor, and met new
public relations chief for American
Airlines, who heard KHJ and the Mu-
tual network needed a publicity di-
rector. Frogley sent Weaver out to
apply, but fortunately, says Hank, he
didn't get the job. The man to whom
he applied was an old college friend
of his mother, and so knew Hank's youth
limit.

Born Henry A. Weaver III, in Pitts-
burgh, Pennsylvania, thirty-one years
ago, Hank also lived in Virginia and
Kentucky before coming to Southern
California. III is that in his school
"spelling." He attended many
different institutions of learning, and
what he remembers most from that
period is some teacher impressing
upon his youthful mind that cucum-
biers are very bad for you—and now
his favorite food is cucumbers with
sour cream!

At last young Weaver actually
stepped into his career when he was
hired to do some work for Frank
Bull, who was then covering the
hockey games at the old Polar Pal-
ace. He liked the work, and the ra-
dio bug bit him.

An old hand at all kinds of sports
broadcasting, during the course of
his career Hank has reported auto
racing, boxing, football track meets,
ice hockey, polo, six-day bike races,
air races, speedboat and aquaplane races—and bullfights.

Weaver has conducted more than
1500 radio interviews, including some
with such prominent figures as
Franklin D. Roosevelt and his son
James, Wendell Willkie, John Barry-
more, Joe Louis, Orson Welles, and
many in many other national and film
celebrities.

Hank counts his interview with
Wendell Willkie as one of his luck-
lest breaks. Mike in hand, Hank wait-
ed on the City Hall steps, along with
reporters from other radio stations
and newspapers, for the arrival of
the then candidate for the Presidency
of the United States. Finally a cop
tipped him off that Willkie would
not get out of the car. Pushing
through the crowd, Hank was at the
door when the car door opened and the
candidate pulled up. Mrs. Mary
Briggs, then postmistress, and Mrs.
Fletcher Bowron, wife of the mayor,
were among the crowd. Mrs. Willkie'd
a bouquet of flowers. Hank remem-
bers that in the push he must have
knocked those good ladies' hats about,
and when he got the interview, he
found Willkie, the only reporter to reach
him with a microphone during his
brief stop at the City Hall that day.

Memorable Interview

He interviewed President Franklin
D. Roosevelt during one of his West
Coast tours, also the late President's
son James, at the airport one day.
But for Hank the most
pleasure an interview which he had
with the late great thespian, John
Barrymore, in the forecourt of Grau-
man's Chinese Theatre. Hank wanted
an interview with Barrymore, and had five prepared
questions—because Barrymore's at-
orneys (he was flanked by a battery
of lawyers at the time of one of the actor's last marital troubles) had warned him to ask nothing
about the star's personal affairs.
Hank asked one question, and Bar-
rymore talked for forty-five minutes—
one of the most brilliant autobiogra-
phies he ever heard or read, says
Weaver. Ad lib and straight from
the heart. He renewed his entire life
for the young reporter. He went back to his boathood and
told of a tour he made with his father in England many years
before, and of his stage and picture career, and freely talked
about his current marital difficulties.

Hank says that forty-five-minute rec-
ords, of course, were not long enough to locate
for it is one of the most terrific stories
on Barrymore in existence.

Another highlight of his special
events career was the time he was
then with KEHE, now KECA) with
Joe Louis. It seems that once
a good while before, Hank, then
a punk reporter, had interviewed
Joe in the old Main Street gym, when the
champ was on his way up. Later
Louis came out to fight Jack Roper
at Wrigley Field. He had refused to
give interviews or make the film ap-
pearances, even though he had been offered $5000 to appear on one net-
work broadcast. Hank called Jack
Blackburn, and explained who he
was, recalled the incident of his previous meeting with Joe,
and the champ and his trainer agreed
to come to the station for the interview
on a certain day at a certain time.
From there on, neither could be
reached by phone. The station had
thoroughly publicized the fact that
they were going to have the only
Louis interview to be given before
the fight, and KEHE's manager told
Weaver if Joe didn't show up as promised, there would be out of
a job effective immediately. A
quarter-hour before air time, Joe and
Trainer Blackburn put in their ap-
pearance.

Planning to pull a Paul Gallico,
Hank arranged to go down to train-
ing quarters and spar with the
champ, so he could tell the fans what had happened. He was in a serious auto accident the
night he was due at the Louis gym,
and next day when he reported for
work, the manager said, "No, no one
would believe he hadn't been box-
ing with Louis.

Hank has covered all kinds of ca-
tastrophes — the earthquake which
shook the All-American Canal, Braw-
ley and El Centro several years ago,
and one of the San Fernando Valley's
serious floods — as well as several
ship launchings and maiden flights,
but once he got lost at the Rose
Bowl!

With pack transmitter, his helper
monitoring the station with a port-
table phone, and the only means of contact in those days, he
walked the line of the Rose Tournam-
ment Parade along Colorado Boule-
vard. Climbing up the pole to interview
the pretty girls, describing the color
of the event and weaving in and out
of the throng, he lost his helper and
so his contact with the station. When
they did get together, he was
broadcasting an appeal for aid in
locating "one fat blond with a pack
transmitter on his back, somewhere
along the parade line on Colorado
Boulevard in Pasadena."

So goes life with a news and
special events man in radio! And
events such as these would probably
gone to waste if he didn't study to
spend some time at home! How
ever, he was Dec. 7, 1941. Early in '42, Hank decided to
join the Marine Corps, and from
there on, for the next three years he
was anything but a "spotter" or in the
biggest "special event" of our time. Hank went from private to PFC, and came out with
five stripes on his jacket.

Hank served in a guard battalion, public
relations, advanced training, and
finally got a combat correspondent
warrant while in Kamuela on the
island of Hawaii, and so started 35,000 miles of travel by air in the Pacific. He
visited twenty-seven islands and
spent five months aboard troop
ship transports and the progress of the war. He saw action aplenty, from the securing of Peleliu
to the assault and capture of Iwo
Jima, where his report of the flag
raising ceremony was the first filed and carried by Associated Press.

