

# RADIO DOINGS

JULY-AUGUST  
1931  
Summer Issue

4-3-31  
Miss  
Nat'l Broadcast & Co  
711 Fifth Ave.  
New York, N.Y.

## FEATURES:

Seeing is Believing  
A Television Article  
*by Dr. Lee DeForest*

Smile, Darnya, Smile!  
with the KHJ Merry-makers

Grand Old Man of Radio  
—Seth Parker

From Monday On—  
Blue Monday Jamboree

On The Spot

Loyce Whiteman  
*...the Girl on the Cover*

National Broadcasting Company, Inc.  
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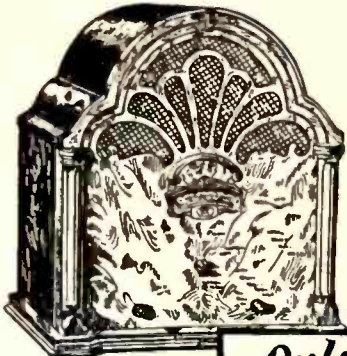
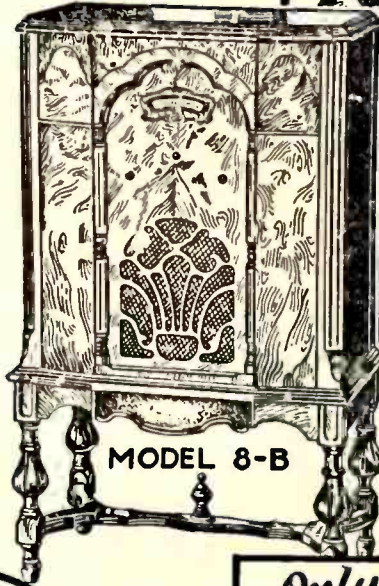


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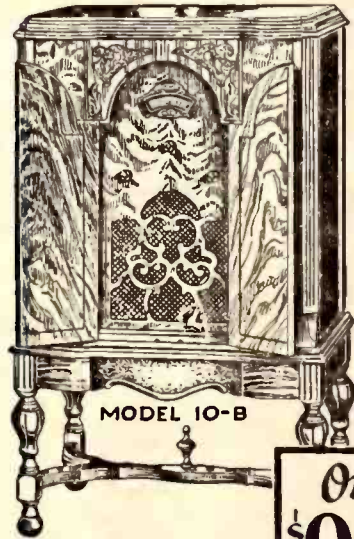
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# RADIO DOINGS

"THE MOVIE MAGAZINE OF THE AIR"

JULY - AUGUST

SUMMER ISSUE

1 9 3 1

Volume XIX

Number VIII

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*Harriet Lake*

Due to the combination of the July-August issues in this Sum-  
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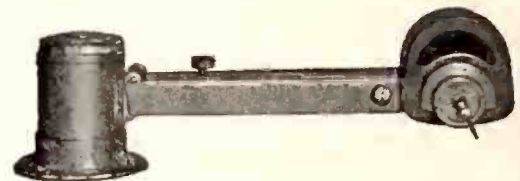
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**P A C E N T**

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# EDITORIAL

**R**EMEMBER when the first crystal radio sets came out? When one or two amateur "bugs" in your neighborhood, an electrician or so, and engineering departments in colleges were practically the only possessors of radio receivers?

We'd visit one of these "bugs," listen politely through earphones to an assortment of squawks, whistles and squeaks, tell him how wonderful it was, and go home and listen to some good phonograph records in peace.

For entertainment purposes, television is almost in that stage right now, in the West. In the East, where experimentation has been carried on more extensively, a few individuals are beginning to dabble in its mysteries with outfits of their own. Several broadcast stations are broadcasting television "programs," with reception reported at a thousand miles in some cases, its quality depending entirely on favorable atmospheric conditions. Thrilling, probably, but not very heavy entertainment.

In the West, experimentation has been much slower. There are no stations at present attempting to actually entertain the public with television "programs." In a few places, permits have been issued, but no active broadcasting is being done, except for strictly experimental purposes.

Television will be primarily for entertainment. For this reason, it will be a pretty safe bet to watch the theaters as barometers of television's progress. Theater owners are the wisest judges of entertainment. They are the first to snap up any opportunity to increase the box office returns, and when television is ready for the public, our theaters will be Johnny-on-the-spot.

Until then, television "hams" and experimental laboratories will still plug away at the new science, grinding away the rough edges that still confront satisfactory reception.

What the result will be when television is broadcast in the West, for better or for worse, is problematical. Will we buy a lot of parts, wires, tubes, and apparatus, assemble them ourselves, and putter around with it in our homes as we did with radios, or will we wait until it is better perfected?

Some of us will; some of us won't. There will be a large number of each, we imagine. Maybe we're busier, or lazier, than we were ten years ago when radio was new. Maybe not.

Anyway, the main thing is that television is here; it is a reality, and no longer a promise. Though it is now approaching the "crystal stage" rapidly, we still have better entertainment in our talkies and our radio. And soon we'll probably be visiting our television "bug" friends' homes, listening and watching politely, and going home to listen to our favorite radio program, or to a movie.



# Seeing IS

*Television in the Home? Not for several years yet, says this eminent radio pioneer, who has gone in for the new art.*

by Dr. Lee DeForest

I HAVE been asked to discuss television—its possibilities, potentialities, and probabilities; in short, when, where and why it will come. Leaving the technical angle entirely aside and writing of television purely from the fan standpoint, it might be as well to break right out with a pre-

diction that it will be more than the proverbial six months—far more—before we can hope to have a practical working television set in the home.

Four years would be a moderate guess, if anyone were willing to guess at something that is as vague as the possibilities of television.

A picture, perhaps six by eight inches, rather course-grained and perhaps a bit vague, can be transmitted over radio across a considerable space. The picture may stand out brilliantly at times; on the other hand there are frequent "blank" spaces, it would tend to fade now and then and no continuity of form could be depended upon.

On those rare occasions when the picture—perhaps of two persons talking—is transmitted with a maximum of clearness, it is extremely rare for there to be enough action to make it of outstanding interest. In other words, outside of the novelty of the thing, there is no real entertainment value to television as yet. And the novelty of it would soon wear off were television to be made national in scope under the present circumstances.

There are several reasons for the failure of engineers to develop a practical television set. First, I believe, the sooner the idea of broadcasting television on either a very short wave or a very long wave, is adopted, the sooner will it be possible to send out a comprehensive action shot. Moreover I do not believe that the scanning disk and the flat plate are sufficient.

The Radio Commission has issued no broadcasting licenses as yet. There are, however, stations located in the principal cities of the country, all of which are of an extremely experimental and private nature.

Methods must be brought about to get larger sized pictures—pictures that it would be possible for a group to observe at one time. RCA-Victor is at present doing as much if not more than any other firm in the development of television. The vast re-

*(Continued on Page 39)*

It is going to be difficult to talk at all of television without hinging on the technical. The mere fact that it is largely that very technical angle which is holding up progress at the present moment, should be a strong indication of which direction the wind is blowing.

No time would be better than now to let the public at large know just what progress has been made thus far.

*Above, the young lady is being "picked up" by photo electric cells. Right, Dr. Lee DeForest, author of this article. Below, operating the "flying spot pickup," a new instrument produced by Dr. DeForest.*

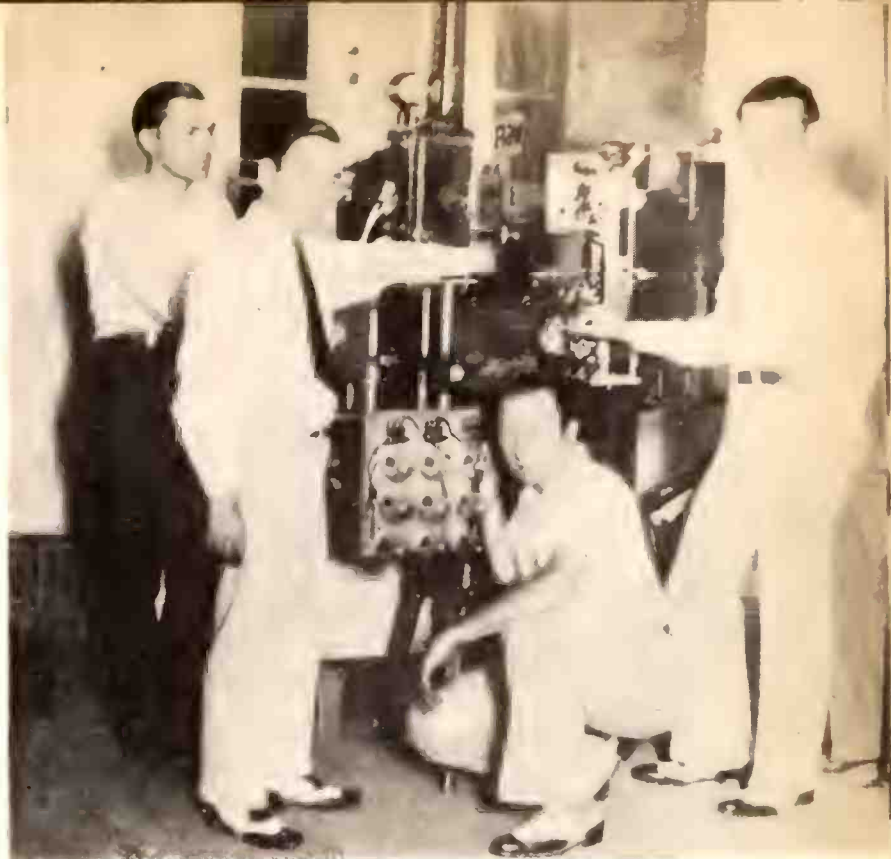




# Believing!

*And in the meantime . . . an ambitious group of Western amateurs are making great strides in helping Television "over the hump."*

by Charles S. Lester



**B**RIMFUL of energy, scientific facts and ideas, several enthusiastic young Californians are busily engaged in delving into the unfathomed mysteries of television.

Western newspapers are full of the subject of television—prophecies and opinions are flaunted before the public as facts and truths. But these young fellows, with shirt-sleeves rolled up and brows furrowed with serious enthusiasm and intent of purpose, are plugging away to get at the bottom of the matter, and do their bit to bring television "over the hump."

About a year ago a group of students began attending a special class, in television at the University of California at Los Angeles. At the end of the course, the instructor told them that he had brought them to the end of the road, and they knew now what had already been accomplished in television; the rest was up to them.

"Television is only in its infancy," he said, "and at present is confronted with a number of obstacles that the best scientists are striving to overcome. You men have been taught what has been done, what must be done—now go out and do it!"

They took the challenge and started out to look for a place to set up a laboratory for their work. The last few meetings of the television class had been held in the Warner-Kelton, a fashionable Hollywood hotel, and the manager, Dr. Warner, had taken considerable interest in the boys and their work. When they asked if he would let them build a little experimentation "lab" on the roof of the hotel, Dr. Warner offered to build them a complete laboratory in the rear grounds of the hotel, where the swimming pool, golf course, gymnasium, and theater are located.

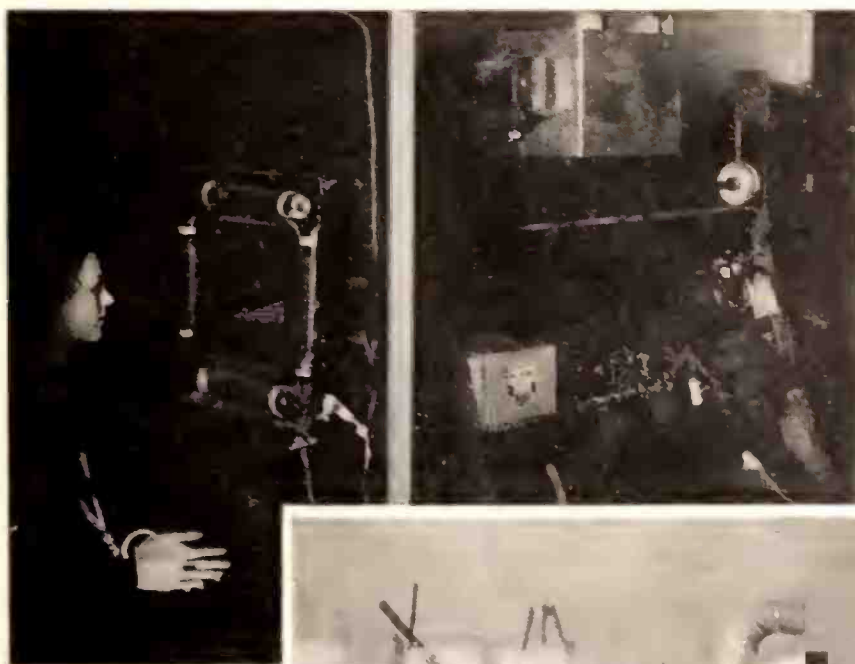
In these beautiful surroundings, with nothing much to go on but determination and confidence, they began. Their equipment grew, and experimentation went merrily on, building, testing, tearing down, and building up again.

They organized themselves as a club, called it the California Television Society, and limited the membership to 18 members. Among their members are many noted men in the radio, motion picture, television and sound fields.

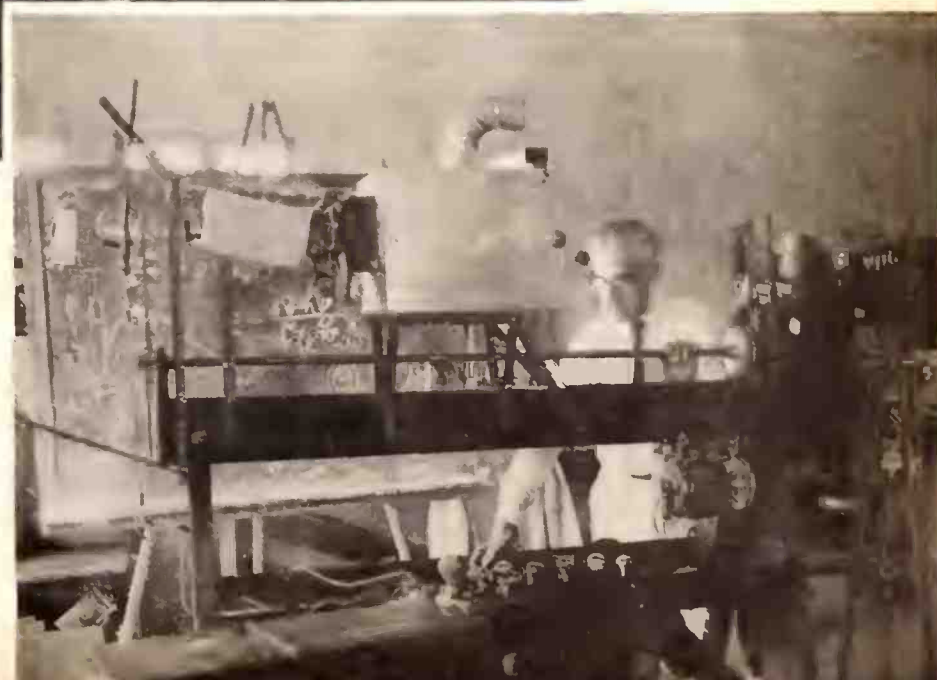
And now they have established themselves as the only body of amateur television experimentalists in the West. Their findings have proved valuable to other experimenters all over the country. Older authorities in the East consider them fellow associates, and accept suggestions and borrow ideas from them.

In the laboratory at the Warner-Kelton Hotel, a complete television apparatus has been set up. Working principally with silhouettes and

*(Continued on Page 42)*



*Above, a few of the members of the Society, the only one of its kind in the West. Left, scanning disc and flying spot. Below, Dr. Gilbert Lee, scientist, at work on a television experiment.*





# SMILE, DARN

*And if this gang of KHJ  
bring a grin, then you mu*

**W**HAT is rapidly proving to be one of the outstanding programs in the West, is strangely enough a complete accident. "The Merrymakers," that charming extravaganza produced by KHJ every Saturday night from 8:30 to 9:30 o'clock, was brought about as the result of a sheer freak of fancy.

It all happened on night last year. Raymond Paige, who was to become famous as the producer and manager of the air feature, was loafing around the studio with several others connected with the organization. They were listening half-heartedly to a rather dull program when Paige suddenly turned to Kenneth Niles, the announcer.

"Say, boy," said Paige, "lets get together and give this here air public of ours something to keep them awake—something good!"

"Yeah," commented Niles, drily, "What?"

"I've got an idea," replied Paige. "Come on into my cubby hole—and any of you other guys also—and I'll give you the lowdown on my brain storm."

And the next Saturday it happened. "The Merrymakers" went on the air for the first time. There was a

33-piece orchestra, there were a dozen singers and crooners, there were a half dozen solo instrument artists; in short there was everything in that first program from the janitor of the building to a stray bill collector who was found waiting around the back entrance to see a second violinist who had fallen down on his payments for a saxophone. It was some program!

And like Tennyson's brooklet, the Merrymakers have gone on and on. The program is unsponsored and every artist in the entire studio joins in. What a gathering they are. On top of the local talent, Leo Tyson, publicity director at KHJ, manages to arrange to bring in the outstanding vaudeville artists who happen to be appearing in Los Angeles theatres during the week end of the broadcast.

For the most part, the gay pot-pourri of music and nonsense is a burlesque of more serious forms of entertainment. The fact that it follows a symphonic period on the air, is excuse enough to eliminate anything hinging on serious music.

And in spite of the tenor of lightness and comedy that prevails during the gambols of the Merrymakers, the radio fan gets some good music. The Hallelujah Boys, those four dusky gentlemen with the silver throats and



● Above—The Three Cheers—Rah, Ken Allen; Rah, Travis Hale, and Rah, Ernest Derry. Left to Right—Ted Osborn, (the one and only), Aunty McKasser (Elvia Allman), Ken Niles, master of ceremonies, Pearl Hunter, the Chili Peppers, and Ken Allen.





# YA, SMILE!

*Merrymakers can't  
have a cracked lip.*

by  
Gail  
Barnes

the quivering, liquid notes, assist the feature with the melodies which have made them famous over the entire west.

Then there are the "Three Cheers," Rah, Rah and Rah. Kenneth Allen, the lad with the flashing eyes and classic brow, Travis Hale, who brings tears to the withered cheeks of pawn brokers with his winsome music, and Ernst Derry, make up the trio.

Ted Osborne is the gag genius. And that boy Osborne is good. It may be admitted that without him, the Merrymakers would be lost. His ideas and his uncanny ability to pick the funniest possible situations and things to say, are the two outstanding factors in the production of the program. Osborne as a rule makes a little speech of his own—something on the serious side like "The Life Period of the Tonsil," or "How to Make the Mocking Bird Mock."

Osborne and the charming wit that features these little lectures of his, make one of the predominate attractions of the program.

Then there's Auntie McKasser. Good old Auntie McKasser! Now there's a woman it would do your staunch heart good to hear. Elvia Allman plays the part and plays it to a fare-thee-well. She gives helpful hints to the housewife, slips in a wise-

crack or so for the housewife's husband and leaves the mike with a feeling that a good time was had by all. You know the kind of stuff—just good, clean fun—and it's funny too.

There's a short sketch—Ebenezer and Malaria Tollgate. They climb the Alps, they tour Europe, they ramble through the Orient and they have a swell time. And the radio fans who flock to their receivers on Saturday night have just as good a time listening in.

Fred Zimbalist, who is related to the great violinist, is the lad who does the clever work with the harmonica. His stuff verges on the classical and his interpretation of great music is a charming foil to offset the general run of humor and nonsense in the program.

Perhaps the outstanding part of the Merrymakers program is the remarkable sound effect combinations which Charles Forsythe, that genius of disharmony, creates to carry the illusion of odd situations.

Osborne remarks that when he designs and draws up those excruciatingly funny sketches of his, he does so with an eye to the possibilities of introducing sound combinations which are at once unusual and humorous.

For instance, one time there was



● RAYMOND PAGE, *the man who made it all possible.*

a scene in a dentist's office. The average sound effect engineer would have racked his brain pain in an effort to produce the sound of the drill and the horrible nerve racking buzz of the complicated machinery of torture to be found in the average dental parlor. But not so with Forsythe.

