

RADIO DOINGS

APRIL 1931

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FEATURES:

•
Broadcasting
"IT"

•
by Interview
with Hickman
By Nick Harris

•
is a GREAT DAD!
By Bob Shuler's Son

•
Are the Hill Billies
FAKES?

•
ON THE INSIDE"
by Kenneth Ormiston

•
Studio Chatter



THE MOVIE MAGAZINE OF THE AIR

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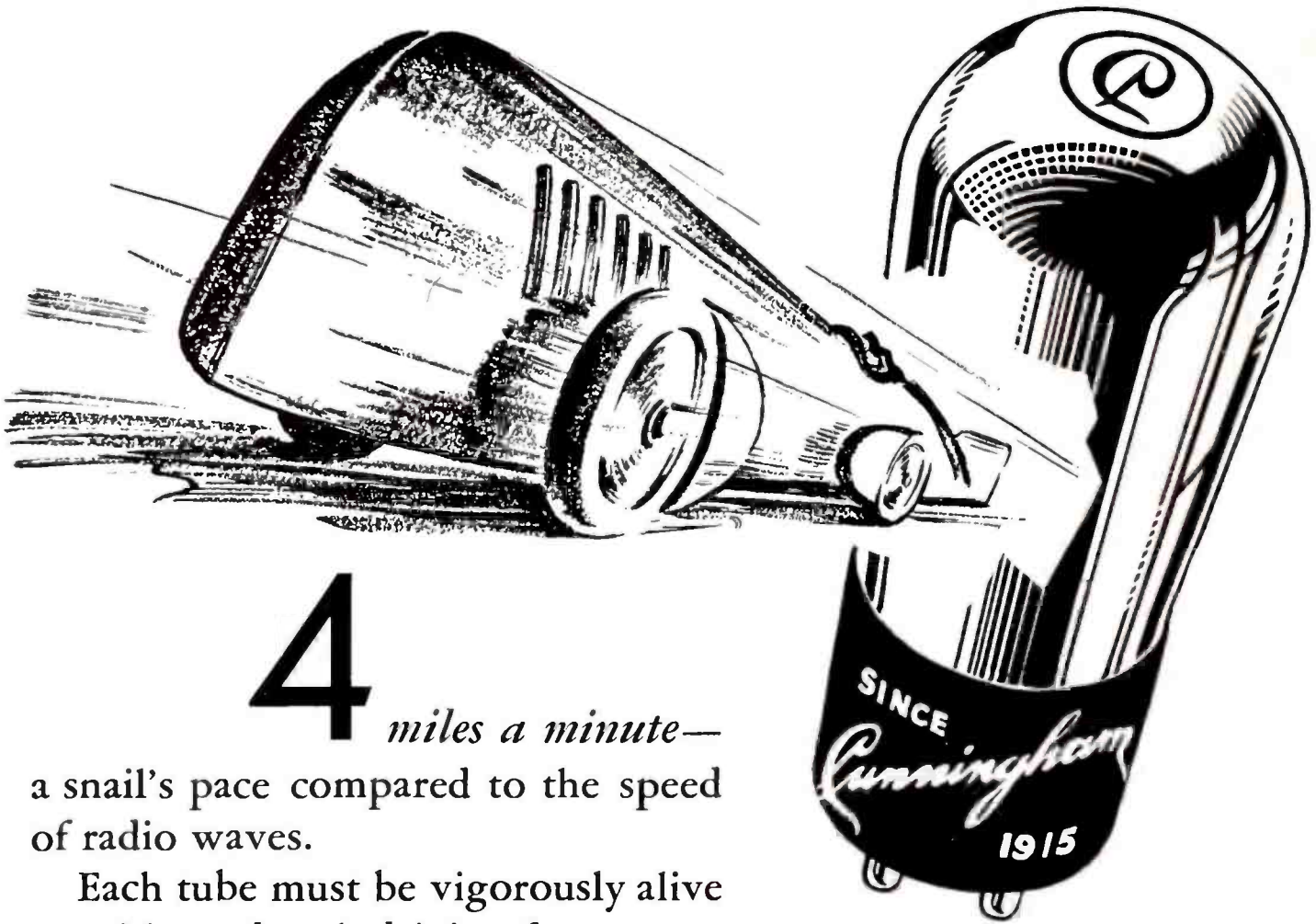


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RADIO DOINGS

'THE MOVIE MAGAZINE OF THE AIR''

APRIL, 1931

Volume XVIII

Number III

MERLE DAVIS, Editor
DON McDOWELL, Managing Editor

FEATURE WRITERS IN THIS ISSUE:

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Next Month

"The Truth About Television." Television will shortly be on the air in the West, and this article will tell you what to expect, and what not to expect.

"How I Get Distance on My Radio." Written by the world's champion distance-getter, McDonald of Chula Vista.

"How Famous Personages Act Before the Microphone." By Freeman Lang, master of ceremonies and radio announcer at Hollywood's glorious premieres.

"The Radio Addict." A fiction story written especially for RADIO DOINGS by the well-known writer, Emma Loat.

"Jazz Came From the Jungles." By Thurston Knudson, globe-trotting musician, who tells and illustrates the origin of jazz in the African jungles. An absorbingly interesting article.

And more—and more—and more.

Wallace M. Byam

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Heralding the approach of television and an ever-growing interest in radio, the new RADIO DOINGS, as "The Movie Magazine of the Air," makes its bow.

In the belief that radio fans are as interested in their stars as motion picture fans are in movie stars, RADIO DOINGS bends its every effort to pictorialize the drama, the action, the personalities, and the human interest behind the microphone.



Virginia Shawn, Columbia Network Artist



You've probably wondered when Ray Paige and his famous KHJ orchestra find time for rehearsal. But they do, and if you could see some of the difficult musical scores they play, you'd readily see why

THANK you! Rob Wagner, but if I were *Queen*, I'd issue an edict absolutely prohibiting:

Nasal tenors singing "I Surrender, Dear."

Six-year-old sopranos' ditto, "Just a Gigolo."

Anyone but Jack Carter, Monroe Upton and the Honorable Archie being English comedians.

Ad lib remarks by announcers who suffer from illiteracy as well as questionable humor.

Beauty talks.

Harmonica solos.

Forced laughs.

Jazz Organs.

● We don't know about you, but we are amused by Ben Bernie's quiet wise-cracks. The other night he was putting out a grand brand of music, which after the number was completed he admitted was entitled "Body and Soul," played with comparatively few errors by the orchestra." Bernie's music reaches you via KHJ and the Columbia Broadcasting System.

And another thing we find charming is Walter Damrosch's voice with its delightful accent and its suggestion of humor. Of course, there are you who will say that these two should not be mentioned in the same paragraph, because of their different fields, but these are only old random thoughts about what's what and who.

It just occurred to us that it's an amazing paradox that Bobby Jones, who has been playing tournament golf for sixteen years and whose most difficult shots are watched by breathless hundreds, should be terribly afraid of that "old devil" of a microphone.

Harry Geise, of KMTR, told me once that he was introducing some very prominent movie star who was used to personal appearances every night or so, and as he turned from the microphone and announced "Miss Blaha will now speak to you," she fainted dead away at his feet. Wouldn't you think the mike would be a little ashamed of being such an old (started to say meanie, but heaven forbid, we ever see that in print again.) You know what the microphone ought to feel like, though anyway.

● Phil Ohman and Victor Arden piano team deluxe, are back! After an absence of several months during which the mails and telephone lines were practically paralyzed with letters and calls demanding the presence of these two boys by irate fans, the National Broadcasting Company had to give in and now you may hear them on Monday nights at 5:30 over KHQ, KOMO, KFSD and KTAR.

● No, my friends, Don Amaizo of the Columbia Broadcasting Company fame is not our own Max Dolin

who used to be Don Amaizo a few years back. You should not grieve, however, as Max Dolin is broadcasting a perfectly beautiful program called, *The House of Color*, and it is released by the National Broadcasting Company on Friday nights at 9:00 p. m. and goes to KGO, KHQ, KOMO, KGW and KFI.

● Everyone is all a-twitter over at KMTR over the prospect of moving to their new location in the United Artists Motion Picture Studios. Plans for a swell, elegant inaugural program are under way and April 30th is set for the tentative date for the blow-out. Keep this date on your radio calendar as we know that when KMTR gets all steamed up they are likely to blow the lid right off!

● Jose Rodrigues, KFI's Publicity Director, tells us of great plans being perfected at KFI which will change the station from a "big, happy family" to a "big and efficient business organization." Wouldn't KFI be the first to do that? But then, they are going ahead with their powerful new 50,000 watt station so they must grow up to it and be the last word in big time stuff. One of their first steps under the new system was to engage Glenn Dolberg, who many of you will remember for his baritone solos over KHJ where he was manager for many



Whenever you tune in on KGFJ and hear some hot, low down, dance tune, you know it's the Oak Tavern Orchestra, sponsored by the Washington Furniture Company, sho' enough.

years. Dolberg is to be production chief, and we only hope that his duties will not be so many that he won't do some, at least occasional, recitals.

Then Don Wilson, who has without a doubt the most radiant smile in the world, has been named chief announcer, although it appears that he has been that for some time and only just recently was knighted with an official title. KFI-KECA has a new staff writer in Margery Prevost, whose talents have been dispensed for the screen and stage hithertofore. (What a word that turned out to be!) And she has an interesting hobby which at least to us, shows just what kind of a person she is. (It's very nice, Miss Prevost.) She collects first editions and rare old cups and saucers!

The RCA-Victor program which reaches listeners in Southern California over the National Broadcasting Company to KFI, presents Renee Chemet, noted French concert violinist, on Sunday, April 10, at 4:30 p. m. Don't make the mistake of missing this unusual artist's program.

Esther Ralston, famous stage and screen star, goes radio and may now be heard over KMTR in a talk on beauty culture.

Miss Ralston has long been considered one of the most beautiful blondes on the screen. She recently returned from a nation-wide vaudeville tour where she gained more laurels.

During the past year Miss Ralston has won fame throughout the country for her interesting talks on beauty and beauty culture and has come to be considered an authority on the subject.

In a recent offer made by the May Company Basement shoe department to give free pictures of Cecil and Sally to those who requested them, more than 5,000 photos were given away, according to Paul Galfond, buyer.

"And since then, we have had scores of calls every day," Galfond said. "We chose Cecil and Sally because we felt they had the most appeal to children and parents.

"We always have a boost for radio advertising, and recommend it as the modern method of merchandising. The atmosphere of informality and cheerfulness that our artists produce over the air is carried right into the store and makes friends of our customers who listen in."

* * *

The Radio Institute of California is now installed in its new home at 1117 Venice Boulevard, Los Angeles.

The present directors took over the old Radio College about a year ago, and have turned it into one of the best-equipped radio schools in the country. All of the latest radio, television, photocell, short and long wave instruments are furnished to the school free of charge by manufacturers and constantly replaced with newly developed equipment.

What Do You Think?

THIS new RADIO DOINGS, "The Movie Magazine of the Air," is the result of several months' investigation on the part of the publishers in an endeavor to ascertain just what sort of magazine the radio public wanted. Scores of radio stations have been interviewed. Fan mail has been looked over. Hundreds of radio listeners have been interviewed.

This magazine is the result. What do you think of it? Do you like the type of stories published? Or don't you like them?

What type of stories would you like to see published? What type of feature article? What kind of photographs? If you have any ideas that you think would make RADIO DOINGS a better and more interesting magazine, write and tell us. Address your letter to Merle Davis, editor, RADIO DOINGS, 1220 Maple Avenue, Los Angeles, Calif.

A Sonnet to Nature

(Written Under Difficulties)

... By ...

TED OSBORNE ... KHJ

Alone I love to stroll along

Throughout the lovely city parks
And listen to the care-free song

Of joy and rapture of the sparrows.
(There are no larks around here.)

And when the night is softly falling,
I love to hike on hidden trails,
And hearken to the plaintive calling
Of the dainty mocking-birds.
(No nightingales live in California.)

Within my garden, many bowers
Your searching eye at last discloses,
And here I love to dream for hours
Amid the fragrance of the holly-
hocks.
(My roses didn't do well this year.)

I'm having one mad, hectic time
To write this poem, as you can see
And if the darned thing doesn't rhyme,
You'll have to put the blame on
Nature.
(I'm doing the best I can.)

* * *

And
Don't
Forget,
Gwendolyn,
A girl who wears
Cotton stockings
Seldom sees a
Mouse.

* * *

Not that it makes any particular difference, but if kissing is the language of love, I am personally acquainted with a lot of deaf mutes.

* * *

So thin were the limbs of a mme.
That one hardly knew that she hme.
She said, "It is true,
But I am not blue,
For early each morning I pme."

* * *

A whole lot o' trouble is sometimes better for a feller than just a little, for when it's big he'll fight back, but if it's just a little, he's likely t' simply stand for it.

* * *

The man who
Hesitates is
Lost.
The woman
Who hesitates
Is
Extinct.

* * *

Most advice costs nothin', and it's usually worth it.



SALLY

"See—Sul"

and

SALLY



By

CRAIG WILSON

Cecil and Sally, "The comic strip of the Air" through their home station KPO, and on electrical transcription over 42 stations in the United States, including KFWB, are one of the most popular features on the air. These two lovable youngsters are typical of the clean fun of America's youth.

SOMEBODY has to fill in this program!" frantically cried a San Francisco station program director, when the regular artists didn't show up during the noon hour one day.

"Can't somebody do something and do it quick!"

So young John Patrick, a crooning ukelele player employed at the station and Miss Helen Troy, a prim little piano accompanist, whose crescendos and pianissimos had gone sung to but unheralded for weeks, got their heads together.

Fortunately, the sourceful Johnnie had some continuities he had written and modestly kept to himself. He dug them out, and after a feverish few minutes' rehearsal, the two youngsters stepped up to the mike and went on the air with a little skit—an amusing page from the sentimental romance of two young lovers.

But the fan letters that began to pour in soon convinced the director that Johnnie had hit on something that was more than amusing. Somewhere, he had struck the right note as few had ever

done. Johnnie and Helen stayed on the air and were given a regular period

As "Cecil and Sally," they have since become an institution in broadcasting circles. The "Comic Strip of the Air" is as well known as Andy Gump. Their appeal knows no age or class, for every individual can find something in it to make him laugh. All good clean fun, with the underlying pathos that Booth Tarkington made so famous in "Seventeen," and Charlie Chaplin brought to the movies.

● In private life they are as interesting personalities as they are on the air. Johnnie Patrick is from the South, where the cotton blooms and blows. Why he left his home to roam around California was to study art. He can still draw, and frequently does, having caricatures of his friends plastered on the walls of his San Francisco apartment, where he batches it. He has illustrated layouts for Comic Strip of the Air advertising.

All of the continuities for Cecil and Sally are written by Johnnie. He keeps



CECIL

a week ahead or more on them, and is constantly jotting down thoughts for gags that occur to him, wherever he may be. And he acts out everything he writes or delivers before the mike. Both he and "Sally" go through the motions of every line in the script, just as though they were before an actual audience.

● Somehow the impression has gone round that they are "high hat" and snobbish. Perhaps this is because they never allow anyone in the studio while they are on the air, unless an extra character is in the script. Those who know them know they are anything but "high hat." Both John and Helen are extremely sensitive, and the presence of on-lookers distracts them from their work, a not uncommon trait among radio artists. But "high hat"—not much!

● Strange as it seems, Johnnie has never had any writing of any kind published. Before he started writing continuity for their act, he had attempted movie scenarios, but had never done anything with them. All of his writing talent is devoted to the Comic Strip.

He is tall, athletically built, and very good-looking. Very witty and good-natured, this well-dressed young man finds himself at ease in any gathering. However, he is modest, and compliments slide off him like water off a duck.

For one of his talents, his hobbies are unusually varied. In his spare time, he fusses around with amateur photography, takes long drives in his car, plays tennis, swims, rides horseback and sings. He likes theaters, especially good plays. Theatrical performances are one of the things that he and Helen attend together.

● Johnny gets a big kick out of getting his own breakfast at his apartment, and apparently thrives on his own cooking. His is a typical young single man's apartment. Pictures of all kinds on the wall: a complete collection of Heaven-knows-what-for porcelain animals: and everything in everything else's place. But it's home to Johnnie, and he takes a great deal of pride in it.

And now for Helen Troy, the little crescendo and pianissimo girl who made good.

● In the first place, her name is her real one—and it didn't come out of the Iliad. Her folks' name was Troy and there are plenty of Helens, so why not? And like her illustrious namesake, whose profile is reported to have launched a whole fleet of vengeful countrymen, and some from abroad, "Sally's" voice and personality have conquered male hearts from Victoria, B. C. to Key West, and from seventeen to seventy years old. The eternal "first sweetie."

REACHING barely up to Johnnie's necktie, on her tiptoes, with bright blue eyes, wavy blonde curls, and a provocative little red mouth, she is one sweet little miss.

And she's all girl. "Clinging-vine" is only something that grows up the side of a wall to her. She loves to swim, can ride exceptionally well, drives her own car like nobody's business, and plays a good game of tennis. Her acquaintances are her friends, and her pals are permanent. Even the studio help swear by her, and modern studio staffs are not considered especially demonstrative.

● She was born in San Francisco, where she now lives in her own cozy little apartment. Much of her life was spent in Michigan, however, where she finished school. Coming of a theatrical family, it is not surprising that her footsteps should wind up in the radio studio. Theater backstage is not unfamiliar to her, for she has directed theater orchestras and played the organ. She inherited a natural flair for the dramatic.

Helen used to do more singing, but now it is mostly confined to her spare time. Her voice is light, sweet and pleasing. It has been rumored that on the strength of it, fraternity boys from across the bay often call her up and try to date her.

(Continued on Page 28)



Cecil, or Johnny Patrick, as he was known before he became radio famous, attained considerable reputation as an artist and cartoonist. His comic strip was a daily feature in several newspapers. He drew the above himself



*"Breathes there a man with soul so dead,
"Who never to himself hath said:
"I would like to be a cowboy!"*

THE call of the wide open spaces is in our blood. We are a race of pioneers, and ever so often the instincts of our forefathers crop out in unexpected places. No matter if we have cultivated a taste for Rachmaninoff, or pretend to understand Einstein's theory, we sometimes feel like tossing our hat in the air and yelling, "Ride 'im, cowboy!"

This taste for roughness, which kept the wild western shows alive so many years, is now rampant on the air. How it all began and how long it will last are debatable questions, but if you doubt that the radio public has gone wild and woolly, just take a glance at this incomplete list of he-man entertainers: Texas Longhorns, Hollywood Hill Billies, Beverly Hill Billies (there are hill billies and hill billies), Vermont Lumber Jacks, Oregon Lumber Jacks (and all the other lumber jacks), the Mountaineers, Cowboy Troubadours, Kelly Kar Ranch Boys, the Sheriff and his Arizona Wranglers, etc., etc.

AN entirely different hombre is the cowboy. He's a dynamic chap with a devil-may-care look in his eyes and a hellish grin on his lips. He's tall, broad-shouldered, and as sure-footed as a horse. He wears a wide-brimmed sombrero at a rakish angle, a knotted kerchief of bright color and corduroy breeches stuck in high-heeled boots.

Gosh, no wonder the ladies fall for him! And, if you don't believe they do, you ought to see the fan mail received by the Arizona Wranglers. Thousands and thousands of letters from Alaska to Mexico and from California to Maine.

I cite the Arizona Wranglers because of all the cowboys who are galloping over the air these days, these boys look, act, and I believe are the most genuine. From Texas, Montana and Arizona, they assembled in Phoenix.

They decided they were darn good and started for Hollywood. Hollywood agreed with them. They were playing in Sander's Coffee Shop when KNX discovered them. Over at KNX they were corralled by "The Sheriff." And, if you don't think the sheriff has his hands full you ought to see him—a tiny, half-pint, jolly little fellow trying to manage six hefty hardboiled cow-punchers.

Cowboys

in the

PARLOR

Rip-snorting, wild and woolly men, from the wide-open spaces, have become the popular fad of the air. With high-heeled boots, ten-gallon hats and a nasal twang to their melodies, they are keeping the romance of the West alive.

By HELEN HARGROVE

THE seven of them seized the public's imagination at once. Their very names are suggestive of the open range, round-ups by moonlight and coffee sizzlin' in a can. Iron Tail, Hungry, Shorty, Nubbins, Sleepy, Slicker and the Sheriff!



CACTUS MAC

Cactus Mac, featured entertainer with the KTM Ranch Boys, is a real cow hand. He can ride a bucking bronco just as well as he can sing, yodel, or play his guitar. His real name is T. B. McPeters and he hails from Arizona



The sheriff sure leads a dog's life when the boys are in a playful mood like this. With an accompaniment like that, though, wonder if the six-gun is necessary to make him step around?

And when they sing and play, the repressed bookkeeper forgets his trial balance and gallops over a sage-scented prairie. These boys have a repertoire of hundreds of original songs of the American plains—sagas of the sage, you might call them. Among their most popular numbers are Hoe Town Texas, Rag Time Annie, Strawberry Roan, Wreck of the '97, and Little Joe the Wrangler.

But what of the boys themselves? Into the jazz-jaded atmosphere of American homes they have brought the scent of fresh prairies, but what are they getting out of it? Had they rather have a soft soda than a hard saddle? Do they prefer a stiff shirt to a collarless jumper? Have they removed their spurs?

Answer: No!

Oh, of course, they would not be human if they did not enjoy the praise and applause that has come to them. They are invited to entertain and be entertained in the best homes and at the best clubs. Here they meet city folks who shake them by the hand and compliment their playing. In the mail they receive mash letters and pictures of beautiful and stylish gals. They grin and act "perlite," but . . .

I think it is significant that they never change their cowboy clothes for tuxedos, and only one of them has got married.

You can build a city on a prairie, but you can't put a ranch in a parlor!

The gun-totin' pee-wee sheriff finds a well-planted aim with his sharp-toed boot more effective in maintaining discipline than a brace of six guns



Here's real affection as it is done in the wide open spaces. The sheriff gets his ear bitten, and is all up in arms about it

He was 46, she was only 18. People said their December-May radio romance would not last. . . .