In Japan

Weaver covered the initial occu-
pation of Japan with the second and
fifth Marine Divisions, with the
first landing force to go ashore on
Kyushu. Planning an inspection
tour of Sasebo, third largest Japa-
nese naval base, Hank's jeep was
nearly submerged in a "launching acci-
dent," and he says one of his most
satisfactory moments of the war fol-
lowed when he had the pleasure of
steering the jeep while seven officers
pushed him up out of the sea!

Hank found that his jeep had been
stripped of rifles, and he went ashore on
his inspection tour armed only
with his forty-five and his knife. He
carefully removed the clip from the
revolver because he didn't want to
give nervous officers a chance. He
found the streets deserted, with only
the Japanese civilian police in evi-
dence, and they saluted him properly
and often, having been instructed to
salute all Americans. He

Hank was on occupation duty for
six months before being ordered back
to the States. He was most impressed
by the respect of the Japanese for
law and order. It was this character-
istic, he thinks, which helped to
(Page Turn to Page 32)

Page Fifteen
THEATER, "every Sunday, 3 to 3:30"

JANUARY 25, 1948

RA D I O L I F E

P. M.

STATION KXLA (1110 ke.)

2:45—HOLLYWOOD:—Composer's Album.

3:45—KF I—M ELODY PARADE.

3:55—K W IK —NEWS.

4:00—KF WI—C HURCH OF THE AIR.

4:15—KF OX —Dr. Dana.

4:30—KF WB—P 1 A C T I F E L U T H E R A N H R .

5:00—KF WB—T H I N G S I N E M A .


6:00—KF I, KF SD—THE MAN CALLED X.


7:00—KF I, KF SD—G R A C E M E L O D I E S .


7:45—KF WB—S K O W K I N G R E V I E W .

8:00—KF WB—S T O N E S I N T H E M A R K E T .

8:15—KF AC—M U S I C A N D S C E N E .

8:30—KF WB—O N E W O R L D , O N E G O D .

9:00—KF WB—A N T H O N Y H A N S E N .


10:30—KF AC—R E V I S E D Q U E S T I O N S .

11:00—KF WB—W A L T Z I N V I T A T I O N .


11:30—KF AC—R E V I E W .

12:00—KF WB—P A R T Y M O O N E T H I C I T Y .

12:30—KF AC—T H E M E S E C H E L D .

1:00—KF WB—T H I N G S I N E M A .

1:30—KF WB—M A R I A H D I N I .

2:00—KF WB—R E V I S E D .

2:30—KN X LA —L I F E A N D H E A L T H .

3:00—KF WB—D O N ' T L E D Y O U .


4:00—KF AC—P O P U L A R M U S I C .

4:30—KF WB—R E V I E W .

5:00—KF WB—H U R R I C A N E W A R N I N G S .

5:15—KF WB—R E V I E W .

6:00—KF WB—R E V I E W .


6:30—KF WB—R E V I E W .

7:00—KF WB—R E V I E W .

7:15—KF WB—R E V I E W .

7:30—KF WB—R E V I E W .

8:00—KF WB—R E V I E W .

8:15—KF WB—R E V I E W .

9:00—KF WB—R E V I E W .


9:30—KF WB—R E V I E W .

10:00—KF WB—R E V I E W .


10:30—KF WB—R E V I E W .

11:00—KF WB—R E V I E W .


11:30—KF WB—R E V I E W .

12:00—KF WB—R E V I E W .

12:30—KF WB—R E V I E W .

1:00—KF WB—R E V I E W .

1:30—KF WB—R E V I E W .

2:00—KF WB—R E V I E W .

2:30—KF WB—R E V I E W .

3:00—KF WB—R E V I E W .

3:30—KF WB—R E V I E W .

4:00—KF WB—R E V I E W .

4:30—KF WB—R E V I E W .

5:00—KF WB—R E V I E W .

5:15—KF WB—R E V I E W .

5:30—KF WB—R E V I E W .

6:00—KF WB—R E V I E W .


6:30—KF WB—R E V I E W .

7:00—KF WB—R E V I E W .

7:15—KF WB—R E V I E W .

7:30—KF WB—R E V I E W .

8:00—KF WB—R E V I E W .

8:15—KF WB—R E V I E W .

9:00—KF WB—R E V I E W .


9:30—KF WB—R E V I E W .

10:00—KF WB—R E V I E W .


10:30—KF WB—R E V I E W .
HAY: January 26

10:00—Evaluations: News Broadcast.
10:15—Ratzel's Serenade.
10:25—Valley Roundup.
10:30—Voice of Cross.
10:35—Ratzel's Serenade.
10:45—Valley Roundup.
10:55—Ratzel's Serenade.
11:00—Voice of Cross.
11:05—Valley Roundup.
11:15—Ratzel's Serenade.
11:25—Valley Roundup.

Central Time

8:30—Ratzel's Serenade.
8:35—Voice of Cross.
8:40—Valley Roundup.
8:45—Voice of Cross.
8:50—Ratzel's Serenade.
9:00—Valley Roundup.
9:10—Ratzel's Serenade.
9:20—Valley Roundup.
9:30—Ratzel's Serenade.
9:40—Valley Roundup.
9:45—Voice of Cross.
9:50—Ratzel's Serenade.
10:00—Valley Roundup.
10:05—Voice of Cross.
10:10—Ratzel's Serenade.
10:20—Valley Roundup.
10:30—Ratzel's Serenade.
10:40—Valley Roundup.
10:45—Voice of Cross.
10:50—Ratzel's Serenade.
11:00—Valley Roundup.
11:05—Voice of Cross.
11:10—Ratzel's Serenade.
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11:30—Ratzel's Serenade.
11:40—Valley Roundup.
11:45—Voice of Cross.
11:50—Ratzel's Serenade.
12:00—Valley Roundup.
12:05—Voice of Cross.
12:10—Ratzel's Serenade.
12:20—Valley Roundup.
12:30—Ratzel's Serenade.
12:40—Valley Roundup.
12:50—Ratzel's Serenade.
01:00—Valley Roundup.
01:05—Voice of Cross.
01:10—Ratzel's Serenade.
01:15—Voice of Cross.
01:20—Valley Roundup.
01:30—Ratzel's Serenade.
01:35—Voice of Cross.
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01:45—Voice of Cross.
01:50—Ratzel's Serenade.
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12:20—Valley Roundup.
12:30—Ratzel's Serenade.
12:40—Valley Roundup.
12:50—Ratzel's Serenade.
RADIO LIFE

MONDAY LOGS

10:30—K]} —Red River.
10:45—KFLC —Red River Nationals.
11:00—KFLC —Music of St. Louis.
11:30—KFLC —Orchestra.
11:45—KFLC —Caucasian.