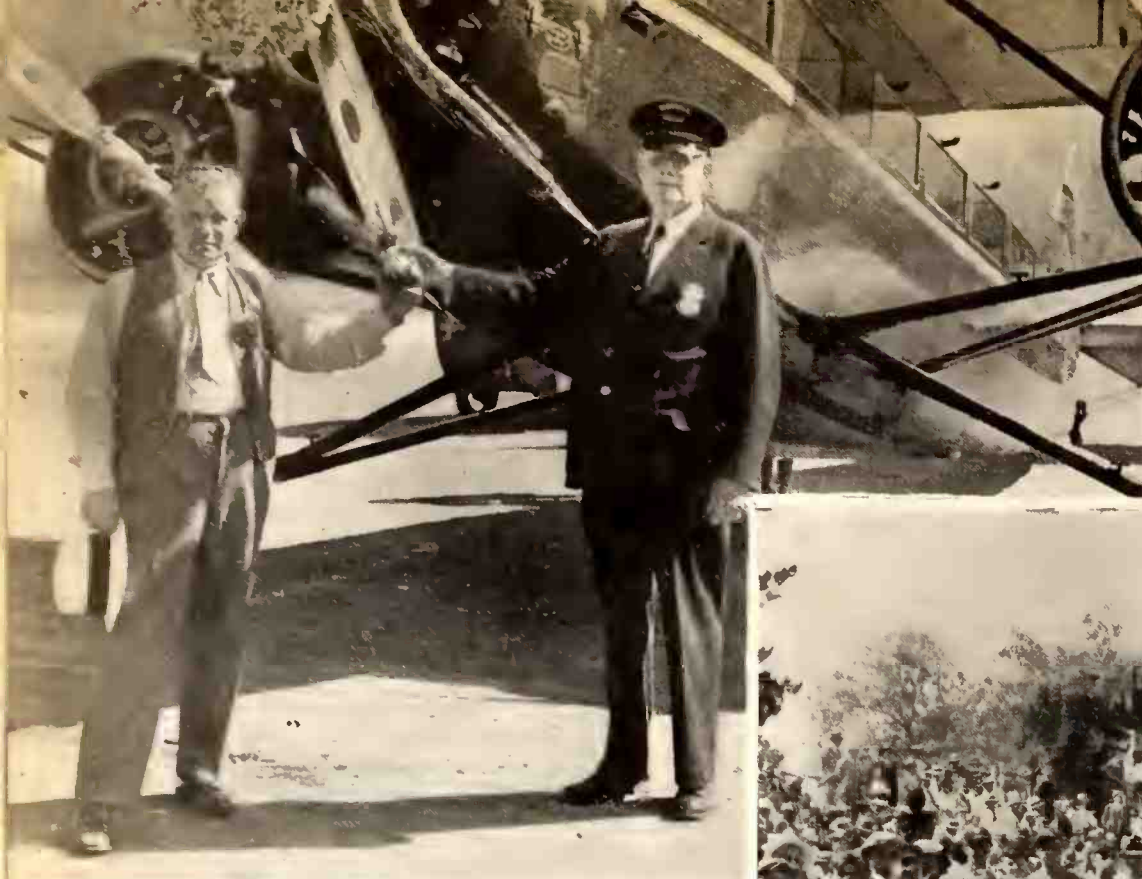
KHJ talent combined forces to devise something new. The outcome was that the radio listener heard the sounds not of the dental office, but an interpretation of the sounds as the patient in the chair imagined them. In other words instead of the dull, subdued buzz of the drill; a horrible, nerve shattering, uncontrollable screech exited from the false dental office into the microphone. The screams of the patient were blood-

*(Continued on Page 40)*





# "DADDY OF 'EM ALL"



*Daddy Rango at the dedication of Century Air Lines, at Glendale. Right, his famous baseball team, and wheelbarrow used in gathering donations which are given to the poor. A hard bunch to beat, too.*



by Dean Holmes

IF ONE were to ask the general question "Who is the best friend of the poor?" it is safe to say nearly a quarter of a million people in the West would immediately cry "Daddy Rango!"

Why? Well, that's where the story begins.

For 24 years, A. M. Rango, now known familiarly and officially (for the name is copyrighted) as "Daddy," has been engaged in relief work of various kinds, and in various places. He has undertaken many and sundry enterprises to enlist aid for the needy. Having had a long experience in showmanship and trouping, Rango was particularly well grounded in the psychology of the public, and knew his business when it came to getting people to contribute.

With this background, he went into radio broadcasting, considering it the best modern means of dealing with the greatest number of people. He has built up a stronghold at KELW, Burbank, Calif., from which he sells personality, psychology, and advice, in return for food, clothing, and other contributions for distribution among the poor. He has conducted programs at a dozen other stations.

Rango is actually looked upon as an exalted Good Samaritan, a sure refuge in time of need, by thousands upon thousands of persons who have sought help at his hands. None has ever been refused. Aid has been rendered where aid was most needed. Lives have been saved, and health restored.

A woman wrote a letter to Rango one day in which she sought his help as a last resort. Hope was gone, and the doctors had given her but 30 days to live unless she could go to a dryer, hotter climate. She appealed to him in despair.

"I have no money—no friends. What can I do? I have given up hope," her letter read. "For God's sake, can you do something?"

Immediately Rango's appeal went out over the air for an automobile to take this poor woman where she wanted to go. Within a few hours, the automobile arrived, along with offers of many more. Rango delved into his own meager purse and gave the woman \$45. She reached her destination, managed to find work, and is healthy and happy today.

Funerals for the poor are one of Rango's most common acts of charity. Funeral directors all over the

West have offered their free services, provided him with the necessary facilities for nothing. Memorial parks and mausoleums give him space and plots for the many burials he makes possible for destitute families. Rango has scores of pitiful, touching messages of gratitude from those he has aided in providing proper burial for their loved ones.

"I sponsor everything that is right!" declared this silver-haired, energetic little man. "And if it isn't right, I won't have anything to do with it!"

The law has forbidden the solicitation of funds over the air, but Daddy Rango diplomatically asks, in the name of the needy parties concerned, for any help that might be offered, and enumerates the articles most in demand. From automobile tires to permit a penniless aged couple to drive back home, to shoes for the baby and dresses for women, donations roll in.

He has a single rule which he follows in giving advice or aiding families in danger of separation. "Are there children in the family?"

"My one and only purpose in assisting these cases," Rango said, "is



*Rango's Dynamic Personality Has Won Him Thousands of Friends and Followers All Over the West. His Works of Charity are too Numerous to Count.*



*How would you like a morning mail like this? Just a part of the letters Rango has received. Left, his specially-designed bus containing a broadcast system. Mrs. Rango and their daughter are sitting beside "Daddy."*



to keep the home together if there are children!"

In 1930, Rango was credited with having fed approximately 63,000 persons. Many were clothed in addition. He found jobs for hundreds, held funerals for scores and kept many a home from becoming disrupted.

And it isn't an easy job. Rango is on the jump every minute of the day. His irons are in so many fires it requires a manager and a secretary to keep his activities organized. He attends benefits, gives performances, manages his own baseball team. He owns a public address system which he takes to celebrations and broadcasts performances there. On one occasion, at a baseball game, Rango announced through the microphone that he was coming down through the crowd for donations. He borrowed a wheelbarrow, pushed it among the crowd, and brought it in with hundreds of dollars in it.

He recently held a guessing contest over KELW, in which the public was asked to guess the articles hanging on a clothesline in the studio. Immediately the telephone wires began to hum. Between 11:00 a. m. and a little after midnight, the calls came

in so fast that they were nearly impossible to handle. As a result of this contest, the telephone company sent Rango a letter.

"We have found that during your recent guessing contest, that 12,430 of the connections made with your studio could not be completed. To sufficiently take care of this overwhelming number of calls during these hours, it would require 42 separate lines, instead of the four now maintained by KELW. Because of the exceedingly great expense necessary for KELW to maintain this number of lines, may we suggest that you attempt to confine the answers to your contests to letters, instead of telephone calls." Rango obliged, and answers in writing were requested.

In answering the hundreds of questions that come in, Rango applies another simple rule. "Is the question and corresponding answer uplifting to the mind?" Questions of an obviously petty nature are ignored.

Naturally, before meeting a person like Rango, the suspicion of charlatanism and exploitation lurk in one's mind. One rather expects to see a darky banjoist or Indian chief somewhere. But he is so open, so abrupt and frank, that doubts are

banished as soon as he starts speaking. All of his statements are forceful and decisive, with a challenging tone that says, "I'm doing what I believe is right, and I'm getting a lot done. If you don't like it, you know what you can do!"

And he is doing a lot. He has the proof of his pudding of charity in the letters that pour into him, in the lines of people that wait patiently at his office door, in the thousands of friends who rally to his support when he calls.

"That's my reward," Rango explained. "I haven't a red cent, but look at the millions of friends I have. If you went to the bank and looked at my account, you'd be lucky to find \$50. That's not what I'm after!"

In the three years he has been at KELW, Rango has received more than 300,000 letters. Some of thanks, some appealing, some congratulatory. That too, is something. Then he wears on his vest three medals. One is a gold medal of appreciation from the Veterans of Foreign Wars, one an Honorary Chief of the Fire Department of Alhambra, Calif., badge, and one from the Parent-Teachers' Association, in recognition of services. He is a member of the Los Angeles Chamber of Commerce.

That's Rango—showman, philosopher, good Samaritan, friend of the Children, and "Daddy" to all.



# HOT TIPS...

## DAILY TIPS

6:00 AM—Andy and Chester, "The Eye Openers." KMTR  
 6:00 AM—Early Birds. KGA  
 6:45 AM—Bill Sharples and His Gang. KNX  
 7:00 AM—Ken Niles "News Briefs" and Records. KHJ (Ex. Sun.)  
 7:00 AM—Cuckoo Club. KTAB (Ex. Sun.)  
 7:00 AM—Morning Moods. KGFJ  
 7:30 AM—Alice Blue Gown. KHQ  
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KOA (Ex. Sun.)  
 8:00 AM—Shell Happytime, with Hugh Barrett Dobbs. KHQ KOMO KGW KPO KFI (Ex. Sun.)  
 8:00 AM—Hallelujah Hour. KHJ KGB  
 9:00 AM—Cross-cuts of the Day. KGO KECA (Ex. Sun. & Wed.)  
 9:00 AM—Dobbsie's Birthday Party. KPO (Ex. Sun.)  
 9:15 AM—Vermont Lumberjacks. KGO KECA (Ex. Sun., Wed. & Thurs.)  
 9:15 AM—Cecil and Sally. KDYL (Ex. Sun.)  
 10:00 AM—Happy Mammy Jinny and the Doughboys. KGER  
 10:00 AM—Eddie Albright and His Ten o'Clock Family. KNX  
 10:15 AM—Charlie Wellman, "Prince of Pep." KOL (Ex. Sun.)  
 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI KFSD (Ex. Sun.) (10:00 Thurs.)  
 11:00 AM—Columbia Salon Orchestra. CBS Stations (Ex. Sun.)  
 11:30 AM—Rango. KELW (Ex. Sun.)  
 12 Noon—Mid-day Request Program. KGA (Ex. Sun.)  
 12 Noon—Biltmore Concert Orchestra. KHJ (Ex. Sun.)  
 12:15 PM—Western Farm and Home Hour. KGO KHQ KOMO KPO KFI KFSD (Ex. Sat. & Sun.)  
 12:30 PM—Dixie Aces. KGFJ (Ex. Sun.)  
 12:45 PM—The Islanders. KEX (NWB System) (Ex. Sun.)  
 1:00 PM—Paris Inn. KNX (Ex. Sun.)  
 2:00 PM—Happy-Go-Lucky Hour. KHJ KFRC (Don Lee System) (Ex. Sat. & Sun.)  
 2:00 PM—Eddie Albright, "The Bookworm." KNX (Ex. Sun.)  
 2:30 PM—Organ Recital by Dr. Stewart. KFSD (Ex. Mon.)  
 3:00 PM—Tunes of the Times. KTAB (Ex. Sun.)  
 3:00 PM—Feminine Fancies. KFRC  
 4:00 PM—Travelogue. KNX (Ex. Sun.)  
 4:00 PM—Organ Recital and Passerby. KGFJ (Ex. Sun.)  
 5:00 PM—Los Caballeros. KROW (Ex. Sun.)  
 5:30 PM—The Date Book. KPO (Ex. Sun.)  
 6:00 PM—Em and Clem. KGER (Ex. Sun.)  
 6:00 PM—The Silver Liners. KTAB (Ex. Sun.)  
 6:30 PM—Ethiopian - Oriental Supper Club. KMTR  
 6:45 PM—Cecil and Sally for the May Co. KFWB (Ex. Sun.)

7:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD (Ex. Sun.)  
 7:00 PM—Frank Watanabe and Honorable Archie. KNX (Ex. Sun.)  
 7:30 PM—Camel Quarter Hour. CBS Stations. (Ex. Sun.)  
 7:45 PM—Cecil and Sally. KPO (Ex. Sun.)  
 8:00 PM—Adventures of Black and Blue. KOL KFPY KOIN KFRC KHJ KVI (Ex. Sun. & Mon.)  
 8:00 PM—Gleason and Armstrong in Knights of the Road. KFWB  
 9:00 PM—The Vikings. KGFJ (Ex. Sun.)  
 10:00 PM—Gus Arnheim's Orchestra. KFWB  
 10:00 PM—Anson Weeks and his Orchestra. KFRC  
 10:00 PM—Biltmore Hotel Orchestra, Los Angeles. KHJ  
 10:00 PM—Beverly Hill Billies. KMPC  
 11:00 PM—George Olsen Club. KFI (Ex. Sun.)  
 11:00 PM—Jimmie Kendrick's Nite Owls. KTAB (Ex. Sun.)  
 11:00 PM—New Paris Inn—Singing Waiters. KNX (Ex. Sun.)  
 12 Midnight—Midnight Moods. Organ. KHJ  
 12 Midnight—Dedication Hour. KFWI

3:00 PM—Margy, the Steno. KGO KOMO KGW KTAR (NBC)  
 3:00 PM—The World's Business, Dr. Julius Klein. KHJ KVI KFPY KDYL KOH KGB (CBS)  
 3:15 PM—Piano Pals. KHJ KVI KFPY KDYL KOH KGB (CBS)  
 3:30 PM—RCA Victor Program. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)  
 3:45 PM—The Boswell Sisters. KVI KFPY KFRC KHJ KDYL KOH KGB (CBS)  
 4:00 PM—Enna Jettick Melodies. KHQ KOMO KGW KPO KFI KFSD KTAR (NBC)  
 4:00 PM—Vesper Hour by Westley Turlotte. KNX  
 5:15 PM—Concert Jewels. KECA KFSD KGW  
 5:30 PM—Grand Opera Miniature. KOL KVI KFPY KMJ KGW KFRC KHJ KDYL KOH  
 6:45 PM—Sunday at Seth Parker's. KGO KGW KECA KFSD KTAR  
 7:30 PM—Carnation Contented Hour. KGO KHQ KOMO KGW KFI KFSD KSL KOA  
 8:30 PM—"Twenty-Two Fifties." KHJ KFRC  
 9:00 PM—Chase & Sanborn Program. KGO KHQ KOMO KFSD KTAR KOA KGW  
 9:00 PM—Calmon Luboviski, violinist; Claire Mellonino, pianist. KNX  
 10:00 PM—Arizona Wranglers. KNX  
 10:00 PM—World-wide News. 10:10 George Wendt's Orch. KHJ KFRC  
 11:00 PM—Les Hite and Cotton Club Orchestra. KFVD

## BY THE WEEK SUNDAY

7:00 AM—Bill Sharples and His Gang. KNX  
 8:00 AM—Rochester Concert Orchestra. KGO KOMO KGW KECA KFSD (NBC)  
 8:00 AM—Sunday Times Comics. KHJ  
 8:30 AM—International Broadcast. KOL KVI KFRC KHJ KLZ  
 9:00 AM—Breakfast with Sperry. KHQ KOMO KGW KPO KFI KFSD (NBC)  
 10:00 AM—Judge Rutherford. KNX  
 10:30 AM—Yeast Foamers. KHQ KOMO KGW KPO KECA KFSD KTAR (NBC)  
 10:45 AM—Trinity Methodist Church. KGEF  
 11:00 AM—Jean Leonard, popular music. KFWB  
 12 Noon—Cathedral Hour. KGB KOL KVI KFPY KHJ KDYL KLZ KOH (CBS)  
 12:30 PM—Helen Guest Ballads. KFI  
 1:00 PM—Sunday Sunshine. KFRC (Don Lee System)  
 1:00 PM—Sabbath Reveries. KGO KHQ KOMO KGW KTAR  
 1:00 PM—Fiesta de Los Angeles. KGFJ  
 2:00 PM—Park Board Program. KNX  
 2:00 PM—Catholic Hour. KECA KHQ KOMO KGW KPO KTAR  
 2:00 PM—Chicago Knights. KOL KVI KFPY KFRC KHJ KDYL KOH KGB (CBS)  
 2:30 PM—Musical Comedy Selections. KTAB  
 2:30 PM—Organ Concert, Dr. Stewart. KFSD

## MONDAY

10:00 AM—Texas Longhorns. KFVD  
 11:30 AM—Victor Rodman, dramatic reader. KPO  
 11:30 AM—The Three Doctors. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (CBS)  
 1:30 PM—Times Forum. KHJ  
 3:00 PM—Edna Wallace Hopper. KGA (NWBS)  
 3:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)  
 4:30 PM—Barbara Maurel. New World Symphony. KVI KFPY KFRC KHJ KDYL KOH KGB  
 5:00 PM—Variety Boys. KELW  
 5:30 PM—KMCS Supper Club. KMCS  
 6:00 PM—White Owl All Star Revue. KVI KOIN KFRC KDYL KLZ  
 6:30 PM—Empire Builders. KECA KGO KHQ KOMO KGW KFSD KTAR  
 7:00 PM—Sequoians. KPO  
 7:30 PM—M.J.B. "Demi-Tasse Revues." Gus Arnheim. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA  
 7:45 PM—Cecil and Sally for S. & W. KPO KFWB

## RADIO DOINGS



# By the Day and Week . . .

8:00 PM—Blue Monday Jamboree. KFRC  
KHJ KVI KGB  
8:30 PM—Pacific National Singers. KGO  
KECA  
9:00 PM—U. S. C. Lectures. KMPC  
9:00 PM—Ben Bernie's Orchestra. KPO  
11:00 PM—Lofner-Harris Hotel St. Francis. KGO KGW KFI

6:30 PM—Coca Cola Program. Grant-land Rice Interview. KGO  
KHQ KOMO KGW KFI  
KFSD KTAR  
7:15 PM—Arthur Pryor's Cremo Military Band. KVI KFPY KOIN  
KFRC KHJ KDYL KLZ KOH  
7:45 PM—Cecil and Sally. KPO KFWB  
8:00 PM—Brown's Airedales. KNX  
9:30 PM—White Drag-Ins. KMO  
10:00 PM—Gruen, Answer Man. KFRC  
10:30 PM—Russian - American Art Club Orchestra. KNX

6:00 PM—Paul Whiteman's Painters. KGO KHQ KOMO KGW KFI  
KFSD KTAR  
6:00 PM—Old Time Minstrel Show. KFOX  
7:00 PM—Fletcher Henderson and Orchestra. KOL KFPY KFRC  
KHJ KDYL KLZ KOH KGB  
7:15 PM—Arthur Pryor and his Cremo Military Band. KOL KVI  
KFPY KOIN KFRC KHJ  
KDYL KLZ KOH  
7:45 PM—Cecil and Sally. KPO KFWB  
7:45 PM—Pacific Coast Club Rhythm Makers. KFOX  
8:00 PM—Royal Order of Optomistic Dots. KNX  
8:30 PM—Gilmore College Daze. KHJ  
9:45 PM—Boxing Events at Hollywood Legion Stadium. KNX  
10:00 PM—Mystery Serial "The Game Called Murder." KGO KSL  
KOA  
11:00 PM—Les Hites and Cotton Club Orchestra. KFVD  
11:00 PM—Lofner-Harris St. Francis Orchestra. KGO KGW (KFI 11:30)

## TUESDAY

9:30 AM—Jack Baldwin, Pianist.  
11:45 AM—Edna Wallace Hopper, Beauty talk. KGO KHQ KOMO KGW  
KECA KFSD KTAR  
12:30 PM—World Wide News. KHJ  
3:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW KFI  
KFSD KTAR  
4:30 PM—"Little Green Jug" program. KJBS  
5:00 PM—The Globe Trotter. KFRC  
5:00 PM—Big Brother Ken's Club for Kiddies. KNX  
6:00 PM—Blue Ribbon Malt Program. Ben Bernie. KVI KFPY KFRC  
KHJ KDYL  
7:15 PM—Sperry Smiles. KGO KHQ KOMO KGW KECA KFSD  
7:15 PM—Arthur Pryor's Cremo Military Band. KVI KFPY KOIN  
KFRC KHJ KDYL KLZ KOH  
8:15 PM—Memory Lane. KGO KHQ KOMO KGW KFI KFSD  
KTAR  
8:30 PM—Gilmore Circus. KNX  
9:30 PM—Boxing, Olympic Auditorium. KFWB  
9:30 PM—Vignettes. KHJ  
10:00 PM—Star-Shell Reviews.  
11:00 PM—Les Hite and Cotton Club Orchestra.  
12:00 PM—Pipe Organ, J. Newton Yates.

