

RADIO DOINGS

OCTOBER
1931

Sprague, Miss
Nat'l Broadcast & Co
711 Fifth Ave
4-32

FEATURES:

- **"Bing"-ing Home the Bacon**
Bing Crosby Comes Into His Own
- **Three Ambassadors and Perry Barris — Prime Minister of Rhythm**
- **Nice to Get Up in the Morning**
When the Hallelujah Hour Is the Eye Opener
- **My Paree on the Air!**
A Little Bit of Paris in California
- **The Three Doctors Prescribe for the Blues**
- **The Girl on the Cover**
Harriet Lee, C. B. S. Selected "Miss Radio" at N. Y. International Radio Exposition



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lee

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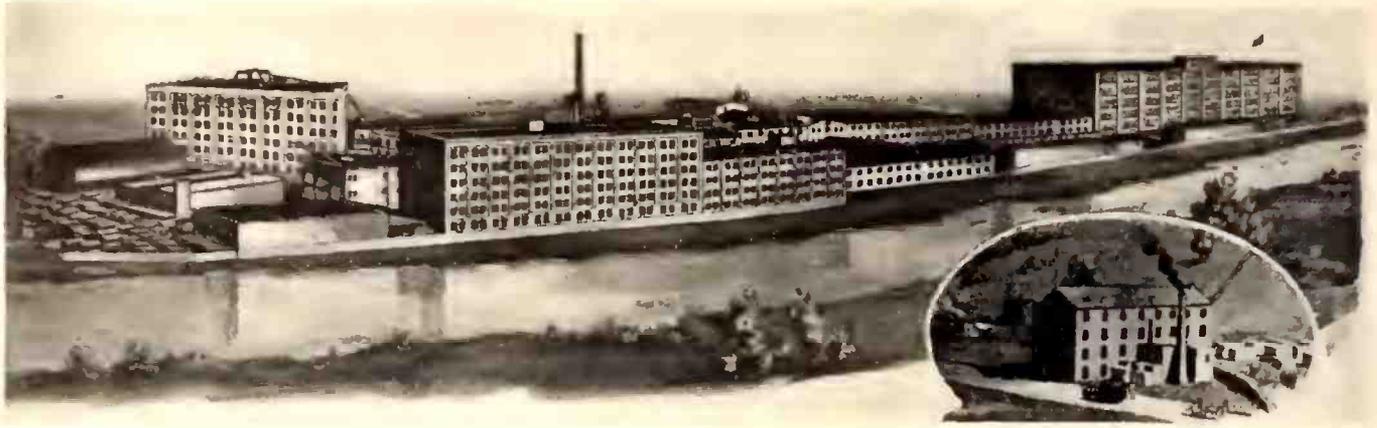
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RADIO DOINGS

"THE MOVIE MAGAZINE OF THE AIR"

**OCTOBER
1 9 3 1**

Volume XIX

Number X

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**Nora Schiller
KFRC**

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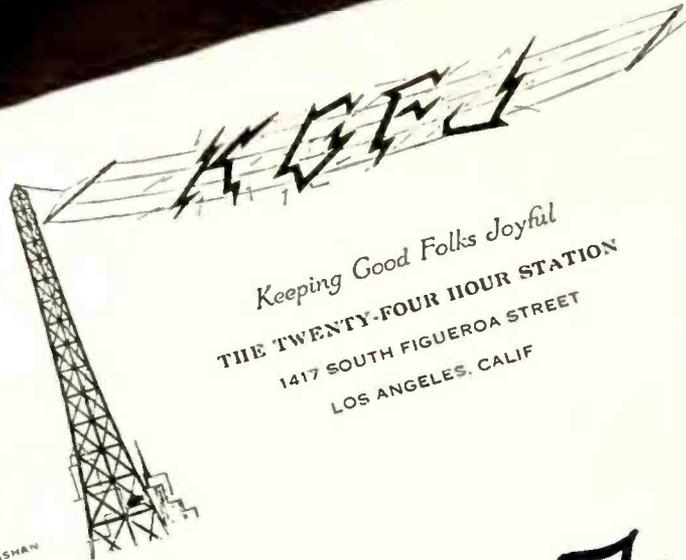
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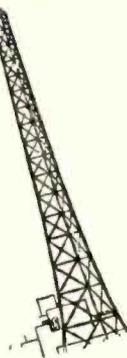
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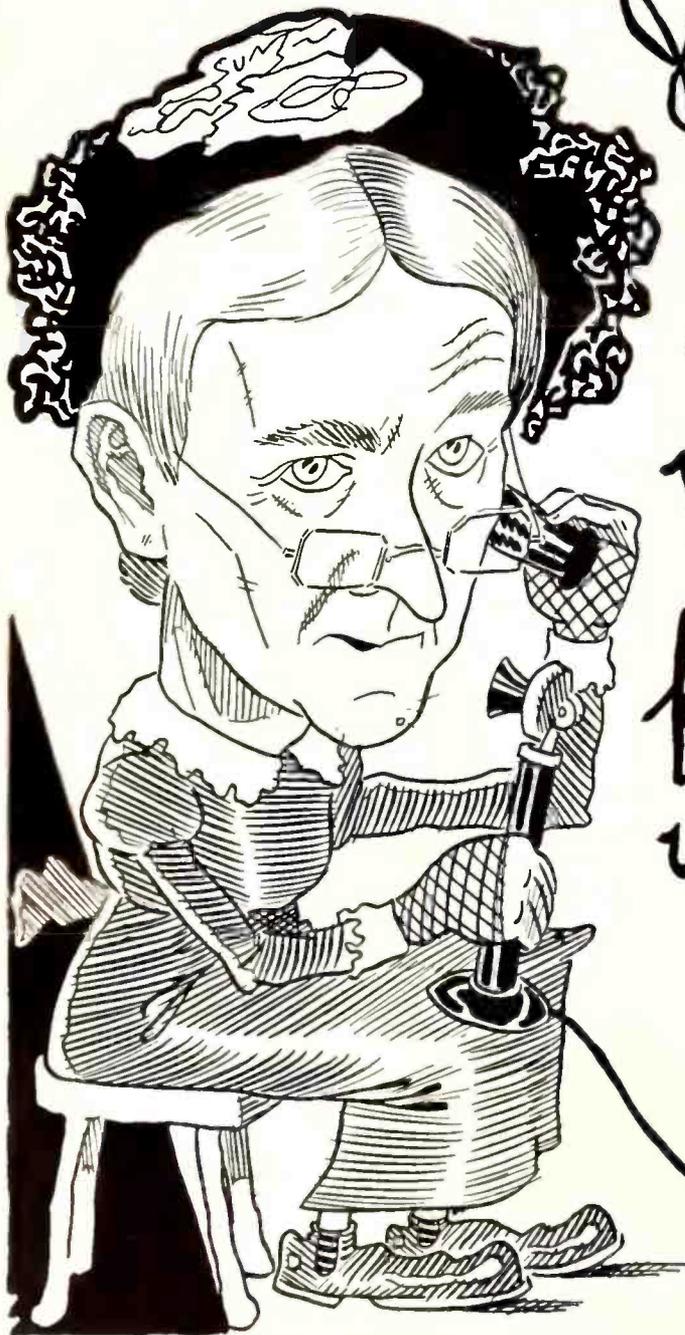
Keeping Good Folks Joyful
THE TWENTY-FOUR HOUR STATION
1417 SOUTH FIGUEROA STREET
LOS ANGELES, CALIF



WESTMORE 7788
If a man answers
"Hang Up"

BEN S. MCGLASHAN
OWNER

Hello Folks:-
Just old "Two Pint"
Aunt Emmy tellin'
you she is on your
K.G.F.J. every eve
from 10 till 10:15 P.M.
with 1200 Kilocycles
and 249.9 Meters.
Aunt Emmy



CLIFF

SEVERAL evenings ago an announcer on a popular station interrupted a delightful musical program to give his usual sponsor ad.

But after the time usually allotted to such announcements had expired, he was still rambling on, proclaiming monotonously the merits of the product. We timed him. For exactly four minutes and a half he talked—describing, beseeching, and repeating, until we began to fear he was wound up for all night.

It took him longer to describe that article than it actually took to manufacture it in a recent contest held in the east!

It wasn't the poor announcer's fault—he is paid to read what is handed him. The station probably wasn't to blame entirely; no one knows better than station officials the fallacy in prolonged advertising verbiage. This time it was the man behind the program.

Who is going to educate such a sponsor? When will he begin to realize that he is only cutting his own throat by trying to say as much as possible over the air? Everyone concerned suffers by it—the artists, the station, the sponsor—and the audience.

As listeners, we can thank our lucky stars that we don't have to put up with much of that sort of thing. We can be grateful for the many far-sighted, intelligent sponsors who realize that a good program of pure entertainment, with a high grade of advertising sparingly used in the right places, will bring best results. We wouldn't want to keep the sponsor from advertising—after all, it's his program.

But there is no excuse for an unnecessary, long-winded, meaningless recital over the air such as this. Perhaps if two sponsors of this type could be induced to listen to each other's programs, something might be done about it.



KEN NILES

THE strange disappearance of the Hallelujah Hour a short time ago remains today one of radio's most baffling major mysteries.

Early one morning it failed to show up at its customary time. Thousands, yes, hundreds of thousands (well, anyhow, quite a few) of its friends began a systematic and coast-wide search—to no avail. Not a trace of it could be found—it hadn't even said "good-bye." The finger of suspicion pointed at KHJ. Threats of violence poured in. A cordon of motorcycle police patrolled in front of the studio to prevent a lynching. (Mr. Editor, is this going too strong?) But KHJ refused to answer, on advice of counsel. Hope, last to die, was dead.

Then suddenly, on the morning of September 28, 1931, at 8:00 a. m., the Hallelujah Hour returned. As suddenly as it had gone it had come back. No confessions, no explanations—just there: back at the old stand. Now, for the first time, let RADIO DOINGS tear the veil from the face of this gruesome mystery—this horrid carnival of crime perpetuated on the listeners of the West. Let us expose the whole unwholesome mess to the full light of publicity.

OH, IT'S NICE TO In the Morning—

When You Have the Hallelujah Hour for a Daily Eye-Opener

To begin in a scientific and business-like way, let "X" mark the day on which the Hallelujah Hour disappeared. From "X" we proceed immediately to "Y"—the "why" of its return.

A confession signed by KHJ, and now in the hands of RADIO DOINGS tells all. The Hallelujah Hour was abducted from the air because KHJ didn't think it had achieved the high standards of entertainment and popularity expected of it. There was a large, grave doubt in the heart of KHJ as to its merits. There was a conviction that the Hallelujah Hour wouldn't be missed. The stream of fan mail which had acclaimed the Hallelujah Hour was discounted on the theory that any light-hearted program on the air gets lots of fan mail. Out of thousands of listeners always come some good people to champion a program. The Hallelujah Hour, therefore, was withdrawn from circulation. Ken Niles, its personable master of ceremonies, was permitted neither to say "adieu" nor give warning or explanation to the air audience. And as far as KHJ was concerned, the Hallelujah Hour was gone—taps—lights out. No headstone was to mark its grave.

Yes, gone—but not forgotten. KHJ had not reckoned with the host. Immediately upon the sudden demise of Ken Niles' gang, the host laid siege to KHJ and all the stations of the Don Lee chain. Radio editors, station telephone operators and mailmen groaned, winced and howled beneath the steady and withering barrage of protests. (Whew! surely that won't get by.)

The odds were too great. KHJ saw itself surrounded, outnumbered—the white flag of surrender was flung from the aerials of the station. Suddenly the Hallelujah Hour reappeared! At eight o'clock, on the morning of September 28, 1931, the West heard the Three Cheers sing "I Surrender Dear." The Hallelujah Hour, fresher, faster and happier, was back to stay.

Yes, the wrinkles have been removed from the Hallelujah Hour's face. It

has been rejuvenated. The gang trots out on the radio gridiron every morning like a bunch of colts that have breakfasted on strychnine, and in the lead Ken Niles, the bouyant boy of boundless enthusiasm—glad he's alive even at eight o'clock the morning of the night before.

Behind Ken—but not far behind—comes Felix Mills; Felix of the Soothing Sax, and organizer-leader of the new Hallelujah orchestra. And then the rest of the gang: Nell Larson, the Three Cheers, the Chili Peppers, the Hallelujah Quartet, Dwight Muma and his fevered fiddle, Cecil Noe and his Gabriel's trumpet, Don Hopkins and



NELL LARSON

the beeg bull fiddle, Eddie Schrivaneck with his banjo and chronic guitar—the microphone, the xylophones and the telephones. There's not an instrument the boys can't double on; not a tune the gang can't sing (except the restricted ones). And there's no one among them to tell you that the world is a great big pre-digested apple pie, and that everybody ought to love his neighbor, even though he keeps chickens, children, a saxophone and the neighborhood awake. The Hallelujah Hour says it with music. But if you prefer to wake up with a grouch, go

by Dick Creedon

It Is Estimated That Not Less Than 13,476,893 Slices of Toast Were Burned At Western Breakfast Tables in 1931 Because 47,568 Families Gathered in the Parlor To Listen to This Eight O'clock Program—And 18,743 Husbands Were Late To Work, For the Same Reason

right ahead. A grouch is the inalienable right of every free-born citizen and the Hallelujah Hour wouldn't spoil one for the world.

Now meet the gang—Hallelujahlulus!

Ken Niles, announcer and master of ceremonies. He loves his wife. He loves his rabbits, his mallard ducks, his dogs, cats, fleas—and the Hallelujah Hour. The face and charm of a matinee idol, with the heart of a Daniel Boone. Ken is from the cold country—from the wilds of Montana. He's going back some day and strangle grizzlies with his bare fists, and chase wolves over the plains 'till they swoon from sheer exhaustion, and snare giant salmon with a net. He still drives a flivver as if the nearest traffic were a herd of bison 20 miles away. A boulevard stop is merely another limb on an old pine tree to him. Fresh from the University of Washington, he takes life seriously. You would, too, if you had a wife and rabbits to support. The famous Niles smile reminds you that watermelons are good to eat if you know how. He receives lots of purple tinted passion flower scented fan mail. He never reads it twice. It's an old story to the young man. Oh, well.

Felix Mills: Composer, arranger, one of the sweetest saxophone manipulators on the air, and director of the new Hallelujah orchestra. Another what-a-man from the wild and rowdy West. Played bass drum at the age of three in a Sunday School orchestra somewhere in Colorado. Had his own kids' band at the age of ten, and in it were "Jap" and Bill Hutchinson. "Jap" played in Ray Paige's orchestra for several years; Bill married Helen Bliss, KHJ harpist, and makes animal noises at so much a noise on the KHJ whoopee program.

The Three Cheers: Ken Allen, Travis Hale and Ernest Derry. This superb trio of he-male harmonists was the result of a fairly recent scientific experiment by Dr. Raymond Paige. To the team of Hale and Derry, Paige added Ken Allen; the mixture was placed in a cool, dark room and allowed to sit undisturbed for several weeks. The

pure, melodic fluid resulting is now poured into the KHJ microphone on all major programs.

Ken, the high-vaulting tenor, used to be a prodigious boy-soprano, and in New York was patted on the head by many well known musical rajahs. Studied at the University of Oregon, went to England, and came back to settle down at KHJ for a nice long radio career.

Three Cheers minus Ken Allen equals Hale and Derry. These boys have been together since their high school days in Kansas City, Mo. They've radioed, vaudeville and dance banded from edge to edge of the United States. Just two nicely-sophisticated young men-about-town with no place especially to go except on the air.

Nell Larson—the Swede. What's more, we'll call her that to her face—and a pretty fine face, too. Well, she



CLAIRE VON NOSTRAND

too was born, even as you and I, but at a different spot on the dial. If you had turned in on Vancouver 25 years ago you would have heard little Nell in her first broadcast of syncopated squalls. At the age of five, mother discovered Nell putting some good old swing bass into the standard hymns on the family organ. Good little children didn't use to do such things. Father said no good would come of it, and he ought to have known, being a regular devil on the hot fiddle and "accordeen." Nell left Vancouver at an early age, came to California, and played the organ in a small theatre until her debut at KHJ five years ago. Nell likes books, food and swimming. But her real

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Meet the gang! Left to right: Travis Hale, Ernest Derry, Ken Allen, (the Three Cheers); Felix Mills, sax; Don Hopkins, Cecil Noe, Dante Barsi and Frank Catalano, sitting; Eddie Schrivanek, guitar; Nell Larson, Ken Niles, and in the background, the Hallelujah Quartet—Chiles, Johnson, Clinkscale and Hughes.





THE THREE DOCTORS

Russell Pratt
Ransom Sherman
Joe Rudolph

Without a moment's rehearsal beforehand, these three clever medicine men for the blues go on the air in a riot of nonsense and hilarity, and can talk more, say less, and get more laughs than many an act that has been carefully written ahead of time.

CBS DRUG STORE

123 Air Lane

Coast-to-Coast

Name *John Listener* Date *Indefinitely*

Dr. *s Pratt, Sherman & Rudolph*

R_x *Take every day except Sunday at 12:30 p.m.*

by *Richard Welch*

The Three Doctors enjoyed their broadcasting. It was great fun. They could work off all the gags that had been stewing in their minds, and shoot at one another. The audience liked it because it seemed spontaneous, and it was. Pratt's chief amusement is trying to get Sherman so tied up he won't be able to make a come-back. So far he has not succeeded. Radio is still a game with them. Though they have been on the air nearly five years, the novelty has not worn off, and as long as they can make their programs in their own way they are perfectly happy. They have turned down contracts because they did not wish to take part in a cut and dried program, timed to a split second.

The dread moment that every artist has at some time in his life came when the Three Doctors' program was to go over a network for the first time. "Over a nationwide network of Columbia stations," said the announcer, and three hearts sank a little. All those people ready to pick on them for the slightest slip! But there was no slip.

"When we rehearse a program and know in advance just what we are going to say, it loses its spontaneity and the fun goes out of it for us," say the Three Doctors.

When they visited New York to make one of their broadcasts from the studios of key-station WABC they had planned a minute "drammer" to be sandwiched into their program. They did not know just when it would be put on, but they thought they would follow their usual policy of having some patter, then a song, then more patter and the drammer, another song or two, and finish with a round of gags. In the taxi going to the studios Rudolph and Sherman decided they had lost interest in the drammer. They knew it too well.

With half an hour to spare before the broadcast, they set out to find some facts about the Lincoln-Douglas debate. Armed with this information and three railroad timetables they stepped into the studio, and threw away the scripts for the drama. Production men stood around with their watches. The continuity looked emaciated and starved—only the opening, middle and closing announcements. Nothing to show what
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OTHER radio entertainers wonder how they do it, how the "Three Doctors" continue "ad libbing" their program over the Columbia Broadcasting System with the same nonchalance as if they were amusing some friends at a house party, and the Three Doctors, in turn, wonder how the others go through the monotony of rehearsing programs.

Russell Pratt, Ransom Sherman and Joe Rudolph are the names, if you insist on a formal introduction. But the Three Doctors wouldn't. Pratt and Sherman grew up together in Appleton, Wis., and continued to be closely associated when they got into business in Chicago. Pratt is tied up with the Credit Men's Association; Sherman is an insurance agent. They maintain an active interest in their businesses despite their success as chain broadcasters, and of course have more time for their affairs than most radio artists would, because they never prepare more than a line or two of their program in advance, and they never rehearse.

It was through business that Pratt got into radio. It was decided to publicize the concern with which he is associated, so he organized a quartet and sang in it himself on the air. Music had been his hobby since boyhood, but this didn't seem to help the quartet, which soon went off the air.

But Pratt had been bitten by the microphone bug and he talked it over with Sherman. The latter was by this time a seasoned broadcaster, though strictly incognito. In the days when KYW was the only station in Chicago, he used to take off three hours for lunch in order to drop in on their Afternoon Frolic program. Those were the days, too, when anybody who went into the studios and said he could sing was at once led to a microphone, without benefit of audition. Sherman says the latter cir-

cumstance probably explains why he got on the air. But the explanation of why he was announced with an unpronounceable Russian name was slightly different: his boss knew nothing of his radio activities during the three-hour lunch period. When he got tired of being a Russian he changed his nationality. But he still sang and pattered ad



Dr. Pratt seldom goes to a photographer, but when he does, nothing's too good for him, and he has it done right.

lib with the feeling of a schoolboy playing hookey.

When Joe Rudolph came along the trio was complete. He was in much the same position as the other two, and liked radio in the way they liked it. It wasn't long before WMAQ had the Three Doctors on a regular program. And if you think it's easy to step before the mike and improvise entertainment for an hour at a stretch—try it.



BING CROSBY

Wherever one turns, he can hear husky, crooning tenors, now that Harry Crosby has come into his own. But there's only one Bing, and here he is.

"BING"-ing HOME THE BACON

by Bob
Lange

Freshly Crowned With Western Laurels. Bing Crosby Becomes a National Sensation Overnight—And Sets a New Style of Crooning

SOME radio singers are popular with the ladies. Some make a hit with the men. But few stand in the good graces of both. For some mysterious reason. Harry L. "Bing" Crosby has taken his enviable place among the chosen few who have fans among both sexes alike.

Many of his contemporaries have far better voices, music critics will tell you. The slightly hoarse voice, while mellow and sweet in places, would probably never take any bouquets in grand opera.

There must be something deeper than mere voice—a subtle feeling—an intriguing personality. Ever since Bing Crosby sang before his first audience back at Gonzaga College, in Seattle, he has thrilled his listeners and made lifelong and enthusiastic fans.

