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Behind the Program

"... and now, ladies and gentlemen, I would like to say a word about the wonderful values being offered by Ginsberg, Ginsberg, Ginsberg and O'Flaherty."

And at just this moment nine hundred radio owners in nine hundred homes rush frantically to the dial and begin seeking a new station. In spite of the fact that they may have been listening to a splendid program and have been enjoying it thoroughly.

All this brings up the question of the hour: Is there too much broadcasting of advertising on the air today?

When we stop to consider that something less than five per cent of the total hours of broadcasting is devoted to advertising, it would seem not. Yet on every side complaints are heard of the time devoted to commercial propaganda.

After all it is the advertiser who sponsors the programs you like; it is the advertiser who pays the bills. It seems just a trifle unfair to enjoy a half hour of good music—or bad music if that's the kind you enjoy—and then not show the courtesy of listening to the few words concerning the firm which has made it all possible.

It is quite obvious that unless you support the sponsors of radio programs, there will be no programs. Entertainment never has been a charity proposition. Eventually the fiddler must be paid.

Americans are fortunate to begin with in having no tax to meet on their receiving sets. In Europe and Asia every radio owner must pay a substantial fee. And furthermore, he must, if he is to tune in at all, listen to hours on end of political propaganda and the crudest kind of commercial publicity.

In short, the radio owner of the United States is lucky in being supplied the best in music and entertainment on the air, anywhere.
DO YOU ever wish you could walk down the street of your old home-town—not as it is, now—lined with shiny automobiles and glittering drug-stores—but the one you knew as a boy—the old, familiar way that led you to your home?

Perhaps it was a wide, paved street, shaded by elm trees—perhaps it was a mud road with a general store at the corner—but no matter what it was like, that
commonplace old street, so dear, so familiar, yet so far away, now glimmers with a beauty of its own.

All of which explains "Memory Lane" and the hold this program has upon the hearts of NBC listeners. Up and down the Pacific Coast, and clear across the continent, as far east as Ohio, thousands of radios are tuned to this program each Tuesday night when it is broadcast from the San Francisco studios of the National Broadcasting Company.

The epic of Goshen Center, midwestern village of the late nineties, grips the imagination of the radio audience with the oldest and simplest of bonds—it's real! The Smithers family, Ma, Pa and Billy, and their friends, are real persons, and the chronicle of their daily lives, sometimes funny, sometimes sad, has the stamp of life upon it.

"The Smithers ought to seem real—for they ARE real," protests H. C. Connette, NBC continuity writer who created them, and in doing so brought back a whole epoch to life; reincarnated a typical small town of the past, with its inhabitants, customs and authentic atmosphere.

Like many other successful things, "Memory Lane" was not planned in its present form, but "just grew." Several years ago, Connette, a newspaper man, returned from Shanghai, China, where he had been editing newspapers for Americans abroad, and joined the NBC's staff of writers. He was given the job of supplying continuities to introduce old-fashioned songs which were a feature of a program called "Memory Lane."

To vary the monotony of the continuities, Connette put a bit of dialogue into them, and to speak the dialogue, he invented Ma and Pa Smithers and their son Billy. Ma Smithers sang most of the songs, of course—Pa and Billy just asked for them.

- The quaint Hoosier dialect of the new radio family interested radio-listeners. Those who came from the middle-west found it warm, familiar and heart-tugging in its reminiscent flavor of their childhood; some who had never heard it before were captured by its humorous novelty. At any rate, a flood of fan-mail, representing both elements, made it plain that what the audience wanted was more Smithers dialogue and less singing. Little by little the dramalogue grew and the music dwindled, until finally the main interest centered in the Smithers household, its neighbors and friends. "Memory Lane" became a distinctive program with a universal appeal.

It is, perhaps, the only program on the air which its listeners help to write. Every day or so brings a new
scenario idea from some member of the NBC audience who grew up in just such an atmosphere as the serial portrays. Sometimes an apple-butter-making episode, or some other characteristically seasonal touch is suggested.

Sometimes a listener just can’t bear it any longer if some particular thing isn’t done for Josephine Conway or Muriel or one of the other characters. When Ma and Pa Smithers quarreled, recently, the entire “Memory Lane” audience was divided into two enemy camps, judging by the fan-mail which preceded the reconciliation. The somewhat acid-tongued but warm-hearted Ma Smithers, who is the leader of the community and arbiter of church bazaars and other events, has her own particular followers, most of whom insist, “I knew just such a woman as Mrs. Smithers, back home.”

Pa Smithers carries his own flock of fans, and as for Billy Smithers, that Hoosier Peter Pan evidently represents his or her own lost youth to ten out of twelve middle-aged or elderly radio fans who write to Connette. Billy and his jews-harp and his dog, and the events which keep him busy, have a strong grip upon the audience.

Incidentally, Eileen Piggott, who plays Ma, and Billy Page who plays Billy Smithers, probably hold the record in continuous radio performance, since they have enacted their parts without missing a single night for the entire three years and a half that “Memory Lane” has been on the air. Dick Le Grand, who plays Pa, and Bobbe Deane, who enacts half a dozen different characters in the serial, including that of Lucinda Higgins, run them a close second.

“Memory Lane” is responsible for at least two members of its cast becoming actors. Eileen Piggott’s soprano voice had always been her principal talent until the program in which chuckles are touched with tears and laughter.

of old-fashioned songs in which she had been appearing, changed into a dramatic serial. The Hoosier dialect she employs as Ma Smithers, and the characteristic high, somewhat sharp, speaking voice which is part of her role, both are foreign to the soft-spoken Miss Piggott. She drilled for days in the Hoosier accent when she first became Ma Smithers, and many of the Indiana-born radio fans refuse to believe she isn’t one of them.

The thirteen-year-old juvenile star of NBC who is Billy Smithers to thousands of listeners, made his debut in that part. He was not quite ten years old at the time; neither was Billy Smithers. A child actor was needed who could “get” the accent required, and Connette, who had written the part into the continuity without considering how difficult this might be, had a strenuous three or four days. One day, however, Billy Page trotted into the studio, with his father.

“Where did you get that voice?” demanded Connette, in joy. Billy, it turned out, was the son of two real Indians, and although he had never seen the Wabash, he had inherited the Hoosier voice. Besides, as has been discovered since, he was a natural-born actor. He mastered the dialect required for the Smithers lad in one rehearsal. Wisely, Connette has had Billy Smithers grow older as Billy Page has done in the last few years. In fact, so real has Billy become, and so life-like all the other Goshen Center residents, that their author admits he gets almost frightened sometimes, for fear he will meet them face to face some day in his own office. So “Memory Lane” goes on. Sponsored now by the Associated Oil Company it carries listeners back to a time which, for many persons, is seen through a mist

“Memory Lane” is broadcast over NBC stations at 8:15 P.M. Tuesdays.

“Memory Lane” is one of the most popular programs on the air. Recently, to test its popularity, it was suggested over the microphone that listeners send in their opinions of the feature. Nine thousand letters flooded the NBC offices in San Francisco lauding the program. RADIO DOINGS is anxious to run stories on programs of such wide appeal. Write and let us know who you would like to read about; tell us which are your favorite programs and artists.
IN A cozy, charming little bungalow in Hollywood, Curtis Benton sits over a typewriter six days a week and taps out fiction. He is a quiet man, given to study and meditation. His years rest easily on his placid brow and his graying hair lends a dignity to the man. And to really know him, and understand his fine character, you would have to see him at work in his garden of gladioli.

There you have a fair picture of the man who is rapidly becoming known as one of the finest fight broadcasters in the country. For Curtis Benton has another hobby beside the raising of fine flowers—he is a lover of the ring, a fight fan of the first water.

- Each Friday night Benton climbs high in the rafters to a special booth above the ring at the Hollywood Legion stadium. KNX is the station through which the fights are broadcast.

A powerful pair of German field glasses, so designed as to be worn as spectacles, aid Benton in making out every detail. His mouth is close to the microphone; but his eyes never leave the ring.

"I form a mental frame around the two pair of gloves of the fighters," he explains. "I don't watch their feet, their faces or their bodies. I watch their hands. Then, when one connects, I really see the blow. My glasses, a powerful pair of Sport Oculars, are so strong I can spot a fly walking across the canvas floor of the ring. By having them actually attached to my head, I have perfect freedom."

- Benton is one of the few sports broadcasters who never tries to fake interest in his broadcasts. His announcement and descriptions are cold blooded and accurate. Unless he actually feels enthusiasm, he doesn't allow a note of it to creep into his voice. As a result, he is looked upon as being thoroughly reliable.

An outstanding feature of Curtis Benton's broadcasting, is the rapidity with which he talks. And, though he never skips a punch and misses no action, his enunciation remains perfect no matter what the speed of his voice. He attains this result by never permitting his excitement to get away with him; by remaining calm when he feels like yelling and cheering. It's a cold blooded business, he says.

Benton the man is even more interesting than Benton the broadcaster. His conversation jumps with lightning like rapidity from fights to flowers, from anecdotes to literature. In the middle of a discussion as to the best treatment for aphis, he will suddenly be reminded of a story he wants to tell you about the time he saw Ace Hudkins lift a haymaker to Johnny Adams' jaw.

He'll interrupt his own monologue on the charm of the Renaissance and the technical difference between the Dutch and German schools of color work, to explain why a right cross to the chin is more effective in a fast close match than a left body punch followed by a short right to the side of the head.

- "Fighters today are just as good as they ever were," he will tell you. "They're a little more clever boxers, and more careful of their faces. But they offer more interesting matches. The really clever boxers make the most interesting fights to put on the air. It calls for elaborate description, gives the reaction of a fast, quick moving match. Sluggers are often interesting to watch—enlightening, perhaps, but never exciting."

(Continued on Page 33)

—as He Watches it.
Radio—the Criminal's

by
Lionel White

Especially posed for RADIO DOINGS by Officers Hubert Larimer, J. R. Stephens, and W. A. Rathburn, of the Los Angeles Police Department.

The low, powerful black touring car pulled up silently into the shadows of the building. Four men quickly alighted; a fifth sat slouched over the steering wheel, his engine idling, one hand on his gear shift, the other caressing the blunt end of a cold, grey gun.

It didn't take the four who had left the car more than a minute to jimmy the back door of the brooding building. A second later and they were in the jewelry store.

The whole thing was accomplished in less than five minutes. But even as they rushed back to their car, two men carrying bulging black satchels, the other two with sawed off shot guns slung across their arms, it happened.

- A screech of brakes, the quick rat-a-tat-tat of a sub-machine gun, a police siren. It was over almost as soon as it had started. Two of the running bandits dropped in their tracks, the man at the wheel fired once and slumped to the floor boards; the other pair threw their hands into the air.

To the bandits it was phenomenal—it was more; it was death and prison. To the police it was merely another case in which radio was successfully used in the detection of crime.

For the case actually happened. The police of Los Angeles made the coup within a month of the day they began systematically to use short wave broadcasting to clear the city of crime.

Los Angeles is not the first city to make use of radio in an effort to prevent crime. Detroit pioneered several years ago. Chicago, Buffalo and a half dozen other eastern metropolises rapidly followed suit.

- The startling rapidity with which it is possible for a radio equipped car to arrive on the scene of a crime has brought home to police officials everywhere the fact that the use of radio is the greatest boon to the forces of the law in more than a century. According to Captain Hawtrey, in charge of the radio division of the Los Angeles police, the average time it takes a car to get to the scene, find out what's wrong and phone in a report is exactly three minutes.

There are forty-five radio equipped cars covering the city of Los Angeles. They are more efficient than four hundred patrolmen could be. The system is comparatively simple. There is an operating room and microphone at a seclued part of the city hall. A half dozen men sit at the phone continuously and take reports. Reports of everything, from a mad dog to a stickup, a drunken driver to a bank robbery.

Less than a minute after the report is in, the broadcast goes out. The car cruising the district in which the accident or crime is taking place is called. All cars get the
Greatest Enemy-

In interference, the double check system of broadcasting allows the driver time to pull into a secluded spot.

The receivers, Spartons, are set at the proper wave length and locked. There is but a single control; that is volume. The set proper is bolted tightly under the floor boards, the control dial and lock is on the steering column and the speaker is under the dash.

In the early days of police broadcasting, long wave channels were used. However, it was discovered that this permitted the public at large to listen in as well as invited greater static and interference. The short wave channels have proved infinitely more practical.

The sets are turned on the moment the car leaves for its cruise. At no time, except under extremely urgent conditions, do both officers leave a car at once. In cases of bank robberies, riots and serious calls, the car is marked out of duty by the dispatchers and a car in a district close by covers.

In traffic cases, drunken driving, stolen automobiles, accidents and so forth, police radio has proved invaluable. The close network of fast patrol cars covering Los Angeles makes it almost impossible for a criminal to make a get-away if he is reported during the actual time of his crime.

On the wall of the broadcasting room at city hall is a series of dozens of lights. The eye of one phone operator is constantly glued to these tiny bulbs. They are connected with burglar alarm systems in banks and their flash is the signal for a general alarm. Speeding police cars, their blood-curdling sirens shrieking, hurdle over the pavements from a half dozen districts. They form a net around the bank, making it virtually impossible for the bandits to escape.

Even if police radio were used in the checking of petty crime alone, the expense would be more than justified. One car with its two officers can do the work of a dozen patrolmen on foot.

J. G. Rosso, radio supervisor of the Los Angeles Police Department, is the man largely responsible for the installation of the system. He has been interested in short wave and DX work for years.

Tulare, the small mid-California city, was the first in the west to install police radio. Pasadena soon followed.

Some day if you want a real thrill, and live in or near Los Angeles, fix your set to tune in at 1712 kilocycles. Then you get first hand information of what a police radio car is getting.