## THURSDAY

10:30 AM—Kate Brew Vaughn, Home Economics Program. KNX  
11:30 AM—Three Doctors. KOL KVI KFPY KFRC KHJ KDYL  
KLZ KOH KGB  
11:45 AM—Edna Wallace Hopper Beauty Talk. KGO KHQ KOMO  
KGW KECA KFSD KTAR  
12 Noon—Happy Chappies. KMPC  
12:30 PM—World Wide News. KHJ  
3:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW  
KFI KFSD KTAR  
4:00 PM—Fleischmann Hour. Rudy Vallee. KGO KHQ KOMO  
KGW KECA KTAR  
5:15 PM—Boswell Sisters, Martha, Connie and Vet. KVI KFPY  
KFRC KHJ KDYL KLZ KOH  
6:00 PM—Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI  
KFSD KTAR  
6:15 PM—Dinner Dance Music. KFWI  
7:15 PM—Sperry Smiles. KGO KHQ KOMO KGW KECA KFSD  
7:15 PM—Arthur Pryor's Cremo Military Band. KVI KFPY KOIN  
KFRC KHJ KDYL KLZ KOH  
8:30 PM—M. J. B. "Demi-Tasse Revue." Gus Arnheim. KGO KHQ  
KOMO KGW KFI KFSD  
KTAR KSL KOA  
9:00 PM—Concertized Opera with Alice Gentle. KPO  
9:30 PM—Organ Recital, Vera Graham. KFOX  
11:00 PM—Lofner - Harris, St. Francis Hotel. KGO KGW (KFI 11:30)

## SATURDAY

11:30 AM—Three Doctors. KOL KVI KFPY KFRC KHJ KDYL  
KLZ KOH KGB  
11:45 AM—Edna Wallace Hopper, Beauty Talk. KGO KHQ KOMO  
KGW KECA KFSD KTAR  
11:45 AM—Saturday Syncopators. KHJ (CBS)  
12 Noon—Happy Chappies. KMPC  
2:10 PM—Pacific Coast League Baseball. KFWB  
3:00 PM—Long Beach Municipal Band Concert. KGER  
3:15 PM—Roosevelt Hotel Tea Dance. KNX  
4:00 PM—Rudy Vallee and his Connecticut Yankees. KGO KFI  
4:30 PM—Meglin Kiddies and Revue. KFVD  
5:00 PM—Harry Jackson and the Little Pig. KFVD  
6:00 PM—Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI  
KFSD KTAR  
7:15 PM—Arthur Pryor and his Cremo Military Band. KVI KFPY  
KOIN KFRC KHJ KDYL  
KLZ KOH  
7:15 PM—Gilmore Circus. KOMO KGW KPO KFI  
7:45 PM—Sperry Smiles. KGO KHQ KOMO KGW KECA KFSD  
8:00 PM—Guy Lombardo and his Royal Canadians. KFPY KDYL KLZ  
KOH KGB  
8:00 PM—KNX Varieties. KNX  
8:45 PM—"D-17, Emperor." James Knight Carden and cast. KFI  
9:30 PM—Associated Spotlight Revue. KGO KHQ KOMO KGW  
KECA  
10:00 PM—Beach Boys Hawaiian Orchestra. KFVD  
11:00 PM—Fredie Carter's Majestic Ballroom Orchestra. KFOX

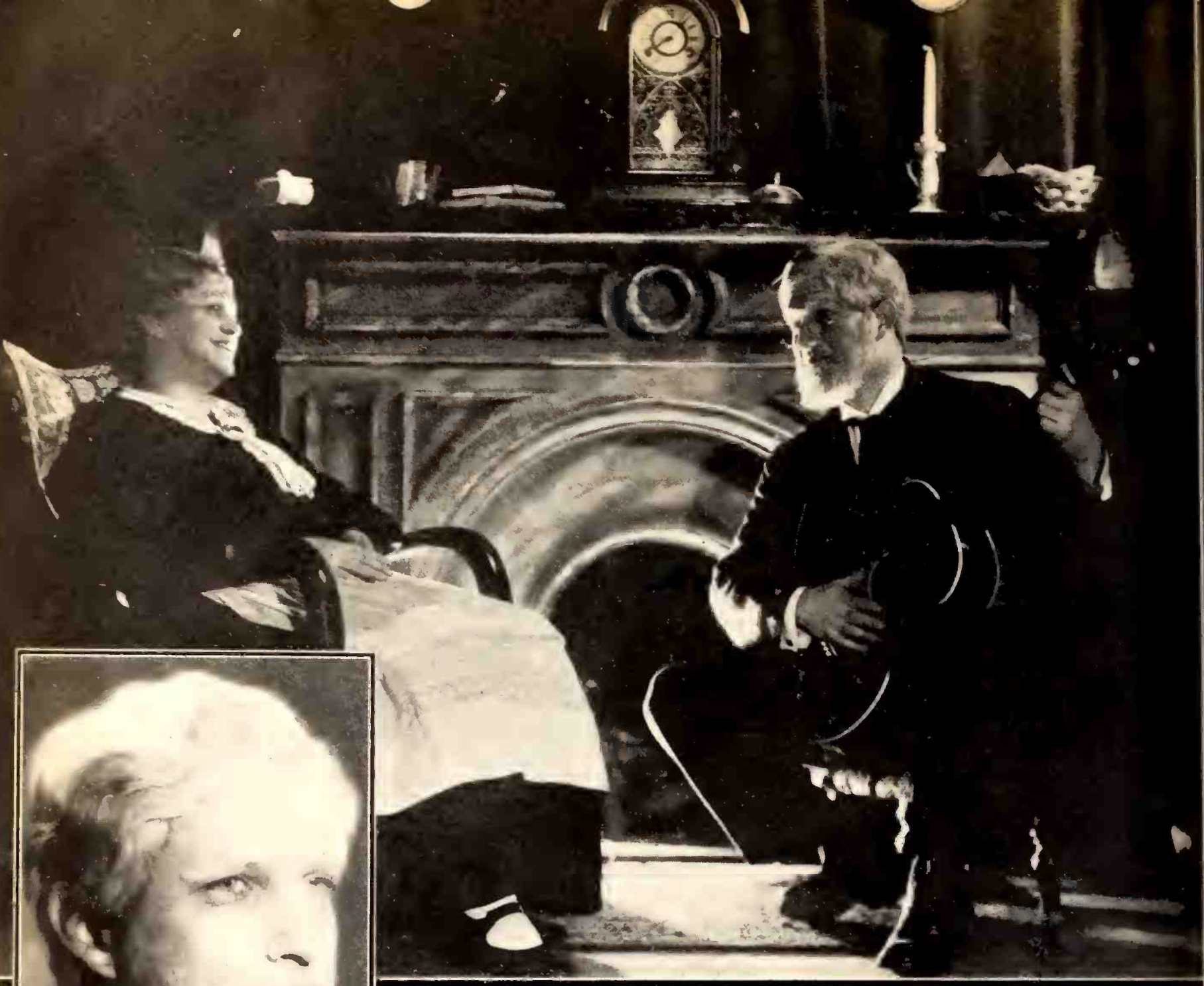
## WEDNESDAY

8:00 AM—L. A. Breakfast Club Program. KFWB  
10:15 AM—Mary Hale Martin's Household Period. KGO KHQ KOMO  
KGW KFI KTAR KSL KOA  
11:30 AM—The Three Doctors. KOL KVI KFPY KFRC KHJ  
KDYL KLZ KOH KGB  
11:30 AM—Jack Carter, "The Boy from London." KNX  
12:30 PM—World Wide News. KHJ  
1:30 PM—Times Forum. KHJ  
3:00 PM—Science Speaks. KGO KECA  
3:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW KFI  
KFSD KTAR  
4:00 PM—Listerine Program. Bobby Jones Golf Chat. KGO KHQ  
KOMO KECA KFSD KTAR  
4:30 PM—Cowboy Kids. Children's Program. KGO  
5:00 PM—Big Brother Ken's Club for Kiddies. KNX  
5:00 PM—Variety Boys. KELW  
5:30 PM—Palmolive Hour. KGO KHQ KOMO KGW KFI  
6:00 PM—Rhythm Choristers. KVI KDYL KOH  
6:00 PM—Sperry Smiles. KPO

## FRIDAY

11:30 AM—Three Doctors. KOL KVI KFPY KFRC KHJ KDYL  
KLZ KOH KGB  
12 Noon—Edna Wallace Hopper, Beauty Talk. KGO KHQ KOMO  
KGW KECA KFSD KTAR  
12:30 PM—World Wide News. KHJ  
3:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW KFI  
KFSD KTAR  
4:30 PM—"Little Green Jug" program. KJBS  
5:00 PM—Interwoven Pair. KGO KHQ KOMO KGW KFI KFSD  
KTAR  
5:30 PM—Armour Hour. KGO KHQ KOMO KGW KFI KFSD  
KTAR





## SETH PARKER

● *The Sunday night "gathering" is over; the group of neighbors who meet in Seth Parker's Parlor once a week have gone home. "Ma" and Seth sit by the fire awhile, together, and engage in one of the pleasant, homely dialogues which keep the Seth Parker program so close to the hearts of their listeners.*



# The Grand Old Man Of Radio—

by  
Gertrude Selby

● *Seth Parker is asked to marry, Christen, and bury, by ardent fans who look upon him as a real, sincere minister of the gospel.*



IF IT WEREN'T for Hosia B. Phillips' buggy, it's about "six o' one and half dozen of t'other" that Phillips Lord would not have become Seth Parker.

For it was on buggy rides with Grandpa Phillips through the New England country-side that young Lord learned the philosophy and humor of the God-fearing folk of the soil.

Years later he put a microphone in a rural New England front parlor, and invited the nation to spend "Sunday Night at Seth Parker's."

Today, in an age pictured as super-sophisticated, countless thousands journey by way of NBC networks to Jonesport, Maine, to meet Seth and "Ma" Parker and their neighbors. There they find an evening of hymn sings, melodeon music and simple talk of God without creed.

The simplicity and sincerity of Seth Parker has won him a place in American life comparable only to Amos 'n' Andy. Both depict, in a natural way, the fundamental characteristics and philosophy of a people. They live in reality for their listeners.

Seth Parker has been asked to christen babies and perform marriage ceremonies. Others wire for his hymns to be sung at funerals. Some send money as offerings to charity. Thousands write him at Jonesport, Me., an actual town very much alive. Many motor there to see him. To them, he is a kindly, benign and be-whiskered citizen of Jonesport.

They know him as one of a group gathered about the organ in the parlor singing "Come to the Church in the Wildwood," mixing worship with neighborhood talk and possibility ending up "Rock of Ages" with the caution, "Look out, Frank, you'll be knocking the prisms off the lamp."

It is so real that many listeners think the National Broadcasting

Company has placed its microphone in Seth's parlor at Jonesport.

In fact, Seth Parker and his folk spend their Sunday evenings in the NBC studios in New York and Seth himself is 28-years-old Phillips Lord.

Six years ago when he was graduated from Bowdoin college, Phil Lord never dreamed that in a short time he would stand in the halls of Congress and be introduced as "the source of more cheer and contentment and wholesome enjoyment than any person living in the United States today."

"He is, in fact, a mere boy," said Representative D. F. Snow on that occasion, "but he is known from one end of this country to the other. I present to the House—in private life, Phillips H. Lord of New York, but on each Sunday evening, lovably known in radio as Seth Parker of Jonesport, Me." The members arose and applauded.

That happened less than two years after Lord first introduced "Sunday at Seth Parker's" to the radio world—an almost accidental event in its

beginning, but paved with hard work before its culmination.

Lord was fresh out of college, the son of a minister, and bent upon a business career when he came to New York. He had a hankering for writing, however, and between jobs with a candy factory, sought to sell manuscripts to magazines.

Like many young writers, he overlooked the source of real-life atmosphere known to him in his boyhood. Between rejection slips, he listened to the radio. One day he dialed in a program which purported to portray rural life. It was so unreal and over-drawn that it grated.

Lord decided to try his hand at true characterization of the folks he knew in childhood. He recreated Seth Parker and his hymn folks, put them in the seacoast town of Jonesport, and brought them to life in a small New York radio studio after rehearsal with friends.

Before long, fifteen stations were presenting "Seth Parker and His Old-Fashioned Singing School" with great

(Continued on Page 33)

● *"You go to your church and I'll go to mine, but let's walk along together," sings Seth Parker—Phillips Lord in private life—in the Sunday night NBC feature. Here is the "gathering" in Seth's parlor, with Seth leading the singing, and Ma Parker presiding at the melodeon in the background.*





# FROM MONDAY ON—

*Week After Week, the Golden State Blue Monday Jamboree Brings New Laughs—New Songs, to Thousands of Regular Western Fans*

FROM the first pulse-quicken-  
ing strains of the opening number,  
to "From Monday On," there is  
not a dull moment in the Golden  
State Blue Monday Jamboree. From  
first to last it is a swift-moving,  
hilarious pageant of colorful, talented  
radio stars.

For more than four years, every  
Monday night has seen the Blue  
Monday Jamboree faithfully on the  
air, for two hours, each time with a  
new theme, each program full of sur-  
prises and new laughs. Although  
there have been many changes since

the early days of the program, the  
essential character has remained un-  
changed. And although the early  
spontaneity has given way to re-  
hearsed acts to avoid lost motion, the  
type of comedy is still mostly of the  
burlesque variety—a poking of hilari-  
ous fun at anything and everything,  
together with pure, unadulterated  
nonsense.

Usually a Jamboree is built around  
an idea or a dedication. It may be  
"Detective Night," "Mother's  
Night," "Hawaiian Night," "Big  
Fete Night," or "Wild West Night."

The comedy, and the music as far as  
possible, are made to conform to this  
central theme.

The whole program is put on  
paper during the week. Then on  
Monday morning at 10 o'clock, the  
fun begins. All the artists and musi-  
cians, under the direction of Meredith  
Willson, thresh the thing out for  
three hours. Everything is set, with  
cues agreed upon. Then at three in  
the afternoon, the straight talking  
comedy acts get two or more hours of  
rehearsal.

Many of the comedians write their  
own acts each week. Doakes and  
Doakes, Pedro, Professor Hamburg,  
Reginald Cheerily, Lord Bilgewater  
and Simpy Fitts all write their parts.  
"Eb and Zeb" is written by John  
Eugene Hasty, the "Deep Dramatic

● "Unhand her, base villain!" the brave hero cries. "Oh woe is me!" wails our fair heroine. Left to right in this stirring deep dramatic stock company scene, Cal Pearce, the father, Edna O'Keefe, the heroine, Norman Nulsen, hero, Bill Wright, the dastardly villain and Gene Hawes, the villain henchman.





# AND ON... AND ON!

by Leila Benjamin

Stock Company" and the Golden State acts are both written by Jennison Parker. Pedro Gonzales also writes the parts in which he appears with Axel, the comic Scandinavian.

Because of the number of artists, and the dual roles played by many of them, perhaps it would be well to straighten them out.

## CAST OF CHARACTERS

Doakes and Doakes	.....
..... Mr. and Mrs. Hardy Gibson	
Professor Hamburg	.....
..... William H. Wright	
Reginald Cheerily	.....
..... William H. Wright	
Zeb	..... William H. Wright
Pedro	..... Eugene Hawes
Axel	..... Pete Barlow
Eb	..... Al Pearce
Elmer	..... Al Pearce
Sprayspreader, Jr.	..... Al Pearce
Lord Bilgewater	..... Monroe Upton
Simpy Fitts	..... Monroe Upton
Edna O'Keefe	..... Herself
Jane Green	..... Jane Green

Norman Nielsen takes many different parts each week. William H. Wright is also the Gruen Answer Man, and is heard on records all over the country. Eugene Hawes comes from Barstow, Calif., where he was a salesman and railroad man before entering radio. Monroe Upton was formerly a radio operator, while Pete Barlow is now the drummer in the Jamboree orchestra.

Al Pearce, in addition to a talent for comedy, also possesses a brother, the genial Cal. The Pearce Brothers' harmony team started microphone work five years ago, after being in the real estate business. Al is also the guiding spirit of the Happy-Go-Lucky program.

The only members of the original Jamboree cast who are still heard each Monday night are Harrison Holliday, station manager, "Mac" Harry McClintock, who captains the "Haywire Orchestra," Robert Olsen and Monroe Upton.

Meredith Willson, who has been musical director at KFRC for the past two years, is responsible for the infusion of most of the ideas into the Jamboree. His music, no matter what is played, always has the "Willson touch." Not only are his ideas well-braced with original novelty, but he isn't averse to using a little

● *Right—The versatile Jamboree Orchestra at KFRC. Meredith Willson, the musical master mind is in the center, just under the mike. Below, William "Bill" Wright, who plays various picturesque roles.*



comedy in some of his musical acts. Dare we say that a practicing sense of humor in a musician is as rare as an Indian Piccolo player?

And speaking of piccolos, Meredith plays the flute. He was flute soloist with the New York Philharmonic under Toscanini before coming to KFRC, in addition to having been a symphony director, and a scorer for talking pictures. He is always searching for new brilliant ideas to use on the Jamboree, and most of them usually find their way on the air. A hard worker, his colleagues call him.

The Jamboree boasts of having one of the largest collections of re-

corded artists in the country. Jane Green, Edna Fischer, Caltanna Christoff, Robert Olsen, Meredith Willson and Frederic Bittke are all old veterans of the little black disc. Miss Green is the newest recruit on the Jamboree. She was a featured star in many Broadway productions, including the Zeigfeld Follies. In jolly old London she took 'em by storm with her songs.

Edna Fischer is the wife of Milton Hayes, a steamship man, and is a young lady with both a genius for dressing well and playing the piano.

And oh, yes! Edna O'Keefe is the original "Oh, Woe is Me" girl, who sings as well as she acts. Her portrayals of the dumb little country girl are familiar to everyone. She's young, too—only 19.

Tommy Harris, whose exuberant singing voice adds much to each Jamboree is 19 also. Juanita Tennyson's charming soprano voice is often heard on the Jamboree—she has been staff soloist for several years. Her husband is a San Francisco dentist.

For the information of those who like plain and fancy accordion playing, Madelaine de Mischel, Jamboree accordionist, is a mixture of Spanish and French, and hails from Canada. She learned accordion, however, in North Beach, San Francisco's Italian quarter. She is a beautiful girl, in her early twenties.

Many have marvelled at the imita-

(Continued on Page 42)



# VOICE OF GOLD *by Lionel White*

*Beautiful, talented and popular, Loyce Whiteman finds time to be generous and kind; in fact, she's a "peach of a girl"*



**P**LASTICALLY beautiful, the serene notes of the melody drifted across the room. There was a husky, sweet vibration and for a moment it seemed as though the atmosphere was perfumed by the dreamy harmony of some land of pure fantasy.

Lost—lost deep in the arms of a song. Lost in the fold of an illusion of indescribable bliss. Lost to a mundane world by the plaintive voice of a girl as she sang. Suddenly the brilliant, yet deeply beautiful voice stopped. The song was ended. Those who had been bound in the words and the music shifted slightly in their seats. A sigh, a misty, half expectant sigh escaped. Then came the announcement.

"Radio listeners, you have just heard Loyce Whiteman—"and the voice went on. But the group didn't need to be told. They knew, as countless others know, the golden voice of that latest of real radio personalities—Loyce Whiteman, the nightingale of the air!

For the pale, amber gold of her hair is as nothing to the liquid gold of her voice. The smooth pearl beauty of her face is as nothing to the smooth silk of that lovely throat. Here, at last, is a girl who has all the charm of manner of a really great person—combined with all the perfection of talent of a great artist. Such a personality deserves and unveiling.

Loyce Whiteman was born in Dallas, Texas, twenty-two years ago. She comes from a middle class, average American family. She alone has been outstanding in the world of art. Ten years ago she came to California where her family settled in Glendale. She went to Glendale High School, did a little dancing, painted a few mediocre pictures, attempted to imitate the Nell Brinkley type of line drawing and occasionally sang.

There is nothing outstanding, brilliant, in that record. And until she went to sing at KFI a couple of years ago there had been nothing outstanding or brilliant in her short life.

She was selling sheet music in a shop in Glendale when she was offered the opportunity to have an audition at KFI. From the date of that audition on, her meteoric rise in the broadcasting world reads like a chapter from an Horatio Alger success story.

For today Loyce Whiteman is one of the most popular blues singer on



● *Loyce drew this sketch in high school and called it "Dream Girl." She was sixteen then, and had decided to go in for art in a big way, before she discovered her excellent voice was worth a lot more.*

the coast. Her name is on the lips—and in the hearts—of countless persons. Her voice and personality add much to the success of the popular M. J. B. Demi Tasse Revue, broadcast over the NBC western network Mondays and Wednesdays at 7:30 p. m. She has established herself in an enviable position with Gus Arnheim and his orchestra at the Los Angeles Ambassador Hotel. From ten until twelve she sings those charming melodies—those sad harmonies that linger on like a sweet kiss from the past.

Loyce, as a personality, is almost as interesting as is she a singer. Rather

tall, slim and beautiful, she is cloaked in a filmy atmosphere of graciousness without condescension. She reminds one of some lovely woman from an Arlen novel; there is about her that windblown freshness of a morn somewhere on an isle south of a misty dream horizon.

Knowing nothing of the intricate technicalities of music, having only a meager knowledge of the classics and assuming little of the worldliness that her husky, low voice might indicate, Loyce Whiteman seems steeped in a tradition of song that few great artists have been endowed with.

There is a strange naivete about the girl. Her brilliant, light laugh comes at unexpected moments; she grasps the subtleties of the most delicate innuendo and at the same time, incongruously enough, has the frankness of a child. It is a strange thing indeed that Loyce has been able to find the perfect medium for rendering more or less common music so that it seems to be the very cream of all fine compositions. It is a strange thing that lovers of music, real music, can find in her singing of dance hall tunes, much that intrigues them.

Her fan mail is tremendous. Literally thousands of admirers write for her picture or her autograph. Often they haunt the studio for a glimpse of her. There is the story of the man who sent in a note while she was singing, begging to speak to her for a moment. Against the advice of her friends, she granted his request. He told her a long story. A story of a starving wife and children, of his inability to find work—he was a song writer—and of his desire to return east with his family. She did what anyone who knows her could guess she would do. The man, and his family returned east.

It is but a single example from many, of the warm heart of the girl with the warm voice.

And so some night, if you would listen to a solo that will make you remember many things and forget many others, tune in on the Coconut Grove program, over KFWB, at ten.





## LOYCE WHITEMAN

● *With her golden voice and beauty, Loyce Whiteman has won her way into the hearts of thousands. Her schoolgirl ambition was to be an artist, but now she paints romance and youth into her songs over KFWB and sings nightly from the Ambassador Hotel Coconut Grove, accompanied by Gus Arnheim and his orchestra. Lucky girl!*







● A typical crew of hard-ridin' ranch hands are the KTM Ranch Boys. How many of them know how to rope, bull-dog or ride is a problematical question, but is neither here nor there, as long as they play and sing the old cowboy songs as they do. Anyway, you can't ride broncs over the radio!

WHAT is this illusion behind the plaintive melodies of the great southwestern plains? Who are the owners of those sad, sweet voices which are wafted nightly on a calm ether to instill happiness in the ears of a thousand listeners? What, and why, are the cowboy crooners?

And to whom do the songs of the plains appeal?

Why, to everybody. If there is a person who can resist the harmonic transition of the old songs, he or she has yet to be discovered. If there is anyone who is able to twirl the dial beyond the station broadcasting those tunes of an earlier generation, where is that person?

And all of this brings up the question of why these western songs and melodies have gained such widespread popularity. The pertinent question of whether it is the very romance of the melodies themselves, the charm of the songs, as it were—or the personalities

of the singers which put them across.

Let us take one representative group. The KTM Ranch Boys. Those apparently gay, careless cow-punchers from the great broad plains of the southwest who warble so charmingly. Is there romance there; is there really a background of rough riding, hard drinking, dangerous living men who back up their songs with careless, dramatic lives of actuality? Or are we merely listening to a bunch of vaudeville and ham actors temporarily out of jobs? It's a nice question.

There are almost a dozen of those Ranch Boys. They look, from a casual glance at their pictures, as though they were the real, dyed-in-the-wool goods. They look tough and hardened to the range. They look as though they could throw a rope or throw the bull. Let us go behind the photographer's mask.