There wasn't much money to be made from singing at college, and after clerking a while in a law office, Bing went to Los Angeles to get a job. He teamed up with Al Rinker, and they got a break in one of Will Morrissey's revues at the old Majestic theater. They worked awhile at Coffee Dan's and went over big. Crosby was a trap-drummer, and rigged up a cymbal on one end of the piano, where he sang and accompanied himself with his drum sticks.

Soon the Metropolitan Theater, now the Paramount, saw the box office appeal in these two clever boys, and signed them up on a five-year contract. Paul Whiteman, who was playing at the Million Dollar Theater at the time, saw them work one night, and liked them. He found that their theater contract wasn't binding, as one of the boys was under age, and made them such a generous offer they went to work for him, after getting the parents' consent on a new contract.

Whiteman took Rinker and Crosby East, and when he brought his band back to Los Angeles two winters ago, the now-famous "Rhythm Boys"—Crosby, Rinker and a clever third member, Harry Barris, made now conquests in the West.

When the famous Whiteman organization disbanded in Los Angeles, following the completion of the movie "King of Jazz," the Rhythm Boys proceeded to the Cocoanut Grove at the

Ambassador Hotel, and to further fame with Gus Arnheim.

The true story of their breaking up remains a mystery. The fact remains that they did disband, and the trio separated each going his own way. For several weeks Bing was the hardest person on the Coast to locate. Rumors that he was here, there, and everywhere were spread. Several listeners swore



they had heard him over other stations, under another name. Even Crosby fans imagined they had heard him at various times on various stations. The answer? Imitators.

Nearly every radio station has its "Bing Crosby" today. Some are clever, many of them are fair imitations of the real Bing, but does it worry Mr. Harry L. Crosby? Not a bit! The style that has made him so successful can't be copied, because it is part of Bing himself. He speaks in the same low, husky voice.

Some call him radio's newest and brightest star. They say he is directly responsible for the popularity of a new type of singing and for the decline in favor of the crooner. Bing listens to all criticism, good and bad, but offers no comment.

His sensational rise to a place of prominence in the national radio picture is another matter Bing won't discuss. He won't tell you that he has worked all his life to reach this goal.

"I haven't got there yet," he will say. "I'm just on the way up. I've had a

break and now it's up to me to show what I've got."

That his first broadcasts over the Columbia chain caught the public fancy was clearly demonstrated by the flood of letters and telegrams that poured into the fan mail department of CBS. Bing reads all his mail, and tries to answer most of the letters.

There is an interesting story behind Bing's going to Columbia. Two days out on the S. S. Bremen, bound for Europe, William S. Paley, youthful president of Columbia, last summer heard a phonograph record playing as he passed a stateroom during a turn around the decks. It was a vocal record, and when Paley heard it he stopped in his tracks and listened.

When the record had ended, he politely knocked at the stateroom door and inquired who the singer was. It was Bing Crosby. Paley immediately dispatched a wireless to Ralph Wonders, head of Columbia Artists' Bureau, who in turn, got in touch with Crosby in California. A few days later Bing boarded a train for New York. On his arrival he listened to many proposals, and finally accepted that of Columbia.

Realizing fully the tremendous opportunity afforded him, and the responsibilities of such a position, Bing began preparations for his first network broadcast. So anxious was he to make this a success that he rehearsed until he lost his voice almost completely, and it was necessary for Columbia to postpone his network debut two days, while Bing remained at home under a physician's care. This Crosby takes his singing seriously.

Before each of his 15-minute broadcasts, Bing goes through an hour's rehearsal with Victor Young's orchestra. He rarely sings during rehearsal, but stands by while the orchestra rehearses, giving suggestions and humming a few bars of each chorus. Bing always wears a hat during these rehearsals, and during his broadcasts. "It's not superstition," he smiles, "but I've worn a hat from the first time I broadcast, and I guess it's grown to be a habit."

When he is not recording or broadcasting, Bing can usually be found on one of a number of golf courses near New York, or horseback riding in Central Park. If the weather is inclement, he is usually in his apartment on the thirty-third floor of a new skyscraper near the Park, reading detective stories, preferably those of Dashiell Hammett.

Bing is married to Dixie Lee, a beau-

[Turn to Page 39]



THE WISE FAMILY—on the NBC MATINEE

Dinner-time is fun-time for the Wise Family—that interesting gang that appears on the Matinee. Just look at that “you old meanie” side-glance! Someone is in for some kidding, and the rest of the family get a big kick out of it. But it’s all in fun—fun for the Wise Family and for the listeners.

The NBC Matinee can be heard at 2:00 p. m. over the following stations: KPO, KGO, San Francisco; KHQ, Spokane; KGW, Portland; KFI, Los Angeles; KFSD, San Diego; KTAR, Phoenix; KSL, Salt Lake City, and KOA, Denver.

He Came As A Lawyer— But Stayed As An Actor on the NBC Matinee

*How a Young Attorney With a Flare For Drama
Visited a Radio Studio and Liked It So Well He
Remained To Write Plays and Take Leading
Parts in Them Himself*

by Louise Landis

A COURT room brought Michael Raffetto to radio, and radio took him out of the court room, for good.

The new Master of Ceremonies of the NBC Matinee might be addressing juries instead of microphones if fate had not intervened—fate and his own theatrical instinct, plus a speaking voice which registered as one of the finest in radio the first time it was heard on the ether.

It was as "Attorney Raffetto" that he first visited the San Francisco studios of the National Broadcasting Company—with a sheaf of continuities under his arm. A young lawyer who, although he had had a meed of experience in amateur theatricals, expected to mould his career in the federal courts, Raffetto was a member of a firm which specialized in admiralty law.

"Perhaps it was because my feeling for theatrical situations outweighed my interest in legal technicalities, but the dramatic aspects of every case I undertook, held me fascinated," he says smilingly, now.

"Standing in a court room, waiting my turn to speak, I used to feel almost as if I were acting in a play. Witnesses, prisoners, judge, jury, all seemed like characters in a performance which held every emotion the human heart can know. Their reactions to the questions asked by attorneys, and answered, willingly or unwillingly were infinitely interesting."

Raffetto was a radio enthusiast, and wondered how such court room dialogue would sound through the ether. He wrote a series of short plays under the title "The Arm of the Law," and brought them to NBC's production manager, Thomas Hutchinson.

Each of the plays was built around a quaint old lawyer who took delight in the manner in which the law might be circumvented by perfectly legal methods in order to save an innocent person. The character, unique in personality, had to be played by someone who could sound like a real lawyer. Raffetto's voice, so rich and deep, struck the attention of the NBC producer assigned

to direct the series, and he asked the attorney-author if, by any chance, he could act as well as write.

Raffetto admitted he was willing to try, and so he was cast to play his own hero. He succeeded so well that when the series ended, he closed his law office and remained on the NBC staff as a member of the National Players.

NBC audiences have heard his voice almost continuously since then. Resonant of tone, with diction of an unusually fine quality, Raffetto has played many different kinds of radio roles. He was the sinister-sounding, though innocent, Dr. Qoon of two mystery serials in Carlton E. Morse's Captain Post series, and in "The Game Called Murder" he played the difficult part of the eccentric young Englishman who masked homicidal impulses under a comically helpless exterior.



MICHAEL RAFFETTO

Now, as Master of Ceremonies of the NBC Matinee, Raffetto has a very different role. It is his task to introduce the variety program which is broadcast each afternoon, except Saturday and Sunday, from 2:00 to 3:00 o'clock P. S. T. A feature especially designed to entertain the home-woman, the Matinee is a gay potpourri of music and dialogue, in which Raffetto's voice, as he presents the various artists and sketches, adds a pleasantly warm and personal note.

The richness of that voice is no accident. Despite the fact that he intended to be a lawyer instead of an actor. Raf-

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When the Wise Family plays bridge, it really takes it seriously, and trumping the partner's ace is like firing on the enemy's flag.





*Martin Sperzel
Al Teeter
Jack Smith*

Three Ambassadors—

WHEN the Rhythm Boys, those popular triplets of jazz, broke up and disappeared from the Ambassador Hotel Coconut Grove, many lovers of hot music shook their heads sadly and proclaimed, "Well, the Grove is all washed up! They'll never find anything to take the place of the Rhythm Boys. Too bad!"

A few weeks later these prophetic brethren began to prick up their ears. What was this? "The Three Ambassadors"—where did they come from? Say! They're hot! Probably some famous trio from Broadway—funny we never heard them before.

Sperzel, Teeter and Smith walked into a tough spot to fill when they stepped before the KFWB mike at the Coconut Grove one summer night. And they knew it. Moreover, they weren't from Broadway, and had no brilliant record behind them to fall back on until they could prove themselves. They were just three young home town boys before an ultra-critical crowd of their own townsmen, with only pure talent and personality to rely upon. The hometowners listened, look them over—and gave them a big hand of acceptance.

"Those Three Ambassadors" were seniors in Hollywood High School a few months ago. Just three average school boys, to whom "Broadway" was merely a principal street in Los Angeles. All three tried out for the school glee club during their first year, and it was while rehearsing a few songs

for the annual operetta after school one night that the idea occurred to them to form a trio. Their voices blended nicely, each had a delightful voice in his own range, and they loved to sing.

They began harmonizing on popular songs in their spare time, arranged a few numbers for three-part harmony, and at their first appearance before school friends, got so many encores that they ran out of arranged songs and had to do one or two that they'd never rehearsed. But the rest of the kids were wild about them, and so the boys got busy and arranged a repertoire large enough to take care of all the encores they were likely to receive, and then some. And in the months that followed, they needed them!

In June they graduated. A few days later one of Martin Sperzel's pals called him up. "Say, Mart, I just heard that they are putting in a new trio at the Grove, and they're having try-outs tomorrow. Why don't you get Jack and Al and go down? I'll bet you could get it!"

Mart snickered. "Aw, heck, they'd throw us out. Why there'll be all kinds of darn good professionals there, and we won't have a chance! Thanks, anyhow, Joe, for telling me."

But after he left the telephone, Mart began to think it over. After all, they had nothing to lose; it would be a lot of fun to say they tried out—and besides, maybe they weren't so rotten at that. He rushed to the phone again; called Al and Jack.

"C'mon over, fellows! I've got some big news for you!"

A few minutes later, the boys were gushing with enthusiasm. They called up the school orchestra accompanist, dug out their best tunes, and spent the whole afternoon rehearsing and rearranging some numbers for the try-out.

The next day, they picked up the girl accompanist, and the four trooped into the Coconut Grove for a try-out. A little scared, but still determined, they went through their numbers, with scores of others, and awaited the verdict. After considering all of the contestants for talent, personality and appearance, the Grove officials went into a huddle.

Al Teeter was already reaching for his hat when the bombshell burst. "Boys," they were told, "you can report here Wednesday morning for rehearsal."

Well, there they were.

And there they are.

Their chief attraction, aside from their singing ability, the critics will

and a **PRIME MINISTER**

Brilliant Song Hits Drip Off the Energetic Pen of Harry Barris, and a Trio of Singing High School Boys Help Him Put Them Over in a Big Way

OF RHYTHM

by Don Mack

tell you, is their youth. Each of the boys is 18. They are all clean-cut, good-looking, and have natural, unassuming mikes presences that have won the hearts of their listeners and those who are fortunate enough to frequent the Grove and see for themselves. They are pleasant and likeable, and are popular with the management because they are still grateful and appreciative of the opportunity given them. There is no indication of high-hattedness in any of them. They are making nice salaries, and of course, as boys will be boys, each has bought a shiny, pastel-shaded automobile.

When Harry Barris, that versatile comedian, song-writer and pianist, returned to the Grove, he found the Ambassadors an ideal trio to work with. And with Loyce Whiteman, Don Novis and Gus Arnheim to help put over his songs, Harry dug in and has turned out a number of hits destined for a place in Tin Pan Alley's fall of fame, if there is such a thing.

With such song hits as "Mississippi Mud," "Blackbirds and Bluebirds," "That's Grandma," "From Monday On," and many others already to his credit, Harry Barris is already numbered among the best popular song-writers.

In Denver. Harry is another home town boy who has made good. He went to East High school there, where he was recognized as the hottest pianoplayer in school. He organized a five-piece orchestra and was in demand all over town—if you hadn't danced to Harry Barris' band, you simply hadn't danced.

When Harry finished high school, Mrs. Barris decided it was time for her son to get down to business, realize that life wasn't a jazz band, and go to college. So little Harry promptly and dutifully enrolled as a freshman at Colorado University, at Boulder, and settled down to finish his culture in a serious and scholarly manner. He had barely got his trunk unpacked and his toothbrush hung on a nail, when he was informed that his presence was no longer required at the university. Harry thought perhaps the fact that he had been kicked out of the fraternity house for playing the piano loudly and indiscriminately during the wee hours several times in one week, might have

had something to do with it. At any rate, so ended his college career, and Harry Barris loosed himself on the musical world.

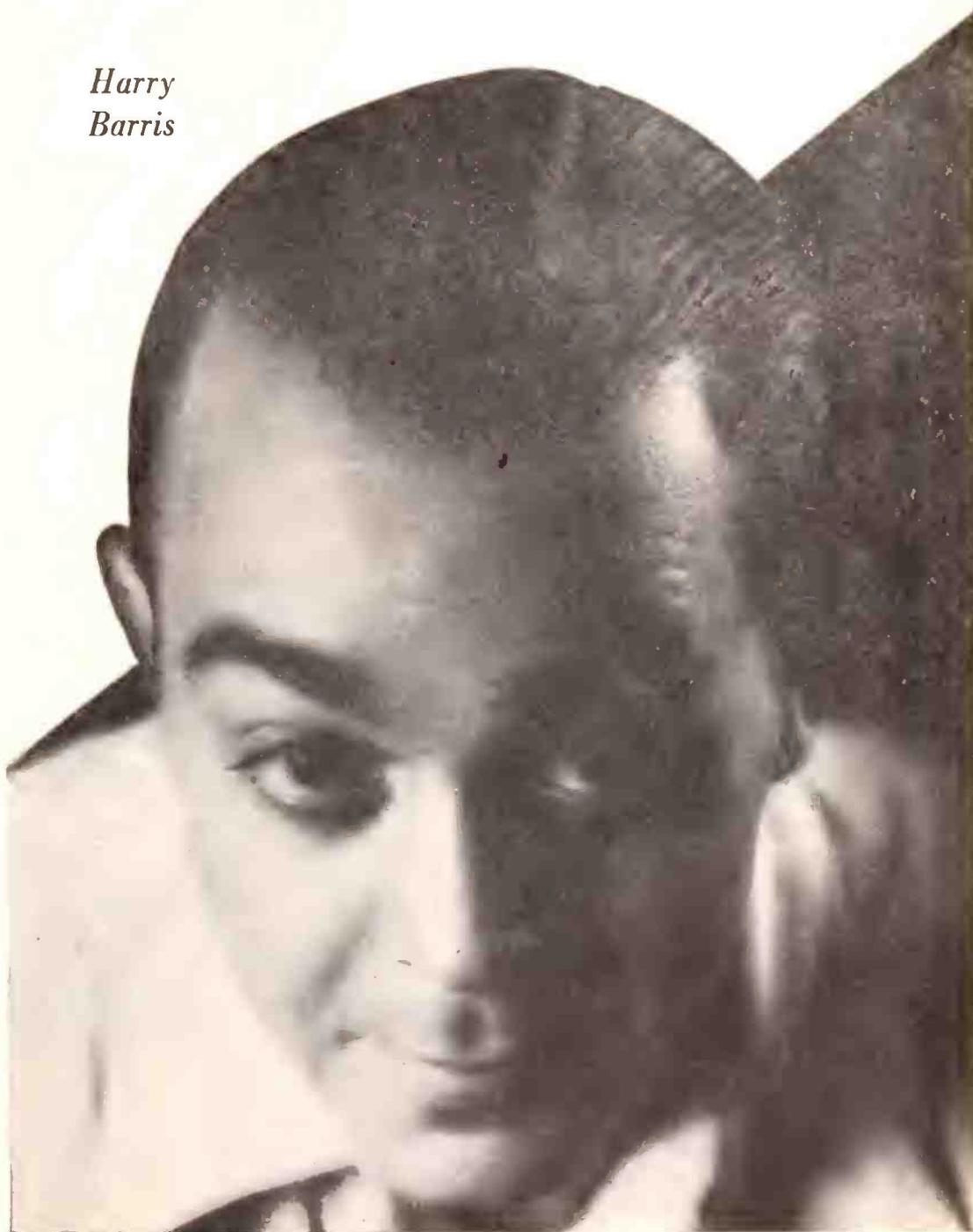
The years that followed were colorful and hectic ones for Harry. Starting with Gus Edwards, he went the rounds. For a long time he was with Paul Ashe, and in 1921 joined Paul Whiteman, where the Rhythm Boys were organized, including Harry, Al Rinker and Bing Crosby. This famous organization lasted until a short time ago.

Since his return to the Ambassador Hotel and Gus Arnheim, Harry has

written, in a few months' time, several numbers that have been national hits. From his energetic pen has flowed such enchanting songs as "I Surrender, Dear," "It Must Be True," "Wrap Your Troubles in Dreams," and more recently, "At Your Command," "What Is It?" "Chances Are," and "I Got the Ritz from the One I Love." Every one is a best seller.

Harry is one of those temperamental artists who write as the urge comes to them. He doesn't sit down and say, "Now I'm going to write a song, what [Turn to Page 40]

*Harry
Barris*





JULES GARRISON

*From One End of the World to the Other,
Jules Garrison, the Lovable "Passerby"
Has Been*

An ENTERTAINER of KINGS

by
Alice
LaFleur

him loved by hundreds. Thirty minutes with Jules Garrison brings to one a peaceful and contented outlook on life such as few can find elsewhere.

Some 35 years ago, a young American actor reversed the wisdom of Horace Greeley, famous originator of the phrase "Go West, young man, go West." Jules Garrison went West, but he took the eastern route. Landing in London, the cosmopolitan hub of the world, and bent upon a tour of the British Isles, he traveled one end of the kingdom to the other, delighting his English audiences. It was during this sojourn that he became known as the "Passerby." The term was applied to him by Queen Victoria, who commanded her secretary to thank the young actor for his pleasing performances—"the man who was just passing by" in a strange land.

Garrison has adopted the title, which sums up his experiences in the world. He speaks of Queen Victoria as a "loving mother" and a "very human ruler;" and to her son, later King Edward, he pays tribute as a "very lovable character." The Passerby has met and talked

with many of the world's most famous personages. He has letters from the queen, from Lord Roberts, commander-in-chief of the British army at that time, Lady June Wouchope, widow of the brilliant Scottish general, and Sir Baden-Powell, founder of the Boy Scouts, who wrote during the siege of Mafeking, "I am very proud and flattered to receive the spirited recitation you have been so kind as to send me. It is a great pity we have not the advantage of your presence in Mafeking as you would not only have kept our spirits up, but you would have been a 'Garrison' in yourself!"

The next lap of his travels took the Passerby to South Africa and here he appeared with his present wife, one of his partners in an act billed "Jules Garrison and his Roman Maids." One girl was Lola Hunt, now starring with Lupino Lane in England, and the other was Nina Coleman, a talented actress, and a splendid contralto. She became Mrs. Garrison, and when she left the stage for the duties of home life, the

[Turn to Page 38]

THERE is nothing quite so pitiful as an old actor of a nearly forgotten school, alone in a callous world, with its movies, its radio and its modern school of the stage. He lives only for the dreams of the past, when as a young and dashing hero of the footlights, he captivated hearts, brought thrills and tears to an understanding generation. Out of place, out of date, with only a battered handful of yellow press clippings and dim photographs for his audience, he is like a ghost from another world, waiting for the final curtain.

On the other hand, nothing is so magnificent,—and at the same time, so scarce, as the veteran who has moved along with the world, and whose work has only been mellowed and tempered with the years, with a rich fund of glorious experience and philosophy to cheer a newer generation.

Jules Garrison, "The Passerby" is such a man. The passing years have given this silver-haired actor of other days a profound, and lovable personality, which he has brought to the radio over KGFJ, in half hour chats of this and that—sprinkled with a kindly, sentimental philosophy that has made



Back in the gay nineties, Jules Garrison was a popular stage idol in England. Those were the good old days, and those were the good old troupers. Here is a group of lads and lassies in a London company, and we'll give you three guesses who the young gentleman with the cigar, second from the right, standing, is. Oh, yeah? Well it's Charlie Chaplin!

GAY PAREE Is On THE AIR!

*A Little Bit of Paris Is Transplanted To
California and Broadcast To Romance-
Lovers From Alaska To Mexico*



BERT ROVERE

by Jack Cone

Rovere and Pedrolì sang, cooked and smiled their way into the hearts of their followers, and two years ago, they decided they were ready for something bigger. So they moved the Paris Inn a block down the street and remodeled an entire two-story building for their new home.

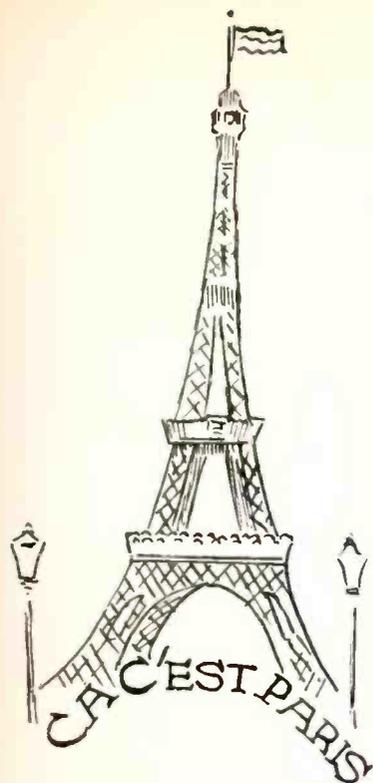
Probably the most unusual innovation by Rovere is his famous "Singing Waiters." All of the garçons have entered into the spirit of the act, and all have good voices. Bert himself leads them out on the floor, where they march two by two around the dance floor, singing as they go. Then they line up in front of the stage and sing their beautiful choruses of rollicking French songs that have made them famous. Occasionally, the waiters roam around among the tables, with their trays on their arms, singing as they go.