Left—Captain Hawthrey of the L. A. Police

Police Radio Control Room
J. G. Rosso, Police Radio Supervisor
Lee S. Roberts

- The beloved author of "Smiles," that famous song that took the world by storm during those hectic days of the great war. Now he conducts the "Sperry Smiles" program over the NBC network.

- "Sperry Smiles" is heard over KGO on Tuesday, Thursday and Saturday nights and over KPO on Wednesday night at six o'clock. On Sunday night at eight-thirty.
HAPPY—AND LUCKY

by Alice Collins

Perhaps you think that the Happy Go Lucky Hour of the Don Lee Chain blossomed full grown into being. That several hundred chairs were placed in the KFRC main studio, a group of artists and an orchestra assigned, Al Pearce appointed Master of Ceremonies, and there it was!

Not so. The Happy Go Lucky Hour grew slowly. As a matter of fact, Pearce was assigned to a Saturday morning informal hour. Several other artists, including Norman Nielsen and "Mac," were rather loosely assigned to the broadcast—they could come if they wanted, but if they didn't there was no harm done. The boys had no program and followed it to the letter. They began whooping it up a bit.

The boys seemed to be having so much fun that a listener wrote in and asked if she could come to the studio and watch as well as listen. Sure, said the genial Al over the air, come along—providing, that is, you aren't a bill collector. Several came. The following Saturday several more than the previous week showed. Happy Go Lucky had started to grow and it has been growing steadily ever since.

Some days hundreds are turned away from the studios because of lack of room. Fans have been known to come three hours before the program and bring their lunch so they could have a front seat.

It wasn't long after the initial visitors came that the new, large studio had to be used. From a Saturday morning program it soon grew to a five day a week afternoon program. Other stations on the Don Lee network sampled it, liked it, and began broadcasting it regularly.

The Happy Go Lucky Hour has made many thousands happy. At Christmas time the presents personally contributed by members of the gang up and down the coast and the presents bought from the proceeds of the sale of pictures of the artists fill a huge store-room. These are distributed to the poor and crippled children from Seattle to Los Angeles. At Easter time Easter gifts are gathered and distributed.

And so the Happy Go Lucky Hour has come to be more than a program, it has become an institution.

At the head is Al Pearce; by his side is his brother, Cal. The other regulars are Norman Nielsen, Edna O'Keefe, Tommy Harris, Edna Fischer, Charles Carter, baby Jean Clairmook and Lord Bilgewater. Others, heard from time to time, are "Mac," Marjorie Lane Truesdale, Pedro, Frederic Bittke and Abe Bloom.

Norman Nielsen has been part of the show from the beginning. Norman was playing the straight part in a vaudeville act and had come home to visit his folks in Oakland for a vacation. He tried out on KFRC, was accepted, and decided to remain with radio. He was married in February, 1929, to Vivian Dunn of Dinuba, California.

Edna O'Keefe is 19. She was catapulted from Girls High School in San Francisco into the KFRC studios.

(Continued on Page 33)
Coffee Dan's

Ruby Adams—now "Mrs. Coffee Dan"—has a favorite song, "Laughing at Life." She sang it before a terrible accident occurred which crippled her for life; and she still sings it. Read of the romance of the gamiest little sport in the world of radio and entertainment—Ruby Adams.

by Gaylord Wellington

But a few short years ago the world paused and bowed at the feet of Ruby Adams, singer, vaudeville star and darling of the theatrical world. And then one night tragedy struck and the great Ruby Adams was the victim of a horrible prank of fate.

It was at a theatre in San Francisco—backstage. Ruby was waiting to go on when a three hundred pound sand bag fell from the rafters. Her back was broken.

But all that is old stuff. There is a new story in the life of Ruby Adams. A story of love and romance. The story of her marriage and the story of her success as a radio star. A success that makes her years on the stage a mere background. A success that has made of Ruby Adams one of the most beloved and admired artists of the ether.

For months after the horror of that night in 'Frisco when a sand bag spoiled the hopes of a great career, Ruby lay on her back in a hospital. Then one day the doctor told her she would never walk again. A wheelchair was ordered and the once famous stage star began to reconcile herself to the life of a recluse.

Ruby had a radio in her cosy apartment at the St. Francis. She would picture herself before the microphone and an infinite sadness would overcome her.

And then one day Mort Harris invited a few friends to listen in while he broadcast over KJBS. The party included Ruby Adams. It also included Coffee Dan—that is, Johnny Davis, the famous restauranteur. And right now would be a good time to put in a few words about Coffee Dan.

Johnny Davis' father was the original Coffee Dan. He conducted a "coffee and sinker" place in one of the roughest districts of the old Barbary Coast. The great fire of 1906 wiped him out. But a few years later his son adopted the famous name and opened a cabaret in the theatrical district. It was a money maker from the go and soon became one of the most famous eating houses in the West.

It was in 1920 that Ruby and Coffee Dan first met. Dan started right by proposing at once. And for the next five years he was a regular suitor. But that, too, is an old story. Why all San Francisco, from the exclusive suburbs to the slums, knew about Dan and Ruby—knew that he was hopelessly in love with her and knew that she had time for nothing but her career as a singer and dancer.

And so they met at KJBS, after the years had passed and had left Ruby a hopeless cripple.

Mort Harris went on. But first he introduced Ruby Adams to his listeners. She sat there in her wheelchair, the faint trace of a tear in her eye. It took Mort five minutes to prevail upon her to sing.

She sang, "Laughing at Life!"

Imagine that philosophy! Laughing at life—Ruby Adams, former stage beauty and queen of the cabaret.

RADIO DOINGS
Romance

The participants in one of the greatest Romances in the world of Radio—on the opposite page is Ruby Adams, once famed as a singer and dancer. At the right is Coffee Dan himself—Cafe operator, humorist, philosopher and lover—Ruby's husband. In the lower right hand corner, Paul Whiteman plays a song of cheer to the crippled humming bird. Read how Ruby became Radioland's greatest sport!

who had been unable to walk for five years—laughing at life!

Her debut over the-air was an instantaneous success. Phones commenced ringing; telegrams poured in; the station was flooded with letters. Hundreds wanted to know if that was the “Ruby Adams who used to be?” Scores of inquiries arrived asking who she was, where she came from, when she would again be heard. KJBS had found a new radio personality.

And that is the story of Ruby's success.

But there is a greater success; and an infinitely greater romance in the life of Ruby Adams. It is the story of her marriage to Johnny Davis or rather Coffee Dan, as even his wife calls him.

It was but a month before her accident that Ruby Adams promised to marry him. Then came the crash. But it made no difference to Coffee Dan. No sooner had Ruby left the hospital than he again asked her to set the wedding date. She told him it was no longer possible to think of marriage. That she couldn't see the man she loved tied up to a cripple for the rest of his life. Coffee Dan shrugged, and renewed his proposals.

But it wasn't until Ruby had gone to the warm shores of Southern California to recuperate and Dan had followed that she finally consented.

When Coffee Dan stood beside a woman in a wheelchair and held one of her pale, thin hands while a minister made them man and wife, there wasn't a dry eye in the room. Police Chief Dan O'Brien and his son, George, the actor, strode in and snapped a pair of handcuffs over their wrists. But it wasn't necessary. The bond of love had already fallen across their lives.
"A H, YOU would, would you? You didn't think I was armed, did you, you brute? Advance one step further toward me, Lord Loofus, and I'll shoot!"

Through the loud-speaker comes a creak. Lord Loofus has taken the step—the heroine pulls the trigger—and—

Norman Higby, sound effects engineer of NBC, moves nonchalantly before the microphone, with a large paper bag, inflated, in one hand. Bang! goes the heroine's weapon as Norman breaks the bag, and thousands of radio listeners gasp.

"How do you do it?" they inevitably ask when they visit the San Francisco studios and meet the quiet, good-looking young chap who sets the scene for NBC dramas with sound.
Of Noise

Pioneering in an entertainment world is as different from that of the stage or pictures as if it were on another plane, Norman, with the aid of the hundreds of sound devices he creates, plays more roles than any actor. He is the Jove who wields the thunderbolt in radio storms; the deus ex machina who creates a hissing snake, an airplane's roar, the thud of a falling body, the splash of a brooklet, the squeak of an awning, the crash of dishes in a domestic row or the creepy sound of tom toms in a jungle, just as the playwright orders.

When the possibilities of radio drama first began to dawn upon those who were adventuring in this art a few years ago, one of the first things they learned was that microphone drama, in order to "get over," must not copy the stage. Just as ether dialogue now follows its own technique, Norman's work as sound effects engineer at NBC is far different from that of the stage hand who sits in the wings at the theater and rattles sheets of iron to make thunder, turns an electric switch to produce lightning, and pounds the good old cocoanut shells on the floor to announce the approach of the hero's trusty steed.

Incidentally, those cocoanut shells are almost the only sound effect which radio has inherited from its elder sister, the theater. Included in the big cupboard in the Pacific Division headquarters, where Norman keeps all the varied apparatus and queer-looking devices he uses, are several sets of shells. But few of the other curious arrangements in the cupboard would be recognized by a stage technician.

The microphone's trick of magnifying sound, which was shown in the recent test whereby the sound of a pin dropped in the National Broadcasting Company's New York studios reverberated through loudspeakers all over the land like the boom of a cannon, makes the use of stage sound effects impractical in radio. Realism is achieved, not by using the real sound, but a miniature representation of it.

A real revolver, fired at Lord Loofus by the ether melodrama heroine, would sound like a tremendous explosion or earthquake, to listeners.

"You have to curb your own sense of humor, and that of the people around you, too," explains Norman. "Sometimes I have to experiment for several hours in order to get an effect, and if you think it's easy to spend sixty minutes dropping a pile of folding chairs, then picking them up and dropping them all over again, as I had to do recently, just try it some time.

"The effect I wanted the crash of an airplane. It had to be a big one and real-

(Continued on Page 43)
Checker Board of Popularity

Above—Lucille Wall
Collier Hour Love Story Girl
NBC

Below—Helen Gilligan
The Darling of CBS
— and Everett Hoagland
Orchestra Leader on Many West Coast Programs

Above—Torn Mitchell
Ranier's Rickey Man—NBC

Below—Ann Holden
Domestic Science Editor of Women's Magazine of the A
—and Dorothea James
Who Has Been Drafted by CBS
From Musical Comedy

Above—Peggy Rollins
NBC "Blues Gal" Who Was Caught Laying on the Sands.

Below—Frances Shelley
Snared From the Stage by Columbia
They Don't Look Like They Sound

by

Randolph Van Nostrand

Stuart Buchanan
Nan Vallon—In the Flesh

The streets of Paris during the Revolution. Furtive conspirators meeting in hidden spots . . . the mob, as yet unformed, lurking in small groups about the public squares. Everywhere the feeling of tension, and the growing fever of unrest and destruction soon to be released.

Versailles! The king and queen, uneasy, proud, moving through their sumptuous palace, receiving spies, listening to reports, planning to crush the assembly.

Through all this moves the buxom Sophie, wife of the publisher of revolutionary pamphlets; Mirabeau, the terrible, and those others whose tangled life threads formed a bloody pattern on the wrap and woof of France's history.

Listen to French Miniatures, written by Kay Van Riper, and broadcast under her direction from KFWB. Here is the stately court life, the mad street scenes, the color, romance, and horror of the revolution.

Ah, yes! Listen, as you sit, beslippered and content, before your radio. How real it seems.

But, wait a moment, let's look into the studio where the broadcast comes from.

The buxom Sophie, with an eye for the men, and a genius for finding excitement, is inflaming the terrible Mirabeau. This all sounds rather tense and terrible over the air.

Kay Van Riper—Cy Kendall
As They Are

But before the mike stands the petite and blonde Kay herself, looking very demure, and reading her lines to the slightly corpulent Cy Kendall. It sounds as though Kay should be dressed in the voluminous and glowing robes of the French Revolutionary period. Yet, there she stands, all laid away in a slick looking black suit, with a huge white fur collar adorning the jacket, a creamy white blouse, and dainty slippers. The terrible Mirabeau looks innocuous in an ordinary business suit, sans coat, for it's warm in the studio.

And now Marie, the queen, urging the king to suppress the vulgar rabble. How queenly, how magnificent, she sounds.

That's Nannette Vallon, and there's a name, which fits the play. She's a slim appealing damsel, with beautiful black bobbed hair. And she's dressed in cool leaf green; a suit, trimmed collar, cuffs and coat, with black fur. She wears a tiny cloche hat of black.

Stuart Buchanan roars and thunders into the mike. But instead of jeweled sword, lace cuffs and collar, and velvet coat, he lounges is a soft blue shirt, tieless, and white flannels.

The diminutive Kay, who is swaggering vocally, unconsciously retreats from the mike. She is brought back by Director Sam Wine-land, who prods her gently from behind with his baton.

(Continued on Page 43)
The EMPIRE Builders

By Jack Paul Lord

With the entire facilities of the newest and most modern broadcasting studios in the world at their disposal, the Great Northern Railway "Empire Builders" productions, broadcast from the NBC Chicago studios each Monday night from 9:30 to 10 o'clock central standard time (at present—9:30 to 10 o'clock central daylight time) represent the utmost in perfection in radio dramas.

Every modern production device known to radio, and a few never before used in a radio broadcast, are available to make the "Empire Builders" programs conform to the strictest requirements of absolute realism, according to Don Bernard, program advisor, who personally directs the production of the series.

In addition to the selection of a cast of nationally known actors, every other detail of the "Empire Builders" broadcasts is the result of weeks of experimentation in sound effect. Especially constructed apparatus is used in reproducing even the most minor sounds necessary to procure a realistic setting for the dialogue of the actors.