BUT--- They Found Happiness

John Daggett, pioneer radio announcer of the Southland, and beloved by thousands of children and grown-ups alike, finds contentment with "Pal-o'-Mine" and his "Little Boy Blue."

UNCLE JOHN DAGGETT was forty-six when he first met Pal-o'-Mine. Marguerite Bunton, a charming, vivacious girl, was just eighteen. She had come to the old KHJ studios on the roof of the Times building with the Girls' Glee Club of Lincoln High School, which she directed. When the glee club finished its numbers and Miss Bunton put down her baton, Uncle John, captivated by her charm and the buoyancy of her refreshing and delightful personality, jokingly told her and thousands of radio listeners: "If I was only 25 years younger a lot of young men out at Lincoln High School would have to reckon with a serious competitor."

● Two years later—on October 3, 1926—they were married. Surrounded by the Little Boy Blues, Red Riding Hoods and other youngsters who knew and loved Uncle John as a father, the ceremony, performed by Bishop Bertram Stevens of St. Paul's cathedral, was broadcast from the studios of KHJ. It was the first radio wedding in the West.

While the youngsters were delighted with this union of Uncle John and Pal-o'-Mine, many oldsters among Uncle John's followers wagged their heads. It was another December-May marriage, they said, and would not last.

But the head-waggers were doomed to disappointment. For Uncle John's

and Pal-o'-Mine's—he gave her this delightful cognomen the night of the wedding—romance did last and today, although both are in semi-retirement from radio activities, they still represent radio's first and happiest romance.

Perched high upon one of the hills between Hollywood and Los Angeles, above the roar of automobile exhausts and the rattle of street-cars and as near to nature as one can get and still be in close proximity to the metropolitan city, stands their home, "Palcrest." Here the Daggetts—Uncle John, Pal-o'-Mine, and Baby John (he was three years old March 9)—make their home.

ROLLING, emerald-green hills, streaked with wild mustard, surround



Uncle John, "Pal O' Mine," and his own "Little Boy Blue"



Children will do anything for Uncle John. This shy little Miss sings like a little professional under his magic persuasion

By Deborah Barrington

Palcrest. Crowning the top of the hills to the east stands Antonio Moreno's home. Los Angeles city hall tower forms a back-drop to the southeast. Bustling Hollywood lies to the west and south. The lavender and dark green velvet hills of Hollywood and the purple mountains of the Coast Range rise majestically to the north. The Daggetts live on top of the world.

When I called at Palcrest one bright morning early in March, Uncle John, who on April 13 will celebrate the ninth anniversary of the launching of his radio career, was pulling weeds in his garden. Close upon his heels was Baby John, who, although somewhat badly scratched as a result of numerous

tumbles, was having a gay time trailing his father about on his tricycle, a new factor in his young life, and the operation of which he had not yet quite mastered. Pal-o'-Mine was at the other end of the garden transplanting phloxes.

You don't ask people whether they're happy. You don't need to ask the genuinely happy ones, and the unhappy ones usually tell you beautiful but unconvincing lies. And so I didn't ask Uncle John and Pal-o'-Mine whether they were happy and whether their December-May romance had been a success. It was written in large letters in every room of their house, in the garden, in their every gesture toward one another, and in Little John.

Theirs is a happy union of two kindred souls. Both have a keen interest in nature and a profound respect for its wonders. That spirit of joy-in-living, that idealism and genuineness which comes with knowing nature—that which made Uncle John the friend of thousands of little children and of equally as many thousands of grown-ups as well—that spirit permeates the characters of both Uncle John and Pal-o'-Mine. They are idealistically happy because, through their common understanding of nature, they understand each other.

—o—

“Somehow I never think of John being much older than I,” Pal-o'-Mine told me when we were alone in the house. “I think it is his sheer joy of being alive in this beautiful world of ours that is always erasing from my mind the thought of the vast difference in our ages.

“He is always busy,” she told me. “When he isn't editing the radio department of the Times or broadcasting news items or conducting his Forum for KHJ, he is tramping the hills with Baby John, teaching him bird calls and telling him fanciful stories about robbers' caves and all that sort of thing. And when he isn't with Baby John or at work, he is always entertaining some one of his old friends—those sweet youngsters, and even grown-ups, too, who knew and loved and worked with him in the old KHJ days. The house sometimes is literally overflowing with them. But most of his free time he spends with Baby John. And Baby John is madly devoted to him.”

Just then Uncle John came into the house followed by Baby John, puffing and chugging along on his tricycle.

“Well, young man,” I asked him a little later when he had got his breath,

“what is that thing you've got there?”

“It's a twike,” he said.

His father beamed and laughed one of those engaging and contagious laughs of his.

“He has almost forgotten we're his father and mother and that we exist at all,” Uncle John said, “so engrossed is he in this new tricycle. You'd think it was some sort of miraculous invention. It is, in his mind. More often than not it is a horse and not a 'twike.' You see he fights robbers and runs down huge, fire-eating dragons with it, too. And I dare say he takes better care of this 'horse-twike' than most people do of real horses.”

“So you like your tricycle,” I said to Baby John.

He nodded his head emphatically, peddling the tricycle forward and backward in short lengths across the rug.

“What do you like best in all the world?” I asked him.

“My twike,” he said.

“You like your twike even better than your mother and father?” I questioned.

“Oh, I like daddy,” he said running over and climbing up Uncle John's knees.

“Well, now, and just where do I come in?” asked Pal-o'-Mine.

“Well, I like Mother, too,” Baby John said as he climbed down from Uncle John's knees and ran up to embrace Pal-o'-Mine.

“And am I and the tricycle here to be discarded so soon?” Uncle John said with an unsuccessful effort to control his delight.

“No,” said Baby John. “Not you, daddy. Just twike.”

And the three of us, led by Uncle John, broke forth into peals of laughter which perplexed Baby John, delighted Uncle John and Pal-o'-Mine and told me that here certainly was happiness.

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● The West's first radio manager, announcer, artist, entertainer; discoverer of many of the best known west-coast radio stars; still one of the most able and inspiring of radio announcers, John Stuart Daggett is perhaps best known and will be remembered longest for his inimitable and spontaneous manner of dealing with children.

His bedtime stories and children's hours were the delight of thousands of wee little tots from all parts of the land—and from not so wee grown-up tots as well. At its zenith, he often received as many as 500 fan letters a day—letters from enthralled children and oldsters from New Zealand and Hawaii, to Illinois, Indiana and Ohio, and Phoenix and Victoria.

Although the bedtime stories and children's hours were discontinued in 1927 because over five years of strenuous activity in managing KHJ broadcasts had begun to leave their mark on

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The Christmas party of 1926 when Uncle John was host to the stars of his "Bed-time story hour"

his strength and vitality, he still receives dozens of letters daily begging him once again to bring back Little Boy Blue, Daffodil, Little Red Riding Hood, the Boy Monologist, and the host of others.

Uncle John Daggett was born in Missouri in 1879. When he was nine years old he moved with his parents to Pasadena. As a boy he spent much of his time rambling in the hills and in the Arroyo Seco near Pasadena. He thought nothing of hiking up Mt. Wilson and back in one day's time.

Uncle John graduated from Stanford University in 1900. During his college days he wrote weekly news letters to the Los Angeles Times. In the summers he reported tennis tournaments and other sporting events. Upon graduation he joined the Times staff. The four years between 1905 and 1909 found him in Nevada. He was a prospector. And when he wasn't prospecting for gold or silver, or writing accounts of his experiences for the Times, he was wandering alone drinking in the solitude of the Nevada hills.

He returned to Los Angeles late in 1909. The World War took him to Detroit where he held a civilian's position in the aviation department of the Signal Corps.

Early in 1922 he was doing special assignments, interviews and covering the hotel beat for the Times when Ralph Trueblood, managing editor of that newspaper, called him into his office.

"Daggett," he said, "we're going to put in a radio station and I want you to take charge of it."

"What's radio?" Uncle John asked.

—o—

● "At first we had to feel our way," Uncle John said. "Radio was an amazing invention, a miracle comparable to anything Aladdin might have done with his lamp. People were enthralled and mystified by the fact that by the use of a few wires, a crystal, a whisker, and a few other gadgets they could hear a human voice or a musical instrument miles away. People swarmed into our little studio on the roof of the Times. Often our studio was so crowded with professional and amateur entertainers desiring to speak over the magic device that the only way I could get out of the studio was to climb out of the window."

Well does he remember back in 1925

Endowed Broadcasting?

UNCLE JOHN

believes that radio is a universal channel of endeavor. He believes that radio was brought into the world with a purpose, and that that purpose should be one of uplift, and not for the profits of commercialism.

"I hope someday," he says in this interview with Deborah Barrington, "to see America with endowed radio stations. I am against a general subsidized radio. Some day some great public-spirited man will do for radio what Carnegie did for the libraries of this country. I am firmly convinced that this is the ultimate goal of radio. . . ."

"One of the most recent marvels of radio was Pope Pius' address, heard by over forty million people. . . . Radio will be among the forces which will go toward molding the world's future. It will reach out to all nations and be the stepping stone for a universal language, and universal peace and goodwill."

when the Shriners' convention was held in Los Angeles. Forty-two bands played over KHJ in one week providing a continuous program of 150 hours, 19 minutes.

So crowded was the canvas-covered roof of the Times with musicians and musical instruments, that Uncle John had to climb upon the roof of the penthouse studio to manipulate the microphone. There was no such thing as synchronization in those days. One mike was all that could be used. Uncle John placed it on a long steel arm which he swung back and forth to pick up a sound here—to avoid one there. When it was necessary to make a station announcement he had to climb half-way out on the steel arm, clasp the studio wall with one hand, and shout at the microphone. If his hold on the steel arm or the wall had given away, or his foot slipped, he would have fallen head-first into the gaping brass mouth of a giant tuba. It was great fun in those pioneer days!

The famous Uncle John bedtime stories and the children's hours came as a natural development during his attempts to fill the vacant hours between scheduled artists.

"Very few children would walk up to the microphone if I asked them to. So I hit upon the idea of carrying the mike around the room with me. We attached it to a long rope with a weight fastened at the end. Then, with the microphone in my hand, I would walk up to a youngster, sit down beside him and ask him to say something to his friends at home. With children you have to be natural to get natural, spontaneous results."

Many of the child entertainers that developed through KHJ have since gained fame in motion pictures. Leon Raymond, the Boy Monologist, is a highly paid star under the name of Leon Janney. Phillippe De Lacy and Richard Durand are equally well known. Richard Headrick, known as the Little Minister, is an evangelist under the Angelus Temple banner.

Names given these child performers came about naturally through some characteristic of their performance, the clothes they wore or some mannerism. Little Red Ridinghood was so named by Uncle John because, on first visiting the studio, she wore a red cloak and red hat. Little Daffodil carried a bunch of these flowers. Richard Durand became known as Little Boy Blue because he made people cry when he recited Eugene Field's poem of that name; Richard Headrick, the Little Minister, because of his evangelistic ability displayed even at this early age.

Pal-o'-Mine served for several years as hostess to the children and their mothers on the days of the children's programs. She assisted Uncle John in arranging Christmas and other parties, but seldom was heard over the radio.

Although Uncle John was forced to give up the major part of his broadcasting activities in 1927 and to restrict them to less strenuous news broadcasting, Baby John has now stepped to the fore and is carrying on.

At Christmas time, New Year's and Thanksgiving, Baby John broadcasts a short poem or a greeting to the children of radioland. Lately he has joined Doug Douglas, Uncle John's assistant at the Times, in the Sunday comic strip of the air.



"FIGHTING BOB" SHULER

He's a GREAT DAD!

That's what the Rev. Bob
Shuler's Son thinks of
his well-known father

By WILLIAM R. SHULER

"Bob Shuler, Jr."

As told to Don McDowell

YOUNG BILL SHULER doesn't like to talk much. But when the subject of conversation is his Dad, he is always willing to open up.

"He's a great Dad!" he told me, as we sat in the lounge at the California Institute of Technology in Pasadena. "We're all proud of him and would do anything in the world for him.

"He and I have always been great pals, ever since I can remember. When we lived in Texas Dad and Uncle Bill and I used to take long fishing trips up the Red River in Oklahoma, where nobody ever went. Boy, we sure had some great times! I was too young to

use a gun, but always tagged along on hunting trips.

"I remember one big scare I gave Dad. He sent me back along the trail to bring up the pack horse, which we had left tied to a tree. I couldn't find the place and got lost. It was nearly dark when they found me, and Dad was more frightened than I was.

"He used to play with me a great deal. We'd go out in a vacant lot and play baseball, or pitch horseshoes. Dad used to be a pretty good ball-player. He played first base on the varsity team of Emory and Henry College, back in West Virginia. Even yet, he can play a good game."

I asked him if his father ever had occasion to spank him.

"Oh, I used to get licked, all right," he grinned. "But I guess I was pretty ornery and deserved every bit of it. One evening I went to see a William S. Hart picture and stayed through three shows. When I got home Dad was waiting for me—and how!

"He was pretty strict with me until my last year of high school. Then he said he guessed I ought to have enough sense to do what I wanted to. I have pretty much my own way, but I always tell Mom where I'm going when I leave

(Next Page)

the house. They've been mighty square with me, and I try to be fair to them."

"Did your father want you to become a minister?" I questioned.

"Never once has he mentioned the ministry to me," Bill replied. "I guess he figured if I wanted to be one, I would say so. I've always been interested in radio and electricity. And after I decided to come to Cal Tech, Dad took a great interest in my electrical work. I built an amateur shortwave station at home, and he likes to fool around with it, too. I have an old motorcycle, also, but he won't have anything to do with that. After my first three crack-ups he took a great dislike to it.

"He's a mighty busy man. No matter how late he gets home, he always gets up bright and early the next morning. Many a morning he leaves for the city at six o'clock, and often works until nearly midnight.

"When he is home, he is usually outdoors, puttering around in the yard. It's a hobby of his to gather up odd stones for his rockery in the front yard. About twice a month he and mother drive clear out to Death Valley to pick up new rocks for his collection. They pal around a lot together. She usually goes with him when he broadcasts or preaches, and when she can't accompany him, she never fails to listen to him on the radio. I can't remember of their ever having had a quarrel.

"He likes to be outdoors, and likes animals. We have ducks, pigeons, rabbits, guinea pigs, two cows, horse, and some hogs. Until recently he used to do the milking and feed all the stock himself, but now he is too busy. But he plows and does most of the irrigating in the groves and orchard.

"Dad never does any reading at home. He doesn't read fiction, and can't stand jazz. He and Mom have only been to two movies that I can remember. One was a Douglas McLean picture, and the other was a Harold Lloyd comedy. He doesn't care for plays or theatricals at all.

"Whenever I play in a football game or a track meet, he is always on deck. Even when he tells me that he doesn't think he can attend a game, I've rarely known him to fail to show up. I can think of only one game he missed. He and Mom were out on the desert on one of their rock-hunting trips, and couldn't get back in time. But he called me up on long distance to find out how the game came out. He goes to every football banquet with me, and likes to mix with the boys.



Father and Son

On the other hand, Dad Shuler is mighty proud of Bill. And he has good reason to be.

Bill is one of the best tackles Cal. Tech ever had. Ever since he was captain of the frosh team he has starred on the gridiron. Last year he was given honorable mention by Pop Warner for the All-Pacific Coast Eleven. In 1930 he was a high point man in track, and holds records for two weight events, the hammer and the discus. He is one of the main-stays of the baseball team.

He is a junior in electrical engineering, and stands high in scholarship.

Six feet two inches tall, 20 years old, weighing 190 pounds of solid muscle, Bill is a fighting he-man from the word go. He is dark skinned, like his dad, has black curly hair, and doesn't give a darn how he looks, except when he dresses up to go out.

He doesn't care much for girls, but would rather go out with the boys. Every Sunday morning finds him at church; not because he has to go but because he enjoys it.

"There's one funny thing about Dad. You see, I have four brothers and two sisters younger than myself. And he is always getting our names confused. Sometimes he calls me 'Jack' or 'Bob,' or calls one of the others 'Bill.' He always has so much on his mind that he gets a little absent-minded, I guess. And I don't believe he could tell you exactly how old any of us are.

"Dad is certainly good to us kids. We've never had to want for anything that he could get for us. Sometimes when I had a date and asked for the car, he'd say, 'Go right ahead and take it. I would rather walk down and catch a bus anyhow—I need some exercise.' He was sure happy when he was recently able to have an addition built on the house so we kids could have rooms of our own. He'd looked forward to that for years.

"When I was thirteen I had an infection in my leg and had to have quite a serious operation. Dad had to leave on a trip to Texas, and his train left before I came out of the ether. He told me afterward that it was the hardest thing he ever had to do.

"I don't think many people notice it, but Dad is stone deaf in his left ear. He told me that when he was a boy he was herding a bunch of cattle across a partly frozen creek, when his horse slipped and he fell in the icy water. One ear was left useless after he was thawed out.

"Dad's father and his brother are both ministers. Grand-dad comes out from Texas to visit us occasionally, and he and Dad have some great times. They have always been pals, and both love to fish and hunt. They take long trips up in the mountains together and never fail to bring back a good mess of fish.

"No matter how things are going, Dad never loses his sense of humor. He can see the funny side of everything, and never gets downhearted. He can always find something to laugh about. He is a great admirer of Abraham Lincoln, and tries to be like him. There is a bust of Lincoln in his study that he is very proud of.

"I have never seen him sick more than a day in his life. And although he is 52 years old, he doesn't look a day over 40. He gets plenty of exercise, is outdoors whenever he has an opportunity, and eats everything. For breakfast he usually eats bacon and eggs, or pancakes and coffee. He loves fried chicken, and is a regular fiend for lemonade. He never smokes.

"Mom is from Tennessee. She met Dad when he was visiting her brothers, while he was still at college. After they were married, they had to live on almost nothing a year for a long time. They've been mighty happy and they're still crazy about each other. If I ever get married, I hope I'll be as lucky as Dad was!"

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P A C E N T

Are the Hill Billies FAKES ?

WHEN the genial and adroit Mr. Rice, manager of KMPC and the "Tall-feller" whose brain child the Hill Billies are, tells his story to you, you listen and wonder and try to believe—but realize that you ought to know better.

And yet, when you join the throngs who each night come to see the Hill Billies in person, who sit and stand hundreds deep, unaware of their uncomfortable physical surroundings, so enthralled are they that the Hill Billies have come back again—why, then, you're certain it must be true, for surely these hundreds of intelligent radio fans couldn't be bamboozled. Now, could they?

The story Glen Rice tells you is of the stuff of which scenarios are made. There's romance in it, and mystery, and suspense. There's humor, too, not scintillating and sparkling, but commonsensical and significant.

● And this is the story. He had heard strange rumors that a band of mountaineers were supposed to exist somewhere in the remote vastnesses of the Malibu mountains, back of Beverly Hills. Led by his own pioneering instincts—for was it not an ancestor of his, William Leland Rice, who had received the first land-grant in Tennessee over a hundred years ago?—he set out to discover the place where Simple Life was making its last stand.

Early in April, 1930, his diligence was rewarded. Just as the sun was setting deep into the ocean Rice spurred his horse over the crest of a rugged canyon, deeper into the range than he had ever been before and below was



"Partly," says Glen Rice, whose brain children they are. "But what of it?"

By FANYA GERVIG

a green valley, dotted with log cabins and wooden shacks.

When he knocked at one of the doors, presumably to ask directions back to Beverly Hills, he was invited to stay to supper, with a promise of an escort when the moon rose. His host had never heard of Beverly Hills, but he guessed it was that thar town spread out at the foot of the hills 'way below.

Supper over, the backwoodsmen awaited the rising of the moon by singing old ballads of the sea and plains, accompanying themselves on guitars, accordians, and old-fashioned fiddles.

● Half-a-dozen of the younger mountaineers set out with Rice, whom they nick-named "Tall-feller." Riding their mules and horses, the rough mountain lads sang cowboy ditties and lone-



The Hill Billies, under the leadership of Glen Rice, "Mr. Tall-feller," have leaped into the public's fancy as one of the most popular features on the air. Elton Britt, (left) is from the mountains of Arkansas

some ballads. Rice was captivated by the sweetness of their voices and the charm of their utter naturalness. They all seemed so plaintive, so artless, and so sincere . . .

The last hill topped, the mountaineers paused to view for the first time the broad lighted valley beneath them. They had vague glimmerings of civilization; of vehicles that propelled themselves with great rapidity; of machines that hurtled through the air; of voices and sounds that appeared from nowhere when dials were turned.

● Rice was not content to let them depart. And they, charmed by the stories he told them and the glamor of his promises, came with him to the very door of the radio station.

They tied their horses and mules to posts and followed Rice into the studio.

Someone was standing at the head of a room, leaning against a piano, singing. The mountaineers listened, mouths wide open, and when that program ended and Tall-feller asked them if they wouldn't sing a song or two, they consented. They put on a program, unprepared and unrehearsed, you understand, and so charmed were the spectators in the studio itself and so enthusiastic the telephone messages of the listeners-in, that the Malibu mountaineers could never have gotten away if they hadn't promised to come back again the very next night! And their reception each night has been so equally enthusiastic that these Hill Billies, as they now are called, return

each night to KMPC, wearing their worn and shabby clothes and carrying their own instruments, to amuse an audience which is now estimated to be approximately 750,000 listeners each evening. After each evening's program is finished these rustics mount their steeds and return to their homes in the Malibu. No one knows whether they will return the next night, but everyone, including Tall-feller himself, prays and prays that they will not be disappointed.

And that, my children, is the story of the Beverly Hill Billies in the very words of Glen Rice as told to the radio audience.

"THEY'RE partly fakes," Tall-feller explained to me. "But what of it? Aren't they swell entertainment? Aren't they the biggest sensation on the air? Well?

"They were just a bunch of professionals, some good, some not so good, when I rounded them up early in 1930. Some of them had been in vaudeville, some had tried to crash radio, others had been set musicians at the picture studios. I rehearsed them night and day for three weeks, and look what I got! The best gag in radio. In fact, hillbillies are being 'discovered' all over the country now that we have started the vogue. Just recently WLS, Chicago, inaugurated its programs featuring the Cumberland Ridge Runners, which is nothing but a copious reproduction of my own Malibu mountaineers."