There's Jack Ross, whose deep, sad voice and twanging guitar have

reached the hearts of a thousand lonely maidens in a thousand lonely homes. Jack is twenty-seven years old. No one can deny that Jack looks the part. His high cheek bones, his lean, slightly tanned face and his whipcord body indicate a hard rider of the range.

Now Jack's been one of the Ranch Boys for two years. An old hand at the game. He doesn't give that native blush when he faces a mike. He doesn't seem at all perturbed when he walks into an editor's office and blandly asks for a shot of publicity. He has a faint trace of a Southern accent. Sometimes, in fact, when he tells you tall tales of a hundred thousand acre ranch in Arizona, he leans over a little to get the soft Southern drawl in his voice.

Jack was born in Arizona. He is unmarried and has done a number of things. There was a six-year stretch when he did stunt work in pictures. So at least he knows how



# SING IT, COWBOY!

to ride. He will tell you he's just a mere cowboy. It can be wondered when he did all of this cattle chaperoning he talks of. It must have been when he was quite young. But what's the difference—at least he has a nice voice and he plays a fair guitar. He has a big public, he looks the part and he has learned the words.

Billy Bonds, business manager of the outfit, is the nearest thing to the real goods. He's forty-five, leathery and tough. Born in Paducah, Kentucky, he has been in the West for twenty-five years. He's punched cattle and mended fences in Nevada, Texas, Arizona, New Mexico and California. It is a strange co-incident that the only old cowhand in the gang should be the business genius. Speaks well for the range, pard.

And there's a real, live university man in the gathering. That's Salvini (Sally) Baians. Just call him Sally, boys—but not to his face. He's a little big you know.

Baians was born and bred in Chicago thirty years back. He matriculated at Notre Dame where he learned to fiddle and play a slick game of tennis. Dare say he's about the only cowboy who ever won the Motion Picture Tennis Championship three years hand running. Would that make the Arizona Kid or some of the old gang turn a flip-flop in their graves. The answer is yes.

At present he is said to be at Paramount during his off hours playing the violin in efforts to make the stars cry. However, the writer can vouch for his fiddling—the boy's good, even if he doesn't have a cowpunching record. Then he was on Orpheum time for a while.

Al Hull is twenty-eight, has been with the boys for two years, plays a fiddle, harmonica, jews-harp and guitar. He's been a motion picture "cattlemen" and was a Marine, which helps to make up for real range experience.

Born in Weed, New Mexico, Cactus Mack sounds like the real McCoy. His experience includes stage work, bronk riding and has taken a crack at being a ranch hand. He sings real nicely, plays a guitar and wears one of the biggest sombreros in the



Southwest. Just a cowboy, folks, without a range.

"Squeak" McKinney was born in Colorado, is twenty-seven and was with old California Frank in '17 to '21—which may or may not make

(Continued on Page 40)



● The cow-gentleman in the circle, both circles, shows the assemblage a little trick and fancy roping. He is "Monty" Montana, cowboy de-luxe. At the right we have Ted Brown, who draws a mean fiddle bow on the Ranch Boys program. Left, Jack Rose, "gitterist."





● Bobbe Deane and Bennie Walker—cute little tikes, aren't they? Below, Richard Le Grand—"Teacher."

THERE are those who say that Caryl Coleman, producer of the Associated Spotlight Revue, broadcast through the NBC network Saturday nights to the delight of thousands of radio listeners, follows a regular schedule in creating this weekly opus.

(Sit down, Walter Beban, and stop interrupting teacher; this "weekly" is spelled with two e's!)

Anyway, here's how Caryl does it. First he sits down at his desk and writes a nice, neat continuity for an hour and a half's steady, unimpeded flow of mirth. Then he strolls into the studio set aside for the Spotlight rehearsal, raps for order and tears up the script. Then, amid giggles from the Coquettes, random remarks by Walter Beban, squeaks from Bennie Walker, anecdotes by Bill Royle and a general atmosphere of confusion, he produces an Associated Spotlight Revue.

All of which may explain the fact that this fast, ninety-minute concoction of fun invariably sounds as if it just "happened." Spontaneity is the secret by which Spotlight, in these days of brevity in all things, holds its



audience for an hour and a half at a time. Keyed to a fast pitch of entertainment, the swift-moving rhythms and jests of this NBC feature is a reflection of the gay group of artists who take part in it, and a loyal and constantly growing army of Spotlight followers is testimony to the success the program has won since it has been on the air.

The privilege of being in the studio and watching the broadcast take place

# ON THE

*Spontaneity is the secret of the Spotlight Revue—an informal, funnymusical comedy of the Air.*



is one of the most eagerly-sought opportunities in the estimation of NBC fans, judging by the hundreds who avail themselves of it. So great is the demand to "sit in" on Spotlight, that admission has to be limited to ticket-holders. There is, of course, no charge for these bits of pasteboard, but reservations have to be made in advance, and the list of those waiting for tickets two or even three weeks ahead, is a long one. Incidentally, the presence of this audience is the basis for at least part of the air of informality which accompanies the Revue. The visitors in the studio actually take part in the broadcast, in that their laughter forms a background of infectious mirth, heard through the ether along with the program.

One of the outstanding figures of Spotlight, whose voice is familiar to every one of its regular listeners, is Richard Le Grand, better known to Spotlight fans as "Professor Knicklebine." If you call "Teacher, Teacher," suddenly behind him, Dick is likely to turn around and break out in his well-known Knicklebine accent, so long has he responded in that manner to that call. He originated the professor-comic in a vaudeville act called "School-Days" with which he toured for several years before he went radio.

To the tap of Dick's ruler, virtual-



# SPOT!

by Francis Beech

ly the entire Spotlight assembles before the microphone. His "pupils" include "Ikey Leshinsky," otherwise Irving Kennedy, "Tony Spaglarini," Harold Peary; "Sassy Little," Bobbe Deane; "Bennie Fishel," Bennie Walker; "Ishud Sockitoyou," Capt. Bill Royle; "Spud" McGuire," Ted Maxwell, and the Coquettes, Annette Hastings, Imelda Montague and Marjorie Primley.

Kennedy is a lyric tenor who was a comedian with the Marx Brothers before it was discovered that he could send romantic shivers up and down the spines of ladies who heard him through the microphone. In the Spotlight Revue, Irving sings a pretty ballad now and then, but he gets a chance to clown as Ikey.

Harold Peary, dialectician and "heavy," alternates before the microphone as villain or comedian—never hero. He is one of the few comedians who never has wanted to be a tragedian and has been heard to declare that he wouldn't play Hamlet if someone would give him a lot in

Denmark. He does sing though—a baritone—and how!

Capt. Bill Royle, who plays the Jap pupil also is apt at dialect. A flyer who won his spurs in the World War, he is a supreme story-teller, and impersonates Britishers, Irishmen, darkies and Orientals with equal ease.

Bobbe Deane and Bennie Walker are a pair who hold the firm affection of the radio audience through the variety of voices both of them use. As little Bennie and Sassy Little of the "School Days" skit, they are the enfants terrible of Professor Knicklebine's domain, and numerous other characters in the Spotlight skits and black-outs.

Ted Maxwell and Bernice Berwin are another popular NBC pair who add interest to the Spotlight Revue. As Jack and Ethyl they appear in a brief melodrama written by Carlton E. Morse. The present series is called "Shipwreck Tales." Ted, being a versatile soul, hops from his "Spud McGuire" characterizations in

"School Days" to the picturesque Jack of the Let's Get Associated dramas.

Two singing groups of Spotlight vie with each other in the affections of the NBC audience. The Coquettes, warble in charming harmony, and the Cyclol Four, composed of Gwynfi Jones, Irving Kennedy, Harold Dana and Leslie Brigham, offer characteristic ditties in four-part arrangements.

The mention of music inevitably brings up Walter Beban, director of the Spotlighters band, "saxophonist extraordinaire" and creator of the burlesque "drammers" for which Cecil Underwood, master of ceremonies of the Associated Spotlight Revue, finds such an array of descriptive adjectives. Whether it be the life of Napoleon or the sad career of Trilby which Walter dramatizes, the result is just the same, and a trail of laughter follows every effort. But does Walter care? Not at all, according to Cecil. Walter goes right on trying to beautify Spotlight—just stop him if you dare!

● *Up goes the curtain on the Associated Spotlight Revue! Songs, acts of all descriptions, burlesque "drammers" that are rib-tickling, and an assortment of cleverly arranged musical compositions and interpretations by Walter Beban, director of the band (the gentleman with the magic wand at the extreme right). A merry gang, the Spotlighters!*





# How to Get Ship-wrecked Gracefully or "Twenty Thousand Leagues Under the Weather"

by H. C. Connette

NBC Continuity writer and Author of "Memory Lane." One of the passengers of the ill-fated Steamship Harvard.

A SHIPWRECK without a thrill—a shipwreck without drama—a shipwreck chock full of comedy—that was the S. S. Harvard going on the reef at Point Arguello. The newspapers have told in detail the story of the grounding. Many theories have been advanced regarding the cause of the accident. May I not confine myself only to the little incidents?

It was about dawn that the women began to take to the life boats. One by one they went down the swaying rope ladders. So well organized was this movement that there was no



crowding, no hysteria. The babies went into the first lifeboat. There were seven on board, ranging from seven months to three years. They were handed down from man to man, four men being used in the maneuver. Ordinarily babies subjected to handling by strangers would set up an uproar. Believe it or not, there wasn't a baby that even whimpered. The little seven months old one actually looked back to the ship and cooed from the safe retreat of his mother's arms.

The only tears shed during the wreck and its aftermath were those of a bride. It was her honeymoon voyage and she just couldn't see herself separated from her yellow-haired, boyish bridegroom. "Women and children first," that old sea tradition, was in force. Bridegroom simply must not go. Bride insists. Much weeps. The captain solved this hard problem. "Can you row," he asked Mr. Bridegroom. "I'll say I can," says the newly-wed. And that's how the loving pair remained together.

The next pair of newly-weds didn't fare so well. Hubby didn't know an oar from a cricket bat. But these two were game. Bride kisses hubby. "I'll be seeing you," says she from the ladder, dangling with tears in her eyes. "See you in the funny papers," says he, trying to smile. And did they have a reunion on the S. S.

Louisville! There was one of the finest osculatory reunions I've ever witnessed.

Girls will be girls, wreck or no wreck. No sooner was one blonde down the swaying ladder and into an oil-soaked lifeboat than she ups with her vanity case. Carefully she makes up her lips, and her cheeks. She combs her hair. She's not going to any rescue ship looking frazzled. Not that one.

Chief Steward, E. T. Grubey, was the "good cheer" leader. He didn't do any vocal stuff as some cheer leaders do but he went around giving comforting pats on the backs to the girls and sensible bits of encouraging talk to some of the men who seemed to be worried.

Hand the orchestra everything. For the three hours the women and children were being rowed around between ship and shore, awaiting the coming of the Quaker Girl ship, San Anselmo, the ship's musicians played and played.

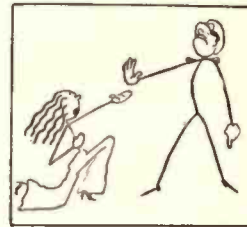


They did all the modern stuff and then began going back. When the women were finally rowed away, they were back in the nineties doing "Meet Me Tonight in Dreamland," but, on seeing that it was exit-time, they jumped back to "Just a Gigolo." Then they flopped on the deck, worn out.

But there was more music. A chap with a harmonica enlivened things for the men passengers left on the ship. His repertoire was not as large as that of Johnny O'Brien of NBC, but he could do "Old Pal, Why Don't You Answer Me," remarkably well, and so it was a request number. Before the Louisville arrived about 8:30, the lad had done fifteen requests for this same number.

"The Girl in the Green Pajamas" was the big kick of the show. She danced on the decks while other women were getting into lifeboats. She didn't want to go. At last all the women had gone, save the ship's

Cigar Stand girl. They told the piquant-faced "Girl in the Green Pajamas" that she'd have to leave. She stamped her little foot in its yellow satin sandal, and said she "just would not." She told all and sundry



that she intended to stay with the captain and go down on the ship, in a charmingly melodramatic way. The captain thought otherwise. At last down the ladder she went singing, "I Surrender, Dear."

As a drama the wreck was an awful flop, but the sound effects were wonderful. There was the ominous grinding of the ship's torn body on the rocks. There was the splash of lifeboat oars, the barking of a seal near the lifeboats, the gurgle of water slowly filling the salon. Not a sound effect was missing.

It was a wreck without a hymn. No one sang "Nearer My God to Thee." No one prayed, either. Probably the lack of a casting director or a good dialogue writer was to blame, but nobody minded.

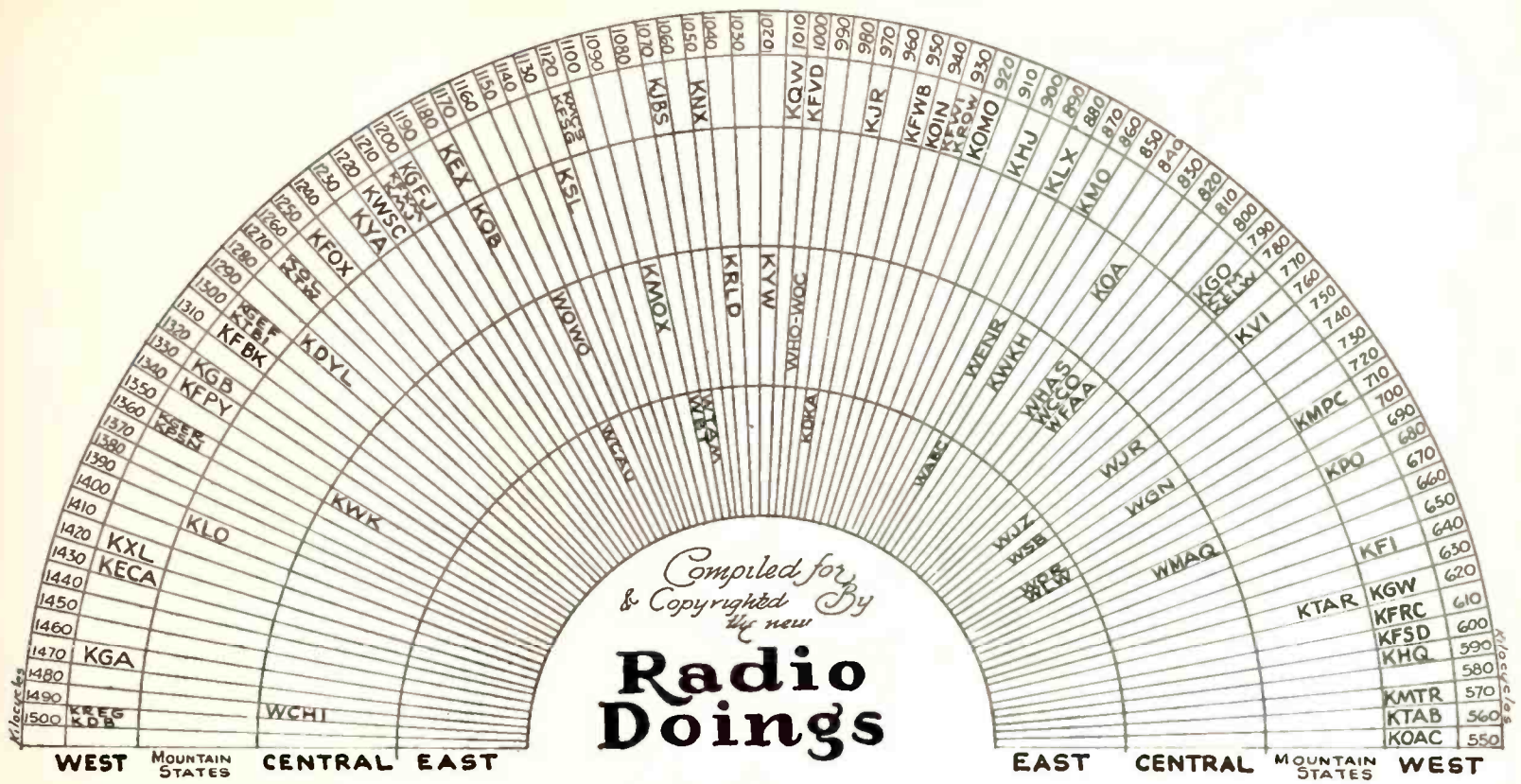
One man, a member of the crew, went overboard while steering a lifeboat toward the Louisville. It was a bit choppy at that time. Rescued, after he had been swimming probably three minutes, he was handed blankets. But he had more important business. Carefully he removed his erstwhile white poplin shirt, wrung it out. Likewise he removed his rayon undershirt. Then he was ready for the blankets.

The hand luggage came to the Louisville about ten o'clock. The gobs passed it along the line with an unerring swiftness and sureness. But there were some wisecracks. A bag of golf clubs was always the signal for the cry "Fore." A bit of lingerie was greeted with falsetto calls of "Oh Darling."

The women were a sad-looking sight, smeared with oil from head to foot. The oil, released from the gored

(Continued on Page 40)





# The Most Popular Stations Heard by Western Listeners

Here's Your Station As It Appears On the Dial. By Locating One Station On Your Radio, You Can Easily Find the Others

## WESTERN

- KDB**—Santa Barbara, Calif. SB 5214
- †**KECA**—Los Angeles. WEStmore 0331
- KELW**—Burbank, Calif. ROchester 9857
- KEX**—Portland, Ore. ATwater 3111
- KFBK**—Sacramento, Calif. MAIn 8700
- †**KFI**—Los Angeles. WEStmore 0331
- KFOX**—Long Beach, Calif. 672-81
- §**KFPY**—Spokane, Wash. MAIn 1218
- §**KFRC**—San Francisco, PRospect 0100
- †**KFSD**—San Diego, Calif. FRanklin 6353
- KFSC**—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
- KGEF**—Los Angeles. WEStmore 8887
- 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

†NBC Network  
§CBC Network

- 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. Corvallis 526
- §**KOIN**—Portland, Ore. ATwater 4151
- §**KOL**—Seattle, Wash. MAIn 2312
- †**KOMO**—Seattle, Wash. ELiott 5908
- †**KPO**—San Francisco. KEarney 0704
- KQW**—San Jose, Calif. COlombia 232
- KREG**—Santa Ana, Calif. 4900
- KROW**—Oakland, Calif. GLencourt 6774
- KTAB**—San Francisco. GARfield 4700
- KTBI**—Los Angeles. METropolitan 6701
- KTM**—Los Angeles. EXposition 1314
- §**KVI**—Tacoma, Wash. BRoadway 4211
- KWG**—Stockton
- KWSC**—Pullman, Wash.
- KXL**—Portland, Ore. ATwater 5124
- KYA**—San Francisco. PRospect 3456

## MOUNTAIN

- §**SDYL**—Salt Lake City. WAsatch 7180
- KLO**—Ogden, Utah. Blgelow 84
- †**KOA**—Denver, Colo. YORk 4634-R
- KOB**—State College, N. M.

- †**KSL**—Salt Lake City. WAsatch 3901
- †**KTAR**—Phoenix, Ariz. 36631

## CENTRAL

- †**KOMO**—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. Rltnhse 6447
- †**WJZ**—New York City
- †**WLW**—Cincinnati, O. Kirby 4800
- WOR**—Newark, N. J.
- †**WSB**—Atlanta, Ga. HEmlock 1045
- †**WTAM**—Cleveland, O. CHerry 0942





# LONELY TROUBADOR

*He Sings the  
Soul of a Song*

*by Hollworth Norton*

TED WHITE

**I**F TED WHITE had lived in another century, he might have been one of that race of jongleurs and troubadours who sang their way through an age when there was little music in the world.

The tenor voice which carries such an unusual quality through the ether, does not bring a false picture in the lilting romanticism of its tones. The youthful NBC singer who recently joined the staff of the San Francisco studios believes in what he sings.

Dark-haired, dark-eyed, and close to six feet in height, Ted is the typical Southerner his slow, soft Tennessee accent betrays. He has all the courage of his Confederate ancestry, too, for if you'll press him, Ted speaks out and admits it—he likes to sing love songs!

"I suppose," he admits deliberately, "that I ought to get up and make gestures and say, 'I hate this romantic stuff!' but somehow I can't do it. The radio singer who reaches the hearts of his hearers gets something back from them which is very precious—and I don't mean letters of fulsome praise, either. He gets letters, it is true, but they are from persons to whom he has been able to give something, lonely, unhappy folk whom he has made forget their troubles for awhile, and his reward is to know that.

"Sometimes I feel that the biggest

boon radio has brought to the modern world is its ability to provide a confessional booth for tired souls. An elderly woman whose children have grown up and married and left her, sits before her radio and hears someone singing a song.

"If the singer is a good singer, he makes her feel, together with several thousand other listeners, that the song is being sent through the ether straight to her. She feels young again; she forgets that she is alone, and when the song ends and she comes back to everyday life, she frequently sits down and empties her heart in a letter to the radio station. Things she never would confess to anyone; hurts she would not admit, old memories of happier days, well up and somehow get themselves written. She feels all the better for breaking down her emotional dam, and the radio singer who gets the letter reads it with reverence if he's a real artist."

The majority of Ted's fan-letters are written by women, but that does not mean he doesn't appeal to masculine hearers also.

"Men are the real sentimentalists at heart," he declares. "The most flattering letter I ever received in my life was the shortest one I ever read. It was from a man, and he said, 'I hate to write letters, and have never written a fan-letter, but I can't listen to your singing any longer without saying—I thank you!'"

"I smiled over the letter and forgot it until, a month later, a man telephoned me. He was the writer and he had called to ask me to sing

at his wife's funeral. That staggered me a bit but of course I had to say yes, and I spent a worried evening trying to find something for such an occasion. I finally found a little song by Schubert—'Adieu.' I sang it and then rushed back to the studio just in time for my program."