2:00—KFAC —Radio Dial of the World.
3:00—KFAC —Radio Dial of the World.
4:00—KFAC —Radio Dial of the World.
5:00—KFAC —Radio Dial of the World.
6:00—KFAC —Radio Dial of the World.
7:00—KFAC —Radio Dial of the World.
7:30—KFAC —Radio Dial of the World.
8:00—KFAC —Radio Dial of the World.
8:30—KFAC —Radio Dial of the World.
8:45—KFAC —Radio Dial of the World.
9:00—KFAC —Radio Dial of the World.
10:00—KFAC —Radio Dial of the World.
11:00—KFAC —Radio Dial of the World.

At 

For "SPORTS-DIAL"

Monday and Tuesday, 5:30 p.m.

KFRD —Sports Dial.

For "SPORTS-DIAL"

Monday and Tuesday, 5:30 p.m.

KFRD —Sports Dial.
TUESDAY, JANUARY 27

8 — KECA, KFMR — Don McNell's Breakfast Club.
9 — KECA, KFMB — Telephone Waving.
10 — KECA, KFMB — Johnny Murray.
12 — KECA, KLAC, KXLA — News.
13 — KECA, KNX — Morning Melodies.
14 — KECA, KAUS — Country Church.
15 — KECA, KDDB — Frederick Bailey.
16 — KECA, KLAC — Bing Crosby.

KECA, KRKD — Haven of Rest
KRKD, 8:00 A.M., Tuesday, Thursday
KFOX, 8:00 A.M., Monday, Thursday, Saturday
KCLA, 8:30 A.M., Monday, Wednesday, Friday

AL JARVIS
Make-Believe Ballroom
10:00 a.m. — 1:00 p.m.
3:30 p.m. — 6:30 p.m.

TUESDAY Program Highlights

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

Comedy-Variety

9:00 — Ma Perkins.
9:30 — Arthur Godfrey.
12:00 — Mr. and Mrs. North.
1:30 — Burritt Wheeler.
4:30 — Art Baker.

Mystery-Detective

8:30 — Mr. and Mrs. North.
1:30 — Burritt Wheeler.

Public Interest

1:00 — Queen for the Air.
6:00 — Woman's Forum.
8:15 — Across the Frontiers.

Drama

6:30 — Studio One, OPX.
9:00 — Favorite Story.

Classical, Semi-Classical

4:00 — Classical Masterpieces.

Comment-Narration

7:45 — Fred Waring.
8:30 — Boxing Concert, KECA.
7:30 — Meade's American Ladies.

Recorded Music

4:00 — Musical Highlights.

Classical, Semi-Classical

6:00 — Musical Digest, KFAC.
7:00 — Firestone Favorites, KFMP.
8:00 — Boxing Concert, KECA.
10:00 — Concert, KFAC.
10:00 — Lucky Laser Dance Time.
10:00 — Eastside Show, KFAC.
8:30 — Comedy in Wax, KECA.

Popular-Western Music

8:00 — Supper Club, KF.
9:00 — Club Fifteen, KF.

RACE RESULTS

Starting at 10:00 a.m., and 3:30 p.m., and every 30 min. thereafter.

Mon. — Mrs. Ray, Dial 1200.

KMP — These Were the Days.
KFWB — Maurice Dert.
KFW — Pasadena Panorama.
KECA — Al Jarvis Room.
KGER — Public Messenger.
KRKD — Lach Lac Farty.
KGER — Valley News.
KRKD — The Daily.
KFW — Record Roundup.
KLA — Miss Bell Roundup.
KXLA — Don Crosby.

1:15 — KRKD — Kiner's News Corp.
KFB — KFSD — Ma Perkins.
KHJ — Sing America, Sing.
KRM — Today’s Children.
KGER — Heilnimming.
KRKD — Weekender.
KGER — Cards.
KRKD — Urban League.
KXLA — Armstrong Twins.
KXLA — Stock Quotations.
KGER — Piano Interlude.
KFB — Violin.

1:30 — KFAC — Roper Reporting.
1:30 — KFAC — Show Tunes.
1:45 — KRKD — Intermission.
KRKD — Right to Happiness.
KGER — School.
KRKD — Roper Reporting.

1:55 — KRKD — Out of the Blue Box.
9:15 — KRKD — Academy.

1:15 — KECA — Kiner's News Corp.

KFB — Whiteman Club.

KRKD — KFSD — Barkridge Wife.
KBF — School of the Air.
KRKD — Bill Assen.
KXLA — Radio City.
KRKD — Sunset and Vine.
KRKD — Glessiedt.

KRKD — Intermission.
KRKD — Composers of Today.
KRKD — June Austin.
KRKD — Morning.

KRKD — Intermission.
KRKD — Brian Clough.
KRKD — Hugh Rushes.
KRKD — Mother Goose on Radial.

KRKD — News.
KRKD — Andy Mansfield.
KRKD — Garden School.
KRKD — Western Tunes.

KRKD — News.
KRKD — Sports Flash.

KRKD — Intermission.
KRKD — Radio City.
KRKD — Musical.
MILD & MELLOW
4:30 to 5 P.M.
Monday through Friday

KMPF—Mild and Mellow.
KLAC—Racing Roundup.
KGFJ—Sports Flash.
KRMF—Sports Flash.

5:00—KMPF—Sports Flash.
5:30—KLGJ—Sports Flash.

6:00—KMPF—Sports Flash.

7:00—KMPF—Sports Flash.
7:30—KMPF—Sports Flash.

8:00—KMPF—Sports Flash.
8:30—KMPF—Sports Flash.
9:00—KMPF—Sports Flash.
9:30—KMPF—Sports Flash.
10:00—KMPF—Sports Flash.
10:30—KMPF—Sports Flash.
11:00—KMPF—Sports Flash.
11:30—KMPF—Sports Flash.