Every year Rovere stages a waiters' race, that is rapidly becoming one of the novel occasions of the year. Last year thousands of persons gathered to

watch the race; reporters and movie photographers were on the spot to cover it. The race was over a distance of about a mile and a half, through the crowded streets of the city, and finished at the Inn. Waiters from hotels and night clubs from all over the Southland participated.

The Paris Inn Waiters' Race is patterned after a similar annual contest held in Paris, and is true to form in all details except the contents of the bottles carried on the trays. Each contestant is required to carry an open bottle of milk and a glass on his tray, and the first one to get to the finish line with milk and glass absolutely intact, wins. This year Rovere has planned an even more elaborate race, and instead of a mile and a half, the distance will be about three miles. The winner will receive \$100, with several other prizes for "also rans."

There is a spirit at the Inn that is difficult to describe. There is camara-
[Next Page]



FLASHING feet, throbbing music, hurrying white-coated waiters . . . tinkling glasses . . . laughter . . . color and romance, glowing under soft rosy lights. Paris! The Montmartre . . . with the twinkling lights of the Eiffel tower in the distance . . . suave, soft-spoken "garçons" hovering over little street-cafe tables with steaming, delectable dishes on their arms for cosmopolitan patrons from all walks of life.

"Ladies and gentlemen, you are listening to the Paris Inn, broadcasting a nightly program from KNX," announces Jack Carter from his little telephone booth announcer's box. Radio listeners are familiar with the famous "Singing Waiters" of the Paris Inn, the snappy dance music of Davy Mack's orchestra and the fast, informal program from the Inn. But while much of the intriguing European atmosphere of the place is apparent over the air, only a visit to this unique cafe can really bring the true impression.

It is truly a little bit of Paris transplanted to a downtown Los Angeles side street. It is a little world of its own, far removed from the hurrying, unromantic hustle of everyday life, where tired business men and romance-starved city dwellers may go for a few hours of unmarred pleasure.

Seven years ago Bert Rovere, a Franco-Italian opera star, athlete and business man, and his old friend Innocente Pedrolì, once chef to Italian royalty, decided to start a cafe that would be different. They made their new enterprise a replica of a delightful Parisian cafe, and a bored California poured through the Old-World doors of the unique little restaurant. For five years

*Behind the
mike at the
Inn is youth,
gaiety and mu-
sic, all in an
Old World set-
ting that is a
far cry from
the hurry and
flurry of the
American's av-
erage life.*



PARIS ON THE AIR!

[Continued from Page 19]

derie there, even between employer and employee. Every man has his job, knows his business, and everything runs with clockwork precision. No naggings—no bawling outs.

The personality of Bert Rovere is largely responsible for this prevailing spirit. An expert showman, a singer in his own right, a good mixer and a clever stage and microphone personality, Rovere has a hand in everything. Greets a patron one minute, runs back to the kitchen to confer with the chef, stops to see the cashier, hurries off stage to bring in his singing waiters, acts as master of ceremonies, sings a few solos, and between this, that and the other, is continually on his toes.

In his younger days he was an athlete of repute, holding championships in running, walking and bicycle races, and was a mean opponent on the wrestling mat.

He began studying for Grand Opera in San Francisco in 1911, and from 1913 to 1922 was with the Western Metropolitan Opera Company, the Lombardi, the San Carlos, the Palo Alto Opera Companies, on the concert stage, at Carnegie Hall, Brooklyn Academy and Hollywood Bowl. Besides playing on Pantages and Orpheum, Rovere won a contest for the best baritone of Southwestern California a few years ago.

In 1927 Bert came in second in the famous Catalina swim, being bested only by the winner, George Young. He has organized two outstanding Italian-American Athletic Clubs, one in New York, and the other in San Francisco. Truly a "man with a past."

His partner, Innocente Pedroli, also has a record of achievement to be proud of. In Italy he was chef to D'Annunzio, poet laureate of Italy, and was decorated by the royal family. He has a whole handful of medals awarded him in European capitals.

The Paris Inn provides one of the few forms of cafe and radio entertainment that brings a little of the Continental charm and romance so appealing to the American, and particularly the Western, individual. The grace and abandon of a Spanish dance, the thrill of the Apache . . . the sparkle of French wit and song, the cosmopolitan personalities gathered in a typical Parisian street cafe—there is "something" there that no American cafe can produce. Perhaps it is because nearly all of the personnel are either French or Italian, branding it all as the "real thing" and not a sorry imitation—Frenchmen singing French songs, and Italians playing Venetian music.

Hundreds of letters come in every week to KNX asking about this unique



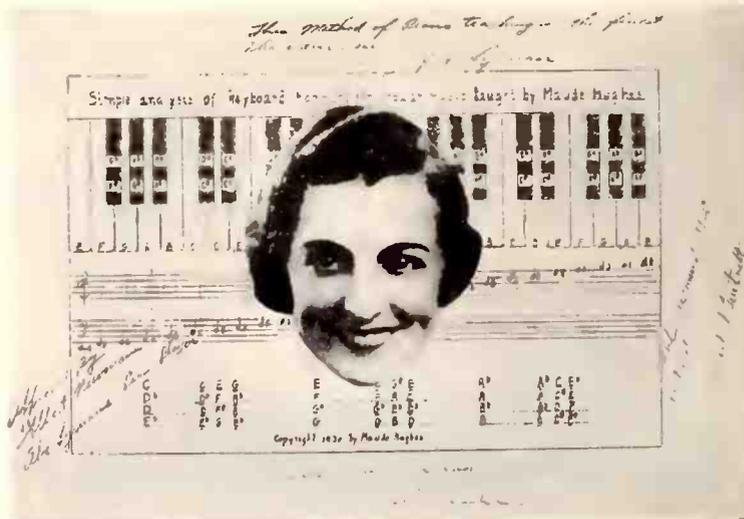
The annual Paris Inn waiters' race is a picturesque and thrilling affair. This year the contestant must carry a bottle of milk on a tray, intact, for a distance of three miles.

program, from all over the country. An interesting letter was received a few days ago from an Alaska gold-miner, who had been whiling away the lonely hours with his radio. Two hundred miles inland, and a week by boat away from civilization, this man wrote: "We want you to know that we are enjoying your programs every night, and we would

like to know more about the Paris Inn Cafe that we have heard so much about. That hour comes in best and we like the orchestra—it makes us wish we were there getting in on the fun you all art having."

A little bit of Paris in California, enjoyed from Mexico to Alaska—that's the Paris Inn.

HOW MANY TIMES



have you listened to some one play the piano and then said: "I'D GIVE ANYTHING IF I COULD ONLY PLAY THE PIANO!"—well, you can, and in such a short time that it will amaze you—results are guaranteed and such little cost to you. Express your own individuality with melody, harmony and rhythm—that is what you learn when you study with Maude Hughes of Wurlitzer's School of Music. Abe Lyman, Gus Arnheim and Earl Burtnett say it is the finest, most simple, but complete method they have ever seen.

How wonderful it is to be able to play anything put before you and realize that knowing some harmony you can use breaks and endings from one piece to another. All lessons are private. A special feature for you who wish to take lessons in the evening.

Call MAUDE HUGHES—Faber 4011

or Call at Wurlitzer's Music Store, 816 South Broadway, Los Angeles.



to the Columbia annual party "wrapped in cellophane," he was immediately crowned Queen. Left to right, standing: Teddy Bergman, F. Taylor (Colonel Stoopnagle) Renard. Kneeling: Bud Hulick, Jack Smart, Nat Brusiloff.



When other girls were taking piano or harp lessons, Betty Pope of KPO was busy plinking her way to radio favor on a banjo.

Right: Morton Downey and Amos 'n Andy are all good friends, despite professional competition. Freeman Gosden (Amos), Downey and Charles Correll (Andy).



"Oh, no ye don't, ye old boat!" exclaims Al Pearce, KFRC, to Bill Wright. In the grandstand are Bilgie, Norman Neilsen, Edna O'Keefe, the Doakes' and Pedro.



The English-Gibson Band KFOX, trying to see how she feels to be shipwrecked.



Above: What a trio! Downey, Kate Smith, and Bing. Left: All tied up! Paul Whiteman, Russ Columbo. Van and Don, right, CBS Profs., and Louie, the Seal.



ON WITH THE SHOW!

*"When You're Blue, And Kinda Lonely Too,
A Little Smile Will Go a Long, Long Way . . ."*

EACh night at eight, this cheery musical advice is sent out over the ether waves, and for the next hour George Taylor and his KYA joy brigade provide the impetus for that "little smile." And of the 200 persons who nightly gather in the studio to personally attend "On With the Show," there is no record of one ever leaving without teeth flashing in a big, broad grin.

"On With the Show" began last May as an experiment. Something was wanted at KYA to pep up that all-important hour between 8 and 9 P. M. when more people gather 'round the radio than at any other time of the day.

Rush Hughes, then program director of the station, made the radical suggestion of a nightly frolic, dedicated to nothing in particular but merriment. One hundred and twenty-five chairs were placed in the main studio, and announcement was made that any who cared to could come to KYA and attend "On With the Show."

The curtain rose on the first night with a "full house." "Opening night" was a success, judging from the visible audience. With Rush Hughes at the helm, everyone pitched in with songs and jokes, and tomfoolery. Within a week applications for invitations were coming in faster than they could be taken care of.

"But it won't last," said the all-wise newspaper radio editors. "You can't keep people interested in that kind of a program every night."

"On With the Show" has played every night, except Sunday, since that eleventh of May. The seating capacity of the studio has been enlarged, and now 200 persons crowd in nightly, and half that many are turned away. Invitations are given out on receipt of telephone request, and the studio is "sold out" continually six nights in advance.

If 200 persons nightly attend a studio to watch a program, how many must

listen in? A glance at the daily pile of fan mail gives us an indication. George Taylor's desk is piled up with letters each morning, and every additional delivery brings new letters—requests for numbers—appreciation for the previous night's program—thanks for having brought a bit of cheer to a sick bed—mash notes—letters from little children—big children—bankers—plumbers—all having one element in common—the love of good fun.

Now let's see who furnishes the motive power for this program. Prepar-



SYDNEY DIXON

ing and handling such an hour each night is no small task, and when you have two a day, in addition to the other heavy duties of program director of a large station, the job assumes Herculean proportions.

George Taylor has for many years been master of ceremonies, stage director, prop boy, and leading performer of the "Sunshine Hour," a morning edition of its now big, though younger, brother, "On With the Show."

George has been with KYA for four years. He is a tenor, but his good qualities are so numerable that one soon

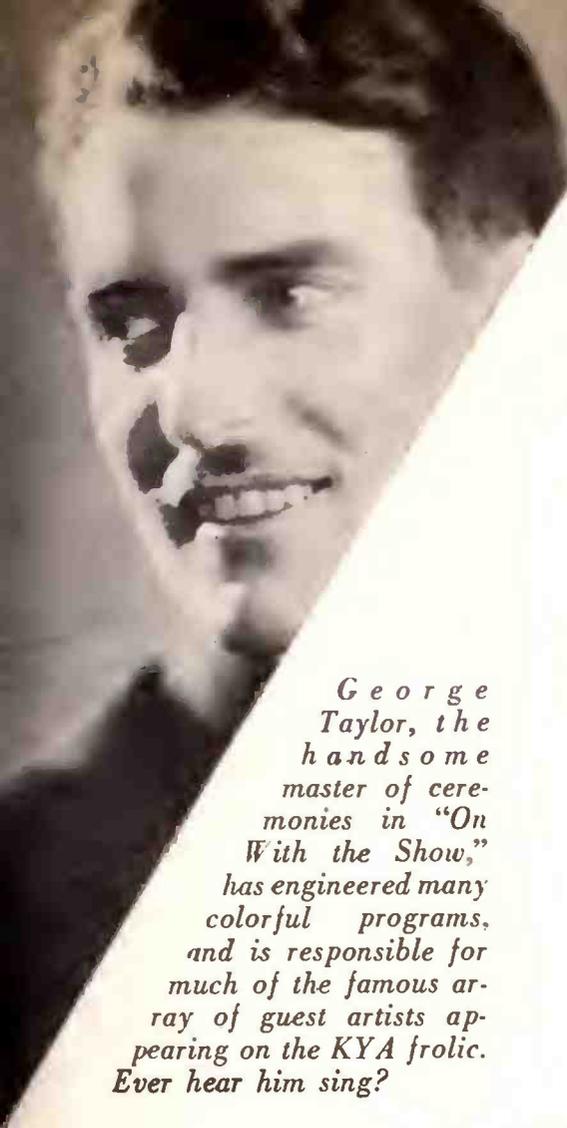
Adele Burian, whose impersonations of Marlene Dietrich, in addition to straight singing, have won her wide favor. From her childhood in Austria to her radio career, life has been one thrill after another for this petite artist.

forgives that. He was promoted to the job of program director last June, and though he had had no experience in that kind of a position, he stepped into the picture like an old timer.

One of his first achievements was to engineer a tie-up with the Radio-Keith-Orpheum circuit and the Fox-West Coast Theaters. By this arrangement the cream of the vaudeville stage visiting San Francisco appear as guest artists on the "Show." One night a week is designated as R-K-O Night, and already such luminaries of the stage and screen as Olsen and Johnson, Trixie Friganza, Rae Samuels, Larry Rich, and others have appeared. In many instances, the headliner takes over the entire show for the evening, and brings along several other acts. One night which especially stands out in the memory of the radio audience was that on which Olsen and Johnson brought their entire army of funsters, captured the studio, and laid down a one hour barrage of mirth. Another joyous evening was provided recently by Larry Rich and his Oompahs.

Naturally George welcomes such occasions as these, as it gives him and his over-worked staff a night of rest, when they can sit back and laugh and munch doughnuts with the audience.

If a popularity contest for San Francisco's most popular radio team were to be conducted, a high place would have to be awarded to Adele (Person-



George Taylor, the handsome master of ceremonies in "On With the Show," has engineered many colorful programs, and is responsible for much of the famous array of guest artists appearing on the KYA frolic. Ever hear him sing?

There Are No Frowns When This Gloom-Dispensing Program of Song, Comedy, Ad-Libbing and Free-For-All Fun Goes On the Air, Nightly—And Here's Your Chance To Meet the Interesting Gang in Person. And Besides, There Are Guest Artists Galore, From Other Stations, the Stage and the Movies

Emily Eilers, whose radio experience had been limited to the KYA Players.

Another blues singer bearing the phonetic name of "Lois St. Lois." Strange to relate, her favorite and best number is the old daddy of the blues—"St. Louis Blues." Lois is the real "moanin' low" type of singer, and her fan mail adds considerably to the mailman's daily burden.

Injecting an occasional serious note into the proceedings, George Nickson, the "silver voiced" tenor, never fails to cause a few feminine hearts to pal-

of being able to hold the vast air audience with a song or story, and at the same time send the studio guests into roars of laughter with pantimime. In addition, Harry, variously known as "Happy Harry," "Handsome Harry," and "Hard-Working Harry," plays leads—often two or three of them at a time, with the KYA Players, as well as filling the duties of chief announcer. Verily, a handy man to have around is Harry Bechtel.

No story on "On With the Show" would be complete without mention of Virginia Spencer, who takes some kind of a prize for hard work and all around ability. Virginia is listed as staff pianist, but that doesn't tell the half of it. She sings, she plays, she arranges, she composes, she directs . . . and if you asked her to milk a cow she could probably do it. During the absence of Lew Reynolds, director of the "On With the Show" orchestra, Virginia took over his job, making her probably the only feminine radio orchestra leader in the city. And did the boys play their heads off for her!

Wednesday nights are always looked forward to by even the staff members. Wednesday might be called Liar's night. It is then that Williams S. Clifford trots out his KYA Players and presents another chapter of "History That Never Happened."

The above mentioned are in reality but a few of those who help to make "On With the Show" a bright spot on the dial between 8 and 9 P. M. each evening. Guest artists galore, including talent from radio stations of the city, from Honolulu, Seattle, and points north, south, east and west—the Kibitzer's Chorus—little Chappie Packard, the five-year-old policeman—and even the hard-working, much-abused publicity man are all called on to lend a hand.

"So up with the curtain,
And on with the Show,
And on—and on—and on—"



VIRGINIA SPENCER

pitate noticeably as he sings a sentimental Irving Berlin ballad. For a particularly "highbrow" audience, Sydney Dixon, the former grand opera tenor, is drafted to render a bit from the classics.

For character comedy, Harry Bechtel belies the time-honored legend that Britishers have no sense of humor. He was for years a master of ceremonies and comedian in Canadian musical comedy, and his jovial personality, aided by his roly-poly appearance, never fails to "get a rise" out of the audience. He has the added attribute

ality Plus) Burian and Abe (Pep Personified) Bloom. Each is a featured soloist on KYA, and they were thrown together quite by accident. A little "ad libbed" monkeyshines one night developed that they were a made to order comedy pair.

Each is a finished soloist and, in addition to her "straight" singing, Adele's impersonations of Marlene Dietrich, et al., have won more than passing comment.

Born in Austria of musical parents—her father was a composer and her mother an opera singer—she learned to sing and play the classics when a mere child. She had a taste of bread lines during the war and came to America in 1921, entering a convent in New York. She later came to California and was graduated from Notre Dame at Belmont, where she took degrees in vocal culture, the violin and organ. A few years ago Bob Allen, also a KYA artist, discovered she had "boop-poop-a-doop" possibilities, and induced her to appear on the air with him. Now, instead of a famed opera singer, as was her early ambition, she is fast rising to the heights as a crooner.

Another up and coming group on KYA is the "Harmonettes," also an accidental discovery, composed of Adele Burian, Virginia Spencer, the staff pianist who surprised everyone, including herself, by turning crooner, and



BROTHERS under the GRIN

*Al and Cal Pearce Used To Deliver Milk
— Now They're Bringing Music and
Laughs To Thousands of Customers*

by Betty Sheldon

*Two of the most popular brothers on the air
— Al on the left and
Cal on the right.*

SOMETHING like twenty years ago there existed in the city of San Jose, California, an institution owned and operated by two brothers in their early teens which might be described as the "Pearce Brothers Milk Distributing System." The two brothers were Al and Cal Pearce, now associated with KFRC and the Don Lee broadcasting system.

But wait a minute—there was a Happy-Go-Lucky element tied in with that earlier system. The boys were on their way through the local grammar and high schools and they built up a milk route working before and after school. There wasn't a great deal of time for sleep and meals. Al didn't fully realize that. He carried a banjo with him and many is the time Cal had to go out and remind him that business came first. He would be found entertaining a crowd some place with songs and banjo selections while frantic customers telephoned in demanding their milk. That was really the beginning of the Happy Go Lucky Hour over KFRC and the Don Lee Coast Network.

When Al was ten and Cal a couple of years older the boys put on act at the old Redman Theatre in San Jose, doing harmony numbers. That was their first public appearance with the commercial element involved. A very small amount of money changed hands, however—perhaps it shouldn't have been mentioned.

In high school, theatricals intrigued the hard-working, melody-loving brothers and they sang in the "Mikado." Al was Nanki-poo. The parents of the students taking part agreed that it was

the greatest production of the Mikado ever presented.

They sang in a church choir and were one-half of the San Jose High School quartet which was awarded a national prize at the Panama-Pacific International Exposition, and doubtless would have won the international prize had there been one in stock. Since then they have sung with the San Francisco Real Estate Glee Club and the Olympic Glee Club.

They started in radio back in 1912 when they sang "Hello, Hawaii," for one of the first radio broadcasting stations in America, an old arc experimental set in San Jose owned by E. A. Portal. The song was heard 300 miles out at sea, which was considered quite a record in those days. Before going in whole-heartedly for radio, however, they passed through a stage selling real estate.

Al is very fond of swimming and wooing the beneficent rays of old man sunshine. Cal's favorite sport is golf, and a row of cups at home testify to his skill.



A Young Man's Idea OPENED the DOOR OF A NEW LIFE

*For Hundreds of Shut-ins and Invalids,
Doomed To An Existence of Drabness and
Loneliness. Now They Live, Laugh, and Play
With Renewed Hope and Enthusiasm*

by Frederick Jensen



G. ALLISON PHELPS

THERE are thousands of persons in this world to whom Radio is Life—not figuratively, nor poetically—but actually.

Radio has opened the door of a new existence to hosts of shut-ins and invalids, whose only form of entertainment is to sit by their set and listen. Bound by a common interest, excluded to a large degree from social contacts with their fellows, these unfortunates have banded together into a fraternal brotherhood of their own.

A year ago last April, a young man conceived the idea of organizing a so-

ciety composed entirely of these shut-ins, and bring them together where they could cheer each other, and while away many of the lonely hours knowing that they had something to live for—something to work for.

G. Allison Phelps saw that radio was the common meeting ground for his society, and in a small, informal way, organized the "Indoor Sports Club." A few shut-ins joined the club and temporary officers were elected—the whole undertaking done largely by radio and mail. In a short time, the club boasted fifteen members.

But by November of last year, the Indoor Sports Club had become too large to handle with a temporary organization, and Claude Wheeler, a shut-in himself, and enthusiastic charter member, was made business manager.