In order to reproduce exactly the sound of a moving train, so often necessary in "Empire Builders," a specially constructed track is used in the studios, over which trucks with iron wheels are run. The track is an exact miniature reproduction of a genuine railroad track, and the wheels which run over it are also exact miniature replicas of the wheels of railroad locomotives and coaches. The apparatus was constructed in the Great Northern shops, under the supervision of Great Northern engineers. It is said by these experts that when the sounds produced by the movement of the wheels on the rails are picked up by the microphones, the most seasoned railroad veteran is unable to notice a single false note in the entire effect.

* This apparatus is used whenever the scripts of the plays designate the presence of a moving train, and, also, as a background whenever scenes are laid in the interior of the railroad coach, to give the subdued and far-off click of the wheels which always serves as an accompaniment to any railroad journey.

Unlike most broadcasts in the past, acoustical alterations are made in the studios whenever change of scene in the plays makes such alterations necessary in the interests of absolute realism. For instance, when the scene changes from an out-door to an in-door setting a thickly insulated sound-proof screen is set up to close the actors off from the rest of the studio. This imparts to the voices of the speakers the same resonance and provides the same echo effects as may be noticed in an ordinary room. When the scene changes again to an out-door setting, the screen is removed, and the quality of the voices are modified by the increased size of the room in exactly the same way as voices would be modified if the speakers moved from a closed room into the open air.

In order to make the slightest movement of the actors audible to the listeners a highly resonant hardwood floor is used in the studios for indoor scenes. Thus, when an actor walks across the room, the sound of his foot-steps is picked up clearly by the microphones. Equipment also is provided to make possible any other incidental sound effects necessary, such as the moving of chairs, slamming of doors, or the noises of similar operations.

Again, however, alterations are made for an outdoor scene, for then the sound of footfalls and other movements would be deadened by grass and earth. In order to achieve this change, a heavy carpet is thrown over the resonant floor to deaden these noises as nature would deaden outdoors.

* In casting the plays, scores of veteran actors were given trial auditions before the cast to be used in the series was selected. Harvey Hays again plays the part of the "Old Timer." Lucille Hustig whose work in important Broadway productions has made her known to the theater-going public is cast in the role of feminine lead together with Bernardine Flynn. Miss Hustig has played with Walker Whiteside in two of his greatest star vehicles, "The Hindoo" and Mr. Wu," and also was included in the same cast with William Hodge with whom she played in "For All Of Us."

Miss Hustig made her radio debut in New York and starred in many important New York NBC programs including the "Colliers Hour" before coming to Chicago to take part in the "Empire Builders."

Miss Flynn received early stage experience at the University of Wisconsin and played in such Broadway productions as "The Swan," "Seven Year Love," "Joseph" and "Strictly Dishonorable," and has taken...
Build a PROGRAM—

part in such radio broadcasts as "Conoco Adventurers" "Evening Stars," and "Rin Tin Tin Thrillers."

As juvenile lead, the radio fans hear Don Ameche, a new comer to radio, but with a wide background of stage experience which fits him for the part. Ameche also received early stage training at the University of Wisconsin.

The fame of Hays as "Old Timer" is, of course, so wide-spread as to require no comment. He has played this important role in Great Northern broadcasts since their inception several years ago, and it is doubtful whether the radio public would accept a substitute. The remainder of the cast is chosen from week to week to meet the special requirements of each separate script.

* For the musical accompaniment of the programs, Great Northern has secured one of the best known conductors in radio—Josef Koestner, distinguished Bavarian composer and musician who has deserted the field of stage and concert music because of his deep-founded faith in radio as an increasingly important medium of artistic expression. Koestner has under his direction an orchestra of fourteen men, a hand-picked group which includes former members of such famous organizations as the Chicago Symphony orchestra and the orchestra of the Chicago Civic Opera.

In order to eliminate any possibility of accident or unexpected emergency, every detail of each program is rehearsed again and again before it is sent out over the air. Even rehearsals are preceded by preliminary conferences each week, at which time Bernard and his corps of assistants consider in detail every aspect of the forthcoming broadcast.

Here's How It's All Done—Intricate, What?
SISTER AIMEE

Sister McPherson
Broadcasting Salvation

by
Edith M. Borkgren

INTRODUCING Aimee Semple McPherson, Angelus Temple andKFSG—if they need any introduction.

Springing up almost over night nearly eight and a half years ago, Angelus Temple was one of the first churches to step into the world of radio. But then, who could deny that this is one of the most astounding progressive churches of the twentieth century!

Angelus Temple, with its pale amber walls gleaming in the sunlight, and its silver radio towers flinging the message of its gospel to the world, stands beside beautiful Echo Park Lake which shimmers in prismatic glory among feathery palms and trailing weeping willows. Upon entering one of its crystal doors one steps into an immense auditorium seating 5300 people.

Yet with all its vastness, beauty and restful ease have not been sacrificed. Comfortable opera chairs, luxurious carpeted aisles, a great organ rising eighty feet above the proscenium arch, myriad concealed lights, accommodations for two large choirs on either side of the platform with room for band and orchestra just in front, enable one to realize the extent of this, the largest fireproof church in America, and the comprehensive lines on which it is operated. Impressive is the great blue cloud flecked dome and the eight world famed stained glass windows depicting scenes in the life of Christ.

KFSG, the “Glory Station of the Pacific Coast,” as it is sometimes called, is supported entirely by gifts of the people who donate a day in memory of a member of their family or an important event in their lives, such as a birthday, wedding anniversary or the like. Roderick Dhue Morrison is station manager and announcer. Esther Fricke, the Temple organist, has broadcast 1,528 organ recitals and is a pioneer artist in the technique of organ broadcasting. There are two broadcasting pipe organs and William Eugene Collins is assistant organist. On the air forty-one hours during the week, there are three studios from which they broadcast aside from the main auditorium.

Music plays an intensely important part in the activities of this versatile church. It has three bands, four choirs, and three orchestras, all of which have a certain time during the week to play and sing. There is a Foursquare Conservatory of Music, founded two years ago, by Aimee Semple McPherson, that teaches everything from a harmonica and musical saw to pipe organ and harp.

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Aimee Semple McPherson tells her own story for R. D. Temple is all about and other radio fans who tune in.

Here is her story.
The crowning effort of musical achievement was a Christmas oratorio, "Regem Adorate" or "Worship the King," composed by Mrs. McPherson. It was presented fourteen times to capacity audiences with hundreds turned away each time, unable to gain admittance. Since that time, eighteen months ago, Aimee Semple McPherson has suddenly branched into a new line of endeavor as a song writer and composer. She describes her new venture briefly:

"Realizing that music is the universal language of all nations and that the soul finds expression in the creation of melody, I am vitally interested in the perpetuity of celestial strains. I have, therefore, devoted much of my time during my recent illness pouring forth from my own soul in drama and song the beautiful old stories of the Bible. It is my cherished hope and fondest dream to set eventually all of these to music."

- The commissary is an indispensable department in this unique institution, because of its wonderful, practical, humanitarian work of relieving hunger, sickness, need and trouble that abound in our great metropolis. A week or two ago when Aimee Semple McPherson returned from a trip around the world with her daughter, Roberta, in search of health and strength after a nervous breakdown, she was greeted at the Santa Fe depot in Los Angeles by a crowd of ten thousand. The acting mayor of the city in welcoming her paid her this tribute:

"Los Angeles owes to Aimee Semple McPherson a great debt that cannot be paid in dollars and cents for the work that is being accomplished through her commissary in feeding and clothing the poor of our city. We also appreciate greatly the wonderful evangelistic work you are doing and the souls you are bringing into the Kingdom."

In the main entrance of the Temple stands a life boat and into its capacious depths the Angelus Temple members and friends constantly pour packages of groceries, food, clothing and all the numerous articles of which poor families stand in need—from wheel chairs to baby clothes, from bedsteads to cook-stoves. Regardless of creed or color all who are in need are aided.

This church has thousands of members and over two hundred and fifty branch churches. Thirty-five missionaries have been sent to the foreign fields and are supported by the membership. The theological seminary in the five-story building next to the Temple has an enrollment of nearly a thousand students. They publish a weekly newspaper and a monthly magazine.

- The reading public knows this extra-ordinary woman only as a good "headliner." There is probably no (Continued on Page 45)
WHY is Lord Bilgewater? Give up?

No, that’s no typographical error. There’s nothing left out—except the answer. Here it is. It reads like the “begats” in the book of Genesis.

First there was Monroe Ralph Upton. Monroe created “Simpleton Fitts” who became in due time just “Simpy.” Simpy Fitts created Lord Bilgewater. Now Lord Bilgewater is creating a most pleasant disturbance on the air for the rest of us and a place for himself in the front row of super-fine radio entertainers.

That is answer number one to my riddle. Lord Bilgewater invented the game of riddles, at least “air” riddles and plays the game in its worst and most enchanting manner. He is simultaneous that way: while you’re snorting at his stupidity you are loving him for his cleverness. So he has us doing it too—making riddles.

He who can make a scintillating conversation out of words that mean practically nothing is a consummate artist. Lord Bilgewater does this. During “The Happy Go Lucky Hour,” originating at KFRC, when “Bilgy” asks: “What is the difference between an elephant and a flea?” and then in his exuberance adds: “Now don’t tell me!” you laugh in spite of yourself.

Going back to Monroe Upton—and it isn’t far back—1898, August 15, Bandon, Oregon—the following enlightening details we give you, as Lord Bilgewater himself says “in a couple of nut shells.”

“Played with little boys who bored holes in the grocery store floor directly under the apple barrel...I was with them in the cellar at the time. Later, as a judgment on me, I was visited by inflammatory rheumatism, got a sewing machine needle run through my finger and was made to go to school. Long before my teens I was a glutton for humorous stories and jokes. I fed on O’Henry, Bill Nye, Mark Twain, the funny papers and Peck’s Bad Boy as a starter, and by way of a piece de resistance, devoured the Spice of Life column in the Literary Digest. My great tragedy occurred when a neighboring farmer shot my dog when I had him on a vacation—the dog, you know!

Monroe says he actually became so sea conscious that he was afraid of the shore. But, during one of those years, he overcame this inhibition when he fell upon Shanghai, built and ran a radio station there. He had a lot of ideas but needed more money. So he came to San Francisco, and watched the meters on a broadcasting transmitter, (KFRC) for a while.

“Radio shakes on hotel roofs—too stationary,” argues the man whose true love is the sea, “so I took a little run up to the Arctic Ocean.”

Just like that! At this point in the story enters Simpleton Fitts. On a fur trader bound northward, Monroe turned out forty-thousand words for gentleman Fitts, big coal and oil hunter on his way to the north pole. The author tried his
Evelyn Knapp
Lovely Lady of the Stage and Screen—Latest Acquisition of the Air
Upper Left—Lloyd Yoder, NBC official, reads it to two fair admirers. Above—Kay Francis shows it around the studio. Top Right—Don Gilman, NBC executive, enjoys his copy of RADIO DOINGS. Center—Beautiful Betty Compson gets her hour of reading.

Above—Annette Hanshaw, CBS star, at ease.

Lower Right—Ricardo Cortez poses for us.

Above—Just a big family enjoying the magazine.

Left—Charming lady in good company—yes?

Left Center—A few of
Swellest Kids On the Air

by Jose Rodriguez

There is something so joyous, unabashed and lively about Jeannie and Artie Lang, featured artists of KFI-KECA, that they bring to mind the delightfully absurd and fresh sextet from Mother Goose:

Jack and Jill
Went up the hill
To fetch a pail of water.
Jack fell down
And broke his crown
And Jill came tumbling after!

They have just tumbled into my office and out of it in very much the same fashion as Jack and Jill. They sat on my desk, dangled their feet into waste-paper baskets; reclined upon files; leaned out of windows; balanced themselves on chairs; toyed with pencils, pens, paste-brushes and shears. And as always, they did it with that trusting and sprightly insouciance that is the only justification for impudence to your elders.

Arthur Lang (Artie for daily use) 26 years old, very handsome in an Anglo-Saxon, collegiate, athletic type, has a rich and flexible baritone voice, dresses with unaffected neatness.

Jean Lang (Jeannie to her public) is 19 years old, extremely pretty in a devastating brunette vivacity, has a sweet and naughty soprano voice, and dresses like those disturbing midinettes that grace the covers of Le Petit Parisien.

They are both very small, although Artie's sturdy and graceful bearing sometimes gives the impression of greater stature than is his. Jeannie's tiny doll's figure is, of course, a powerful factor in her beauty, giving her that diminutive fascination that characterizes kittens and ducklings.

To give them a characterization popular in these non-alcoholic days, they are two half-pints full of potent and fragrant, 100-proof liquor. Goaded into activity by that fiend in human form that edits RADIO DOINGS, my interview with the Langs went something like this:

J. R.—Let's see—assuming that you are indeed the famous Langs, are you brother and sister, father and daughter, mother and son, or man and wife?

Artie and Jeannie (in unison)—Ha, ha, ha, ha, ha.

J. R.—Listen, this is no gag. Be serious. Which are you?

Artie and Jeannie—We won't tell. 'Cause if we do, you'll print it.

J. R.—Well, what the devil is an interview for?

Jeannie—Don't get mad, uncle. You see, if we tell you we're married, we're sure to disappoint our fans—

J. R.—Don't be so modest—

Jeannie—And if we tell you we're brother and sister, or related in any way, we wouldn't tell you the truth—

J. R.—Veracity, veracity, children!

Artie—And surely you can see she's not my mother—

J. R.—Really?

(Continued on Page 45)
CHATTER
by
Raul Rodriguez

THE Spring moving fever has struck a couple of our most prominent broadcasting plants. KMTR, movie-struck, has migrated to the United Artists studio, where broadcasting will be done on a grand scale, with palatial offices, shiny equipment and so on.

KMCS, which used to be KMIC, has joined forces with KMTR.