The ability to send a love-song through the microphone in such a manner that it touches the hearts of those who hear it, isn't such a simple trick, Ted admits. To "sing the soul of a song" as his admirers say he does, the singer has to keep emotionally detached, he believes.

"The microphone is an amazingly sensitive mechanism—sensitive not only to sounds, but to every emotion in its vicinity. Nervousness, fear, unhappiness, anger in the radio performer are perceptible to every listener, which is why singing into a microphone is different from singing on the stage."

Ted came to radio straight from a profession whose followers are not noted for their sentiment—the newspaper business. Born in Athens, Tennessee, the son of a physician there, the NBC tenor never took his voice seriously until singing virtually was forced upon him. He took a pre-medical course, intending to follow his father's vocation, then changed his mind and decided to become a newspaper man. Graduated from Columbia University—he never even sang in the Glee Club there because he didn't know he could sing—he joined the forces of the United Press.

*(Continued on Page 42)*

RADIO DOINGS



# Strong — But Not Silent!

*These two brawny he-men play all of the parts in their act themselves.*

*by Louise Landis*

“GRUB ON THE TABLE!” —“By Gar, I think you fellows better hurry before the flapjacks she is cold!”

Clatter of dishes, roar of the cook-house fire, and the soft twanging of a guitar, comes through the microphone. Now and then, in the background comes the sweep of the wind through pines—and the Big Woods is re-created as perfectly for the radio audience as if they could see it.

The Vermont Lumberjacks, daily feature of the National Broadcasting Company, bring the atmosphere of the outdoors and the picturesque characters of the lumber-camps to city-folk in one of the most unique programs on the air.

Laid in the New England timber section, the morning chat of Jed, Toby, Joe, Frenchy, Cockney and the other characters in the series has the racy flavor of life. Over the lumberman's flap-jacks, “soggy with maple syrup” in the words of Joe, he and his companions discuss the happenings of their daily life, and break into lumbermen's chanties now and then.

Surprising to most persons who follow this program is the discovery that all the characters in the Vermont Lumberjacks are enacted by just two artists—Ted Maxwell and Charlie Marshall, both of them stars of the NBC National Players.

The role of lumberman comes easily to Ted, as he was on the stage before he became an NBC artist, and has played every kind of part from slick villain to handsome hero, including the outdoor brand.

Charlie Marshall, big, easy-going and well over 200 pounds in weight, sounds just as he looks, and looks just as he sounds on the radio. He and Ted each possess three distinct voices, which make their portrayal of all the different characters in the Vermont Lumberjacks possible.

Ted plays Cockney, the quaint English character; Frenchy, the cook; Jed, who is “in charge of the hosses,” and Toby the camp flunkey. Charlie plays Tim, the “bull of the woods,” the camp-boss; Sam, the colored cook's helper; Lafe, the fiddler, and Joe, typical timber man.

Real songs of the big timber are used, as well as popular numbers for

which requests come daily from the radio audience which follows the colorful Vermont Lumberjacks. “Shanty Boy” and “The Jam on the Gerry Rod” are among the lumbermen's songs which are recognized as realistic bits of color by those who have worked in the Vermont woods. Paul Bunyan, legendary giant of the lumber-camps about whose exploits tales are told at night around the campfire, enters into the conversation of

lumberjacks now and then, but only now and then, because Paul Bunyan belonged to the Northwest rather than to New England.

Maxwell and Marshall both have a deep, natural love for the outdoors. They have country-places on the peninsula south of San Francisco, just about a quarter of a mile apart, and they cleared all the land surrounding their two homes together, in typical lumberman style.

● *Just a couple of hard-boiled boys of radio. Ted Maxwell and Charlie Marshall, being old troopers, feel more at home in their morning program, The Vermont Lumberjacks, broadcast from the San Francisco studios of NBC, when they appear in costume.*





# CHATTER

Imagine the consternation of Lloyd E. Yoder, manager of the Press Relations Department of NBC's Pacific Division, when he found a car full of money parked in his garage! The only drawback was—it wasn't Lloyd's car nor his money. Three bank bandits had held up a nearby bank, and when pursued, drove into his garage and abandoned their car. The bank recovered the money, and all Lloyd got was the surprise.

Jack Joy, production manager of KFWB, indulged in his secret passion for Chinese things again recently. He attended an auction—and came home triumphant with a silk Cambodian scroll, a golden glass lantern, a miniature Buddha, and a teak-wood table. And if he should whisper the price of the articles in your ear, you'd turn green with envy, and then faint with surprise!

Charley Forsythe, KHJ's sound-effects man, has just perfected a new

thunder apparatus which he claims will out-thunder any device yet invented. This new boom-boom affair is another addition to Charlie's room full of thing-a-ma-jigs designed to produce various assortments of noise. He is a "nut" on creating new and unusual effects, and his hobby consists of increasing the number of instruments to torture and trying them out on the unsuspecting ears of KHJ listeners. This new thunder drum is a huge skin, framed something like a regular bass drum, and mounted on wheels.

Two baby robins just hatched on a window ledge of the second floor artists' waiting room at KOA, Denver, have a dozen godfathers in the station's announcing and control room staffs. Never was a mother so protected as the mother of these new babies. Walter Morrissey discovered her nesting, and tacked down the window shade tightly. Then began a vigil by the engineers and announcers. It has been declared a fighting offense for anyone to go near the window until the little robins are ready to fly.

Jane Green, musical comedy and revue star, has been permanently added to the KFRC staff, says Harri-

You've heard 'em often  
— The Three Co-Eds.  
Meredith Gregor,  
Theresa Aezer and  
Marian Peck.

son Holloway, manager. And from her recent work in the Blue Monday Jamboree and other programs, the permanent the better.

At last! We have discovered who really doubled for Richard Barthelmess' voice in the picture, "Weary River." That has bothered us for a long time. But it was Johnny Murray, KFWB's popular young tenor. He came to California in the "Good News" show, was with Gus Arnheim at the Coconut Grove, played in several pictures for First National Studios, was Master of Ceremonies at the Roosevelt Hotel, and now is back at KFWB. He likes radio, and radio likes Johnnie.

Of all things! Edna Fischer, KFRC pianist, recently received a letter from Anne Burrell Jones, Los Angeles, asking: "Are you the Edna Fischer who attended a typhoon with me in the Indian Ocean some years ago?"

But the funny part of it is, Edna answered in the affirmative. It happened the two of them were shipmates while Edna was on her 'round the world vaudeville tour. They really did experience a typhoon.

Earl Burtnett and his orchestra are now laying 'em in the aisles at the famous Lincoln Tavern, Chicago, and incidentally, broadcasting their fascinating western brand of music over WGN, the Chicago Tribune station on the Drake Hotel. And the well-known "Biltmore Trio" is doing its share of captivating the Middle West.

The near death of "Ruby Taylor" a short while ago during an Amos 'n' Andy program, brought great numbers of inquiries from anxious listeners who were greatly concerned about the welfare of Amos' beloved. Among these was a woman in Rochester, N. Y., who called station WHAM there, and asked if Ruby was going to die. She was told that only Amos 'n' Andy knew that answer. With tearful voice, the woman exclaimed that Ruby's death would be too much for her.

"Do you think," she asked, "if I sent them a telegram they would save her?"





# -AND MORE CHATTER

Getting what she wants seems to be a woman's prerogative, but when it comes to a titian-haired maid, especially Rolly Wray of KFOX, it is a habit. Recently Rolly saw one of those smart summer frocks "for the slender miss," and though the dress was a bit too small 'midships, Rolly was not to be daunted. She underwent a rigid fast and strict diet, and lost six pounds—all so she could have the pretty dress she wanted. But we can't see yet why the diet and fasting were at all necessary, Rolly.

H. C. Connette, who wrote the hilarious article "How to Get Shipwrecked Gracefully," or "Twenty Thousand Leagues Under the Weather," in this issue, is another of the newspaper clan to turn to radio. He has worked on papers all over the country, has traveled Europe and Asia, and worked in Shanghai as news editor of a radio station. Thence to San Francisco, where his clever pen has originated such successful continuities as "Memory Lane."

One of the greatest disappointments in the life of Meredith Willson, KFRC's young and versatile musical director, was when he learned that you approach a flute from an angle of ninety degrees, and not head-on, as he had fondly imagined. Meredith was just one of the "Little kids" in Mason City, Iowa, at the time, and he had sent to a mail-order house for a flute. Eventually, however, he became so reconciled to the instrument that he became flute soloist in the New York Philharmonic Symphony — one of the greatest. He wasn't an old man, either—about 23. As a matter of fact, he's only 28 now.

The "Missing Tonsils Detail" of the Los Angeles Police department report that Mona Content, Lindsay MacHarrie, and Leigh Harline have given up their tonsils after a brief



• A crew-race bet cost Jennings Pierce, NBC Pacific announcer, several tons of perspiration and toil when he had to wheel Bob Nichols, another announcer, all the way up Market Street, San Francisco, in a wheelbarrow.

struggle. MacHarrie, being Scotch, gave up only one, but he's making just as big a fuss over it as a hen with one chick. He claims that it was much larger than any other KHJ tonsil, and boasts that it cost just as much to remove as two little ones.

For radio's Who's Who, Ben S. McGlashen, owner of KGFJ, is the youngest owner of a radio station on the Pacific Coast. He is 26 years old, and opened the station when he was 21. An up and comin' young feller.

Pete Barlow, drummer at KFRC, and "Axel" on the Jamboree, on a recent trip to Sacramento was descended upon by a delegation of aspiring high-school orchestra drummers. They wanted some of the "lowdown" on Pete's tricks on the drums. Obliging, Pete spent a half-hour with them in the dressing-room, explaining the ways and means of making boom-boom.

Vive la Fiesta! Los Angeles will celebrate her hundred and fiftieth birthday from September 4 to 13, which will be broadcast over national networks. Among the principal musical treats of the occasion will be the presentation of "Los Rubios," a new American opera colorfully portraying the Spanish life and romance of early Los Angeles. It requires a cast of more than 500, and will be

given on September 10. Foremost Spanish and American opera stars are being engaged for roles. The composer of the music is Mary Carr Moore, who captured the David Bispham trophy last year for her "Narcissa." Librettos are by Neeta Marquis, well-known California poetess and historian, and author of novels.

An international musical fiesta in Hollywood Bowl will also be broadcast over the nation. Leading stars, American and foreign, will join to make it a rare musical treat. Meanwhile, Los Angeles radio stations and national chains are telling the world about the "Fiesta de Los Angeles," the most colorful celebration ever carried out in Southern California. That means something!

A novel reason for buying time on the air brought a telephone call to NBC's San Francisco studios a few days ago. "My daughter is getting married and we want music for the ceremony!" wailed a feminine voice. "I have engaged a violinist and a cellist, but now I find I can't get a piano into my house. I'd like to buy half an hour's time on the air, and have the pianist play the wedding music. The violin and cello could follow the piano as the music came through our radio." Network programs, she was regretfully informed, would interfere with her plan.



# STILL MORE CHATTER

*Cheerfully speeding along home from a midnight broadcast at KNX the other night, Wesley Tourtelotte, organist, heard a dying gasp from his Pierce-Arrow — yep, he owns one — and he was marooned at 1:30 a. m. in the wilds of Hollywood. A passing motorist offered to push him home. Accepted! The good Samaritan who pushed Wesley's heavy car clear up to his home on a high Hollywood hill must have wondered if Wesley was "on the level."*

The record for speakers' fan mail in the NBC studios in Washington is held by William Hard, who is heard transcontinentally every Wednesday on "Back of the News in Washington."

*Sherrill Whiton, interior decorator on the Radio Home-Makers' Program, is worried because of a letter he received from a young woman in response to a recent broadcast in interior decoration.*

*"I was very interested in your broadcast. You know so much about color, perhaps you can help me with a problem. I am 27, brunette, weigh 137, am five feet seven, and somewhat plump. I wonder if you could suggest an appropriate color for me for a pair of pajamas."*

*He hasn't yet answered the letter.*

The studio staff at KHJ is having a great time adjusting itself to the newly finished, remodelled studios comprising the entire second floor of the magnificent Don Lee building. And the KHJ people have a right good reason to be proud. The whole studio has been re-constructed and re-decorated. Three separate sound-proof studios have been constructed, one of which is large enough to accommodate a 200-piece orchestra. The rooms are modernly and luxuriously decorated, with thick sound-proof partitions filled with glass wool, a separate monitor room for each studio, and more conveniences than one can imagine. Of course, all of these changes have had their effect on the acoustics, and Ray Paige and his boys are adjusting themselves all over again to the new studios.

To accommodate audiences, comfortable seats for 500 have been arranged behind a glass partition along

one wall of the large studio. With this new arrangement the audience may come and go, talk and move about, without disturbing the performers inside, and can still listen to the programs.

*There has to be a first time for everything, and the honors this time go to Captain Hugh Barrett Dobbs, skipper of the famous Happytime cruises on the "Ship of Joy," better known as just plain "Dobbsie." Dobbsie will take 20 members of his "Ship of Joy" crew to sea July 11, where they will broadcast the first regularly scheduled program over a network of stations from a studio on board a ship on high seas.*

*The stage for this history-making event will be the S. S. Malolo, sailing from San Francisco for Honolulu Saturday, July 11. According to present plans, there will be eight broadcasts from the ship at sea, two regular morning broadcasts from Hawaii, and a third special Hawaii broadcast scheduled to reach the Pacific Coast between 9:30 and 10:00 a. m., Friday, July 17. The first program will be heard over the NBC network at 8:00 a. m. Monday, July 13. Programs on subsequent days will be at the same hour.*

*By special license from the Federal Radio Commission, the programs will be broadcast by shortwave from the ship, picked up either at Point Reyes, Calif., or at Koko Head, Hawaii, and thence to Point Reyes, where they will be relayed to the San Francisco NBC studios, and from there to KPO, KFI, KHQ, KOMO, KGW and KSL.*

*Although Dobbsie and his crew have sailed the "Ship of Joy" over the ether waves on hundreds of mythical cruises, this will be the first time they actually go to sea. Avast, me hearties, and all you land-lubbers! Tune in on the first oceanic broadcast in history!*

When it comes to "sheriff-ing," Loyal Underwood, of the Arizona Wranglers, KNX, doesn't have to take a back seat for anyone. Of course, he's a deputy sheriff of Los Angeles County. But Loyal is also a deputy sheriff in Umatilla County,

Oregon; Virginia City, Nev., and in Kern and Fresno counties, Calif. All bona fide, too. So Sheriff Underwood hopes there'll be no public riots and disturbances in these places, or it'll keep him busy holding down his respective offices. It would be a predicament if trouble broke out in all of these places at once, Loyal.

*Gwynne Elliott, KVOS blues star, tells of an amusing incident on a recent visit to a friend's house, where a talkative woman had been holding sway.*

*"What was Mrs. B. asking you about?" Gwynne inquired of her friend.*

*"Oh — business," came the answer.*

*"Yes, I know," said Miss Elliott, "but whose?"*

The new 50,000 watt transmitter of KFI, the most powerful station west of Chicago, is ready to begin regular broadcasting after a series of tests are made. Earle C. Anthony has announced. The increase in power from five to 50 kilowatts was not carried out to increase the station's service range nor to attempt a national coverage. KFI will still consider Southern California within a radius of 150 miles as its only guaranteed coverage. The main purpose was to sharpen tuning and increase modulation. Reception will not be louder or more powerful; rather it will be sharper and clearer. Reception in such "dead spots" as Riverside, San Bernardino and Bakersfield, will be greatly improved, it is expected.

*After one of his Tuesday evening programs over the Columbia network, Richey Craig, Jr., the Blue Ribbon Malt Jester, was discussing the country club where he had been a golfing guest that morning.*

*"Ritzy?" said the Jester. "I'll say it's a ritzy club! Why, they have swivel chairs in the dining room just so the members can turn their backs on one another!"*

Then there is the gag employed by Frank Mayo, CBS announcer during the dance music program, to explain away an exceptionally loud crash of cymbals at the end of a number.

"That," Mayo often will say, "was our conductor, Nat Brusiloff, 'Falling in Love Again' "



# GRAND OLD MAN OF RADIO—

(Continued from Page 17)

success. He then took his idea to the planning board of the National Broadcasting Company.

"I've got a little program to tell you about," Lord said. "If you can spare me a little time, I'll try to explain it to you."

The board listened for 40 minutes—an unusually lengthy interview—while Phil told them about the cottage hymn sings that are a part of New England life. He wanted to put that hymn sing on the air with all its original simplicity.

The board granted an audition. The following week it sat for half an hour as "Sunday Evening at Seth Parker's" came to life upstairs in a studio and was wired down to the board room.

The board members were unanimous in enthusiasm. Then one member spoke up, "That was a religious program. Do you realize that?" He was right. Seth Parker's period has since been called "The most purely religious program on the air." But it is religion taken from the pages of home life—natural, elemental and freed from sectarian influence.

It expresses the paramount conviction of Phillips Lord, which is "A man's religion can't mean much unless he can take it home with him."

Seth Parker's universal appeal won the planning board's approval and on March 3, 1929, the first Sunday night scene in his front parlor was depicted over NBC networks.

It brought an immediate response from home listeners. The clergy of all sects wrote in with approbation. The mail of Jonesport took a sudden leap and that little seaport town found itself on the map of radio fame.

"If they believe that the program is picked up from an old front parlor in Jonesport and that Seth Parker and his neighbors actually are having their weekly hymn sing, so much the better," Lord says. "The thing we desire most is to make the characters and their hymns actually live for the listeners."

Lord believes in the honesty of his characters. He works tirelessly on his scripts and through rehearsals to give them the stamp of reality. Many of his cast themselves spent their early years in such an atmosphere. Lord thinks Seth Parker will show people that true religion is close to the soil and very much a part of everyday life.

An abashed young couple once approached Lord at the studios. "Dr. Parker," the girl stammered, "will you marry me?" Seth, a bit bewildered, said he was married already. "I mean, will you marry Frank and me?" the girl added. She thought it would be a perfect culmination if "Dr. Parker could only perform the ceremony."

Lord told the young people that he regretted he was only a minister's son and not a Doctor of Divinity himself. But he sent them to a minister with Seth Parker's best wishes.

One listener wrote that, after hearing the kindly philosophy of Seth, he refused to foreclose the mortgage he held on the homestead of a young married couple.

Village and country churches include the Seth Parker program in their Sunday night services, many ministers writing that their congregations join in the hymn singing with the folks of Jonesport, and that frequently the texts of their sermons are suggested by Seth. A church of St. Matthews, Ky., obtained from Lord a Seth Parker continuity and reproduced it with the full membership joining in. After hearing one of Parker's hymns, a Washington listener telegraphed for a copy so that it might be sung at a family funeral.

"I have seen Sunday evening bridge parties stop when Seth begins," wrote an Iowa listener. "Traveling men wait until after Seth's hour before leaving their homes. Families remain at neighbor's homes until it is ended and then fight their way home through an Iowa snow storm."

His original hymns have been bound into a book known as Seth Parker's Album," by the Century Company.

To the town of Jonesport, Phillips Lord and Seth Parker make up a community pride, although he had never been there until after he began presenting the sketches. He was raised a few miles from the town, but paid his first visit on a recent vacation.

"Surprising as it may seem," he said, "Jonesport likes Seth Parker. The few hundred souls who make their home in the town, follow the happenings of their radio neighbors."

"The citizens turned out for a big mass meeting to make us welcome. Practically every individual in the town threw his house open, and most of them gave a party in our honor at one time or another. Moose meat,

saved from winter, was brought forth and cooked.

"Under the personal guidance of Cleve Higgins, a leading citizen, I was shown the best fishing places. People came in from miles around to the old fashioned dances."

Phil Lord in private life is a handsome young man of twenty-eight years. He is married to the girl who once played with him in his radio creation, but forsook that when their daughter Patricia arrived a little more than a year ago.

When he travels, young Lord gets a kick out of signing the hotel registers two ways; first, as Phillips Lord, New York; second, as Seth Parker, Jonesport, Me.

As a boy, Phil spent his summers in Ellsworth, Maine, where much of his time was spent buggy riding with Grandpa Phillips, a New England gentleman of the old school.

He was graduated from Bowdoin College at Brunswick, Maine, in 1925. There he was known as a plain, full-blooded American youth, athletically inclined, not too scholarly, and active in college life.

After graduation he became principal of the high school at Plainville, Connecticut, assuming that post at the age of 22. He went after the job hard for more than one reason, but whetted largely by the fact that his boyhood sweetheart was teaching in the grammar school of the town. Her name was Sophia Mecorney, now Mrs. Lord, wed two weeks after Phil got his job.

Two years later they came to New York, a young couple without any friends in the city, who struggled through initial disappointments until Lord heard a poor radio program and decided to create a good one.

Now America sings with him, "You go to your church and I'll go to mine, but let's walk together."

In addition, the country now hears him as Captain Bill in the newly inaugurated down-east humorous series known as "The Stebbins Boys." Lord plays the role of a retired sea captain in the general store of Buckport, Maine, who has two brothers, Esley and John, and has not spoken to the former for fifteen years. Brother John, played by Arthur Allen, is trying to reconcile the two.

The new series again brings together Lord and Allen, famed for a long time as "Uncle Abe and David." Their new offering is heard daily, except Saturday and Sunday over an NBC-WEAF network.