By this time the club was gaining recognition outside of California, and requests for membership blanks were received from 34 states, Canada, Alaska, and the Canal Zone. In order to become a member of the club the applicants were required to answer such questions as "How long have you been disabled?", "What is your ailment?", "Can you write?", "Can you ride in an automobile?", and "Are you confined to bed?"—all valuable data for personal contacts with the members.

From fifteen members the club grew rapidly to 125 members, each one receiving free stationery and a list of other members so they could correspond with each other. Even stamps are given to those financially unable to pay for them.

Through the generosity of a friend of the club, a large sedan was donated, which was made into a side-loading ambulance, re-upholstered and newly painted. Volunteer drivers are ready at all times to carry any Indoor Sport who wishes to ride, but cannot ride in an ordinary automobile.

Several months later, G. Allison traded some of his personal belongings for another big sedan which was also turned into an ambulance. These cars

[Next Page]



This young lady flew several hundred miles in a big tri-motored plane to attend one of the parties given by the Indoor Sports Club. The club has a membership in 34 states, Alaska, Canada, and the Canal Zone.

Door of a New Life

[Continued from Page 25]

are maintained by the Indoor Sports fund, from voluntary contributions.

Recently the Indoor Sports orchestra was organized under the direction of Gene Steele, who is a pianist and totally blind. The other members of this unique musical organization are: Reuben Luse, violinist—crippled; Frank Whitaker, guitarist—blind; Dick King, harmonica player—partially paralyzed; Del Vincent, also a harmonica player, and also paralyzed; Mrs. Francis Blood, mandolinist—confined to a wheelchair; and "Dee" Marshall, who plays the banjo while lying paralyzed on his ambulance bed.

This unusual orchestra rehearses one night each week at the home of some "Good Sport," who serves supper afterwards and after a friendly hour or two of chatting, each shut-in is trundled off to his own home by his family or attendant.

There has been an average of four parties every week in honor of individual Indoor Sports, or groups. The largest party ever given took place last August, at G. Allison's "Radio Home," when 145 Indoor Sports heard Harold Roberts' famous "Elks 99" band and the Chanters. Dinner was served that

night to 650 persons, including Indoor Sports, their attendants, and members of the bands and their families. An audience estimated at nearly 35,000 came to hear the band. Special parties have been given for the blind and for the children who are members of the club. There have been beach parties, lawn parties, church parties, card parties, and luncheon and theater parties given by "Good Sports."

The club received a hard blow last April when Claude Wheeler, charter member and business manager, passed away. His wife, Eva Wheeler, took up the reins and carried on.

Through the generosity of a prominent business man, 60 sets of G. Allison's three books, "Radiance," "Inspiration," and "Mental Prosperity," have been given to as many Indoor Sports. G. Allison has given 125 free subscriptions to his magazine, "Inspiration" to members, while 35 subscriptions have been given by other Good Sports.

Recently the Indoor Sports Club was given two unimproved lots by a kind lady, and these will be kept until they can be put to some constructive use for the benefit of the club.

The Indoor Sports Club has a membership now of 681 members, 88 of whom are blind. Through the business office of the club, during the past 12

months, 62 wheel chairs, 13 bedside tables, 75 canaries and cages, 47 radios, five musical instruments, 11 typewriters and one hospital bed have been loaned or given to members of the Indoor Sports Club.

Every Indoor Sport listens faithfully to G. Allison during his daily radio hour at 1:00 p.m. over KFVD. He is the central key of the club; through him the Indoor Sports keep in touch with club activities and announcements. In his cheery, youthful voice, G. Allison reads bits of pleasant philosophy, and poems chosen for their cheerfulness and optimism. Letters, invitations and news of other members of the club, all in a merry, informal vein, are read over the air, with generous sprinklings of G. Allison's hearty laugh.

Has radio made these people happier? If one of your able-bodied perpetual grouches could spend a few minutes among these cheerful unfortunates, he'd go out laughing to himself.

G. Allison himself is young, good-looking and full of energy and optimism. In addition to his radio and club work, he is kept busy in the role of husband and father. A likeable chap, and as one of his acquaintances—not a member of the club—said: "I honestly believe G. Allison is the biggest hearted human being I've ever known."

The most unusual orchestra in the world! Composed entirely of invalids, some of whom have to lie paralyzed on a cot while playing their instruments, this organization turns out some excellent music.



Are You Listenin'?

Tony Won's Hobby of Collecting Literary Odds and Ends Has Brought Him National Fame

A BUTCHER, a baker, a chair-slat maker, now the world's champion wielder of scissors and pastebrush, Anthony Wons has a picturesque and varied experience from which to draw the threads for the weaving of his home-spun philosophy.

Tony's Scrap Book, as he calls his twice-daily program over Columbia, is a pot-pourri of the best that he reads, plus the best that his listeners read and send in to him, plus a generous measure of his own thoughtful personality.

There are many reasons why Tony should be the quiet, thoughtful, human sort of human that he is. For one thing, he comes from the lakes and the woods, from Northern Wisconsin, and as a child he was able, between chores, to get his fill of the beauties of nature. Besides, he is a fisherman, and fishermen ever since Izaak Walton have been notoriously addicted to thought, for lack of anything better to do.

The serenity of life on the family homestead was interrupted when Tony was only twelve by the death of his father, and the youngster had to consider seriously the questions of ways and means. Soon he was tending a furnace in Milwaukee for a stipend of three dollars a week, and he regarded it as a promotion when he was set to the task of operating a circular saw, slicing off slats for chairs.

By the time he was fifteen Tony had moved into a butcher shop, and not long after this he moved out to Arizona and went in for cow-punching on a ranch near Phoenix. The next move to be recorded in this miniature Odyssey carries the hero to Valparaiso, Ind., where he spent his daytime hours clerking in a grocery store, his evenings studying at business college, and his nights playing drums in an amateur dance band. When he slept is not recorded. Neither is it known just how or when he learned to play the drums. Tony has a lot of qualifications for a variety of different jobs which do not figure in the story of his life.

by
Phil
Holt

Playing at old fashioned masquerades from eight at night until six in the morning was too much for the youth, however, and he soon had to give it up. But he saved enough money to complete his business course, and as in all



Tony and part of his Scrap-Book

good romances, industry was rewarded. He got a position as correspondent in a sales office, and describes his sensations at this time as approximating to what he expects of Paradise.

The thing that appealed to Tony was that he had time for reading. He used it to such good advantage that before long he had been all through Shakespeare's works, and had taken such a passionate liking to some of the plays that he learned them by heart. He

knows twelve of them and can stage a one-man Shakespeare production with ease. And he has.

Out in France, Private Won's career was interrupted by a piece of shrapnel, and he spent about a year and a half in a hospital with nothing to do but read. First he got the habit of marking passages which he particularly liked. Then he got around to using scissors and paste, which he has been doing ever since.

He pasted poems in his scrap book, for he had read hundreds, if not thousands of them. Then there was a sprinkling of jokes and a collection of more serious matter, including religious comments.

For a while after leaving the hospital Tony was not strong enough to do heavy work, and filled in with odd clerical jobs. In his spare time he kept up his scrap book, until several thousand authors were represented between its covers. Shakespeare was still his favorite, and when radio broadcasting in Chicago got under way Tony was convinced that there ought to be a place on the air for him. But it was obvious that a full cast production of a Shakespearean drama was too ambitious a project for the infant radio, and Tony got the idea of taking all the parts himself. He had always wanted to be an actor. Most of us have.

He made the suggestion to station WLS. "How long would you want?" asked the program director.

"About an hour," replied Tony.

"Gee, you must be good. The President never wants more than half an hour."

The question of presidents, precedents and precedence having been settled, it was decided that Tony should have a

[Turn to Page 45]



CHATTER

For those thousands who like the old fashioned songs, those sweet melodies of days gone by, with perhaps here and there a modern one, KFAC is presenting Eleanor Autrey, the New Old-Fashioned Girl, in an hour of songs of the good old days. Eleanor's style and choice of songs is excellent, and she is gaining many friends on her Saturday night program from eight to nine.

Harry Jackson, the "Keeper of the Pig," whose 5:30 to 6:00 program every evening except Sunday, is always eagerly awaited by the kiddies, has adopted a new wrinkle. Harry's "Whoa, Bill" Club, which encourages bravery and sportsmanship among children by inducing them to say "Whoa, Bill" after a hurt, and keep a stiff upper lip instead of crying, now invites several children who have joined the club to visit KFAC and relate their experiences to children listening in. Each child must relate the incident that occasioned his "Whoa, Bill" and his simultaneous admission to the club.

While most young ladies fancies turn to the harp, violin, voice and the gentler mediums of music, associated with femininity, Betty Ann Pope of KPO threw her maidenly inhibitions to the winds, and took up banjo playing. And, although but 18, she is fast making a name for herself among the other professional plink plink artists. She also plays the piano proficiently, the guitar,

and wields a wicked toe in a tap and eccentric dance academy. Her hobbies are swimming, tennis, and basketball.

The Boswell Sisters, that classy girls' trio of radio from the West, who leaped into sudden national popularity, are now heard over the Columbia System at 4:45 p. m. Sundays, and every Friday evening from 6:00 to 6:15.

Bill Sanderson spent a year in Hollywood playing extra parts in the movies before he returned to his home town, San Francisco to embark on radio. And he says he never missed a meal! Bill is day announcer at KFWI now, and gives vent to his thespian yen by directing the studio dramatic company.

The eccentricities of the zither, that once popular and often joked about, instrument, are being studied by Dorothy Devine, petite mezzo-soprano of the KGA staff. This particular instrument, which is proving no easy matter to master, is an old-timer, and has been in the Devine family for yars and yars.

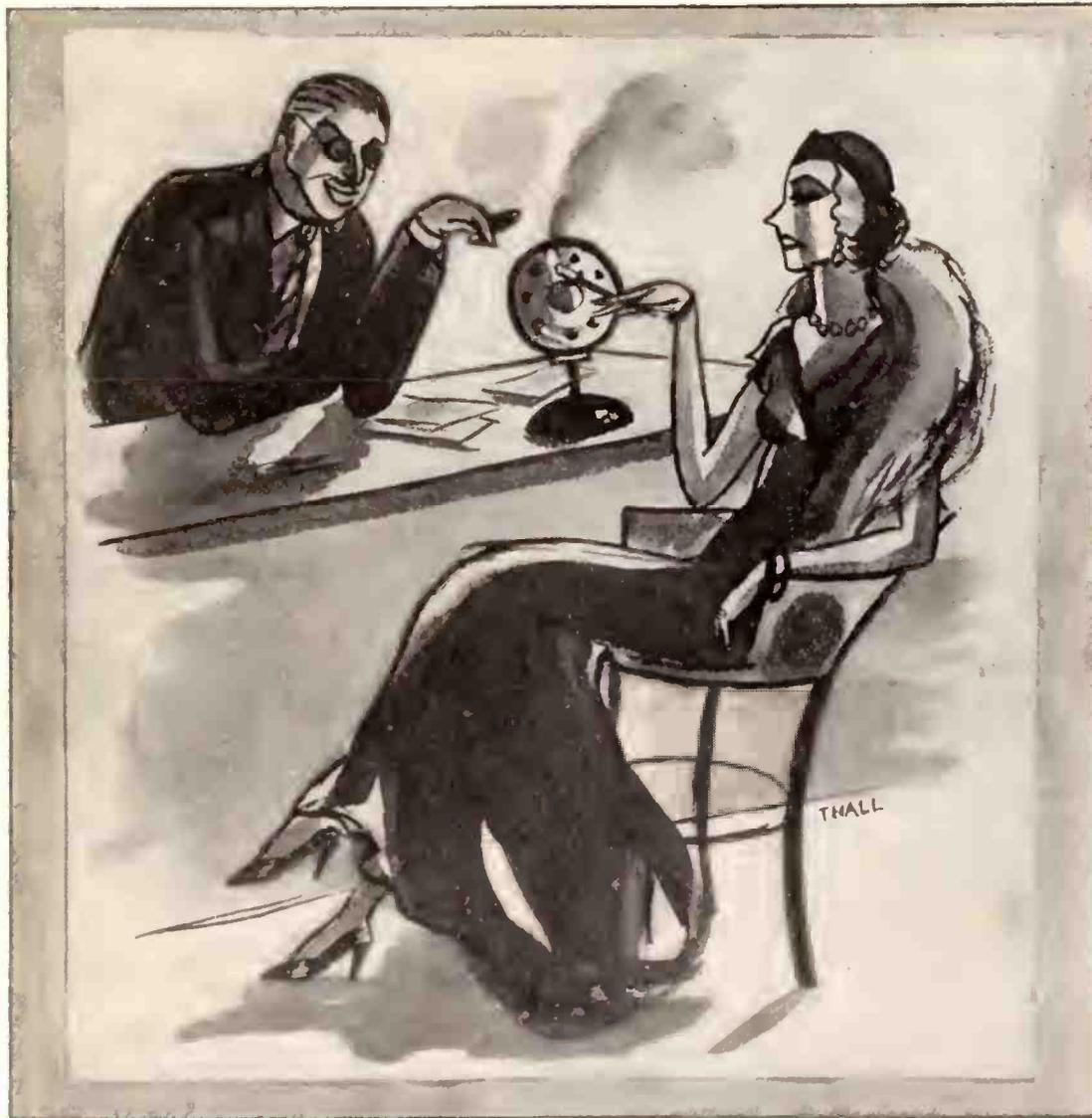
After KTM opened its lavish new studio, with beautiful modernistic furnishings and designing, it would naturally follow that everyone had to dress up to maintain the effect. Shirt-sleeves and plus-fours are not exactly in keeping with the formal, luxurious setting of the studio. So the entire staff arrays itself in its best bib and tucker before going on duty. The announcer is required to don tuxedo and boiled shirt, and no member of the staff is allowed in the studio without his coat and tie. And the boys are even beginning to enjoy it. As Dick License, KTM announcer remarked, "It gives a fellow more assurance, and he can really do a better job. In the East, formal attire is common in studios, and there's no reason why it shouldn't be in the West."

Hardy Gibson, who is "Doakes" in the KFRC team of "Doakes and Doakes," once had a vaudeville partner named Jimmie Wells, who was very proud of his (Well's) high tenor voice. One night Gibson slipped a new orchestration into the musicians' books with a high note two tones higher than high C. Wells had to screech to make it. But he walked off the stage remarking, "Everybody in that orchestra is playing bass."

Foster Rucker, man of all parts, on the staff of KFOX has developed a new hobby, that of collecting privately-printed and numbered editions of books, and as a result found it necessary to move to larger quarters, where his swiftly increasing library might have the advantage of comfortable standing room.

Everyone at KHJ is busy calling each other up on the telephone, just like a bunch of kids on Christmas morning. Because of difficulties surrounding the single main switchboard handling all of the telephone calls, both inter-office and outside, Don Lee has taken out the old checkbook and purchased a new \$50,000 automatic telephone system. Now listeners, clients and even radio editors, can call KHJ and get any desired information or person without having to stand in line, so to speak. While of course, no partiality was outwardly shown, it is believed that the real reason for the installation was as a little extra service to radio editors. Of course, if an important sponsor called, it would be nice if he could get his party immediately, too.

KSL is building a "Dream House" in Salt Lake City. Of course, it is a clever advertising stunt, conducted by several firms in the city, but the idea is novel and is attracting much radio comment among KSL listeners. "Mary and John," a happily married pair, go on the air each night, with a little skit in which they discuss their plans for the new home, their "Dream Home," which will be opened for public inspection soon. Day by day, the home is added to with material furnished by the respective sponsors. "John and Mary" make personal appearances around town and took part in a public wedding recently. One night their personal appearance was required at the same time they were to go on the air. Station officials scurried



Station Manager: "Forty-four women just called in asking what you meant on the Better Cooking Hour by saying 'use corn-starch in omelettes, if no eggs are available?'"

"Well, you don't expect me to know everything, do you?"

m This Studio and That . . .

around and found a couple who were nearly exact images of the real John and Mary, and the appearance was made—but so was the broadcast.

When Al Pearce and his sixteen Happy-Go-Lucky Hour artists took a northbound train for the auditorium show in Seattle, western listeners held their breaths when the Happy-Go-Lucky Hour was announced as usual. But with all due respect to Al and the absentees, Dick Rickard, who took Al's place as master of ceremonies, carried on remarkably. In fact, it was almost worth having the gang away on the trip just to listen to the comic bulletins they sent to Dick on the journey north.

A new augmented concert group is now heard from the KHQ studios in Spokane twice weekly in some fine concert programs. It is under the direction of Marian Boyle, with Vivian Brown, soprano as assisting soloist. The hours are from 9:00 to 10:00 p. m. Mondays, and from 8:30 to 9:30 p. m. Wednesdays.

King Nesseneff, tenor, is billed over at KELW these days as singing a half hour program three or four times a week at 12:30 in the morning. Just back from a successful vaudeville tour, Nesseneff has been anxious to break into Southern California radio, even though insomnia patients and night-workers would be his only audience at first.

Liborius Hauptman, former music director at KGW, Portland, has joined the KTM staff as leader of the concert ensemble and pianist for the miniature symphony. He is well known up and down the coast and at one time was KYA in San Francisco.

Twenty-five years ago Roy Leffingwell wrote his first tune, "Every Girl's a Flirt." Now he comes out with his latest song, "I'm Afraid That I'm Falling in Love." In earlier days women wore bustles, derbies and puff sleeves. The cycle seems to swing around and now that Roy is writing his latest the women are reverting to former styles. He does the 10:30 a. m. broadcast six days each week at KECA as the station's music-philosopher.

The "Sky-Dwellers" have been meeting for the past twenty years on both sides of the Atlantic. They are actors and now that the talkies are in our midst most of them are now living out in Hollywood.

But, instead of confining their impromptu gatherings to some member's abode, they are now on KTM at 10 o'clock each Sunday night with Haven MacQuarrie, veteran actor, as master of ceremonies.

Some of the members to appear at KTM—Lew Kelly, Broadway comedy star; May Beatty, internationally known comedienne; Clarence Muse, colored star of stage and radio; Snub Pollard, of RKO fame; Rodney McLennan, two years Marilyn Miller's male lead in "Rosalie," Ziegfeld production; Forrester Harvey, "Trotter," in the original Lon-



"Boy, this will be a successful broadcast! Can they sing?"

don "Journey's End" company; Leyland Hodgson, playing opposite Lowell Sherman in "High Stakes; Nellie Nichols, high salaried character comedienne, and lots of others.

Enric Madriguera, conductor of the Spanish Cadets who broadcast from the Biltmore Hotel Supper Room, New York City, was born in Madriguera, Spain. Was a child prodigy violinist, gave his first concert at 15 before King Alfonso, Enric's cousin on his mother's side. Is dark and slender, looks like Ramon Novarro and fences like Cyrano de Bergerac. Is in his middle twenties.

KHJ, in changing its news period from 10 p. m. daily to 9:50 p. m., has set aside the 9:45 p. m. five minute period daily for the next year for the new Life Savers transcription. It is built around the "success reporter" who interviews, for forty-five seconds only, some person who has done something out of the ordinary. The new transcription series is being spotted throughout the country.

Fred Hartley, he of Hartley's Novelty Orchestra heard nightly over KHG, Spokane, appears to have another talent besides that he displays with the baton or at the xylophone . . . he has blossomed out as an expert wielder of the cement-mixer's spatula, or whatever a good cement-mixer uses to mix and apply cement with. "Concrete" evidence of this newly discovered talent is seen in the very attractive lily pool he has recently added to his gardens. Contributions to the "Garden Shower" the

KHQ staff is considering for Fred should be appropriate.

Northern California communities are busily engaged in selecting their best young singers for the coming California State Audition of the Atwater Kent Foundation to be held over KPO, October 25 and 26. Many of the local auditions have already been completed, and many are still in progress. Whatever the outcome, if they turn out such beautiful voices as those of Don Novis and Irene Kilgore, we'll be satisfied.

Robert Bowman, KHJ announcer, has been made program manager of KGB, the Don Lee station at San Diego. Bob is the polished, youthful voice which, for the past six months, has announced the dance programs from the Los Angeles Biltmore Hotel. He is an electrical engineer from the University of Dayton, a fiddler from WLW, Cincinnati, and expert from the research department of the American Telephone and Telegraph Company, and came to KHJ as a technician. He was given a chance to announce one night, and his silky voice was instantly pleasing.

Helen Stone, late of KHJ, is working in a picture with Greta Garbo on the M-G-M lot. The picture is "Mati Hari." Helen enacts the part of Garbo's little sister; she has a song to sing, an aeroplane to pilot and some close-ups with her favorite actor, Lewis Stone.

MORE CHATTER

Carlton Bowman, youthful Denver tenor, is the third singer to leave the KOA staff and go to New York to become a member of Seth Parker's radio troupe heard every Sunday night. The other two singers from KOA are Norman Price, tenor, and Edward Wolter, baritone.

Charlie Lung, that ingenious young man with a hundred voices—ninety-nine including his own, which you seldom hear—has girded his loins in search of more and varied pastures. Now we find him at KFVB every Saturday night as several of the characters in "Flat Feet," and as a regular artist at KTM, from 10:15 to 10:30 P. M. every night except Sunday. Some day it wouldn't surprise us to see Charlie start up a station of his own, where we would be the entire staff, from guest soprano to roaring bass.

While Bing Crosby was taking his mysterious sojourn in Hollywood, he made a picture. At the Mack Sennett studios. A singing picture. Called "I Surrender Dear." It has been released. It probably be showing at your local theater one of these days. Are you going? Thought so.