The personnel of the Beverly Hill Billies now numbers six, five of whom are the brain-child of Mr. Rice. The sixth, Elton Britt, is the genuine article. Only fifteen years old, he really hails from the Ozarks.

There's "Hank," a rather taciturn fiddler, dark and just a bit morose. Before turning hillbilly, he was a set musician in the picture studios. He and "Lem," the guitarist, were a team of musicians in the old pre-hillbillian days.

"Lem" is known outside the KMPC studios as "Speed" Hansen. He is a Swedish mountaineer and lives with his Swedish mother, who speaks English with difficulty, and his wife and two children. They live in Hollywood. Lem is the oldest of the Hill Billies.

"Ezra" was born Cyprian Paulette. Tall and handsome, with a deep cleft in his chin and with dark, curling hair, he is a Southerner. His mother still teaches school at Little Rock, Arkansas. Before his reincarnation as a Hill Billy, he sang blue songs with only a modicum of success at KFI.

"Zeke," who plays the accordeon infinitely better than he sings, is really only Leo Manns, studio organist for KMPC. He has been a leader of several dance orchestras.

"Jed," he with the Phillips Holmesish blond hair and profile, and who, along with "Ezra," provides the sex appeal, is Ashley Dees. He graduated from Hollywood High School and is a brother of Buster Dees, entertainer at KFVB. Ashley played with several dance orchestras before coming under Mr. Rice's tutelage.

As has been mentioned before, there is no need of quotation marks around Elton Britt's name. He's the real goods. A well-mannered lad of fifteen, he was unearthed by Rice last summer when the latter spent a fortnight in the Ozark mountains studying the customs of these mountaineers who still use spinning wheels and have only the vaguest notions of radio, talking pictures, and the like. Elton is due to return home shortly, but he's coming back, he says.



Ezra, Lem and Jed. Dress the part of the songs they sing

Below, the Britt family at home, in the Arkansas hills. Elton may be seen standing on the porch



HALLELUJAH!



The four horsemen
of harmony



●

It really is a shame that the sartorial perfection of the Hallelujah quartet must bloom unseen behind a microphone. Of course, the spats and all aren't their everyday regalia, but at that they are considered among the best-dressed artists on the air. Left to right, Oliver Chiles, Maceo Johnson, Charles Clinkscale, and Herman Hughes.

A Quartette---

Of Singing Negro Boys Master Their Destinies, Make Good and Support Their Drought Stricken Parents

By SAMUEL LARKIN



All in the day's work. The boys get into deep water on a Kansas highway

FOUR LITTLE pickaninnies stood in the broiling Southern sun picking cotton down in the little town of Van Buren, Arkansas.

Today, four very refined young colored gentlemen stand before a microphone in a luxurious radio studio and pick bouquets and bright shiny shekels.

Sounds simple and romantic, doesn't it? But the hectic trail between the old plantation and the shining metropolis was strewn with hardships and privations for the little band of colored boys who have grown so prominent as the Hallelujah Quartette.

They've clicked. And their popularity is not restricted to any type or class; there is something about them that gets right down deep under the skins of us all—something indefinable.

Perhaps it is their sincerity, their belief in the songs they sing and what they stand for; maybe it's their love for music that creeps into their voices. It might be a lot of things. The fact remains that they are popular—both

with their unseen audience, and with those whom they have appeared before.

—o—

BUT to go back to their story. It all started back in their grade school days, when they were school mates and chums.

In the first place, Van Buren is a music-loving town of about 4,000 souls.



Charles Clinkscale had a secret passion to be a big, bad cowboy. "Got oveh this when an ol' mule bucked him off in a ditch and hee-hawed at him!"



Oliver Chiles' parents intended him for the ministry, but he wanted to be a mechanic, until he discovered he could, and loved to, sing

Maceo Johnson, at the time he was singing with his brother's band. He couldn't boast a necktie then, but he has one for every day in the week now



Left, Herman Hughes at the tender age of something or other, when he would walk a mile for a water-melon, or sumpin.'

It is a part of the Old South, and its colored population has learned its spirituals and plantation songs at first hand.

So when little Maceo Johnson came into the picture there was plenty of Negro music for him to absorb. He could sing almost as soon as he could

talk, and at seven was singing with his brother's stringed band, and already knew the old songs by heart.

As he grew older he longed to become a minister, for a deep religious sense had been instilled in him by his devout parents. And later, when he gave up the idea, it was only because he felt that through spiritual singing he could reach more hearts than he possibly could from a pulpit.

Old Man Chance was really responsible for the forming of the quartette. Eight years ago, Maceo decided to organize a chorus of male voices. So he gathered eight or nine of his old school friends together for rehearsal. Several of the boys dropped out, however, until only five remained. And at their first performance at a church social, only four of them showed up! These were the same four who are together now—Herman Hughes, first tenor; Oliver Chiles, bass; Johnson himself, and Charles Clinkscale, second tenor.

Johnson was so pleased with the four remaining singers of his "male Chorus," that he decided a quartette was much better after all.

—o—

PICTURE four shabby colored lads, with their arms around each others' shoulders, wraptly harmonizing, "Swing Low, Sweet Chariot" out behind some barn, or on somebody's front steps, and you have an idea of the first stages of their career.

Their voices blended naturally, they practiced in every spare moment, and were soon in demand at church gatherings and socials. Whenever they could they attended musical entertainments that came to town, went home and practiced the parts they remembered.

Then they landed their first job! For the grand sum of \$1.50 each, they were engaged to sing at the local opera house. After that, they were never left

off the program at home talent shows and plays.

In 1925, Van Buren, which is located in the heart of a great strawberry growing section, held the first of its famous "Strawberry Festivals." The quartette was on the list of entertainers. Because of the large crowds that poured into the town, platforms were erected at intervals along the main street. The entertainers were to move from one platform to another, repeating their performances at each.

But something happened. When Johnson and his boys had finished singing at the first platform, and started to move up the street to the next, the whole crowd, wild with applause, followed them! This was their first real taste of public acclaim.

It was while singing at the home of a wealthy society woman, Mrs. Allen Whiteside, that they got their first idea of going on the radio.

"Why don't you boys go to Tulsa?" she suggested. "I know you could make good singing over the air."

They caught fire to her suggestion, and thereafter radio was their goal. On to Tulsa!

At the same time their troubles began. They had no money, and Tulsa was a long way off. Johnson wrote a letter to KVOO, and received no answer.

● They found a man who agreed to drive them there for sixty dollars, but they could only raise twenty. Then, when they had almost given up hope of ever hearing from the station, the long-awaited letter arrived. They were to sing on the Fourth of July.

After much frantic pleading and begging, they finally induced the man to accept the \$20, promising to pay him the rest when the station paid them. Ten miles out of Tulsa they had two flat tires, and limped into town on the rims, a bare three minutes before they were to go on the air.

The manager of the station was absent when they sang, and those in charge could not pay them. All they received were compliments and an invitation to come back again and sing. The second time the manager appeared just after they finished singing. He paid no attention to them at first, but grudgingly consented to listen to them as he wrote letters in his office.

Undaunted, the boys gathered around the busy man's desk and started singing. Before they had finished the song, the manager was so impressed that he

dropped his pen and listened intently. When the song was ended the manager told them they were the best quartette he had ever heard, and he immediately began making arrangements for a sponsor for them. They sang two weeks at KVOO, working for the Cox Hosiery Company.

● Although they were well received wherever they went, they soon found that the big cold world was a much different proposition from their home town.

Jobs were scarce. Most of the stations had all the talent they needed. They still weren't finished enough to get up in the "big money."

Their first break came when Earl C. May, then known as the most popular announcer in the country, heard them sing at the Oklahoma State Fair, and offered them a job. He owned the May Seed and Nursery station at Shenandoah, Iowa. They accepted, borrowed enough money to pay off their debts, and went to Iowa, where they worked for a year and a half.

Their next move was nearly disastrous. Thinking that conditions were better there, they picked up and went to St. Louis. At the end of three months of starvation and fruitless job-hunting, they were stranded and broke. Only nerve and occasional dinner invitations kept them going. Often they had to sleep all day to forget the gnawing pangs of hunger.

Somehow, they managed to join "Doc Strain's Chocolate Scandals," when the show came to St. Louis. They jumped to Philadelphia, played stock for a time, quit the show, and went to New York. It was eight months before they got a break.

One night Bill Robinson, the world's greatest colored tap dancer, happened across the boys. He had heard them in Chicago, and took a liking to them. Through him, they got a job singing at a benefit. They stopped the show. The audience applauded for four minutes before they could leave the stage.

They were immediately engaged to join the show "Americana," of which Roger Wolfe Kahn was one of the producers. Things were at last coming their way. For the first time in many months they felt optimistic.

But one Monday morning, after they had been with "Americana" a month, they reported at the theater to find a big sign on the billboard proclaiming that, due to a dispute among the producers, the show had been closed.

● Out of work again! Their clothes began to look tacky, and their spirits were at a low ebb. They tried vaudeville, but were told that they didn't dress correctly, and lacked personality. Everything went wrong, but still they plugged and rehearsed.

At last they landed a job at the Cotton Club in New York. Practically all of the money they made went toward dressing the act. But they still kept trying to get a radio station, where they knew their best talent lay. While in New York, they studied under J. Rosamund Johnson, noted Negro spiritual specialist. This is the only training they ever had in their whole career.

Their patience and perseverance were finally rewarded when they were booked on the NBC Darktown Wanderers' Hour. From there they went to Kansas City, for a twelve-weeks' engagement for the National Music Company. They were sent all through the states of Kansas, Iowa and Texas. When the company sold twenty-two concerts on the Pacific Coast, they were transferred to Los Angeles, where they have been for more than a year.

The ups and downs experienced by these four boys in their wanderings over the country have been mirrored time and again in their willingness to sing at benefits and charity performances. They know what it is to be down and out.

● The heartstrings of these sentimental colored boys have often been touched by little incidents they encountered on their travels. Some of them they can never forget.

One night after a performance at a theater in a little Southern town, a gentleman met them at the stage door as they were leaving. He asked them with tears in his eyes if they would come and sing at his mother's bedside. She was past 90 years old, and the end was expected at any moment.

"She was always so fond of the old songs," he said. "We would suttinly appreciate it if you-all would sing them fo' her befo' she passes on."

The boys consented readily, and accompanied him to the dying woman. They gathered solemnly around her bed and sang softly, "Give Me That Old Time Religion." Although she couldn't speak, her poor old head moved faintly from side to side to the song, in eloquent gratitude. The sight was too much for one of the quartette, who was compelled to walk out in the middle of the song.

At another time, when they were
(Continued on Page 42)

HALLELUJAH—HAPPY FEET!



with the

STYLE ARCH SHOES

The famous Hallelujah Quartette . . . KHJ's leading artists . . . Famous for their talent and cleverness . . . as Style Arch is famous for its extreme comfort.

\$5.

*If you are not wearing STYLE ARCH Shoes--
you are missing plenty!*

THE MAY CO. BASEMENT

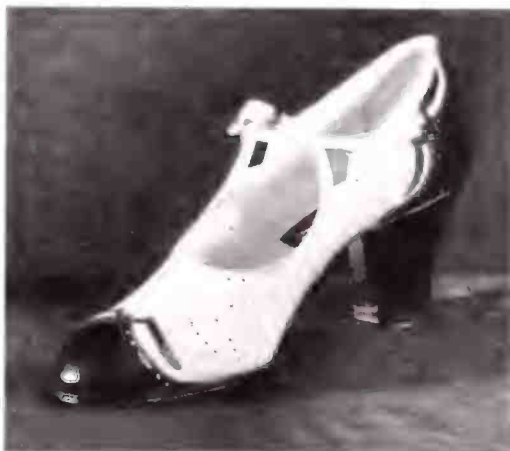
announces a new and complete range of beautiful styles in STYLE ARCH SHOES made over the highly modern COMPO PROCESS. Not a tack or stitch to mar the daintiness of their fine leathers. Stop in at the basement shoe department of the May Company and have them show you the difference in the improved compo process in STYLE ARCH SHOES. Try on a pair—they look as though they were moulded right on to your feet. The new Compo process applies the sole without a tack or stitch. Blissful comfort in fashionably smart shoes. To our knowledge there is no other line of arch support shoes in America selling at this low price that is made over the compo process. STYLE ARCH SHOES are sold exclusively in Los Angeles county in the basement shoe department of the May Company.

There is a brilliant style exposition of STYLE ARCH de luxe models made over the new compo process at no additional cost. You can anticipate seeing the daintiest arch support shoes you have ever admired when you see these new STYLE ARCH compo models for spring—sold exclusively in the basement shoe department of the May Company.



NEAT

This new additional line of Style Arch Shoes are built the compo way—without nails, tacks, staples or seams—insuring flawless fit and are as flexible as a feather. You'll adore them the moment you see them. STYLE ARCH SHOES are flattered by imitation—yet never equalled in any way. You'll find a showing of over 100 styles in the basement shoe department of the May Company.



BEAUTY



COMFY

THE MAY CO.

Basement Shoe Dept.

Eighth and Broadway

Los Angeles

California

BROADCASTS

SEX APPEAL



Emily Hardy, KPO, singing "Here Comes the Sun," is all set for a nice tan

By Their Voices You Know Them. Radio Fans Create the Ideal Lover. A Beautiful Voice Suggests Beautiful Eyes, Lips, Hair and Form. And There You Have It, —The Radio Personality!

By LOIS SYNNOT

some don't. No sir, not as long as movies talk.

In short, the picture people are learning what the general public has known

It did not take them long to decide that singing was what the great masses craved. Songs and more songs were written. Old songs were revived. Songs



When Jeanne Dunn sings "I Surrender Dear," male listeners in five states are ready to take the next train for KFI

EMOTIONS stifled beneath flounces of crinoline, feminine beauty sprouting its post-war wings (and legs), mysterious allure wearing a masque of indifference,—what does it matter what "IT" is? Let us condemn it, disdain it, or call it "that something" instead of "it,"—as we may, there "IT" is.

That unmentionable quality which first showed its shamed face between the paper covers of the dime novel and later tried to plant its flaming banner on the silver screen, has at last come into its own. As a duck takes to water, or a collegiate to puns, so eye appeal has taken to the air.

Movie fans have tired of Clara Bow's legs and are gazing soulfully into the mysterious depths of Garbo's eyes. Movie stars with knock-knees are getting long-term contracts, and publicity agents are talking about "that something" instead of "it."

But, save your tears! Long skirts may have shifted the optical focus from up to down, but they can not conceal the fact that some women have appeal and

ever since the first radio broadcast. Voices have more personality than legs.

IN the first days of radio, a singer could stand before the microphone like a dummy, let out a few yowls and blame it on static. But gradually, as hook-ups became better and better, the public got wiser and wiser.

By the time radio pioneers had worked out a way to make broadcasting pay, it was plainly evident that they would have to give something worth being paid for. They could not lure Mrs. Brown from her kitchen with a concert by the leader of the Methodist choir, and they could not make the flappers stay off the streets to listen to a high school band.



June Pursell, KNX, with her emotional blues singing, has a personality all her own . . . as well as a masculine fan list.

ING "IT"!

S TO THE AIR

were born, lived and were slaughtered, died and were sung some more. And the public ate it up.

Like all satiated beings, the public then became more discriminating. It was not enough that the singer should emote in a sweet, unfaltering voice. The voice had to move you, change you, make you tremble and resolve to do or die. The voice had to have personality, vitality, vim, pep, appeal, "that something" and IT!

—o—
WHILE Clara Bow, by undressing twenty times in one reel, can sometimes make the public forget that her voice sounds like a Bowery lament, radio singers can not get off so easily. The girl who sings "I Surrender" might be asked to, but the lonely bachelor or

mistreated husband who hears her must feel that she has all the qualities which would make such a surrender desirable.



Esther Ralston gives beauty talks over KMTR, practices what she preaches, and . . . well, judge for yourself

Marion Clayton puts a world of feeling in her dramatic readings at KFVB



"The Peanut Vendor" took another jump in popularity when Gay Seabrook started singing it

The crooner of "Lover Come Back to Me" might have a face so homely his stomach would refuse the food that came to it, but his voice must have that yearful appeal which will incite the desire for sweet reconciliation in a million feminine breasts.

These stringent demands have developed a class of entertainers who stand out for their vital personalities. June Pursell, Hazel Warner, Dave Percy, Cookie the Sunshine Girl, Charlie Wellman—all these and many others have the vital spark, and each means a definite personality to radio listeners.

One of the first feminine personalities to gain popularity was the singer of blues. Headed perhaps by June Pursell they have multiplied into scores. Girls with deep voices full of emotion. Listening to them the disappointed lover feels that he and they have something in common. They have lived,

they have known sorrow and heartache and sordid disillusion. Out of it all they have come, wiser and better. Women with Character!

For a time the public threatened to go absolutely maudlin. It wanted its radio personalities sentimental, home-loving, faithful and true to ideals. It demanded Mammy and more Mammy. It kept Sonny Boy up long after he should have been in bed with all other good little boys. It wanted singers who could rave about the "Little Home in the West" and at the same time have a sob-in-the-voice over "My Old Kentucky Home."

—o—
THEN came Helen Kane, and the whole line of oop-boop-a-doers, saving us from sobbery. They were charming infants, with cute knees and dimpled elbows in their voices. They made

(Continued on Page 38)



NICHOLAS B. HARRIS

My Interview

With

HICKMAN

NICK Harris, detective, has been telling his absorbing stories to thousands of radio listeners for the past seven years. Harris tempers his thrilling tales with a kindly, human interest philosophy that has made him loved and eagerly listened for by radio fans throughout the West.

By JAMES WICKIZER

LITTLE MARION PARKER might never have been murdered if she and the school teacher who allowed her to leave the school grounds had been schooled in crime prevention; and little Marion would be alive today if William Edward Hickman himself had been taught that to play crime's game is to court indisputable death.

"We are placing too much emphasis upon the capture of criminals and not enough on straightening the brains of the criminally inclined."

This is the opinion of Nick Harris, famed detective, who has been urging crime prevention measures over the radio for the past nine years. His messages are especially directed to young boys and girls, it being Harris' contention that through pointing out to young and impressionable people the pitfalls of crime, and how to prevent themselves from being the victims of criminals, he is accomplishing more good for humanity than by a widespread explanation of how best to track down a criminal after the crime has been committed.

It was his interest in warning young people of the dangers of crime that led him to interview William Edward Hickman on March 15, 1928, while the fiendish slayer of Marion Parker was on trial for his life.

Frank De Warr, then County Jailer, in conversation with Nick Harris one day during the Hickman trial, told the detective of the profound influence his radio talks had had on his daughter, a girl of high school age. "If she is going to a dance or a party on the night of one of your broadcasts, she won't leave

the house until she's heard your talk," De Warr told him.

Believing that a statement from young Hickman, setting forth his advice to young people, would have a great influence in deterring some of them from a life of crime, De Warr urged Harris to interview Hickman and broadcast the statement over the air as a warning. Harris agreed, and it was arranged that the interview should take place in the Chief Jailer's office.

The interview took place, but the statements made by Hickman to Harris were never broadcast over the radio. Now for the first time Nick Harris tells RADIO DOINGS of this famous interview and reveals Hickman's advice to the youth of today.

"De Warr was sitting at his desk and I sat opposite him. A large table sep-

arated us. We had arranged that young Hickman should sit facing us so that the light from the window would fall full upon his face, to enable me to study his facial expressions while I remained in the shadows.

"An attendant brought Hickman into the room and he sat down in the chair as we had planned. He was dressed in a dark, well-fitted suit; his hair was carefully brushed and everything about his personal appearance was commendable. He was really quite an attractive looking youth and on first meeting him it was hard to realize that he was the arch fiend who had so brutally killed Marion Parker.

"That Hickman was conscious of his guilt and apparently realized the seriousness of his horrible crime was easily recognized in his face. He could not



stand close scrutiny for long. I soon saw that he was timid and petulant, and that his occasional bursts of bravado and sulkiness were only a feeble subterfuge to cover the great fear that was in his soul.

"I tried to be very friendly and informal in my attitude toward him. I told him that I had heard he was sorry and penitent about the crime, and that I would like to have him tell me in the light of his own experiences, what his advice to young people would be.

"He said he had not thought much about advising other people and doubted whether they would be interested.

"I assured him they would be and that a statement from him, in view of the sensation his crime had created, might have a far-reaching and beneficial effect on others who might be inclined to do wrong as he had done.

"He remained silent for some moments, apparently thinking.

"**T**HEN he said that he believed the foremost thing boys and girls should do was never to doubt God and that young people should never disobey their parents. That they should seek the right kind of associates and pursue honest employment were the third and final points of his advice.

"When he had finished I asked him if he would mind putting these thoughts in writing for me. He said: 'No, I would rather not.'

"De Warr, knowing that I wished to have a specimen of Hickman's handwriting as a memento of our interview, challenged him with: 'Well, Eddie, I'll bet you can't imitate Mr. Harris' handwriting?'

"This appealed to Hickman's vanity, for he was proud of the fact he could imitate with great accuracy the handwriting of most anyone. (In fact his dexterity with the pen led to his capture. The finger prints taken at the time of the forgery case led to the establishing of Hickman's identity through comparison of other finger prints left on the steering wheel of the 'Death Car.')

"Hickman accepted De Warr's challenge.

"I wrote my name on a letter-head bearing the imprint of the Sheriff's office. When I had finished writing my name, De Warr handed the paper, together with my pen, over to Hickman.

"In exactly forty seconds time he reproduced my signature with uncanny accuracy. The 'Nick' and the 'B' were so like my handwriting that I was almost convinced I had written them myself. The 'Harris' was not quite so exact a copy of the original. He seemed

COUNTY OF LOS ANGELES

SHERIFF

LOS ANGELES, CALIFORNIA

*W/ler 15th
14-2*

Nick B. Harris

Nick B. Harris

*Best regards to Mr. Harris
From William Edward Hickman
alias "THE FOX"*

(ΔΕΘΤΗ)

This is the handwriting of Hickman himself, written in the Los Angeles county jail on jail stationery. The signature at the top is that of Nicholas B. Harris. The next signature is Hickman's forgery made in exactly forty seconds. Hickman then signed his name, his alias "The Fox," and his mysterious Greek mark

to lose interest in the contest when he reached this point and wrote my last name with haste.