# Regular Programs Broadcast

## CLASSICAL SEMI-CLASSICAL AND LIGHT CLASSICAL

### Sunday

8:00 A. M. — Rochester Concert Orch. KGO KOMO KGW KECA KFSD (C)  
8:30—Troika Bells. Russian Ensemble. KGO KOMO KGW KECA KFSD KTAR (SC)  
9:00—Pop Concert. Soloists, orchestra. KGO KECA (SC)  
12:00 Noon — Dave Rosebrook & band. KGO (SC)  
5:00 P. M.—Concert Jewels. Orch. direction Emil Polak. KGO; 5:15 KGW KECA KFSD (C)  
6:15—Goldman Band from Central Park Mall, N. Y. KGO KGW KECA KFSD (SC)  
8:00 — Gunnar Johansen. Pianist. KGO KOMO KGW KECA KTAR (C)  
8:30—Musical Moods. Violinists, vocal soloists, organ. KGO KOMO KGW KECA KTAR (LC)  
10:00—Sunday Night Concert. KGO KOA (C)

### Monday

9:15 A. M.—Montgomery Ward Program. KGO KHQ KGW KFI KTAR (C)  
10:00—Arion Trio. KGO KGW (C)  
12:00 Noon — Luncheon Concert Orch. KGO KECA (SC)  
1:00 P. M. — Hotel Sir Francis Drake Orch. KGO KECA (C)  
2:15—Mormon Tabernacle Choir. KOMO KPO KFI KFSD KTAR (C)  
5:30—Gen. Motors Program. KGO KHQ KOMO KGW KFI (LC)  
6:30 — Packard Program. KGO KHQ KOMO KFI KFSD KTAR KGW (C)  
8:00 — Parisian Quintet. KGO KFSD (SC)  
9:30—Pacific Nat'l Singers. KGO KECA KOA (C)

### Tuesday

9:15 A. M. — Montgomery Ward Program. KGO KHQ KGW KFI KTAR (C)  
12:00 Noon — Luncheon Concert. KGO KGW KECA (LC)  
1:30 P. M. — Hotel Sir Francis Drake Orch. KGO KOA (C)  
8:00—Bouquet of Melodies. KGO (LC)  
8:00 — Caswell Concert. Vocal, instrumental. KHQ KOMO KGW KPO KFI (LC)  
8:45—Sylvan Echoes Orch. KGO KOA (LC)  
9:30 — Songland. KGO KFSD KOA (SC)  
10:00 — National Concert

Orch. KGO KOA KHQ KOMO (C)

### Wednesday

1:00 P. M. — Hotel Sir Francis Drake Orch. KGO KGW KECA KTAR (C)  
1:30 — Rembrandt Trio. KGO KECA (C)  
8:00—Senor Xavier Cugat and his troop. Spanish. KGO KHQ KGW KFI (LC)  
10:30 — My Castle of Dreams. KGO KOA (C)

### Thursday

12:00 Noon — Luncheon Concert Orch. KGO KGW KECA (LC)  
1:30 P. M. — Hotel Sir Francis Drake Orch. KGO KECA (C)  
7:30—Standard Symphony Hour. KGO KHQ KOMO KGW KFI (C)  
9:00—Piano Pictures. KGO KFSD (C)  
10:00—The Nomads. Vocal, String Orch. KGO KFI KOA (SC)

### Friday

9:45 A. M. — Rembrandt Trio. KGO KGW (C)  
1:00 P. M. — Hotel Sir Francis Drake Orch. KGO KECA KTAR (C)  
3:00—Arion Trio. KGO KECA; 3:15 KGW (C)  
5:30 — Armour Program. Vocal, Orchestra. KGO KHQ KOMO KGW KFI (LC)  
8:00 — House of Color. KGO KHQ KGW KFSD KTAR (LC)  
10:30 — Musical Echoes. Orch. KGO KOA (LC)

### Saturday

12:15 P. M.—Pacific Feature Hour. KGO KOMO KGW KFI (C)  
1:00—Hotel Sir Francis Drake Orch. KGO KECA KTAR (C)  
2:00 — Black and Gold Room Art. KGO KGW KECA KTAR (C)  
3:30—Sonata Recital Violin and Piano. KGO KGW KPO KECA (C)  
5:00 — General Electric Hour. KGO KHQ KOMO KGW KFI KFSD KTAR (SC)  
7:30 — Walter V. Ferner. Cellist. KGO KECA KTAR (C)

## POPULAR AND SEMI-POPULAR

### Sunday

9:00 A. M.—Breakfast with Sperry. Lee S. Roberts. KHQ KOMO KGW KPO KFI KFSD (P)  
10:30 — Yeast Foamers. KHQ KOMO KGW KPO KECA KFSD KTAR (P)  
3:15 P. M.—Ponce Sisters. Vocal, Instrumental. KGO KOMO KECA (P)  
4:00—Piano Capers. Dell Perry, Oscar Young. KGO (P)

4:15 — Blow the Man Down. Sea Chantyes. KGO KGW KFI (SP)

5:45—Willard Robison and Deep River Orch. KGO KOMO KFSD (P)

7:15—Alvino Rey. Banjo and Guitar. KGO KGW KECA KFSD KTAR (P)

7:30—Carnation Contented Hour. KGO KHQ KOMO KGW KFI KFSD KSL KOA (SP)

9:00—Chase and Sanborn Program. KGO KHQ KOMO KGW KOA KFI KFSD KTAR KSL (P)

### Monday

7:30 A. M.—Sunrise Sereaders. KGO KOMO (P)  
8:15 — Morning Melodies. KGO (P)  
3:00 P. M.—Bits of Melody. KGO (P)  
3:15—Little Jack Little. Songs. KGO KGW KECA (P)  
4:30—Gold Medal Express. Piano Duo. Novelty Orch. KGO KHQ KOMO KGW KFI KFSD KTAR (P)  
5:00—Maytag Orch. KGO KHQ KOMO KGW KECA (P)

### Tuesday

7:30 A. M.—Sunrise Sereaders. KGO KOMO (P)  
8:15 — Morning Melodies. KGO (P)  
9:45 — The Entertainers. KGO KGW (P)  
1:00 P. M.—Pacific Vagabonds. KGO KECA KTAR KOA (P)  
3:00—Lure of the Tropics. Orch. KGO KGW KECA (SP)  
4:00 — Pleasure Bound. KGO KHQ KGW (P)  
4:30—Ponce Sisters. KGO KGW KTAR (P)  
5:30 — The Fuller Man. KGO KHQ KOMO KGW KECA (P)  
7:15—Sperry Smiles. Lee S. Roberts. KGO KHQ KOMO KGW KECA KFSD (SP)  
7:30—Doric Quartet. Male. KGO KECA KTAR (SP)

### Wednesday

7:30 A. M.—Sunrise Sereaders. KGO KOMO (SP)  
8:15 — Morning Melodies. KGO (P)  
9:45 — Radio Ramblings. KGO; KGW 10 to 10:15 (P)  
3:00 P. M. — Little Jack Little. Songs. KGO KGW KECA (P)  
5:30 — Palmolive Hour. KGO KHQ KOMO KGW KFI (SP)  
7:15—Cheer Leaders. Vocal, Instrumental Trio. KGO (P)  
8:30—Lofner and Harris. Musical program from Hotel St. Francis. KGO KGW (P)

### Thursday

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

8:15 — Morning Melodies. KGO (P)

4:00 P. M. — Fleischmann Hour. Rudy Vallee. KGO KHQ KOMO KGW KECA KTAR (P)

5:30—Maxwell House Ensemble Orch. KGO KHQ KOMO KGW KFI KFSD KTAR (SP)

7:15—Sperry Smiles. Lee S. Roberts. KGO KHQ KOMO KGW KECA KFSD (SP)

8:30—Rendezvous. KGO KFSD KTAR; KHQ 8:45 (P)

### Friday

7:30 A. M.—Sunrise Sereaders. KGO KOMO (P)  
8:15 — Morning Melodies. KGO (P)  
4:00 P. M.—Cities Service Concert Orch. KGO KHQ KOMO KGW KECA (SP)  
6:00 — Paul Whiteman's Paint Men. KGO KHQ KOMO KGW KFI KFSD KTAR (P)  
7:15 — Brownbilt Footlites Orch. Vocal. KGO KHQ KOMO KGW KFI KFSD KTAR (P)  
7:45—The Coquettes. KGO (P)  
9:30 — Kodak Week-End Hour. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA

### Saturday

7:30 A. M.—Sunrise Sereaders. KGO KOMO (P)  
8:15 — Morning Melodies. KGO (P)  
12:00 Noon—Piano Capers. KGO KECA (P)  
3:00 P. M.—Soloists. KGO KECA  
5:30—Music Garden. Orch. and Soloist. KGO KGW (SP)  
7:45—Sperry Smiles. Lee S. Roberts. KGO KHQ KOMO KGW KECA KFSD (SP)  
8:00 — Bluebird Melodies. KGO KOMO KTAR (SP)  
8:30 — Lofner and Harris. Hotel St. Francis Dance Orch. KGO KOMO KGW

## EDUCATIONAL

### Sunday

10:00 A. M.—"Big Game Hunting." KGO KGW KOMO KECA KFSD KTAR  
9:30 P. M.—The Reader's Guide. KGO

### Monday

8:00 A. M.—Financial Service Program. KGO  
8:30—Cross-cuts of the day. Dr. Laurence Cross. KGO; 9:00, KECA  
9:45 — Beatrice Mabie. Beauty Talk. KGO KHQ KOMO KGW KFI KSL KFSD KTAR KOA  
10:30—Woman's Magazine of the Air. KGO KHQ KPO KGW KFI KFSD KTAR KSL KOA  
11:30—Birth of Words.

## RADIO DOINGS



# Over NBC Western Network

Narrative with music. KGO KECA

12:15 P. M.—Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD KSL; KTAR at 12:45

4:00 — How's Business? KGO

## Tuesday

8:00 A. M.—Financial Service Program. KGO

10:30—Woman's Magazine of the Air. KGO KHQ KOMO KGW KFI

11:30—Birth of Words. Dramatic narrative with music. KGO KECA

11:45—Edna Wallace Hopper. Beauty talk. KGO KHQ KOMO KGW KECA KFSD KTAR

12:15 P. M. — Western Farm and Home Hour. KGO KOMO KECA KGW KFSD; 12:45 KTAR

## Wednesday

8:00 A. M. — Financial Service Program. KGO

8:30 — Cross-cuts of the day. Dr. Cross. KGO

10:30—Woman's Magazine of the Air. KGO KHQ KGW KOMO KPO KFI KFSD KTAR

11:30—Birth of Words. Narrative. KGO KOA

12:00 Noon—Edna Wallace Hopper. Beauty Talk. KGO KHQ KOMO KGW KFSD KTAR

12:15 P. M. — Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD; 12:45 KTAR

3:15—Business and Pleasure. KGO KGW

6:30—Coca Cola Program. Sports. KGO KHQ KOMO KGW KFI KFSD KTAR

## Thursday

8:00 A. M. — Financial Service Program. KGO

8:30 — Cross-cuts of the day. Dr. Cross. KGO; KECA at 9:00

9:45 — Beatrice Mabie. Beauty Talk. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA

10:00—Woman's Magazine of the Air. KGO KHQ KOMO KGW KFI; KFSD KTAR KSL KOA at 10:00

11:30—Birth of Words. KGO KECA

12:15 P. M. — Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD; 12:45 KTAR

## Friday

8:00 A. M. — Financial Service Program. KGO

8:30 — Cross-cuts of the day. KGO; KECA at 9:00

10:30—Woman's Magazine of the Air. KGO KHQ KGW KOMO KPO KFI KFSD KTAR KSL KOA

12 Noon — Edna Wallace Hopper Beauty Talk. KGO KHQ KOMO KGW KFSD KTAR

12:15 P. M. — Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD; KTAR at 12:45

## Saturday

8:00 A. M. — Financial Service Program. KGO

8:30 — Cross-cuts of the day. Dr. Cross. KGO; KECA at 9:00

9:30 — National Farm and Home Hour. KGO KGW KOMO KPO KFI KFSD; KTAR at 10:00

10:30—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI; KFSD KTAR at 10:50

11:30—Birth of Words. KGO KECA

3:15 P. M. — Laws that Safeguard Society. KGO KOMO KPO KECA KTAR

5:15 — Adventures in Science. Floyd Gibbons. KGO KHQ KOMO KGW KFI KFSD KTAR

## VARIETY

### Monday

7:45 A. M.—Van and Don. The two Professors. Songs, dialogue. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 — Shell Happytime. Broadcast from S. S. Malolo. KHQ KOMO KGW KPO KFI KSL

9:30 — The Lumberjacks. Marshall & Maxwell. KGO 2:00 P. M.—NBC Matinee. KGO KFI KFSD

3:30—Phil Cook the Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR

### Tuesday

7:45 A. M.—Van and Don. The two Professors. Songs, dialogue. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 — Shell Happytime. Broadcast from S. S. Malolo. KHQ KOMO KGW KPO KFI

9:30 — The Lumberjacks. Marshall & Maxwell. KGO 2:00 P. M.—NBC Matinee. KGO KFI KFSD

3:30—Phil Cook the Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR

### Wednesday

7:45 A. M.—Van and Don. The two Professors. Songs and dialogue. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 — Shell Happytime. Broadcast from S. S. Malolo. KHQ KOMO KGW KPO KFI KSL

9:30 — The Lumberjacks. Marshall & Maxwell. KGO 2:00 P. M.—NBC Matinee. KGO KFI KFSD KTAR

3:30—Phil Cook the Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR

### Thursday

7:45 A. M.—Van and Don. The two Professors. Songs and dialogue. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 — Shell Happytime. Broadcast from S. S. Malolo. KHQ KOMO KGW KPO KFI KSL

9:30—Lumberjacks. Marshall & Maxwell. KGO 2:00 P. M.—NBC Matinee. KGO KFI KFSD KTAR

3:30—Phil Cook the Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR

### Friday

7:45 A. M.—Van and Don. The two Professors. Songs and dialogue. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 — Shell Happytime. Broadcast from S. S. Malolo. KHQ KOMO KGW KPO KFI KSL

9:30—Lumberjacks. Marshall & Maxwell. KGO 2:00 P. M.—NBC Matinee. KGO KFI KFSD KTAR

3:30—Phil Cook the Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR

6:30—RKO Theatre of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR

### Saturday

7:45 A. M.—Van and Don. The two Professors. Songs and dialogue. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA

8:00 — Shell Happytime. Broadcast from S. S. Malolo. KHQ KOMO KGW KPO KFI KSL

7:15 P. M.—Gilmore Circus. KOMO KGW KPO KFI 9:30—Associated Spotlight Revue. KGO KHQ KOMO KGW KECA

## RELIGIOUS AND SEMI-RELIGIOUS

### Sunday

12:00 Noon—Nat'l Sunday Forum. KHQ KGW KPO; KOMO at 12:15

2:00 P. M.—Catholic Hour. Speaker, questions and answers. KHQ KOMO KGW KPO KECA KTAR

6:45 — Sunday at Seth Parker's. (Semi-Rel.) KGO KHQ KOMO KGW KECA KFSD KTAR

## DRAMA AND COMEDY

### Sunday

4:30 P. M.—Harbor Lights. Tales of on Old Sea Captain. KGO KGW KFI

### Monday

7:00 P. M.—The Pepsodent Program — Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD

### Tuesday

7:00 — Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD

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

### Wednesday

9:15 A. M. — Montgomery Ward Program. KGO KHQ KGW KFI KTAR

7:00 P. M. — Amos 'n' Andy. The Pepsodent Program. KGO KHQ KOMO KGW KECA KFSD

9:00—NBC Drama Hour. KGO KTAR KOA

### Thursday

9:15 A. M. — Montgomery Ward Program. KGO KHQ KGW KFI KTAR

7:00 P. M. — Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD

### Friday

9:15 A. M. — Montgomery Ward Program. KGO KHQ KGW KFI KTAR

11:30—Birth of Words. Dramatic Narrative. KGO KECA

7:00 P. M. — Amos 'n' Andy. KGO KHQ KGW KECA KFSD

7:30—The Fearful Seven. KFSD KTAR

10:00 — Mystery serial. "The Game Called Murderer." KGO KSL KOA

### Saturday

9:15 A. M. — Montgomery Ward Program. KGO KHQ KGW KFI KTAR

7:00 P. M. — Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD

## OLD MELODIES

### Sunday

4:00 P. M.—Enna Jettick Melodies. KHQ KOMO KGW KPO KFI KFSD KTAR

### Friday

9:00 P. M. — Hill Billies. Marshall, O'Brien, Toffoli, Ward. KGO KOA

## ORGAN

### Sunday

11:00 P. M.—Paul Carson. "Builder of the Bridge to Dreamland." KGO; KFI at 11:30

### Monday

11:45 A. M. — Recital. Charles Runyan. KGO KECA 2:15 P. M.—Mormon Tabernacle. Alexander Schreiner. KOMO KPO KFI KFSD KTAR

(Continued on Page 38)



# Regular Programs Broadcast

## CLASSICAL AND SEMI-LIGHT

### Sunday

5:00 A. M.—Morning Musicale. KDYL (C)  
 8:45 — The Vagabonds. KOL KVI KHJ KFPY KFRC KDYL KLZ KOH KGB (SC)  
 9:30 — Columbia Little Symphony. KOL KVI KFPY KLZ KDYL KOH (C)  
 10:30—Gypsy Trail. KOL KVI KFPY KDYL KLZ KGB (SC)  
 11:00—Symphonic Hour. KVI KFPY KFRC KDYL KLZ KOH (C)  
 1:00 P. M.—French Trio. KDYL KLZ KOH (C)  
 1:45—Theo. Karle. With Howard Barlow Symphony. KDYL KLZ KOH (SC)  
 5:00—Around the Samovar. Russian. KOL KVI KFPY KHJ KDYL KLZ KOH KGB (C)  
 7:00 — Continental String Quartet. KOL KVI KFPY KFRC KDYL KLZ KOH (C)

### Monday

6:00 A. M. — Harmonies and Contrasts. KDYL (SC)  
 11:00 — Columbia Salon Orchestra. KVI KFRC KHJ KOH KGB (C)  
 11:45 — Columbia Artist Revival. KOL KVI KFPY KFRC KLZ KOH KGB (C)  
 12 Noon — U. S. Army Band. KOL KVI KFPY KDYL KLZ KOH KGB (SC)  
 7:15 P. M.—Arthur Pryor's Cremona Band. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (SC)

### Tuesday

5:45 A. M.—Morning Minstrels. KDYL KLZ (LC)  
 11:00 — Columbia Salon Orchestra. KOL KVI KFPY KFRC KHJ KOH KGB (C)  
 12 Noon — Italian Idyll. Vincent Sorey cond. KOL KVI KFPY KDYL KLZ KOH KGB (C)  
 1:30 P. M.—Gypsy Music Makers. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (SC)  
 6:15—Tito Guizar, tenor. KFPY KFRC KHJ KDYL KOH (C)  
 6:30—Savino Tone Pictures. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH (C)  
 7:15—Arthur Pryor's Band. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (SC)

### Wednesday

6:15 A. M.—Morning Minstrels. KDYL (LC)  
 11:00 — Columbia Salon Orchestra. KOL KVI KFPY KFRC KHJ KOH KGB (C)  
 4:30 P. M.—Howard Barlow's Symphony Orchestra. KOL KVI KDYL KOH KGB  
 7:15—Pryor's Cremona Band. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (SC)

### Thursday

5:45 A. M.—Morning Minstrels. KDYL KLZ (LC)  
 8:30 — Columbia Revue. KDYL KOH (C)  
 11:00 — Columbia Salon Orchestra. KVI KFPY KFRC KHJ KOH KGB (C)

### Friday

10:15 A. M. — Columbia Artist Recital. KOH (C)  
 11:00 — Columbia Salon Orchestra. Emery Deutsch, conductor. KVI KFPY KFRC KHJ KOH KGB (C)  
 12:00 Noon—Light Opera Gems. KOL KVI KFPY KDYL KLZ KOH KGB (LC)  
 1:30 P. M.—John Kelvin, Irish Tenor. KOL KVI KFPY KDYL KLZ KOH KGB (SC)  
 6:00 — Pillsbury Pageant. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ (SC)  
 7:15—Pryor's Cremona Band. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (SC)

### Saturday

5:45 A. M.—Morning Minstrels. KDYL KLZ (LC)  
 9:30—Atlantic City Musicale. KDYL KVI KFPY KFRC KHJ KOA KGB (C)  
 5:00 P. M. — Hernandez Bros. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB  
 5:30 — Lewisohn Stadium Concert. Willem Van Hoogstraten, Conductor. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH (C)  
 7:15—Pryor's Cremona Band. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (SC)

## POPULAR AND SEMI-POPULAR

### Sunday

10:30 A. M.—Ballad Hour. KOL KVI KFPY KDYL KLZ KOH (SP)  
 3:15 P. M.—Piano Pals. KVI KFPY KHJ KDYL KOH KGB (P)  
 3:45—Boswell Sisters. Connie, Martha, Vet. KVI KFPY KFRC KHJ KDYL KOH KGB  
 6:45—Star Reveries. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (P)

### Monday

5:45 A. M. — The Old Dutch Girl. Newsie Jingles in Rhyme and Song. KDYL (P)  
 8:00—Don Bigelow and his Young's Restaurant Orchestra. KLZ KOH (P)  
 9:00—Feliz Ferdinando and Park Central Orchestra. KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 9:30—Harry Tucker and his Barley Orchestra. KOL KFPY KFRC KHJ KOH KGB (P)  
 10:15 — Rhythm Kings. KOH (P)  
 11:15 — Uneeda Bakers. KOL KVI KFPY KOIN KFRC KHJ KDYL (P)

12:30 P. M.—Thirty Minute Men. KOL KVI KFPY KDYL KLZ KOH KGB (P)  
 1:45 — Johnnie Jugglers. KOL KVI KFRC (P)  
 7:00—Will Osborne and his Bossert Orchestra. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 7:45 — Arnold Johnson's Woodmansten Inn Orchestra. KVI KFPY KHJ KLZ KOH KGB (P)

### Tuesday

6:45 A. M.—Party House. Novelty Orchestra. KDYL (P)  
 8:00—Don Bigelow and his Orchestra. KDYL KOH (P) KLZ  
 9:00—Feliz Ferdinando and Orchestra. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 9:30 — Savoy Plaza Orch. KVI KFPY KHJ KOH KGB (P)  
 11:45 — Rhythm Kings. KOL KVI KFPY KFRC KLZ KOH KGB (P)  
 1:00 P. M.—Frank Ross. Songs KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 1:30—Bert Lown's Biltmore Orchestra. KVI KFPY KFRC KDYL KLZ KOH KGB (P)  
 4:15—Round Towners with Irene Beasley. KVI KFPY KFRC KOH KGB  
 7:30—Camel Quarter Hour. KVI KFPY KOIN KFRC KHJ KDYL KLZ

