

RADIO DOINGS

JUNE
1931

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

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711 Fifth Avenue,

FEATURES:



Aimee Puts Gospel
On the Air
*The Story of Angelus
Temple*



Radio—The Criminal's
Greatest Enemy!



Coffee Dan's
Romance



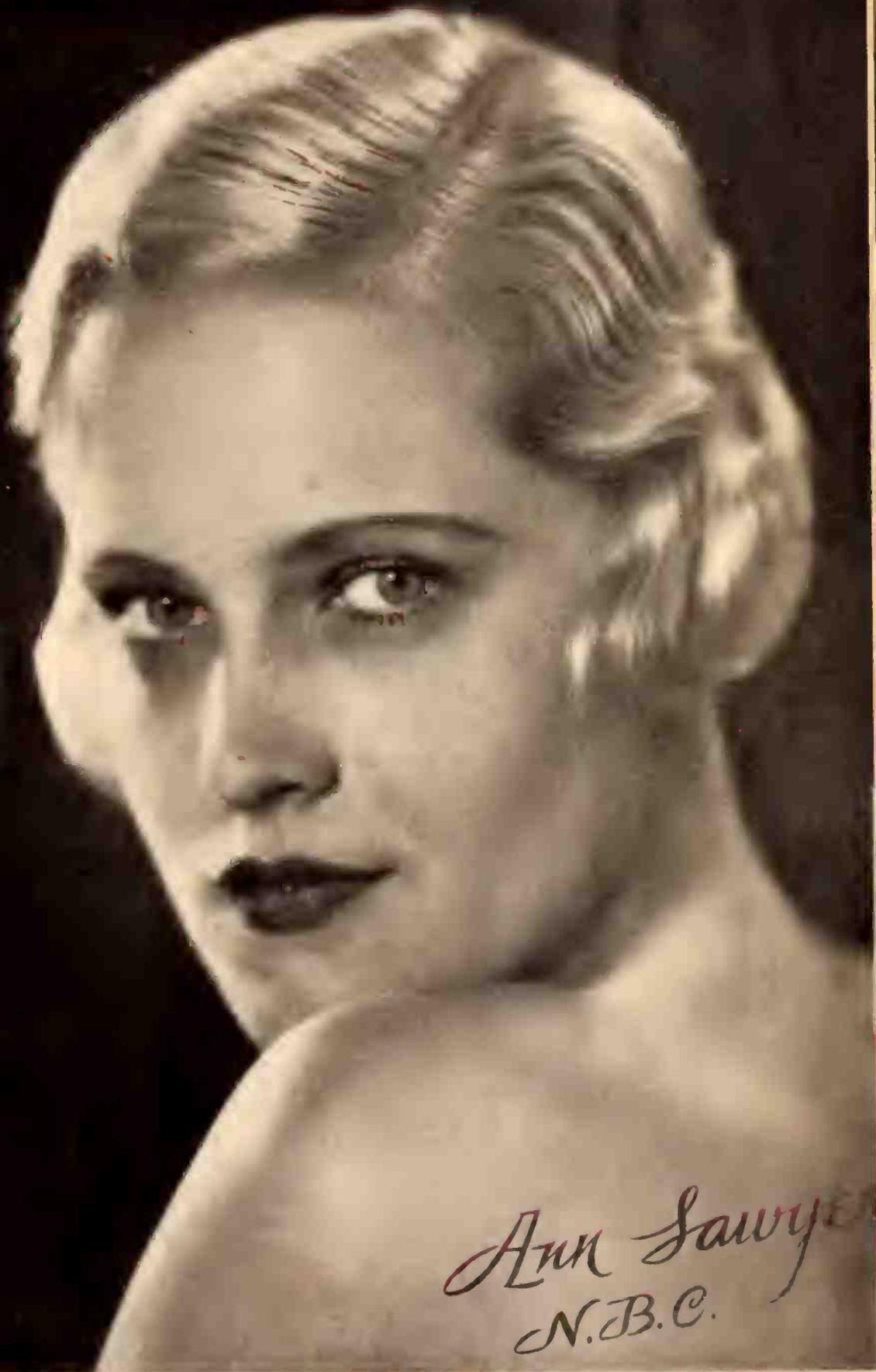
The Genius of Noise



Bilgewater—
Boy and Baron



The Empire Builders
Build a Program



Ann Sawyer
N.B.C.

THE MOVIE MAGAZINE OF THE AIR

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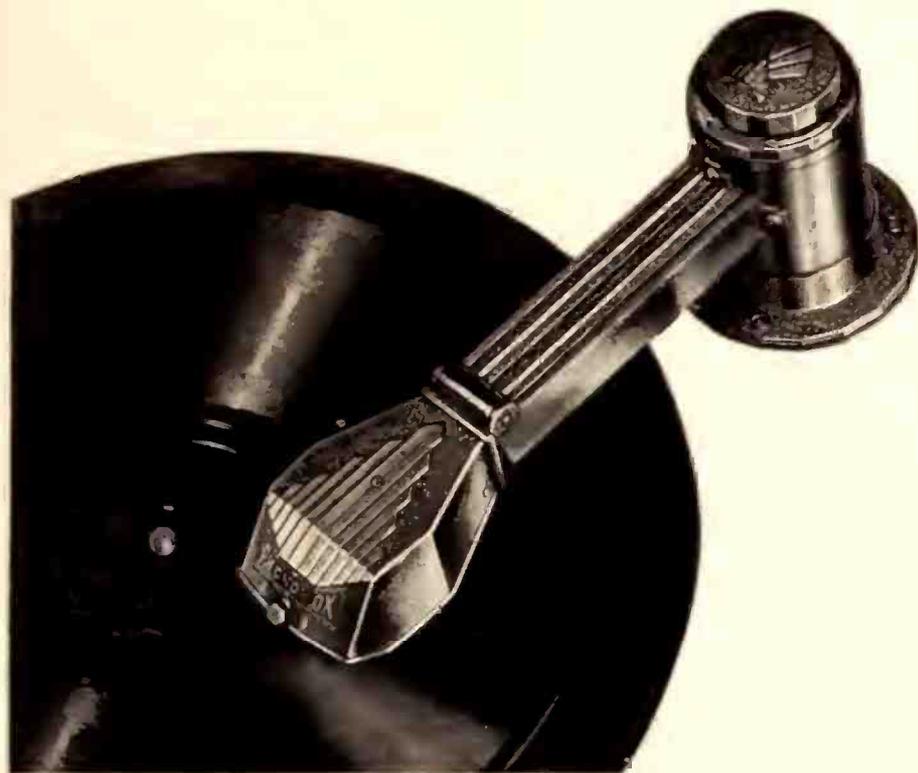
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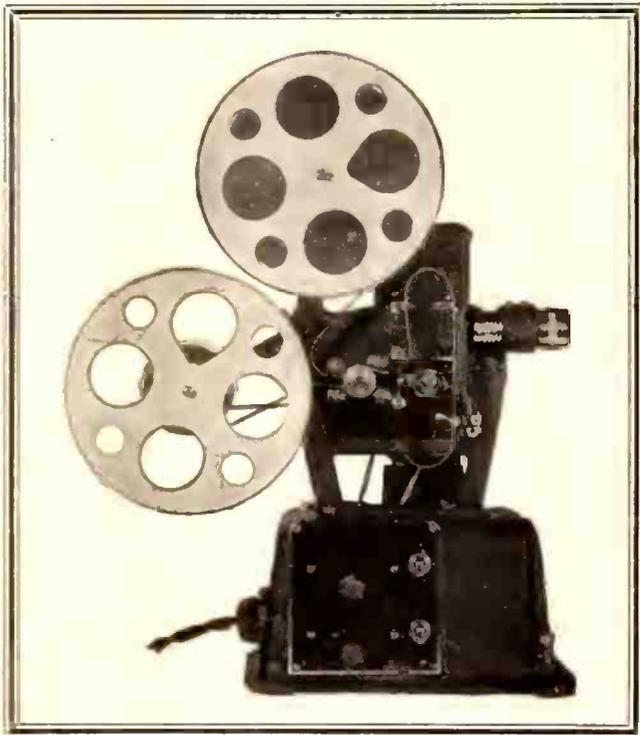
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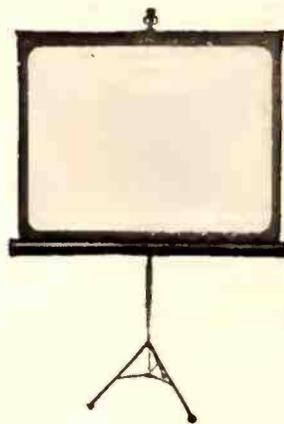
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for picture
depth!

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Phil Lasher, Ltd.,
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San Francisco, California

Gentlemen:

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

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RADIO DOINGS

THE MOVIE MAGAZINE OF THE AIR

JUNE, 1931

Volume XIX

Number VII

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Associate Editors

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"Soprano"
Rita Lane—KPO

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"There's More Fun Ahead"

—for a six month's
joy ride with

RADIO DOINGS

"The Movie Magazine of the Air"

Six Months—Six Live, Interesting Issues \$1.00

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RADIO DOINGS,
1220 Maple Ave., Los Angeles, Calif.

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

\$1.00
Special
Offer

Name

Street Address

City



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?

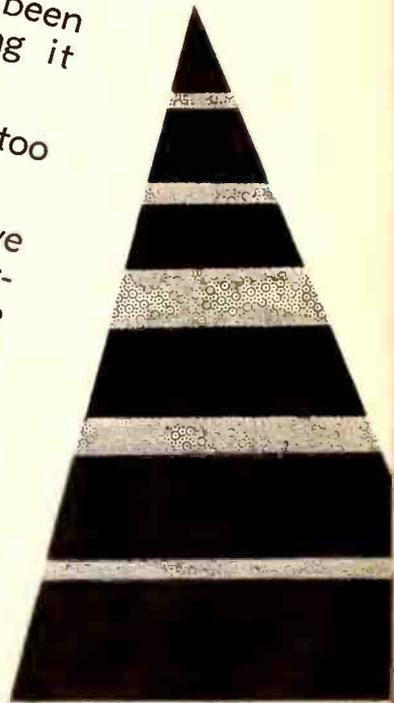
When we stop to consider that something less than five per cent of the total hours of broadcasting is devoted to advertising, it would seem not. Yet on every side complaints are heard of the time devoted to commercial propaganda.

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.



MEMORY LANE—

by
Hollworth Norton



—the Whole Family

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



*What the Well Dressed Couple Will Wear
Ma and Pa and Billy Smithers*



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

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 Indianans, 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 in which chuckles are touched with tears and laughter.



"Ain't She Sweet"

● "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.