KMPF—Mild and Mellow.
KLAC—Racing Roundup.
KGFJ—Sports Flash.

9:00—KMPF—Sports Flash.
9:30—KMPF—Sports Flash.
10:00—KMPF—Sports Flash.
10:30—KMPF—Sports Flash.
11:00—KMPF—Sports Flash.

KLAC—Mild and Mellow.
KLAC—Racing Roundup.
KGFJ—Sports Flash.

KMPF—Mild and Mellow.
KLAC—Racing Roundup.
KGFJ—Sports Flash.

KMPF—Mild and Mellow.
KLAC—Racing Roundup.
KGFJ—Sports Flash.

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KGFJ—Sports Flash.

KMPF—Mild and Mellow.
KLAC—Racing Roundup.
KGFJ—Sports Flash.
MILD & MELLOW 4:30 to 5 P.M. Monday through Friday

SAM BALTER'S "SPORTS BOOK" 6:30 - 6:45 p.m. Monday through Saturday

SPORTS SHOTS

Sports Shots

A Sports Roundup of National and Local Sports

With Kenneth Grant

Nightly except Sunday

KXL-A 5:55 P.M.

Presented by DAVIS & SPARKS Ford Dealer

KFBW-Easter Show

KXLA-Easter Parade

KFAK-Windjammer Day

KFEW-Spade Cooler Time

KGER-Symphony

KGIV-Michael Roy

KHEW-Twilight Show

KECA, KFM-B-Mr. President

KJKT, KFMB, KGB, KYOE-

KFBW, KGER, KLCM

KXLA-Squeak 'n Deacon

KXLA-Easter Parade

KGER-Hollywood House

KGB-Dance Time

KRFJ-Beaumont Smith

9:00-10:00 Music in the Night

11:00-12:00 Music in the Night

KXLA-County Daily Word

9:35-10:00 Sunday School

11:00-12:00 Sunday School

KXLA Presents ALEX

KXLA Presents ALEX

ALEX

Pickupcupalebbucks

COOPER

12:00 - 5:00 A.M. TUESDAY THRU SUNDAY
FRIDAY, JANUARY 30

Indicates News Broadcasts

8:00 RECA, KBMR—Don Mecklen's Breakfast Club
8:05 KJLI, KFND, KXLA—Announcer's Breakfast Club
8:20 KJLI, KFND, KXLA—Announcer's Breakfast Club
8:25 KJLI, KFND, KXLA—Announcer's Breakfast Club
8:30 KFSD, KJLI—Three's a Company
8:35 KJLI, KFND, KXLA—Announcer's Breakfast Club
8:40 RECA, REB—Rehearsal
8:45 RECA, REB—Rehearsal
9:00 KFSD, KJLI, KXLA—Announcer's Breakfast Club
9:05 KJLI, KFND, KXLA—Announcer's Breakfast Club
9:10 KFSD, KJLI, KXLA—Announcer's Breakfast Club
9:15 KFSD, KJLI, KXLA—Announcer's Breakfast Club

8:00 RECA, KFMB, KGLL, KJLI—News
8:05 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:10 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:15 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:20 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:25 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:30 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:35 KFSD, KJLI, KXLA—Announcer's Breakfast Club
8:40 KJLI, KFND, KXLA—Announcer's Breakfast Club
8:45 KJLI, KFND, KXLA—Announcer's Breakfast Club
9:00 KFSD, KJLI, KXLA—Announcer's Breakfast Club
9:05 KFSD, KJLI, KXLA—Announcer's Breakfast Club
9:10 KFSD, KJLI, KXLA—Announcer's Breakfast Club
9:15 KFSD, KJLI, KXLA—Announcer's Breakfast Club

FRIDAY Program Highlights

9 Years on the Air
BOB and MARIAN LEE
"WOMAN'S WORLD"
KXLA
10:30 a.m. Mon.-Fri.

9:00—Ladies' Day, KFI.
3:30—Godfrey Morgan, KXLA.
6:00—Frank Morgan, KXLA.
7:00—Dorothy and Harold, KXLA.
7:30—Bill Snooks, KXLA.
8:00—News, KXLA.
9:00—Grand Slam, KXLA.
9:30—Brennen's Breakfast Club, KFIL.
10:00—Queen for a Day, KFI.
10:30—Double or Nothing, KFIL.
11:00—What's Your Dollar, KFI.
12:00—Flash, KFIL.
1:00—Flirt, KFIL.
2:00—Flash, KFIL.
3:00—Flirt, KFIL.
4:00—Flash, KFIL.
5:00—Flirt, KFIL.
6:00—Flash, KFIL.
7:00—Flirt, KFIL.
8:00—Flash, KFIL.
9:00—Flirt, KFIL.
10:00—Flirt, KFIL.

Comedy-Variety
9:00—Ladies' Day, KPT.
3:30—Godfrey Morgan, KPT.
6:00—Frank Morgan, KPT.
7:00—Dorothy and Harold, KPT.
7:30—Bill Snooks, KPT.
8:00—News, KPT.
9:00—Grand Slam, KPT.
9:30—Brennen's Breakfast Club, KPT.
10:00—Queen for a Day, KPT.
10:30—Double or Nothing, KPT.
11:00—What's Your Dollar, KPT.
12:00—Flash, KPT.
1:00—Flirt, KPT.
2:00—Flash, KPT.
3:00—Flirt, KPT.
4:00—Flash, KPT.
5:00—Flirt, KPT.
6:00—Flash, KPT.
7:00—Flirt, KPT.
8:00—Flash, KPT.
9:00—Flirt, KPT.
10:00—Flash, KPT.

Mystery-Detective
8:00—Scarlet Queen, KFI.
8:30—This is Your FBI, KFIL.
9:00—Mystery Theater, KFIL.
9:30—Famous Jury Trials, KFIL.
10:00—Racing, KFIL.
10:30—Sports Flash, KFIL.
11:00—Doubles, KFIL.
11:30—Sports Flash, KFIL.
12:00—Flash, KFIL.
1:00—Flirt, KFIL.
2:00—Flash, KFIL.
3:00—Flirt, KFIL.
4:00—Flash, KFIL.
5:00—Flirt, KFIL.
6:00—Flash, KFIL.
7:00—Flirt, KFIL.
8:00—Flash, KFIL.
9:00—Flirt, KFIL.
10:00—Flash, KFIL.

