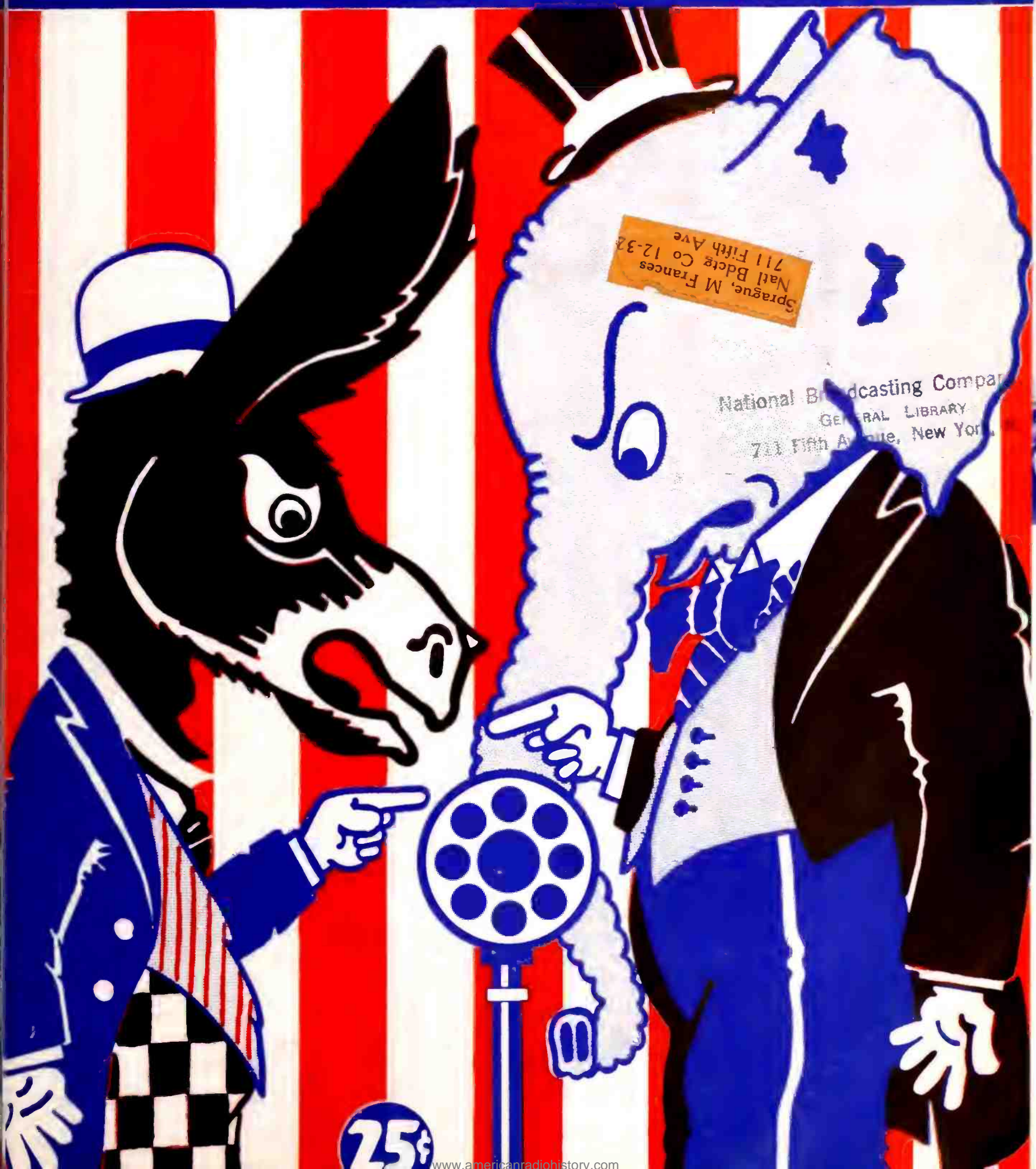


THE MOVIE MAGAZINE OF THE MONTH

RADIO DOINGS



Sprague, M Frances
Natl Bdctg Co 12-32
711 Fifth Ave

National Broadcasting Company
GENERAL LIBRARY
711 Fifth Avenue, New York

25¢



HELLO, EVERYBODY

If you possess natural talent, you can be trained to enter Broadcasting as an:

Announcer	Program Manager	Musician
Singer	Sales Manager	Reader
Actor	Advertising	Writer
Musical Director	Publicity	Director

or any other field of Broadcasting

Excellent positions in Broadcasting are open to talented men and women after they have mastered the technique of radio presentation. Read below how you can prepare yourself for a big paying job in Broadcasting.