SEES ALL— KNOWS ALL



Curtis Benton talks—

*by
Carol Knox*

IN A cosy, 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

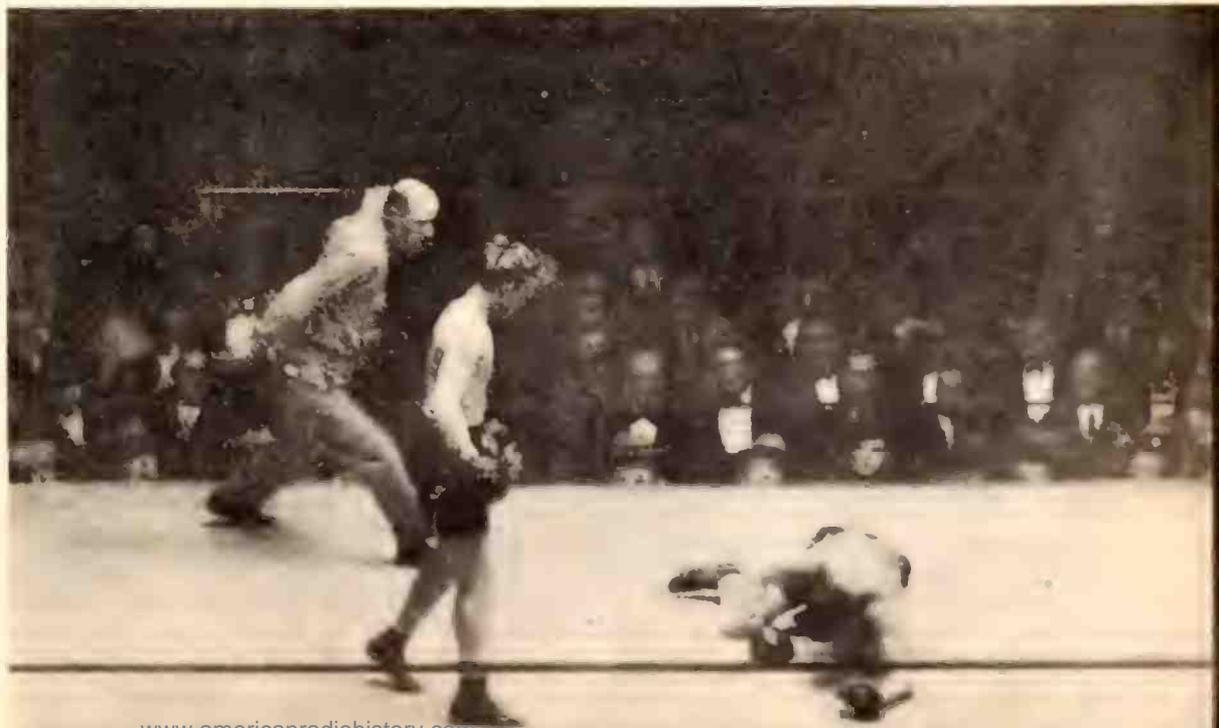
with lightning like rapidity from fights to flowers, from anecdotes to literature. In the middle of a discussion as to the best treatment for aphids, he will suddenly be reminded of a story he wants to tell you about the time he saw Ace Hudkins lift a haymaker to Johnny Adams' jaw.

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

(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

*—the Rat-a-tat-tat of a
Machine Gun—a Police
Siren—*

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 secluded 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—

call, but a special number indicates which car it is intended for. The bare facts are given, for instance:

"Car 27—car 27. Man holding up storekeeper at 185 X Avenue."

The message is again repeated and a moment later is re-broadcast from the remote control station at Elysian Park. In case no report has been phoned in within a reasonable period of time, the message is again put on the air but directed to a car in an adjacent district.

● However, it is rare that a car fails to get a message. Although there are numerous dead spots in the city, and heavy traffic, leaky transformers and vibrating machines cause a certain amount of

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 An-

geles 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.

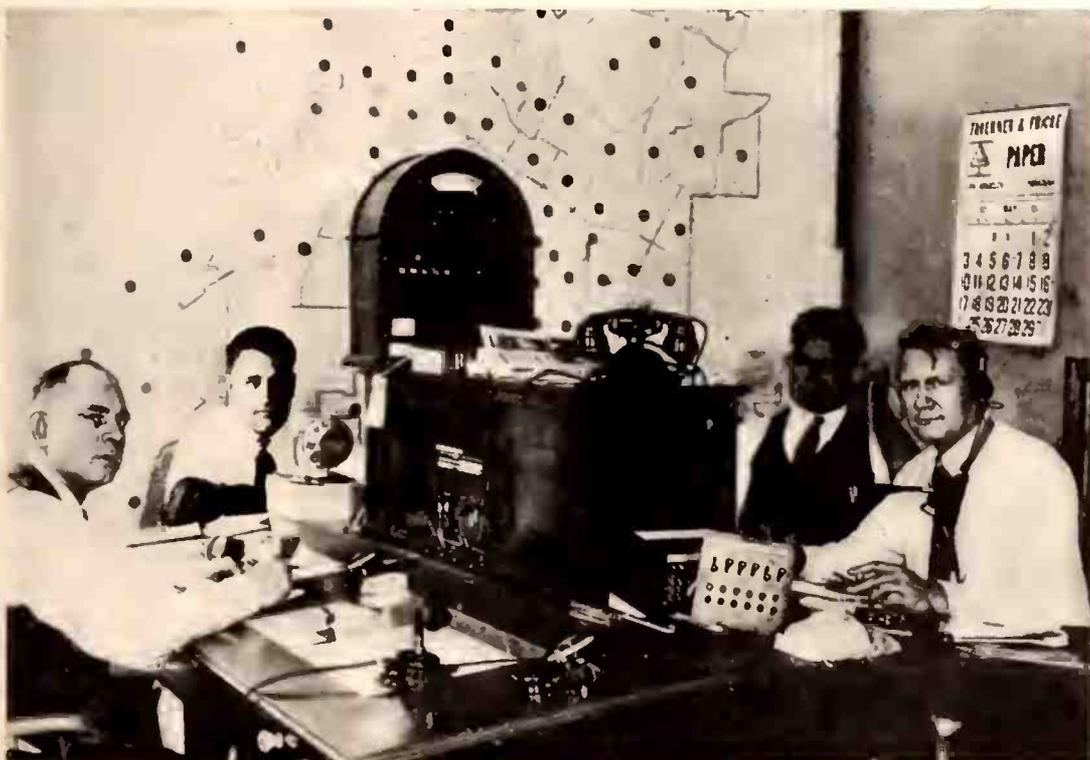
J. G. Rosso, radio supervisor of the Los Angeles Police Department, is the man largely responsible for the installation of the system. He has been interested in short wave and DX work for years.

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 Hawtrey of the L. A. Police



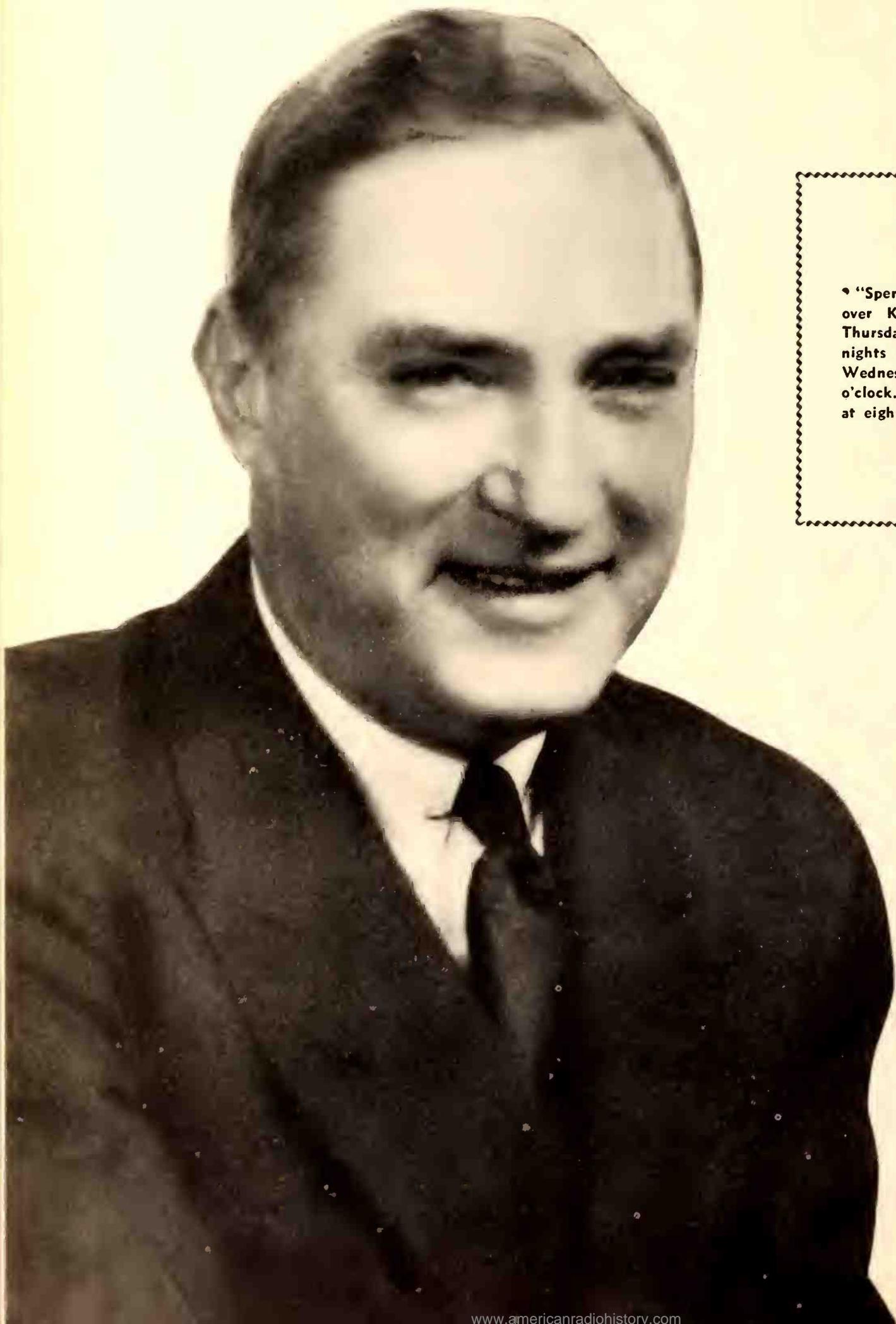
*Police Radio Control Room
J. G. Rosso, Police Radio Supervisor*



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)



*Tommy
Harris*

Happy-Go-Lucky Hour is heard over KFRC and KHJ daily at 2:00 p. m.

*Charlie
Carter*

Here's That Happy-Go-Lucky Gang



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 gamest 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 wheel-

chair 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 restaurateur. 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

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.





NORMAN HIGBY

▼
*The Boy Himself—
and His Playthings*

The Genius

by Louise Landis

"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 coconut shells on the floor to announce the approach of the hero's trusty steed.

● Incidentally, those coconut 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 was the crash of an airplane. It had to be a big one and real-

(Continued on Page 43)



Ann Sawyer Helps Our Hero

The Crash of Niagara

Brew? No— Only a Wagon Squeak



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

*Below—Frances Shelley
Snared From the Stage by
Columbia*



*Above—Tom 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 Cl
From Musical Comedy*





*Stuart Buchanan
Nan Vallon—In the Flesh*

They Don't Look Like They Sound

by
Randolph Van Nostrand



*Kay Van Riper—Cy Kendall
As They Are*

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 KFVB. Here is the stately court life, the mad street scenes, the color, romance, and horror of the revolution.

Ah, yes! Listen, as you sit, beslipped 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.

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.

Boy! Get a Look at Those Draperies



Stuart Buchanan roars and thunders into the mike. But instead of jeweled sword, lace cuffs and collar, and velvet coat, he lounges in a soft blue shirt, tie-less, 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 out-door 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 them 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 Husting 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 Husting 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 Husting 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



The Oldtimer and His Dog Listen to a Little Music

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.