Public Interest-Information
7:00—Despite the Press, KJII.
11:45—Report From Overseas, KXLA.

Sports
10:00—Race Lineup, KXLA.
10:30—Racing, KXLA.
11:00—Racing, KXLA.
11:30—Racing, KXLA.
12:00—Racing, KXLA.
1:00—Racing, KXLA.
2:00—Racing, KXLA.
3:00—Racing, KXLA.
4:00—Racing, KXLA.
5:00—Racing, KXLA.
6:00—Racing, KXLA.
7:00—Racing, KXLA.
8:00—Racing, KXLA.
9:00—Racing, KXLA.
10:00—Racing, KXLA.

Drama
9:00—Preview Theater, KFIL.

Classical, Semi-Classical Music
8:00—Waring, KFIL.
8:30—Waltz Time, KFIL.
9:00—David Street, KFIL.
10:00—Break the Silence, KFIL.

Comment-Narration
7:30—Fred Beck, KFIL.
8:00—Kaye Smith, KFIL.
9:00—Galen Drake, KFIL.
10:00—What Do You Say KFI.
11:00—End of Show, KFIL.

Popular-Western Music
8:30—Sonora Club, KFI.
8:45—Jack Smith, KJII.
9:15—Bob Ives, KJII.
9:45—Club Fifteen, KJII.


12:00—RECA, KFIB, KFSD—News, KFIB—Double or Nothing.

KMPF—Those Were the Days, KMPF—Al Jarreau, KMPF—Sedona Interview, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert.

1:00—RECA, KFIB, KFSD—Record Roundup.
1:15—RECA, KFIB, KFSD—Record Roundup.

BAND—RECA—Swing Band.

1:15—RECA, KFIB, KFSD—Record Roundup.

KMPF—Those Were the Days, KMPF—Al Jarreau, KMPF—Sedona Interview, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert, KMPF—Lunchroom Concert.

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1:15—RECA, KFIB, KFSD—Record Roundup.

BAND—RECA—Swing Band.

1:15—RECA, KFIB, KFSD—Record Roundup.
# RADIO LIFE

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# LUCKY LAGER DANCE TIME

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<tr>
<td>12:00</td>
<td>KFWB</td>
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# KEEP UP WITH THE KIDS

**Parent Kid Quiz**

**Guest Stars: Jimmy Gleason vs. His Grandson**

**KJH — 6:30 P.M. SAT.**

**KJH, KGB, KYO, Keep Up With The Kids**

<table>
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# EASTSIDE SHOW

**Every Night Except Sunday**

**KFWB**

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# DANCE MUSIC AT ITS BEST

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# SATURDAYS SHOWS

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<td>KJSS</td>
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<td>Callahan Band</td>
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<td>9:45</td>
<td>KGB</td>
<td>Don Olles乾</td>
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<td>KXLA</td>
<td>Doo-Wop Concert</td>
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<td>Betty Bomar Orchestra</td>
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<td>KXLA</td>
<td>Town Hall Orchestra</td>
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<tr>
<td>11:45</td>
<td>KFMB</td>
<td>Doo-Wop Show</td>
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# PAGE TWENTY-NINE
Pint-Sized Scribe

(Continued from Page 5)
Kathleen lives alone in a Hollywood apartment, does her own cooking and housework, and still finds time for an indoor hobby.

"Luckily, reading is my favorite pastime. I think a writer must read continuously and broadly in order to avoid a repetitious use of the same words in her own writing."

Kathleen particularly enjoys Arthur Koestler, Thomas Wolfe and Somerset Maugham.

The letter writer says that she listens to her own air-borne efforts only when something she's particularly pleased with, and adds grinningly that she's come in for a shock or two in the hearing.

"I'd introduced a Dutch character named 'Maxim' into a 'City' script on one occasion. The role was that of a not entirely honest art dealer...a flippant type, I guess. While writing his dialogue, I'd stayed away from making him seem especially evil. In imaginary form 'Maxim' was a cherubic-faced, definitely Germanic, rather cultured crook.

"I was feeling pretty snug about the whole story, and wanted to hear it out aloud. It's the best character actors and dialecticians in the business was doing the part. Why I'll never know, but both the actor and I were interested 'Maxim's role as that of an Oriental! Hearing my apple-cheeked little 'Maxim' hiss in away in the most sinister chop-suey fashion turned one of my favorite dramatic effects into perfect low comedy...at least for me."

Pennies for Heaven

(Continued from Page 4)
ile—I imagine it is to be in a Protestant church by the name of the one that makes no difference, it's a worthy cause, and we all worship the same God."...

"As an orthodox Jewess, I am pleased to join in this goodwill army, with the hope of doing better later."...

"May each chime be a prayer for peace especially in religions."..."I am a person who does not believe in myself, but who does firmly believe in the power of people's combined faith."

Pennies came from all sorts of organizations and businesses—from the employees of a department of a shirt factory, from an American Legion auxiliary, from the staff of radio station WROX in Clarksdale, Mississippi, from a group of girls in the kitchen of Mt. Clemens General Hospital, Michigan, from the code room of the Air University, Maxwell Field, Montgomery, Alabama...

The writer accompanied the pennies told all sorts of stories, expressed all sorts of reasons. One woman who sent a zinc penny got Page Thirty-two

worried for fear the metal wasn't right for the bell—followed it with three coppers. A woman with six girls and two boys who had been living in a deserted boxcar for 18 months with barely enough to eat, sent in nine pennies. Three Norwegian airmen visiting in New York heard the appeal and contributed. A fireman wrote, "I do nothing but listen to bells all day. I'm glad to be part owner in a different bell."

Another wrote, "Being Scotch, I couldn't waste a three-cent stamp to send a penny. So I'll send ye twenty-five cents and one cent."

With an invalid daughter to support, a poverty-stricken woman, herself ill and out of work for three months, sent one of her last remaining fourteen pennies. And a man who had had no work for over nine months and who was living with friends found a penny on the street.

"Without a doubt God must have placed it there so that I might have a penny to send in on the bell. I could have used one of my friends, but I wanted one I felt was of my own."