Let FLOYD GIBBONS train you for a Broadcasting career

HAVE you an idea for a Radio program? Can you describe things? Have you a Radio voice? Are you musically inclined? Have you the ability to write humor, dramatic sketches, playlets, advertising? Can you sell? If you can do any of these things—*Broadcasting needs you!*

Last year alone, more than \$31,000,000 was expended for talent before the microphone to entertain and educate the American people. The estimated number of announcers, speakers, musicians, actors, etc., who perform yearly at the 600 or more American Broadcasting Stations is well over 300,000 persons.

The Fastest Growing Medium in the World

The biggest advertisers in the country recognize the business strength of Broadcasting. They rely on it more and more for publicity, promotion and sales work. They are seeking new ideas, new talent every day.

If you are good at thinking up ideas; if your voice shows promise for announcing or singing; if you can play an instrument; if you can sell or write; if you possess hidden talents that could be turned to profitable broadcasting purposes, you can qualify for a job inside or outside of the Studio. Let Floyd Gibbons show you how to capitalize your hidden talents!

No matter how much latent ability you possess it is useless in Radio unless you know the technique of Broadcasting. Unless you know how to get a try-out. How to confront the microphone. How to lend color, personality, sincerity and clearness to your voice.

Merely the ability to sing is not sufficient. It must be coupled with the art of knowing how to get the most out of your voice for broadcasting purposes. Merely the knack of knowing how to write will not bring success as a radio dramatist. You must be familiar with the limitations of the microphone, and know how to adapt your stories for effective radio presentation. It is not enough to have a good voice, to be able to describe things, to know how to sell. Broadcasting presents very definite problems, and any talent, no matter how great, must be adapted to fit the special requirements for successful broadcasting.

The Floyd Gibbons School for Broadcasting shows you how to solve every radio problem from the standpoint of the broadcaster. Floyd Gibbons, one of America's foremost broadcasters, has developed a unique method for training men and women at home for this fascinating work. This home-study course offers you a complete training in every phase of actual broadcasting. Now you can profit by Floyd Gibbons' years of experience in Radio. You can develop your talents right at home in your spare time under his guidance, and acquire the technique that makes Radio stars. Out of obscure places are coming the future Amos and Andys, Graham MacNamees, Rudy Vallees, Olive Palmers and Floyd Gibbons whose yearly earnings will be enormous.

Unlimited Opportunities for Men and Women

Men are needed to do special broadcasting of all kinds; Descriptive broadcasting of political events, banquets, football games, boxing, wrestling, baseball and hundreds of other occasions of a similar nature.

Women, too, have found Broadcasting a profitable new field of endeavor. Broadcasting Stations are always interested in a woman who can present a well prepared program devoted to domestic sci-

ence, interior decorating, etiquette, child welfare, styles, beauty and home making.

A Complete Course in Radio Broadcasting by FLOYD GIBBONS

A few of the subjects covered are: Microphone Technique, How to Control the Voice and Make it Expressive, How to Train a Singing Voice for Broadcasting, the Knack of Describing, How to Write Radio Plays, Radio Dialogue, Dramatic Broadcasts, Making the Audience Laugh, How to Arrange Daily Programs, Money Making Opportunities Inside and Outside the Studio, and dozens of other subjects.