Starting as a fledgling radio station some four years ago, KGDM, Stockton, appears to be plodding right along on the upward trail of popularity. And a few weeks ago, during the San Joaquin County Fair, KGDM stepped out and took first place in the mammoth street parade. The winning KGDM float was designed as a huge replica of the Peffer building, on which the studios are located, with high towers, windows, and all that goes with it. The KGDM Hawaiians were gathered beneath the towers, blithely serenading the throng of spectators.. along.. the.. streets. .. KGDM broadcast the entire fair, and took a prominent part in the exhibitions in the big show.

Buying neckties takes up a whole lot of Al Pearce's time, it seems. During the Happy-Go-Lucky gang's stage appearances, they have an act which calls for Norman Neilson to gently but decisively clip off Al's red tie with a large pair of scissors. Everything usually goes along fine, as long as Norman "considers the Adam's Apple."

Beginning October 17, a weekly program of educational addresses will be broadcast over a nation-wide NBC network. The program is arranged and sponsored by the National Advisory Council on Radio in Education, and promises to be a worthwhile broadcast, indeed. The programs come on the air at 11:30 a. m., Pacific time, every Saturday. The series consists of 30 lectures, by such leaders as Nicholas Murray Butler, president of Columbia University, James Angell, president of Yale, and Ernest L. Bogart, president of the American Economic Association.

The Solitaire Cowboys, a group of hard ridin' and sweet singin' punchers from the

Flying M ranch in northern Colorado, are back at KOA, Denver, to begin their fourth year of broadcasting. These prank-playin' cow-pokes take the air at 10:15 Pacific time, every Wednesday night.

With chips flying, axes and larynxes whetted, the Vermont Lumberjacks are back at their old stand over KGO and stations of the NBC western network. Ted Maxwell and Charlie Marshall, who were in the former Lumberjack series, take their old parts in the new presentations, assisted by the Doric Quartet.

Ted Osborne, that drawling, likable gentleman at KHJ, has left radio. Several years ago, before he went to KHJ, he used to write "balloons," those hand-lettered conversations used in newspaper and comic strips. Recently he had an offer to write continuity for a series on Mickey Mouse cartoons for the Walt Disney studios. As his last gesture at KHJ, Ted presented a program of his own, "Laughing Gas," a comic production on which he worked for weeks. The program was a riot. KHJ listeners will miss Ted a lot, and we all wish him success in his new position. (Ted confided that he will come back on the Hallelujah Hour once in awhile, perhaps).

If you like the Ambassador-Gus Arnheim-Loyce Whiteman-Harry Barris-Don Novis program on KFVB at ten, you will have to tune in KFI beginning December 1. KECA and KFI recently entered into a contract with Coconut Grove officials to broadcast this popular program, so if you don't find it at its usual place on the dial after the first, don't think it is off the air.

Graham McNamee, veteran announcer, and Bill Munday, noted football broadcaster, take almost equal roles in the broadcasting of descriptions of the big football games coming over NBC networks this season. Munday started as McNamee's assistant, and has been rivalling the old maestro at his own game lately. He's the boy with the soft Southern drawl.

Ted White studied the piano for years, intending to go on the concert stage. But he drifted into warbling popular songs, and now only his friends are fortunate enough to hear him play.

Vi Curtis, lady announcer on the graveyard shift at KELW, continues to break the sunlight of fame as the only night-time woman announcer west of Chicago. Speaking of KELW, Dave Ward, announcer has firmly refuted the rumor that he moved because it was cheaper than paying rent. Claims it was because he was tired of living in furnished apartments, so turned ritzy and went to Beverly Hills. Even is police dog is putting on airs, they say.

"What this country needs," says Ted Weems, band leader, "are more go-getters;" and gives as an example the lad who finds a worm in his apple and his fish for supper.

The theme song of Russ Columbo, romantic baritone, is called "You Call It Madness, but I Call It Love," and he wrote it himself.

Dr. Cross, who belies his name with his quiet, good-natured comments on topics of the day as the "Colonel," comes by his Southern character honestly. His granddad, in the days "befo' de Wah," owned a 30-000-acre plantation and 700 slaves.

Hundreds of letters of protest were written to KHJ when the popular eye-opener, the Hallelujah Hour, was taken off the air for a few days. But it's back again, with Ken Niles, the good-looking boy with the buoyant voice and bounding enthusiasm at the helm.

Because Abe Lyman returned to America without tales of his friendship with the Prince of Wales, he now is known as "Honest Abe."

That hot fiddle you hear on Bing's programs belongs to Joe Venuti, of Vic Young's orchestra. It not only belongs to him, but he is at the business end of it.

Little Kate Smith, the buxom Miss who is partly responsible for "When the Moon Comes Over the Mountain" and "Making Faces at the Man in the Moon," has collaborated with J. Russel Robinson on another number, "I Was True."

Paul Whiteman and Jeck Denney have signed exclusive recording contracts with RCA-Victor.

Jiggs and Maggie, of "Bringing Up Father" comic strip fame, have been translated into radio personalities, and KHJ is releasing the program by electrical transcription at 7:15 p. m. Wednesdays. The surprising thing about the skit is that the characters are actually what you would expect them to be. This ought to be a rib-tickler for the whole family.

Now here's a funny thing. You'd imagine that Carlton Young, author of NBC mystery serials, would be the type that sits up late at night in a silk lounging robe in a haunted house, to get the proper inspiration. Instead, he gets down to the office every morning at seven and does most of his writing at that time.

"Bob and Harriet," that clever human interest comedy skit on KHJ, has expanded from a once-a-week spot to a twice-weekly program, Mondays and Thursdays at 7:30 p. m.

An entertaining program is the "Adventures of Red Goose," CBS feature, that is strongly reminiscent of the old James Fenimore Cooper tales that never fail to thrill youthful readers—and some of the older ones too, for that matter. Good clean Indian melodrama, with battles, ambushes, scalpings—and romance. Chief Whirling Thunder, full-blooded Winnebago chief, is retained by Columbia as program consultant.

Members of the Camel Quarter Hour recently visited Boston's city hall, where Morton Downey was asked to sing several songs, among them being "My Wild Irish Rose." But in the middle of the song he stopped—the words had slipped his memory.

"If my dad were here and thought I'd forgotten the words to that song, he'd kill me," Downey said afterward.

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is worth a Thousand Arguments

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Sylvania tubes must pass the strictest requirements for tone, distance, volume and sharp tuning. Every Sylvania tube is tested with the utmost care and precision. When you buy Sylvania tubes for your set, you can be assured that they are the best that money can buy. And the price is low enough to make the purchase of a whole set of new tubes economical.



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CLARION	KENNEDY	STORY & CLARK
COLONIAL	KOLSTER	STROMBERG CARLSON
CROSLLEY	LYRIC	VICTOR
EDISON	MAJESTIC	WESTINGHOUSE
ERLA	PHILCO	ZANEY GILL
FADA	RADIOLA	ZENITH
GENERAL ELECTRIC	SILVER MARSHALL	
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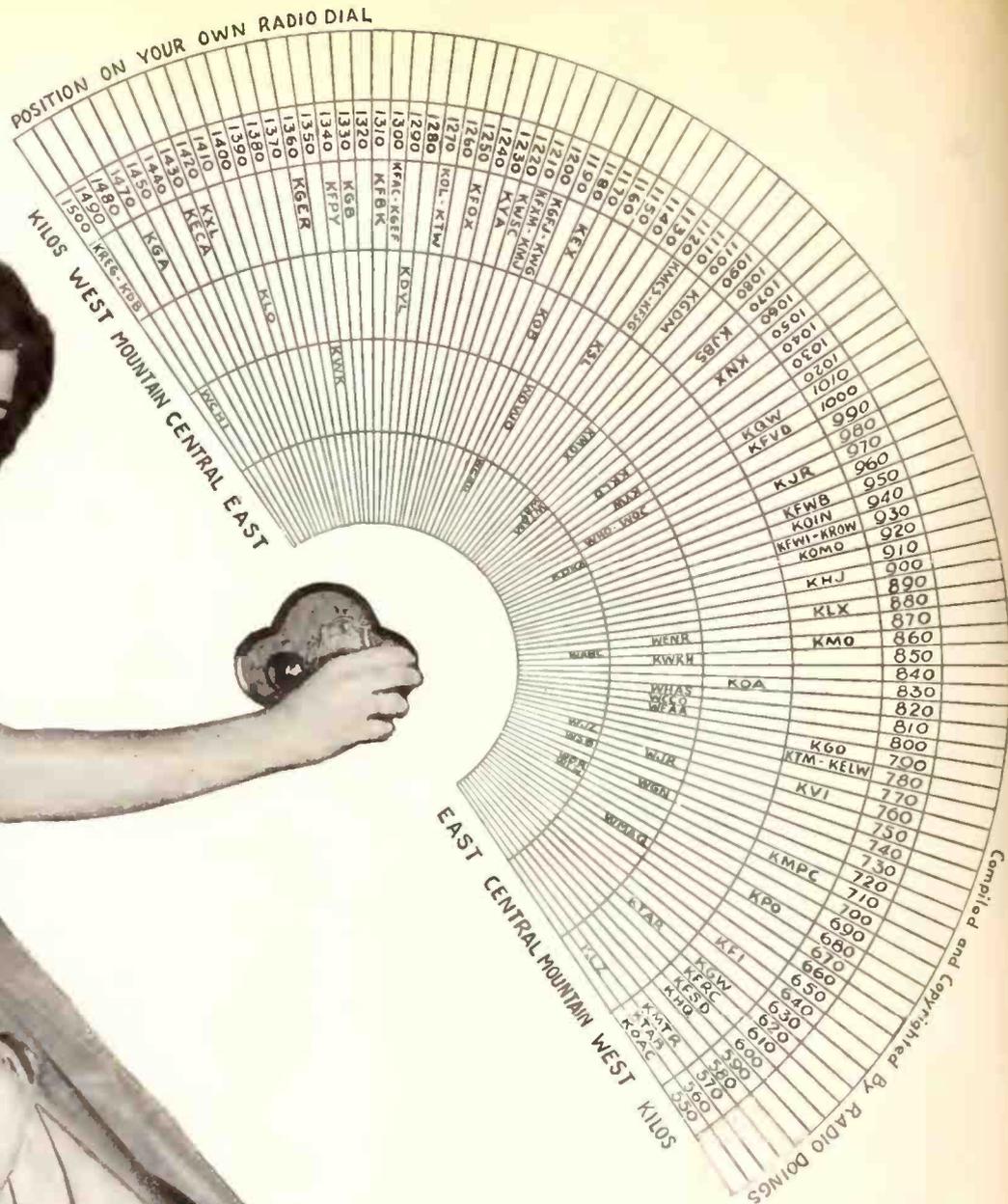
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The Most Popular Stations Heard by Western Listeners



WESTERN

- KDB—Santa Barbara, Calif. SB 514
- †KECA—Los Angeles. WEStmore 0337
- KELW—Burbank, Calif. GL 2110
- KEX—Portland, Ore. ATwater 3111
- KFAC—Los Angeles. EM 1171
- §KFBK—Sacramento, Calif. MAIN 8700
- †KFI—Los Angeles. WEStmore 0337
- KFOX—Long Beach, Calif. 672-81
- §KFY—Spokane, Wash. MAIN 1218
- §KFRC—San Francisco. PROspect 0100
- †KFSD—San Diego, Calif. FRanklin 6353
- KFSG—Los Angeles. EXposition 1141
- KFVD—Culver City, Calif. EMpire 1171
- KFWB—Hollywood. HOLlywood 0315
- KFWI—San Francisco. FRanklin 0200

- KFXM—San Bernardino, Calif. 4761
- KGA—Spokane, Wash. FRanklin 6151
- KGB—San Diego, Calif. FRanklin 6151-2-3
- KGDM—Stockton, Calif.
- KGEF—Los Angeles. WEStmore 8887
- KGER—Long Beach, Calif. 632-75
- KGFJ—Los Angeles. WEStmore 7788
- †KGO—San Francisco. SUtter 1920
- †KGW—Portland, Ore. ATwater 2121
- §KHJ—Los Angeles. VAndike 7111
- †KHQ—Spokane, Wash. MAIn 5383
- KJBS—San Francisco. ORdway 4148
- KJR—Seattle, Wash. SEneca 1515
- KLX—Oakland, Calif. LAKeside 6000
- §KLZ—Denver, Colo.
- KMCS—Inglewood, Calif. VAndike 7643
- KMJ—Fresno, Calif. 3-5221
- KMO—Tacoma, Wash. MAIn 4144
- KMPC—Beverly Hills, Calif. CR 3101
- KMTR—Hollywood, Calif. HO 3026
- KNX—Hollywood, Calif. HEMpstead 4101
- KOAC—Corvallis, Ore. VORvallis 526
- §KOIN—Portland, Ore. ATwater 4151
- §KOL—Seattle, Wash. MAIn 2312
- †KOMO—Seattle, Wash. ELLiott 5809
- †KPO—San Francisco. KEArney 0704
- KQW—San Jose, Calif. COlumbia 232
- KREG—Santa Ana, Calif. 4900
- KROW—Oakland, Calif. GLencourt 6774
- KTAB—San Francisco. GARfield 4700
- KTM—Los Angeles. EXposition 1341
- KTW—Seattle, Wash.
- §KVI—Tacoma, Wash. BRoadway 4211

- KWG—Stockton
 - KWSC—Pullman, Wash.
 - KXL—Portland, Ore. ATwater 5124
 - KYA—San Francisco. PROspect 3456
- ### MOUNTAIN
- §KDYL—Salt Lake City. WAsatch 7180
 - KLO—Ogden, Utah. BIGelow 84
 - †KOA—Denver, Colo. YORk 4634-R
 - KOB—State College, N. M.
 - †KSL—Salt Lake City. WAsatch 3901
 - †KTAR—Phoenix, Ariz. 36631
- ### CENTRAL
- †KMOX—St. Louis, Mo. Central 8240
 - KRLD—Dallas, Texas. 2-6811
 - †KWK—St. Louis, Mo. DELmar 3210
 - KWKH—Shreveport, La. 6739
 - †KYW—Chicago. WAbash 4040
 - §WCCO—Minneapolis, Minn. GENeva 9101
 - WCHI—Chicago. STate 2200
 - †WENR—Chicago. FRanklin 5000
 - †WFAA—Dallas, Texas. 2-9216
 - †WGN—Chicago. SUperior 0100
 - †WHAS—Louisville, Ky. LOUisville City 320
 - †WHO—Des Moines, Ia.
 - †WJR—Detroit, Mich. MADison 4440
 - §WMAQ—Chicago. DEArborn 1111
 - †WOC—Davenport, Ia.
 - §WOWO—Ft. Wayne, Ind. ANthony 2136
- ### EASTERN
- †KDKA—Pittsburgh, Pa. ATLantic 4854
 - §WABC—New York City.
 - §WBT—Charlotte, N. C. 3-7107
 - §WCAU—Philadelphia, Pa. RIThse 6447
 - †WJZ—New York City
 - †WLW—Cincinnati, O. Kirby 4800
 - WOR—Newark, N. J.
 - †WSB—Atlanta, Ga. HEMlock 1045
 - †WTAM—Cleveland, O. CHerry 0942
- §CBS
 - †NBC

-and a Yard to GO!

Football Fans, Here's the Fall Broadcast Schedule for All of the Big Western Games. If You Can't Go, the Next Biggest Thrill is Hearing It!



Saturday, October 17

University of California vs. Washington State (Portland) KHQ KPO KGW KGA KJR KEX.

University of Southern California vs. University of Oregon (Los Angeles) KHJ KFI KGFJ KFVD KFAC KNX KFWB.

Stanford University vs. Oregon State (Palo Alto) KFRC KHJ.

Washington State vs. Idaho (Seattle) KOMO.

Sunday, October 18

St. Mary's vs. University of San Francisco (San Francisco) KPO.

Saturday, October 24

Stanford University vs. University of Washington (Seattle) KPO KGW KOMO KHQ KJR KGA KEX.

University of Southern California vs. University of California (Berkeley) KHJ KFRC.

University of Nevada vs. Fresno (Reno) KOH.

Sunday, October 25

St. Mary's vs. Gonzaga University (San Francisco) KPO KHQ.

Friday, October 30

University of San Francisco vs. Olympic Club (Night) KTAB.

Saturday, October 31

Washington State vs. Oregon State (Portland) KHQ KOMO KGW KEX KJR KGA.

University of California vs. University of Nevada (Berkeley) KPO.

Stanford University vs. University of California at Los Angeles (Palo Alto) KFRC KHJ.

Sunday, November 1

St. Mary's vs. Santa Clara (San Francisco) KPO.

Friday, November 6

University of San Francisco vs. Gonzaga (Spokane) (Night) KHQ.

Saturday, November 7

Stanford University vs. University of Southern California (Los Angeles) KHJ KNX KFI KGFJ KMTR KFAC KFVD KPO KGW KOMO KFWB.

University of California vs. University of Washington (Berkeley) KFRC.

Washington State vs. Idaho (Pullman) KHQ.

Sunday, November 8

Olympic Club vs. St. Mary's (San Francisco) KPO.

Wednesday, November 11

West Coast Army vs. West Coast Navy (Berkeley) KPO KFI KGW KOMO KHQ.

St. Mary's vs. U.C.L.A. (Los Angeles) KHJ KNX KMTR KFAC KFWB.

Saturday, November 14

University of California vs. Idaho (Berkeley) KPO.

Stanford University vs. Nevada (Palo Alto) KFRC.

University of Southern California vs. University of Montana (Los Angeles) KHJ KNX KFI KMTR KFAC KFWB.

University of Washington vs. Washington State (Seattle) KOMO KOH KJR KGA KEX.

University of Oregon vs. Oregon State (Eugene) KGW.

Below, John Swallow gives KFI'D listeners a thrill in an exciting play between U.S.C. and Notre Dame.

Sunday, November 15

University of San Francisco vs. Santa Clara (San Francisco) KPO.

Saturday, November 21

University of California vs. Stanford University (Palo Alto) KFRC KPO KFI KGW KOMO KHJ.

Washington State vs. Gonzaga (Spokane) KHQ.

U.C.L.A. vs. University of Oregon (Los Angeles) KNX KMTR KFWB.

University of Southern California vs. Notre Dame (South Bend) KFRC KFI KHJ.

University of Nevada vs. University of San Francisco (Reno) KOH.

Thursday, November 26

University of Oregon vs. St. Mary's (San Francisco) KPO KGW.

U.C.L.A. vs. University of Florida (Los Angeles) KHJ KNX KMTR KFWB KFAC.

Saturday, December 5

University of Southern California vs. University of Washington (Los Angeles) KGO KFI KGW KOMO KHQ KHJ KNX KMTR KFAC KGFJ KFWB.

St. Mary's vs. Southern Methodist (San Francisco) KPO.

Saturday, December 12

University of Southern California vs. University of Georgia (Los Angeles) KHJ KNX KMTR KPO KFI KOMO KHQ KGFJ KFAC KFRC.

Saturday, December 26

University of California vs. Georgia Tech (Atlanta) KFRC.

Thursday, January 1

East vs. West (San Francisco) KPO KFI KGW KOMO KHQ.