People sent pennies in memory of their parents, of boys lost in the service, of friends killed while tracking down a murderer, of children run down by automobiles, or they sent them for no reason at all. A man wrote, "In a letter from my sister in Iowa I was asked to send a penny to this name and box number. I was not told why—but if one penny can mean anything, maybe two pennies can mean twice as much." One woman, who heard only the part asking for the penny, sent hers, saying, "You know better than I who you want pennies, but I am delighted to heed your request."

Favorite Coins

To many senders, a penny was not enough. They sent the penny—coins which for various reasons had endeared themselves. One woman sent a collection of English pennies from the time of George II and George III. Good luck pennies came in by the score. A woman wrote, "Nine years ago my father died. There are seven of us children and in my father's pocket we found seven pennies, and each of us children took a penny to keep. Now I am sending one of mine to you so the memory of my dear dad will ring out in that bell."

And a seventeen-year-old, whose ambition was to play major league base ball, sent in his, found just as he stepped on the mound to pitch what turned out to be a no-hit game. "I swore I would never lose that after hearing about the bell, I felt it was my duty, even though I am of a different religion, to send that penny to you. If my future of playing ball comes true, it will ring when ever I win a game in the majors."

But the most delightful letter of all—or so "Heart's Desire" staffers thought when they read it—one which had the most innocence and faith—was from a woman in Wilmington, North Carolina. Very brief, it read as follows:

"Enclosed find one penny, for which please send me the bell. Am very anxious to see one and know what it is used for."

Men of Music:
Jeff Alexander

(Continued from Page 3)
joys the work immensely, and in line with that perfectionist admiration, never fails to mention Freeman Gosen and Charles Correll, who are respectively "Amos" and "Andy."

"I've never seen them build a show without meticulousness. Before anything is right...everything's got to be right. That's one way to stay successful for over twenty years as they have."

You can tell what those two, with their penchant for correctness and detail, think of Jeff's handling of their music by the free hand they give him.

Jeff, Constance Frost Alexander and their five-year-old daughter, Jill, live in the beautiful Bel-Air district, and while Jeffs lauds California for all-year-round living where one can play tennis and ride horses any day, he can't quite conceal an occasional nostalgia for New York.

"Principally I miss the theater," Jeff confides, and in typical Alexander fashion adds, "If it's good, you can enjoy it. If it's bad, you can pick it apart."

The serious hobby of composing keeps Jeff relentlessly working whenever he gets a moment, and for pure relaxation he slumps by the recording machine, listening to his voluminous record collection. Each waxing has the written orchestral score accompanying it, and these Jeff follows as he listens, still terming these mental acrobatics "relaxation."

To any hint about a home hobby, Jeff bluntly disposes of such a possibility by announcing that he is too active sort around the house you can imagine. If I were to attempt handwork of any sort, I'd knock my thumb off with a hammer."

Spieling: His Specialty

(Continued from Page 15)
make the occupation much easier than had been expected.

While on occupation duty in Spain, Hank didn't neglect his sportscasting. He broadcast the first "Atom Bowl Game" from Nagasaki's Atom Field No. 1, on January 1, 1946, using a hastily assembled PA system. A

Bachelor Hank has purchased a new home in Rancho Vista and is busily engaged in getting that in order. He is busy enough, in fact, that he has no time to neglect his hobby of making ship models. It might be added that Hank's model ships are not the models, sleeping mattresses in which he became so familiar with during those years in the Pacific, but ancient frigates...seventeenth century models.
of his amour range from grandmothers to bobby soxers.

Serenades the ladies without regard to age or beauty. The objects of doing that.

Song writers in the country capable of his own tune, he is one of the few

is not the first to write and record his own tune, he is one of the few song writers in the country capable of doing that.

That Well-fed Look

Jack's fan club, whose hundreds of members have as their slogan "It's Really Sublime at Cruising Crooner Time," is proof that to be a popular singer one need not look und nourished. He is not sad-eyed, nor does he wear drape-shaped suits. Rather he is robust, chronically cheerful, handsome instead of "cute," wears ordinary business suits, and eats three hearty meals a day. The "cruising crooner" might never have embarked on the airwaves if it hadn't been for a broken arm—which just goes to prove that it's the "breaks" that count. Jack was planning a career as an athlete, when a broken arm forced him to find something less strenuous to do. His talents included a pleasing baritone and the ability to play the piano. The latter was temporarily out of use, but his voice was unimpaired, so he took a job with a radio station in his native Wichita.

That was the start of his singing career, which in 1932 led him to Chicago. A few months later he won a singing contest and became a singer with the late Hal Kemp's celebrated orchestra.

Used to "Dub" for Films

Jack joined the "Breakfast Club," has written many song hits, but he, himself, recorded his latest, "How Soon," at this writing definitely destined for a "Hit Parade" top-notcher.

Owens is probably one of the most mobile singers in any medium, including light opera. His "cruising crooner" title—incidentally, he was the first to use this technique—comes from the fact that he wanders through the studio audience, serenading feminine fans face-to-face. Jack is noted for many "firsts" in addition to the "cruising crooner" routine. His writing of the "Hut-Sut Song" started the trend of the gibberish-type song, and although he is not the first to write and record his own tune, he is one of the few song writers in the country capable of doing that.

The Happy Family

A family man, Jack and his attractive blonde wife have three children, Mary Ann, 13; Johnny, 10, and Noel, 6. Jack is a first-rate golfer, bowler, swimmer, and squash player, and in his spare time—what spare time?—he writes short stories and song lyrics at the rate of one a week. His fan club is named the "Owens Swoonsters."
Radio Rubberneck at KFI

Since 1939, KFI has been located in the large Vermont Avenue building. Last October 20 saw the addition of an FM unit. KFI television broadcasts will be starting soon.

Joan Schaefer (right) dipped into a small part of her daily mail to show Radio Life's Joan Buchanan her listeners' response. Joan conducts the popular "What Do You Say?" heard Monday through Friday at 10:15 a.m. (Coy Watson photos.)

We Took a Walking Tour of Station KFI, Peeked Into the Studios and Met the Personalities Airing From There

DISPLAYED under a glass-topped table in station KFI's circular entrance hall is a small mechanism labeled as KFI's first transmitter. The comparison between the large modern broadcasting building and its modest beginnings parallels the original purpose of Earle C. Anthony's station and its eventual accomplishments.