Booklet Sent Free

An interesting booklet entitled "How to Find Your Place in Broadcasting," tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting and describes fully the training offered in our Home Study Course. Here is your chance to enter a life-long profession—to fill an important role in one of the most glamorous, powerful industries in the world. Send for "How to Find Your Place in Broadcasting" today. See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. Act now—send coupon below today. Floyd Gibbons School of Broadcasting, Dept. 2F22, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.

Floyd Gibbons School of Broadcasting,
Dept. 2F22, U. S. Savings Bank Building,
2000 14th Street, N. W., Washington, D. C.

Without obligation send me your free booklet, "How to Find Your Place in Broadcasting," and full particulars of your home study course.

Name Age

Address

City State

RADIO DOINGS

"THE MOVIE MAGAZINE OF THE AIR"

Volume XX

Number 1

CONTENTS

ON THE AIR.....	5
SPORTS FOR ALL FOR SPORTS—Athletics and the Wide Open Spaces Lure Radio Artists in Their Spare Time.....	6
THEN ALONG CAME RUTH—The Story of Ruth Etting—(By Hilda Cole).....	8
IT'S A DIZZY BUSINESS—(But I Wouldn't Do Anything Else)—Walter Winchell.....	9
AN EDITOR WHO'S NEVER SEEN HIS MAGAZINE—Bennie Walker, Editor of NBC's Woman's Magazine—(By Louise Landis).....	10
BEAUTY'S MORE THAN CHIN-DEEP.....	11
WE'RE ALL RIGHT—THE WORLD'S CRAZY—After reading this article by Van and Don, the Two Professors, You'll Wonder.....	12
HOLLYWOOD'S ALARM CLOCK—Bill Sharples Makes You Get Up in the Morning and Like It.....	13
ROMANCING CALIFORNIA HISTORY.....	14
STUDIO CHATTER.....	15
WHAT SONGS SHOULD AMERICANS SING? Another Ted White Article.....	18
PROGRAMS WORTH LISTENING TO—Selected List of 32 Good Programs.....	22
DIRECTORY OF WESTERN ARTISTS.....	23



RUTH WENTER

*Chicago Radio Queen,
Columbia Artist*

Wallace M. Byam
Publisher

Don McDowell
Managing Editor

1220 Maple Avenue, Los Angeles
Phone WEStmore 1972

J. W. Hastie, 155 E. 42nd St., New York
Phone Vanderbilt 4661

Subscription \$2.50 per year—25c per copy.

June, 1952. Published monthly except March, May,
July and September. Entered as second class matter,
act of March 3, 1879, Volume 20, Number 4.

(Copyright 1931 by Wallace M. Byam)

CONGRATULATIONS

K H J



Sister members of the Columbia-Don Lee Broadcasting System, we salute you on the completion of ten years of public service.

The story of your growth is synonymous with that of the progress of radio broadcasting during the past decade. Today, millions of discriminate listeners will testify to the excellence of the entertainment which your studios provide, and we who are affiliated with you in this great Coast wise network of stations are proud of that association. Congratulations!

K F R C	●	●	K G B	●	●	K O I N
San Francisco			San Diego			Portland
K F B K	●	●	K D B	●	●	K F P Y
Sacramento			Santa Barbara			Spokane
K E R N	●	●	K M J	●	●	K O Y
Bakersfield			Fresno			Phoenix
K W G	●	●	K V I	●	●	K O L
Stockton			Tacoma			Seattle





Radio on the Highway

THE APPROACH OF SUMMER ISN'T THE death blow to radio that it used to be. Not many years ago, when the hot weather set in, we used to put the loud speaker away on the closet shelf, keep the radio in the front room for a flower stand, heave a sigh, and think, "Well, no more radio until fall." And go outdoors to escape the heat.

The strides that radio has made toward being an all-year form of entertainment were impressed strongly on us the other day when we were riding along in the car, listening to the auto radio. It's a relief to sit back and sail along in the cool breeze and laugh at Ed Wynn's wisecracks or be soothed by Lombardo's music. For some reason or other, radio programs have a better taste when you hear them outdoors on the highway.

Auto radios have done one thing for certain—they've cut down the number of back seat drivers. We've always thought that a tonneau pilot got that way because they simply liked to talk and be the center of attraction. With radio in the car, it gives the driver a reasonable excuse to yell "Shut Up! I'm listening to this program."