"He seemed pleased when I complimented him on the excellence of his reproduction. At my request he signed his name to the sheet of paper, using these words: 'Best wishes to Mr. Harris. From William Edward Hickman. Alias "THE FOX."' Then below he wrote the Greek letters for the word Death. This was the word he used in signing all of his death notes to Marion Parker's father.

"As the attendant returned and Hickman arose to go back to his cell, I thanked him for the interview and wished him luck. At the word 'luck' he winced and a strange expression came over his eyes. We shook hands—he had very strong hands—and departed.

"Here certainly, I believe, was one young man with a dwarfed brain, who, despite all of his bravado and outward sang froid, really paid the penalty of a life of crime. A brilliant student and

a hard working and ambitious youth, he was defeated and his downfall brought about through failure to associate with the right kind of people. His first wrong step shattered his moral equilibrium and distorted his mind."

* * *

Like many another famed detective, Nick Harris entered upon a career of super-sleuthing through the newspaper route. The youngest son of Charles H. Harris, founder of the Chicago Daily News, he decided, at the age of nineteen, to follow in his father's footsteps. Thereupon he left his mother's orange ranch at Covina, Calif., where they had moved from Chicago in 1897, and went to work on Warren Wilson's Los Angeles Daily Journal as a police reporter. A few years later found him on the staff of Edwin Wylie Scripps's Los An-

(Next Page)

ges Record. Then young Harris was assigned to the Sowards murder mystery, one of the most baffling crimes in the annals of Los Angeles police.

Single-handed, Harris uncovered the identity of the murderer. "It was mostly luck," Harris contends, but those who remember something of the case and know Harris will tell you that it was his remarkable intuition, clear reasoning and quick correlation of clues that made it possible for him to score a "beat" over the experienced forces of the Los Angeles police department.

Captain British, in charge of the police detective bureau, was so enthusiastic about Harris' work that he urged him to join the police detectives. "He appealed to my vanity," Harris says. "He told me I was cut out to be a great detective."

After two years with the Los Angeles police he suddenly realized that crime prevention was of greater value to humanity than crime detection.

"I decided to exert all my energy to prevent crime rather than to bring criminals to justice. The punished criminal does not restore the victim to life or happiness."

With crime prevention uppermost in his mind, Harris left the police department and established his own detective organization. Through his operatives, the use of patrols, burglar alarms, police whistles and other devices he has aided materially in checking crime.

—o—

NICK HARRIS' contact with hundreds of thousands of radio fans through his semi-weekly broadcasts over KFI and KECA was another accident.

It happened this way:

About nine years ago, when radio was in its swaddling clothes, Harris was selected as program chairman for a meeting of the Los Angeles Ad Club. Radio was a sensation at that time; it was a miracle. A broadcasting studio was considered as a sort of Mephistophelian laboratory. Radio stars were considered as something mysterious. They never made personal appearances.

Using "An Afternoon In a Radio Station" as the theme for his program, Harris enlisted the aid of Dr. Ralph L. Powers, director of KFI, then owned by the Examiner, and decided to show Ad Club members something of radio studio routine. Madalyn Harding, the Original Radio Girl, was the star attraction. Nick Harris concluded the program by telling a detective story.

This story made such a hit with the

audience that Miss Harding and Dr. Powers insisted that Harris repeat it over KFI. He did so. It was a radio sensation. Fan mail poured into the KFI studios demanding more Nick Harris detective stories.

That was nine years ago. Now he tells his stories of famous crimes, and warns would-be criminals against the pitfalls of crime, twice each week via the air.

—o—

MOST of his stories deal with his own experiences, or those of his associates and friends. He has a collection of between 600 and 700 of these stories filed in his desk drawer. They are great, human documents that tell of the folly of crime

An average of from 500 to 1500 fan letters reach Nick Harris' desk each week. They come from all parts of the country; from Canada, Mexico, Australia and New Zealand. The record receipt of fan mail occurred in 1929 when Harris first started distributing his famous police whistles. In two months' time he received more than 23,000 letters. To date he has distributed some 60,000 whistles.

Many of his letters now merely state how much his stories have been enjoyed or are requests for his picture (he tells them over the radio that his autographed picture, when placed in the cellar, or garage, is an excellent means of scaring away the rats.) A large number, however, are from heart-broken parents asking him to help locate their missing boys or girls, or for advice in dealing with a child with criminal tendencies.

About a year ago Nick Harris decided to read some of these letters as a feature of his broadcasts. He announced that he would select thirteen of the letters at random from the large bin in which they were placed.

By some rare twist of fate the thirteenth and last letter was from a disabled war veteran confined to a hospital in Kansas, who, since his return from France, had failed to locate his parents and had no friends. If his letter should by some chance be chosen among the thirteen, he wrote, he would be convinced that his luck had changed.

o—

UPON his arrival at his office on the following morning Harris found a telegram awaiting him. It was from a family in Texas. They had failed to find their son, and were convinced that he was killed in France, a statement verified by official reports.

"Your broadcast last night was like a voice from Heaven," the telegram stated. "Can it be that this boy is our son? Please send us more complete details and description."

Harris wired the Kansas hospital for more details. Three days later the father and mother left Texas for Kansas, and returned with their son whom they had not seen for twelve years.

During the early years of the detective story broadcasts Harris received numerous crank letters. But during the last five or six years this type of communication has been on the wane.

His last letter of criticism was from a mother who complained that Harris' gruesome stories, despite their moral lessons, were having a harmful affect on her small son. After listening to one of Nick Harris' stories of crime and its folly, her boy became excited, nervous and restless. He could not sleep, but tossed and tumbled half the night. Couldn't Harris open and close his broadcast with soft, lulling music? the mother asked. This would soothe little Johnny's mind and allow him to go to sleep.

This Harris did, and now all his programs open with music and close with the playing of that still-popular tune, "Sleep."

Cranks ask Harris to investigate their next-door neighbors (There's something mysterious going on there); they tell him about corruption in city affairs, about vice and graft, and they ask him to do something about high taxes.

"All these sort of requests," said Harris, "I ignore. Brother Shuler seems to have the situation well in hand. I refer all these freaks to him."

"See - Sul" and Sally

(Continued from Page 9)

● Contrary to many reports, Helen and Johnnie are not engaged, and have no intention of being. They don't even consider themselves going together. It is merely a brother-and-sister friendship, and professional partnership all around. Of course, they are fond of each other. Helen fusses around like a mother, whenever she thinks Johnnie is in danger of catching cold. She worries about him when he doesn't feel well, which is seldom, and makes sure that he eats the right things.

But the biggest joy of their lives is "The Funniest Thing."

NEW CROSLEY

SENIOR SUPER-HETERODYNE
(*Pliodynatron*)

RADIO'S MOST OUTSTANDING SET
Again Crosley Leads the Field!



Super
Administrator
\$112.50

Complete with Tubes

*Other Models From
\$39.75 to \$196.50*

A few of the features making this set the largest \$ Dollar for Dollar \$ value on the market today!

(Pliodynatron) Oscillator, Four screen grid tubes, full dynamic speaker, static and tone control, local-distance switch.

Words cannot convey the richness, the beauty of cabinet design. See them at your nearest authorized dealer to appreciate their superiority.

Telephone us for your nearest Crosley Dealer

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RADIO EQUIPMENT

135-139 WEST 17TH STREET
LOS ANGELES



121-131 NINTH STREET
SAN FRANCISCO

Ask us about Auto and Motor Boat Radios

"ON THE INSIDE"

By K. G. ORMISTON



K. G. ORMISTON

○ N April 14th a pow-wow is scheduled before the Federal Radio Commission on the high-power situation. Examiner Yost suggests that KOA and KPO be allowed 50,000 watts power, along with six other stations scattered over the country. It is expected that some of the other brothers will raise objections, as they may not be satisfied with 25,000 watt assignments suggested for them after they had their hearts set on 50,000. KSL and KGO are the two Western stations who asked for 50,000 and may draw only 25,000.

—o—

● The public seems to agree generally that advertising on the radio is overdone. Sometimes listeners get quite rabid about it and write letters to RADIO DOINGS, to the broadcast stations, and even to that august body, the Federal Radio Commission. None of which does a darned bit of good.

After years and years of concentration, I've figured out a way to get action on this question. Prof. Lucifer G. Butts worked out the mechanics of the idea. I believe in giving credit where credit is due.

Here it is in a nutshell When you hear an otherwise enjoyable radio program ruined by the zeal of an advertising expert, take your pen in hand and write a letter. Not to the radio station, or the commission, or the radio supervisor, or your favorite radio magazine,

but to the *sponsor* of the program Write to the head office of the company that is spending real money in an effort to gain your good will via radio, and tell them they are doing just the opposite. Tell them that you resent the amount or nature of advertising used in their program, and that instead of leaving you in an appreciative frame of mind with nothing but good will for them and their product, the program makes you mad. And that until it is done in better style, you are most certainly not going to buy the company's products. If everybody will do this, it is certain that things will happen pretty fast in rectifying an irksome situation.

And then to be consistent, patronize the companies whose programs please you. Give them the preference over concerns and products not advertised by radio.

—o—

● Chief Examiner Ellis Yost recommended to the Federal Radio Commission that station KTNT, Muscatine, Iowa, owned by Norman Baker, be denied license renewal, on the ground that Baker operates the station as an adjunct to his personal business and that it therefore fails to serve the public interest, convenience or necessity.

While the Commission has no powers of censorship, it has found that under the law it may refuse license to any station which does not meet the test prescribed in the "public interest" clause.

It exercised this right in the case of KFKB, Milford, Kansas, and the Court of Appeals upheld the decision. With the basic soundness of their attitude established by the higher court, the commissioners will, no doubt, apply the "yardstick" which the law gives them to other cases wherein it appears that a station is operated for the private and selfish interests of individuals.

—o—

● DX fans will remember hearing WTIC running late test programs on WEAf's channel last month. Possibly they wondered at the time what WTIC was doing on 660 kilocycles, instead of their own 1060 kilocycle channel. The tests were in connection with some synchronization experiments which have resulted in regular synchronized service between stations WEAf, WTIC, WJZ and WBAL. WTIC and WBAL have long quarreled with the commission for forcing them to share time on one channel, and have been endeavoring to work out a plan which would result in each station enjoying full time privileges. At present, WTIC operates simultaneously with WEAf on 660 Kc. on Tuesday, Thursday and Saturday, while WBAL holds forth in 1060. WBAL operates simultaneously with WJZ on Monday, Wednesday and Friday nights, while WTIC keeps things hot on the old common property channel. And now everybody is happy, providing the synchronization works out alright.

The DX Contest

● Logs-logs-logs! Written with pencil, with ink, with typewriter. Made with all kinds of sets in all kinds of locations. Everybody frantically searching the ether at the same time for more and better radio stations, big and little. That's the story of the RADIO DOINGS DX Contest, held March 14 from 8 o'clock in the evening until 1 o'clock in the morning. The idea was to log as many stations as possible during five hours, being careful to note down some material that could be used for verification.

● The task of picking the prize winner in DX contests is not an easy one. A lot of careful study is necessary to weigh the relative merit of the logs. If the longest list won, t'would be easy, but many other things must be considered. For example, many logs are disqualified because the notation after a station is too vague and impossible of verification, such as "dance music" or "speech." The contestant should bear in mind that the material noted must be such that it would be sufficient to send in to the station in order to obtain verification of reception.

● The grand prize was awarded to W. E. R. Crawford, 144 East Elm, Fullerton, Calif. His log contained 68 stations, without counting any locals. Everything was properly listed, and for good measure the log was signed by three witnesses. Mr. Crawford used a Majestic, with a ground rod and good outdoor antenna. He says the static and electrical interference were such that it was not exactly an A-1 night for DX. Nearly all of the contestants complained of this condition. Mr. Crawford adds that he heard two of the Japanese stations at about 12:30 a. m., but did not log them as nothing was recognizable.

● Space prevents printing Mr. Crawford's log in full. We will therefore simply give the call letters of the stations logged in the five hours of the contest:

WKBW, WOAI, WBT, WTAM, KTHS, KYW, WOC-WHO, KDKA, XED, KJR, KGHL, WHAS, KWKH, XFX, WCCO, WGN, WLW, KPO, WMAQ, WEF, WSM, WFLA, KFSD, KHQ, KTAR, KTAB, KFJR, KGO, KOA, WFAA, WENR, KFKA, KROW, KOIN, KVOO, WOWO, WCAU, KEX, KYA, KTBR, KFBK, KTFI, KGB, KFPY, KLO, KGA, WOW, WDAF, CMK, KVI, WBBM, WABC, KLX, XES, KFXF, KOL,



Kenneth Ormiston awarding DX prize to W. E. R. Crawford

WMBD, KGKY, KOMO, XEG, KPCB, CFAC, KMMJ, KFQU, KRLD, KGCX, KFXM, KJBS.

● W. H. Nicholson, Beverly Hills, who won the last RADIO DOINGS Contest, submitted a great log of 117 stations, including locals, acquired on his Westinghouse super, but we did not consider his entry because of the fact

that he won the marbles last time. And then Jack Whitley of San Diego contributed a log of 78 DX stations and 40 "locals." If Jack was a bit less careless in his listings and program notations, he would bring home the bacon often. He used a Majestic super.

● The longest list of all came from the greatest distance. Mac Plung, 1425 Concy Island Ave., Brooklyn, New York, sent in a log of 143 stations. He used a Zenith at his home address. Mr. Plung did not list his verification information properly, using such brief bits as "man speaking," or "orchestra." We were very interested in his log, however, particularly his reception from Western stations. He listed KFI, KFSD, KNX, KPO, KGA, KSL.

● The prize awarded to Mr. Crawford was one of the new 9-tube Angelus Superheterodyne receivers, manufactured by Davison-Haynes Manufacturing Company, of Los Angeles, and given as a prize through the courtesy of the manufacturer. It is a real super, licensed by R.C.A., and delivering big-set performance despite its compactness. We are sure the Angelus will add many stations to Mr. Crawford's log.

Round-the-World DX Club

By EDWARD ROTH, *President*

THE Round-the-World DX Club has now completed the first six months since its origination. The first three months were spent in organizing the club, electing officers, drawing up the Charter, By-Laws and Constitution.

Members living in Los Angeles pay fifty cents each, monthly dues. Members living outside of Los Angeles county pay \$1.00 a year. Foreign members are not required to pay dues. Entrance fee is \$1.00. R. E. Doman now holds the position of corresponding secretary.

The past three months have seen much activity in DX work by the club members. Three DX parties were held. One was held at Wm. MacDonald's at Chula Vista, the other two were held at L. J. Wright's home at Lomita. Members who had never had the thrill of hearing the Japanese, Australian and New Zealand stations received a "treat" at these parties when these stations came in with a "bang."

● The summer months are now almost upon us and though DX is a little hard, some foreign stations, as a rule, can be heard on summer nights

and short wave DX reception is possible. A short wave receiver can be put together in a few hours at a nominal cost and the results will more than repay the DX fan who has initiative to build one. Several very efficient sets can be purchased reasonably.

The Club's technical advisor, K. G. Ormiston, will help you straighten out any difficulty that may arise in hooking up the S.W. received. Write him.

There are approximately twenty-five S.W. Broadcasters in the United States and many of these can be heard on the average S.W. receiver. The better sets will bring in many foreigners, but before all this can be accomplished, the S.W. fan will have many things to learn. Many things have to be taken into consideration. The two most important are differences in time, extreme patience in tuning and knowing where to find stations. If the fan will take the time to master the code with a fair degree of speed and accuracy, he will get considerable more pleasure from his S.W. Receiver for the air is full of "brass pounders" and they have plenty of news shooting back and forth to one another.

On the Best The Day and

Tune in to these Programs and you can't go far wrong. The program editors of RADIO DOINGS have classified these programs as among the best and most prominent features on the air. They are arranged hour by hour throughout the day for your convenience.

Daily Tips

- 6:00 AM—Andy and Chester, "The Eye Openers." KMTR
- 7:00 AM—Ken Niles "News Briefs" and Organ. KHJ
- 7:00 AM—Bill Sharples and His Gang. (Including Sun.) KNN
- 7:00 AM—Tom Murray's Hollywood Hill Billies. (Ex. Mon.) KMTR
- 7:00 AM—Cuckoo Club. KTAB
- 7:30 AM—Sunrise Serenaders. KGO KOMO. (NBC.)
- 7:30 AM—Mac's Cow Hollow Symphony
- 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KOA (NBC.)
- 8:00 AM—Shell Happytime with Hugh Barrett Dobbs. KHQ KOMO KGW KPO KFI KSL. (NBC.)
- 8:00 AM—Hallelujah Hour. KHJ.
- 8:30 AM—Cross-Cuts of the Day. KGO
- 8:30 AM—Black and White, two piano team. KFVB
- 8:30 AM—Happy Mammy Jany and the Doughboys. KGER
- 9:00 AM—Vermont Lumberjacks. KGO KHQ KOMO KGW KECA. (NBC.)
- 10:00 AM—Zoro, the Mystic. KGER
- 10:15 AM—Organ Recital by Harold Curtis. KMTR
- 10:30 AM—Bob, Bunny and Junior. KMPC
- 10:30 AM—Lani McIntyre's Harmony Hawaiians
- 11:30 AM—American School of the Air. KOL KFPY KFRC KLZ KOH. (CBS.)
- 12:15 PM—Andy and His Oregon Lumber Jacks. KMTR
- 1:30 PM—Eddie Albright's reading of Late Fiction. KNN
- 2:00 PM—Happy Go Lucky Hour. KFRC KHJ
- 2:30 PM—Organ Concert. (Ex. Mon.) KFSD
- 2:30 PM—Harry Geise and His Happy Guys. KMTR
- 4:00 PM—Editorial Revue. KFI KECA
- 4:00 PM—Zandra. KTM
- 4:15 PM—Big Brother Ken. (Ex. Sat.) KFI
- 4:45 PM—The Story Man. (Ex. Sat.) KFI
- 5:00 PM—Big Brother Ken's Club for Kiddies. KNN KPO
- 5:00 PM—Em and Tim. KGER
- 5:15 PM—Adventures of Black and Blue. KFRC KHJ
- 6:00 PM—The Banjo Boys. KMTR
- 6:00 PM—Wesley Tourtelotte noted organist. KNN
- 6:30 PM—Ethiopian - Oriental Supper Club. KMTR
- 6:45 PM—Henry Starr. KPO

- 7:00 PM—Frank Watanabe. KNN
- 8:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD. (NBC.)
- 9:00 PM—KTM Ranch Boys. KTM
- 9:30 PM—The Ghost House. KFOX
- 10:00 PM—Beverly Hill Billies. (Ex. Mon.) KMPC
- 10:00 PM—Abe Lyman. KMTR
- 10:00 PM—Tom Breneman's "Tom and Wash." (Ex. Fri. Sun. at 10:15). KNN
- 10:00 PM—Gus Arnheim. (Tues. at 10:30) KFVB
- 10:05 PM—Biltmore Hotel Orch. (Mon. at 10:15 PM.)
- 10:15 PM—Arizona Wranglers. (Ex. Wed.-Fri. at 9:15.) KNN.
- 10:30 PM—Editorial Review. (Ex. Sat.) KFI KECA
- 11:00 PM—Vic Meyer's Orch. from Seattle. (Ex. Sun. & Mon.) KPQ KVOS KGA KGER KEX KJR. (UBC.)
- 11:00 PM—Laughner-Harris, Hotel St. Francis Dance Orch. KGO KGW KFI. (NBC.)
- 11:00 PM—Ray Howell, the "And How" Boy. (10:30 Mon.) KMPC
- 11:00 PM—Jimmie Kendricks Night Owls. KTAB
- 12:00 Midnight—Phantom of the Organ.