KHJ is doing a lot of moving in the same place. Carpenters and bricklayers have been allowed to run amuck, and dust and shavings mingle with cadenzas and arias in the turbid air of the place.

The object of KHJ’s ruckus is to increase studio space, and to make a sizeable little auditorium, where as many as 500 fans can come up and watch their favorites do their stuff, while listening through loudspeakers.

Television, you see, is already here, if you only knew where to go for it.

Joan Bennett—Television Bet

JOALLEN, of the KTM writing staff, is one poet who is a glutton for work. Every day he dashes off hundreds of lines of Shakesperian blank verse for a station skit called Hamlet and Ophelia.

The gag is that Hamlet and his girl friend have been brought back to earth by an enterprising movie producer, who wants to film the play with the original cast. However, they get lost in Hollywood, and every night over KTM’s mikes, they swap impressions of modern life, all in iambic pentameter, and using “thou” instead of “youse.”

THEY tell me that Loyce Whiteman, who has crooned her way into the iron hearts of microphones all over Southern California, is now featured with no less a person than Abe Lyman. To anybody who knows Loyce, it’s good news that the little gal has got a big break. Even if her voice didn’t deserve it—which it does—she’s such a sweet girl you just love to see her get along.

GOD’S gift to yearning manhood has arrived at KHJ. It’s Helen Stone. Partial catalogue of her virtues follows: Big, clear blue eyes; chestnut hair; 5 feet 9 inches of slender, queenly stature; delicate, sensitive features; teeth like matched pearls; soft, caressing contralto voice, which she uses to croon blues over the radio. She also plays cello, arranges music and conducts a woman’s instrumental trio.

She is a part of the bigger and better early-morning Hallelujah Hour, which includes Jimmy Bittick’s all-string Town House dance band, Don Abbott, the “three cheers” and Ken Niles.

A BOOK could be written about the different atmospheres of different radio stations. “This station belongs to the public,” says KHJ. “Anybody’s welcome to come up and listen.” “Positively no visitors allowed” reads a sign on the elevator that goes up to KECA. It’s not uppishness that prompts this exclusiveness, but crowded conditions in KECA’s present quarters.

KTM operates so smoothly and silently that you hardly know there’s anybody in the place.

KNX is very Hollywood, being next door to Paramount. When you want to see any of the studio executives—among whom they include the press-agent—you must give your name and your business to a very beautiful duchess at the counter. She asks you to wait in the lobby until the required executive is located and produced.

Does anybody ever listen to tap dancing over the air? Personally, I would rather listen to a silent movie. I think one is about as good broadcasting material as the other. Some day, I suppose an enterprising chain will broadcast a chess game. At least, there would be time for a full dance program, besides the nine Beethoven symphonies and the Ring operas, between PK4 and Mate.

A new game has been discovered by Irene, the Caliente-conscious night operator at KMCS. She can’t get away to go across the line, so she plays roulette on her telephone dial. Every time a susceptible-looking gent walks in, she crooks a brilliantly rouged finger-nail at him and coaxes, “Come lay a dollar on the Red.” It usually goes in the red.

MARRIED: Evelyn Pickrell, veteran radio violinist, to Dr. Gilmore Walter Gray, who claims no connection with radio. We wish the bride all sorts of joy, at the same time regretting the retirement from circulation of one of the most beautiful girls in radio.

WOULD Efrem Zimbalist be insulted if he knew that one of his relatives is a harmonica player?
Fred Zimbalist, recent addition to KHJ, is one, and a darn good one. He specializes on Russian Folk music, which is singularly adaptable to the acid notes of a chromatic harmonica.

WHEN ED LYTTON, who reads poetic inspirations over KTM, came to the station as announcer and Inspirer, he brought in a flavor of European royalty. During his long and varied career as first fiddle with a great string-quartet, he was decorated by their late majesties, the Czar of Russia and the Kaiser of Germany.

BUT ARTISTS are not the only interesting people on the air. For instance, Naylor Rogers, station manager at KNX. In an unguarded moment he confided to me once that he had been educated for the ministry, but had successively become a newspaperman, a Major in the British Tank Corps, and a radio executive.

NEW DISCOVERY! Olga Snap, who wastes her blonde beauty plugging a switchboard at KHJ, is revealed as a blues singer. She was given a chance the other day, and now the KHJ staff is divided into two warring camps. The Enthusiasts claim she's great and ought to go on "regular." The Misogynists aver that she's terrible and shouldn't even be allowed to answer phones, on account of scaring people at the other end of the line.

ADELINA THOMASON, NBC actress, is the wife of Colonel Henry D. Thomason, U. S. A. retired, who as a medical officer in the army during the Spanish-American War, contributed invaluable aid in the fight against yellow fever in Cuba.

There's a chance to get famous over night. Prize musical compositions are being sought to fit in with the broadcast of La Fiesta de Los Angeles. The affair, celebrating the city's 150th birthday, takes place September 4. The winning numbers will be put on the air at Hollywood Bowl.

DON'T get the idea that red hair is necessarily a sign of a fiery disposition. Ruth Clark, music librarian for KFI and KECA, has one of the mildest temperaments on record. She keeps track of thousands of scores, ranging from Mother Goose solos to full Wagnerian orchestrations, and does it without a ruffle.

"Just One More Time"

ONE of the few women ever to hold a regular job as announcer is Karenne Shields, who is now the Tell-Me-A-Story Lady at KTM. She "told 'em" over WDAF, Kansas City.

JUST to prove that they are real cowboys, the KTM Ranch Boys are going to stage their own rodeo next month, in Glendale. There'll be steer-roping, broncho-busting and so forth.

GUY BONHAM, one of the three Tastyeast Jesters, who are heard three times each week over an NBC network, would like to be a great fisher-
—and still more Chatter

man. He recently invested $1.50 in fishing tackle, but when he went out to sea to use it, he became seasick.

NUMEROLOGY — philosophy — Pythagoras. Dull words. But Leitza Taus Ve, KFI Pythagorean philosopher and numerologist, is far from being a dull person. She is on the sunny side of thirty, more than ordinarily good-looking, and a thoroughly modern, as a real philosopher should be.

MARCIA CONRAD, efficient secretary at KMTR, has a secret "Rose Lady," who sends her roses every week. Recently the lady sent her a good luck elephant, by way of variety. Probably expressing her good wishes for the success of the new studio over which Marcia presides.

MICHEL PIASTRO, conductor of the Standard Symphony (NBC from San Francisco) is back. This able fiddler stopped off long enough in New York to be appointed concertmaster to Toscanini.

Judging by his conducting, he'll make a fine concert-master — as long as Toscanini's health is good. His home-coming concert had about as many things wrong with it as one symphony concert could have.

THE GREAT musical public of the world will probably thank Owen Bartlett for becoming a good jazz-band leader, instead of a violin virtuoso. There's too many virtuosi already.

Bartlett was a child prodigy in his tender, unsuspecting years. The war made him a sax player in a military band. Poverty forced him to play dance music. Having forced him into it, Poverty departed and ceded her place to Fortune. Now he's a prosperous and successful dance band chief at KFI-KECA.

BEGINNING June 7, KHJ will broadcast the Cathedral Hour chain program, from New York, at 12 noon every Sunday.

SPEAKING of coming back — Earl Burtnett, the Grand Old Man of local jazz orchestras, has gone away. Much to our regret, because his was undoubtedly the best dance band in Los Angeles — although we had unprintable opinions about that trio.

Taking his place is Bill Hogan, who hails from the Arizona Biltmore. Burtnett goes to the Chinese Gardens in Chicago.

If you can get up as early as 8:30 on Sunday, June 7, you can get the first local broadcast of the International Broadcasts, from London. The mike stars for these programs include such popular figures as H. R. H. the Prince of Wales, the Lord Mayor of London, George Bernard Shaw and others. It's an educational feature that everybody should make his kids listen to.

AND JEAN POWERS, who assists Raymond Paige, married a red-headed girl. Her name is Laurette Lacy. She's not a radio person.

John Mack Brown
Graduates to the Mike
Sees All—Knows All

(Continued from Page 11)

watch, but a broadcast of a slugging test makes poor material for the radio audience."

Benton has broadcast other sporting events beside fights. However, his real interest is in boxing, on which subject he is perfectly informed. Once he broadcast a wrestling match. For several minutes he attempted to describe the grunts and groans, the perspiring brows and the bulging shoulders of the combatants. It was dull stuff. So he started to burlesque it. His audience went wild. It was great.

But Benton looks on wrestling very much as a polo player might look on lawn croquet. His heart lies in fighting.

Born in Toledo, Benton has been an actor, a writer and an announcer. He is married and has a daughter, of whom he is extraordinarily proud. Next to his family comes his garden of prize-winning gladioli. He spends hours weeding and tending his flowers.

An interesting man — Curtis Benton.

H A P P Y — a n d L u c k y

(Continued from Page 15)

She came up to the station to try out because her girl friends dared her to. Her song was "The Desert Song." Tommy Harris and Charlie Carter began their radio careers with the Happy Go Lucky Hour and are still with it. They are Al Pearce's special discoveries. Tommy had done some vaudeville work and had once won a cup for imitating Al Jolson. That was years ago and he's only 19 now. Charlie is 16. He still goes to school but his heart is in radio.

Edna Fischer had already made a name for herself before radio claimed her. Her uncanny skill in playing popular music had taken her around the world in vaudeville and into the recording studios. Edna married Milton Hayes, purser on a trans-Pacific liner about two years ago.

Although Baby Jean Clairmook is only five years old she is a veteran of the entertainment world. Two and a half years ago she broadcast for the first time. Plump, vivacious, wide-eyed and full of interest in everything going on she keeps things lively on or off the air. Her especial beau is Cal Pearce.

Lord Bilgewater, who is Monroe Upton by rights, and Simpy Fitts on some occasions, joined the hour about a year ago by accident. Al was home ill and he wandered on to try and keep things pepped up by springing a few gags with an English accent. The people in the studio liked it and so he kept coming back. Now he is a regular with his riddles. He has been on the KFRC staff for about three years, in the capacity of announcer, comedian, writer and book reviewer. Before radio he followed the sea as a radio operator.

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RCA AND CUNNINGHAM TUBES
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LARGEST RADIO PARTS JOBBER WEST OF CHICAGO

Page Thirty-three
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
KKEA—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
KKFV—Spokane, Wash. MAin 1218
KKFC—San Francisco. PROspect 0100
KKSD—San Diego, Calif. FRanklin 6353
KKSG—Los Angeles. EXposition 1141
KFVD—Culver City, Calif. EMPire 1171
KFMB—Hollywood. HOLLwood 0315
KFWI—San Francisco. FRanklin 0200
KFXM—San Bernardino, Calif. 4761
KGA—Spokane. Wash. FRanklin 6151
KGB—San Diego, Calif. FRanklin 6151-2-3
KGBM—Stockton
KGEF—Los Angeles. WEstmore 8887
KGFI—Los Angeles. WEstmore 7788
KGO—San Francisco. SUTter 1920
KGM—Portland, Ore. ATwater 2121
KHJ—Los Angeles. VAndike 7111
KHQ—Spokane, Wash. MAin 5383
KJS—San Francisco. ORway 4148
KJR—Seattle, Wash. SEneca 1315
KTRC—Salt Lake City. WAsatch 3901
KCTR—Phoenix, Ariz. 36631

CENTRAL
KOMO—St. Louis, Mo. Central 8240
KRLD—Dallas, Texas. 2-6811
KWK—St. Louis, Mo. DEmar 3210
KWWC—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, la.
WJR—Detroit, Mich. MAadison 4440
WMAC—Chicago. DEarborn 1111
WOOC—Davenport, la.
WOWO—Fort. Wayne, Ind. Anthony 2136

EASTERN
KDKA—Pittsburgh, Pa. ATlantic 4854
WABC—New York City
WBT—Charlotte, N. C. 3-7107
WCAU—Philadelphia, Pa. RItzhoe 6447
WIZ—New York City
WLW—Cincinnati, O. Kirby 4800
WOR—Newark, N. J.
WSB—Atlanta, Ga. HEmlock 1045
WTAM—Cleveland, O. CHe Ferry 0942
REVIEWS of the MONTH

by Frank Vallan.

How DO YOU do Ladies and Gentlemen.

The past month has presented very few unusual air features. Perhaps the most outstanding from a musical viewpoint is the symphony concert given by the Los Angeles Festival Orchestra featuring Madame Ernestine Schumann-Heink and one of radio's best known impresarios, Roxy. You will all remember that the first concert was a complete failure as far as a broadcast was concerned, but the last symphony more than made up for the first one.

These concerts have been vivid examples of what radio has done to the concert, musical comedy and vaudeville stages from a box office angle. The Los Angeles Festival Orchestra was organized to play benefits for the starving musicians in Southern California. If reports are true the musicians are still starving. Radio has revolutionized the stage of today, perhaps parodied would be a better word.

A few donations were received from the radio audience but we doubt if they were large. Probably they were sent in appreciation of the fine concert or perhaps they were shamed into shelling out, by Mama Ernestine, who talked to them like a dutch uncle and made them like it. If there were more Schumann-Heinks how much more good would be accomplished in this world.

This woman, who speaks the English language with great difficulty, and who knows Americans better than Americans know themselves, has enriched this world a million-fold. Is it any wonder that God gave her such a magnificent voice to go with that great understanding heart.

• IT HAS BEEN SAID THAT the music of a military band has sent more men to war and death with heads high and hearts pounding with love of country than all the history classes and lectures in the world. Arthur Pryor and his military band broadcasting over the Columbia network for 15 minutes from 7:15 to 7:30 p.m. P.S.T., daily, is a great treat for lovers of band music. The manufacturers of Cremo Cigars are to be complimented for this snappy and impressive program.