In 1922, the little five-wattter was constructed on a kitchen table. Mr. Anthony intended to link, via radio, his automobile establishments in Los Angeles, San Francisco and Oakland. Six years later the station had this imposing list of pioneer achievements to its credit: the first symphony concert broadcast in the West came from KFI in 1924; also in 1924, the first broadcast from a grand opera stage was transmitted through the station, the first West-East transcontinental broadcast (the Alabama-Stanford Rose Bowl game) originated from KFI in 1926.

Since 1939, the station has been housed in the big building on Vermont Avenue in Los Angeles. Efficiently designed, the individual studios are whimsically named. Studio C is the "Coral Studio," Studio D is the "Diamond," E is for "Emerald," while B is "Blue." In each case the room is painted to live up to its name.

Visiting the Studios

It was in the bright "Coral Studio" that we found Chuck Collins, just going off the air at 10:00 a.m. Chuck was still seated at his piano as we were introduced. After a hearty hand-shake, he settled down to answering interested questions about the mechanics of his radio show. Because he is blind, Chuck must transcribe his type-written script into Braille. Being more than triple-threat talent, the entertainer finds this easy. He writes his own show and types his own script on an ordinary typewriter for the station records. He can read Braille at the rate of 250 words a minute. Comparing this rate of speed to human speech, Chuck told us that fast-talking Sam Hayes averages about 180 words a minute. In addition to his four hours of desk work a day, Chuck manages public appearances and lecture dates at the
Braille Institute. What, we wanted to know, did he do in his spare time? "Read good books—for the good of my immortal soul—do the repair work around the house and sometimes the washing."

Joan Schafer of KFI's "What Do You Think" program was busily opening some of her mail when we found her in the "Emerald Studio." Joan averages from 300 to 500 letters a day, "and they're wonderful letters," she enthused. "Women are thinking, these days." The vivacious Joan, together with husband Howard and daughter Mike, has been spending her spare time, she told us, in rebuilding and furnishing a ranch home in Fontana. "I've even been mixing cement," she laughed. Though the work has been hard, Joan has enjoyed every minute of it. "I've always lived in the city and been a country girl at heart. When I get letters now about living in the country, I can really expound on the subject."

Meeting the B's

In the big auditorium studio where "Favorite Story" and the "KFI Young Artists Auditions" are presented, we found the "Ladies' Day" gang just breaking up rehearsal. "The Four B's," Bill Stulla, Paul "Buzz" Owens, Buddy Jobe and Bob Mitchell, proved to be as congenial a foursome off the ether as they are on. Working together on the air has given their...
Another Chapter in Our "Remember When" Series Gleaned From Radio's Old Files

OUTDOORSY IRENE RICH vacationed at her Connecticut cottage between "Dear John" broadcasts in 1936. Irene was one of the first actresses to top a distinguished screen career with a popular radio show.

"KNX STARLETS" helped to christen Columbia Square," was the original caption on this photo. Bottom two are Mary Lou Cook, ex-Merry Macs singer, and Rosemary DeCamp. On the ladders are Mary Rosetti and Irene Tuttle, with Gay Seabrook at the top.

BEFORE HARRIET HILIARD was half of the delightful "Ozzie and Harriet" family comedy show, she was vocalist with zesty Ozzie Nelson's orchestra on Robert Ripley's "Believe It Or Not" show and on the first Red Skelton series.

FIRST BANDLEADER to stooge on the Jack Benny program was George Olsen in 1932. Benny made a particular point of the flashing Olsen smile. George's wife, Ethel Shatta, was vocalist with the band. (Maurice Seymour photo.)
RUNNERS-UP TO BURNS AND ALLEN in the "smart guy, dumb girl" popularity field in the early thirties were Jess Block and Eve Sully, who were well known in radio, pictures and vaudeville.

IN 1937 DURING THE CORONATION of George VI, Hildegard broadcast from London and was photographed in coronation robes. They had belonged to Queen Alexandra. How Hildegard came by them was unfortunately not revealed.

IN 1936, EVELYN and her magic violin looked like this. First known as Evelyn Kay, she is now Evelyn Spitalny, wife of the conductor of the "Hour of Charm" orchestra.

THE FIRST ANNIVERSARY OF "LUX RADIO THEATER" WAS CELEBRATED by Joan Crawford's performance in "Within the Law" in October of 1936. It was also the first time Joan had been photographed in a broadcasting studio, the original caption enthused.
AS IN ALL SMALL TOWNS, a big part of the residents' lives is the Sunday gathering of the clan at church. "Shuffle," "Evey," "Willy," "Fay" and "Ma" have their own row for the weekly services.

Who Plays the Role of "Ma" on This Serial of Long-Standing Popularity? Here's a Peek Behind the Mike...

TALERS who daily visit Rushville Center know "Ma Perkins" to be an ageless widow of sixty or so, with a heart of gold and a world of common sense. When Ma's husband died some years ago, she took over the Perkins lumberyard and has run it ever since to support herself and two daughters.

As in every small community over America, a good many situations can arise around "Ma," her family and friends, to test "Ma's" theory that people should be active, though not interfering, Christians. And this principle has never been compromised.

**Story Personalities**

All the "folks" in "Ma's" circle are definite individuals. "Ma's" eldest daughter, "Evey," is about thirty-five years old. She's shrewish, and likes to try to "keep up with the Joneses." Her irritation is based on striving to make ends meet—ends which are usually pretty far apart. That, and the fact that her husband is not the success he would like to be.

"Evey" has a son, a Rushville Center version of a refined "Dead End" kid. But beneath "Evey's" sharp changes of attitude from pleasantry across the bridge table with the wealthiest people in town, to occasional billingsgates directed at her husband, she is a warm, kind person. Understanding and making allow.

(Please Turn to Page 39)
HERE'S JOE KELLY, veteran farm broadcast expert, who conducts Mutual's "R.F.D. America" series heard on Thursdays at 6:30 p.m. Various phases of rural life are covered in the Kelly quiz with farm folk participating.

Radio Rubberneck At KFI

(Continued from Page 35)

"in person" humor a sharpness and never-flagging spontaneity.