* * *

Radio and Politics

THE 1932 REPUBLICAN AND DEMOCRATIC conventions this month are significant as more than mere incidents in everyday broadcasting.

Radio this year definitely takes its place as an important and almost necessary factor in American government. For generations we have depended solely on the Press for our political and governmental news. Our opinions have been largely influenced by printed reports of political activities. And in some cases, the prejudice behind this news rendered it anything but unbiased and uncolored.

It is one thing to read a written account of such important gatherings as these conventions, but it is quite another to sit at the radio and listen to the gathering itself. No reportorial prejudice can exist there; only a true, actual reproduction of the words of the men themselves.

The establishment of radio as a non-partisan, irreproachable reporter of such important speeches and events directly from the scene of

action may well go down as one of the greatest accomplishments towards better government in this century.

* * *

Sponsored Programs Favored

FROM EXTENSIVE INVESTIGATION AND listener surveys, the National Broadcasting Company has proven satisfactorily that the American public doesn't mind radio advertisements half as much as is supposed. In every instance, in response to NBC surveys, the great majority preferred those programs that were supported by advertising.

Don Gilman, vice-president of NBC, in an address before prominent advertising men, told of a well-known writer, engaged in interviewing the famous persons of Europe over the radio. This gentleman, upon his return to America, had this to say: "I wish the European plan of non-commercial broadcasting could be tried *just once* over here. It would show Americans how lucky they are to have the system now in operation in the United States."

* * *

New Radio Plays?

COLUMBIA IS GOING TO ATTEMPT TO DIS-cover a new type of radio drama. It's about time. So far, only three or four types of plays have been used on the air: dramatization of fiction, miniature dramas adapted from the stage, dramatization of biographies, famous occasions and news.

Don Clark, continuity chief of Columbia, is going to try something else. In a new series of programs, which began Sunday, June 12, at 4:00 p. m., is going to experiment until he finds something new in radio plays. "We want to prove that mature radio drama can be produced to hold and intrigue an audience for a half-hour," Clark declares. "It isn't easy. The radio, confined to audible appeal, requires skillful and vivid impressions, fast action, and a swift climax."

Nobody seems to know just what to expect, but we'll be looking forward to success in the experiment. At least, it shows that at last, radio is stepping out on its own in search of something that it can claim for its own—that wasn't borrowed from stage, screen, or vaudeville.

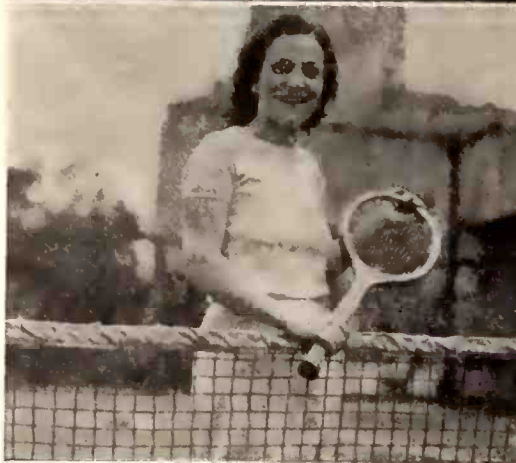
Ruth Matteson (right), charming blonde NBC National Player, likes to raise poultry. So she spends every week-end at the family ranch near Los Gatos. Mona Lowe, blues singer, plays tennis and stays thin. John Wolfe (at mike) tells the world about his fishing trip with Ted Maxwell. John is in the harmony team John and Ned. By the looks of the two fishermen, Ted did most of the heavy hauling on the lines.



PERHAPS it's because they're used to covering miles of ether, in the fraction of a second, with the songs they sing and the words they say, but whatever the reason, the wide-open spaces have an irresistible appeal to radio stars.