• THE FURTHER ADVENTURES OF SHERLOCK HOLMES held us spellbound for thirty minutes. To those of us who have read the thrilling experiences of this master detective by the late Conan Doyle, these two characters coming to us from out of our loudspeakers, Sherlock Holmes and Dr. Watson sounded exactly as we would expect them to sound if we met them in real life. For real detective thrillers tune in on this NBC feature every Monday evening at 8:00 p.m. P.S.T., and if you object to advertising with your programs, we assure you that the sponsors of this program have successfully put over the fact that G. Washington Coffee is the ideal coffee.

• THE HAPPY WONDER BAKERS is brought to the nation over the NBC network from New York every Tuesday evening at 5:30 p.m. P.S.T. Frank Black and his orchestra assisted by that inimitable male quartette, The Happy Wonder Bakers revolved melodies of the past, memories of the past thirty years. Perhaps you remember The Little Red Schoolhouse, The Moth And The Flame, the swinging rhythm of Rambling Along, and many others. If you like something different in radio entertainment, listen to this delicious morsel given to you every Tuesday evening.

• DISCOVERED SOME OLD FRIENDS in disguise, the Famous Superio Chef of KFI and KFWB broadcasting from the studios of KGFJ in Los Angeles. This quartette, without a doubt one of the finest on the Pacific Coast, calls itself the State Furniture Gloom Chasers. Kelly Alexander, baritone is doing some fine solo work and Al Grey, bass, with his Texas drawl still does his stuff as the funny man. Jack Walker and Eddie Meis strutt along and put on a mighty fine show. Listen to them every evening at 9:30 p.m. P.S.T., over KGFJ, if you like good male quartettes with some snappy dialogue and excellent harmony.

• B. A. ROLFE AND HIS LUCKY STRIKE DANCE ORCHESTRA with their usual fine selection of popular dance tunes, is one of radio's oldest and best bets. Edward Thorgeson, better known to us as Eddie, is a fine chap personally. We're for the Eddie that used to toll by our side at NBC a year or so ago.

• ADMIRING MARLENE DIETRICH, we tuned into the Sunkist Musical Cockal, the West's contribution to the East over the Columbia chain every Wednesday evening at 4:30 p.m. P.S.T. Marlene was interviewed by Louella Parsons, well known writer. We are inclined to believe that Marlene interviewed Louella. Anyway Marlene, like all good actresses, stole the show completely. Miss Dietrich's superior command of the English language and perfect diction makes our own English or I should say speech, a thing of beauty. It takes an educated alien to show us how we should speak correctly. We'll take lessons from Marlene Dietrich anytime and anywhere.

• THE RICHFIELD NEWSPAPER OF THE AIR is one of the livest news broadcasts we have listened to in many months. You, Sam Hayes, popular West Coast sports announcer, who is the Richfield reporter, puts a lot of pep and interest into his fifteen-minute broadcast over KFI every evening at 10:00 p.m. P.S.T. A Consolidated News wire running directly into the studios of KFI, Los Angeles, enables the Richfield Reporter to bring to the public last minute news flashes of great importance, both local, national and international.

• TWISTING THE DIAL, we start at San Diego and listen to a good dance band from Kennedy's over KFSO. Tuning up into the wave length of KFRC in San Francisco we hear another dance band but listen for twenty-three minutes for station call letters—all we can get out of the announcer is, "The next number will be . . ." so we give up in disgust. KPO, San Francisco presents a very fine organ program around the hour of midnight, well worth dialing for if you like organ music. It's after midnight and that station up around 610 or 20 kilocycles still refuses to give out station call letters. We dial still farther north but all we can get is dance bands and phonograph records, and would-be funny announcers dedicating this number and that number to Lizzie Snorts, George Jumpout, Billie Squeeze and their respective grandmothers and children. Some other time we are going to try north again, as we know there are some good stations up there putting out real programs.
HOT TIPS-

Here are the most popular programs on the air for Western listeners, arranged by day and week. Tune in to these and you can’t go wrong. The program editors of RADIO DOINGS have classified these programs as among the best and most prominent features on the air. They are arranged hour by hour throughout the day for your convenience.

Daily Tips

6:00 AM—Andy and Chester, “The Eye Openers.” KMTK
6:00 AM—Early Birds. KCA
6:45 AM—Bill Sharpley and His Gang. (In-
7:00 AM—Family Hour. KGFI
7:00 AM—Kim Niles’ “News Briefs” and
Organ. KJH (Ex. Sun.)
7:00 AM—Cuckoo Club, KTAB (Ex. Sun.)
7:30 AM—News Digest. KTB KTB
(Ex. Sun.)
7:45 AM—Van and Don, the Two Prose-
tors. KTH KO MO KG W KPO KFI
(Ex. Sun.)
8:00 AM—Morning Moods, Concert, KGFI
8:00 AM—Shelly Happyme with Hugh Bar-
rett Dobbs. KTM KOMO KG W (Ex. Sun.
Sun. & Tues.) KPO KFI (NBC)
(Ex. Sun.)
8:00 AM—Hallevah Hour. KHJ KGB
8:30 AM—Cross-Cuts of the Day. KGO KEC
8:30 AM—Happy Mammy jen and the
Doughboys. KG KER
9:00 AM—Debbie’s Birthday Party. KPO
9:15 AM—Vermont Lumberjacks. KGO KEC
(Ex. Sun. & Thurs.)
9:15 AM—Organ Recital by Harold Curtis. KMT
9:15 AM—Cecil and Sally, KDYL (Ex. Sun.)
10:00 AM—Edie Albright and His Ten o’Clock
Family
10:00 AM—10 o’clock Family. KNX
10:30 AM—Lani McIntyre’s Harmony Hawai-
ians. KMT
10:30 AM—Smiling Eddie Marble. KDYL (Ex. Sun.)
10:30 AM—Woman’s Magazine of the Air.
KGO KWO KMO KG W KPO KFI
KFS D (Ex. Sun.) (10:00 Thurs.)
12:00 Noon—All Request. KGA
12:00 Noon—Character Analysis. KFWI
12:15 PM—Prosperity Hour. KELW
12:30 PM—Cale and Warren. KGFI
1:00 PM—Paris Inn. KNX
1:00 PM—Bob, Bunny and Junior. KMPK
2:00 PM—Edie Albright’s reading of Late
Fiction. KNX (Ex. Sun.)
2:00 PM—Happy Go Lucky Hour. KFLC KH
KGB (Ex. Sat. & Sun.)
2:00 PM—Mardi Gras. KG A
2:30 PM—Organ Concert. (Ex. Mon.) KFS D
2:30 PM—Happy Go Lucky Hour. KFLC KH
KGB (Ex. Sat. & Sun.)
4:30 PM—Kangaroo Club. KDYL (Ex. Sun.)

By the Week

SUNDAY
7:00 AM—Bill Sharpley. KNX
8:00 AM—Rochester Concert Orchestra. KGO
KECA KOMO KFS D KG W (NBC)
9:30 AM—International Broadcast. KLZ KOH
(Ex. Sun.)
11:00 AM—Concert Orchestra. KG KER
11:00 AM—Chapel of Memories. KFRC
12:00 PM—Cathedral Hour. KHJ KG W (CBS)
12:00 PM—Mormon Hour. KFRC KH
1:30 PM—Classical Program. KTB
2:30 PM—Fiesta. KGFI
4:30 PM—Professor Lindsley in dramatic
readings. KHJ KGB
4:15 PM—Collier’s Radio Hour. KHJ KMO
KFWI KG W KFI (NBC)
5:30 PM—Graham Paige Hour featuring De-
troit Symphony Orchestra. KEL
5:15 PM—Angels Ensemble. KG
5:15 PM—Concert Jewels. KHO KECA (NBC)
6:00 PM—Royal’s Post of the Organ. Jesse
Crawford. KG W KFI KFCR KH
6:15 PM—The Coquettes. KGO KEC
6:30 PM—The Passion. KGFI
7:00 PM—Burr McIntosh, “Cheerful Philoso-
pher.” KFWI
7:45 PM—Sunday at Seth Parker’s. KG W
KECA KFS D KTAR INEC
8:00 PM—Scotland Yard. KDYL
8:30 PM—Twenty-two Fifties. Courtesy
Brooks Clothing Co. KHJ KFRC
9:00 PM—Chase & Sanborn Program. KG W
KHO KOMO KFS D KTAR KOA
KG W (NBC)
9:00 PM—Calmon Lubowski, violinist and
Claire Mellinino, pianist. KNX
10:00 PM—Arizona Wranglers and the Sherriff.
KX S
10:00 PM—Beverly Hill Billies. KMPK

MONDAY
10:15 AM—Josephine Gibson. Food Talk. KG W
KHO KOMO KG W KFS D KTAR
KFI (NBC)
10:30 AM—Texas Longhorns. KFVD
12:15 PM—Western Farm and Home Hour.
KGO KH J KOMO KG W KENG
KFS D KSL
1:30 PM—Pacific Coast School of the Air.
KGO KG W KFI (NBC)
3:00 PM—U. S. C. Lectures. KMPK
3:30 PM—Phil Cook, the Quaker Man. KG W
KHO KOMO KG W KFS D KFI
3:00 PM—Marilyn, Boys. KELW
5:00 PM—The Three Bakers. KOL KFPY
KONK KFCR KHJ KDYL (CBS)
6:00 PM—Stromberg Carlson Program.
Rochester Civic Orchestra. KG W
KHO KOMO KG W KFS D KTAR
(Ex. Sun.)
6:00 PM—Guy Lombardo’s Orchestra. KOL
7:00 PM—Paul Tremaine’s Orchestra. KHJ
KFI KDYL (CBS)
THURSDAY
11:00 AM—Standard School Broadcast. KGO KPHO KFI KFSD KTAR KONG KNX (NBC)
3:30 PM—Phil Cook. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
4:00 PM—Flitzhammich Hour. Rudy Vallee, KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
5:00 PM—Arco Birthday. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
5:15 PM—Lona Fontan Numeralogist. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
5:30 PM—Maxwell House Ensemble. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
6:00 PM—Harmony Songs. KFI
6:30 PM—B. A. Rolfe and Lucky Strike Orchestra. KFSF KSF KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
7:15 AM—Arthur Pryor’s Cremo Military Band. KOL KFPU KIFN KFCR KFI KELW KCMY KMJ KGW (NBC)
9:00 PM—Screen Snapshots and Study in Blue. KGER
8:00 PM—Music Masters. KTAB KTM KGB
8:30 PM—“Soloists.” KATB KTM KGB
9:30 PM—Kathryn McKee. KFSF KFSD KFSF KFCR KFI KELW KCMY KMJ KGW (NBC)
9:00 PM—Tone Paintings. KGER
9:30 PM—Get-Together Party. KNX
9:30 PM—Mister Mermayma. KMPK
9:30 PM—Caimin Leovski and Claire Mellins. KFSF KOJO KFI KELW KCMY KMJ KGW (NBC)
3:30 PM—Phil Cooke, The Quaker Man. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
4:00 PM—Cities Service Concert. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
5:00 PM—Interwoven Pair. KCO KPHO KOKO KCW KFI KFSD KETR KFO KGA (NBC)
6:00 PM—Armstrong Quakers. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
7:15 AM—Arthur Pryor’s Cremo Military Band. KOL KFPU KIFN KFCR KFI KELW KCMY KMJ KGW (NBC)
8:00 PM—Royal Order of Optimistic Donut. KNX
8:00 PM—House of Color. Max Donlin, violinist. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
8:30 PM—S. & W. Mellow Melodies. KGO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
9:30 PM—Jimmie Bittick’s Town House Orchestra. KFCR KHJ KGB
10:00 PM—William F. Lavy. KFWI
SATURDAY
7:30 AM—Sunrise Serenaders. KGO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
11:30 AM—Organ Recital. KCO KFCR KFI KFSD KETR KONG KNX (NBC)
11:30 AM—Saturday Syncopators. KHJ KCSB
12:00 Noon—Happy Chappies. KMPK
2:10 PM—Pacific Coast League Baseball. KFWI
3:30 PM—Merry, the Steno. KGO KPHO KFSD KETR KONG KNX (NBC)
4:45 PM—Mary Charles, Blues. KHJ KGB
6:00 PM—General Electric Hour. Walter Damrosch. KFI
7:00 PM—Bert Low and Orchestra. KHJ KVI KFRC KFI KHD KDAY KLCZ KOH
7:00 PM—Show Boat. KCSB
7:15 PM—Gilmore Circus. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
7:30 PM—Guy Lombardo’s Royal Canadians. KHJ KFRC KGB (CBS)
8:00 PM—Bluebird Melodies. KGO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
8:00 PM—Black and Blue. KHJ KFRC
8:00 PM—Sonettars’ Concert. KTM
8:00 PM—KNX Varieties. KNX
8:00 PM—Four Moods. KFWI
8:45 PM—D. 17. Operetta. KCSB
9:30 PM—Associated Spotlight Review. KCO KPHO KOKO KCW KFI KFSD KETR KONG KNX (NBC)
10:00 PM—Eames. KMPK
10:00 PM—Arizona Wranglers. KNX

And in addition to this list of programs, a complete list of the most popular stations in the West, with call letters and location is furnished. Clip out page 34 of this published and illustrated handy finding dial that will help you find your favorite station quickly and easily.
### Regular Programs