Selected Programs Broadcast

CLASSICAL SEMI-CLASSICAL AND LIGHT CLASSICAL

Sunday

8:00 A. M.—Neapolitan Days. KGO KOMO KECA KFSD
8:30 A. M.—Morning Musicale. KGO KECA KOMO KFSD (C)
5:00 P. M.—Sunday Night Concert. KGO (C)

Monday

9:30 A. M.—Arion Trio. KGO.
10:00 A. M.—KGO (C)
3:15 P. M.—Mormon Tabernacle. KOMO KPO KFSD KTAR KSL (C)
5:00 P. M.—Roxy Symphony Concert. KGO (C)
6:30 P. M.—General Motors' Program. KGO KHQ KOMO KGW KFI KSL (LC)

Tuesday

12:00 Noon—Luncheon Concert. KGO KECA (C)
9:00 P. M.—Caswell Concert. KHQ KOMO KGW KPO KFI (LC)
10:00 P. M.—Pacific National Singers. KGO; KHQ — 10:15 P. M. (C)

Wednesday

12:00 Noon—Luncheon Concert. KGO KECA (C)
9:00 P. M.—Piano Pictures. KGO (C)

Thursday

8:15 P. M.—Standard Symphony Hour. KGO KHQ KOMO KGW KFI (C)
10:30 P. M.—The Nomads. KGO KHQ KFI (SC)

Friday

3:15 P. M.—Black and Gold Room Orchestra. KGO KECA KFSD (C)
5:00 P. M.—Cities Service Concert Orchestra. KGO KHQ KOMO KGW KECA KSL (SC)
6:30 P. M.—Armour Program. KGO KHQ KOMO KGW KFI KSL (LC)
9:00 P. M.—House of Color. KGO KHQ KOMO KGW KFI KSL (LC)

POPULAR AND SEMI-POPULAR

Sunday

4:30 P. M.—Willys-Overland Program. Stokes' Orchestra; Tom, Dick, and Harry. KGO KHQ KOMO KGW KFI KFSD KTAR KSL (P)
8:30 P. M.—Carnation Contented Hour. KGO KHQ KOMO KGW KFI KFSD KOA (SP)
9:00 P. M.—Chase and Sanborn Program. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA (P)

Monday

7:30 A. M.—Sunrise Serenaders. KGO KOMO (P)
7:00 P. M.—Gold Medal Express. Piano Duo. Novelty Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR KSL (P)

Tuesday

7:30 A. M.—Sunrise Serenaders. KGO KOMO (P)
6:00 P. M.—Musical Magazine. KGO KHQ KGW KFI KFSD KTAR KSL (SP)
8:45 P. M.—Sperry Smiles. Lee S. Roberts. Paul Carson, Organist. KGO KHQ KOMO KGW KECA KFSD (SP)

Wednesday

7:30 A. M.—Sunrise Serenaders. KGO KOMO (P)

Friday

8:15 A. M.—Morning Melodies. KGO (P)
7:00 P. M.—Paul Whiteman's Paint Men. KGO KHQ KOMO KGW KFI KFSD KTAR KSL (P)
8:30 P. M.—Demi-Tasse Revue. Gus Arnheim. KGO KHQ KOMO KGW KFI KFSD KTAR (P)

Saturday

8:30 P. M.—Russ Columbo. KGO KTAR

Tuesday

10:30 A. M.—Woman's Magazine of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
12:15 P. M.—Western Farm and Home Hour. KGO KHQ KOMO KECA KFSD KTAR KSL
1:00 P. M.—Princess Obolensky Youth Matinee. KGO KHQ KOMO KGW KECA KFSD KTAR KSL

Wednesday

8:00 A. M.—Financial Service Program. KGO
10:15 A. M.—Mary Hale Martin's Household Period. KGO KHQ KOMO KGW KFI KTAR KSL KOA
10:30 A. M.—Woman's Magazine of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
12:15 P. M.—Western Farm and Home Hour. KGO KHQ KOMO KECA KFSD KTAR
7:30 P. M.—Coca Cola Program. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

Thursday

8:30 A. M.—Cross-Cuts of the day. KGO
10:00 A. M.—Woman's Magazine of the Aid. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
11:00 A. M.—Standard School Broadcast. KGO KHQ KOMO KGW KPO KFI KFSD
12:15 P. M.—Western Farm and Home Hour. KGO KHQ KOMO KECA KFSD KTAR KSL
1:00 P. M.—Princess Obolensky Youth Matinee. KGW KECA KFSD KTAR KSL
4:45 P. M.—How's Business? KGO KHQ KOMO KECA KFSD KTAR KSL

Friday

8:30 A. M.—Cross-Cuts of the Day. Dr. Cross. KGO
10:30 A. M.—Woman's Magazine of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
12:15 P. M.—Western Farm and Home Hour. KGO KHQ KOMO KECA KFSD KTAR KSL

Saturday

8:00 A. M.—Financial Service Program. KGO
9:30 A. M.—National Farm and Home Hour. KGO KOMO KFI KFSD
10:30 A. M.—Women's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI KFSD

VARIETY

Sunday

4:30 P. M.—The Three Bakers. KGO KHQ KOMO KGW KFI KFSD KTAR

Monday

7:45 A. M.—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

DAILY HOT TIPS

(EXCEPT SUNDAY)

6:00 A. M.—Early Birds. KGA
6:45 A. M.—Bill Sharples and His Gang. KNX (7:00 Sun.)
7:00 A. M.—Ken Niles "News Briefs" and Records. KHJ
7:00 A. M.—Rise and Shine. KTAB
7:30 A. M.—Alice Blue Gown. KHQ
8:00 A. M.—Hallelujah Hour. KHJ KGB KFRC (DLBS)
9:00 A. M.—Dobbsie's Birthday Party. KPO
9:15 A. M.—Cecil and Sally. KDYL
10:00 A. M.—Happy Mammy Jinny and the Doughboys. KGER
10:00 A. M.—Eddie Al-bright and His Family. KNX
11:00 A. M.—Dr. Pitzer, Astrological Hour.
11:30 A. M.—Rango. KGER
11:30 A. M.—Charlie Lung. Chinese Hillbillies. KGFJ
12:00 Noon—Biltmore Concert Orch. KHJ
1:00 P. M.—Smilin' Sam. KGA KJR KEX

1:30 P. M.—Nip and Tuck. KFVB
2:00 P. M.—Happy-Go-Lucky Hour. KFRC (DLBS)
2:00 P. M.—Mardi Gras. KGA KJR KEX
3:00 P. M.—Who Cares. KPO
3:00 P. M.—Feminine Fancies. KFRC
4:45 P. M.—Radio News Service of America. KMCS (Sun.)
5:30 P. M.—Jewish Hour.
5:30 P. M.—Harry Jackson and His Little Pig. KFAC
7:00 P. M.—Frank Watanabe. KNX
7:45 P. M.—Chandu. KHJ KFOX
8:00 P. M.—Gleason and Armstrong. Noreen Gammill. KFVB
9:00 P. M.—Beverly Hill Billies. KTM (Sun.)
9:00 P. M.—Ethel Duncan. KNX
10:00 P. M.—Richfield News. KFI
10:00 P. M.—Gus Arnheim. KFVB
11:00 P. M.—Paris Inn—Singing Waiters. KNX
12:00 P. M.—Organ. Dick Dixon. KFOX
12:00 P. M.—Midnight Revellers. KEX KJR KGA

1:00 P. M.—Pacific Vagabonds. KGO KECA KTAR (SP)
5:00 P. M.—College Memories. Male Quartet. KGO KOMO KGW KFI KFSD KTAR KSL (SP)

8:30 P. M.—Rendezvous. Coquettes, Alvina Rey, Paul Carson, Ross Peterson. KGO (P)

Thursday

7:30 A. M.—Sunrise Serenaders. KGO KOMO (P)
4:00 P. M.—Nick Lucas. Songs. KPO KSL (P)
5:00 P. M.—Fleischman Hour. Rudy Vallee. KGO KHQ KOMO KGW KECA KTAR KSL (P)
9:15 P. M.—Lee S. Roberts. Paul Carson, Organist. KGO KHQ KOMO KGW KECA KRSD (SP)

8:45 P. M.—Sperry Smiles. Lee Roberts and Paul Carson. KGO KHQ KOMO KGW KECA KFSD (SP)

EDUCATIONAL

Sunday

10:00 A. M.—Series of Talks by Carveth Wells. KGO KOMO KECA

Monday

9:45 A. M.—Beatrice Mabie. Beauty Talk. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
10:30 A. M.—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
12:15 P. M.—Western Farm and Home Hour. KGO KHQ KOMO KECA KFSD KTAR

Over NBC Western Network

8:00 A. M.—Shell Happytime. KHQ KOMO KGW KPO KFI KTAR KSL

9:00 A. M.—General Electric Program. KGO KHQ KOMO KGW KFI KFSD KTAR

2:00 P. M.—NBC Matinee. KGO KHQ KOMO KFI KFSD KTAR

6:30 P. M.—General Motors' Program. KGO KHQ KOMO KGW KFI KTAR KSL

8:15 P. M.—Vermont Lumberjacks. KGO KHQ KOMO KGW KFI KFSD

10:00 P. M.—The Road Show. KGO KOA; 10:30—KHQ

Tuesday

7:45 A. M.—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 A. M.—Shell Happytime. KHQ KOMO KGW KPO KFI KTAR KSL

9:15 A. M.—Beautiful Thoughts. KGO KHQ KGW KFI KTAR

2:00 P. M.—NBC Matinee. KGO KOMO KGW KFI KFSD KSL KHQ KTAR

5:45 P. M.—John and Ned. Songs and Dialogue. KGO

Wednesday

7:45 A. M.—Van and Don. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 A. M.—Shell Happytime. KHQ KOMO KGW KPO KFI KTAR

9:15 A. M.—Beautiful Thoughts. KGO KHQ KGW KFI KTAR

2:00 P. M.—NBC Matinee. KGO KOMO KGW KFI KFSD KSL KHQ KTAR

8:15 P. M.—Vermont Lumberjacks. KHQ KGO KOMO KGW KFI KFSD

Thursday

7:45 A. M.—Van and Don. KHQ KOMO KGW KPO KFSD KTAR KSL KOA

8:00 A. M.—Shell Happytime. KHQ KOMO KGW KPO KFI KTAR

9:00 A. M.—General Electric Program. KGO KHQ KTAR

2:00 P. M.—NBC Matinee. KGO KOMO KGW KFI KFSD KSL KHQ KTAR

Friday

8:00 A. M.—Shell Happytime. KHQ KOMO KGW KPO KFI KTAR

9:00 A. M.—General Electric Program. KGO KHQ KTAR

2:00 P. M.—NBC Matinee. KGO KOMO KGW KFI KFSD KSL KHQ KTAR

7:30 P. M.—RKO Theatre of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

9:30 P. M.—Florsheim Frolic. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA

Saturday

8:00 A. M.—Shell Happytime. KHQ KOMO KGW KPO KFI KTAR

6:00 P. M.—General Electric Hour. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

8:15 P. M.—Gilmore Circus. KGO KOMO KGW KPO KFI

9:30 P. M.—Spotlight Revue. KHQ KOMO KGO KGW KFI

RELIGIOUS AND SEMI-RELIGIOUS

Sunday

12:00 Noon—The Friendly Hour. Rev. Stamm. KGO KHQ KOMO

9:15 P. M.—Adventures of Sherlock Holmes. KGO KHQ KOMO KGW KFI KFSD KTAR

Tuesday

8:00 P. M.—Amos 'n Andy. KGO KHQ KOMO KGW KECA KFSD KSL

8:15 P. M.—Memory Lane. Rural Drama. KGO KHQ KOMO KGW KFI KFSD KTAR

Wednesday

8:00 P. M.—Amos 'n Andy. KGO KHQ KOMO KGW KECA KFSD KSL

WEEKLY HOT TIPS

SUNDAY

6:45 A. M.—Musical Klock Program. KMO

8:00 A. M.—Sunday Times Comics. KHJ

8:30 A. M.—Funny Paper Man. KFWB

9:15 A. M.—The White Wizard. KVI

10:15 A. M.—Helen Guest. Ballads. KFI

10:55 A. M.—Morning Service. Pasadena Presbyterian Church. KPPC

11:00 A. M.—M.E. Church KIIJ

11:00 A. M.—Jean Leonard, Piano. KFWB.

1:00 P. M.—Radio News Service of America. KMPC

2:00 P. M.—Sunshine and Roses. KFOX

3:00 P. M.—Organ Concert. KGA KJR

4:00 P. M.—Drama Guild. KPO

5:00 P. M.—Winnie Fields Moore. KECA

8:00 P. M.—Presbyterian Services. KNX

10:00 P. M. World Wide News. KHJ

11:00 P. M.—Vagabonds. Ted White. KGO KFI

MONDAY

10:00 A. M.—Home Economics. KFWB

10:00 A. M.—Public Library Book Review. KFI

11:00 A. M.—"The Carnival." KOL

11:45 A. M.—Public Officials. KMTR

1:00 P. M.—Paris Inn, Jack Carter. KNX

2:00 P. M.—Pipe Dreams. Organ. KECA

2:30 P. M.—At Mart's House. KFOX

3:00 P. M.—Feminine Fancies. KFRC (DLBS)

4:00 P. M.—Mickey Mouse Club. KOMO

5:00 P. M.—Harmony Hawaiians. KGFJ

7:00 P. M.—Everybody Play. KFAC

8:00 P. M.—Blue Monday Jamboree. KFRC KIIJ (DLBS)

9:00 P. M.—Nine o'Clock Revue. KFI

10:00 P. M.—The Graycoleans. KMTR

TUESDAY

10:30 A. M.—Kate Brew Vaughn. KNX

11:00 A. M.—Items of Interest. KFWI

12:05 P. M.—Snap Shots. KPO

1:00 P. M.—Cal King's Country Store. KYA

9:00 P. M.—Rin Tin Tin Thriller. KHQ KOMO KGW KPO KFI KFSD KTAR

Thursday

8:00 P. M.—Amos 'n Andy. KGO KHQ KOMO KGW KECA KFSD KSL

10:00 P. M.—NBC Drama Hour. KGO

Friday

8:00 P. M.—Amos 'n Andy. KGO KHQ KOMO KGW KECA KFSD KSL

10:00 P. M.—Mystery Serial. "Ultra Lavender." KGO KSL KOA

Saturday

6:30 P. M.—The First Nighter. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

8:00 P. M.—Amos 'n Andy. KGO KHQ KOMO KGW KECA KFSD KSL

OLD MELODIES

Sunday

5:00 P. M.—Enna Jettick Melodies. KHQ KOMO KGW KPO KFI KFSD KTAR KSL

Thursday

10:30 P. M.—Hill Billies. KGO. **ORGAN**

Sunday

10:00 P. M.—Paul Carson. KGO

Monday

7:00 A. M.—NBC Recital. KGO KOMO

Tuesday

10:30 A. M.—Recital. Charles Runyan. KGO KECA

Wednesday

12:00 Midnight—Recital KGO

Friday

11:30 A. M.—Recital. KGO KECA

Saturday

7:00 A. M.—Recital. Paul Carson. KGO

NEWS

Sunday

10:00 P. M.—Richfield News Flashes. KHQ KOMO KGW KPO KFI KFSD

Monday

10:00 P. M.—Richfield News Flashes. KHQ KOMO KGW KPO KFI KFSD

Tuesday

4:45 P. M.—Back of the News in Washington. KGO KHQ KOMO KGW KPO KFI KFSD

Thursday

10:00 P. M.—News Flashes. KHQ KOMO KGW KPO KFI KFSD

Friday

10:00 P. M.—News Flashes. KHQ KOMO KGW KPO KFI KFSD

CHILDREN'S PROGRAMS

4:30 P. M.—Baron Keyes' Air Castle. KGO KECA (Every day except Sunday and Saturday)

Friday

4:45 P. M.—Little Buster's Circus Parade. KGO KHQ KOMO KGW KFI KFSD KTAR

Sunday

DANCE MUSIC

7:15 P. M.—Ted Weems' Orch. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

Monday

11:00 P. M.—Lofner-Harris. Hotel St. Francis. KGO KHQ KFI

Tuesday

7:00 P. M.—Lucky Strike Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

Thursday

7:00 P. M.—Lucky Strike Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

11:00 P. M.—Lofner-Harris. KGO KHQ KFI

Saturday

11:00 P. M.—Lofner-Harris. KGO KHQ KOMO KFI

1:00 P. M.—National Sunday Forum. Dr. Knobel. KHQ KOMO KPO KTAR

2:00 P. M.—Sabbath Reveries. KGO KHQ KOMO KTAR KFSD

3:00 P. M.—Catholic Hour. KGO KHQ KOMO KECA KGAR

7:45 P. M.—Sunday at Seth Parker's. KGO KHQ KOMO KECA KFSD KTAR (Semi-Rel.)

DRAMA AND COMEDY

Sunday

5:15 P. M.—Collier's Radio Hour. KHQ KOMO KGW KPO KFI KSL

Monday

3:45 P. M.—The Story Teller. KGO KECA

Selected Programs Broadcast

CLASSICAL SEMI-CLASSICAL AND LIGHT CLASSICAL

Sunday

7:30 A. M.—Quiet Harmonies. KDYL KLZ (C)

8:30 A. M.—Voice of St. Louis. KOL KFRC KHJ KDYL KLZ KGB (LC)

12:00 Noon—New York Philharmonic Orch. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (C)

2:30 P. M.—Allerton Glee Club. KOL KFPY KHJ KDYL KLZ KOH KGB (DC)

4:45 P. M.—Theo. Karle, Tenor. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (LC)

7:30 P. M.—The Gauchos. KOL KFPY KDYL KSL KOH (LC)

8:00 P. M.—Continental String Quartet. KOL KFPY KFRC KHJ KDYL KLZ KOH KGB (C)

Monday

9:30 A. M.—Columbia Revue. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (SC)

12:00 Noon—Columbia Salon Orch. KOL KVI KFPY KDYL KLZ KOH KGB (LC)

8:15 P. M.—Pryor's Cremo Military Band. KOL KOIN KHJ KDYL KLZ KOH (LC)

Tuesday

9:30 A. M.—Columbia Revue. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (SC)

11:45 A. M.—Columbia Salon Orch. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (LC)

8:15 P. M.—Pryor's Cremo Military Band. KOL KOIN KHJ KDYL KLZ KOH (LC)

8:45 P. M.—Asbury Park Casino Orch. KDYL KLZ KOH (C)

Wednesday

9:30 A. M.—Columbia Revue. KVI KFPY KFRC KHJ KDYL KOH KGB (SC)

12:15 P. M.—Columbia Salon Orch. KOL KVI KFPY KDYL KLZ KOH KGB (LC)

2:00 P. M.—Ashury Park Casino Orch. KDYL KLZ KOH (C)

8:15 P. M.—A. Pryor's Cremo Band. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH (LC)

Thursday

9:30 A. M.—Columbia Revue. KOL KVI KFPY KFRC KHJ KDYL KOH KGB (SC)

11:45 A. M.—Columbia Salon Orch. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (LC)

1:00 P. M.—Melody Magic. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (LC)

6:00 P. M.—Toscha Seidel, Violinist. KFPY KFRC KHJ KDYL KLZ KOH KGB (C)

7:00 P. M.—Savino Tone Pictures. KFPY KDYL KLZ KOH (LC)

7:30 P. M.—Tito Guizar, Tenor. KDYL KLZ KOH KGB

8:15 P. M.—Pryor's Cremo Band. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH (LC)

Friday

8:30 A. M.—Melody Parade. KDYL KOH (LC)

1:00 P. M.—Light Opera Gems. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH LGB (LC)

7:45 P. M.—Howard Barlow. KOL KFPY KDYL KLZ KOH KGB (LC)

Monday

11:30 A. M.—Rhythm Kings. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)

1:30 P. M.—Columbia Artists' Recital. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (SP)

4:00 P. M.—Bing Crosby. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)

8:30 P. M.—Camel Quarter Hour. KOL KOIN KHJ KDYL KLZ KOH KGB (P)

9:30 A. M.—Columbia Revue. KVI KFPY KFRC KHJ KDYL KOH KGB (SP)

11:00 A. M.—Rhythm Kings. KFPY KFRC KHJ KLZ KOH KGB (P)

4:00 P. M.—Bing Crosby. KOL KVI KFPY KFRC KHJ KDYL KLZ KHO KGB (P)

5:30 P. M.—Four Clubmen. KOL KFPY KFRC KHJ KDYL KLZ KOH KGB (P)

8:30 P. M.—Camel Quarter Hour. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH KGB (P)

Thursday

9:00 A. M.—Don Bigelow. KVI KFPY KFRC KHJ KLZ KOH KGB (P)

11:15 A. M.—Columbia Artists' Recital. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (SP)

4:45 P. M.—Reis and Dunn. Songs. KVI KFPY KHJ KDYL KLZ KOH KGB (P)

7:45 P. M.—Peters' Parade. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH KGB (P)

8:30 P. M.—Camel Quarter Hour. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH KGB (P)

8:45 P. M.—Radio Roundup. KOL KFPY KFRC KDYL KLZ KOH (P)

Friday

9:00 A. M.—Don Bigelow. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)

9:30 A. M.—Columbia Revue. KVI KFPY KHJ KDYL KOH KGB (SP)

11:15 A. M.—Columbia Artists' Recital. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (SP)

8:30 P. M.—Camel Quarter Hour. KOL KFPY KOIN KFRC KHJ KLZ KDYL KOH KGB (P)

8:45 P. M.—Baker Chocolate Program. KOL KFPY KOIN KFRC KHJ KDYL KLZ (P)

Saturday

9:00 A. M.—Don Bigelow. KVI KFPY KFRC KHJ KLZ KOH KGB (P)

11:00 A. M.—Saturday Syncopators. KOL KVI KFPY KFRC KLZ KOH KGB (P)

12:00 Noon—Four Clubmen. KOL KVI KFPY KDYL KLZ KOH KGB (SP)

4:00 P. M.—Bing Crosby. KVI KFPY KDYL KOH KGB (P)

5:30 P. M.—The Bon Bons. KFPY KFRC KHJ KDYL KLZ KOH (P)

8:30 P. M.—Camel Quarter Hour. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH KGB (P)

EDUCATIONAL

Sunday

6:00 A. M.—Columbia Educational Features. KDYL

WEEKLY HOT TIPS

1:30 P. M.—Over the Teacups. KTAB

3:00 P. M.—Studio Parade. KOMO

4:00 P. M.—The Passerby. KGFJ

5:30 P. M.—Len Nash's Country Boys. KGER

5:30 P. M.—Niek Harris, detective. KFI

7:15 P. M.—Pen and Cas. KNX

8:30 P. M.—Herb Seharlin, songs. KGFJ

8:30 P. M.—Gilmore Circus. KNX

10:00 P. M.—Life Savers. KHJ

11:15 P. M.—George Olsen's Club. KMPC

WEDNESDAY

9:00 A. M.—Jerry Joyce's Orchestra. KFVB

10:30 A. M.—Around the House with Roy Leffingwell. KECA

11:00 A. M.—Stuart Hamblin. KMTR

11:15 A. M.—Manhattan Moods. KYA

12:00 Noon—Noonday Concert. KFRC

1:45 P. M.—Casey Jones, tenor. KJR KGA

2:30 P. M.—Irish Airs. KJBS

3:00 P. M.—Studio Parade. KHQ

3:30 P. M.—Harriet Links, KOL

4:15 P. M.—Claire Van Nostrand. KHJ

4:45 P. M.—English-Gibson Orch. KFOX

5:00 P. M.—Big Brother Ken. KNX

8:00 P. M.—Musical Comedy Revue. Charlotte Woodruff. KGFJ

9:00 P. M.—Ranch Boys. KECA

11:00 P. M.—Lzy Ike. KHQ

THURSDAY

9:00 A. M.—Helen Guest, ballads. KFI

9:30 A. M.—Colonial Dames. KOL

10:30 A. M.—Variety Program. KMO

11:00 A. M.—Ambassador of the Air. KMPC

12:00 Noon—The Globe Trotter. KMTR

1:00 P. M.—Victor Rodman. KPO

2:00 P. M.—Pipe Dreams. Roy Ringwald. KECA

2:30 P. M.—Ensemble. KNX

3:00 P. M.—Reporter of the Air. KTAB

Tuesday

9:00 A. M.—Don Bigelow's Orch. KVI KFPY KFRC KHJ KLZ KOH KGB (P)

12:45 P. M.—The Captivators. KOL KFPY KDYL KLZ KOH KGB (P)

1:00 P. M.—The Four Clubmen. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (SP)

2:00 P. M.—Frank Ross. KOL KVI KFPY KHJ KDYL KLZ KOH KGB (P)

4:00 P. M.—Bing Crosby. KOL KVI KFPY KHJ KDYL KLZ KOH KGB (P)

Wednesday

9:00 A. M.—Don Bigelow's Orch. KVI KFPY KFRC KHJ KLZ KOH KGB (P)

8:15 P. M.—Pryor's Cremo Band. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH (LC)

Saturday

11:30 A. M.—Columbia Salon Orch. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (LC)

8:15 P. M.—Arthur Pryor's Cremo Band. KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH (LC)

POPULAR AND SEMI-POPULAR

Sunday

3:30 P. M.—Hook, Line and Sink. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)

3:45 P. M.—Brooks and Ross. KOL KFPY KFRC KHJ KDYL KLZ KOH KGB (P)

Over CBS Western Network

4:00 P. M.—The World's Business. Dr. Klein. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

Monday

6:30 A. M.—Tony's Scrap Book. KDYL KLZ

8:30 A. M.—Anne Lazar. "Front Page Personalities." KDYL KOH

10:00 A. M.—Columbia Farm Community Program. KOIN KFRC KHJ KOH

3:15 P. M.—Talk by Dr. Mayo. KLZ KOH

Tuesday

6:30 A. M.—Tony's Scrap Book. KDYL KLZ

10:00 A. M.—Columbia Farm Community Program. KFRC KHJ KDYL KOH

Wednesday

6:30 A. M.—Tony's Scrap Book. KDYL KLZ

8:30 A. M.—Radio Home Makers. KDYL KOH.