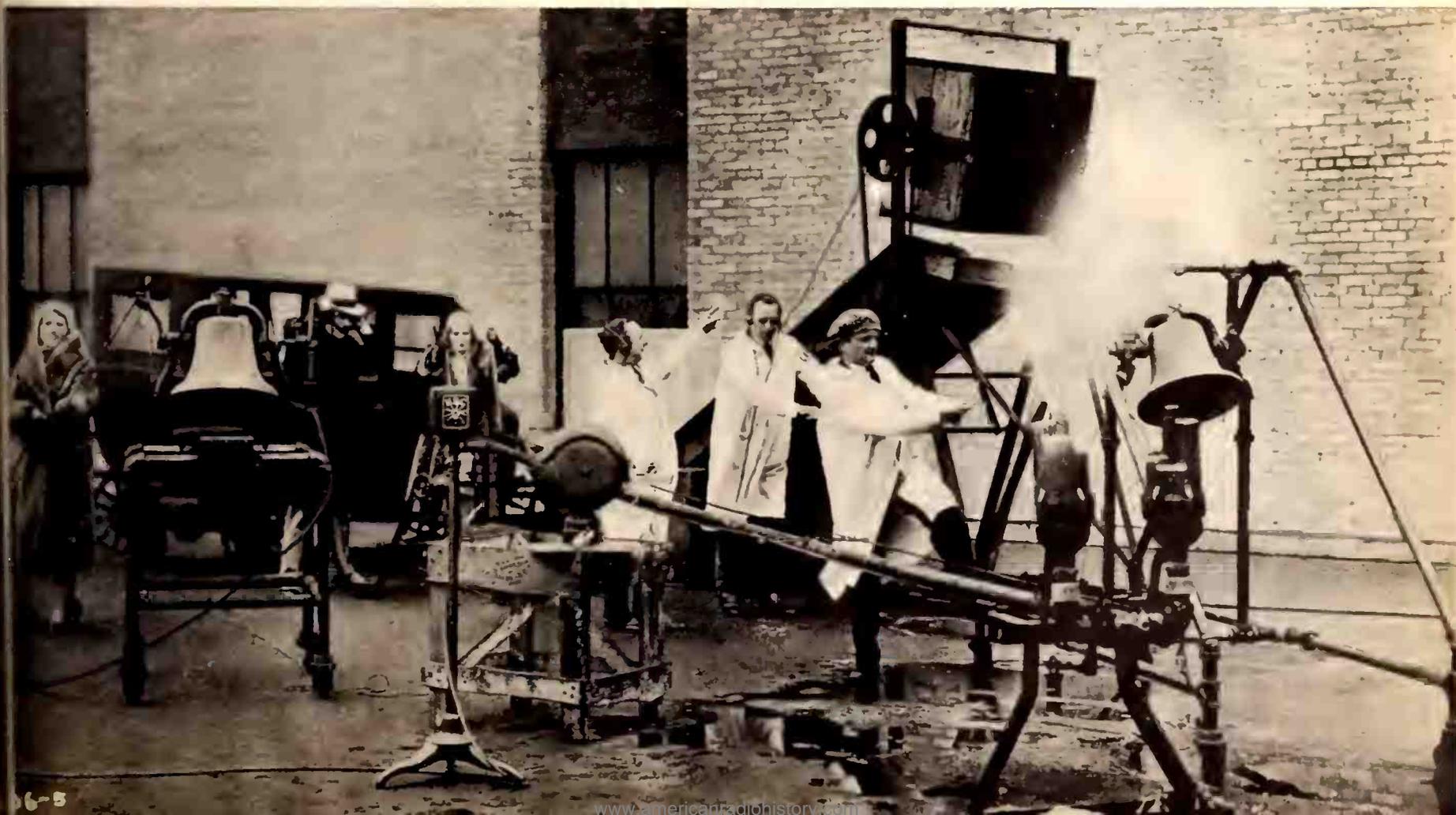
● For the musical accompaniment of the programs,

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*



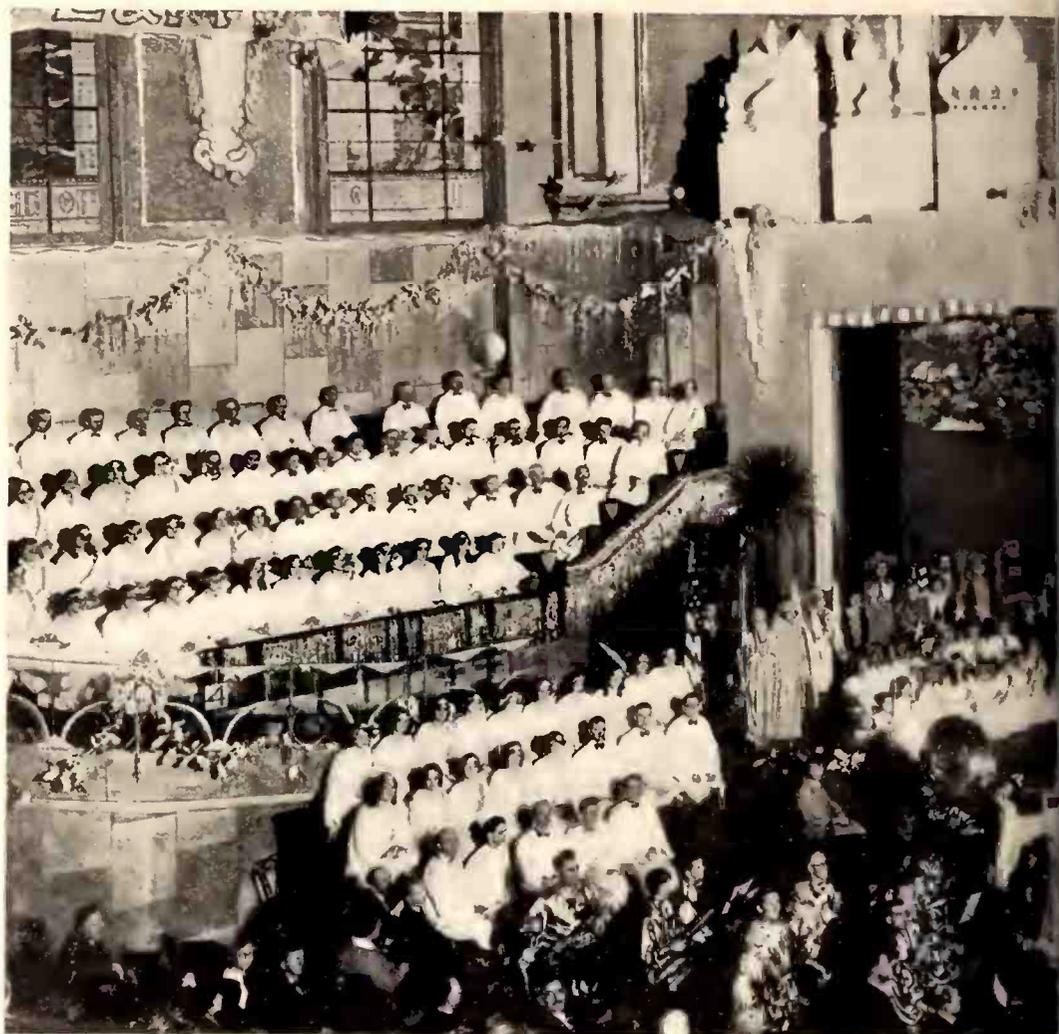
by
Edith M. Borkgren

INTRODUCING Aimee Semple McPherson, Angelus Temple and KFSG—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 astoundingly 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



Five Thousand See the Great

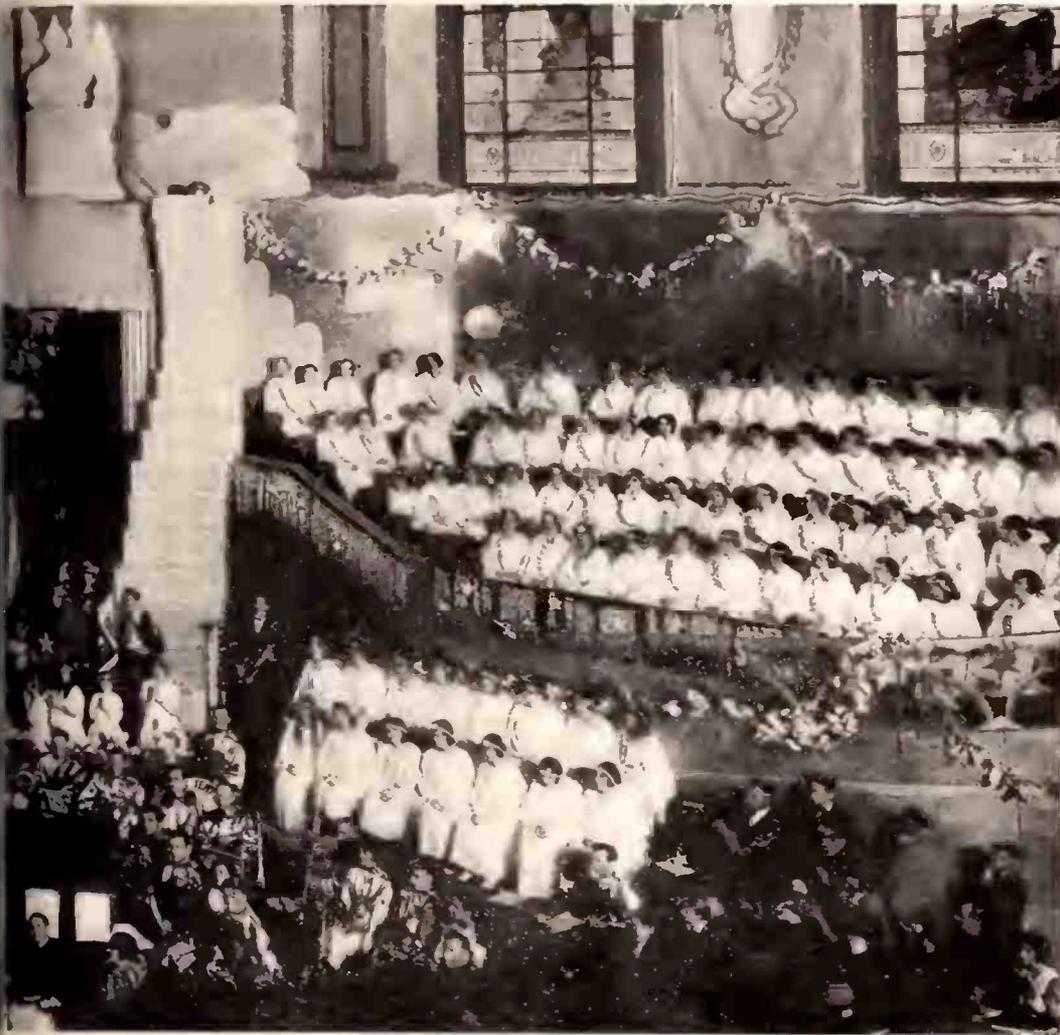
America, and the comprehensive lines on which it is operated. Impressive is the great blue cloud-flecked dome and the eight world famed stained glass windows depicting scenes in the life of Christ.

● 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.

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

GOSPEL ON THE AIR



io—Fifty Thousand Hear It

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



*Maurice Kennedy
Technical Man*



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."

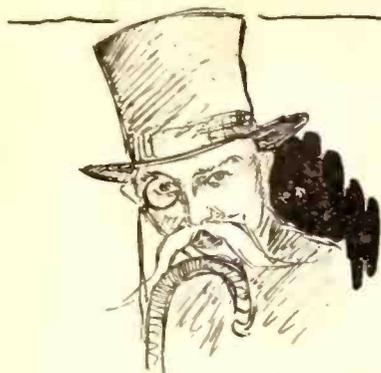
In the main entrance of the Temple stands a life boat and into its capacious depths the Angelus Temple members and friends constantly pour packages of groceries, food, clothing and all the numerous articles of which poor families stand in need—from wheel chairs to baby clothes, from bedsteads to cookstoves. 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)

est evangelist of all time,
INGS—of what Angelus
it is doing for thousands
us Temple Station KFSG.



WAIT A MOMENT NOW
DON'T TELL ME!



AN ELEPHANT CAN HAVE FLEAS
BUT A FLEA — DEAH ME I'VE
FORGOTTEN THE BALLY THING!



I SAY, HOW DID THEY
KNOW I WAS COMING!

Bilgewater—Boy and Baron!

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."

by

Frances Montgomery

"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



Monroe Upton

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!

● "I skidded through high school, a few of its offerings adhering to me. College escaped me when I put off to sea in the capacity of radio operator. As 'Sparks' with spare time, I filled my cabin with books—Wells, Shaw, Nietzsche, Strindberg, Masters, Hugo, Balzac, deMaupassant, France, Thackeray, Conrad and a lot of text books, and filled my head with their contents.