The boys and girls whose profession keeps them penned up in studios, training their voices on the small metal door which opens on the great stage of radio, get out into the country whenever they can. This being California, country isn't hard to find, and the range of pursuits covered by the folk in NBC's San Francisco studios offers a comprehensive picture of the sports tastes of radio. Many times, these hobbies present an entirely different personality from the one listeners know.

There's Jennings Pierce, chief announcer of NBC's Pacific Division for instance. NBC audiences have heard him on so many kinds of programs that you might picture J. P. as a restless person who couldn't sit still for more than sixty seconds at a time. From airplanes, from ocean liners, from rooftops, mountain peaks and many another odd places, as well as from banquet tables and symphony concerts, his voice



Harrison Holliday (with the glasses) and Meredith Wilson, KFRC's musical maestro, are ardent golfers—and both play a good game; ask anyone at the studio. Here they're apparently deciding the fate of a lost ball.



Sports for ALL SPO Athletics and the Great Stars

drops into your home, telling of this or that spectacular event; describing a crew-race, aerial maneuvers, or the visit of a celebrity.

But Jennings Pierce's idea of a lot of fun is to slip out of town all by himself or with just one or two companions, and find a little hidden lake or unfrequented stream somewhere within motoring distance of San Francisco. Give him an assortment of flies, a rod and a line, and he won't ask any more of life. Striped bass used to be Jennings' favorite, but J. P. Cuenin, noted California sportsman, converted him to black bass on a historic trip the two made one hot summer day in which they proved that black bass do bite—and fight, too—no matter how warm it is. One of the hot weather warriors put up such a battle that J. P. and the boat capsized together.

Refa Miller is another NBC fisherman. The demure looking little NBC soprano who measures something like five feet in height, turns into another person when she leaves the studio behind and goes camping. She becomes a capable woodswoman who could take care of herself almost indefinitely, she believes, in the open.



Gayne (Chandu) Whitman plays tennis. Betty Kelly is a real golfer, even though this picture was snapped on a miniature golf course.



Gail Taylor, NBC soprano, evidently doesn't think much of Irving Kennedy's playing. Equally enthusiastic are Gwynfi Jones, Lucile Kirtley and Harold Dana, the other NBC songbirds in the background

The Boys and Girls Whose Profession Keeps Them Pinned Up in Studios Get Out Into the Wide Open Spaces Whenever They Can. Every Radio Artist Has a Hobby of Some Kind, and You'd Be Surprised How Many of Them Are Inclined Toward Sports—Riding, Fishing, Swimming, Tennis, Golf, Handball—and One Little Lady Has a Hobby of Poultry Raising! This Article Describes the Favorite Sports of Many Well-Known Artists

couple of automobiles and a household of pets which numbered something like thirty, last time they were counted. Dogs—including a Great Dane and a Russian wolfhound—cats, rabbits, monkeys, birds, give the Maxwells place the air of an animal paradise. When it gets a bit too crowded, Bobbe and Ted pile into a car and go camping for awhile.

Ted is a good shot, and he and Charlie Marshall, NBC guitarist, who owns a place next door to the Maxwells, frequently go hunting together.

Ruth Matteson, of NBC's National Players, is a chicken-fancier in her spare moments—in addition to being a horse-woman, tennis star, and aviation-fan. Ruth's family lives near Los Gatos, and Ruth spends much time there, helping to manage the family chicken ranch. She plays golf when she stays in San Francisco—which brings us NBC's most popular pursuit.

If horse-racing is the sport of kings, golf is the sport of microphone stars, for there are even more golfers than there are fishermen in the Pacific Division's headquarters, starting with Don E. Gilman, Vice-President of NBC, in charge of the division, who plays a good game. So does Sid Goodwin, NBC announcer, and tournament winner. Walter Beban, NBC saxophonist, who was making athletic records when he was fifteen, is a golfer, also. Myron Niesley, NBC tenor, and his pretty wife, spend most of their mornings on the links together, and both always make a good showing in NBC's annual golf tournament. Betty Kelly, pretty little soprano of "Team Mates" and other programs, still plays miniature golf when she can't find time to get in some of the real kind.