By the Week

SUNDAY

- 7:00 AM—Bill Sharples and His Gang. KNN.
- 8:30 AM—Special Popular Symphony Concert. KGO KECA KOMO KFSD (NBC)
- 8:30 AM—Popular Symphony Concerts, directed by Erno Rapee. KECA
- 9:00 AM—International Broadcast. KLZ KOH. (CBS)
- 11:00 AM—Concert Ensemble and Soloist. KGFJ
- 11:00 AM—Chapel of Memories. KFRC
- 12:15 PM—New York Philharmonic Symphony Orch. (Directed by Arturo Toscanini) KMJ KHJ KFRC KL KOH. (CBS)
- 1:30 PM—Grand Opera Program. KTAB
- 2:00 PM—Philadelphia Symphony Orch. (April 5th only.) KFI and other NBC stations.
- 3:00 PM—Professor Lindsley in dramatic readings. KHJ
- 5:00 PM—Nick Harris Detective stories. KECA
- 5:15 PM—Collier's Radio Hour. KHQ KOMO KGW KPO KFI (NBC)
- 6:00 PM—Graham Paige Hour featuring Detroit Symphony Orch. KOL KFPY KOIN KFRC KHJ KDYL KLZ (CBS)
- 6:00 PM—Angelus Ensemble with Agatha Turley, soprano. KGA
- 6:15 PM—Atwater Kent Hour. KHQ KOMO KGW KPO KFI (NBC)
- 7:00 PM—Royal's Poet of the Organ. Jesse Crawford. KOL KFPY

- KFRC KHJ KDYL KLZ KOH (CBS)
- 7:00 PM—Burr McIntosh, "Cheerful Philosopher." KFVB
- 7:00 PM—The Rev. Aked of All Souls Church. KNN
- 7:30 PM—Album of Familiar Faces. Noreen Gamill's intimate sketches. KYA KGB (UBC)
- 7:30 PM—Arizona Wranglers. KNN
- 7:45 PM—Sunday at Seth Parker's. KGO KGW KECA KFSD KTAR (NBC)
- 8:00 PM—Imperial Grand Orch. directed by Henri Damski. KPQ KVOS KGA KJR KFVB KGB KTM (UBC)
- 8:30 PM—Symphonette with Raine Bennett, poet of the air. KECA
- 8:30 PM—Abe Lyman's Concert Orch. KMTR
- 8:45 PM—Hallelujah Quartette. KHJ
- 9:00 PM—Chase & Sanborn Program. KGO KHQ KOMO KFI KFSD KTAR KSL KOA. (NBC)
- 9:00 PM—Calmon Luboviski, violinist and Claire Mellonino, pianist. KNN
- 10:00 PM—Beverly Hill Billies. KMPC
- 10:30 PM—Schonberger String Trio and KFI Concert Artists. KFI

MONDAY

- 10:00 AM—Charlie Wellman. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 11:30 AM—American School of the Air. KOL KFPY KHJ KLZ. (CBS)
- 1:30 PM—Pacific Coast School of the Air. KGO KHQ KOMO KGW KPO KECA KFSD KTAR. (NBC)
- 3:00 PM—U. S. C. Lectures. KMPC
- 3:15 PM—Mormon Tabernacle Choir. KGO KOMO KPO KFSD KTAR KGW (NBC)
- 4:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW KECA KFSD KFI. (NBC)
- 6:00 PM—The Three Bakers. KOL KFPY KOIN KFRC KHJ KDYL KLZ. (CBS)
- 6:30 PM—Spanish Quintette. Mildred Loughlin, contralto. KECA
- 7:00 PM—Stromberg-Carlson Program. Rochester Civic Orch. KGO KHQ KOMO KGE KFI KFSD KTAR. (NBC)
- 7:00 PM—Guy Lombardo's Orch. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 7:30 PM—Don Amazio. KOL KFPY KOIN KFRC KHJ KDYL KLZ. (CBS)
- 7:30 PM—Empire Builders. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 8:00 PM—Blue Monday Jamboree. KFRC KHJ
- 8:30 PM—Boris Kramarenko and his Manchurian Orch. KPQ KVOE KGA XXL KORE KMED KYA KGB. (UBC)
- 8:45 PM—Play by David Hartford and Frances Nordstrom. KMTR
- 9:00 PM—Adventures of Sherlock Holmes. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 9:00 PM—U. S. C. Lectures. KMPC
- 9:30 PM—Paul Roberts, tenor, and the Schonberger Trio. KFI
- 10:00 PM—Tom Terris, the Vagabond Movie Director and Prior Moore Orch. KFI
- 11:00 PM—Dixieland Blueblowers. KPQ KFOS KGA KJR KEX KXI. KYA KGER. (UBC)

TUESDAY

- 11:30 AM—American School of the Air. KMJ KFRC KLZ KOH. (CBS)
- 4:00 PM—KPO Drama Guild in "House Mystery." KPO
- 4:30 PM—Phil Cook. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)

TIPS

Programs of the Week

For a list of the stations and where to find them on your radio see the following page.

- 5:00 PM—Paul Whiteman's Paint Men from Chicago. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 5:15 PM—Old Gold Character Readings with Lorna Fantin. KFBK KOL KLZ KVI KFPY KOIN KFRC KHJ KDYL. (CBS)
- 6:00 PM—Peggy Hamilton, "The Romance of Fashion." KFWB
- 6:30 PM—Happy Wonder Bakers. KGO KHQ KOMO KGW KECA. (NBC)
- 6:30 PM—Harold Spaulding, tenor and Purcell Mayer String Quintet. KFI
- 7:00 PM—Graybar's Mr. and Mrs. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 7:00 PM—Drama Hour and Prior Moore Orch. KECA
- 7:05 PM—KFWB Concert Orch. Lewis Meehan, tenor. KFWB
- 7:30 PM—Paramount-Publix Radio Playhouse. KNX KMJ KOL KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 7:30 PM—Composer's Hour. KPQ KVOS KGA KJR KZL KORE KMED KYA KGER KGR. (UBC)
- 8:15 PM—Memory Lane. KGO KHQ KFI KFSD KTAR. (NBC)
- 8:15 PM—Arthur Prior's Crema Military Band. KOL KFPY KOIN KFRC KHJ KDY KLZ KOH
- 8:15 PM—Spanish Quintet and Luis Alvarez, tenor. KECA
- 8:30 PM—Concert, directed by Meredith Willson. KFRC
- 8:30 PM—The Lion Tamers. KNX
- 8:30 PM—Drama Period. KVOS KEX KORE KMED KGER KGB. (UBC)
- 8:45 PM—"D-17, Emperor," James Knight Carden and Players. KFI
- 9:00 PM—Florsheim Frolic with Anson Weeks and Orch. KGO KHQ KOMO KGW KFSD KTAR. (NBC)
- 9:00 PM—"Tapestries of Life." KHJ
- 9:00 PM—KNX Players, dir. by Georgia Fifield. KNX
- 9:15 PM—Tapestries of Life. KHJ
- 9:30 PM—Master Merrymakers. KMPC
- 9:30 PM—The Trojan Trio and the "Piano Twins." KNX
- 9:00 PM—Main Boxing bout from Olympic Auditorium. KFWB
- 9:30 PM—The Hill Billy Boys. KECA KFSD KTAR KOA and KGO (9:45) (NBC)
- 10:00 PM—National Concert Orch. KGO KOA KGW. (NBC)

WEDNESDAY

- 8:00 AM—Los Angeles Breakfast Club program
- 10:00 AM—Charlie Wellman, Prince of Pep. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 11:30 AM—American School of the Air. KMJ KFRC KLZ KOH. (CBS)
- 1:00 PM—Eastern School Symphony Orch. KGO KOMO KGW KECA KTAR (NBC)
- 1:30 PM—Pacific Coast School of the Air. KGO KHQ KOMO KGW KPO KECA KFSD KTAR. (NBC)
- 3:00 PM—U. S. C. lectures (extension course.) KMPC
- 5:00 PM—Bobby Jones, golf chat. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 5:15 PM—Radiotron Varieties. Bugs Bear, master of ceremonies.

- KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 5:30 PM—Sunkist Musical Cocktails. KHJ and Don Lee CBS chain
- 6:00 PM—Gold Medal Fast Freight. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 6:30 PM—Palmolive Hour. KGO KHQ KOMO KGW KFI. (NBC)
- 7:30 PM—Grantland Rice String Orch., soloists. KGO KHQ KOMO KGW KFI KFSD. (NBC)
- 7:30 PM—Violet Ray Music Hour. KFRC KHJ
- 8:00 PM—Guy Lombardo. KMJ KLZ. (CBS)
- 8:00 PM—Long Beach Municipal Band. KPQ KVOS KGA KJR REX KTM KGB KORE KMED KYA KGER. (UBC)
- 8:00 PM—Bert Butterworth's Airdales. KNX
- 8:00 PM—Pepper Box Program with Bob Roberts. KTAR
- 8:15 PM—Camel Pleasure Hour. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 8:15 PM—Arthur Pryor's Crema Band. KMJ KFBK KOL KFPY KFRC KHJ KDYL KLZ KOH. (CBS)
- 8:30 PM—Noreen Gamill's Album of Familiar Faces. KPQ KVOS KGA KTM KGER. (UBC)
- 8:30 PM—Paul Roberts and Schonberger Trio. KECA
- 8:30 PM—Small Black Revue. KFRC KHJ
- 8:30 PM—"Soup to Nuts" with Jack Carter. KNX
- 9:00 PM—U. S. C. Lectures. KMPC
- 9:15 PM—Robert Olsen Song Recital. KFRC
- 9:30 PM—NBC Drama Hour. KGO. (NBC)
- 9:30 PM—"The Show's The Thing." KHJ
- 9:45 PM—Bobby Jones Golf Chat. KGO KHQ KGW KECA KFSD KTAR
- 10:30 PM—Russian American Art Club Orch. KNX

THURSDAY

- 11:00 AM—Standard School Broadcast. KGO KHQ KOMO KGW KPO KFI KFSD. (NBC)
- 11:30 AM—American School of the Air. KFRC KDYL KOH. (CBS)
- 4:00 PM—Morton Downey and Freddie Rich and Orch. KFRC KOH. (CBS)
- 4:30 PM—Phil Cook. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 5:00 PM—Rudy Vallee. KGO KHQ KOMO KGW KECA KTAR. (NBC)
- 6:00 PM—Nick Harris, Detective stories. KFI
- 6:00 PM—Arco Birthday. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 6:15 PM—Lorna Fantin Numerologist. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ. (CBS)
- 6:30 PM—Maxwell House Ensemble. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 6:30 PM—Cuesta La Honda Haywire Orch. KFRC
- 7:00 PM—B. A. Rolfe and Lucky Strike Orch. KFSD KTAR KGO KHQ KOMO KGW KFI. (NBC)
- 7:30 PM—Standard Symphony Hour. KGO KHQ KOMO KGW KFI. (NBC)
- 7:30 PM—Tosca Seidel and Concert Orch. KLZ KOH. (CBS)
- 7:30 PM—Chocolate Soldier Program. KFRC
- 7:30 PM—Screen Snapshots and Study in Blue. KGER
- 8:00 PM—Jack Denny and His Orch. KHJ KOL. (CBS)
- 8:00 PM—French Miniatures. KPO KVOS KGA KJR KECA KMED KYA KFWB KGB. (UBC)
- 8:00 PM—Phileo Symphony Concert. KNX

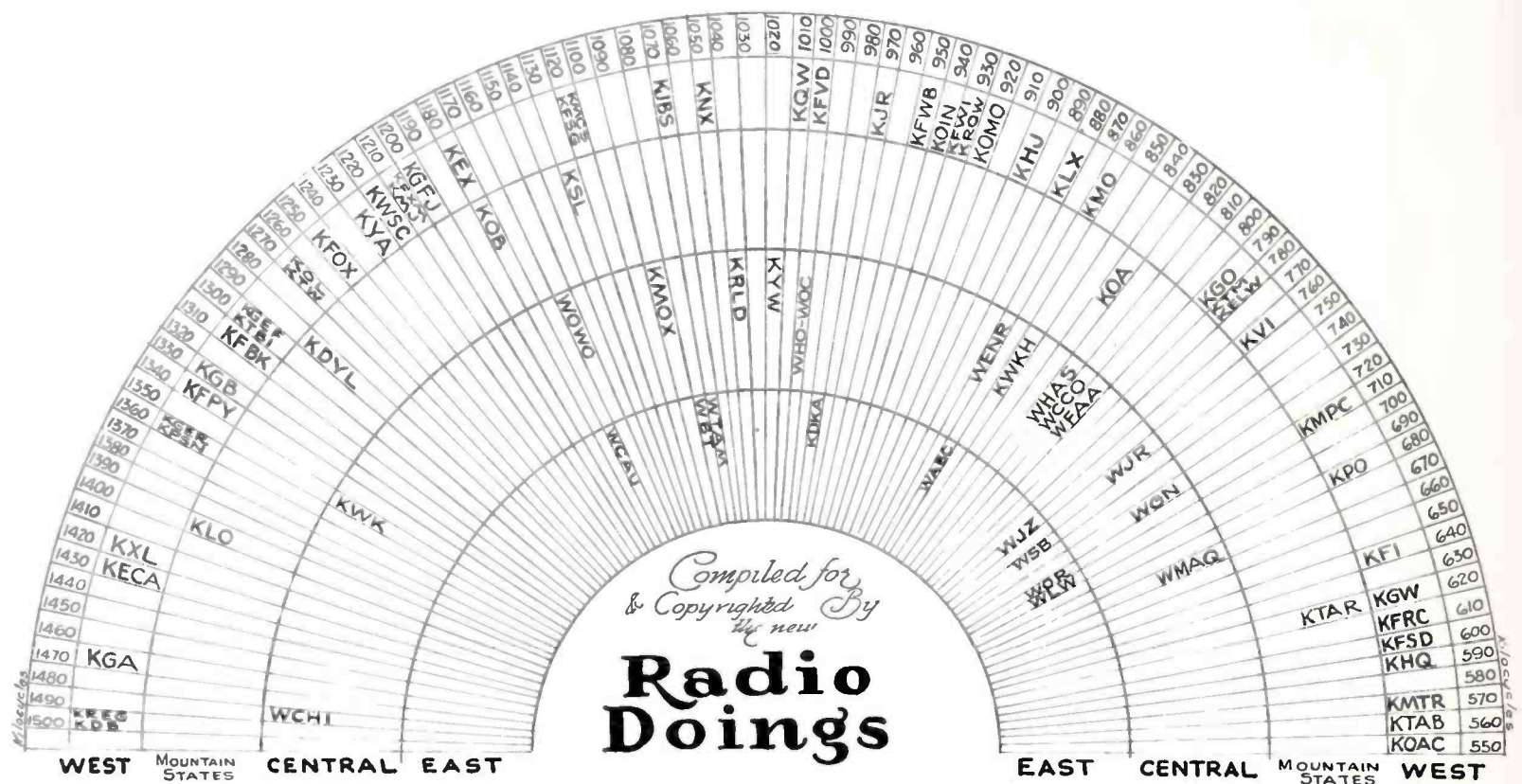
- 8:15 PM—Arthur Pryor's Crema Military Band. KFBK KMJ KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 8:30 PM—Calmon Luboviski and Claire Mellinino Concert. KNX
- 8:45 PM—James Knight Carden and Players. KFI
- 8:45 PM—Play with David Hartford and Frances Nordstrom. WMTR
- 9:00 PM—Demi-Tasse Revue with Gus Arnheim. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA. (NBC)
- 9:00 PM—Polgeria. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 9:00 PM—Tone Paintings. KGER
- 9:30 PM—Vignettes in Symphony. KHJ KFRC
- 9:30 PM—Master Merrymakers. KMPC
- 9:30 PM—Tone Paintings. KPQ KVOS KJR KXL KORE KMED KYQ KFWB KGR. (UBC)
- 9:30 PM—KFI Symphonet. KFI

FRIDAY

- 10:00 AM—Charlie Wellman. KGO KHQ KOMO KGW KECA KFSD KTAR. (NBC)
- 11:30 AM—American School of the Air. KFRC KLZ KOH. (CBS)
- 12:00 Noon Gene Byrnes. KNX
- 1:00 PM—Curtis Institute of Music. KFRC KLZ KOH. (CBS)
- 2:00 PM—Light Opera Gems. KLZ KOH. (CBS)
- 4:00 PM—Morton Downey with Freddie Rich's Orch. KFRC KOH. (CBS)
- 4:00 PM—Major Bowe's Family. KGO KHW KOMO KGW KECA. (NBC)
- 4:30 PM—Phil Cooke, The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 5:00 PM—Cities Service Concert Orch. KGO KHQ KOMO KGW KECA. (NBC)
- 6:00 PM—Interwoven Pair. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 6:30 PM—Armour Program. KGO KHQ KOMO KGW KFI. (NBC)
- 6:30 PM—Spanish Quintet with Luis Alvarez. KECA
- 6:30 PM—"The Play's the Thing." KHJ
- 6:30 PM—Knights of the Roaring Road. KNX
- 6:30 PM—Children's Play. KPO
- 7:00 PM—Armstrong Quakers. KGO KHQ KOMO KGW KFI. (NBC)
- 7:30 PM—R K O Theatre of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 7:30 PM—Charlie Hamp. KFRC
- 8:00 PM—Royal Order of Optimistic Donuts. KNX
- 8:00 PM—Concertized Opera. KPO
- 8:15 PM—Arthur Pryor's Crema Military Band. KFBK KMJ KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH. (CBS)
- 8:30 PM—S. & W. Mellow'd Melodies. KGO KHQ KOMO KGW KFI KFSD KTAR. (NBC)
- 8:30 PM—Romanelli and His King Edward Orch. from Toronto. KLZ (CBS)
- 8:30 PM—Harrison Hargraves Detective Stories. KVOS KLZ KORE KMED KYA KFWB KGB. (UBC)
- 9:00 PM—House of Color. Max Dolin, violinist. KGO KHQ KOMO KGW KFI. (NBC)
- 9:00 PM—Sunkist Musical Cocktails. KFRC KHJ KOL KVI. (CBS)
- 9:30 PM—Ad Lib Revue. KXL KMED KFWB KGER KGB. (UBC)
- 9:30 PM—Jimmie Bittick's Town House Orch. KFRC KHJ

(Continued on Next Page)

The 80 Most Popular Stations Heard by Western Listeners



Here's your Station as it appears on the dial. By locating one station on your radio, you can easily find the others.

WESTERN

KDB—Santa Barbara, Calif.
KECA—Los Angeles
KELW—Burbank, Calif.
KEX—Portland, Ore.
KFBK—Sacramento, Calif.
KFI—Los Angeles
KFOX—Long Beach, Calif.
KFPY—Spokane, Wash.
KFRC—San Francisco
KFSD—San Diego, Calif.
KFSG—Los Angeles
KFVD—Culver City, Calif.
KFWB—Hollywood.
KFWI—San Francisco
KFXM—San Bernardino, Calif.
KGA—Spokane, Wash.
KGB—San Diego, Calif.
KGEF—Los Angeles.
KGFJ—Los Angeles
KGO—San Francisco
KGW—Portland, Ore.
KHJ—Los Angeles
KHQ—Spokane, Wash.
KJBS—San Francisco
KJR—Seattle, Wash.
KLX—Oakland, Calif.
KMCS—Hollywood

KMJ—Fresno, Calif.

KMO—Tacoma, Wash.
KMPC—Beverly Hills, Calif.
KMTR—Hollywood
KNX—Hollywood
KOAC—Corvallis, Ore.
KOIN—Portland, Ore.
KOL—Seattle, Wash.
KOMO—Seattle, Wash.
KPO—San Francisco
KPSN—Pasadena, Calif.
KQW—San Jose, Calif.
KREG—Santa Ana, Calif.
KROW—Oakland, Calif.
KTAB—San Francisco
KTBI—Los Angeles
KTM—Los Angeles
KVI—Tacoma, Wash.
KWSC—Pullman, Wash.
KXL—Portland, Ore.
KYA—San Francisco

MOUNTAIN

KDYL—Salt Lake City, Utah
KLO—Ogden, Utah
KOA—Denver, Colo.
KOB—State College, N.M.
KSL—Salt Lake City
KTAR—Phoenix, Ariz.

CENTRAL

KMOX—St. Louis, Mo.
KRLD—Dallas, Texas
KWK—St. Louis, Mo.
KWKH—Shreveport, La.
KYW—Chicago
WCCO—Minneapolis, Minn.
WCHI—Chicago
WENR—Chicago
WFAA—Dallas, Texas
WGN—Chicago
WHAS—Louisville, Ky.
WHO—Des Moines, Ia.
WJR—Detroit, Mich.
WMAQ—Chicago
WOC—Davenport, Ia.
WOWO—Ft. Wayne, Ind.

EASTERN

KDKA—Pittsburgh, Pa.
WABC—New York City
WBT—Charlotte, N. C.
WCAU—Philadelphia, Pa.
WJZ—New York City
WLW—Cincinnati, O.
WOR—Newark, N. J.
WSB—Atlanta, Ga.
WTAM—Cleveland, O.

Organ Concerts

- National Broadcasting Co.**—10:15 PM. Paul Carson, Organist. (Sun.) KGO KECA KOA.
11:30 AM. Organ Recital. (Ex. Sun. and Mon.)
- Columbia Broadcasting System** 7:00 PM. Jesse Crawford, Royal's Poet of the organ over KDYL KOL KOIN KLZ KFPY KHJ KFRC. (Sun. only.)
12:30 PM. Ann Leaf. (Mon.) KOL KOIN KDYL KLZ KOH.
6:00 PM. Gold Medal Fast Freight Program. KLZ KMJ KOL KOIN KHJ KFRC KFBK. (Wed.)
1:00 PM. Ann Leaf at the Organ. KLZ KOL KFRC KHJ KDYL KOH. (Sat.)
- KMTR**—5:15 PM Harold Curtis from the Egyptian Theatre.
9:15 AM. Old Favorites. Organ. (Daily Ex. Sun.)
- KFSD**—2:30 PM. Organ Recital from Balboa Park. (Ex. Mon.)
- KFI**—3:30 PM. Aeolian Organ Recital. (Sun. only.)
10:00 PM. Edwin H. Lemare, organist. (Tues.)
- KMPC**—10:30 AM. Organ Recital. (Sun.)
- KTM**—8:30 PM. Organ Recital. (Sun.)
9:30 PM. Organ Recital. (Sun.)
11:00 PM. Organ Recital. (Sun.)
1:30-3:00 and 4:15 PM. Organ Recitals. (Daily Ex. Sun.)
- KHJ**—7:00 PM. Jesse Crawford, Poet of the Organ. (Sun. only.)
11:00 PM. Leigh Harline at the Organ. (Sun.)
12:00 PM. Leigh Harline at the Organ. (Nightly Ex. Sun.)
1:00 PM. Ann Leaf. (Sat.)
6:00 PM. Gold Medal Organist.
- KFSG**—11:00 AM. Organ Recital. (Daily Ex. Sun. and Mon.)
- KFWB**—11:30 AM. Wade Hamilton at the Organ. (Daily Ex. Sun.)
- KFVD**—2:00 PM. Organ Recital by J. Newton Yates. (Sun.)
10:00 PM. J. Newton Yates. (Nightly Ex. Sun.)
11:00 PM. J. Newton Yates. (Nightly Ex. Sun.)
- KXA**—6:00 PM. Wesley Tourtelotte, noted organist. (Daily Ex. Sun.)
4:00 PM. Wesley Tourtelotte. (Sun.)
11:00 PM. Wesley Tourtelotte. (Nightly Ex. Sun.)
- KFOX**—10:45 AM. Organ Recital, Vera Graham. (Daily Ex. Sun.)
9:30 AM. Angelus Abbey Organ Recital. (Sun.)
10:00 PM. Vera Graham, Organist.
- KGFJ**—10:00 AM. Archie Fritz. (Sun.)
1:30 PM. Organ Recital. (daily Ex. Sun.)
4:00 PM. Organ Recital. (daily Ex. Sun.)
- KECA**—2:00 PM. NBC Organ Recital. (Sun.)
10:15 PM. Paul Carson, Organist. (Sun.)
11:30 AM. Organ Recital. (Ex. Sun. and Mon.)