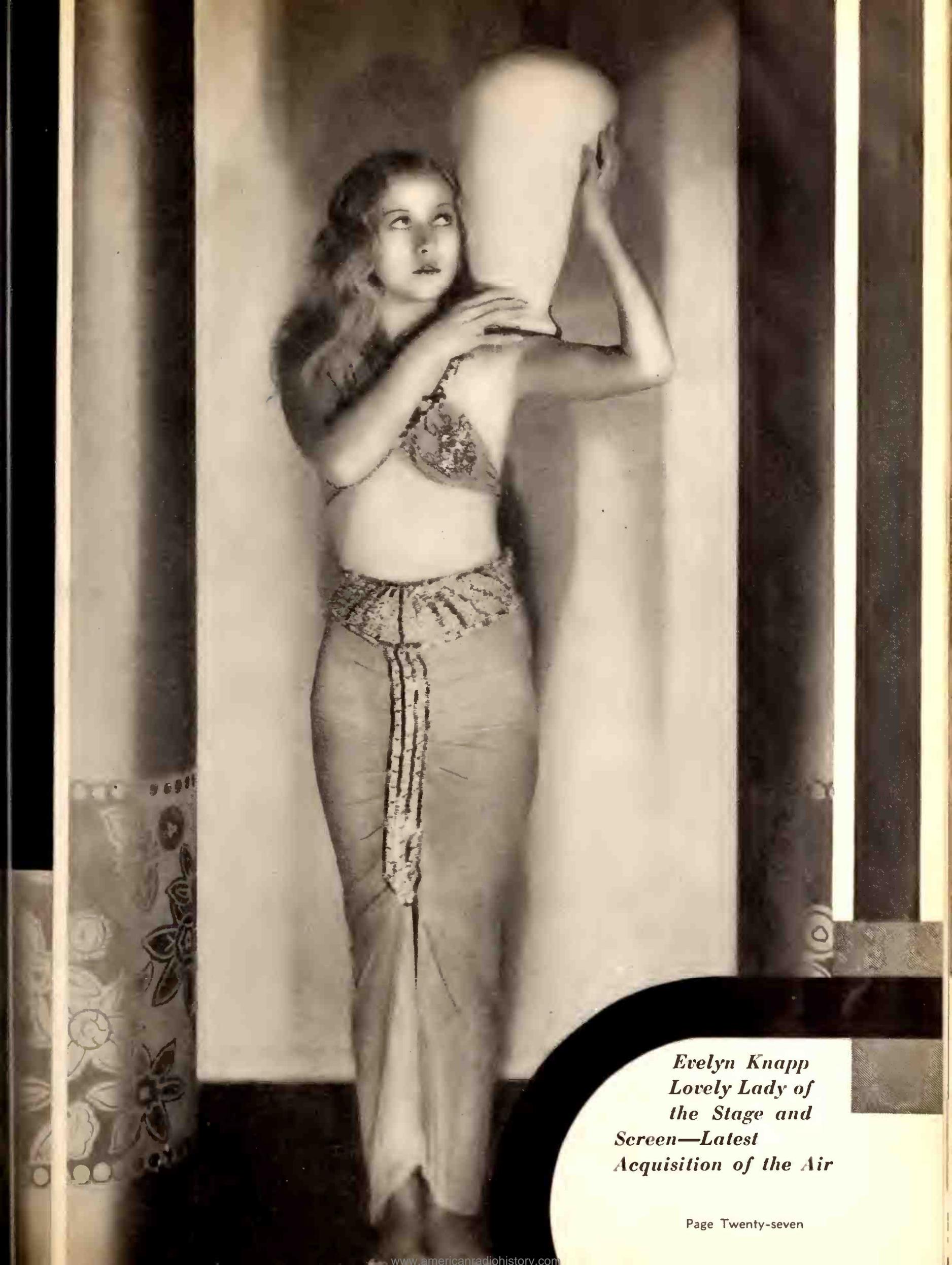
"Drunk with wonder from Nome to Valparaiso, Vancouver to Antwerp, I saw everything, went everywhere. I had wonderful times with care-free shipmates and one heavy heart each time I put to sea."

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 shacks 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

(Continued on Page 43)



*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



Jeannie and Artie Lang

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—Televison 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 women's instrumental trio.

She is a part of the bigger and better early-morning Hallelujah Hour, which includes Jimmy Bit-tick'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?

-and more Chatter

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. re-

tired, 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 Karena 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 Tastyest 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 concert-master 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 fest 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.

HAPPY — and Lucky

(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

• Many requests have come in asking what has happened to "Bing" Crosby and the Rhythm Boys, who have been broadcasting nightly from the Coconut Grove, at the Los Angeles Ambassador Hotel. It seems "Bing" and his two pals were forced through breach of contract, to walk out and off the air. If you've missed them, that's the reason.

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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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 paralyzed 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 loud-speakers, 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



Jean Cowan—KFWB

his orchestra assisted by that inimitable male quartette, The Happy Wonder Bakers revived 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 Superior Chefs 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 strut 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 toil by our side at NBC a year or so ago.

• **ADMIRING MARLENE DIETRICH**, we tuned into the Sunkist Musical Cocktail, 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 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 liveliest news broadcasts we has listened to in many months. yea, years. 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. PST. 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 KFSD. 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 Jumpup, 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." KMTR
- 6:00 AM—Early Birds. KGA
- 6:45 AM—Bill Sharples and His Gang. (Including Sun.) KNX
- 7:00 AM—Family Hour. KGFJ
- 7:00 AM—Ken Niles "News Briefs" and Organ. KHJ (Ex. Sun.)
- 7:00 AM—Cuckoo Club. KTAB (Ex. Sun.)
- 7:30 AM—News Digest. KGB KTM KTAB (Ex. Sun.)
- 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KOA (NBC) (Ex. Sun.)
- 8:00 AM—Morning Moods, Concert. KGFJ
- 8:00 AM—Shell Happytime with Hugh Barrett Dobbs. KHQ KOMO KGW (Ex. Sun. & Tues.) KPO KFI (NBC) (Ex. Sun.)
- 8:00 AM—Hallelujah Hour. KHJ KGB
- 8:30 AM—Cross-Cuts of the Day. KGO KECA
- 8:30 AM—Happy Mammy Jinny and the Doughboys. KGER
- 9:00 AM—Dobbsie's Birthday Party. KPO
- 9:15 AM—Vermont Lumberjacks. KGO KECA (NBC) (Ex. Sun. & Thurs.)
- 9:15 AM—Organ Recital by Harold Curtis. KMTR
- 9:15 AM—Cecil and Sally. KDYL (Ex. Sun.)
- 10:00 AM—Eddie Albright and His Ten o'Clock Family.
- 10:00 AM—10 o'Clock Family. KNX
- 10:30 AM—Lani McIntyre's Harmony Hawaiians. KMTR
- 10:30 AM—Smiling Eddie Marble. KDYL (Ex. Sun.)
- 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI KFSD (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—Gale and Warren. KGFJ
- 1:00 PM—Paris Inn. KNX
- 1:30 PM—Bob, Bunny and Junior. KMPC
- 2:00 PM—Eddie Albright's reading of Late Fiction. KNX (Ex. Sun.)
- 2:00 PM—Happy Go Lucky Hour. KFRC KHJ KGB (Ex. Sat. & Sun.)
- 2:00 PM—Mardi Gras. KGA
- 2:30 PM—Organ Concert. (Ex. Mon.) KFSD
- 2:30 PM—Harry Geise and His Happy Guys. KMTR
- 4:30 PM—Kangaroo Club. KDYL (Ex. Sun.)

- 5:00 PM—Big Brother Ken's Club for Kiddies. KNX KPO (Ex. Sat. & Sun.)
- 5:00 PM—Em and Tim. KGER
- 6:00 PM—Frank Watanabe. KNX (Ex. Sun.)
- 6:00 PM—Dinner Dance. KFWI
- 6:15 PM—Tom and Wash. KNX (Ex. Sun.)
- 6:30 PM—Ethiopian-Oriental Supper Club. KMTR
- 7:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD (NBC) (Ex. Sun.)
- 7:00 PM—Rango. KELW
- 7:15 PM—Bill and Co. (Ex. Sun. & Mon.)
- 9:00 PM—Duke and Luke and their Melody Uke.
- 9:15 PM—Hamlet in Hollywood. KGB KTM KTAB (Ex. Sun.)
- 9:30 PM—KTM Ranch Boys. KTM
- 9:30 PM—Organ Reveries, Dick Dixon. KFOX (Ex. Sat. & Sun.)
- 10:00 PM—Beverly Hill Billies. KMPC (Ex. Mon.)
- 10:00 PM—Gus Arnheim. KFVB (Tues. at 10:30) (Ex. Sun.)
- 10:05 PM—Biltmore Hotel Orchestra. KGB (Ex. Sun.)
- 11:00 PM—Laughner-Harris, Hotel St. Francis Dance Orchestra. KGO KFI (NBC)
- 11:00 PM—Ray Howell, the "And How" Boy. (10:30 Mon.) KMPC (Ex. Sun.)
- 11:00 PM—Jimmie Kendricks Night Owls. KTAB (Ex. Sun.)
- 11:00 PM—Paris Inn Follies. KNX
- 12:00 Midnight—Phantom of the Organ. KHJ (Sun. 11:00-12:00)
- 12:00 Midnight—Midnight Classics. KFWI

By the Week

SUNDAY

- 7:00 AM—Bill Sharples and His Gang. KNX
- 8:00 AM—Rochester Concert Orchestra. KGO KECA KOMO KFSD KGW (NBC)
- 9:30 AM—International Broadcast. KLZ KOH (CBS)
- 11:00 AM—Concert Orchestra. KGFJ
- 11:00 AM—Chapel of Memories. KFRC
- 12:00 PM—Cathedral Hour. KMJ KGB (CBS)
- 12:00 PM—Little Symphony Hour. KGFJ
- 1:30 PM—Classical Program. KTAB
- 2:30 PM—Fiesta. KGFJ
- 4:30 PM—Professor Lindsley in dramatic readings. KHJ KGB
- 4:15 PM—Collier's Radio Hour. KHQ KOMO KGW KPO KFI (NBC)
- 5:30 PM—Graham Paige Hour featuring Detroit Symphony Orchestra. KOL KFPY KOIN KFRC KHJ KDYL KLZ (CBS)
- 6:00 PM—Angelus Ensemble. KGA
- 5:15 PM—Concert Jewels. KHQ KECA (NBC)
- 6:00 PM—Royal's Poet of the Organ. Jesse Crawford. KOL KFPY KFRC KHJ KDYL KLZ KOH (CBS)
- 6:15 PM—The Coquettes. KGO KECA KFSD
- 6:30 PM—The Passerby. KGFJ
- 7:00 PM—Burr McIntosh, "Cheerful Philosopher." KFWB
- 7:45 PM—Sunday at Seth Parker's. KGO KGW KECA KFSD KTAR (NBC)
- 8:00 PM—Scotland Yard. KDYL
- 8:30 PM—Twenty-two Fifties. Courtesy Brooks Clothing Co. KHJ KFRC
- 9:00 PM—Chase & Sanborn Program. KGO KHQ KOMO KFSD KTAR KOA KGW (NBC)
- 9:00 PM—Calmon Luboviski, violinist and Claire Mellonino, pianist. KNX
- 10:00 PM—Arizona Wranglers and the Sheriff. KNX
- 10:00 PM—Beverly Hill Billies. KMPC

MONDAY

- 10:15 AM—Josephine Gibson, Food Talk. KGO KHQ KOMO KGW KFSD KTAR KFI (NBC)
- 10:30 AM—Texas Longhorns. KFVD
- 12:15 PM—Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD KSL
- 1:30 PM—Pacific Coast School of the Air. KGO KGW KFI (NBC)
- 3:00 PM—U. S. C. Lectures. KMPC
- 3:30 PM—Phil Cook, the Quaker Man. KGO KHQ KOMO KGW KFSD KFI (NBC)
- 5:00 PM—Melody Boys. KELW
- 5:00 PM—The Three Bakers. KOL KFPY KOIN KFRC KHJ KDYL (CBS)
- 6:00 PM—Stromberg - Carlson Program. Rochester Civic Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
- 6:00 PM—Guy Lombardo's Orchestra. KOL KFPY KOIN KFRC KHJ KVI (CBS)
- 7:00 PM—Paul Tremaine's Orchestra. KHJ KVI KDYL KLZ