Paul Carson, NBC organist, is a golf addict of the good, old-fashioned kind, which means he gets as much fun talking about the eighteen holes he played yesterday as he did out of the game itself. He and Big Bill Andrews, the announcer, are almost always to be found comparing their latest scores between programs.

Irving Kennedy, NBC tenor; Gail Taylor, NBC soprano; Charles Hart, director of the Stringwood Ensemble;

Cecil Underwood, announcer of the Associated Spotlight; Edward Fitzpatrick, director of the Magazine Melodists, and a dozen or so other stars are engaged in practice for NBC's golf tournament. Eva Gruninger, NBC contralto, bought a set of clubs the other day, and will swell the number of feminine entrants this year.

Aviation and horseback riding are equally popular with the NBC stars. The announcing staff has its own flyers—Sid Goodwin, Nelson Case and Victor Linfoot are qualified to pilot planes. Captain Bill Royle, the war ace who is a member of NBC's National Players, featured in Spotlight and other programs, has taught a number of his fellow stars to fly, Gunnar Johansen, the Danish pianist, among them. Mart Grauenhorst, guitarist; Alvino Rey, guitarist, and Fred Heward, violinist, are among the NBC musicians who fly. Mart and Alvino recently bought a parachute, to be their joint possession which seems to work out better than you might expect, as they seldom get a chance to ride in the same plane, one generally being busy on a program when the other is free.

Billy Page, NBC juvenile star, looks forward to being a pilot as soon as he is old enough, but in the meantime, is satisfied with horseback riding, javelin throwing and fencing. He and his father ride together in San Francisco's Golden Gate Park almost every Sunday morning.

Lloyd E. Yoder, former All-American star, and manager of NBC's Press Department, recently bought a horse who answers to the name of Pal, and lives contentedly on a ranch near San Francisco.

NBC's feminine riders are more numerous than the male. Annette Hastings, pretty auburn-haired soprano of the Coquettes Trio, who is always "reducing," but stays as plump as ever, rides almost every day. Marjorie Primley and Imelda Montagne, the other two members of the group, play tennis and hike, but occasionally join Annette in a canter through the park. Betty Marino, NBC violinist, is an expert horsewoman, as is Eva Garcia, NBC pianist.

- and ALL for RTS Out-Doors Keep Radio in Trim

Refa was brought up in a family of enthusiastic outdoors folk. Her father took her on fishing trips when she was a tiny girl; taught her to cast as soon as she could hold a rod, and to shoot as soon as she could lift a rifle. But fishing is her pet occupation, and she has fished throughout the whole West Coast. She fancies steel-head trout, and is a firm adherent of their side of the bass-trout controversy among fishermen.

Mona Lowe, pretty blues singer who recently became a member of the NBC staff in San Francisco is another girl whose dainty appearance belies her love for action. Mona prefers deep-sea fishing, but she is an all-around sports-woman, playing basketball, hockey and tennis. If she has to be a spectator instead of a player, she likes to watch something nice and quiet, like football or polo—her two passions. She plays tennis almost every morning before she leaves for the studio, and swims regularly.

Bobbe Deane, NBC actress, and Ted Maxwell, NBC actor—Mr. and Mrs. Maxwell in private—bring the outdoors right into their own house for they live on a big country estate on the San Francisco peninsula, together with a



Then **ALONG** Came **RUTH**

The Story of Ruth Etting, the Little Dress-maker's Assistant Who Became the Toast of Broadway

by
Hilda Cole

ALFRED H. ETTING, the town banker of David City, Neb., had a slender, golden-haired child called Ruth. Her environment was staunch, and thoroughly American. If you venture into her home town you will see the Etting Roller Mills, a monument to the industry of her pioneer grandfather, George Etting. Her uncle, Alex Etting, is the town mayor today.

With that precedent, Ruth might have married and "settled down" in a respectable town which had harbored Ettings for three generations. But, fate evidently decreed she was not "a flower born to blush unseen, and waste its sweetness on the desert air," for at an early age, Ruth showed signs of being artistic.