### Wednesday

5:45 A. M. — The Old Dutch Girl. KDYL (P)  
 6:15 — Morning Minstrels. KDYL (P)  
 7:15—Three Men in a Tub. Male Trio. KDYL (P)  
 9:00—Feliz Ferdinando and his Orchestra. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 9:30—Harry Tucker's Orchestra. KFPY KFRC KOH KGB (P)  
 10:00 — Rhythm Kings. KOH (P)  
 11:45—Syncopated Silhouettes. Orchestra with male trio. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 1:00 P. M.—Asbury Park Casino Orchestra. KOL KVI KFPY KFRC KLZ KOH KGB (P)  
 6:00—Connie Boswell. KVI KFPY KFRC KHJ KDYL KLZ KOH (P)  
 6:15—Rhythm Choristers. KOL KVI KFPY KHJ KDYL KOH (P)  
 7:30—Camel Quarter Hour. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH

### Thursday

7:15 A. M.—An Old Fashioned Garden. Female trio. KDYL (SP)  
 8:00—Don Bigelow's Orchestra. KDYL KLZ KOH (P)

9:00 — Feliz Ferdinando's Orchestra. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (SP)

9:30—Savoy-Plaza Orchestra. KOL KVI KFPY KFRC KHJ KOH KGB  
 11:45 — Ben and Helen. Duets. KOL KVI KFPY KFRC KLZ KOH KGB (P)  
 12 Noon—Melody Magic. KOL KVI KFPY KDYL KLZ KOH KGB (SP)  
 12:30 P. M. — Rhythm Ramblers. KOL KVI KFPY KDYL KLZ KOH KGB (P)  
 1:00—Asbury Park Casino Orchestra. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 5:15—Boswell Sisters. KVI KFPY KFRC KHJ KDYL KOH (P)  
 6:45—Peter's Parade. KOL KVI KFPY KFRC KDYL KLZ KOH (P)  
 7:30—Camel Quarter Hour. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (P)

### Friday

6:45 A. M.—Madison Singers. KDYL (SP)  
 9:00 — Feliz Ferdinando's Orchestra. KVI KFPY KFRC (P) KHJ KLZ KOH KGB  
 9:30—Harry Tucker's Orchestra. KFRC KOH KGB; KVI KHJ KOH—9:45  
 5:45 P. M. — Whispering Jack Smith. Songs. KVI KFPY KFRC KLZ KOH (P)  
 7:30—Camel Quarter Hour. KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH (P)

### Saturday

8:00 A. M.—Don Bigelow's Orch. KDYL KLZ KOH (P)  
 9:00 — Feliz Ferdinando's Orchestra. (SP) KVI KFPY KFRC KLZ KOH KGB  
 11:00—The Four Clubmen. KOL KVI KFPY KHJ KDYL KOH KGB (P)  
 12:30 P. M.—Spanish Serenaders. KOL KVI KFPY KHJ KDYL KLZ KOH KGB (P)  
 Spanish  
 1:45—Jack Miller, pianist. KVI KFPY KFRC KDYL KLZ KOH KGB (P)  
 2:30—Don Bigelow Orch. KOL KVI KFPY KFRC KHJ KLZ KOH KGB (P)  
 3:30 — Reis and Dunn. KFPY KFRC KHJ KDYL KLZ KOH KGB (P)  
 5:15—Steelcote Color Harmonizers. KLZ (P)  
 7:30—Camel Quarter Hour. KOL KVI KFPY KOIN KFRC KHJ KDYL KOH (P)

## EDUCATIONAL

### Sunday

5:50 A. M.—Columbia Educational Features. KDYL  
 8:30—International Broadcast. KOL KVI KFRC KHJ KDYL KLZ KGB  
 3:00 P. M.—The World's

## RADIO DOINGS



# Over CBS Western Network

Business. Dr. Julius Klein. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

4:00—"Devils, Drugs, and Doctors." Howard D. Haggard, M. D. KVI KFPY KOIN KFRC KHJ KDYL

## Monday

6:30 A. M.—Mr. "Fixit." Radio Homemakers. KDYL

11:30—The Three Doctors. Rudolph. Pratt. Sherman. KOL KVI KFRC KDYL KLZ KOH KGB

## Tuesday

7:15 A. M.—Radio Home-makers. KDYL

11:30—The Three Doctors. Rudolph. Pratt. Sherman. KOL KVI KFPY KFRC KDYL KLZ KOH KGB

1:15 P. M.—Adventures in Words. Dr. Vizetelly. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

## Wednesday

6:30 A. M.—Radio Home-makers. KDYL

11:30—The Three Doctors. Rudolph. Pratt. Sherman. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

12:30 P. M.—Columbia Camp Concert. Summer extension of American School of the Air. KOL KVI KFPY KDYL KLZ KOH KGB

2:00—"Bill Schudt's going to Press." George Putnam, publisher. KOL KVI KDYL KLZ KOH

## Thursday

7:30 A. M.—Careers of Women. KDYL

11:30—The Three Doctors. Rudolph. Pratt. Sherman. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

12:45 P. M.—Tennis Talk by Frank Hunter. KOL KVI KFPY KDYL KLZ KOH KGB

## Friday

11:45 A. M.—Columbia Educational Features. KOL KVI KFPY KHJ KDYL KLZ KOH KGB

## Saturday

11:30 A. M.—The Three Doctors. KOL KVI KFPY KHJ KDYL KLZ KOH KGB

2:00 P. M.—Ted Husing's Sportsclants. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

## VARIETY

### Sunday

7:30 P. M.—Chicago Variety Program. KVI KFPY KDYL KLZ KOH WEDNESDAY—

6:30 P. M.—Nit Wit Hour. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH.

### Thursday

1:45 P. M.—Meet the Artist. Interview. KVI KFPY KFRC KDYL KLZ KOH KGB

7:45 — Radio Round-up. KFPY KHJ KDYL KLZ KOH

## Friday

10:00 A. M.—Pabstett Varieties. KOL KVI KFRC KDYL KLZ

1:00 P. M.—Jewish Art KFRC KHJ KDYL KLZ KOH KGB

6:30—Poet's Gold. KVI KFPY KFRC KDYL KLZ KOH

## Saturday

6:45 A. M.—Anheuser-Busch Program. KOL KVI KFPY KOIN KFRC KHJ KDYL

## DRAMA AND COMEDY

### Sunday

6:30 P. M.—Arabesque Desert Play. KOL KVI KFPY KFRC KHJ KDYL KOH

## Friday

3:30 P. M.—Red Goose Adventures. Frontier Drama. KDYL KLZ KOH

5:30—Red Goose Adventures. KVI KFPY KOIN KFRC KHJ

## Saturday

2:45 P. M.—Bird & Vash. Comedy. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

6:00 — Hank Simmons' Show Boat. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH

## OLD MELODIES

### Sunday

4:15 P. M.—Kate Smith and her Swanee Music. KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

## Monday

2:15 P. M.—Kate Smith and her Swanee Music. KDYL KLZ KOH

## Tuesday

3:00 P. M.—Kate Smith and her Swanee Music. KDYL KLZ KOH

## Wednesday

3:00 P. M.—Kate Smith and her Swanee Music. KDYL KLZ KOH

## Thursday

3:00 P. M.—Kate Smith and her Swanee Music. KDYL KLZ KOH

## Friday

3:00 P. M.—Kate Smith and her Swanee Music. KDYL KLZ KOH

## Saturday

4:15 P. M.—Kate Smith and her Swanee Music. KVI KFPY KFRC KHJ KOH KGB

## RELIGIOUS AND SEMI-RELIGIOUS

### Sunday

12:00 Noon — Cathedral Hour. Solos and choir. KOL KVI KFPY KHJ KDYL KLZ KOH KGB

2:00 P. M.—Chicago Knights. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

## Friday

12:45 P. M.—Edna Thomas, the lady from Louisiana. Negro spirituals. KOL KVI KFPY KFRC KDYL KLZ KOH KGB (SR)

## ORGAN

### Sunday

10:00 A. M.—Ann Leaf at the Organ. KOL KVI KFPY KDYL KLZ KOH

8:30 P. M.—Nocturne. Ann Leaf. KDYL KLZ KGB

## Monday

8:30 P. M.—Nocturne. Ann Leaf. KOL KFPY KDYL KLZ KOH

## Tuesday

8:30 P. M.—Nocturne. Ann Leaf. KFRC KDYL KLZ KOH

## Wednesday

8:30 P. M.—Nocturne. Ann Leaf. KOL KFPY KDYL KLZ KOH

## Thursday

8:30 P. M.—Nocturne. Ann Leaf. KFPY KFRC KDYL KLZ KOH

## Friday

10:30 A. M.—Ann Leaf at the Organ. KFRC KOH

8:30 P. M.—Nocturne. Ann Leaf. KDYL KLZ KOH

## Saturday

12:00 Noon—Ann Leaf at the Organ. KOL KVI KFPY KDYL KLZ KOH KGB

8:30 P. M.—Nocturne. Ann Leaf at the organ. KDYL KLZ KOH

## CHILDREN'S PROGRAM

### Sunday

6:00 A. M.—Land o' Make Believe. Children's Play. KDYL. SATURDAY—

7:00 A. M.—Adventures of Helen and Mary. KDYL

## NEWS

### Monday

3:00 P. M.—Current Events. H. V. Kaltenborn. KDYL KLZ KOH

## DANCE MUSIC

### Monday

2:00 P. M.—Winegar's Barn Orch. KDYL KLZ KOH  
7:45 — Woodmansten Inn Orch. KVI KFPY KHJ KDYL KLZ KOH KGB

8:00—George Olsen and his Orch. from Chicago. KFPY KDYL KLZ KOH

## Tuesday

6:00 P. M.—Ben Bernie and his Blue Ribbon Orch. KOL KVI KFPY KFRC KHJ KDYL  
7:00—Fletcher Henderson's Orch. KOL KVI KFRC KDYL KLZ KOH KGB

## Wednesday

7:00 P. M.—Will Osborne and his Bossert Orch. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

7:45—Bert Lown and his Biltmore Orch. KFPY KHJ KLZ KOH KGB

8:00—Abe Lyman and his Hollywood Garden Orch. KFPY KFRC KDYL KLZ KOH

## Thursday

7:00 P. M.—Jack Denny and his Orch. from Montreal. KVI KFPY KHJ KDYL KLZ KOH KGB

8:00—Guy Lombardo and his Royal Canadians. KFPY KHJ KDYL KLZ KOH

## Friday

1:45 P. M.—Winegar's Barn Orch. KOL KVI KFPY KDYL KLZ KOH

7:00—Fletcher Henderson's Orch. KOL KVI KDYL KLZ KOH KGB

7:45—Abe Lyman and his Hollywood Garden Orch. KFPY KHJ KDYL KLZ KOH KGB

8:00—George Olsen and his Orch. from Chicago. KFPY KDYL KLZ KOH

## Saturday

11:45 A. M.—Saturday Syncopators. KOL KVI KFPY KHJ KDYL KLZ KOH KGB

1:00 P. M.—Luna Park Orch. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

3:00 — Reis and Dunn. KFPY KFRC KHJ KDYL KLZ KOH KGB

7:00 — Jack Denny and Orch. from Montreal. KOL KVI KFPY KFRC KHJ KDYL KLZ KOH KGB

7:45—Bert Lown and his Biltmore Orch. KFRC KHJ KDYL KLZ KOH KGB

8:00—Guy Lombardo and his Royal Canadians. KFPY KDYL KLZ KOH



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## REGULAR PROGRAMS BROADCAST OVER NBC NETWORK

(Continued From Page 35)

### Wednesday

11:45 A. M.—Recital. Paul Carson. KGO KECA

### Thursday

11:00 A. M.—Recital. Paul Carson. KGO KFI

### Friday

11:45 A. M.—Recital. Paul Carson. KGO KECA

### Saturday

11:45 A. M.—Recital. Paul Carson. KGO KECA

### NEWS

#### Sunday

3:45 P. M.—News Service. KGO

10:00 — Richfield News Flashes. Sam Hayes. KHQ KOMO KGW KPO KFI KFSD

#### Monday

4:45 P. M.—News Service. KGO

10:00 — Richfield News Flashes Sam Hayes. KHQ KOMO KGW KPO KFI KFSD

#### Wednesday

4:45—News Service. KGO

10:00 — Richfield News

Flashes. KHQ KOMO KGW KPO KFI KFSD

3:45 P. M.—Back of the News in Washington. William Hard. KGO KOMO KGW

#### Thursday

3:45 P. M.—News Service. KGO

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

#### Friday

3:45 P. M.—News Service. KGO

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

#### Saturday

3:45 P. M.—News Service. KGO

### CHILDREN'S PROGRAM

#### Sunday

4:15 P. M.—Cowboy Kids. Drama with Anita Calfot, Jack Cowden, Jack Mery. KGO

#### Wednesday

4:30 P. M.—Cowboy Kids. Drama with Anita Calfot, Jack

Cowden, Jack Mery. KGO KGW

#### Thursday

1:00 P. M. — The Lady Next Door. Direction Madge Tucker. KGO KECA KTAR

### DANCE MUSIC

#### Sunday

10:15 A. M.—The Caribbeans. Dance band. Don Carlos. KGO KGW KECA KFSD KTAR

2:00 P. M. — The Vagabonds. Orch. Direction Mahlon Merrick. KGO

#### Monday

7:30 P. M. — Demi - Tasse Revue. Gus Arnheim. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA

8:30—Vagabonds. Mahlon Merrick. KGO KECA KOA

11:00—Lofner-Harris Hotel St. Francis. KGO KGW; KFI at 11:15

#### Tuesday

6:00 P. M.—Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR

9:00 — The Vagabonds.

Mahlon Merrick. KGO KGW KFSD KTAR KOA

11:00 — Lofner-Harris St. Francis Hotel. KGO KGW; KFI at 11:30

#### Wednesday

7:30 P. M. — Demi-Tasse Revue. Gus Arnheim. KGO KHQ KOMO KGW KFI KFSD KTAR KSL

11:00 — Lofner - Harris. Hotel St. Francis. KGO KGW; KFI at 11:30

#### Thursday

6:00 P. M.—Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR

11:00 — Lofner - Harris. Hotel St. Francis. KGO KGW; KFI at 11:30

#### Friday

11:00 P. M. — Lofner - Harris. Hotel St. Francis. KGO KGW; KFI at 11:30

#### Saturday

6:00 P. M.—Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR

11:00 — Lofner - Harris. Hotel St. Francis. KGO KGW; KFI at 11:30

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## DR. LEE DeFOREST

(Continued From Page 8)

sources of the laboratories of the General Electric Company in Schenectady, N. Y., are available and are being used in the interests of this newer science.

The Jenkins-DeForest Company is producing a television set and is striving for constant improvement of that set.

Without doubt, the first practical, work-a-day sets will be found in our motion picture theatres. After all, it is the practical outlet for television—those vast and gaudy halls of entertainment where thousands can sit and enjoy a single picture.

When television does come, it is bound to be an expensive proposition. If the machinery for a really first class talking picture projector costs several thousand dollars, it is not taking a biased view to point out that the machinery for a really first class television set should be on a comparative ground of cost.

So far the big theatre men have hardly considered television from either the standpoint of serious competition or that of combination. Their attitude is the same as the one they took in regard to talking pictures. They waited until some one group had proved them a success; then they threw themselves into it body and soul. They shall probably do the same if and when television is made thoroughly practical.

Television will probably have all the added problems of regular radio broadcasting to face. Problems such as the difficulties brought about by too much advertising, not enough first class talent and constant haggling over federal restrictions, and, even more, the lack of federal restrictions.

It is a well known fact that there are far too many radio broadcasting stations in the United States today. That is, too many small, unimportant stations and not enough really first class ones. The largest station in America has a power of only 50,000 kilowatts. In Eurasia there is a station of ten times this power—500,000 kilowatts!

Were the stations in the United States to be consolidated, the number to be visibly lessened, it would result in the use of fewer popular wave channels and the concentration of first class talent.

There are far too many stations at present which reach merely a few miles down the line, bore their few listeners with extremely mediocre programs and pollute the air with a flood of cheap advertising. From an economical and social standpoint,

there is no real reason for their existence.

The further disadvantage is the unbelievable sum being paid for toll lines by the hundreds of stations. NBC and CBS alone pay a figure yearly on toll lines that is staggering. The cost of installing a powerful station, which would eliminate the necessity of toll line charges, is small in comparison.

Although this may seem to have little to do with television, in truth it is one of the outstanding features of importance in relation to the practical broadcasting of talking pictures.

The reduction of the number of stations would mean the opening of new wave channels for television. And television, to be at all practical, needs more freedom and wider channels than the regular broadcast of sound.

In conclusion I might remark, that if you are waiting for television before you purchase that new radio, you are only cheating yourself. For if television does come, especially for the home, it will be several years. Six months may, or may not, see television used in a purely commercial sense; it will more likely be six years before it is used for purposes of pure entertainment.

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# K F V D



# SHIPWRECKED MERRYMAKERS SING IT—COWBOY

(Continued From Page 26)

(Continued From Page 11)

(Continued From Page 23)

vessel, spread rapidly. The lifeboats rocked and the result was a lot of ruined clothes.

Just to show how courteous the gobs were, read this. On the Harvard was a deaf and dumb man. He became separated from his family. A chief petty officer sent a dozen gobs scurrying to find someone who knew the sign language. In five minutes up comes a yeoman, first class, who could make words fly in his fingers. He came from a family of deaf mutes. In a jiffy the afflicted man and his family were united.

Of course there was a jinx on board. I was sort of scared of being picked out as one, having three wrecks to my credit. I felt relieved when they found a girl who had been in four, one of them a recent South Sea disaster of some proportion. The girl had a dog and he had been through all the wrecks. That settled the jinx issue.

Others in the cast were the Bible Lady and the cigar stand girl who had a German name and Titian hair. The Bible Lady, a P. T. A. patriarch or maybe matriarch, took every opportunity to read comforting texts. Few listened, but the dear old lady had the satisfaction of reading anyhow. The Titian-haired one saw a big chance for rush business. The crash cut off all fresh water from the ship. It was a grand time to sell chewing gum. She did a big business until they forced her to get into a lifeboat. She didn't want to go. She'd taken in \$30 in one hour. But orders were orders, and go she did, though most unwillingly.

Arriving on the Louisville we gave our names and addresses to a dashing gob. One of our platinum blondes, asked for her name and address, replied, "Oh, no you don't. I know enough gobs already."

But she relented, and in the afternoon I saw her dancing with at least twenty different gobs. Oh, there was fraternizing. The gobs, courteous to the last word, didn't let any time be lost in getting acquainted. If there are not some romances budding out of this mess, I'll be disappointed.

Give the Nelson Liner, Marsodak, a break, boys. She got there second but by the time she arrived, the San Anselmo had all the women passengers aboard and filled with soup, coffee and buns. There was no chance in the opera for the Marsodak. The Louisville was in the offing. But the good old Marsodak stood by until the Louisville got under way at 11:15 a. m.

curdling; the retching sound of a molar being dragged bodily from its socket sent shivers of cold horror down the spine; and the honeyed words of the dentist were played out to an obligato of screaming funny groans.

Again, Forsythe uses that old psychological trick of using the unexpected in order to bring about a laugh. For instance a tremendous water fall will be described. A great Niagara. The ears of the audience will be tuned for the thundering downfall of tons upon tons of rapidly running water. Suddenly the tinkle of a score of drops of liquid as they dribble to the bottom of a tumbler will greet the ear.

Thus, Forsythe, backed by the genius of Osborne for humor, dallies with sound effects in order to make the Merry-makers program sound funny. Forsythe had a wide scope during a comedy big game hunt in dark Africa. The roar of the majestic lion was half the time a roar which vibrated in the rafters of your thatched bungalow; and again it was the tiny squeak of a frightened house cat. The tramp of the mighty elephant's feet, crushing ruthlessly through the veldt and ploughing over the crust of the jungle, was often interpreted by the slinking walk of a fox terrier over a thin carpet, where it might have been said to have lacked realism, it certainly couldn't be said to have lacked humor.

As a final bit of advice, especially to the radio fan who really appreciates an interesting program of fun and music, tune in on the Merry-makers—perhaps the outstanding hodge-podge of merriment in the southwest.

him an Elk. He strums the banjo and guitar. No ladies, he's not married.

Then we have the boy with the dance hall and radio experience—A. E. Daly, thirty-nine, violinist and rather better than the average. He also played at the Hal Roach Studios for awhile.

Jimmy Adams plays "Lena" the cook. He came from Paterson, N. J., and has a strong background of show business. And he yodels—if it means anything to you. He's done most everything connected with the stage—from minstrel to wildwest; from picture character work to radio. Twangs a guitar and blows a mean harmonica. (Remember when they were called mouth organs?)

The big question is—are they good? Do they have a big audience? Do they really sing the old songs of the west? The answers are all yes.

After all, if you were to listen to a real cowboy you'd probably run for miles to get out of earshot. They (the real ones) may have won their spurs, but they aren't exactly a choice group of Carusos. Then let us take the music and let the credit go.

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# THE LOWDOWN

FERNAND L.  
SANTA BARBARA, CALIF.

*Question—Some weeks ago I heard a very fine selection on my radio. It was a story from the Arabian Nights, a story about the Merchant, I think, with very charming incidental music. It was to be continued, but try as I might, I cannot get track of it. I don't know if it came over NBC or CBS.*

*I am writing in the hope that some one else heard it and can give me the information about it. If you can help me in the matter I will greatly appreciate it.*

*Answer—Well, Fernand, you gave us a nice bit of detective work, but I think we have the solution. The program you speak of used to come over the CBS western chain, but is now being broadcast only in the east. So I'm afraid you will have to get a new pet program and forget about that one, unless of course, you move to the east.*

WAYNE F.  
LOS ANGELES

*Question—Please advise when KECA is going to move. Also is KFI moving its transmitter out of the city?*

*Answer—As far as we know, KECA has no intention of moving from its present location on South Hope Street. However, KFI is moving its transmitter out to Buena Park. Offices and studio will remain where they are, and there will be no outside connection with the transmitter.*

MRS. A. L. B.  
SANTA BARBARA, CALIF.