7:30 PM—Camel Quarter Hour. KOL KFPY KOIN KFRC KHJ KDYL KLZ KVI (CBS)
 6:30 PM—Empire Builders. KGO KHQ KOMO KGW KECA KFSD KTAR (NBC)
 8:00 PM—Blue Monday Jamboree. KFRC KHJ
 8:00 PM—Adventures of Sherlock Holmes. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 8:00 PM—George Olsen and Orchestra from Chicago. KVI KDYL KLZ
 9:00 PM—U. S. C. Lectures. KMPC
 10:00 PM—Old Time Music. KFWI
 10:15 PM—Tom Terris, the Vagabond Movie Director and Prior Moore Orchestra. KFI

TUESDAY

11:00 AM—Texas Longhorns. KELW
 3:30 PM—Phil Cook. KGO KHQ KOMO KGW KFI KFSD (NBC)
 4:00 PM—Paul Whiteman's Paint Men from Chicago. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 4:15 PM—Round Towners with Irene Beasley. KFBK KFRC KHJ KDYL (CBS)
 5:30 PM—Happy Wonder Bakers. KGW KECA (NBC)
 6:00 PM—Jo and Vi. KOL KFPY KOIN KHJ KDYL (CBS)
 7:05 PM—KFWB Concert Orchestra. Lewis Meehan, tenor. KFWB
 6:30 PM—Paramount-Publix Program with Morton Downey. KNX KMJ KOL KOIN KFRC KHJ KDYL KLZ KVI KFPY (CBS)
 8:15 PM—Memory Lane. KGO KHQ KFI KFSD KTAR KOMO KGW (NBC)
 7:15 PM—Arthur Pryor's Cremona Military Band. KOL KFPY KOIN KFRC KHJ KLZ KOH KVI KDYL
 8:30 PM—Concert, directed by Meredith Willson. KFRC
 8:30 PM—Gilmore Circus. KNX
 8:45 PM—"D-17, Emperor." James Knight Carden and Players. KFI
 9:00 PM—Highway Highlights. KGB KTM KTAB
 9:00 PM—Florsheim Frolic with Anson Weeks and Orchestra. KGW KFI (NBC)
 9:15 PM—Carl Omeron and the Male Quartet. KHJ
 9:15 PM—KNX Players, directed by Georg'a Fifield. KNX
 9:30 PM—Master Merrymakers. KMPC
 9:30 PM—Main Boxing bout from Olympic Auditorium. KFWB
 9:30 PM—Doric Quartette. KFSD KOA and KGO (9:45) (NBC)
 9:30 PM—Vignettes. KHJ (CBS)
 10:00 PM—National Concert Orchestra. KGO KOMO KOA (NBC)
 10:00 PM—The Squealer. KDYL

WEDNESDAY

8:00 AM—Los Angeles Breakfast Club program. KFWB
 10:15 AM—Mary Hale Martin's Household Period. KGO KHQ KOMO KGW KFSD KTAR KFI (NBC)
 1:30 PM—Pacific Coast School of the Air. KGO KGW KFI (NBC)
 3:00 PM—U. S. C. Lectures (extension course). KMPC
 4:00 PM—Listerine Program. Bobby Jones, golf chat. KGO KHQ KOMO KGW KECA KFSD KTAR (NBC)
 4:15 PM—Radiotron Varieties. Bugs Baer, master of ceremonies. KGO KHQ KOMO KGW KECA KFSD KTAR (NBC)
 4:30 PM—Rhythm Choristers, with Freddie Rich and Orchestra. KVI KDYL KOH
 5:30 PM—Palmolive Hour. KGO KHQ KOMO KGW KFI (NBC)
 6:00 PM—Charles Joslyn. KELW
 6:30 PM—Arabesque. (CBS)
 6:30 PM—Coca-Cola Program. Grantland Rice String Orchestra, soloists. KGO KHQ KOMO KGW KFI KFSD (NBC)
 7:15 PM—Camel Pleasure Hour. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 7:15 PM—Arthur Pryor's Cremona Band. KMJ KOL KFRC KHJ (CBS)
 8:00 PM—Bert Butterworth's Airdales. KNX
 8:00 PM—Pepper Box Program with Bob Roberts. KTAB
 8:15 PM—Rin-Tin-Tin Thrillers. KHQ KOMO KGW KPO KFI KFSD KTAR
 8:30 PM—Small Black Revue. KHJ KFRC KOIN KOL
 9:00 PM—U. S. C. Lectures. KMPC
 9:00 PM—NBC Drama Hour. KGO KOA KTAR (NBC)
 10:30 PM—Russian American Art Club Orchestra. KNX
 6:30 PM—Knights of the Roaring Road. KNX
 6:30 PM—RKO Theatre of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)

THURSDAY

11:00 AM—Standard School Broadcast. KGO KGW KPO KFI (NBC)
 3:30 PM—Phil Cook. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 4:00 PM—Fleischmann Hour. Rudy Vallee. KGO KHQ KOMO KGW KECA KTAR (NBC)
 5:00 PM—Arco Birthday. KGO KHQ KOMO KGW KECA KTAR (NBC)
 5:15 PM—Lorna Fantin Numerologist. KOL KVI KHJ (CBS)
 5:30 PM—Maxwell House Ensemble. KGO KHQ KOMO KGW KECA KFSD KTAR (NBC)
 6:00 PM—Harmony Songs. KFWI
 6:00 PM—B. A. Rolfe and Lucky Strike Orchestra. KFSD KTAR KGO KHQ KOMO KGW KFI (NBC)
 7:15 PM—Arthur Pryor's Cremona Military Band. KFBK KMJ KOL KFPY KOIN KFRC KHJ KDYL KLZ KVI KOH
 7:30 PM—Standard Symphony Hour. KGO KHQ KOMO KGW KFI (NBC)
 7:30 PM—Screen Snapshots and Study in Blue. KGER
 8:00 PM—Music Masters. KTAB KTM KGB
 8:30 PM—"Soloists." KTAB KTM KGB
 8:30 PM—Demi-Tasse Revue with Gus Arnheim. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA (NBC)
 9:00 PM—Tone Paintings. KGER
 9:00 PM—Get-Together Party. KNX
 9:30 PM—Master Merrymakers. KMPC
 9:30 PM—Calmon Luboviski and Claire Melinino Concert. KNX

FRIDAY

3:30 PM—Phil Cooke. The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 4:00 PM—Cities Service Concert Orchestra. KGO KHQ KOMO KGW KECA (NBC)
 5:00 PM—Interwoven Pair. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 5:30 PM—Armour Program. KGO KHQ KOMO KGW KFI (NBC)
 6:00 PM—Armstrong Quakers. KGO KHQ KOMO KGW KFI (NBC)
 7:15 PM—Arthur Pryor's Cremona Military Band. KFBK KMJ KOL KFPY KOIN KFRC KHJ KDYL KLZ KOH (CBS)
 8:00 PM—Royal Order of Optimistic Donuts. KNX
 8:00 PM—House of Color. Max Dolin, violinist. KGO KHQ KOMO KGW KFI (NBC)

8:30 PM—S. & W. Mellow'd Melodies. KGO KHQ KOMO KGW KFI KFSD KTAR (NBC)
 9:30 PM—Jimmie Bittick's Town House Orchestra. KFRC KHJ KGB
 10:00 PM—William F. Lavy. KFWI

SATURDAY

7:30 AM—Sunrise Serenaders. KGO KOMO
 11:30 AM—Organ Recital. KGO KECA (NBC)
 11:30 AM—Saturday Syncopators. KHJ (CBS)
 12:00 Noon—Happy Chappies. KMPC
 2:10 PM—Pacific Coast League Baseball. KFWB
 3:30 PM—Margy, the Steno. KGO KPO KFSD (NBC)
 4:45 PM—Mary Charles, Blues. KHJ KGB
 6:00 PM—General Electric Hour. Walter Damrosch. KFI
 7:00 PM—Bert Lown and Orchestra. KMJ KGW KVI KFRC KHJ KDYL KLZ KOH
 7:00 PM—Show Boat. (CBS)
 7:15 PM—Gilmore Circus. KFI KGO KOMO KGW KOP (NBC)
 7:30 PM—Guy Lombardo's Royal Canadians. KHJ KFRC KGB (CBS)
 8:00 PM—Bluebird Melodies. KGO KOMO KTAR (NBC)
 8:00 PM—Black and Blue. KHJ KFRC
 8:00 PM—Scantella's Concert. KTM
 8:00 PM—KNX Varieties. KNX
 8:00 PM—Four Moods. KFWB
 8:45 PM—D-17 Emperor. KFI
 9:30 PM—Associated Spotlight Review. KGO KHQ KOMO KGW KFI (NBC)
 10:00 PM—Hill Billies. KMPC
 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 kilocycles, call letters and location is furnished. Clip out page 34 of this issue and keep it near your radio. It is a handy reference, and the illustrated station-finding dial will help you find your favorite station quickly and easily.

Regular Programs Broadcast

Sunday

8:00 AM—Rochester Concert Orchestra. KGO KOMO KGW KECA KFSD
 8:30 AM—Troika Bells. KECA KTAR KOMO KGO
 8:45 AM—Pet Clinic of the Air. KGO KHQ KOMO KGW KFI KFSD
 9:00 AM—Breakfast with Sperry. KHQ KOMO KGW KPO KFI KFSD
 10:30 AM—Bible Stories. KGO
 10:30 AM—Yeast Foamers. KHQ KOMO KGW KPO KECA KFSD KTAR
 11:00 AM—Grace Cathedral Service. KGO
 12:00 PM—Dr. S. Parkes Cadman. KHQ KGW KPO; KOMO (12:15 to 1:00 PM)
 12:00 PM—Dave Rosebrook and His Band. KGO
 1:00 PM—National Vespers. KGO KHQ KOMO KGW KTAR
 2:00 PM—The Vagabonds. KGO
 2:00 PM—Catholic Hour. KHQ KOMO KGW KPO KECA KTAR
 3:00 PM—Rudy Vallee and His Connecticut Yankees. KGO KOMO KGW KECA KTAR
 4:00 PM—Enna Jettick Melodies. KHQ KOMO KGW KPO KFI KFSD KTAR
 4:00 PM—Musical Moods. KGO
 4:15 PM—Collier's Radio Hour. KHQ KOMO KGW KPO KFI
 4:30 PM—Gunnar Johansen, Pianist. KGO KFSD
 5:00 PM—Bits of Melody. KGO
 5:15 PM—Concert Jewels. KGO KECA KTAR; KGW (6:00 to 6:15 PM)
 6:15 PM—The Coquettes. KGO KECA KFSD
 6:30 PM—Hotel St. Francis Salon Orchestra. KGO
 6:45 PM—Sunday at Seth Parker's. KGO KOMO KGW KECA KFSD KTAR
 7:15 PM—Heel Hugger Harmonies. KHQ KOMO KGW KPO KECA KFSD KTAR
 7:15 PM—Hotel St. Francis Dance Orchestra. KGO KGW KECA KFSD KTAR
 7:30 PM—Carnation Contented Hour. KGO KHQ KOMO KGW KFI KFSD; KSL KOA (7:45-8:00 PM, PST)
 9:00 PM—Chase and Sanborn Program. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
 9:30 PM—The Reader's Guide. KGO
 10:00 PM—Sunday Night Concert. KGO KOA; KHQ (10:30 to 11:00 PM)
 11:00 PM—Paul Carson, Organist. KGO

Monday

7:30 AM—Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
 8:00 AM—Shell Happytime. KHQ KOMO KGW KPO KFI KSL
 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
 9:30 AM—Arion Trio. KGO KGW