A circus which came to David City, instilled in Ruth a desire to be an actress. However, as she grew up, her talents seemed to point toward the career of a commercial artist. Her father had to buy her a new set of school books when this new fever cropped up because she copied Nell Brinkley drawings all over them!

Aged sixteen and wide-eyed she journeyed to the Academy of Arts, Chicago, to study designing. She was terrified and appalled by the higher-than-three-story building and the elevated railroads.

In an astonishingly short time, Ruth's old yearning for the theatre led her to designing clothes for revues at the old Marigold Gardens of Chicago. She met Edward Beck, the producer, and his wife. They induced her to join the Marigold chorus for \$25 a week. She had to quit school then and there because she couldn't get up in time.

Working afternoons for a dress-maker and evenings for the chorus, she

kept going, until she finally got the necessary break. The juvenile lead (which she had secretly and wistfully understudied) took sick, and she was delighted beyond adjectives to be told to take the part. She put on over-sized boots and a polo outfit for the act, and sang for the first time in her life. She got a \$15 raise for making good but she broke down and cried when assigned to a separate dressing room away from her chorus buddies.

When art school opened in the fall, Ruth was not in her old place because this one chance led to bigger and better engagements (an unheard of \$100 a week) around Chicago cafes—but she finally chucked it to go to Big Jim Colisimo's. Listen to what Ruth says about this: "Crooning, at least as far as I am concerned, was born in Big Jim Colisimo's. You see, Big Jim wouldn't let any girls sing from the stage. The idea was to go around from table to table and, sitting at each one, sing privately for each group of guests. In order to be heard above the blare of the band you had to acquire a special voice quality—penetrating, yet intimate."

Here, Ruth received no regular salary. She, together with the other girls, worked for tips. Every morning, after the last guest had gone, which was sometimes after 9 A. M., they all divided up.

Station WLS in Chicago was upstairs from a cafe in which Ruth appeared in a revue. The station manager dropped in one night and asked if she would go on the air, and that accounted for her first radio appearance. Columbia records tuned in on the program a year or so later, and that was how she started recording.

And, as Ruth says, "It was a natural

step and just shows how everything you do is really leading to something else, although you may not know it at the time."

Ziegfeld heard some of her records in New York, and immediately sent someone out to enlist her for the Follies.

Opportunity knocked once, and Ruth wasn't the least bit hard-of-hearing. She went to New York and signed with the Follies.

Ruth sang for a short engagement with Paul Whiteman before she joined the Follies of 1927 . . . for which Irving Berlin wrote the music.

"Soon after arriving in New York, he sent for me," says Ruth. "Just as I started to sing for him he got up, put his hands up to his head, and walked nervously around the room. Then he left. Naturally I stopped, but a friend with me whispered, 'Go ahead, he's listening in the next room. That's what he always does when he's interested.' I wonder what he does when he's bored!"

After that Ruth's career was a swift up-sweep on the graph of popularity and fame. Next year came the Follies of 1928. "Whoopee" in 1929 with Eddie Cantor, "Simple Simon" with Ed Wynn in 1930, and then last year's Follies.

Blues songs are Ruth's chief stock in trade. Walter Winchell, Broadway's most "hard-berled" of commentators said she was "The Queen of Torch Warblers." Strictly speaking, they are the laments of frustrated lovers who "carry the torch," as Broadway columnists put it, for unresponsive lovers. Among her most intimate numbers have been "Love Me or Leave Me," "Ten Cents a Dance" (which by the way was responsible for police inspection of dance halls, and ultimate improvement of conditions), "Cigars, Cigarettes," and "Shine On Harvest Moon," whereby hangs a tale.

This song was written by Nora Bayes and Jack Norworth, her husband, and
[Turn to Page 19]

"It's a Funny Racket, But . . .

I Wouldn't Do Anything Else!"

Says

WALT WINCHELL

"IT'S a dizzy business . . . yet I'm happy where I am," declared Walter Winchell, the country's most talked-about radio columnist, whose forte is pumping people for news and spreading it to the four winds!

But it takes hard work to make a gossip strip that's worth reading and hearing, Winchell reveals.