**Sunday**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
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</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Rochester Concert Orchestra. KGO KOMO KGW KECA KFSD</td>
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<tr>
<td>8:30 AM</td>
<td>Troika Bells. KECA KALAR</td>
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<tr>
<td>8:45 AM</td>
<td>Pet Clinic of the Air. KGO KHQ KOMO KGW KFI KFSD</td>
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<tr>
<td>9:00 AM</td>
<td>Breakfast with Sperry. KHQ KOMO KGW KFI KFSD</td>
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<tr>
<td>10:00 AM</td>
<td>Bible Stories. KGO</td>
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<tr>
<td>10:30 AM</td>
<td>Yeast Foamers. KHQ KOMO KGW KFI KFSD</td>
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<tr>
<td>11:00 AM</td>
<td>Grace Cathedral Service. KGO</td>
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<tr>
<td>12:00 PM</td>
<td>Dr. S. Parkes Cadman. KHQ KGO KFSD</td>
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<tr>
<td>12:00 PM</td>
<td>Dave Rosebrook and His Band. KGO</td>
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<tr>
<td>1:00 PM</td>
<td>National Vespers. KGO KHQ KOMO KGW KFSD</td>
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<tr>
<td>2:00 PM</td>
<td>The Vagabonds. KGO</td>
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<tr>
<td>2:00 PM</td>
<td>Catholic Hour. KHQ KOMO KGW KFSD</td>
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<tr>
<td>3:00 PM</td>
<td>Rudy Vallee and His Connecticut Yankees. KGO KOMO KGW KFSD</td>
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<tr>
<td>4:00 PM</td>
<td>Enna Jetick Melodies. KHQ KOMO KGW KF KFSD</td>
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<tr>
<td>4:00 PM</td>
<td>Musical Moods. KGO</td>
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<tr>
<td>4:15 PM</td>
<td>Collier's Radio Hour. KHQ KOMO KGW KF KFSD</td>
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<tr>
<td>4:30 PM</td>
<td>Gunnar Johansen. KGO, Pianist. KGO KFSD</td>
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<tr>
<td>5:00 PM</td>
<td>Bits of Melody. KGO</td>
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<tr>
<td>5:15 PM</td>
<td>Concert Jewels. KGO KECA KFSD KTAR; KGW 16:00 to 6:15 PM</td>
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<tr>
<td>6:15 PM</td>
<td>The Coquettes. KGO KECA KFSD</td>
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<tr>
<td>6:30 PM</td>
<td>Hotel St. Francis Salon Orchestra. KGO</td>
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<tr>
<td>6:45 PM</td>
<td>Sunday at Seth Parker's. KGO KGW KF KFSD</td>
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<tr>
<td>7:15 PM</td>
<td>The Fleet-Hugger Harmonies. KHQ KOMO KGW KF KFSD</td>
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<tr>
<td>7:15 PM</td>
<td>Hotel St. Francis Dance Orchestra. KGW KF KFSD</td>
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<tr>
<td>7:30 PM</td>
<td>Carnation Contented Hour. KGO KHQ KOMO KGW KF KFSD</td>
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<tr>
<td>7:30 PM</td>
<td>Paul Carson, Organist. KGO</td>
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<tbody>
<tr>
<td>7:30 AM</td>
<td>Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)</td>
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<tr>
<td>7:45 AM</td>
<td>Van and Don, the Two Professional Stories. KHQ KOMO KGW KF KFSD KFSD KTAR KSL KOA</td>
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<tr>
<td>8:00 AM</td>
<td>Shell Happytime. KHQ KOMO KGW KF KFSD</td>
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<tr>
<td>8:00 AM</td>
<td>Financial Service Program. KGO</td>
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<tr>
<td>8:15 AM</td>
<td>Morning Melodies. KGO</td>
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<tr>
<td>8:30 AM</td>
<td>Cross-Cuts of the Day. KGO; Kesan (9:15 AM)</td>
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<tr>
<td>9:15 AM</td>
<td>The Lumberjacks. KGO KECA</td>
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<tr>
<td>9:30 AM</td>
<td>Arion Trio. KGO KGW</td>
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**Tuesday**

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<tr>
<td>9:15 AM</td>
<td>The Lumberjacks. KGO KECA</td>
</tr>
</tbody>
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**Wednesday**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
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</thead>
<tbody>
<tr>
<td>7:30 AM</td>
<td>Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)</td>
</tr>
<tr>
<td>7:45 AM</td>
<td>Van and Don, the Two Professional Stories. KHQ KOMO KGW KF KFSD KFSD KTAR KSL KOA</td>
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<tr>
<td>8:00 AM</td>
<td>Shell Happytime. KHQ KOMO KGW KF KFSD</td>
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<tr>
<td>8:00 AM</td>
<td>Financial Service Program. KGO</td>
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<tr>
<td>8:15 AM</td>
<td>Morning Melodies. KGO</td>
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<tr>
<td>8:30 AM</td>
<td>Cross-Cuts of the Day. KGO; Kesan (9:15 AM)</td>
</tr>
</tbody>
</table>
Over NBC Western Network

9:15 AM — The Lumberjacks, KGO
9:30 AM — Radio Ramblings, KGO; KGW
10:00 AM — Mary Hale Martin's Household Tips, KGO; KGW; KOA
11:00 AM —organ Recital, KGO KECA
12:15 PM — Western Farm and Home Hour, KGO KHF KOW KVEA KGW KFSD; KTAR KSL KOA
1:00 PM — The Lady Next Door, KGO KECA KTAR
1:30 PM — Hotel Sir Francis Drake Orchestra, KGO KECA
2:00 PM — NBC Matinee, KGO KECA KFSD KTAR KGK KOMO KECA KFI
3:00 PM — Mid-Week Federation Hymn Sing, KGO KPO
3:30 PM — Phil Cook, the Quaker Man, KGO KOH KOMO KGW KECA KFSD KTAR
3:45 PM — News Service, KGO
4:00 PM — Fleischmann Hour, KGO KHO KOMO KECA KTAR
5:00 PM — Arco Birthday Party, KGO KHQ KOMO KGW KECA
5:30 PM — Mass-Cuts of the Simiple, KGO KHO KOMO KGW KECA KFSD KTAR
6:00 PM — A. Rolfe and His Lucky Strike Dance Orchestra, KGO KOMO KECA KFI KFSD KTAR
7:00 PM — Amos 'n Andy, KGO KHO KOMO KFSD KECA
7:15 PM — Sperry Smiles, KGO KHO KOMO KGW KECA KFSD KTAR
7:30 PM — Standard Symphony, KGO KFH KFH
8:30 PM — Demi-Tasse Revue, KGO KOH KOMO KFSD KTAR KSL KOA
9:00 PM — The Rendezvous, KGO KGW KFSD; KOA (9:15 to 9:30 PM)
9:30 PM — The Story Teller, KGO KOA
10:00 PM — Richfield News Flashes, KHQ KOMO KGW KPO KFI KFSD; KOA
10:30 PM — Forest Protection Program, KGO KFH KFSD
11:00 PM — Piano Capers, KGO
11:00 PM — Lofner-Harris Hotel St. Francis Dance Orchestra, KGO KGW

Friday

7:30 AM — Sunrise Serenaders, KGO; KGK (7:30 to 7:45 AM)
7:45 AM — Van and Don, the Two Pro-fessors, KHO KOMO KGK KPO KFI KFSD KTAR KSL KOA
8:00 AM — Shell Happytime, KHO KOMO KGK KPO KFI KFSD KTAR KSL KOA
8:00 AM — Financial Service Program, KGO
8:15 AM — Morning Melodies, KGO
8:30 AM — Cross-Cuts of the Day, KGO; KECA (9:00 to 9:15 AM)
9:15 AM — The Lumberjacks, KGO KECA KFSD; KTAR KSL KOA (10:30 to 10:50; 11:10 to 11:30 AM)
10:00 AM — The Recitalists, KGO
10:15 AM — Josephine B. Gibson, Food Talk, KGO KOH KOMO KGK KPO KFI KFSD KTAR
10:30 AM — Woman's Magazine of the Air, KGO KHO KOMO KGK KPO KFI KFSD KTAR KSL KOA (11:30 AM)
11:00 AM — Organ Recital, KGO KFI
12:00 Noon — Luncheon Concert, KGO KECA
12:15 PM — Western Farm and Home Hour, KGO KHO KOMO KGK KECA KFSD; KTAR (12:45 to 1:00 PM)
1:00 PM — The Lady Next Door, KGO KECA KTAR
1:30 PM — Hotel Sir Francis Drake Orches-tra, KGO KECA
2:00 PM — NBC Matinee, KGO KECA KFSD KTAR KGK KOMO KECA KFI
3:00 PM — Mid-Week Federation Hymn Sing, KGO KPO
3:30 PM — Phil Cook, the Quaker Man, KGO KOH KOMO KGW KECA KFSD KTAR
3:45 PM — News Service, KGO
4:00 PM — Fleischmann Hour, KGO KHO KOMO KECA KTAR
5:00 PM — Arco Birthday Party, KGO KHQ KOMO KGW KECA
5:30 PM — Mass-Cuts of the Simple, KGO KHO KOMO KGW KECA KFSD KTAR
6:00 PM — A. Rolfe and His Lucky Strike Dance Orchestra, KGO KOMO KECA KFI KFSD KTAR
7:00 PM — Amos 'n Andy, KGO KHO KOMO KFSD KECA
7:15 PM — Sperry Smiles, KGO KHO KOMO KGW KECA KFSD KTAR
7:30 PM — Standard Symphony, KGO KFH KFH
8:30 PM — Demi-Tasse Revue, KGO KOH KOMO KFSD KTAR KSL KOA
9:00 PM — The Rendezvous, KGO KGW KFSD; KOA (9:15 to 9:30 PM)
9:30 PM — The Story Teller, KGO KOA
10:00 PM — Richfield News Flashes, KHQ KOMO KGW KPO KFI KFSD; KOA
10:30 PM — Forest Protection Program, KGO KFH KFSD
11:00 PM — Piano Capers, KGO
11:00 PM — Lofner-Harris Hotel St. Francis Dance Orchestra, KGO KGW

Saturday

7:30 AM — Sunrise Serenaders, KGO; KGK (7:30 to 7:45 AM)
7:45 AM — Van and Don, the Two Pro-fessors, KHO KOMO KGK KPO KFI KFSD KTAR KSL KOA
8:00 AM — Shell Happytime, KHO KOMO KGK KPO KFI KFSD KTAR KSL KOA
8:00 AM — Financial Service Program, KGO
8:15 AM — Morning Melodies, KGO
8:30 AM — Cross-Cuts of the Day, KGO; KECA (9:00 to 9:15 AM)
9:15 AM — The Lumberjacks, KGO KECA KFSD; KTAR KSL KOA (10:30 to 10:50; 11:10 to 11:30 AM)
10:00 AM — The Recitalists, KGO
10:15 AM — Josephine B. Gibson, Food Talk, KGO KOH KOMO KGK KPO KFI KFSD KTAR
10:30 AM — Woman's Magazine of the Air, KGO KHO KOMO KGK KPO KFI KFSD KTAR KSL KOA (11:30 AM)
11:00 AM — Organ Recital, KGO KFI
12:00 Noon — Luncheon Concert, KGO KECA
12:15 PM — Western Farm and Home Hour, KGO KHO KOMO KGK KECA KFSD; KTAR (12:45 to 1:00 PM)
1:00 PM — Hotel Sir Francis Drake Orches-tra, KGO KECA KFSD; KTAR KSL KOA (1:15 to 1:30 PM)
1:30 PM — Hotel Sir Francis Drake Orches-tra, KGO KECA
2:00 PM — Black and White Room Orches-tra, KGO KGW KECA; KTAR (2:00 to 2:30 PM)
3:00 PM — Gene Austin, "The Good Scout of Radio," KGO KECA

(Continued on Page 44)
Regular Programs Broadcast

Sunday
5:00 AM—Morning Musicale. KDYL
6:00 AM—Tony's Scrap Book. KDYL
6:15 AM—Land O'Make Believe. KDYL
6:50 AM—Columbia Educational Features. KDYL
8:00 AM—Jewish Art Program. KOL KVI KLZ
8:30 AM—International Broadcast. KDYL
8:45 AM—French Trio. KVI KDLZ KOH
9:30 AM—Gypsy Trail. KOL KVI KDYL KLZ KOH
10:00 AM—Gold. KOL KVI KDYL KLZ KOH
10:30 AM—Ballad Hall. KOL KVI KDYL KLZ KOH
11:00 AM—Symphony Hour with Toscha Seidel. Violinist. KVI KDLZ KOH
12:00 Noon—Cathedral Hour. KOL KVI KJH KDYL KLZ KOH
1:30 PM—Pastestad. KVJ KJH KDYL KLZ KOH
3:00 PM—The World's Business. KGMP KVI KFRG KDLZ KOH
3:15 PM—Piano Pals. KGMP KVI KFRG KDLZ KOH
3:30 PM—Grand Opera Minuet. KGMP KVI KDYL KLZ KOH
4:00 PM—devil. KGMP KVI KFFY KOIN KFRG KJH KDYL KLZ KOH
4:15 PM—Kate Smith and Her Swanee Music. KGMP KFRG KJH KDYL KLZ KOH
5:30 PM—Graham Paige Hour. KGMP KVI KFFY KOIN KFRG KJH KDYL KLZ KOH
6:00 PM—The Gauchos. KMJK KVI KFRG KHJ KDYL KLZ KOH
6:30 PM—Fortune Builders. KGMP KMJ KOL KVI KFFY KOIN KFRG KJH KDYL KLZ KOH
6:45 PM—Star Reveries. KMJ KOL KVI KFFY KOIN KFRG KJH KDYL KLZ KOH
7:00 PM—Continental String Quartet. KOL KVI KLZ KOH
7:30 PM—Around the Samovar. KVI KDLZ KOH
8:00 PM—Quiet Harmonies. KVI KJH KDYL KOH
8:30 PM—Nocturne. KDYL KOH