10:15 AM—Josephine B. Gibson, Food Talk. KGO KHQ KOMO KGW KFI KFSD KTAR
 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI KFSD; KTAR KSL KOA (10:50 to 11:30 AM)
 11:30 AM—Organ Recital. KGO KECA
 12:00 PM—Luncheon Concert. KGO KECA
 12:15 PM—Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD KSL; KTAR (12:45 to 1:00 PM)
 1:00 PM—Hotel Sir Francis Drake Orchestra. KGO KGW KECA KTAR
 1:30 PM—Rembrandt Trio. KGO KTAR
 2:00 PM—NBC Matinee. KGO; KECA KFSD (2:00 to 2:15, 2:45 to 3:00 PM)
 2:15 PM—Mormon Tabernacle Choir and Organ. KOMO KPO KECA KFSD KTAR
 3:00 PM—Bits of Melody. KGO
 3:30 PM—Phil Cook, The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR
 3:45 PM—News Service. KGO
 4:15 PM—Cowboy Kids. KGO
 4:30 PM—Gold Medal Express. KGO KHQ KOMO KGW KFI KFSD KTAR
 5:00 PM—Maytag Orchestra. KGO KHQ KOMO KGW KECA
 5:30 PM—General Motors Program. KGO KHQ KOMO KGW KFI
 6:00 PM—Stromberg - Carlson Program. KGO KHQ KOMO KGW KFI KFSD KTAR
 6:30 PM—Empire Builders. KGO KHQ KOMO KGW KECA KFSD KTAR
 7:00 PM—The Pepsodent Program—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD
 7:15 PM—Cheer Leaders. KGO KECA
 7:30 PM—Around the Links with Peter Hay. KGO
 7:45 PM—Silhouettes. KGO KHQ KECA
 8:00 PM—Adventures of Sherlock Holmes. KGO KHQ KOMO KGW KFI KFSD KTAR
 8:30 PM—Pacific National Singers. KGO; KECA KOA (9:15 to 9:30 PM)
 9:30 PM—The Vagabonds. KGO KECA KOA
 10:00 PM—Richfield News Flashes. KHQ KOMO KGW KPO KFI KFSD
 10:30 PM—Out of Doors with J. P. Cuenin. KGO KOA
 10:45 PM—The Voice of Pan. KGO KHQ KOA
 11:00 PM—Lofner-Harris Hotel St. Francis Dance Orchestra. KGO KGW; KFI (11:15 to 12:00 PM)

Tuesday

7:30 AM—Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 PM)
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
 8:00 AM—Shell Happytime. KHQ KOMO KGW KPO KFI KSL
 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

9:30 AM—The Entertainers. KGO KGW; KECA (9:45 to 10:00 AM)
 10:00 AM—Color Harmony Program. KGO KHQ KOMO KGW KFI
 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI
 11:30 AM—Organ Recital. KGO KECA
 11:45 AM—Edna Wallace Hopper. KGO KHQ KOMO KGW KECA KFSD KTAR
 12:00 PM—Luncheon Concert. KGO KGW KECA
 12:15 PM—Western Farm and Home Hour. KGO KOMO KGW KECA KFSD KSL; KTAR (12:45 to 1:00 PM)
 1:00 PM—Pacific Vagabonds. KGO KECA KTAR KOA
 1:30 PM—Hotel Sir Francis Drake Orchestra. KGO KTAR KOA
 2:00 PM—NBC Matinee. KGO; KECA KFSD KTAR (2:00 to 2:30 PM) KGW (2:15 to 2:45 PM)
 3:00 PM—Lure of the Tropics. KGO KGW KECA
 3:30 PM—Phil Cook, The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR
 3:45 PM—Dr. Scholl Ramblers. KGO KHQ KOMO KFI KFSD KTAR
 4:00 PM—Paul Whiteman's Paint Men. KGO KHQ KOMO KGW KFI KFSD KTAR
 4:30 PM—Slices of Life. KGO
 4:45 PM—News Service. KGO
 5:00 PM—McKesson Musical Magazine. KGO KHQ KOMO KGW KECA KFSD KTAR
 5:30 PM—The Fuller Man. KGO KHQ KOMO KGW KECA
 6:00 PM—B. A. Rolfe and His Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR
 7:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD
 7:15 PM—Sperry Smiles. KGO KHQ KOMO KGW KECA KFSD
 7:30 PM—Doric Quartet. KGO
 8:00 PM—Romany Echoes. KGO
 8:00 PM—Caswell Concert. KHQ KOMO KGW KPO KFI
 8:15 PM—Memory Lane. KGO KHQ KOMO KGW KFI KFSD KTAR
 8:45 PM—Parisian Quintet. KGO KOA
 9:00 PM—The Vagabonds. *KGO KGW KFSD KTAR
 9:30 PM—Songland. KGO KFSD KOA
 10:00 PM—Richfield News Flashes. KHQ KOMO KGW KPO KFI KFSD
 10:00 PM—National Concert Orchestra. KGO KOA; KOMO (10:15 to 11:00 PM)
 11:00 PM—Lofner-Harris Hotel St. Francis Dance Orchestra. KGO KGW

Wednesday

7:30 AM—Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
 8:00 AM—Shell Happytime. KHQ KOMO KGW KPO KFI KSL
 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)

Over NBC Western Network

9:15 AM—The Lumberjacks. KGO
 9:30 AM—Radio Ramblings. KGO; KGW (9:30 - 9:45; 10:00 - 10:15 AM)
 10:15 AM—Mary Hale Martin's Household Period. KGO KHQ KOMO KGW KFI KTAR KSL KOA
 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI
 11:30 AM—Organ Recital. KGO KECA
 12:15 PM—Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD; KTAR (12:45 to 1:00 PM)
 1:00 PM—Hotel Sir Francis Drake Orchestra. KGO KGW KECA KTAR
 1:30 PM—Arion Trio. KGO KFI
 2:00 PM—NBC Matinee. KGO KECA; KFSD KTAR (2:00 to 2:30 PM)
 3:00 PM—Business and Pleasure. KGO
 3:15 PM—Science Speaks. KGO KOMO KECA
 3:30 PM—Phil Cook, The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR
 3:45 PM—Back of the News in Washington. KGO KOMO KGW
 4:00 PM—Listerine Program. KGO KHQ KOMO KGW KECA KFSD KTAR
 4:30 PM—Cowboy Kids. KGO
 4:45 PM—News Service. KGO
 5:00 PM—Halsey, Stuart Program. KGO KHQ KOMO KGW KFI
 5:30 PM—Palmolive Hour. KGO KHQ KOMO KGW KFI
 6:30 PM—Coca Cola Program. KGO KHQ KOMO KGW KFI KFSD KTAR
 7:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD
 7:15 PM—Vincent Lopez. KGO KHQ KOMO KGW KFSD KTAR
 8:00 PM—Hal Kemp. KGO KHQ KOMO KGW KECA KFSD KTAR
 8:15 PM—Cheer Leaders. KGO
 8:30 PM—Lofner and Harris. KGO; KGW (8:30 to 8:45 PM)
 9:00 PM—NBC Drama Hour. KGO KTAR KOA
 9:30 PM—The Road Show. KGO KOA
 10:00 PM—Richfield News Flashes. KHQ KOMO KGW KPO KFI KFSD
 10:30 PM—My Castle of Dreams. KGO KHQ KOA
 11:00 PM—Lofner-Harris Hotel St. Francis Dance Orchestra. KGO KGW

Thursday

7:30 AM—Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
 8:00 AM—Shell Happytime. KHQ KOMO KGW KPO KFI KSL
 8:00 AM—Financial Service. 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
 9:30 AM—Rembrandt Trio. KGO
 10:00 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KFI; KFSD KTAR KSL KOA (10:20 to 11:00 AM)
 11:00 AM—Organ Recital. KGO KFI

12:00 Noon—Luncheon Concert. KGO KGW KECA
 12:15 PM—Western Farm and Home Hour. KGO KHQ KOMO KGW 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 Orchestra. KGO KECA
 2:00 PM—NBC Matinee. KGO KECA KFSD KTAR KGW KHQ KOMO
 3:00 PM—Mid-Week Federation Hymn Sing. KGO KPO
 3:30 PM—Phil Cook, The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR
 3:45 PM—News Service. KGO
 4:00 PM—Fleischmann Hour. KGO KHQ KOMO KGW KECA KTAR
 5:00 PM—Arco Birthday Party. KGO KHQ KOMO KGW KECA
 5:30 PM—Maxwell House Ensemble. KGO KHQ KOMO KGW KECA KFSD KTAR
 6:00 PM—B. A. Rolfe and His Lucky Strike Dance Orchestra. KGO KHQ KOMO KGW KFI KFSD KTAR
 7:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD
 7:15 PM—Sperry Smiles. KGO KHQ KOMO KGW KECA KFSD
 7:30 PM—Standard Symphony Hour. KGO KHQ KOMO KGW KFI
 8:30 PM—Demi-Tasse Revue. KGO KHQ KOMO KGW KFI 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
 10:00 PM—The Nomads. KGO KFI KOA
 10:30 PM—Forest Protection Program. KGO KFSD
 10:45 PM—Piano Capers. KGO
 11:00 PM—Lofner-Harris Hotel St. Francis Dance Orchestra. KGO KGW

Friday

7:30 AM—Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
 8:00 PM—Shell Happytime. KHQ KOMO KGW KPO KFI KSL
 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
 9:30 AM—The Entertainers. KGO KGW
 10:00 AM—The Recitalists. KGO
 10:15 AM—Josephine B. Gibson, Food Talk. KGO KHQ KOMO KGW KFI KFSD KTAR
 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI KFSD; KTAR KSL KOA (10:30 to 10:50; 11:10 to 11:30 AM)
 11:30 AM—Organ Recital. KGO KECA
 12:15 PM—Western Farm and Home Hour. KGO KHQ KOMO KGW KECA KFSD; KTAR (12:45 to 1:00 PM)

1:00 PM—Hotel Sir Francis Drake Orchestra. KGO KECA KTAR
 2:00 PM—NBC Matinee. KGO KECA; KFSD KTAR (2:00 to 2:30 PM) KGW (2:15 to 2:50 PM)
 3:00 PM—Major Bowe's "Family." KGO KECA
 3:30 PM—Phil Cook, The Quaker Man. KGO KHQ KOMO KGW KFI KFSD KTAR
 3:45 PM—News Service. KGO
 4:00 PM—Cities Service Concert Orchestra. KGO KHQ KOMO KGW KECA
 5:00 PM—Interwoven Pair. KGO KHQ KOMO KGW KFI KFSD KTAR
 5:30 PM—Armour Program. KGO KHQ KOMO KGW KFI
 6:00 PM—Armstrong Quakers. KGO KHQ KOMO KGW KFI
 6:30 PM—RKO Theatre of the Air. KGO KHQ KOMO KGW KFI KFSD KTAR
 7:00 PM—Amos 'n' Andy. KGO KHQ KOMO KGW KECA KFSD
 7:15 PM—Brownbilt Footlites. KGO KHQ KOMO KGW KFI KFSD KTAR
 7:30 PM—Musical Echoes. KGO; KHQ (7:45 to 8:00 PM)
 8:00 PM—The House of Color. KGO KHQ KOMO KGW KFI KSL
 8:30 PM—Adventures of Kenya Bill. KGO KHQ KOMO KGW KFI KFSD KTAR
 9:00 PM—Hill Billies. KGO KOA
 9:30 PM—Kodak Week-End Hour. KGO KHQ KOMO KGW KFI KFSD KTAR KSL KOA
 10:00 PM—Richfield News Flashes. KHQ KOMO KGW KPO KFI KFSD
 10:00 PM—Mystery Serial. KGO KECA KSL KOA
 10:30 PM—Portland Rose Festival. KGO KOMO KECA KOA
 11:00 PM—Lofner-Harris Hotel St. Francis Dance Orchestra. KGO