"Buzz" Owens was chided for facing the camera with us sans necktie, so he scoured the room and came up with one that had been sent him by a listener. "Your 'listener'"? we wondered. "My 'other listener'," he amended.

The "Downtown and All Around" couple, Mary and Harry Hickcox, were just thanking their guest of the day, Josephine Aleman Kohr, for her appearance on the program when we met them in the corridor. "You've got to see Josephine's wonderful little car," they insisted. Outside the building was one of the tiny Playboy convertibles which Harry had driven up on the sidewalk in demonstration. "Here come the cops!" warned Harry as the photographer clicked. It was only a gag, but the car's owner hastily returned it to the curb after the picture.

News and Records

No tour of a radio station is complete without a visit to two of the busiest spots in the organization, the news room and the record library. The former is a bustling department where the clicking of the teletypes punctuates the work of Pat Bishop, who does "Feature Wire"; news reporter Ted Myers, Jack Latham and his "Eleventh Hour News," and analysts Fleetwood Lawton and Cawth Wells.

KFI's record library has more than ten thousand discs catalogued and filed. Everything within reason (and some collector's items that are invaluable) in the world of music is within reach, from the hottest jazz to the most austere classics. Popular record jockeys Al Poska ("Midnight Flyer"), ayerner Bob Phillips and George Dvorak ("Operation Daybreak"), dip into the huge collection for material for their shows.

Genial Art Baker, who dispenses some of the most popular air fare on the local scene, hard has time these days to discuss his homey "Notebook" series. When we saw the attractive Mr. Baker he informed us that he had just finished work in one movie, "State of the Union," and would be starting another, "Walls of Jericho," the very next day. Still another, "Homecoming," has recently been completed by the actor-philosopher-communicator.

Twenty-five years has seen an amazing growth in radio generally and KFI in particular. Newest addition to the station's schedule is its FM broadcasting, especially notable for musicologist Jose Rodriguez's "World of Music" series of classical records heard nightly at 6:00. General manager W. B. Ryan predicts that early 1948 will see KFI's next step—television production under the supervision of Ron Oxford, well-known television pioneer who is also in charge of FM for the station. The television equipment was recently installed on Mount Wilson. From five watts to television—that's the story of KFI!

Spotlight on Serials:

"Ma Perkins"

(Continued from Page 38)

ances for 'Eve' are not hard. Her followers reflect those of millions of hearers for whom things aren't always smooth financially and socially, either.

Her husband, "Willy," is a lovable character of about thirty-eight, who likes his RFD cigars, and can best be described as a "good Joe." "Willy" intermittently has schemes that will make him a million dollar hero. He is devoid of a sense of humor.

"Fay" is "Ma's" younger daughter. She is about twenty-eight, and while essentially a small edition of "Ma," on occasion she falls thoroughly at the mercy of her emotions. "Fay" has been married, but her husband, Congressman Paul Henderson," was killed sometime ago.

"Ma's" partner in the lumberyard, "Shuffle Shober," is a bachelor, devoted to "Ma" and her family. "Shuffle" is used as "Willy's" foil, for just as the eager Mr. Fitz has no sense of humor, old "Shuffle" has a very good one.

Typical Village

These are the central characters among the very real people who live in Rushville Center, a town of probably only 5000 people. It has a bank and a banker; a moving picture house; Charley Brown's grocery store; Main and tree-named streets; a typical station master, Mr. Sweeney; a train that seems to be on time. It has, too, a wonderful intimacy, which never seems to become gossipy or back-scratching.

Rushville Center celebrates American holidays vigorously. There is warmth and friendliness, and a little bit of sleepiness—except on "Ma's" part—to be found in this typical American locality.

Sponsor Procter and Gamble realizes that fondness and long familiarity with "Ma" (this Oxydol series has been on the networks since December, 1935) have made her and the warm, honest problems she deals with very real to her audience. Consequently they've never disturbed the illusion with any information concerning the able, talented woman who does the air role.

"Ma's" followers who hug the world of make-believe to them aren't going to supplant her image with that of her portrayed. But radio fans like to know about the people who provide them with entertainment, and certainly no mention of Virginia Payne, eastern actress of repute, in connection with "Ma" is going to upset the kindly old lady's image in any fan's heart or mind.

"Ma's" Creator

Her first check from radio was earned when Virginia was cast as the "speaking voice" of "Honey Adams," heroine of a Southern radio drama. The production supervisor had wanted a Southern girl with an authentic drawl to play the heroine. More than forty actresses, some from Georgia, Carolina and Alabama, were tested, and Virginia won over them all. Then the manager asked from what part of the South Virginia hailed.

"I had to confess meekly that I'd always lived in Cincinnati!" laughs Virginia.

For several years she worked as radio actress. Miss Payne went to Chicago with the cast of "Ma Perkins" when the popular serial switched from WLW to the NBC Chicago studios. Now she's moved to New York with the show.

"After all this time, 'Ma Perkins' is just like my other self!"
HERE'S HOW GENE AUTRY, THE CASS COUNTY BOYS and Johnny Bond looked as they long-distance three songs to eight-year-old Donald McEnaney, Jr., in Chicago. Donald is seriously ill with leukemia. All the boys got together to grant his dearest wish. Left to right are Jerry Scoggins, Fred Martin, Gene, and Johnny Bond. (CBS photo.)

SEEN ON THE RADIO SCENE

MUSICAL DIRECTOR MAX TREE looks over the score for the "Family Theater" drama, "Oh Romeo, My Romeo," which starred the fourteen-year-old concert violinist Sandra Berkena and Barry Fitzgerald in the leading roles.

THE ONE AND ONLY RONALD COLMAN INTRODUCED the Twentieth Century-Fox starlet, Vanessa Brown, to "Hollywood Star Preview" audiences in a recent drama. Vanessa herself needs no introduction to the suits—she was a Quiz Kid not too many years ago! (NBC-Hollywood photo.)

WHEN ABC'S "SKY KING," ROY ENGEL, CELEBRATED the program's first air anniversary by broadcasting from the Shrine Hospital for Crippled Children in Chicago, he brought along a 100-pound birthday cake. Two of the children are seen here with Roy as they contemplate the next move.

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