Monday
5:30 AM—Tony's Scrap Book. KDYL KLZ
5:45 AM—The Old Dutch Girl. KDYL
6:00 AM—Harmonies and Contrasts. KDYL
6:30 AM—Mr. Fixit. KDYL
6:45 AM—Melody Parade. KDYL
7:15 AM—Madison Singers. KDYL
7:30 AM—Uneeda Bakers. KDYL
8:00 AM—Paul Tremaine and his Orchestra. KLZ KOH
8:30 AM—Columbia Review. KOH
9:00 AM—Felix Ferdinando. KGW KVI KFRG KLZ KOH
9:30 AM—Harry Tucker and his Barclay Orchestra. KGMP KOL KVI KFRG KHJ KOH
10:00 AM—Dale Wimbrow. KOL KOH
10:15 AM—Columbia Artists Recital. KMJ KOL KOH
10:30 AM—Rhythm Kings. KMJ KOH
11:00 AM—•La Forza Del Destino." KMJ KGW KVI KJH KLZ KOH
11:15 AM—Columbia Saloon. Orchestra. KMJ KVI KLZ KOH
11:15 AM—Uneeda Bakers. KMJ KOL KVI KFFY KOIN KFRG KHJ KDYL KLZ KOH
11:45 AM—The Captivators. KMJ KGW KOL KVI KFRG KHJ KDYL KLZ KOH
12:00 Noon—Italian Idyll. KGMP KOL KVI KDYL KLZ KOH
12:30 PM—Four Clubmen. KVI KDLZ KOH
1:00 PM—Frank Ross. KGMP KOL KOH
1:30 PM—Adventures in Words. KGMP KOL KVI KLZ KOH
1:30 PM—George Grant and His Bitmore Orchestra. KGMP KOL KVI KDYL KLZ KOH
2:00 PM—Harry Tucker and His Barclay Orchestra. KDLZ KOH
2:30 PM—Harry Tucker and His Barclay Orchestra. KDLZ KOH
2:45 PM—Ben Bernie and His Orchestra from Chicago. KDLZ KOH
3:00 PM—Ben Bernie and His Orchestra from Chicago. KDLZ KOH
3:15 PM—Winegar's Barn Orchestra. KLZ KOH
3:30 PM—Winegar's Barn Orchestra. KLZ KOH
4:15 PM—Round Towners with Irene Beardley. KGMP KVI KFRG KHJ KDYL KOH
6:00 PM—The Blue Ribbon Malt Jester. KGMP KOL KVI KFFY KOIN KFRG KJH KDYL KLZ KOH
6:15 PM—Tito Guizar. KMJ KVI KDYL KLZ KOH
6:30 PM—Paramount Publicity Program with Madame Downey. KGMP KOL NKO KMJ KOL KVI KFFY KOIN KFRG KHJ KDYL KLZ KOH
7:00 PM—Fletcher Henderson and His Orchestra. KGMP KVI KDYL KLZ KOH
7:15 PM—Pryor's Cremo Band. Kgmp KOL KVI KFFY KOIN KFRG KHJ KDYL KLZ KOH
7:30 PM—Camer Quartet Hour. KGMP KOL KVI KFFY KOIN KFRG KHJ KDYL KLZ KOH
8:00 PM—George Olsen and his Orchestra from Chicago. KGMP KDLZ KOH
8:30 PM—Nocturne. KDYL KOH

Tuesday
5:30 AM—Tony's Scrap Book. KDYL KLZ
5:45 AM—Morning Minstrels. KDYL KLZ
6:15 AM—Columbia Mixed Quartet. KDYL
6:45 AM—Party House. KDYL
8:00 AM—Paul Tremaine and his Orchestra. KLZ KOH
8:30 AM—Columbia Review. KDYL KOH
9:00 AM—Felix Ferdinando and his Park Central Orchestra. KGMP KVI KFRG KDYL KOH
9:30 AM—Savoy-Plaza Orchestra. KGMP KOL KVI KFRG KHJ KOH
10:00 AM—Pabst-Emery Orchestra. KGMP KOL KFFY KFRG KJH KDYL KLZ KOH
10:15 AM—The Four Clubmen. KMJ KOH
10:45 AM—Columbia Saloon. Orchestra. KMJ KOH
11:00 AM—Columbia Saloon. Orchestra. KMJ KGW KOL KVI KFRG KLZ KOH
11:30 AM—The Three Doctors. KMJ KGW KOL KVI KFRG KDYL KLZ KOH

Wednesday
5:30 AM—Tony's Scrap Book. KDYL KLZ
5:45 AM—The Old Dutch Girl. KDYL
6:00 AM—Mirrors of Beauty. KDYL
6:15 AM—Melody Parade. KDYL
6:30 AM—The Care and Feeding of Husband. KDYL
6:45 AM—Fashion Plates of 1931. KDYL
7:15 AM—Three Men in a Tub. KDYL
8:00 AM—Paul Tremaine and his Orchestra. KLZ KOH
8:30 AM—Columbia Review. KOH
9:00 AM—Felix Ferdinando and his Orchestra. KGMP KVI KFRG KHJ KDYL KOH
9:30 AM—Harry Tucker and his Barclay Orchestra. KGMP KOL KVI KLZ KOH
10:00 AM—Rhythm Kings. KMJ KOH
10:30 AM—Leaf at the Organ. KMJ KOH
11:00 AM—Columbia Saloon. Orchestra. KMJ KOH
11:30 AM—The Three Doctors. KMJ KGW KOL KVI KFRG KDYL KLZ KOH

RADIO DOINGS

www.americanradiohistory.com
Over CBS Western Network

Thursday
5:30 AM—Tony's Scrap Book. KDFY KLZ
5:45 AM—Morning Muscles. KDFY KLZ
6:00 AM—Pot of Gold. KDFY
6:30 AM—Your Garden. KDFY
7:30 AM—Uneeza Bakers. KDFY KLZ
7:45 AM—U. S. Naval Academy Exercises from Annapolis, Md. KVI
8:00 AM—Paul Tremaine and His Orchestra. KLZ KOH
8:30 AM—Columbia Review. KOH
9:00 AM—Felipino and His Orchestra. KDFY KVI KFRC KFRC HJ KDFY KLZ KOH
9:30 AM—Savoy-Plaza Orchestra. KDFY KVI KFRC KFRC HJ KDFY KLZ KOH
10:00 AM—Dale Wimbrow. KOH
10:15 AM—Columbia Artists Recital. KOH
10:45 AM—Columbia Salon Orchestra. KOH
11:00 AM—Columbia Salon Orchestra. KOH
11:15 AM—Uneeza Bakers. KDFY KVI KFRC KFRC KFRC KFRC HJ KDFY KLZ KOH
11:15 AM—Columbia Salon Orchestra. KLZ KOH
11:30 AM—Morton Downey. KDFY KLZ KOH
12:00 Noon—U. S. Marine Band Orchestra. KDFY KFRC KLZ KOH

Friday
5:45 AM—The Old Dutch Girl. KDFY
8:00 AM—Paul Tremaine and His Orchestra. KLZ KOH
8:30 AM—Columbia Review. KOH
9:00 AM—Felix Ferdinando and His Orchestra. KDFY KVI KFRC KFRC HJ KDFY KLZ KOH
9:30 AM—Harry Tucker and His Orchestra. KDFY KVI KFRC KFRC KOH
10:00 AM—Pabst-Enny Varieties. KDFY KOH
10:15 AM—Columbia Artists Recital. KOH
10:30 AM—Ann Leaf at the Organ. KOH
11:00 AM—Columbia Salon Orchestra. KLZ KOH
11:45 AM—Columbia Educational Features. KDFY KFRC KFRC KFRC KFRC KLZ KOH
12:00 Noon—U. S. Marine Band Orchestra. KDFY KFRC KLZ KOH

Saturday
5:30 AM—Tony's Scrap Book. KDFY KLZ
5:45 AM—Morning Muscles. KDFY KLZ
6:00 AM—Columbia Male Trio. KDFY
6:30 AM—New World Salon Orchestra. KDFY
7:00 AM—Adventures of Helen and Mary. KDFY
7:30 AM—Columbia Review. KDFY
8:00 AM—Paul Tremaine and His Orchestra. KLZ KOH
9:00 AM—Felix Ferdinando and His Orchestra. KDFY KFRC KFRC KFRC KLZ KOH
9:30 AM—Savoy-Plaza Orchestra. KDFY KVI KFRC KFRC KLZ KOH
10:00 AM—Dale Wimbrow. KDFY KLZ KOH
10:15 AM—Columbia Artists Recital. KLZ KOH
10:30 AM—Ann Leaf at the Organ. KDFY KFRC KFRC KLZ KOH
12:00 Noon—U. S. Marine Band Orchestra. KDFY KFRC KLZ KOH
1:00 PM—Spanish Serenade. KDFY KFRC KLZ KOH
1:30 PM—Winegar's Barn Orchestra. KDFY KVI KFRC KFRC KLZ KOH
2:00 PM—Winegar's Barn Orchestra. KDFY KVI KFRC KFRC KLZ KOH
2:30 PM—Riddles and Grins from Chicago. KDFY KLZ KOH
2:45 PM—Mme. Belle Forbes Cutter. KLZ KOH
3:00 PM—Morton Downey. KDFY KLZ KOH
3:15 PM—St. Moritz Orchestra. KDFY KLZ KOH
3:30 PM—Red Goose Adventures. KDFY KLZ KOH
3:45 PM—Kate Smith and Her Swannee Music. KOH
5:30 PM—Red Goose Adventures. KDFY KVI KFRC KFRC KFRC KLZ KOH
6:00 PM—Van Heusen Program. KDFY KVI KFRC KFRC KLZ KOH
7:00 PM—Fletcher Henderson and His Orchestra. KLZ KOH
7:15 PM—Pryor's Cremo Band. KDFY KVI KFRC KFRC KFRC KLZ KOH
7:30 PM—Camel Quarter Hour. KDFY KVI KFRC KFRC KLZ KOH
8:00 PM—George Keller and His Orchestra. KDFY KLZ KOH
8:30 PM—Nocturne. KDFY KLZ KOH
8:30 PM—Gilmor Program. KVI

Page Forty-one
And STILL More CHATTER

A $50 PRIZE contest will soon be announced by the Los Angeles Ambassador Hotel for the best name for the new trio taking the place of the Rhythm Boys. At present the particulars of the contest haven't been disclosed, but considerable interest has been aroused already.

ANOTHER radio character is either adding to, or corrupting, the English language. This time it is "Saki," of the NBC sketch "Saki-Get-Rich," the little Japanese who is seeking his fortune in America. He addresses everyone as "Mr. You," calls the Nobel prize winner "Singular Lewis," talks about "Park Alley," instead of "Park Avenue." He says "prise" for "please" and "Number One fine," for "I'm feeling well."

DON GILMAN, vice-president in charge of the Pacific Division of the National Broadcasting Company, on his return from the East recently, was reminded at a luncheon he addressed, of the time he was guest of honor at a session of a churchmen's convention in Chicago. "Mr. Gilman," the chairman introduced him, "is going to be our speaker of the day. I think a moment of silent prayer would be suitable."

THE STORY of the deaf man who bought a ticket to a music concert has at last been matched by the true story of a blind man who regularly buys tickets to wrestling bouts. He is John Paxton, of San Francisco.

In a letter to KJR, Seattle, he says, "I am blind and conduct a cigar store. I am only able to listen in every other Monday night, because I work at my stand. But if there is going to be a good wrestling match I pay an extra man three dollars to work in my place so I can go home and get it on my radio, and consider that I've purchased a ring-side seat."

DUKE and Luke, those up-and-at-'em youngsters at KTM are building up a right smart clientele amongst ukulele and harmony lovers. Duke (Francis Lyon) got his start by walking away with the bacon in the form of a fifty dollar uke at a ukulele contest in N'Awlins, teamed up with Luke (Byron Hall) and here they are!

RADIO artists receive many and strange gifts and souvenirs, but Al Pearce, guiding spirit of the KFRC Happy Go Lucky Hour, has one from Mrs. R. R. Harris, of Alameda, that certainly wins the cardboard mike. It is a large notebook with Al's picture on the cover, containing a complete resume of everything that has transpired on the Happy Go Lucky Hour for the past year.

"TWO BOYS who just can't be serious" in offering their gags, laughs and songs, have made their debut as a regular feature of Dobbsie's Shell Happytime Period. Rummie and Dummie are their monikers, but Arnold Maguire and Cotton Bond are their real names.

The

SPORTOCULAR

"Puts You in the Game"

SPORTOCULARS take you right to the side of your favorite boxer, quarterback, or stage artist. Every detail of action and facial expression is brought clearly to the wearer, eliminating the necessity of holding them to the eyes.

Comfortable, light, and powerful, these glasses give a very brilliant image with an extremely wide field of vision.

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Los Angeles, Calif.

JIMMIE GREENE, Manager.
Genius of Noise

(Continued from Page 19)

sounding. I never witnessed an airplane accident, but Capt. R. B. Fitts, the aviator, who is one of our artists, described the sound to me. For a whole hour, I dropped folding chairs, listening to the sound they made, through a pair of ear-phones. They didn’t sound quite right, so I tried dropping other things—no good. Then I suddenly remembered how a drum-head sounds when you crush it in your hands, and wondered what thing would do it with its stiff crackling noise. I tried it out—and the effect was so realistic that Capt. Royle himself was thrilled.

• Letters came all the way from New York, begging to know how NBC re-created the San Francisco fire through the microphone, in a transcontinental program, the Pacific Feature Hour, which was broadcast on the anniversary of the San Francisco fire last month.

Madonna Todd, author of the continuity, described the sound she wanted — the crackle of flames, then the roar of the mighty holocaust, close at hand. Norman got it—so well that an awe-inspiring effect was produced. More than one listener wrote to NBC’s audience mail department admitting that he instinctively moved back from the microphone when the roar of the flames sounded—“almost too close.”