Saturday

7:30 AM—Sunrise Serenaders. KGO; KOMO (7:30 to 7:45 AM)
 7:45 AM—Van and Don, the Two Professors. KHQ KOMO KGW KPO KFI KFSD KTAR KSL KOA
 8:00 AM—Shell Happytime. KHQ KOMO KGW KPO KFI KSL
 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
 9:30 AM—National Farm and Home Hour. KGO KOMO KGW KPO KFI KFSD
 10:30 AM—Woman's Magazine of the Air. KGO KHQ KOMO KGW KPO KFI; KFSD KTAR (10:50 to 11:10 AM)
 11:30 AM—Organ Recital. KGO KECA
 12:00 PM—Piano Capers. KGO KECA
 12:15 PM—Pacific Feature Hour. KGO KOMO KGW KECA
 1:00 PM—Hotel Sir Francis Drake Orchestra. KGO KECA KTAR
 2:00 PM—Black and Gold Room Orchestra. 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 KLZ KOH
 9:30 AM—Gypsy Trail. KOL KVI KDYL KLZ KOH
 10:00 AM—Poets Gold. KOL KVI KDYL KLZ KOH
 10:30 AM—Ballad Hour. KOL KVI KDYL KLZ KOH
 11:00 AM—Symphonic Hour with Toscha Seidel, Violinist. KVI KDYL KLZ KOH
 12:00 Noon—Cathedral Hour. KOL KVI KHJ KDYL KLZ KOH
 1:30 PM—Pastorale. KVI KHJ KDYL KLZ KOH
 3:00 PM—The World's Business. KWG KMJ KVI KFRC KDYL KLZ KOH
 3:15 PM—Piano Pals. KWG KMJ KVI KFRC KDYL KLZ KOH
 3:30 PM—Grand Opera Miniature. KWG KMJ KVI KDYL KLZ KOH
 4:00 PM—*“Devils, Drugs and Doctors.” KWG KMJ KVI KFPY KOIN KFRC KHJ KDYL
 4:15 PM—Kate Smith and Her Swanee Music. KWG KFRC KHJ KDYL KLZ KOH
 5:30 PM—*Graham-Paige Hour. KWG KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 6:00 PM—*The Gauchos. KMJ KVI KFRC KHJ KDYL KLZ KOH
 6:30 PM—*Fortune Builders. KWG KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 6:45 PM—*Star Reveries. KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:00 PM—Continental String Quartet. KOL KVI KLZ KOH
 7:30 PM—Around the Samovar. KVI KLZ KDYL KOH
 8:00 PM—Quiet Harmonies. KVI KHJ 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—The Madison Singers. KDYL
 7:30 AM—*Uneda Bakers. KDYL
 8:00 AM—Paul Tremaine and His Orchestra. KLZ KOH
 8:30 AM—Columbia Revue. KOH
 9:00 AM—Felix Ferdinando. KWG KVI KFRC KLZ KOH
 9:30 AM—Harry Tucker and his Barclay Orchestra. KWG KOL KVI KFRC KHJ KOH
 10:00 AM—Dale Wimbrow. KOL KOH
 10:15 AM—Columbia Artists Recital. KMJ KOH
 10:30 AM—Rhythm Kings. KMJ KOH
 11:00 AM—“La Forza Del Destino.” KMJ KWG KVI KHJ KLZ KOH
 11:15 AM—Columbia Salon Orchestra. KMJ KVI KLZ KOH

11:15 AM—*Uneda Bakers. KMJ KOL KVI KFPY KOIN KFRC KHJ
 11:45 AM—Ann Leaf at the Organ KMJ KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 12:00 Noon—U. S. Army Band from Washington, D. C. KWG KVI KDYL KLZ KOH
 12:30 PM—Wardman Park Hotel Orchestra from Washington, D. C. KVI KDYL KLZ KOH
 1:00 PM—Art Gilham. KWG KOL KVI KHJ KDYL KLZ KOH
 1:15 PM—Gypsy Music Makers. KWG KOL KVI KFRC KDYL KLZ KOH
 1:30 PM—Dodge Twins. KWG KOL KVI KDYL KLZ KOH
 2:00 PM—Ray Welch and His Fulton Royal Orchestra. KDYL KLZ KOH
 2:30 PM—Riddles and Grins from Chicago. KDYL KLZ KOH
 2:45 PM—Madame Belle Forbes Cutter. KDYL KLZ KOH
 3:00 PM—Current Events. KLZ KOH
 3:15 PM—Morton Downey. KDYL KLZ KOH
 3:45 PM—The Bon Bons. KOH
 4:30 PM—Barbara Maurel, Contralto with New World Symphony. KWG KVI KHJ KOH
 5:00 PM—*The Three Bakers. KWG KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 6:00 PM—*Robert Burns Panatela Program. KMJ KWG KVI KOIN KFRC KHJ KLZ
 6:30 PM—Savino Tone Pictures. KOL KVI KHJ KDYL KOH
 7:00 PM—Paul Tremaine and His Orchestra. KWG KVI KHJ KDYL KLZ KOH
 7:15 PM—*Pryor's Crema Band. KWG KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:30 PM—*The Camel Quarter Hour. KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:45 PM—Asbury Park Casino Orchestra. KMJ KVI KDYL KLZ KOH
 8:00 PM—George Olson and His Orchestra from Chicago. KVI KDYL KLZ KOH
 8:30 PM—Nocturne. KDYL KLZ 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 Revue. KDYL KOH
 9:00 AM—Felix Ferdinando and His Park Central Orchestra. KWG KVI KFRC KDYL KOH
 9:30 AM—Savoy-Plaza Orchestra. KWG KOL KVI KFRC KHJ KOH
 10:00 AM—Pabst-Ett Varieties. KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 10:15 AM—The Four Clubmen. KMJ KOH
 10:45 AM—Columbia Salon Orchestra. KMJ KWG KOH
 11:00 AM—Columbia Salon Orchestra. KMJ KWG KOL KFRC KLZ KOH
 11:30 AM—The Three Doctors. KMJ KWG KOL KVI KFRC KDYL KLZ KOH

11:45 AM—The Captivators. KMJ KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 12:00 Noon—Italian Idyll. KWG KVI KDYL KLZ KOH
 12:30 PM—Four Clubmen. KVI KDYL KLZ KOH
 1:00 PM—Frank Ross. KWG KOL KVI KDYL KLZ KOH
 1:15 PM—Adventures in Words. KWG KOL KVI KHJ KLZ KOH
 1:30 PM—Bert Lown and His Biltmore Orchestra. KWG KOL KVI KDYL KLZ KOH
 2:00 PM—Harry Tucker and His Barclay Orchestra. KDYL KLZ KOH
 2:30 PM—Harry Tucker and His Barclay Orchestra. KDYL KLZ KOH
 2:45 PM—Ben Bernie and His Orchestra from Chicago. KDYL KLZ KOH
 3:00 PM—Ben Bernie and His Orchestra from Chicago. KLZ 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 Beasley. KWG KVI KFRC KHJ KDYL KOH
 6:00 PM—*Blue Ribbon Malt Jester. KWG KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 6:15 PM—Tito Guizar. KMJ KVI KDYL KLZ KOH
 6:30 PM—*Paramount Publix Program with Morton Downey. KWG KNX KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 7:00 PM—Fletcher Henderson and His Orchestra. KWG KVI KDYL KLZ KOH
 7:15 PM—*Pryor's Crema Band. KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:30 PM—*Camel Quarter Hour. KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:45 PM—Ozzie Nelson and Pelham Heath Orchestra. KVI KHJ KDYL KOH
 8:00 PM—Romanelli and His King Edward Orchestra from Toronto. KWG KOL KVI
 8:30 PM—Nocturne. KDYL KOH

Wednesday

5:30 AM—Tony's Scrap Book. KDYL
 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 Husbands. KDYL
 6:45 AM—Fashion Facts 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 Revue. KOH
 9:00 AM—Felix Ferdinando and His Orchestra. KWG KVI KFRC KHJ KDYL KOH
 9:30 AM—Harry Tucker and His Barclay Orchestra. KWG KOL KVI KHJ KOH
 10:00 AM—Rhythm Kings. KMJ KOH
 10:30 AM—Ann Leaf at the Organ. KMJ KOH
 11:00 AM—Columbia Salon Orchestra. KMJ KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 11:30 AM—The Three Doctors. KMJ KWG KOL KVI KFRC KHJ KDYL KLZ KOH

Over CBS Western Network

11:45 AM—Syncopated Silhouettes. KMJ KWG KOL KVI KFRC KDYL KLZ KOH
 12:30 PM—Columbia Artists Recital. KWG KVI KDYL KLZ KOH
 1:00 PM—Asbury Park Casino Orchestra. KOL KVI KFRC KDYL KLZ KOH
 1:30 PM—Ben and Helen. KWG KOL KVI KFRC KDYL KLZ KOH
 1:45 PM—Tony's Scrap Book. KMJ KWG KOL KVI KFRC KDYL KLZ KOH
 2:00 PM—"Bill Schudt's Going to Press." KDYL KLZ KOH
 2:15 PM—Winegar's Barn Orchestra. KLZ KDYL KOH
 2:30 PM—Riddles and Grins from Chicago. KLZ KOH
 2:45 PM—Edward Davies and H. Neumiller. KDYL KLZ KOH
 3:00 PM—Morton Downey. KDYL KLZ KOH
 3:15 PM—Felix Ferdinando and His Park Central Orchestra. KDYL KOH
 4:30 PM—Rhythm Choristers. KVI KFRC KHJ KDYL KOH
 5:30 PM—Arabesque. KOL KVI KDYL KLZ KOH
 6:00 PM—*Vitality Personalities. KMJ KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 6:15 PM—Peter Pan Parisians. KVI
 6:30 PM—*McAleeer Polishers. KMJ KWG KOL KVI KFPY KOIN KFRC KDYL KLZ
 6:45 PM—The Bon Bons. KMJ KWG KFRC KHJ KDYL KLZ KOH
 7:00 PM—Paul Tremaine and His Orchestra. KVI KHJ KDYL KLZ KOH
 7:15 PM—*Pryor's Cremo Band. KMJ KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:30 PM—The Camel Quarter Hour. KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 8:00 PM—St. Moritz Orchestra. KWG KVI KFRC KDYL KLZ KOH
 8:30 PM—Nocturne. KDYL KLZ KOH
 9:45 PM—*Peter Pan Parisians. KMJ KVI KFPY KOIN KFRC KHJ

Thursday

5:30 AM—Tony's Scrap Book. KDYL KLZ
 5:45 AM—Morning Minstrels. KDYL KLZ
 6:00 AM—Pot of Gold. KDYL
 6:30 AM—Your Garden. KDYL
 7:30 AM—Uneeda Bakers. KDYL 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 Revue. KOH
 9:00 AM—Felix Ferdinando and His Orchestra. KWG KVI KFRC KHJ KLZ KOH
 9:30 AM—Savoy-Plaza Orchestra. KWG KOL KVI KFRC KHJ KOH
 10:00 AM—Dale Wimbrow. KOH
 10:15 AM—Columbia Artists Recital. KOH
 10:45 AM—Columbia Salon Orchestra. KMJ KOH
 11:00 AM—Columbia Salon Orchestra. KMJ KHJ KLZ KOH
 11:15 AM—Uneeda Bakers. KMJ KWG KOL KVI KFPY KOIN KFRC KHJ
 11:15 AM—Columbia Salon Orchestra. KLZ KOH