NORTHERN CALIFORNIA

- KTAB**—7:30 PM. Johnny Shaw, Organist. (Wed.) 9:30 PM. (Fri.)
- KFRC**—8:00 AM. "Good Morning Organ Recital." (Sun.)
7:00 PM. Jesse Crawford. (Sun.)
11:00 PM. Organ Recital. (Sun.)
6:00 PM. Gold Medal Organist, CBS. (Wed.)
1:05 PM. Ann Leaf at the Organ. (Sat.)
- KPO**—3:15 PM. Mormon Tabernacle Organ. (Mon.)
6:30 PM. Organ Recital. (Mon. & Tues.)
6:00 PM. Organ Recital. (Thurs., Fri. & Sat.)

Plays, Stories, Dramatic Readings

(United Broadcasting Company)

- 8:30 PM. Dramatic Program. (Mon. and Thurs.)
KORE KXL KMED KXA KVOS
- 8:00 PM—Detective Stories. (Fri.) KGB KFWB-KTM KTAB
KORE KXL KMED KXA KVOS
- 7:30 PM. The Hoofers. (Daily Ex. Sun.) KGB KFWB-KTM KTAB
KORE KXL KMED KXA KVOS.

Columbia Broadcasting Company

- 7:00 PM—"Jo and Vi." KLZ KDYL KOL KHJ KFRC.
7:00 PM—Hank Simmon's Show Boat. (Sat.) KLZ KDYL KOL KFPY KHJ KFRC.
7:30 PM—Don Amaizo. (Mon.) KLZ KDYL KOL KFPY KHJ KFRC KNX.

National Broadening Company

- 7:30 PM. Empire Builders. (Mon.) KGO KFSD KOMO KHQ KGW KECA KTAR.
8:15 PM. Memory Lane. (Tues.) KGO KHQ KOMO KGW KFI KFSD KTAR.
9:30 PM. NBC Drama Hour. KGO KOMO KGW. (Wed.)
9:30 PM. The Story Teller. (Thurs.) KGO.
1:00 PM—Radio Guild. (Fri.) KGO KOMO KECA KFSD KTAB
10:00 PM—Mystery Serial. (Fri.) KGO KSL KOA KECA.
9:00 PM—Adventures of Sherlock Holmes. (Mon.) KGO KHQ KOMO KGW KFI KFSD KTAR.
9:30 PM—Jack and Ethyl. (Sat.) KGO KHQ KOMO KGW KFI.
- KMTR**—8:45 PM. Dramatic Play. (Thurs.)
7:15 PM. Playlette, "John and Jane." (Nightly Ex. Sat. and Sun.)
8:45 PM. Roy E. Fisher, dramatic reader. (Sat.)
- KFSD**—1:00 PM. Radio Guild. (Fri.)
- KFI**—8:45 PM. "D-17, Emperor," James Carden and Cast. (Tues. Thurs. and Sat.)
7:15 PM. Book Drama Hour. (Sun.)
8:15 PM. Memory Lane. (Tues.)
8:45 PM. Adventures of Sherlock Holmes. (Mon.)
10:00 PM—Tom Terriss, "Vagabond Movie Director." (Mon.)
- KTM**—1:00 PM. Dramatic Readings. (Sun.)
4:30 PM. Dramatic Reading. (Daily Ex. Sat. & Sun.)
- KHJ**—6:30 PM. Prof. Lindsley and Leigh Harline, Reading with Organ. (Thurs.)

- 3:00 PM. Professor Lindsley. (Sun.)
7:00 PM. Jo and Vi. (Tues.)
9:00 PM. "Folgeria," Serial Comic Opera of the Air (Thurs.)
6:30 PM. Times Pershing Program. (Fri.)
7:00 PM. Hank Simmon's Show Boat. (Sat.)
7:30 PM. Don Amaizo. (Mon.)
5:15 PM. Black and Blue. (Daily Ex. Sun.)
- KFWB**—6:45 PM. Cecil and Sally. (Daily Ex. Sun.) (See UBC Schedule.)
- KXA** 1:30 PM. Eddie Albright's Reading of Late Fiction. (Daily.)
9:00 PM. KNX Players directed by Georgia Fifield. (Tues.)
10:00 PM. Tom Breneman presents "Tom and Wash." (Nightly Ex. Fri.)
- KFOX**—9:30 PM. Ghost House.
- KECA**—5:00 PM. Nick Harris Detective Story Program. (Sun.)
7:30 PM. NBC Empire Builders, Dramatization of the West. (Monday.)
7:00 PM. Drama Hour. (Tues.)

NORTHERN CALIFORNIA

- KTAB**—8:30 PM. Mystery Series. (Mon.)
8:00 PM. Skits and Black Outs. (Wed.)
9:00 PM. KTAB Players. (Thurs.)
9:00 PM. Oakland Players. (Fri.)
- KFRC**—7:00 PM. "Jo and Vi." (Tues.)
9:00 PM. "Folgeria," Comic Opera of the Air. (Thurs.)
7:00 PM. Hank Simmon's Show Boat. (Sat.)
- KQW**—4:30 PM. Story Time. (Daily Ex. Sun.)
- KPO**—6:15 PM. Cecil and Sally. (Daily Ex. Sat.)
4:00 PM. KPO Drama Guild. (Tues.)
9:45 PM. Dramatic Reading. (Tues.)
9:30 PM. KPO Drama Guild. (Fri.)
- KHQ**—7:30 PM. Empire Builders. (Mon.)

Dance Orchestras

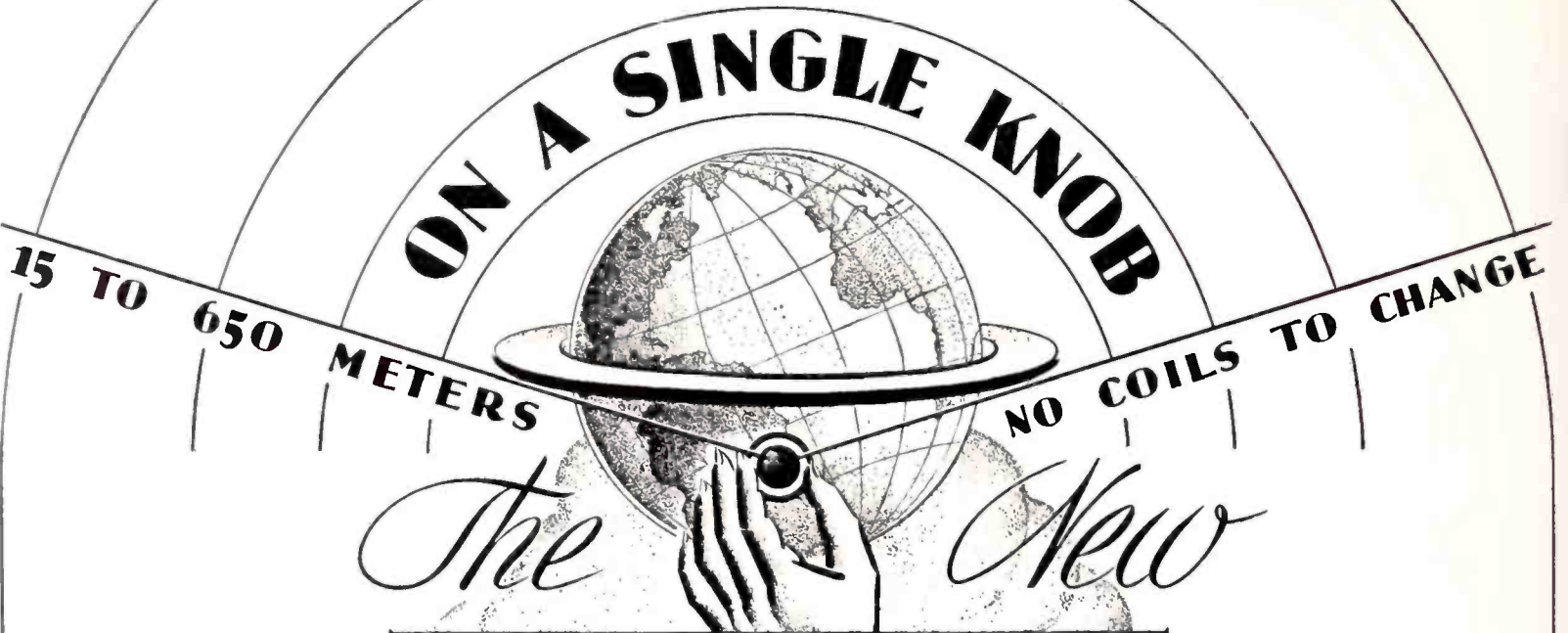
- National Broadcasting Co.**—5:00-5:30 PM. Rudy Vallee and Orchestra. (Thurs.) KGO. KHQ. KOMO. KGW. KECA. KTAR.
5:00 PM—Paul Whiteman's Painters. (Tues.) KGO KHQ KOMO KGW KFSD KTAR.
6:00-6:30 PM. Maytag Orchestra. (Mon.) KGO, KHQ, KOMO, KGW, KECA.
7:00-7:30 PM. Lucky Strike Orchestra. (Thurs. and Sat.)
KFSD, KGO, KTAR, KHQ, KOMO, KGW, KFI
7:30-8:00 PM. Lucky Strike Orchestra. (Tues.) KGO, KHQ, KOMO, KGW, KFSD, KECA.
9:00-9:30 PM. Gus Arnheim and Coconut Grove Orch. (Thurs.) KGO, KHQ, KOMO, KGW, KFI, KFSD, KTAB, KOA.
9:00-9:30 PM. Anson Weeks and Orch. (Tues.) KGO, KHQ, KOMO, KGW, KECA, KFSD, KTAR.
11:00-12:00 PM. Laughner-Harris Hotel St. Francis Orch. (Ex. Sun.) KGO, KGW, KFI.
- Columbia Broadcasting Co.**—7:00-7:30 PM. Guy Lombardo's Orchestra. (Mon.) KLZ KDYL KFPY KFBK KOL KOIN KHJ KFRC.
8:00 PM. Morton Downey with Leon Belasco's Orch. (Mon.) KLZ.
4:00 PM. Morton Downey with Freddie Rich's Orch. (Wed.) KFRC KOH.
8:30 PM. Johnny Johnson's Pennsylvanians. KOL KV1 KFPY KOIN KHJ KDYL KLZ KOH.
8:00-8:30 PM. Guy Lombardo's Orch. (Wed.) KLZ KOL KFPY KFRC KHJ KMJ KFBK.
8:00-9:00 PM. Ben Bernie and his Orch. (Thurs.) KLZ KMJ KFBK KDYL KHJ.
1:45 PM. Rhythm Ramblers. (Fri.) KLZ, KV1.
4:00 PM. Morton Downey Orch. (Fri.) KOL KFPY KFRC KHJ KOH KMJ.
8:00 PM. Jack Denny's Orch. (Sat.) KOL KFPY KDYL KLZ KMJ KFBK.
- United Broadcasting Co.**—10:00 PM. Brick English's Orch. (Sun.)
11:00 PM. Dixieland Blue Blowers. KPQ KVOS KGA KJR KEX KYA KGER. (Sun. and Mon.)
11:00 PM. Vic Meyer's Orch. (Tues., Wed., Thurs., Fri. and Sat.)

SOUTHERN CALIFORNIA

- KMTR**—10:00 PM. Abe Lyman's Roosevelt Hotel. (Nightly Ex. Sun.)
- KFSD**—10:00-10:30 PM. Kennedy's Cafe. (Nightly. Sat. at 10:30.)
9:45 PM. Kennedy's Cafe. (Sun.)
- KFI**—11:00-12:00 PM. Hotel St. Francis Dance Orch. (Ex. Sat. and Sun.)
- KMPC**—9:30-10:00 PM. Aaron Gonzales and His Novelty Quintet. (Sat.)
- KHJ**—9:30-10:00 PM. Val Valente and his Roof Garden Orch. (Sun.)
10:30-11:00 PM. Val Valente and his Roof Garden Orch. (Sun.)
10:05-10:20 PM. Earl Burtnett's Biltmore Hotel Dance Orch. (Mon.)
7:00 PM. Guy Lombardo's Canadians. (Mon.)
8:00 PM. Guy Lombardo's. (Wed.)
10:20-11:00 PM. Anson Weeks Orch. (Mon.)
11:00-12:00 PM. Earl Burtnett's Orch. (Mon.)
10:05-12:00 PM. Earl Burtnett's Biltmore Orch. (Nightly Ex. Sun. and Mon.)
9:30 PM. Jimmy Bittick's Town House Orch. (Fri. and Sat.)

(Continued on Page 37)

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OFFICES IN PRINCIPAL COUNTRIES OF THE WORLD

KFWB—10:00-12:00 PM. Gus Arnheim and his Ambassador Hotel Orch. (Nightly. Tues. 10:30 PM.) (See UBC listing.)
 4:00-6:00 PM. Jerry Joyce's Orch. (Daily Ex. Sun.)
KFVD—11:00-12:00 PM. Louie Armstrong and his Cotton Club Orch. (Ex. Sun.)
KGFJ—6:00-7:00 PM. Glenn Edmund's Orch.
 9:30-10:00 PM. Jack Dunn's Orch. (Ex. Sun.)
 11:00-12:00 PM. Murray Smith's Montmartre Orch. (Ex. Sun.)
 8:00 PM. Dixie Aces. Nightly Ex. Sun.)
KFOX—11:00-12:00 PM. Majestic Ballroom.
KGER—10:30 PM. English Gibson's Orch. (Tues. and Wed.)
 10:00 PM. English Gibson's Orch. (Thurs. and Fri. and Sat.)
 (See UBC for chain dance program.)
KGB—(See UBC for dance programs.)

NORTHERN CALIFORNIA

KTAB—8:30-9:00 PM. (See UBC listing.)
KFRG—9:30-11:00 PM. Val Valente's Roof Garden Orch. (Sun.)
 7:00- 7:30 PM. Guy Lombardo's Orch. (Mon.)
 10:15-11:00 PM. Anson Week's and His Hotel Mark Hopkins' Orch. (Nightly Ex. Sun.)
 11:00-12:00 PM. Earl Burtnett's Biltmore Orch. (Mon., Wed., Sat.)
 12:00- 1:00 AM. Dance Music. (Ex. Sun.)
 10:20-11:00 PM. Val Valente's Roof Garden Orch. (Tues.)
 11:00 PM. Val Valente's Music. (Thurs. and Fri.)
 (See CBS listing.)
KFWI—11:00 PM. Cinderella Dance Orch. (Fri.)
 11:30 PM. Cinderella Dance Orch. (Sat.)
KPO—10:00-11:00 PM. Jess Stafford's Dance Orch. (Ex. Sun.)

Programs for the Housewife

SOUTHERN CALIFORNIA (Daily Ex. Sun. Unless Indicated)

KMTR—9:00 AM. Mildred Kitchen Home Economics Expert.
KFSB—9:15 AM. Amy Lou Shopping Hour.
 10:30 AM. NBC Woman's Magazine of the Air. (Thurs. 10:00 AM.)
 9:00 AM. Mary B. Murray. (Mon.)
KFI—9:00 AM. Helpful Hints to Housewives, Bess Kilmer.
 10:30 AM. NBC Woman's Magazine of the Air. (Thurs. 10:00 AM.)
 10:15 AM. Mary Hale Martin. (Wed. only.)
 10:15 AM. Josephine Gibson Food Talks. (Monday and Fri. only.)
 10:00 AM. Color Harmony NBC. (Tuesday only.)
KMPC—10:10 AM. Violet Schramm, Shopping Service.
 11:00 AM. Betty's Half Hour.
KTM—2:00 PM. Over the Tea Cups with Nell Cleary.
KHJ—9:15 AM. Kathleen Clifford Beauty Talks.
 9:30 AM. Feminine Fancies. (Ex. Saturday.)
 6:00 PM. Peggy Hamilton, Romance of Fashion. (Tuesday only.)
KFWB—10:00 AM. Prudence Penny. (Ex. Tues., Thurs. and Sat.)
KFVD—10:30 AM. Hints to Housewives.
KVA—9:00 AM. Radio Shopping News. C. P. R. (Wed. 9:45 a.m.)
 10:30 AM. Home Economics Talk by Kate Brew Vaughn (Ex. Fri.)
KFOX—9:00 AM. Beauty Talk.
KGER—10:45 AM. Beauty Chat.
KGB—10:00 AM. Blanche Wood's Shopping Tour.
KECA—11:30 AM. California Federation of Women's Clubs. (Monday.)
 9:30 AM. Grace Hale, speaker. (Tues., 9:15 Wed. and Thurs.)

NORTHERN CALIFORNIA

KTAB—10:00 AM. Household Hour with Alma La Mar.
KFRG—9:30 AM. Feminine Fancies. (Ex. Saturday.)
 9:00 AM. Mildred Kitchen's Household Talk. (Tues.)
 3:00 PM. Colonial Dames Beauty Talk. (Monday only.)
 10:45 AM. Barbara Gould Talk. (Thurs.)
 1:00 PM. Julia Hayes' Helpful Hints. (Tues. and Thurs.)
 11:00 AM. Mary Lewis Haynes Talk.
KPO—10:30 AM. NBC Woman's Magazine of the Air. (Thursday 10:00 AM.)
 11:30 AM. Julia Hayes' Helpful Hints to Housewives. (Thursday at 11:45 AM.)
KROW—3:00 PM. Shopping Hour.
KQW—10:00 AM. Helpful Hints.
KVA—12:15 PM. Parent-Teachers' Association. (Monday only.)

Symphony, Concert and Salon Orchestras

Columbia Broadcasting Co.—12:00 Noon. New York Philharmonic Symphony Concert with Arturo Toscanini, conductor. KLZ KDYL KVI KFPY KHJ KFRC KOH KMJ. (Sun.)
 6:30 PM. Detroit Symphony Orch. KOL KFPY KOIN KHJ KDYL KLZ KFBB KFRC.
 7:30 PM. Toscha Seidel and Concert Orch. KDYL KLZ KOH KMJ. (Thurs.)
 1:00 PM. Curtis Institute of Music. (Fri.) KLZ. KVI KFPY KHJ KFRC KOIN KOH.
 8:30 PM. Romanelli and His King Edward Orchestra (Fri.) KLZ KDYL.
 6:00 PM. Around the Samovar. Russian. (Sat.) KOL. KFPY KFRC KLZ.

National Broadcasting Co.—8:30 AM. Special Symphony Concert KGO KECA KOMO KGW KFSB.
 2:00 PM. Philadelphia Symphony Orch. (April 5th only.)
 5:00 PM. Sunday Concert. KGO.
 7:00 PM. Hotel St. Francis Salon Orch. (Sun.) KGO.
 6:15 PM. Atwater Kent concert. (Sun.) KHQ KOMO KGW KGO KFI.
 1:00 PM. Concert Jewels. (Sun.) KGO.
 2:30 PM. NBC Matinee. (Mon.) KGO KGW KECA.
 8:00 PM. Rudy Seiger's Shell Symphonists. (Mon.) KGW KHQ KOMO.
 6:00 PM. McKesson Musical Magazine. (Tues.) KGO KHQ KOMO KGW KECA KRSD KTAR.
 10:00 PM. National Concert Orches. (Tues.) KGW KOA.
 1:00 PM. Eastman School Symphony Orch. (Wed.) KGO KECA KTAR.
 7:30 PM. Standard Symphony Hour with Los Angeles Philharmonic Orchestra alternating with the San Francisco Symphony Orch. (Thurs.) KGO KHQ KOMO KGW KFI.
 5:00 PM. Cities Service Concert Orch. (Fri.) KGO KHQ KOMO KGW KECA.
 6:00 PM. General Electric Orch., Walter Damrosch, director. (Sat.) KGO KHQ KOMO KGW KFI KFSB KTAR.

United Broadcasting Co.—7:30 PM. Sunday Serenade.
 8:00 PM. Imperial Grand Orch. KPO KVOS KGA KJR KGB KFWB KTM.

8:30 PM. Boris Kramarenko and Orch. (Mon.) UBC affiliated stations.

KMTR—8:30 PM. Concert Orch. (Sun.)

KFSB—See NBC listing.

6:00 PM. General Electric Orch. NBC. (Sat.)

KFI—10:00 PM. Slumber Hour. (Sun.)

8:00 PM. Shell Symphonists. (Mon.)
 9:30 PM. Concert Orch. (Nightly Ex. Sun., Thurs. at 10.)
 7:30 PM. Los Angeles Philharmonic and San Francisco Symphony Orch. alternating. (Thurs.)
 6:00 PM. General Electric Concert Orch. (Sat.)
 (See NBC listing.)

KTM—10:00 PM. Santanella's Concert Orch. (Sun.)

KHJ—9:00 AM. Sunday Morning Concert. (Sun.)

6:30 PM. Detroit Symphony Orch. (Sun.)
 12:00 Noon. N. Y. Philharmonic Symphony Orch. (Sun.)
 8:45 PM. Concert Orch. (Sun.)
 9:30 PM. "Vignettes in Symphony." (Thurs.)
 12:00 Noon. Biltmore Concert Orch. (Daily Ex. Saturday and Sunday.)
 8:00 PM. Don Lee Symphony Orch. (Sat.)

KFWB—See UBC Schedule.

KVV—9:00 PM. Calmon Luboviski and Claire MeHonino. (Sun. and Thurs.)

9:00 PM. Calmon Luboviski Violin Choir. (Mon.)
 7:30 PM. Pacific Concert Orch. (Thurs.)

KGFJ—11:00 AM. KGFJ Concert Orch. (Sun.)

1:00 PM. Concert Ensemble. (Sun.)
 8:30 PM. KGFJ Salon Orch. with Allan Fairchild. (Daily Ex. Sun.)

KECA—12:00 Noon. Luncheon Concert. (Daily Ex. Sun.)

2:30 PM. NBC Matinee. (Mon.)
 9:00 PM. KECA String Ensemble. (Mon.)
 1:00 PM. Eastman Symphony Orch. (Wed.)
 9:30 PM. KECA String Ensemble. (Sat.)
 2:00 PM. The NBC Matinee. (Fri. and Sat.)

NORTHERN CALIFORNIA

KFRG—9:00 AM. "Home, Sweet Home Concert." (Sun.)