*Question—Will you kindly tell me the name of the girl whose picture appeared on the cover of the May number of RADIO DOINGS?*

*Answer—Gladly. She is Gogo Delys (pronounced de-leese), and is a very popular stage and radio artist. And she's just as pretty as her picture.*

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

ELSIE W.  
PASADENA, CALIF.

*Question—Will you please tell me what has become of Charlie Wellman? I have lost track of him for several months, and haven't been able to locate him. Thanks in advance.*

*Answer—A lot of other people seem to be very much interested in Mr. Wellman, the well-known "Prince of Pep." So we'll just kill several birds with one stone and answer them all along with yours. Charlie is now broadcasting every morning except Sunday from KOL, Seattle. The hour is 10:15.*

FRED R. K.  
SAN BERNARDINO, CALIF.

*Question—Where under the sun does the Gruen Answer Man at KFRC find the answers to the questions people ask him? Tell me something about him please.*

*Answer—Fred, if you or I were to try to answer some of those questions we'd probably be cutting paper dolls right now. Well, to begin with, the Gruen Answer Man is William H. White, or "Bill." In answering the questions, he uses an encyclopedia quite often and various reference books such as Sir John Frazier's "Golden Book" and "The Handbook of Curious Information" by Walsh. It often takes him hours of research to get the necessary information. For instance, one of his questions was "What is the origin of the expression 'O. K.'?" After digging around*

Bill found that John Jacob Astor used to write "All Correct" on credit slips, and the abbreviation was afterward changed.

Bill has had a varied career, having been a newspaper man, machinist, fruit inspector, engineer and advertising manager. He has long been known as Professor Hamburg, Zeb, Reginald Cheerily, the Laughfinder, and Captain Vacation Steamboat Bill.

MRS. RALPH V.  
LONG BEACH, CALIF.

*Question—At last I'm going to find out a few facts, and I'll sincerely thank you if you can tell me.*

*Who is Pedro Gonzales? Who are Eb and Zeb? Who is Axel? Who is Elmer? Does Meredith Willson have any part on the Jamboree save his duties as musical director? (Of course, that is enough, I think he's one of the best) but I've heard he is one of the characters. Is Mickie Gillette married?*

*Answer—Well Mrs. V., you certainly must be a Blue Monday Jamboree fan! As for the questions — I believe you will find them all answered nicely in the Jamboree article in this issue. Except one perhaps. Mickie Gillette is married, and is 24 years old.*

R. T. L. OAKLAND, CALIF.

*Question—Is Emma Knox, of the KPO Drama Guild, the same Emma Knox who played in "Merry Wives of Windsor" at the Greek Theater in Berkeley? If she is, please tell me something more about her.*

*Answer—She is — one and the same. In fact, it was at the Greek theater you speak of that she received much of her dramatic training. She was born in Newcastle, England, came to Berkeley at the age of seven, where she went to school. When she grew older, she studied dramatics, played in amateur and Community Players productions, making her radio debut two years ago at KPO in "The Constant Lover."*



# TROUBADOUR

(Continued From Page 28)

When President Harding fell ill in San Francisco, Ted was sent to California to cover the story. He traveled with a group of other correspondents from all parts of the country, and on convivial occasions joined in song. The distinctive quality of his voice made itself known, and by the time the train reached San Francisco, Ted discovered he was really a vocalist. Bashful, but willing to oblige, he sang at a Press Club concert, then the Bohemian Club, exclusive San Francisco organization of artists, invited him to appear at its Bohemian Grove.

A vaudeville contract followed, and when Ted learned how much he could earn singing, he tossed away his copy-paper and pencils, and became a professional. He has had long-time engagements in varied places such as Shanghai, China, Havana, Panama, New York and Reno, Nevada. He remained in the same night-club in the latter city for two years, and his rendition of "Look Down, Loow Down, That Lonesome Road" is said to have reconciled more than a few couples about to obtain a quick divorce.

He knew Rudolph Valentino during his United Press days, and continued his close friend until the picture star died. Ted still wears a ring Valentino gave him.

## TELEVISION

(Continued From Page 9)

photographs, the experiments are carried on. The subject is placed in front of the flying spot pickup, with a large 3-foot disc on which are holes through which light rays pass on to the subject. One of these rays crosses the subject 24 times a second, and the pickup transmits the reproduction in the form of fine horizontal lines, 40 to an inch, across the lens of the televisor where it is seen by the operator.

The moving image achieved so far has a pink tinge of color, caused by the Neon bulb used in the reception. This is one of the obstacles the Society is constantly trying to surmount; so far with little success. Then too, the image has a tendency to fade and bulge—another obstacle.

The Society is under no false impressions as to the big job with which it is confronted, regardless of the enthusiasm of its members. They realize that there has been practically very little material advance in television principles for two years, and very little over the theories of Nipkow, the German scientist, expounded in

1873. Many improvements have been made, however, in its more detailed phases, many of them contributed by members of the California Society themselves.

Although they have a license to broadcast, they have no intention of doing so until they feel there is sufficient entertainment value in it to be worthwhile. At present all of their experiments are carried on in a single room. The image is picked up, and transmitted on a wire around the room and back to the televisor. This system works just as well for experimental purposes, for after the reception and transmission is perfected, it is a simple matter to broadcast over longer distances, by radio instead of by wire.

So while the public wonders and idly prognosticates, this society of ambitious young scientists are working day and night, and accomplishing results that are valuable and astonishing to the Western world. Perhaps one of these days they will turn up with the "big solution," that will be completely revolutionary.

## FROM MONDAY ON

(Continued From Page 19)

tion of Maurice Chevalier in popular songs on the Jamboree. The culprit is Charlie Carter, a lad of 16, whose forte is mimicry. Charlie spends his leisure hours in theaters, learning new impersonations, getting new ideas for mimicry.

Comparatively recent additions to the picturesque group of Jamboree artists include Thelma Brown, colored blues singer from the University of California and conducts the choir in her father's church; Evelyn Sandberg, who was Miss Portland in 1931; the Clark Sisters, a harmony team, who started out in chatauqua work but turned from the classic to jazz and popular songs. They are both blonde and charming. Then there is Caltanna Christoff, soprano, heard a great deal now in vaudeville, who used to sing with Nat Shilkret. Frederic Bittke, baritone, was born in Germany, came to America when 12, became a champion swimmer with the Chicago Athletic Club, worked in silent movies, fought in the United States Army in the War, and returned to Germany as an attache of the American ambassador. A colorful career, indeed.

And so the Blue Monday Jamboree goes on. Each week sees a new program, with new gags, new laughs, and usually a new voice. Even though the Deep Dramatic Stock

Company skits are ludicrous and silly, Monday night finds a host of eager listeners waiting with as much wraptitude as if it were a dynamic, thrilling serial movie. Eb and Zeb manage somehow to wring more laughs out of new novel "sitichiations." One is sure to hear all of the latest song hits, and many of the old favorites.

Bilgy can always be depended upon to have new gags up his sleeve, and Pedro's speeches are sure-fire rib-ticklers.

## CHATTERETTE

The Chiropractic concert, sponsored by Martyn X-Ray Chiropractors, now scheduled on KTM each Wednesday night at 9 o'clock, features a group of artists of as great a versatility, for its size, as any organization on the air in Southern California.

The ensemble is composed of organ, cello, harp and violin. As the KTM Miniature Symphony, the group has been appearing regularly over KTM for the last two years. As now constituted, the ensemble consists of Gladys Johnson, cellist and director; Dorothy Dee, organist; Marie McAdoo, harpist, and Evelyn Pickrell, violinist.

The new concerts, a half hour in length, will be made up of selections of a semi-classic and more melodious popular nature. The programs will feature solo work by the various instrumentalists.

Gladys Johnson, cellist and director of the Chiropractic concert ensemble, has a wide experience in radio. She has served as staff cellist at KGW in Portland, for the American Broadcasting Company and with "Dobbsy" at KPO in San Francisco. She was staff cellist with UBC during the few months that chain was on the air last winter.

Evelyn Pickrell, another member of the group, is proud of the fact that she plays a genuine Cremona violin. She has studied under Noack, concert master for the Philharmonic and Hollywood Bowl orchestras, and for several years played at the Raymond hotel in Pasadena.

Marie McAdoo, has toured both the U. S. and Canada as a concert artist, and was staff harpist at the United Broadcasting Company.

Dorothy Dee was for several years staff organist, program director and accompanist at KFSD. Following a tour of the world about two years ago, she joined the staff of KTM as organist and accompanist.

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Handsomely bound,  
 with sparkling illus-  
 trations by Frances  
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 Than Ever in **CHEERIO**" Send For Yours Now

RADIO DOINGS

1220 Maple Avenue  
 Los Angeles, California

The Very Centre  
 of Things in

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CORNER FIFTH &  
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SINGLE WITH BATH \$2.50 TO \$8.  
 DOUBLE WITH BATH \$4. TO \$9.  
 ATTRACTIVE WEEKLY, MONTHLY  
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FRANK L. SWANSON—  
Alhambra, Calif. Radio Fan,  
Received an All-Electric  
Alarm Clock FREE —  
BY MERELY SUBSCRIBING  
TO RADIO DOINGS  
FOR 2 YEARS!

# Believe it or Not!

*... with Apologies to Ripley*



# ALL ELECTRIC

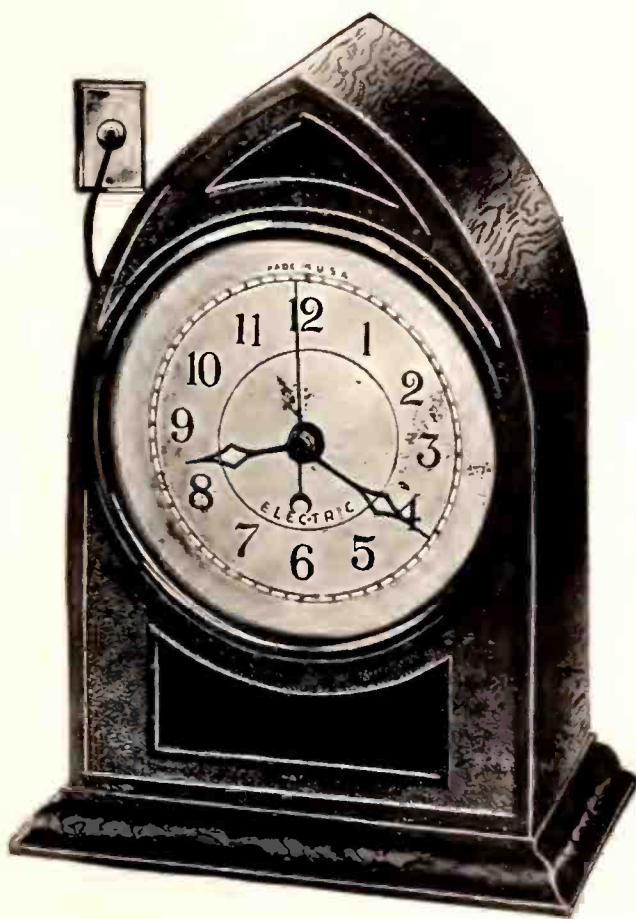
## • Alarm Clock •

Because we want you to become better acquainted with RADIO DOINGS, the "Movie Magazine of the Air," we are making this special summer gift offer.

Everyone wants, and needs an accurate, attractive modern timepiece such as this one. Keep it near your radio or on the mantle. Plug it in beside your bed at night and rest assured that you will be gently awakened on the dot by its cheerful, melodious ringing.

Here is a gift of value . . . a permanent, useful and ornamental present that you need. No mechanism to run down; electricity does it all and insures absolute accuracy.

This is one of those bargains that come once in a blue moon. For the regular subscription price of the magazine you are getting this beautiful, sturdy clock, AND the popular MOVIE MAGAZINE OF THE AIR. Don't pass it up!



# • FREE!!

We have plenty of clocks for everyone. You don't have to worry about being left out, if you hurry. This offer is only temporary, so take advantage of it immediately! Send for the clock, examine it, and if it is not all we have represented it to be, wrap it up and send it back. Your money will be refunded.

•  
**25-Year  
Guarantee**

•  
**THIS BEAUTIFUL CLOCK AND A  
2-YEAR SUBSCRIPTION TO  
RADIO DOINGS  
ONLY  
\$5.00**

CLIP AND MAIL NOW!

RADIO DOINGS,  
1220 Maple Avenue,  
Los Angeles, California

Enclosed is five dollars. Please send me a two-year subscription to RADIO DOINGS and the all-electric alarm clock, with the understanding that you will refund my money if I am not satisfied.

*Please Print Clearly*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



# AS YOU LIKE IT — —

## *We Tried It—It's Great!*

You might be interested in knowing that I have discovered a new use for RADIO DOINGS. That is, it is new as far as I'm concerned, and I have never heard of anyone else doing it.

I find that RADIO DOINGS usually has a photograph of some artist on nearly every one of my favorite programs. Whenever So-and-So is announced on the air, I get out the issue of RADIO DOINGS that has his or her picture, and set it up in front of the radio where we can all see it.

You would be surprised how much more interest there is in a program when you sit and look at an actual photo of the artist. I keep all my old DOINGS copies handy so I can get them out at a moment's notice.

For instance, every time Sperry Smiles comes on, I take the June issue, turn to Lee Robert's picture, and set it by the radio. One can visualize the change in expression, and almost see him before you. I do the same for the other artists. Please use all of the pictures you can.

Yours truly,  
D. M.

## *Can You Read This?—*

My wife and I were certainly surprised when we bought the new RADIO DOINGS and found how it had changed. While it is certainly different, I am sorry to say neither of us enjoy it as much as we used to.

In the first place, the way it has been printed recently is too hard to read. Maybe it is up-to-date but still it is very hard to read. The other way was much better.

Yours truly,  
R. B. H.

## *Off With the New—*

Why did you change RADIO DOINGS? For several months previously I bought one every month, and liked it fine. But now it is changed so much it doesn't even seem like the same magazine.

For one thing, I miss the "We Applaud" page that used to appear in the old DOINGS. The "Low-down" is pretty good, and so is the "Chatter," but as for the rest—give me the old RADIO DOINGS every time.

Truly yours,  
Gerald K.

## *How About the Daily Paper?—*

After looking over the magazine you sent me, I decided that it was not what I wanted. I wanted something with more radio programs in it like you used to have. Personally I don't like to see the pictures of radio stars. I think it takes the joy out of radio programs.

Am a D. X. fan too and I would rather have something that tells when those stations will be on etc. So please refund my money.

Yours truly,  
Charles H.

P. S.—Could you suggest to me any radio magazine which has the things I want? C. H.

## *Agrees With Charles H.—*

What have you done with the dandy list of programs that you used to publish in RADIO DOINGS? When the first issue of the new magazine came out they were the first thing I looked for, and what I missed most.

I don't see how you expect to have a radio magazine without having programs too. "Hot Tips" are all right, but I think you should have kept the programs too.

Let's have more programs!  
Sincerely,

Amos M.

## *Another Booster—*

Just a line to let you know how much we have enjoyed the last few copies of the new RADIO DOINGS. Our whole family are great radio fans, and your magazine seems to add so much to the personalities and interest of the radio stars.

With best regards,  
Mrs. Elsie L.

## *It's One of Ours Too—*

I was very much interested in the editorial "Behind the Program" in the June RADIO DOINGS. It expresses my own opinion of radio advertising very nicely.

Every once in a while I hear someone say "There is too much advertising on the radio. Why don't they cut it out." They don't stop to think that if it weren't for the companies who pay for the programs that there wouldn't be any radio broadcasting, unless we were all required to pay a tax on our sets. And these people who talk about doing away with advertising on the air would be the first ones to kick about paying out their own money for radio entertainment.

I'll admit that there may be some advertising on the radio that is very tiresome, but all you have to do is turn to another station. Some of the advertising, on the other hand, is worked up so cleverly that one hardly realizes that it is advertising.

I seldom write letters to magazines, but I felt that I did want to say something about this matter, because it is one of my pet theories.

Sincerely,  
Mrs. Harry S.

## *Diet for the Family—*

Congratulations on the new RADIO DOINGS! Our whole family—seven of us—devour it from cover to cover. Even Eddie, age five, loves to look at the pictures. The articles are all interesting, and we think it quite wonderful to read about the artists we enjoy so much over the air.

Sincerely,  
Mrs. E. B.

## **THERE'S STILL TIME—**

### **To Get 6 Months' Subscription to Radio Doings**

RADIO DOINGS,

1220 Maple Ave., Los Angeles, Calif.

Here's my dollar—you will send the Doings to me at address below, for six months:

for Only **\$1.00**  
Special Offer

Name .....

Street Address .....

City .....



# There's ONE Thrill...

*That Beats Watching Home Movies...*

*And That's...*

## TAKING THEM!



With this sensational new Model 57 DeVry camera, you can actually take real movies—clear, natural as life—the kind you see in your theater. The same craftsmanship that has made DeVry cameras so widely used by Hollywood studios, now brings this sturdy, beautiful instrument to you for only

# \$57<sup>50</sup>

Equipped with F.3.5 Lens

**"IT'S SIMPLICITY ITSELF"**

Your home is your theater—your family, the stars. It's great fun to compose a short scenario, give each member of the family a character part, and turn out a real movie. **It's a thrill you've never experienced until you've actually tried it!** The DeVry camera is ideal for baby pictures . . . where the still camera may catch baby in a single "cute

pose," the movie camera brings back all of the little characteristics you loved so well . . . his first step . . . a tumble . . . tears . . . and smiles. Your own imagination can produce scores of ideas and uses for this new form of home entertainment. And, most appealing of all, "it's simplicity itself." Clip the coupon and learn the attractive particulars.

## Phil Lasher, Ltd.

Established 1900

**Q. R. S.-DeVRY DISTRIBUTOR**

300 Seventh Street

SAN FRANCISCO, CALIFORNIA

**RETURN THIS COUPON**

Phil Lasher, Ltd.,  
300 Seventh Street,  
San Francisco, California

Gentlemen:

Please send me your free pamphlet containing full particulars and interesting facts about the De Vry Model 57 Home Movie Camera.

Name.....

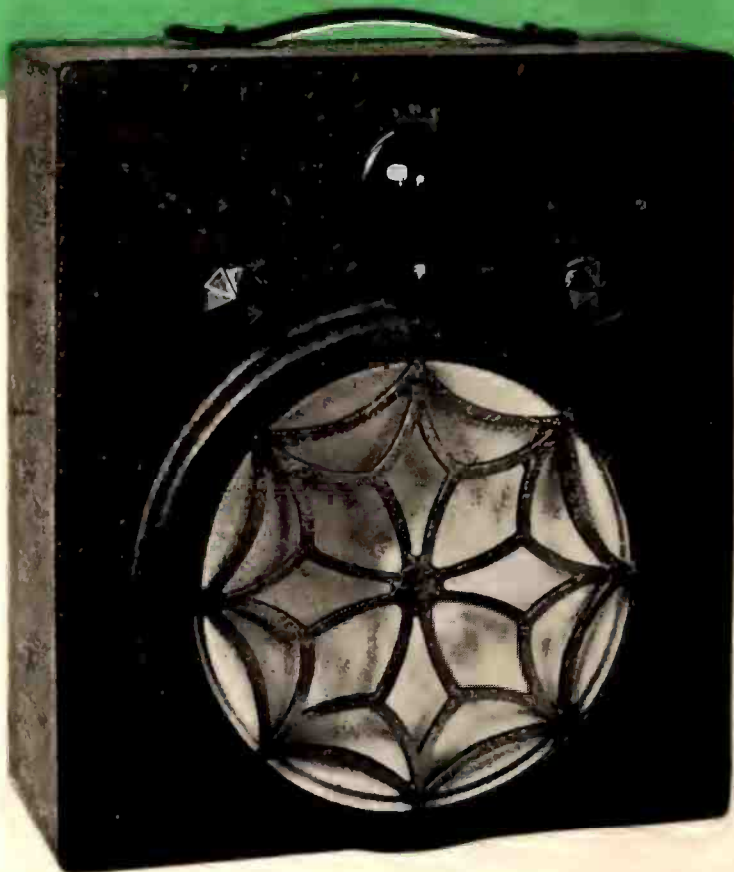
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# Introducing THE MOST PRACTICAL RADIO Ever Built

A Combination  
**AUTO**  
or  
**HOME SET**

Waltham automatically be-  
comes an automobile radio by  
simply inserting a plug in the  
side of the cabinet.



**CAST  
Aluminum  
CASE**

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Built For  
Hard  
Use!

**19 WEIGHS  
POUNDS**

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**5 INCHES  
WIDE**

•  
**12 INCHES  
SQUARE**

**2**

**RADIOS  
IN ONE!**

*The All Purpose*

# Waltham

## UTILITY RADIO

For the first time a radio that serves every purpose is offered the public. Not only is Waltham an attractive perfectly operating radio . . . but it is so constructed in a case of cast aluminum (weighing only 19 pounds) that it may be taken everywhere, and will stand up under the roughest use. It works in the automobile as well as in the home, camping, at the beach, or anywhere.

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Latest  
**7-TUBE**

Screen-Grid  
Circuit!

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Gets the  
**POLICE  
Broadcasts**

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The police broadcasts are re-  
ceived perfectly either in the  
car or home. Yet this is  
not a short wave set  
such as the police  
object to.

**\$59<sup>50</sup>**

•  
Including Speaker  
and Tubes

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This wonderful radio works on both  
an A-C or D-C battery current . . .  
meeting a long-felt want in the  
radio world, especially for rural and  
suburban homes. It is the most  
practical, efficient and inexpensive  
radio ever built.

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If your dealer cannot supply you,  
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