11:30 AM—The Three Doctors. KMJ KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 11:45 AM—Rhythm Ramblers. KMJ KWG KOL KVI KFRC KDYL KLZ KOH
 12:00 Noon—Melody Magic. KWG KVI KDYL KLZ KOH
 12:30 PM—Rhythm Kings. KVI KDYL KLZ KOH
 1:00 PM—Asbury Park Casino Orchestra. KWG KOL KVI KHJ KDYL KLZ KOH
 1:30 PM—Virginia Arnold. KWG KOL KVI KLZ KOH
 2:00 PM—Frank Ross. KOL KVI KDYL KLZ KOH
 2:15 PM—Ray Welch and His Fulton Royal Orchestra. KOL KVI KDYL KLZ KOH
 2:30 PM—Ray Welch and His Fulton Royal Orchestra. KLZ KOH
 2:45 PM—Ben Bernie and His Orchestra. KDYL KLZ KOH
 3:00 PM—Morton Downey. KDYL KLZ KOH
 3:15 PM—St. Moritz Orchestra. KDYL KOH
 3:30 PM—St. Moritz Orchestra. KOH
 4:15 PM—Mary Charles. KVI KDYL KLZ KOH
 5:15 PM—The Columbians, Four Clubmen with Freddie Rich's Orchestra. KWG KVI KHJ KDYL KLZ KOH
 6:00 PM—The Lutheran Hour. KWG KOL KFPY KOIN KFRC KHJ KDYL KLZ KVI
 6:45 PM—Peters Parade. KWG KOL KVI KFRC KDYL KOH
 7:00 PM—Jack Denny and His Orchestra from Montreal. KVI KFRC KLZ KDYL
 7:15 PM—Pryor's Cremo Band. KMJ KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:30 PM—Camel Quarter Hour. KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ KOH
 7:45 PM—Radio Roundup. KVI KDYL KLZ KOH
 8:00 PM—Ozzie Nelson and His Pelham Heath Orchestra. KWG KVI KDYL KLZ KOH
 8:30 PM—Nocturne. KMJ KWG KLZ KOH

Friday

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

12:45 PM—Edna Thomas. KVI KDYL KLZ KOH
 1:00 PM—Light Opera Gems. KWG KVI KFRC KHJ KDYL KLZ KOH
 1:30 PM—Dodge Twins. KWG KOL KVI KFRC KDYL KLZ KOH
 1:45 PM—Tony's Scrap Book. KMJ KWG KOL KVI KFRC KDYL KLZ KOH
 2:00 PM—Winegar's Barn Orchestra. KOL KVI KDYL KLZ KOH
 2:30 PM—Riddles and Grins from Chicago. KDYL KLZ KOH
 2:45 PM—Mme. Belle Forbes Cutter. KLZ KOH
 3:00 PM—Morton Downey. KDYL KLZ KOH
 3:15 PM—St. Moritz Orchestra. KDYL KOH
 3:30 PM—Red Goose Adventures. KDYL KLZ KOH
 3:45 PM—Kate Smith and Her Swanee Music. KOH
 5:30 PM—Red Goose Adventures. KOL KVI KFPY KOIN KFRC KHJ
 6:00 PM—Van Heusen Program. KWG KOL KFPY KOIN KFRC KHJ KDYL
 7:00 PM—Fletcher Henderson and His Orchestra. KVI KLZ KOH
 7:15 PM—Pryor's Cremo Band. KMJ KWG KOL KVI KFPY KOIN KFRC KDYL KOH
 7:30 PM—Camel Quarter Hour. KWG KOL KVI KFPY KOIN KFRC KHJ KDYL KLZ
 8:00 PM—George Olson and His Orchestra. KMJ KVI KDYL KLZ KOH
 8:30 PM—Nocturne. KDYL KLZ KOH
 8:30 PM—*Gilmore Program. KHJ

Saturday

5:30 AM—Tony's Scrap Book. KDYL KLZ
 5:45 AM—Morning Minstrels. KDYL KLZ
 6:00 AM—Columbia Male Trio. KDYL
 6:30 AM—New World Salon Orchestra. KDYL
 7:00 AM—Adventures of Helen and Mary. KDYL
 7:30 AM—Columbia Revue. KDYL
 8:00 AM—Paul Tremaine and His Orchestra. KLZ KOH
 9:00 AM—Felix Ferdinando and His Orchestra. KWG KVI KFRC KDYL KOH
 9:30 AM—Savoy-Plaza Orchestra. KWG KOL KVI KHJ KOH
 10:00 AM—Dale Wimbrow. KOL KOH
 10:15 AM—Columbia Artist Recital. KOH
 10:30 AM—Columbia Salon Orchestra. KOH
 11:00 AM—The Four Clubmen. KMJ KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 11:30 AM—Saturday Syncopators. KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 12:00 Noon—Ann Leaf at the Organ. KVI KDYL KLZ KOH
 12:30 PM—Spanish Serenade. KVI KFRC KHJ KDYL KLZ KOH
 1:00 PM—Winegar's Barn Orchestra. KWG KOL KVI KFRC KHJ KDYL KLZ KOH
 1:30 PM—Winegar's Barn Orchestra. KWG KVI KFRC KDYL KLZ KOH
 1:45 PM—Tony's Scrap Book. KWG KOL KVI KFRC KDYL KLZ KOH

(Continued on Page 44)

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 "prease" 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 ad-

ressed, 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 Dobsies' Shell Happytime Period. Rummie and Dummie are their monikers, but Arnold Maguire and Cotton Bond are their real names.



Curtis Benton, rapid-fire sports announcer, is never without his SPORTOCULARS.

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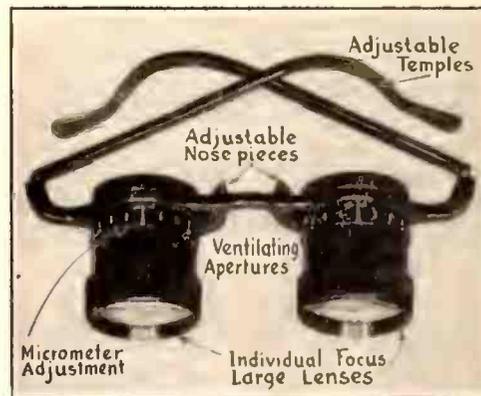
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JIMMIE GREENE, Manager.

Genius of Noise

(Continued from Page 19)

sounding. I never witnessed an airplane accident, but Capt. Bill Royle, 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 the mike would do 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 real thing. This is a large, shallow hat-box filled with shot. When the box is rhythmically swung back and forth, the shot swishes like 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 rail until he got the exact sound required. The spot on the rail which produced this pitch was marked, so the sound was dupli-

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 nailed 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 even 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 Upton 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-in yourself (Monday night Jamboree, Don Lee Chain). He refuses to eat eggplant but begs for candy and says his mother is his best and severest cook.

cated 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.

They Don't Look—

(Continued from Page 21)

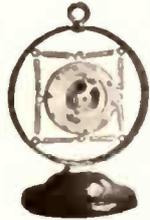
The soldiers begin to tear down the door. That is Stuart Buchanan setting up a terrible racket with an old apple box and a two-by-four. The women of Paris demonstrate in the streets. You can hear their threatening howls for food. It is the orchestra boys, doubling for the mob.

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, sign 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.



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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.

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.

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.

RADIO DOINGS

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. KGO 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 KFI 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 V. Ferner, '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—Lofner 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—Lofner-Harris Hotel St. Francis Dance Orchestra. KGO KGW KECA

CBS Program

(Continued from Page 41)

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

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Manager

K F A C

Swellest Kids

(Continued from Page 29)

Artie—So what I'm driving at is what in — can we tell you?

J. R.—You've used a bad word. Remember what happened to General Butler.

Jeannie—Why don't you let your readers guess? It'd be fun.

(The Langs join in a hand-clapping act).

• J. R.—Oh, very well. I promise not to tell 'em you're married.

Jeannie and Artie (in unison)—You're so clever!

J. R.—Well, Artie, tell me something about yourself.

Artie—I hate to talk about myself, but to oblige you—only for that, mind you—I will. I was born in New York and went to school in Allentown, Pennsy—Muehlenberg college it was. I sang in the glee club there and studied in Philadelphia. Erno Rappe heard me sing in my teacher's studio and he grabbed me as baritone soloist in 1926. Then Roxy heard about me and hired me—although he and Erno were on the outs at the time. I stayed with Roxy about three years and then came West.

J. R.—And—

• Artie—Wait a minute! I forgot that was with NBC as the Old Colonel in the Maxwell House program, and I did the singing for the Lindbergh welcome to Washington. He flew across the Atlantic, you know.

J. R.—I heard a rumor about that.

Artie—When I came West, I did a few chores in pictures and a few concerts until KFI-KECA decided that they couldn't stay on the air without me. So here you have me, sir.

J. R.—I'll speak to the cashier for you. And Jeannie, what about you?

Jeannie—Well, I ditched high school to do a turn in a picture prologue in St. Louis. And there I was, already a two-week veteran in the show business when Brooks Johns of the Follies—the Ziegfeld Follies—saw me and lured me away—to work with him as a team.

J. R.—You were the team?

Jeannie—No. Him and me. It takes two to make a team, unnerstan'?

J. R.—Not on most of the ones I seen.

Jeannie—Saw, not seen. And you a writer!

• J. R.—Well, go ahead with your biography.

Jeannie—Let me think—hm! From the Johns act I went to Hollywood to do a part in Paul Whiteman's "King of Jazz," then I went to Roxy for a week, then I had the lead in "Ballyhoo" at the Hammerstein in New York, then I did several shorts for Warner's in New York and then I came to KFI-KECA.

J. R.—It that all?

Jeannie—So far, pal. Only so far.

J. R.—Oh, you're going to do more! Tell me, then, what do you want to do ultimately?

Jeannie—Be a musical comedy star! Oh yes, and stay one.

J. R.—Ever get a fan letter?

• Jeannie—Millions of 'em. And say, you should see the darling ones I have gotten from West Point and from Annapolis. Those stern military gentlemen prefer this brunette.

J. R.—What do they say?

Jeannie—Oh, they want to take me places—football games, mostly. Some of 'em want to marry me, too.

Artie—You could play a football game with a big gate if she accepted all her football bids at the same time.

J. R.—Jeannie, ever fall in love with a cadet or a midshipman?

Jeannie—Depends on the uniform. Which is cutest?

Artie—Don't wisecrack. This is serious.

Jeannie—Well, have I?

Artie—How do I know?

Jeannie—I thought you were going to attend to those things for me.

• J. R.—Children, children. How can I write a serious, sympathetic yarn about youse if you quarrel like that? Remember, Radio Doings is an important publication. I want to tell 'em about your devotion to your art, about your splendid comradeship, about the future of broadcasting, about the Boulder Dam and the Union Terminal.

I had forgotten that they considered "art" as something to be done and never to be talked about.

Gospel on the Air

(Continued from Page 25)

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 her and her work are as numerous and variable as is human nature. Her methods of Evangelism and operating a church have been criticized and commended from practically every angle. Prodigious quantities of mail pour into her office every week—some letters good, some bad, some quite indifferent. But whatever view 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 and effectiveness 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 chose 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 exquisitely 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."

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THE LOWDOWN

Mrs. O. M. C.
Amesbury, Mass.

Q: Is Lindsay 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 Charite, who used to sing over the United Broadcasting network last winter?

A: Yes.

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

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.

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.

J. B.
Alto, Ariz.

Q: Can you give me the name of the first announcer of KNX known as the "Voice of Hollywood," or if more than one, their names?

A: The first announcers were Wilford Beaton and Eddie Albright. Eddie is still with KNX. He has the Bookworm program and the Ten o'Clock Family; is also day announcer.

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. V.
Culver City, Calif.

Q: What has happened to Scott Blakeley, 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.

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 KMJ Fresno
 KHJ Los Angeles
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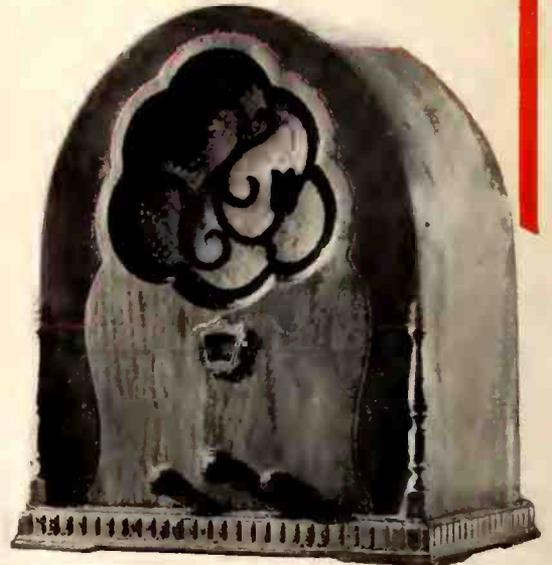
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