12:00 Noon. N. Y. Philharmonic Orch. (Sun.)
 6:30 PM. Detroit Symphony Orch.
 8:30 PM. Concert Orch. and Soloists. (Tues.)
 9:30 PM. "Vignettes in Symphony." (Thurs.)
 8 PM. Symphony Orch. (Sat.)

KPO—10:00 PM. KPO Salon Orch. (Sun.)

9:00 PM. Philadelphia Symphony Orch. (Tues.)
 9:30 PM. Packard Concert Orch. from KFI. (Nightly Ex. Sun., Mon. and Thurs.)
 4:00 PM. KPO Salon Orch. (Sat.)

Foreign Language Lessons

KFSB—2:30 PM. French Lessons. (Mon. 2:00 PM. Fri.)

KFI—12:30 PM. German Lessons. (Thurs.)
 Wed.)

KFI—9:45 AM. Spanish Lessons. (Thurs. 11:45 AM. Sat.)
 12:30 PM. German Lessons. (Thurs.)

KECA—3:15 PM. German Lesson, by Annette Doherty. (Thurs.)
 4:00 PM. Alexander Bevani, on the Italian language. (Mon. and Wed.)
 3:45 PM. Alexander Bevani on Italian language. (Fri.)

Travelogues and Book Reviews

National Broadcasting Co.—9:45 PM. The Reader's Guide. (Sun.) KGO.

Columbia Broadcasting Co.—5:45 PM. Alexander Woolcott's Early Bookworm. (Sat.) KFPY KFRC KHJ KDYL KLZ.

KFI—2:45 PM. Winnie Fields Moore, the Nomad Novelist. (Mon.)
 2:15 PM. The Nomad Novelist. (Wed.)
 3:00 PM. Los Angeles Public Library Book Reviews. (Monday.)
 3:00 PM. "Seeing Southern California." (Tues. and Fri.)

(Continued on Page 39)

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BROADCASTING "IT"

(Continued from Page 25)

you believe that sex is as sweet and unspoiled as a baby's smile. They made you want to wear a bow in your hair, or take a younger wife. They made you kick up your heels and try to "do that thing." But their popularity was as short as childhood. The public decided to go to college.

Some of us are still collegiate. It is so easy to believe in our own youth when we can sit and listen to "The Three Girl Collegiates," "The Trojan Trio" or "The Lido Girls," as they harmonize about life in a sophomorphish way. After all, life is sophomorphish, and it's so much more fun when you can wear a swanky sweater, a beret and a frat pin. But we are about to graduate.

WE are beginning to feel sophisticated once more. We want smart personalities on the air, who can sing about past loves with resignation. We like the worldly voices who sound like they mean it when they say all they want is "One Hour with You Tonight." We like to imagine them as doing the

things we have missed "Overnight." We like to feel that they have lived fully before they admit "You're just a Dream, Dear."

In contrast to these sophisticates, another personality has recently taken to the air. This is the one who can sing the old songs mother used to sing. "Just a Song at Twilight," "Maggie," and "Silver Threads Among the Gold." Are we actually getting old, or is this just another way to snatch romance from the air?

We can only judge the future by the past, as some historian said, who wanted to sell his book. The radio voice which has endured the longest is the one with "IT" whether the voice sings "Maggie" or "Lover Come Back to Me."

Mammy crooners have come and gone, Southern troubadours are selling apples, but we still turn the dial to find the voice which suggests romance. The best of these singers may have had their faces lifted several times since they began to broadcast, but as long as we do not have television they still

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have appeal. Sitting alone by the radio we can give them the perfect eyes, the perfect form and all the alluring charms which their voices deserve.

Who knows what personalities tomorrow's ether will hold? Perhaps an opera singer with "It!"

Wouldn't that be something?

KFWB—2:00 PM. Book Review. (Mon.)
KHJ—3:30 PM. Los Angeles Public Library Book Review. (Wed.)
 4:45 PM. "Seeing Southern California." (Tues. and Fri.)
 3:45 PM. Margaret Macdonald. (Thurs.)
 5:30 PM. Alexander Wollcott, the Early Bookworm. (Sat.)
KNA—5:00 PM. Travelogue. (Daily Ex. Sun.)
 1:30 PM. Eddie Albright reading late fiction.
KGER—11:30 AM. Seeing Southern California. (Tues. and Fri.)
KECA—7:00 PM. Winnie Fields Moore, Nomad Novelist. (Thurs.)
KFRC—3:15 PM. The Observer About New Books, Monroe Upton. (Wed.)
 5:45 PM. Early Bookworm. (Sat.)
KVI—5:45 PM. The Early Bookworm. (Sat.)
KLZ—5:45 PM. The Early Bookworm. (Sat.)

Health Talks and Exercises

SOUTHERN CALIFORNIA (Daily Ex. Where Indicated)

KFSD—3:45 PM. Dental Clinic.
KFI—5:15 PM. Dr. Edward Myers. Care of the Teeth. (Mon.)
KTM—1:45 PM. The Health Man. (Daily Ex. Sun.)
 5:30 PM. Dr. H. Edward Myers "Care of the Teeth." (Monday only.)
KNA—9:00 AM. Clinic of the Air. (Tues.)
 9:30 AM. Golden Rule Health Service Program. (Mon. & Thurs.)
KGFJ—8:30 AM. Dr. Wiseman's Health Talk.
KFOX—1:00 PM. Dr. Clark, Health and Efficiency. (Thurs.)
 8:30 PM. Treatments of "Harmonious Suggestions." by Dr. J. F. Raush. (Monday and Friday only.)
KGER—9:30 AM. Health Talk.
KECA—8:30 AM. Health Exercises, Louis Rueb.
 10:45 PM. Health Exercises, Louis Rueb.

NORTHERN CALIFORNIA

KTAB—10:30 AM. Dr. B. L. Corley. (Ex. Sun.)
KFWI—10:30 AM. Health Talk by Dr. T. G. Linebarger.

ARIZONA

KTAR—6:00 AM. Y.M.C.A. Health and Happiness Hour.

News, Stock Market Reports, Weather

Financial Reports. (Daily Ex. Sunday.)

National Broadcasting Co.—8:00 AM. Financial Service. (Daily.) KGO.
 5:30 PM. News Service. (Mon., Wed.)
 4:45 PM. News Service. KGO. (Tues., Thurs. and Fri.)
 5:45 PM. News Service. KG. (Tues. & Wed.)
 5:00 PM. News Service. KGO (Sat.)
United Broadcasting Co.—6:45 PM. Hughespaper of the Air.

SOUTHERN CALIFORNIA

KMTR—11:45 AM. Public and City Officials.
 8:00 AM. Stock Quotations.
 12 Noon. World in Review.
 5:45 PM. Reporter of the Air.
KFSD—5:45 PM. San Diego Union News Report. (Ex. Mon.)
 5:15 PM. News Report. (Mon.)
 4:30 PM. News Service. (Thurs.)
KFI—7:30 AM. Opening Stock Market Quotations.
 12 PM. U. C. & U. S. Dept. of Agriculture.
 12:15 PM. Federal and State Market Reports.
 4 PM. KFI-KECA Editorial Review.
 5:45 PM. Closing Stock Market Reports.
KMPC—12 PM. Livestock Report.
 9:00 AM. Radio News Service.
 1:15 PM. Radio News Service.
 5:00 PM. Radio News Service.
KHJ—12:30 PM. World-Wide News (L.A. Times.)
 4:35 PM. World-Wide News.
 10:00 PM. World-Wide News.
 7:00 AM. News Briefs.
KNA—3:25 PM. Lost and Found Reports. (Tues. and Fri.)
 3:30 PM. Lost and Found. (Wed. and Thurs.)
 3:25 PM. Friday. Lost and Found.
 3:30 PM. Thursday. Lost and Found Reports.
KGFJ—5:00 PM. Market Reports.
KFXM—11:15 AM. News Report.
 6:15 PM. Los Angeles Record News Report.
KFOX—7:15 AM. Early News Report.
 11:30 AM. Press Telegram News Report.
 4:00 PM. Press Telegram News Report.
KGB—2:45 PM. News Flashes.
 5:00 PM. Lost and Found ads.

RADIO DOINGS

Page Thirty-nine

NORTHERN CALIFORNIA

KFRC—7:30 AM. N. Y. Stock Quotations.
 11:25 AM. S. F. Call-Bulletin News Items. (11.10 AM. Mon. & Thurs.)
 1:00 PM. Closing Stock Market Reports. (1:15 PM. Mon.)
 1:05 PM. S. F. Call-Bulletin News Items. (1:20 PM. Monday.)
 5:00 PM. S.F. Call-Bulletin News Item. (4:15 PM. Mon.)
 5:45 PM. S. F. Call-Bulletin News. (Thurs.)
KPO—2:50 PM. Ye Towne Crier. (Sat. 3:00 PM.)
 5:45 PM. News Digest with Scotty Mortland.
KQW—9:30 AM. Weather Report.
 12:30 PM. Market Report.
 6:00 PM. U. S. D. A. Farm Flashes.
 6:30 PM. S. F. Market Place.
 7:00 PM. Farm Bureau Radio News.
 7:05 PM. News Dispatches.
KYA—12:45 PM. News casting.
 6:45 PM. Delivery of Stock Yard Prices and Quotations.

For the Youngsters

SOUTHERN CALIFORNIA (Daily Except Where Indicated)

KFSD—2:00 PM. Maltine Story Time. (Mon.)
KFI—4:15 PM. Big Brother Don. (Ex. Sat.)
 4:45 PM. Baron Keyes. The Story Man. (Ex. Sat.)
 2:00 PM. Maltine Story Time.
KMPC—9:30 AM. Bob, Bunny and Junior.
 4:30 PM. Just Kids Club. (Ex. Mon., Wed. & Sat.)
KHJ—5:15 PM. Black and Blue. (Mon. 5:30.)
KNX—5:00 PM. Big Brother Ken's Kiddies Hour.
KFSG—4:00 PM. Kiddies' Hour (Fri. only.)

NORTHERN CALIFORNIA

KFWI—7:00 PM. Child Guidance Forum. (Tues.)
KPO—5:00 PM. Big Brother (Ex. Mon.)
KLX—5:00 PM. Big Brother's Club.
KQW—4:30 PM. Story Time.

Light and Grand Opera

National Broadcasting Co.—9:00 PM. Chase and Sanborn Comic Opera program. (Sun.) KGO, KHQ, KOMO, KFI, KFSD, KTAR, KSL, KOA.
 6:30 PM. Maxwell House Ensemble. KGO, KHQ, KOMO, KGW, KECA, KFSD, KTAR.
Columbia Broadcasting System—2:00 PM. Light Opera Gems. (Fri.) KLZ KDYL.
 9:00 PM. "Folgeria," Don Lee Chain. (Thurs.)
 5:30 PM. Metropolitan and Chicago Opera Co. (Mon.) KHJ KOIN KDYL KFPY.
KHJ—9:00 PM. Folgeria. (Thurs.)
KFVD—1:00 PM. Light Opera Records. (Sun.)
KTAB—1:30 PM. Grand Opera. (Sun.)
KFRC—9:00 PM. "Folgeria." (Thurs.)
KPO—8:00 PM. Concertized Grand Opera. (Fri.)

Educational Features

(National and International Events)

National Broadcasting Co.—4:15 PM. 15 Minutes in the Nation's capital. KGO, KHQ, KOMO, KECA, KFSD. (Mon.)
 4:00 PM. The Voter's Service. KGO KOMO KGW. (Tues.)
 3:30 PM. John B. Kennedy Talk. KGO KGW. (Thurs.)
 4:15 PM. Science Talk. KGO, KOMO, KPO, KECA, KFSD KTAR. (Wed.)
 4:45 PM. Back of the News in Washington. KGO, KOMO, KECA KFSD. (Wed.)
 11:00 AM. Standard School Broadcast. KGO, KHQ, KOMO, KGW, KPO, KFI, KFSD. (Thurs.)
 1:30 PM. Pacific Coast School of the Air. KGO, KHQ, KOMO, KGW, KECA, KFSD, KTAR. (Mon & Wed.)
 12:15 PM. Western Farm and Home Hour. KGO, KHQ, KOMO, KGW, KECA, KFSD, KSL, KTAR. (Ex. Sat. and Sun.)
Columbia Broadcasting Co.—
 9:30 AM. International Broadcast. KLZ KOH. (Sun.)
 5:00 PM. Devil's, Drugs and Doctors. (Sun.) KMJ KVI KFPY KOIN KFRC KHJ KDYL KLZ.
 11:30 AM. Columbia School of the Air. (Ex. Sat. and Sun.) KFRC KHJ KVI KLZ KDYL.
 6:30 PM. Columbia Educational Series. KLZ KOL KFRC KHJ KDYL. (Sat.)
 4:00 PM. Political Situation in Washington Tonight. (Tues.) KOL KFPY KFRC KHJ KOH
 12:45 PM. Columbia Educational Series. (Fri.) KFPY KDYL KLZ KOH.
KMTR—7:30 PM. Strange Facts you should know. (Thurs.)
KFSD—4:45 PM. Fifteen Minutes in the Nation's Capital. (Mon. only.)
 4:45 PM. Back of the News in Washington, NBC. (Wed. only.) See NBC list.
KFI—3:00 PM. Better America Federation Speaker. (Thurs. only.)
 11:00 AM. Standard School Broadcast. (Thurs. only.) (See NBC list.)

(Continued on Page 41)

Announcing

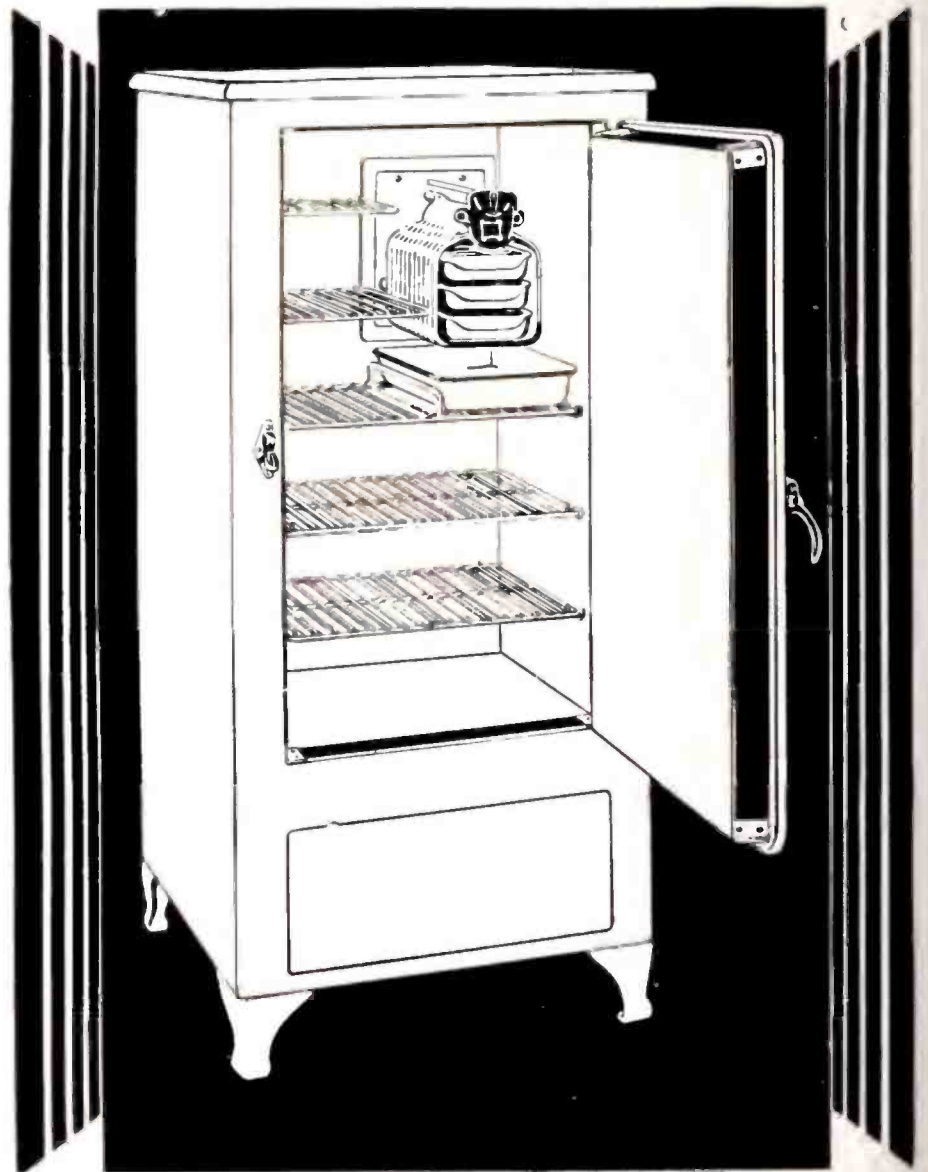
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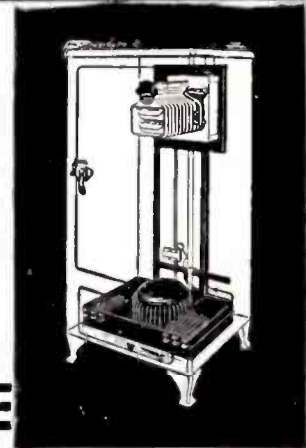
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KMPG—3:00 PM. U. S. C. Lectures. (Mon. and Wed.)
 9:00 PM. U. S. C. Lectures. (Mon. and Wed.)
 5:00 PM. Norbert Savoy, author, lecturer, etc. (Sun.)

KHJ—1:30 PM. The Times Forum. (Daily.)
 12:45 PM. University of the West. (Fri. only.)
 3:15 PM. Dr. Walter Hertzog's School Program. (Fri. only.)
 3:45 PM. Council of International Relations. (Fri. only.)
 6:30 PM. National Radio Forum. (Sat. only.)
 11:30 AM. American School of the Air. (Mon. and Wed.)
 See CBS List.

KNN—3:30 PM. Federation of Women's Clubs. (Fri. only.)

KGFJ—8:30 AM. Dr. Wiseman's Talk.

KECA—11:30 AM. California Federation of Women's Clubs. (Mon. only.)
 4:15 PM. James G. McDonald. "The World Today." (Mon. only.)
 5:15 PM. Fifteen Minutes in the Nation's Capital. (Mon. only.)
 4:15 PM. Science National Research Council. (Wed.)
 4:15 PM. Laws That Safeguard Society. NBC. (Sat. only.)

KGB—9:30 AM. Ninth Dist. Parent-Teachers Association. (Tues.)

NORTHERN CALIFORNIA

KTAB—6:00 PM. The Voice of Psychology. (Sun.)
 4:30 PM. Short Story Course, Samuel B. Dickson. (Mon. only.)
 12:30 PM. Latin-American Program. (Daily.)

KFRC—11:30 AM. American School of the Air. (Ex. Sat.)
 4:00 PM. Current Events, H. V. Kaltenborn, CBS. (Mon. only.)
 4:00 PM. The Political Situation in Washington Tonight. (Tues. only.)
 6:30 PM. National Radio Forum from Washington. (Sat. only.) See CBS List.

KPO—4:15 PM. California State Chamber of Commerce Talk. (Mon. only.)
 5:15 PM. Federal Business Association Talk. (Tues. only.)

KFWI—7:00 PM. Judge Matthew Brady on Crime Prevention. (Mon. only.)
 1:00 PM. Dr. Heady, Psychologist. (Mon., Tues. and Fri.)

KQW—6:10 PM. Farm Topic Discussions. (Ex. Sat.)

KYA—10:15 AM. R. B. Gorton Educational Talk. (Sun. only.)
 8:00 PM. Judge Mathew Brady. (Fri. only.)
 8:00 PM. Mr. Brunson, Psycho-Analyst.

Religious Services and Talks for Sunday

National Broadcasting Company—12:00 Noon. National Youth Concert KGO KHQ KOMO KGW KPO
 1:00 PM. Dr. S. Parkes Cadman KGO KHQ KOMO KGW KPO
 2:00 PM. National Vespers KGO KHQ KOMO KGW KPO KTAR.
 3:00 PM. Catholic Hour KHQ KOMO KGW KECA KTAR.
 7:45 PM. Seth Parker's Sunday Evenings.

Columbia Broadcasting Co.—7:00 PM. Lutheran Hour. (Thurs.)
 KOL KFPY KOIN KFRC KHJ KDYL KILZ KFBK.

KFSD—7:45 PM. Sunday Evenings at Seth Parker's.

KFI—10:50 AM. Third Church of Christ.
 4:00 PM. Lelia Castberg, "Advanced Thoughts."

KMPG—3:00 PM. Church of the Latter Day Saints.

KTM—9:00 AM. I. B. S. A. Watch Tower.

KHJ—11:00 AM. First M. E. Church of Los Angeles.
 6:00 PM. Rabbi Magnin.

KNN—10:00 AM. Religious Lecture
 11:00 AM. First Presbyterian Church of Hollywood.
 1:00 PM. Watchtower I. B. S. A. Program.
 5:00 PM. Dr. John Mathews; First Radio Church of the Air.
 6:30 PM. Dr. Theo Curtis Abel of Hollywood Humanist Society.
 7:00 PM. Dr. Aked, All Soul's Church.
 8:00 PM. First Presbyterian Church of Hollywood.
 8:00 AM. Daily Except Sunday—Inspirational Talk and Morning Prayer.
 6:30 PM. Saturday—Announcement of leading Los Angeles Church Services.
 11:30 AM. First Radio Church of the Air. (Mon.)

KFSG—8:00 AM. Sabbath Sunrise Service.
 10:30 AM. Sunday Morning.
 2:30 PM. Dispensational Message.
 6:30 PM. Evangelistic Service.
 7:00 AM. Daily Ex. Sunday. Family Altar Service.
 2:30 PM. Wednesday and 7:30 Saturday. Divine Healing.
 7:30 PM. Thurs. Baptismal Service.
 3:00 PM. Thurs. and Fri. Bethesada Hour.

KGEF—9:30 AM. Radio Sunday School.
 10:00 AM. Bible Study.
 10:45 AM. Trinity Church Service.
 5:00 PM. Vesper Hour.
 7:00 PM. Trinity Church Service.
 9:00 PM. Tues. South Park Christian Church Bereans.
 9:30 PM. Tues. Torrance Methodist Church.
 7:00 PM. Wed. Conrey Bible Class.
 7:00 PM. Radio Revival. (Thurs.)