It seems a shame to disillusion the scared ones, but the “fire” was a small bundle of bamboo sticks plus a handful of tissue paper. The sticks produced the crackling, and the sound of the tissue-paper, crumpled before the microphone, emerged from receiving sets as the thrilling roar of the fire.

NBC’s unbreakable rule against using electrical transcriptions of sounds for atmospheric effect prevents the use of records of sea-waves breaking against the beach, or similar noises. Norman has a miniature “sea” of his own, however, which sounds more realistic through the microphone than the distant, faraway ocean waves.

The City of the Dead,” eerie mystery serial by Carlton E. Morse, required at periodic intervals the sound of a rusty faraway old bell whose mysterious ringing was part of the drama’s puzzle. It was almost as hard for Norman to find a suitable bell as it was for Sergeant Long, intrepid radio detective, to locate the mystery bell.

Real bells proved hard to use; they were too loud or of the wrong pitch. Finally Norman tried striking a long, flexible steel rod until he got the exact sound required. The spot on the rail which produced this pitch was marked, so the sound was duplicated time after time without variation. Moreover, other points on the rail proved to offer so many differing bell-tones that the rail has superseded real bells almost completely.

Boy and Baron

(Continued from Page 26)

comedy novel on fellow crewsmen, “who,” he says sadly, “took it all seriously, and really I had a gag in every line.”

Monroe says if it hadn’t been for the radio he would have continued writing comedy, but as it is he’s found time to turn out a pair of wise-cracking numbers; one for “Simpy Fitts” in collaboration with his crack-mate “Pedro,” and the other hot off the press for his latest character “Lord Bilgewater.”

Yes, the sea-farer came home again. KFRC hailed him as a technician but there was graduation on the docket when Monroe slipped “Fitts” over on them during an auditorium program.

“You know the rest,” says Simpy himself, “there were those who showed a slight tendency to laugh, thus my indeterminate sentence to be funny when called upon at seven o’clock in the morning.”

It was Fitts, the naive, optimistic soul, albeit a bit wobbly in his mental gyrations, who opened up the Early Bird station WORM, located on Seal Rocks (through KFRC) and invited imbecilic persiflaging seals to slip and splash in review during the hour, thus giving a refreshing tang to the radio-listeners’ early breakfast.

Speaking of reviews, Monroe Up-ton does that too—reviews books on Thursdays, by air, same station. Lately he has taken to singing and he can’t carry a tune. But, if you don’t believe he gets away with it, do a little listening to yourself (Monday night jambores, Don Lee Chain). He refuses to eat eggplant but begs for candy and says his mother is his best and severest cook.

They Don’t Look—

(Continued from Page 21)

The soldiers begin to tear down the door. That is Stuart Buchanan setting up a terrible racket with an old apple box and a two-by-four. The women of Paris demonstrate in the streets. You can hear their threatening howls for food. It is the orchestra boys, doubling for the mob.

Aside from the principals in the drama, there are a dozen members of the orchestra in the studio to play the musical interludes, and to act as supers, when necessary.

It is a far cry from the period costumes of the play to these worn by the players. But it is much farther to the orchestra’s habiliments, when compared with those usually donned for concert work.

Wineland, who crouches upon a stool, has dispensed with coat, waistcoat and collar and tie. The play moves smoothly on, sing language, and by clever reading, and vocal business.

What a tribute to the radio artist, that without the costumes, without the business of the stage, without anything more than the voices, the music and such effects as can be wrung from an old apple box, beaten by a two inch board, the tense and pregnant atmosphere of the Revolution can be reproduced so marvelously that thousands continue to tune their radios to this program each week, to revel, vicariously, in the intrigue and bloody plottings of the Reign of Terror.
What They Say—

Dear Sirs:

Congratulations! on your May issue of RADIO DOINGS. As you know I live in the Whitcomb Hotel and this hotel has quite a following among the Broadcasting Stars. I have never been able to get much of a tumble from the girls who are in that profession until this morning—when I was reading your magazine—and they all lined up to borrow and read it. Your ears would have burned if you could have heard what they said about it. Your magazine couldn't help but be a success.

Most Sincerely,
JACK TOTTEN.

---

Dear RADIO DOINGS:

Merely passing a casual remark when I see you or picking up the telephone and dialing your number will not answer the purpose—I feel I must put it in writing so you will believe me when I express myself as a booster of RADIO DOINGS—rightfully termed the movie magazine of the air.

You have developed a wonderful need—a new thought in fact—expressed in language for the radio fans and aimed to satisfy the countless ones heretofore referring to their favorite radio star by name only.

RADIO DOINGS should and will find its way to every radio owner and will be a necessary part of his home entertainment.

I heartily endorse your new achievement.

Sincerely,
W. BERT KNIGHT.

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Dear Sirs:

I have before me the April copy of the Movie Magazine of the Air, RADIO DOINGS and I must congratulate you on this very excellent issue. There is certainly a clearly indicated field for a publication such as this. Radio listeners through this medium may visualize the outstanding artists and satisfy their curiosity as regards the high lights of the personal history of those that they become so well acquainted with over the air.

With the heartiest congratulations and best wishes for your success,

Very truly yours,

J. W. LAUGHLIN,
Managing Director KPO.

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Gentlemen:

Your new RADIO DOINGS is at hand and instead of having to peruse it carefully, it takes but a few moments to see that it is the most humanly interesting RADIO DOINGS it has been our pleasure to read. Your "Studio Chatter" and in fact all of the different features are very interesting and we feel that it helps a lot to stimulate interest in the different stations and programs. Wishing you the best of luck always, we remain

Yours very truly,
AIRFAN RADIO CORP., LTD.
Leah McMahon, Program Director KFSD.

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RADIO DOINGS

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NBC Program
(Continued from Page 39)

3:15 PM—Laws That Safeguard Society. KGO KOMO KPO KECA
3:30 PM—Margy, The Steno. KGO KGW KPO KECA KFSD
3:45 PM—Kremlin Art Quintet, KCO KFI
4:00 PM—News Service, KGO
5:00 PM—General Electric Hour, KGO KHQ KOMO KGW KFI KFSD KTAR
5:30 PM—Over the Heather, KGO KOMO KGW KECa KFSD
6:00 PM—B. A. Rolfe and His Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KECA KFSD KTAR
7:00 PM—Amos 'n' Andy, KGO KHQ KOMO KGW KECA KFSD
7:15 PM—Gilmore Circus. KOMO KGW KPO KFI
7:15 PM—Cheer Leaders, KGO
7:30 PM—Walter W. Ferrier, Cellist. KGO KECA KTAR
7:45 PM—Sperry Smiles. KGO KHQ KOMO KGW KECA KFSD
8:00 PM—Bluebird Melodies. KGO KOMO KTAR
8:30 PM—Lofton and Harris, KGO KOMO; KGW (8:30 to 8:45 PM)
9:00 PM—Cotton Pickers. KGO KHQ KGW KECA
9:30 PM—Associated Spotlight Revue. KGO KHQ KOMO KGW KFI
11:00 PM—Lofton-Harris Hotel St. Francis Dance Orchestra, KGO KGW KECA

CBS Program
(Continued from Page 41)

2:00 PM—Ted Husing's Sportslants. KMJ KWC KOL KVI KFRK KJH KRYL KOH
2:30 PM—Reis and Dunn. KMJ KWG KOL KVI KFRK KJH KDYL KLZ KOH
2:45 PM—Edward Davies and Howard Neumiller. KMJ KVI KJL KJZ KOH
3:00 PM—Kate Smith and Her Swannee Music. KMJ KWG KOL KVI KFRK KJH KDYL KLZ KOH
3:15 PM—Armand Vassey and His Orchestra. KMJ KWG KOL KVI KFRK KJH KDYL KOH
4:15 PM—Henry Burbig. KMJ KVI KFRK KJH KDYL KOH
4:30 PM—The Manhattan Male Chorus. KML KVI KFRK KJH KDYL KOH
5:00 PM—Ben Alley, Tenor, with Ann Leat at the Organ. KMJ KVI KFRK KJH KDYL KLZ KOH
5:30 PM—Columbia Educational features. KMJ KVI KFRK KJH KDYL KLZ KOH
6:00 PM—Hank Simmons' Show Boat. KMJ KWG KOL KVI KFRK KJH KDYL KLZ KOH
6:45 PM—Anheuser Busch Program, KGW KOL KVI KFPY KOIN KFRK KJH KDYL
7:00 PM—Bert Lown and His Biltmore Orchestra. KMJ KWG KVI KFRK KJH KDYL KLZ KOH
7:15 PM—Pryor's Crema Band. KMJ KWG KOL KVI KFPY KOIN KFRK KJH KDYL KLZ KOH
7:30 PM—Camel Quarter Hour. KWG KOL KVI KFPY KOIN KFRK KJH KDYL KLZ KOH
7:45 PM—Will Osborne and his Orchestra. KMJ KWG KVI KFRK KJH KDYL KLZ KOH
8:00 PM—Jack Denny and His Orchestra. KVI KDYL KLZ KOH

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Gospel on the Air
(Continued from Page 25)
on one standing in a home or foreign pulpit today who is more discussed than is she. The press has commercialized one side of her story, but every story has two sides so there must be another.

There is, and part of it you have read. Opinions of Artie and her work are as numerous and variable as she is human nature. Her methods of Evangelism and operating a church have been criticized and commended practically every angle. Prodigious quantities of mail pour into her office every week—some letters good, some bad, some quite indifferent. But whatever views skeptics or scoffers of her work may hold, there is no other evangelist, man or woman, living today who has more to show for his work in the ministry than Aimee Semple McPherson.

When it comes to meeting this voice behind the "mike," the surprise is great, for nowhere in the world is there another woman quite so vivacious, ambitious and enthusiastic. In taking cognizance of the attributes that have made her famous we see a vivid, sparkling personality of rich mental, artistic and spiritual endowment possessed with a keen sense of humor.

Ask Aimee Semple McPherson of herself and she points to Angelus Temple. And yet even without Angelus Temple, which is the tangible actual proof of the clarity of effective of her teaching, Aimee Semple McPherson would be great. Her illustrated sermons, her writings, her personality make her the most noteworthy evangelist of the day. Her ability to create the oasis of religion in a comprehensive presentation could have been turned into commercial value, but she refused rather to shower humanity with all the richness of her enthusiasm and artistic appreciation from a pulpit. "I have only one dissatisfaction—and that is that I have only one pair of hands, one woman's strength, only one brain and one heart to share with the teeming multitudes that need the gospel. To accomplish my purpose I have given up life as a personal thing—life, the most exquisite personal of all things. I have poured into my plan a fortune that would have kept me in ease and luxury. I have given up solitude, that most precious of all refuges, for days and nights never free from interruptions whether petty or tragic. 

"I have faith in the ultimate progress of the gospel and I ask of the world only the privilege of working in the service of its great need of God."
Mrs. O. M. C.
Amesbury, Mass.
Q: Is Lind s a y MacHarrie Scotch? Is he tall? Is he married?
A: "The Scotchmen Are Coming, Hurrah." Or so it seems from the questions that are coming in regarding Lindsay MacHarrie. Yes, he is tall—6 ft. 1—neither fat nor thin, just right, you know. Has dark curly hair and is really good looking. And better yet is not encumbered with a wife—that is so far. Is a graduate of the University of Washington and for some time was assistant graduate manager. Is now production manager of KHJ but often forgets his worries and cares and steps out before the microphone to sing old time melodies.

Mrs. L. E.
Santa Barbara, Calif.
Q: Is Fred Yates at KFI the same Fred Yates who was a famous poet and was once decorated by the King of England?
A: I fear he is not the poet of whom you spoke. And I don’t believe he was ever decorated by the King of England. But who knows? Over the phone he told me he had been trying to “live that down” for some time. But you see they tried to sell me Central Park a few years ago so I don’t believe everything I hear.

P. L.
El Paso, Texas
Q: Is Rose Dirman the same person as Paula Charte, who used to sing over the United Broadcasting network last winter?
A: Yes.

Mrs. R. V.
Long Beach, Calif.
Q: Who does the readings at KHJ?
A: Oh, Oh—What a question. Which, what, etc. But maybe you mean Alvia Ahlman who offers humorous readings on the Hallelujah Hour over KHJ every morning between 8 and 9. She is also known as Aunt McKasser on the Merrymakers hour, Saturday, 8 to 9.

Mrs. K. K. W.
Fresno, Calif.
Q: Where is Ray Winters, who we used to hear on KHJ so much a few short months ago?
A: Ray is at present, to the best of our knowledge, announcing on the NBC staff in New York City.

D. K. C.
Culver City, Calif.
Q: What has happened to Scott Bl a k o y, formerly with Roxy’s Gang and at one time a Scotch singer with KTAB in San Francisco?
A: Later he was with NBC in ‘Frisco. He is said to be completing a program arrangement with one of the largest sponsors in Southern California and it is believed he will soon be on the air over one of the largest chains.

E. B.
Sacramento, Calif.
Q: Is Tom Mitchell, NBC, a colored man? Don’t you think he has a wonderful voice?
A: No, m’dear. He is strictly white. Is an Englishman. I agree with you—his voice is more than wonderful.

M. O. J.
Boise, Ida.
Q: What happened to Bob and Monte? Is Jimmie who sings with Bob, Monte under a different name?
A: Bob and Monte split up some time ago. The last we heard of Monte he was in Sacramento, Calif. Bob is singing with Jimmie over KFI.

Mrs. Jack W.
Berkeley, Calif.
Q: Please tell me something about Liborius Hauptman, the famous West Coast orchestra leader.
A: Liborius plays a piano, is considered one of the finest orchestra conductors in the country, claims to have retired but is planning to go back on the air with an orchestra of his own. He has purchased a new home in Los Angeles and claims there’s no place like it as far as real living is concerned.
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