10:00 A. M.—Columbia Farm Community Program. KFRC KHJ KDYL KOH

12:00 Noon—Edna Wallace Hopper. KOL KVI KFPY KOIN KDYL KLZ

Thursday

6:30 A. M.—Tony's Scrap Book. KDYL KLZ

8:00 A. M.—Radio Home Makers. KDYL KOH

10:00 A. M.—Columbia Farm Community Program. KOIN KFRC KHJ KLZ

2:45 P. M.—Meet the Artist. KDYL KLZ KOH

Friday

6:30 A. M.—Tony's Scrap Book. KDYL KLZ

10:00 A. M.—Columbia Farm Community Program. KFRC KHJ KDYL KOH

12 Noon—Edna Wallace Hopper. KOL KVI KDYL

12:45 P. M.—Columbia Educational Features. KOL KFPY KDYL KLZ KOH KGB

Saturday

6:30 A. M.—Tony's Scrap Book. KDYL KLZ

10:00 A. M.—Farm Community Program. KFPY KHJ KDYL KOH

6:30 P. M.—National Radio Forum. KFPY KFRC KDYL KLZ KOH

VARIETY

Sunday

5:00 P. M.—Devils, Drugs, and Doctors. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ

Tuesday

11:00 A. M.—Pabstette Varieties. KOL KVI KFRC KHJ KDYL

Thursday

9:00 P. M.—Hecker's Surprise Program. KOL KFPY KOIN KFRC KHJ

Friday

11:00 A. M.—Pabstette Varieties. KVI KOIN KFRC KHJ KDYL

RADIO DOINGS

Saturday

6:00 P. M.—Chicago Variety Program. KFPY KFRC KHJ KDYL KLZ KOH

7:00 P. M.—Hank Simmons' Show Boat. KOL KFPY KFRC KHJ KDYL KLZ KOH KGB

DRAMA AND COMEDY

Monday

12:30 P. M.—The Three Doctors. KOL KFPY KHJ KDYL KLZ KOH KGB

WEEKLY HOT TIPS

4:00 P. M.—The Circuit Rider. KGER

4:30 P. M.—U. S. C. Trojan Period. KHJ

5:15 P. M.—Mona Content. KOL

7:00 P. M.—Cheerful Little Earful. KGER

8:00 P. M.—Arizona Wranglers. KNX

10:15 P. M.—Gruen Answer Man. KFRC

12:00 Midnight — Revelers. KJR KEX

FRIDAY

9:00 A. M.—Jack and Grace. KHJ

10:00 A. M.—Sunshine Hour. KYA

10:00 A. M.—Pianologues. KGA

10:30 A. M.—Organ Moods. KOL

11:30 A. M.—Kitchen Kapers. KFI

12:00 Noon—Midday Requests. KGA

1:30 P. M.—Nip and Tuck. KFWB

2:00 P. M.—Hamblin's Family Album. KMCS

3:00 P. M.—Who Cares? KPO

4:00 P. M.—Elvia and Nell. KHJ

6:30 P. M.—Ethiopian-Oriental Club. KMTR

3:45 P. M.—Bird and Vash. KLZ KOH

4:30 P. M.—Miller and Lyles. Negro Dialogue. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

7:30 P. M.—Arabesque. Desert play. KOL KFPY KDYL KLZ KOH

Tuesday

12:30 P. M.—The Three Doctors. KOL KFPY KHJ KDYL KLZ KOH KGB

5:30 P. M.—Red Goose Adventures. KDYL KLZ KOH

7:30 P. M.—Nit-Wit Hour. KFPY KDYL KLZ KOH

Wednesday

8:15 A. M.—Three Men in a Tub. KOH

12:30 P. M.—The Three Doctors. KOL KFPY KHJ KDYL KLZ KOH KGB

4:30 P. M.—Miller and Lyles. KVI KFPY KFRC KDYL KLZ KOH KGB

Thursday

12:30 P. M.—The Three Doctors. KOL KFPY KHJ KDYL KLZ KOH KGB

Friday

12:30 P. M.—The Three Doctors. KOL KFPY KHJ KDYL KLZ KOH KGB

7:00 P. M.—Everybody Play. KFAC

8:00 P. M.—Optimistic Do-Nuts. KNX

9:15 P. M.—Mystery Drama. KEX

9:30 P. M.—Morals in Mayfair. KFWB

10:00 P. M.—Anson Weeks' Orch. KFRC

SATURDAY

9:15 A. M.—Tuneful Two. KOMO

10:30 A. M.—Radio Boy Friends. KEX KJR KGA

11:00 A. M.—Stuart Hamblin. KMTR

11:45 A. M.—Professor and Dream Girl. KJR KEX KGA

12:00 Noon—Air Raiders. KFOX

1:00 P. M.—Banjo Boys. KMTR

2:00 P. M.—Harmony Hawaiians. KGFJ

3:30 P. M.—Kiddies Kapers Klub. KEX

5:15 P. M.—Eleanor Audrey, ballads. KECA

6:45 P. M.—Black and Blue. KHJ

8:45 P. M.—Murray Sisters. KPO

9:00 P. M.—Merrymakers. KHJ

Saturday

12:30 P. M.—The Three Doctors. KOL KFPY KHJ KDYL KLZ KOH KGB

OLD MELODIES

Sunday

8:15 A. M.—Edna Thomas. The Lady from Louisiana. KOL KVI KFRC KDYL KLZ KGB

Monday

2:30 P. M.—Kathryn Parsons. "Girl o' Yesterday." KDYL KLZ KOH

RELIGIOUS AND SEMI-RELIGIOUS

Sunday

7:00 A. M.—Columbia Church of the Air. KDYL KLZ.

10:00 A. M.—Cathedral Hour. KOL KVI KFPY KDYL KLZ

11:30 A. M. Church of the Air. KOL KFPY KDYL KLZ KOH KGB

ORGAN

Sunday

9:30 P. M.—Nocturne. Ann Leaf at the Organ. KOL KDYL KOH

Monday

11:00 A. M.—Ann Leaf. KVI KFPY KHJ KLZ KOH KGB

Wednesday

11:30 A. M.—Ann Leaf at the Organ. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

9:30 P. M.—Ann Leaf at the Organ. KOL KDYL KLZ KOH

Thursday

9:30 P. M.—Ann Leaf at the Organ. KOL KDYL KLZ KOH

Thursday

9:30 P. M.—Ann Leaf. KDYL KLZ KOH

Friday

11:30 A. M.—Ann Leaf. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

9:30 P. M.—Nocturne. KDYL KLZ KOH

Saturday

9:30 P. M.—Nocturne. KOL KDYL KLZ KOH

NEWS

Monday

3:00 P. M.—Current Events. KLZ KOH

Friday

5:30 P. M.—March of Time. News Dramatization. KOL KFPY KOIN KFRC KHJ KDYL KLZ

CHILDREN'S PROGRAMS

Sunday

6:10 A. M.—Land of Make-Believe. Playlet. KDYL

Saturday

8:00 O. M.—Adventures of Helen and Mary. KOH

DANCE MUSIC

Sunday

8:30 P. M.—Red Nichols' Orchestra. KOL KFPY KDYL KLZ KOH

8:00 P. M.—Eddie Duchin's Orchestra. KOL KDYL KLZ KOH

Monday

1:00 P. M.—Bert Lown's Biltmore Orchestra. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

8:45 P. M.—Red Nichols' Orchestra. KDYL KLZ KOH

Tuesday

7:00 P. M.—Ben Bernie's Blue Ribbon Orchestra. KOL KFPY KOIN KFRC KHJ KDYL KLZ

Thursday

9:00 P. M.—Guy Lombardo's Orchestra. KDYL KLZ KOH

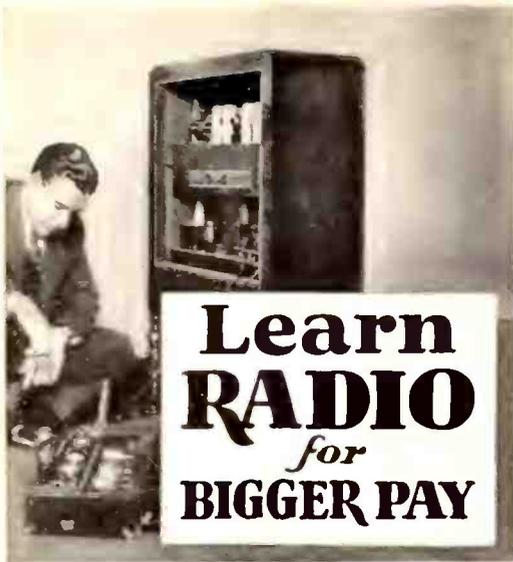
Friday

8:45 P. M.—Eddie Duchin's Orchestra. KOL KFPY KFRC KDYL KLZ KOH

Saturday

8:45 P. M.—St. Moritz Orchestra. KOL KFPY KLZ KOH

9:00 P. M.—Guy Lombardo's Orchestra. KDYL KLZ KOH



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Entertainer of Kings

[Continued from Page 18]

profession lost a splendid artist. Five talented children were born to the Garrisons, three boys and two girls.

During the World War, he became a recruiting sergeant, returning from an engagement in Australia to join the army.

Garrison has always had a desire to enter into politics, gained after a speaking tour with Governor Alfred E. Smith in the Smith-Roosevelt campaign. He later struck out for the West, and stopped only when he reached the Pacific, where he settled down to stage and radio work.

Not long ago, the Passerby was asked to tell of the greatest thrills during his eventful life.

"The first," he said, "was the night I attended a meeting of 'The Troupers' at the Writers' Club of Hollywood. There I met and talked with my companions of years ago—artists who had paved the way; who had helped to make a fine profession what it is today. A firm grip of the hand, a "God bless you, old trouper"—that was a REAL thrill!"

"The second thrill of my life came at the old Cecil de Mille studios, during



Jube Garrison as "Mark Antony" in 1895

the filming of de Mille's masterpiece, 'King of Kings.' I was one of the motley throng as that fine actor, H. B. Warner, portraying Christ, carried the huge cross on his way to the Crucifixion. As the merciless procession approached, I seemed to live actually in the Biblical days. I heard the director cry 'trouper, what would you do at a time like this?' I was not ashamed as tears filled my eyes and I cried 'Master!' This was a thrill I will carry in my heart until the final curtain."

He has letters from many prominent men and women in the West, and knows scores of important officials personally. During a recent campaign for the new Los Angeles county hospital, The Passerby was selected to handle the radio

activities of the campaign, and his preaching of tolerance, love, humanity, and plain common sense, straight from the heart, had much to do with the success of the movement. He recently made a tour of San Quentin prison at the personal invitation of the Warden, where he gathered a fund of new material for his broadcasts.

Besides his talent for acting and speaking, The Passerby has some excellent poems to his credit. He does all of his broadcasting from the rich fund of information in his mind, and never plans ahead what he is going to say.

He bears a strong resemblance to George Arliss, noted English actor of stage and screen. It is difficult to realize that this delicate little man, who can't possibly weigh more than 120 pounds, was a husky, 200-pound young buck at thirty.

If you are ever fortunate to meet him, don't be frightened if you get a glimpse of a gold badge under his coat. It was presented him by the sheriff's office, in token of respect and admiration.

And with only the rich, wonderful voice remaining of the youth that has gone forever, this glorious old gentleman moves on with the world, etching indelibly his beautiful personality into the memories of a multitude of radio listeners who have gained solace and cheer from a real trouper who knows what it means to "carry on!"

Hallelulah Hour

[Continued from Page 9]

hobby is horseback riding. She always shakes hands with the horse before each round and at the end of the round waves her handkerchief at the brute, saying philosophically, "You go your way; I'll go mine."

The Chili Peppers—two of them—Dante Barsi and Frank Catalano, aged 18 and 19 years, very respectively. The two-man band of KHJ. They began getting in each other's way back in high school at San Francisco, and have been playing together ever since. They came to KHJ some four years ago, to specialize on everything musical that makes a noise.

Well, you've met the gang. These are the Hallelulah regulars. From the old crowd, Ted Osborne and Bobby Gross, the funny men, have gone the way of all radio flesh. The Hallelulah Quartet, Elvia Allman, Martin Provenson, Bob Bradford, Claire Van Nostrand, and the other concert singers at KHJ are the valiant volunteers who reinforce the regulars a morning or so each week. They bear their early morning martyrdom like heroes, and eat their breakfast afterwards. They're hardly ever late—to breakfast.

Bing Crosby

[Continued from Page 13]

tiful Hollywood film actress. He admires Doug Fairbanks, Jr., with whom he is well acquainted, and likes the work of Sylvia Sidney and Jackie Cooper on the screen, and delights in listening to the Boswell Sisters. He is 27 years old, five feet nine inches tall, weighs 165 pounds, and has blue eyes and brown wavy hair.

Peculiarly enough, Bing likes both classical and popular music. His favorite music is that of the New York Philharmonic Orchestra, directed by Walter Damrosch, and in the popular field, he is found of Paul Whiteman's and Guy Lombardo's bands.

It might be well to mention that all of the musical ability in the Crosby family isn't confined to Bing. His brother, Bob Crosby, can be heard every Monday night with Anson Weeks' Mark Hopkins Hotel orchestra from San Francisco.

And although Bing Crosby has "gone national," with a whole nation listening to his songs, he still belongs to the West, and admits that it is the greatest place in the world.

Three Doctors

[Continued from Page 11]

was going to happen in between. And nobody really knew.

The rest just "came to them." The hardest-boiled operators laughed as the gags rolled forth. They timed the station break to the dot. These men have been playing together so long, and know one another so well, that they can sense how the crosstalk is going to turn out. Each one knows just how much to say and when to say it. By mutual consent they manage to finish in time for the announcements. Their New York broadcast was intended to stop at 9:28:15, and it actually finished at 9:28:12. A matter of three seconds in a half-hour program.

They spent their spare time in New

York buying toys and trinkets for the youngsters at home. Joe plays baseball, and they're all three bad at golf.

Lawyer to Actor

[Continued from Page 15]

fetto had a solid background of theatrical training before he came to NBC. Acting always has been a hobby of his, and while he was a student at the University of California, he was director of student dramatics. He appeared in many of the Greek theater plays in Berkeley, and between the time that he entered college and was graduated as a doctor of jurisprudence, he had played in a number of productions directed by Irving Pichel and Sam Hume.

Between his junior and senior years, he went to Honolulu, where he worked on the Honolulu Advertiser as Automobile Editor and joined the Footlights Club, famous amateur theatrical group of the Islands. He spent six months in Hawaii, then went to Los Angeles, where he played with Bebe Daniels in "A Kiss in a Taxi" and with Gary Cooper in "Only the Brave."

"I played the part of a lieutenant and looked like an Armenian," he insists gaily, when you ask him about his picture experience.

Returning to northern California, the embryo attorney went back to his law studies with serious intent, and was graduated with a brilliant scholastic record. He believed he had forgotten all his footlight ambitions until he wrote "The Arms of the Law."

"Some day I may go back to law, but—I doubt it!" he says. "I always loved theatrical work, but I never felt it would be my life-work until I came to NBC."

One of the factors which makes Raffetto feel at home in his new career undoubtedly is his charming wife, who is Pauline Traylor on theatrical programs. She and the NBC actor met at the University of California, and their romance grew out of a firm school-friendship. Mrs. Raffetto appeared in the New York company of

"The Show Off," and has played major roles in several coast productions. There are two little Raffettos, Sara, two, and Gina, five.

The two little girls inherit a colorful family history. Their great-grandfather was a forty-niner who came to California to seek gold. The son of the pioneer, who was the NBC artist's father, founded the famous Placerville Inn which still stands today.

Raffetto is a member of the Bohemian Club, San Francisco's world-renowned organization of celebrated artists and writers. He was chosen to write the club's annual Christmas play last year, and the Low Jinks production at Bohemian Grove this summer.

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Los Angeles

KHJ has been granted an ultra-high frequency television permit! The first permit was granted Don Lee three months ago, but this brings the "hear-see" just a little closer. It is the first permit of its kind to be granted any station in the West, so we can probably start watching KHJ's smoke pretty soon. The present system of sound broadcasting, of course will in no way be affected by television, and the little old radio set will still be able to perform, as usual.

Detective Nick Harris Says:

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This course does not give you a badge, a pair of handcuffs or any "catch penny" trinkets, but provides you with a scientific course of training the same as might be expected if such a course were part of the educational features of our great Universities or Business training schools.

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NICK HARRIS
Professional Detective School
271 Chamber of Commerce Bldg.
LOS ANGELES, CALIF.

Three Ambassadors

[Continued from Page 13]

shall it be?" At lunch, in his car—wherever he happens to be, he gets his inspirations, and promptly sits down and writes up his ideas.

Those who have never seen Harry "at work" before the mike, can never appreciate the electric personality of this young man, who has the face of a small mischievous boy, the vitality of a nervous chipmunk, and the talent of an Irving Berlin. His inimitable and inevitable hissing "wha-a-a" at the end of a number, Harry's famous trademark, is executed in a novel, yet

effective manner. You see, Harry is so short he can't reach the mike without standing on a box, and if he wants to get particularly close to it he has to leap into the air, deliver his "wha-a-a" and come down to earth again.

His ambition is to write musical comedies, he owns two cars, lives with his mother in Hollywood, and won't tell his age, although he admits he is "old enough." When he greets you he says "Yousah, yousah," in a hoarse, croaking, but cordial, voice that never fails to make you glance twice at him suspiciously. But he's a clever, likeable little fellow, and just as full of pep and energy personally as he is professionally. He can sing well if he wants to, but usually prefers to clown, and most of us would prefer to have him. There are plenty of good singers, but few with the novel ability of Harry to take even a poor song and make it hotter than a season's hit.

CHATTERETTES

Because KOA is always anxious to be of service, it has passed along to the press the following request for a broadcast received from a listener:

"Lost: Friday morning, two ladies, rain-coats, one navy blue, age 18 years, one red, age 16, both in good condition."

Harriet Lee . . . tall, statuesque and blonde. The first "Miss Radio" to be heard regularly on network programs. Blue-eyed and Nordic, born in Chicago, named Harriet because the family had wanted a "Harry," early nicknamed "Bill" because it fitted her tomboy behavior. Came to radio by accident. Was practicing her "do-re-mi's" early one morning in her apartment, and someone knocked at the door. Expecting a protesting neighbor, Harriet answered the knock to find a benign violinist who suggested that she have a radio audition. She took his advice, and was accepted, and here she is—"Miss Radio."

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Let writer of "BYE & BYE, SWEET-HEART," "TUNE IN ON MY HEART" and "JUST A HOLE IN THE WALL" help you. Songwriting taught, songs revised and improved, words or music written to your song. We can help you obtain copyright and give you honest, valuable marketing information.

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See Your Dealer

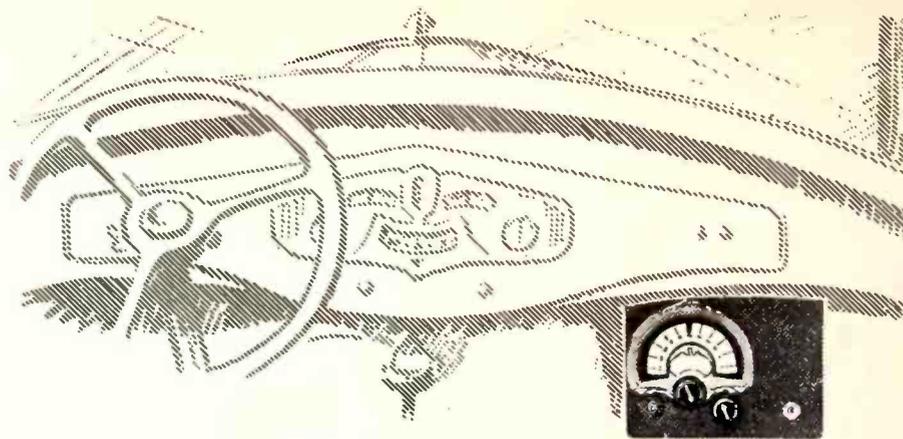
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"I drove to San Francisco and from a few miles beyond Bakersfield, I received KPO all the way into San Francisco."