KTBI 8:00 AM. Daily Except Sunday. Gospel Song Request.
 8:15 AM. Daily Except Sunday. Devotional Service.
 8:45 AM. Gospel Message. (Daily Ex. Sun.)
 2:00 PM. Visiting Pastors.
 1:00 PM. Devotional Bible Study. (Ex. Mon. and Sun.)
 10:30 AM. Bible Study. (Daily.)

KGER—8:30 AM. M. E. Church.
 9:45 AM. Calvary Church.
 5:30 PM. Catholic Church.
 8:00 PM. Calvary Church.

KFOX—11:00 AM. St. Luke's Episcopal Church.
 4:30 PM. Nazarene Church Program.
 8:00 PM. First Church of Christ, Scientist.

KFAM—8:00 AM. Sunshine Hour. (Wed. only.)
 4:00 PM. Rev. Olsen's Bible Class.

KGB—6:00 PM. L. D. S. Service.
 3:30 PM. L. D. S. Service. (Tues.)
 10:00 AM. Watch Tower Service.

KICA—10:00 AM. National Oratorio Society.
 11:00 AM. Bible Stories.
 3:00 PM. Catholic Hour.
 4:30 PM. Mrs. Mattie Crawford.

NORTHERN CALIFORNIA

KTAB—10:00 AM. Bible Class from 10th Ave. Baptist Church.
 11:00 AM. Church Services from 10th Ave. Baptist Church
 7:30 PM. Church Services.
 9:00 AM. Daily-Morning Prayers.

KPO—10:45 AM. Interdenominational and Non-sectarian Church Services.
 1:00 PM. S. Parkes Cadman Cathedral Hour.
 3:00 PM. Catholic Service.
 12:00 AM. Daily Except Sunday. Scripture Readings.

KFWI—8:00 PM. Second Church of Christ, Scientist.

KROW—10:00 AM. Watchtower Program.
 1:00 PM. Watchtower Program.
 6:00 PM. Watchtower Program.
 9:00 PM. Watchtower Service.
 8:00 PM. Watchtower Service. (Tues. and Thurs.)
 2:30 PM. Watchtower Program. (Wed.)

KQW—10:15 AM. Sunday School Lessons.
 11:00 AM. Morning Services, First Baptist Church.
 7:30 PM. Evening Services.

KVA—10:45 AM. Old St. Mary's Church.
 8:00 PM. Old St. Mary's Church.

NORTHWESTERN STATES

KHQ—10:00 AM. Judge Rutherford.
 12:00 PM. National Youth Conference.
 1:00 PM. National Sunday Forum.
 3:00 PM. Catholic Hour.
 8:00 PM. New Episcopal Church.

KGW—10:30 AM. National Oratorio.
 12:00 Noon. National Youth Conference.
 2:00 PM. National Vespers.
 3:00 PM. Catholic Hour.
 7:45 PM. Seth Parker's Program.

KOMO—11:00 AM. First Unitarian Church.
 11:15 AM. Plymouth Congregational Church.
 12:15 PM. National Youth Conference.
 1:00 PM. S. Parkes Cadman.
 2:00 PM. National Religious Service.
 3:00 PM. Catholic Service.

KOIN—11:00 AM. Sunnyside Congregational Church.
 8:00 PM. First Church of Christ Scientist.

KJR—10:00 AM. International Bible Students Association.

KEX—1:00 PM. Family Altar Hour.
 4:30 PM. Radio Gospel School.

Sport Talks, Athletic Events

National Broadcasting Co.—5:00 PM. Bobby Jones Golf Talks. (Every Wednesday.) KHQ KOMO KECA KFSD KTAR.
 9:45 PM. Bobby Jones Golf Chat. (Wed.) KGO KHQ KOMO KECA KFSD.
 8:30 PM. Around the Links with Peter Hay. (Mon.)

Columbia Broadcasting Co.—3:00 PM. Ted Husings Sportslants (Sat.) KOL KFPY KFRC KHJ KDYL KILZ KOH KMJ.

KHJ—3:00 PM. Ted Husings Sportslants. (Sat.)
 April 4—L. A. A. C. vs. Stanford, track meet. 2:00 PM.
 April 11—U. S. C. vs. Univ. of Calif. 2:00 PM.
 April 18—U. S. C. Conference Championship. 2:00 PM.
 April 25—U. S. C. vs. L. A. A. C. 2:00 PM.

KFSD—7:30 PM. NBC. Grantland Rice. (Wed. only)

KFWB—9:30 PM. Olympic Auditorium Event. (Tues. only.)
 2:10 PM. Baseball game from Wrigley Field.

KNN—9:45 PM. Broadcasting Main Events from Hollywood Legion Stadium. (Fri.)

KGER—9:30 PM. Olympic Auditorium event. (Tues. only.)
 9:30 PM. Wilmington Bowl. (Wed. only.)

KECA—7:30 PM. NBC. Grantland Rice Interview. (Wed. only.)
 5:00 PM. Bobby Jones Golf Chats. (Wed.)

KFRC—6:00 PM. Bobs, Noted Sports Authority. (Thurs. only.)
 6:00 PM. Pat Frayne's Sports Talk. (Fri. only.)
 3:00 PM. Ted Husings Sportslants. (Sat.)
 April 4—L. A. A. C. vs. Stanford. 2:00 PM.
 April 11—U. S. C. vs. California. 2:00 PM.

KPO—6:00 PM. Tennis School of the Air. (Tues.)

Hallelujah!

(Continued from Page 22)

on a train near Audubon, Iowa, an old colored woman, shaking with palsy, came over to them. She had recognized them when she heard them rehearsing on the train, and wanted to tell them how much their songs meant to her and her husband in Audubon. He was blind and ill; there were few colored people in the town, and they had been faithfully tuning in for the quartette on their delapidated little radio set. In gratitude, she opened her frayed old purse, and handed them a dollar.

They are very modest, and information about themselves has to be fairly dragged out of them. They never quarrel or squabble, although they work, play, and even live together. Only once during their eight years together have they been separated. Their car stalled in three feet of mud and water in a country road in Kansas, and they all got out, barefooted, to push it out. Chiles stepped on a piece of glass and cut his foot so badly he had to be sent back to a hospital. The rest went on and played the job without him. They now have a very modest little house in Los Angeles where they "batch it."

Although they are successful and do not have to worry about money, as

they used to, they spend very little on themselves. Maceo Johnson supports his mother, who is in Van Buren, and all of the boys send money to their families. At present, many of their relatives are among the drought sufferers, and depend largely upon them.

The song they like best is "A Farmer's Life for Me." It is a lively number and affords Hughes an opportunity to use some of his animal imitations. He can mimic any noise from a trombone to a dog fight. Thousands of fans do not believe that his banjo imitation in the "Farmer's Life" is purely vocal. Letters come in daily, asking which one plays a banjo.

Hughes also has mastered one of the most difficult feats known to mimicry. He can imitate perfectly the sound of a starting automobile, from the growl of the starter through the shifting of gears. Occasionally he imitates a violin, but it is such a strain on his voice that he rarely attempts it.

The quartette's fan mail includes letters from all over the continent. One old gentleman wrote from Alaska, saying that he listened to them regularly on his little crystal set.

They have worked for motion picture companies, having sung in "The Southerner," with Lawrence Tibbett; in the Pathe picture, "Swing High," and

synchronized for "Abraham Lincoln." They have appeared on the same programs with such film notables as Mary Pickford, Bebe Daniels, Wallace Beery, and Francis X. Bushman, Jr., and once played a vaudeville engagement with Eva Tanguay.

Among their admirers are such celebrities as Al Johnson, Richard Dix and Texas Guinan, who have been backstage visitors to compliment them.

Under the name of the "Four Wanderers," the quartette made several Negro spiritual records for Victor.

One of their latest songs is an arrangement of the "Peanut Vendor." They were the first choral organization to sing it without accompaniment. They proved to Will Rogers that he was wrong when he said recently, "One thing about the Peanut Vendor song; nobody can whistle it or sing it without an orchestra."

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*The American Indian never had foot trouble
neither do modern, young Americans when
properly shod with*

RED GOOSE HEALTH SHOES

The American Indian walked with a straight forward tread, and except for an occasional stubbed toe or stone bruise knew no foot trouble.

A baby's feet are nearly always perfect, and it is only by poorly made and improperly fitted shoes that their feet become distorted and give trouble in later life.

Perhaps you were taught to turn your toes out. For years this manner of standing and walking was taught to the men of our Army and Navy. It has been corrected now, but unfortunately it is still taught to children in some of our schools. This is wrong, for it is unnatural and often seriously harmful.

A Responsibility Rests Upon You to See That Your Child's Feet are Properly Cared For.

May we help you meet this responsibility?

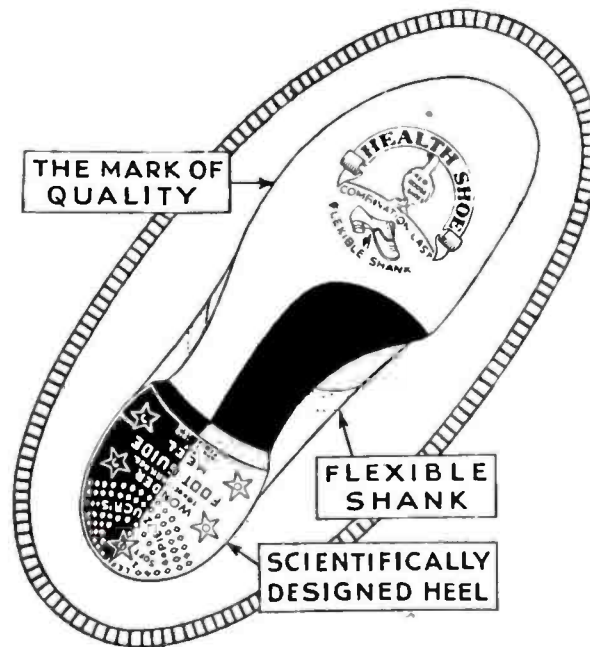
Through our connection with the world's largest manufacturer of shoes

we are able to present "Red Goose" health shoes for children.

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Company



They guide the feet straight ahead. No gapping at the sides. No rubbing at the heel. No sagging under the arch.

These little wonder shoes flex with every foot movement, thus allowing barefoot freedom that develops sturdy, healthy feet.



DOT JOY

This dainty one strap pattern is the choice of many little girls. It is light and flexible, but made of good long wearing solid leather.

Unusually smart is this wide one strap model. May be had in several harmonizing leather combinations.



CHIQUITA NADINE

A good looking school shoe that will stand the grind of active feet. Made in Black, Tan and Patent.

A smart two tone sport oxford that's as sturdy as can be. Made in several color and leather combinations.



Basement Shoe Dept.

THE MAY CO.

EIGHTH AND BROADWAY
LOS ANGELES, CALIFORNIA

● (SCENE ONE. Main office of RADIO DOINGS high above the swirling traffic of 12th and Maple streets, Los Angeles. Winnie Wage-Earner turns her attention to buzzing switch-board.)

Winnie: Good morning, this is RADIO DOINGS.

Voice in Telephone: What in the world has happened to Tom Breneman?

Winnie: Pardon me. I don't know just what you mean.

Voice: Well we've been hearing him over KFWB at noon every day and we went out of town for a week and when we got home he was gone.

Winnie: Just a moment, please. (Holding hand over receiver.) Does anyone know where Tom Breneman is broadcasting now?

Voice (from far corner): Yes, he started over at KNX the other week. Every night except Friday at 10 p. m. (Winnie conveys comforting information to Breneman Fan and turns to work.)

Phone rings again.

Winnie: Good morning. This is RADIO DOINGS. (Listens with amused smile slowly widening.) Just a moment, please, and I'll see if I can get that information for you.

Voice from Corner: What's funny?

Winnie: Some sweet young thing wants to know if Bob Swan is married and if his eyes are blue or gray. Does anyone happen to know the more or less personal details of Mr. Swan's life?

Voice (Still from corner): Yes, he's married and happily so, and his eyes are not quite gray and not blue but darn near violet, I'd say.

Winnie (Holding one call on the board): Here's a hard one. A rough sounding person who says he's a cowboy wants to know who falls for the



The Clark Sisters rendering a little ditty on the Blue Monday Jamboree, KFRC

THE LOW DOWN

●
●
By DOROTHY HUMMEL

WRITE Dorothy Hummel for the "Low-down" on any radio artist or program. Miss Hummel knows all the artists and all the programs; knows them intimately. She has ways and means of finding things out, known only to her. Write her and she'll tell you.

If you want a personal reply enclose a stamped, self-addressed envelope. If room is available she will publish your letter in the next issue.

Address Dorothy Hummel, RADIO DOINGS, 1220 Maple Avenue, Los Angeles, Calif.

line of chatter about the KTM ranch boys being real cow-boys. He's argumentative and would like to fight it out.

Voice (coming out of the corner): I'll talk to him. Good Morning. (Listens intently to long tirade.) Well, I'm afraid you are mistaken because Cactus Mac was born in Safford, Arizona on a cow ranch belonging to his father, and he would probably be delighted to accept your challenge to ride broncos with him. He's doing that this month for Hoot Gibson's rodeo, so there's not much fake about that. And, furthermore . . . (Catches Winnie's frantic eye on her.)

Ye Editor (as girl puts down receiver): I have it! We'll save wear and tear on the phone and our dispositions by creating a department to answer all

questions such as we've had on the phone this morning whether oral or written, and we'll put you in charge of it. (Pointing to the Know-it-All person in the corner.) You'll skulk about the studios most of the time and get the low-down on all the radio artists. How's that for a title? The Low-down. Pretty good, no? We'll accomplish a three-fold purpose. First, you as the Studio snooper will be able to satisfy your woman's appetite for gossip; secondly, you'll save us time and tantrums in the office and most important, we'll be giving the fans what they want to know, and that's our ultimate purpose, of course. (Smiles, very pleased with this solution to the problem.)

● SCENE TWO. (Editorial office. Walls covered with radio star's pictures. At a desk, laden with letters sits The Voice of Scene One, who has suffered a metamorphosis and emerged the Studio Editor. She is busily reading letters.) Enters Ye Editor.

Ye Editor: Good morning. How's the Low-down department progressing?

Studio Editor: I am having fun, and finding out some amazing things, incidentally. I'll bet you didn't know that Joe Handlebars who announces the wrestling bouts is really some kind of a Russian Count!

Ye Editor: No. I don't. Can you actually get the close-up information that people want to know about their favorite artists?

Studio Editor: Sho', sho'. Why I even know that J. Newton Yate's, KFVD's organist, used to sell Herald newspapers on the corner of Normandie and Santa Monica Boulevard, and that his first long-pants-suit was a very brown brown and that with it to complete his sartorial elegance he wore a bright green hat and yellow shirt and spats. That was over fifteen years ago and not terribly important but that's



Doug Douglas makes funny-papers even more funny when he reads them over KHJ



With apologies to Hearst, RADIO DOINGS has employed a candid camera man to shoot the notables unawares. He has caught Max Dolin, musical impresario and director of the National Broadcasting Company, "whooping 'er up" with the "low-brows" after midnight at Coffee Dan's in San Francisco

how I can get the low-down on them.

Big Boss: Well, that's not bad, at that. Go ahead and dish it out.

Studio Editor: Oke!

(Curtain)

And that, dear ladies and gentlemen, is the *raison d'etre* of this new department. We shall be delighted to dig down in the past and the future of your favorite's life and let you in on the secret.

And to start the ball rolling, here's a few letters that have been languishing in our files awaiting just this moment.

● **A. L. M., SANTA MONICA.**—

If I had answered your letter more promptly, I would only have aroused short-lived hopes for Kenneth Niles was married just a few weeks ago to an exotic girl with enormous dark eyes and the glamorous name of Nadja. She is a violinist, so they have their work in common and are very happy. You'd want them to be that, wouldn't you? (There's further mention of the marriage in another part of the book.)

● **S. O., SAN JOSE.**—

Couldn't you really tell that Jack Carter is a "genu-wine Englishman? I am sure you could if you saw a picture of him. He is aristocratically English in appearance, slender, medium complexion, blue eyes and quite often he is replete with monocle and all. He was born in London, studied in the London College of Music, toured in opera for a year and then forsook that for the musical comedy stage. Vaudeville next claimed his attention, and for several years he played the

legitimate stage. He's a very traveled gentleman, only having crossed the Atlantic sixteen times.



Dorothy Dee, the globe-trotting organist at KTM

● **D. A. R. BEVERLY HILLS.**—

You're right the first time, Don or is it Dan? Jeanne Dunn is lovely to look at and I am surprised you haven't seen some of the many highly decorative pictures we have published of her. She has limpid, brown eyes, mop of wavy dark brown hair, and even, regular features. So you see her looks do match her voice. She's very young, too. Ain't dat sumpin'?

● **ANNE J., LONG BEACH.**—

I'm sorry that you think Charlie Hamp isn't worth his purported 150 thou a year "which you don't believe he gets, anyway." He really does, Anne, and

while we'll agree that radio salaries are becoming as out of proportion as movie stars,' still Charlie's sponsor knows he can sell tooth paste and that's all he's really interested in. Of course you could have turned the dials on those programs that annoy you, but after April first, you won't have to even do that, for Charlie Hamp is taking the 50,000 or what ever remains of the 150,000 and going back to Chicago to convert the gangsters and racketeers, not perhaps, to all ways of right living, but at least to one according to Charlie; and that's the right kind of tooth paste.

● This is offered for what it is worth.

Whenever you really want to feel elegant, get someone to introduce you to Kenneth Allen who has just joined the trio at KHJ. He has recently returned from an extended engagement at the Cafe de Paris in London, where he hob-nobbed nightly with kings, princes and queens, too.

● The other night the Biltmore Trio of California set off for New York.

That, ladies and others, is the whole caption that they carry with them to New York: The Biltmore Trio of California; such austere dignity . . . such subtle sophistry. Imagine, please, the Biltmore Trio of Sunshine and Orange Juice fame in the midst of George White's Scandals.

● June Parker, who had an unfortunate accident last fall, is back on the air and we hope we will hear a lot more of her.



And now we have the "Lady Hill Billies"—the Murray Sisters over KMTR

Announcing

The NEW

• **Falck**

It's new... Nothing has ever been built like it by the Falck engineers. This model B Series is the latest development in the Super-Heterodyne radios... and imagine... selling at only...

\$59⁵⁰

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SPEAKING OF BARGAINS

LOOK THESE OVER SAVE THIS AD

AND SAVE MONEY



3-Pc. Living Room Ensemble

Embodying the finest full-webbed construction, hardwood frames, double-doweled and hot glued, and filled with genuine Nachman springs, this exceptional outfit is upholstered 100% with genuine Mohair. Reversible cushion. Distinctively carved! The odd chair is upholstered in expensive sample fabrics—mohairs, brocades, tapestries, damasks. What a bargain for three pieces!

\$59

PAY \$1.25 WEEKLY

BRING IN THIS AD—GET A BEAUTIFUL SILK PILLOW

FREE With Each Purchase of \$5.00 or more!

Our low rent district prices have been attracting wide attention. We are continuing these specials for two more weeks, and urge that you make serious comparisons. For two weeks, we will give away, absolutely FREE, with each purchase of \$5.00 or more, an attractive silk pillow of which any home will be proud. But you must bring this ad with you. All features on this page are special bargains that will make a trip from any part of Southern California worth while. We are OPEN EVENINGS.



Radio Bench

Handy, sturdy, wrought-iron benches, seats upholstered in variety of expensive mohairs, too small for larger furniture. Hurry!

\$1²⁹
Only 25 of These

Reg. \$2.75 Value

5-Ply Walnut Bedroom Set

Never in our entire history have we been able to offer such a marvelous value as this! A three-piece set, including full size bed, French vanity and chest of five drawers!

\$49⁵⁰

PAY ONLY \$1.25 WEEKLY

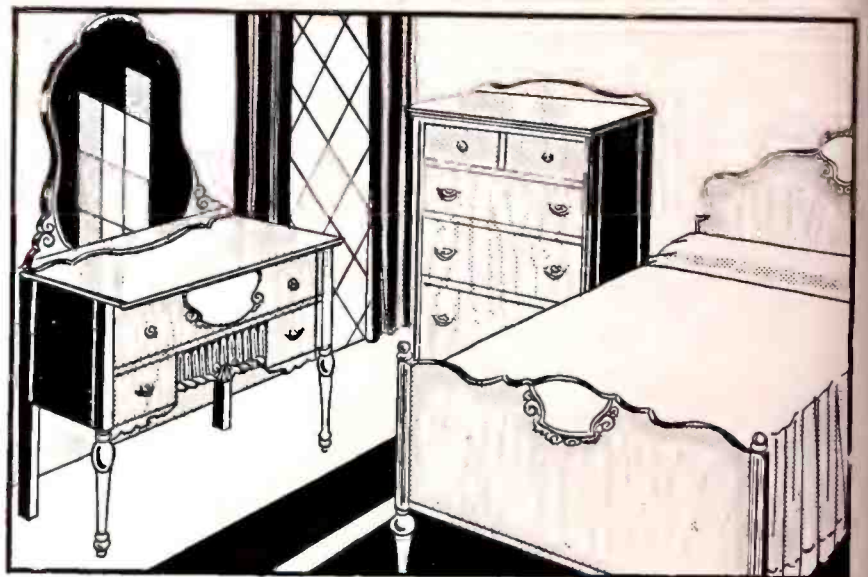


5-Pc. Breakfast Room Set

Attractive drop-leaf table and four chairs in semi-hardwood . . . finished in ivory with choice of green, blue or orchid . . . a real value sensation.

\$13⁹⁵

Note the lovely three-coat hand-rubbed satin finish of the wood, the full Venetian mirrors, the metal pulls, the built-up tops, and the 2-inch turnings on the legs. All the corners are blocked, and the raised maple overlay on all the pieces . . . with heavy beading around the bottom make this group a value supreme. Come to the Washington Furniture Co. for this Sale Classic!



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