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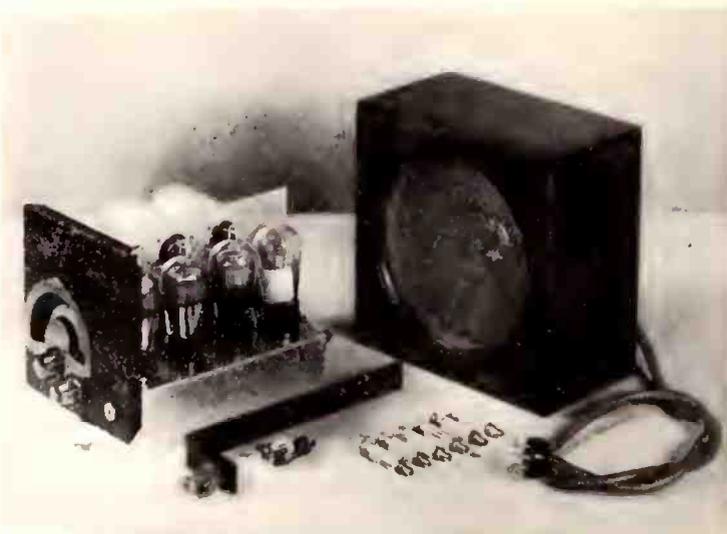
The Waltham is a four-tube set that mounts easily under the dash. A dynamic speaker and a Pentode tube give it tone 99% as good as you get at home.

A very sensitive, extraordinary and exclusive Waltham circuit gives it unusual sensitivity and at the same time it has ample selectivity. It is far superior to the four-tube AC set which four tubes ordinarily bring to mind. Plenty of "wallop" and volume.

It is ruggedly constructed throughout, using steel chassis, cadmium-plated "can't-slip" lock washers and nuts, vibration-proof throughout. Individually shielded coils and tubes, full vision dial illuminated. Two screen grid, one Multi-Mu and one Pentode.

Over-all dimensions are 6¼ x 6 x 8½. This Waltham Junior represents a new era in sturdy construction, scientific hook-up, tone and distance ability in an automobile set —and at a popular price.

"Will perform equally as well as any Automobile Radio — and will out-distance most of them."



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Los Angeles

H. A. B., VENTURA.

Question—What is the name of that young man who used to be with the Biltmore trio—the one who sang such high notes? What is he doing now?

Answer—You must mean Eddie Rush, the clever little fellow who soars 'way up into the wee small octaves so easily. Funny you haven't heard him. He is now with the Lofner-Harris Hotel St. Francis orchestra in San Francisco.

LOWDOWN

S. K. R., BERKELEY.

Question—Can you please tell me the names of the Doric Quartet of NBC? Which one is the baritone?

Answer—I'm glad you didn't ask if they were all one man. This melodious foursome is composed of Harry Stanton, sort of a low fellow, who sings bass; Ben Klassen, strictly on the up-and-up, who is the tenor Everett Foster, the gentleman in question—baritone; and Myron Niesley, who also sings tenor;—between grins.

LOWDOWN

DAN C., SANTA MONICA.

Question—We haven't heard Tom Brennan lately. What has happened to him? Aren't "Tom and Wash" coming back on the air any more?

Answer—Well, Tom and Wash may come on the air again, but if they do, it will probably have to be from Chicago. You see, it was this way. Tom had to go east on some personal business, and took a month off from KNX. After he got to Chicago, he discovered it would take several months to wind up his business, and so he resigned from KNX, and started looking around Chicago for something to do. He went to NBC, and was immediately signed up. Quite a cradle of talent, this here West, huh?

LOWDOWN

MRS. H. M., PORTERVILLE.

Question—Our family greatly enjoys the "Frank and Archie" program over KNX. We have been discussing as to whether or not Reginald Sharland and Eddie Holden play all of the parts. We are divided in opinion; can you straighten it out for us?

Answer—It's getting so listeners are even wondering if the Philharmonic Orchestra is really one man, nowadays, with all of these artists taking myriads of impersonations. But Sharland and Holden actually do take all of the parts of the characters in "Frank Watanabe and Honorable Archie," with the exception of course, of those requiring a feminine voice. Yes, mom.

RADIO DOINGS

Is there something you wish to know about your favorite Radio Star? Some program in particular you want to know about? Then write the Low Down Editor of RADIO DOINGS.

ALVA D., LOS ANGELES.

Question—Please tell me if Glenn Rice is from Whitebird, Idaho.

Answer—My, my, will these questions about Glenn and his Hill Billies never stop coming in! No, Glenn emphatically denies any connection with the town you mention, but politely concedes that it is probably a nice town, anyway.

LOWDOWN

EDNA D., MASON, NEV.

Question—Are all of the Optimistic Donuts at KNX colored folks? And where is "Shorty" of the Arizona Wranglers at KNX? I enjoy RADIO DOINGS very much, and the "Lowdown" corner is just fine.

Answer—Yep! The Optimistic Donuts are all colored folks, and are real folks, too. And as for Shorty, he is no longer with the Wranglers, on account of poor health, and from all reports, is in a nice quiet country place, recuperating.

LOWDOWN

MARIE T., SEATTLE.

Question—Will you please describe, and tell me something about Audrey Fancroft, of KPO? I have her pictured in my mind, and am curious to know how right I am.

Answer—This must be game, or something—sort of a "picture puzzle." Everyone seems to be playing it these days. Audrey, the brilliant soprano, is small, well-formed, and graceful. She has soft, brown hair, and flashing green eyes, with a glittering smile—which she employs generously. She began work at Polytechnic High, San Francisco, graduated to grand opera, and drifted into concert and radio work at KPO. She played leading roles in the 1930 Pacific Opera Company, and the San Francisco Company. How close did you come, Marie?

LOWDOWN

S. A. A., PORTLAND.

Question—Is Bill Ross at KOL married? Where is he from?

Answer—Pul-lcase! Give the boy a chance! Bill has only been out of

high school (Broadway High, Seattle) a short time. As far as I know, he isn't married, but then—you never can tell about these good-looking young announcers. They're single today and gone tomorrow. Bill, soon after graduation, was the famous "singing doorman" at the West Coast theater in Seattle, with Owen Sweeten. Then he went on the air.

LOWDOWN

H. C. D., SAN DIEGO.

Question—I am an ardent reader of RADIO DOINGS. Please have James Burroughs' picture in the next issue. James Burroughs has the finest tenor voice over KFI. Can you tell me how old he is, and what he looks like?

Answer—Can't promise to have James Burroughs' picture in the next issue, H. C. D., for after all, I am only a lowdown editor, and have to consider the wishes of the big-shot editor in such cases. But I'll do my best to pull for your picture. I can describe Mr. Burroughs to you, though, if that will relieve some of your curiosity. He is about (never ask a radio artist his exact age) 30 years old, is medium sized, slender, and has dark hair and blue eyes.

LOWDOWN

BARBARA A. W., SAN FRANCISCO.

Question—Is Ken Allen of KHJ married?

Answer—Don't think you're the first girl to ask that question, Barbara. Sad, but true, Ken was married last June, to Olga Millard, information clerk at KHJ. She is 18, blonde, and pretty.

LOWDOWN

EVELYNNE R., LOS ANGELES.

Question—I have been trying everywhere to obtain information about the Beverly Hill Billies, but so far have been unsuccessful. I am wondering if you could help me out. What is Hank's real name? Also, what are their respective ages. Where are they now, and at what time?

Answer—Dear Evelynne. Answering questions about the Beverly Hill Billies is like trying to argue about "which came first—the hen or the egg?" As I see it, the best thing for you to do is to ask Glenn Rice. He's a real nice fellow, but beside him, the clam is a back fence gossip.

LOWDOWN

MISS H. R., HOLLYWOOD.

You will find your question about Ezra answered above.

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The Dynatrobe is a miniature converter 4"x4"x10". It is unique. There is no other converter like it. It is simple, efficient, durable. Installation is quick and easy—can be mounted to the bulkhead over the engine, under the hood.

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ELECTRIC CONVERTERS

T H E P O W E R B O X O F A T H O U S A N D U S E S

Are You Listening?

[Continued from Page 27]

half hour. He gave a condensed version of "The Merchant of Venice," taking eight parts himself. Later in a similar production he took thirteen parts. Some one wrote in and said "all the members of the cast were fine." In the same a letter saying "The lady (Ophelia) was splendid, but the bozo who took the part of Hamlet was terrible."

Then came the Scrap Book. Tony had a volume over a foot high containing the selections he had clipped while in the hospital, and he made up the program simply by reading selections from this almost unlimited repertoire, interspersed with comments which he extemporized. Since then the Scrap Book has not changed in any essential particular. It has moved from Chicago to Cincinnati, and thence to New York, from which it now broadcasts over an extensive network.

Immediately after it went on the air listeners developed the habit of writing in to Tony enclosing some piece of literature of which they were especially fond. Many sent their own poems, and Tony has read on the air a large number of little masterpieces by unknown poets. He has read in all over a hundred thousand poems in his radio programs, but he has written only one. It is four lines in length, was intended for a children's program, and was never given on the air. Typical of Tony's philosophy, it runs:

*All men rate the same with me,
The wise, the fool, the slave, the free;
For no man on this earth does know
What made him thus, another so.*

As a result of his continuous radio appearances over a number of years, Tony has been obliged to build up one scrap book after another. The one now in active commission is twenty-seven and a half inches thick, made up of single spaced typing on thin paper. In each month this year he has received fifteen thousand or more letters from the radio audience, and he holds the record among regular Columbia artists for fan mail over a series of programs.

All manner of men, not to mention women and children, are included among Tony's correspondents. They range from five years old to a hundred. They ask his advice on stocks, marriage, divorce (though there are not so many of these), religion, the care of dogs, the education of children, and every other conceivable subject, with a good many that are unconceivable.

Tony's assertion that he is keeping his Scrap Book for everybody is amply borne out, and he finds his experience

among different classes of people in different kinds of jobs all over the country is of the greatest value to him now.

In private life Tony is much as he is on the air. He is married to a daughter of the Wisconsin woods who shares his love for the country, and has a little girl ten years old. In his home life you have the clew to his attitude on many subjects as expressed on the air. He built himself a cottage on the shores of a lake in the woods; he built his own boat, and built the slip to which it is tied up.

Among his personal characteristics may be mentioned the fact that he likes to buy new clothes but prefers to wear old ones; browses around old book stores and has collected some valuable old books; always acts before the microphone, standing within an inch of it for the personal touch, and drawing back five feet for a dramatic role; takes a pride in punctuality and has never been late to the studios for seven years; likes the idea of a non-denominational church and conducted one in

Chicago with twenty nationalities and twenty-seven creeds represented in the congregation; is still nervous when he steps before the microphone; sways to the rhythm of poetry when he is broadcasting it; derives most pleasure from letters he received from the blind; has had his Scrap Book transcribed into Braille; he is only thirty-nine, but is regarded by many listeners as a gray-beard; drinks two pints of orange juice a day as a precaution against colds; reads in bed until two a. m. and always has a table full of books at his side; plays the fiddle, and has an old-fashioned organ at his home in the woods; knows only two organ tunes. "The Pilgrims' Chorus" and a piece of his own composition; is desperate to know what to do with the following articles sent in by listeners: rabbits' feet, mouse traps, alarm clocks, ear rings, toy airplanes, clothespins, a human skull, cactus plants, watermelons, bear and deer hides, one share of stock valued at \$.42 and a box of home made sausages.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Radio Doings, published monthly, at Los Angeles, California.

State of California, County of Los Angeles, ss.

Before me, a Notary in and for the State and county aforesaid, personally appeared Wallace M. Byam, who, having been duly sworn according to law, deposes and says that he is the Publisher of the Radio Doings, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Wallace M. Byam, Los Angeles, Calif.

Editor—Wallace M. Byam, Los Angeles, Calif.

Managing Editor—Donald McDowell, Los Angeles, Calif.

Business Manager—Wallace M. Byam, Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Wallace M. Byam, 1220 Maple Ave., Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contains statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WALLACE M. BYAM,

Publisher.

Sworn to and subscribed before me this 13th day of October, 1931.

(Seal)

Henrietta B. Floyd.

(My commission expires May 6, 1933.)



Or - If You Don't Like It -

Here's
The Place
To Say
So...

make up so good as she did as the "Old Gossip" and the "Cockney." — MRS. H. S. GLENDORA.

Didn't You Miss the July Issue?

If you can get one, may we have a picture of Don Ricardo, KHJ, in the next issue? And I would be interested in seeing pictures of all those included in the Merrymakers at KHJ, and any others, should there be any new members on the staff, and am very anxious to see pictures of Jack and Grace, KHJ, and one alone of the thin cop, Dailey, KFWB. Is this order too large? Regarding Russ Columbo, he far surpasses Bing Crosby as to real melody in his singing. I believe his voice is more restful and not as rough as Bing's.—OLIVE C., AMESBURY, MASS.

"Not That I Don't Like It—"

Do not understand (if you treat all alike), why or how some can write in "As You Like It," compliments, etc.

I have nothing good to say of it since the first of the year. Not that I don't like the magazine, but what's the use, when one receives it a month too late. I desire the program from first of the month. Why the delay?—MRS. R., LONG BEACH.

Men Wanted

Don't you suppose we girls ought to have a break pretty soon? You always have a picture of a girl on the cover, but never any good-looking men. How about it?

I will have to admit, though, that I was awfully glad to see the article and picture of Ted White in the DOINGS. For a long time I've heard how handsome he was, and had been wanting to see him. So if you will use more pictures of men, I believe there are a lot of other girls who will be as pleased as I will.—SARAH L., SAN BERNARDINO.

Satisfied

I was glad to see the article "Smile, Darnya, Smile" on the KHJ Merrymakers in the July-August number. At our house we are all crazy about this program, and when we saw it in RADIO DOINGS, it made it all the better. Now we can sit and listen, and know just how they all look.—CARRIE M. M., GLENDALE.

The Revealing Light

I have always thought Lee Morse was colored, until I saw her picture for the first time in last month's RADIO DOINGS. I can't imagine where I got the idea; probably just one of those impressions one gets. That just shows how one can get all mixed up on his conceptions of radio personalities. Please use plenty of pictures.—JACK G., BEVERLY HILLS.

Salting the Egg

Mrs. T. M. T. wrote in last month's "As You Like It" that Harry Barris was as the proverbial egg without salt, without his old Rhythm Boy side-kick, Bing Crosby. For my part, I think they are each doing better work and will be more popular since they have separated.

I think Harry is as clever as ever alone, or with the Three Ambassadors, as he was before; and I also believe Bing is as good, or better than he was with the other boys.—P. R. C., ALHAMBRA.

No Name, No Picture

For goodness sakes, and mine, don't publish any pictures if you can't give the names. It is a terrible disappointment to us radio fans. We have the pictures and don't know who they are.

How about some pictures of the Optimistic Doughnut artists? — ARTHUR M. E. N., SHELTON, WASH.

At Your Command

For once I want to tell you that you certainly picked out a good program to write about when you chose "Flat Feet." I think it is even better than Amos and Andy.

I also want to tell you how well I liked the article itself. It told me everything I had wanted to know about Dugan 'n' Dailey, as I have been wishing I could get some information about them for a long time. How about a story on the "Three Doctors," on Columbia? I think they are good, too.—J. E. R., SANTA ANA.

Believe It or Not

After hearing Noreen Gammill in "Knights of the Road," with Gleason and Armstrong, I find it almost impossible to believe it is the same girl whose story appeared in the last issue. Her "little sister" part was perfect. And those pictures—I would never have dreamed a good-looking girl like her could

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MODEL 250
Low Boy

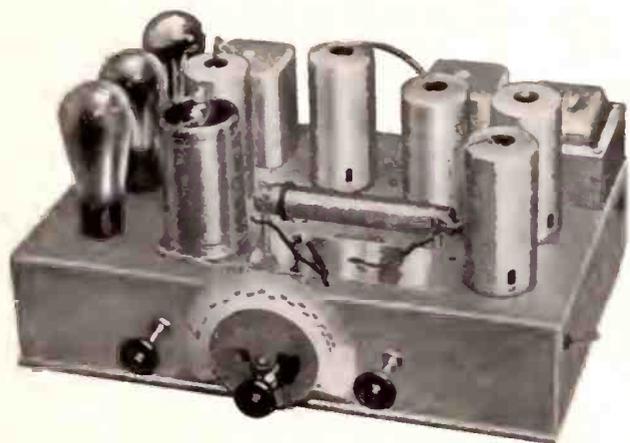
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Equipped with latest type Super-Heterodyne Chassis installed in this very beautiful all-walnut cabinet. Sand blasting is used to advantage as a means of decoration. Measurements, 38" high, 25" wide, 14" deep.



The chassis is full-size, ruggedly and powerfully built. It is 17 inches wide, 11 inches deep and 10 inches high. It uses one UY 227 oscillator, four UY 235, super-control screen grids, two UX 247 power pentodes and one UX 280 full wave rectifier. A full 12 inch Jensen Dynamic speaker gives superb quality on both low and high notes.



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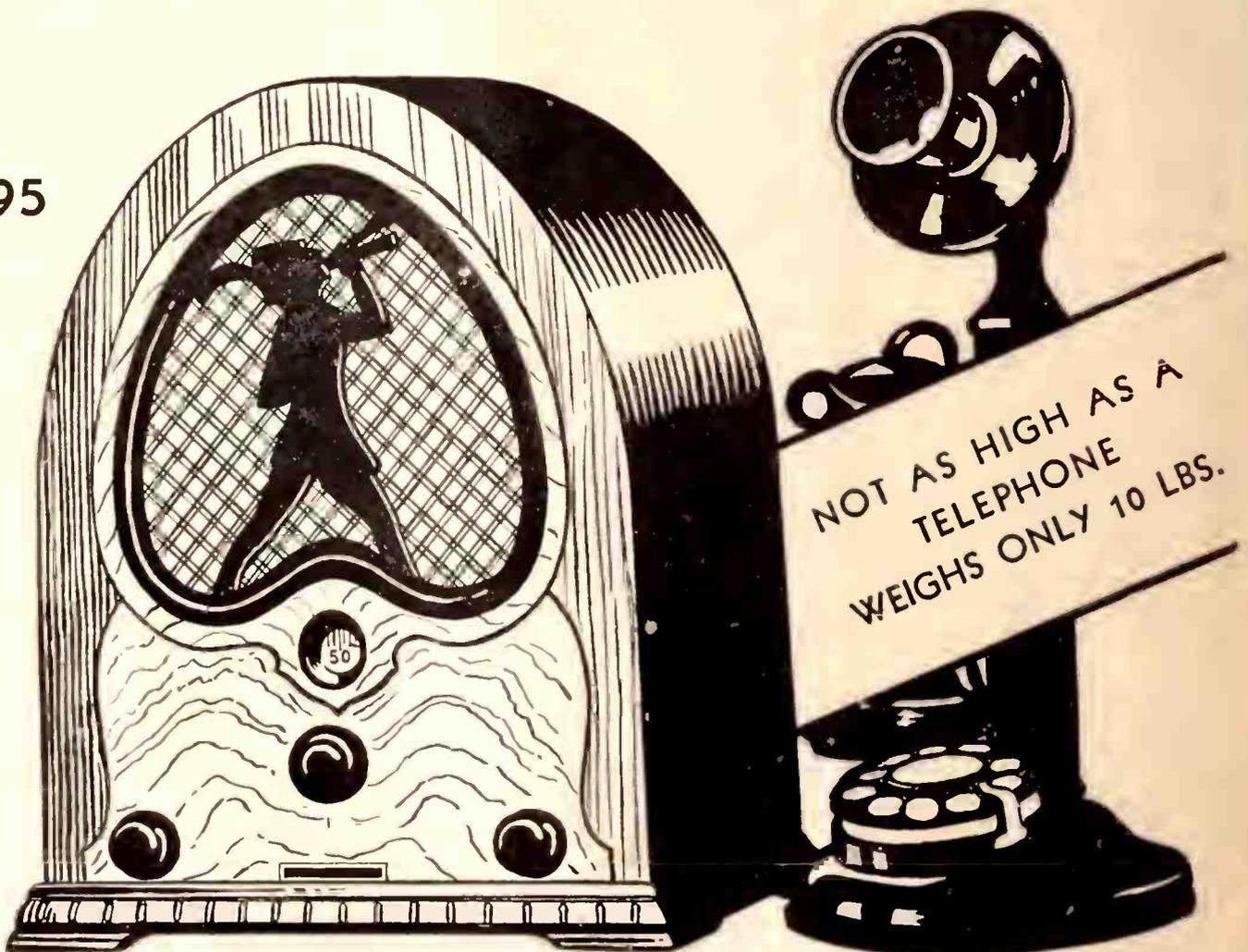
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it's small enough to take with you!

Don't miss important programs because your present receiver is a permanent "furniture" model. With a PETER PAN you can easily carry this little giant to the office . . . upstairs to mother's or the children's room . . . take it to your hotel room, mountain cabin or beach cottage. You will marvel at its tone and range. And the cost is so small that you can afford its greater convenience. Ask your dealer for a demonstration . . . and buy for the football games, international broadcasts and championship fights.

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