"I get up promptly at four every afternoon, make the office by five and prepare the column for the next yawning," says Mrs. Winchell's boy. "Then comes the nightly round of theaters, sin-dens, ritzy parties and cognoscenti conclaves. I drink a little giggle-water here and there and sniff out the news about the celebs. At seven in the morning I go to bed. And maybe you think, people, that isn't work!

"But I'll let you in on a little secret. You've got to pump for news. If you pump hard enough, you'll get plenty. Furthermore you can always manage to find a leak in the very person who promised not to tell. It's a funny racket, this gabbing game, but believe me, I wouldn't do anything else in the world. All Broadway is my backyard and you couldn't pry me loose with a part opposite Glorious Garbo."

Back before the war, a stage-struck kid, who earned his coffee and cakes as a singing usher in a movie house in Harlem, eventually graduated into vaudeville where he earned \$10 a week as a hooper. He quit the stage cold and went to work as a news writer at \$25.00 a week because "I thought I'd like reporting better."

Apparently Walter Winchell, the lowly but ambitious reporter, was right. Because today he buys his coffee and cakes with a salary that will provide his meal-ticket for some time to come.

The boy who sang in the Harlem movie emporium now writes a column syndicated throughout the country and also talks over coast-to-coast National Broadcasting Company networks in one of radio's highest-paying programs. His voice is heard in far-away Hawaii, Berlin, Tokio, and Buenos Aires, and Winchell's "O. K. America!" has become a by-word wherever radio programs are heard.

Winchell was born in New York in 1897. "No rag went into an extra edition over that blessed event," he says. He went to public school until he was thirteen. It was then that he went off to join the "Imperial Trio," composed of three singing ushers in the Harlem "moom pitcher" house, as he himself calls it.

That trio wasn't famous then, but consider each of them now! One was Eddie Cantor, the third member, George Jessel. All have starred in NBC programs in the last year.

This now famous trio once kept the crowds out of the aisles, collected late tickets and during intermissions sang popular "chunes" to those lively illustrated slides.

Cantor was the lead in the trio, Jessel sang bass and Winchell was the whisky tenor. Winchell spelled his name with only one "l" then, but shortly afterward, Gus Edwards put the three boys into a revue, and the printer spelled it in its present form.

"What the 'l'!" chimed Walter, and nonchalantly accepted the expanded moniker.

It was with this act that the real trekking started. Walter played the boards in various acts from coast-to-coast, which ought to dispel the belief that little Walter hasn't been anywhere but up and down Broadway. Then along came the



" . . . Again in trim for his today's gossip, that becomes the news of tomorrow."

war and believe-it-or-not, Winchell became a wise-cracking gob.

"And can you imagine!" says Walter, "they made me confidential secretary to two admirals. What a nautical error! And also a juicy slice of irony. First confidential sec to a battleship, and now the mogul of Broadway's scandal-mongers."

When the papers that stopped the war were signed, Winchell returned to vaudeville but soon decided to quit the stage. He wanted, the worst way, to become a newspaper man—at any price. While he was thinking about his ambition he started "The Daily News Sense," consisting of a couple of typewritten sheets which he tacked up beside the mail box in every theater where he appeared.

Finally one theater owner showed the sheet to Glenn Condon, editor of the New York Vaudeville News. Condon thereupon agreed to "sign on the dotted line," with the fat salary of \$25 a week! That was a break for Walter! Soon he was earning fifty, and after Condon agreed to allow him 20 per cent of the advertising he was making more than the editor.

Then a new "tab" sprang to life in New York and Winchell was hired as dramatic critic, amusement editor and
[Turn to Page 14]

An EDITOR Who's NEVER SEEN His Magazine



Day After Day, Bennie Walker Edits the NBC Woman's Magazine of the Air, and Never Sees a Word of It in Type—It's All Printed on Thin Air! He Keeps That Old Smile Going Always, and Is One of the Most Cheerful and Versatile Artists on the Air

by
Louise Landis

A MAGAZINE editor's life is never one long, sweet song—but when the magazine is a woman's magazine, and published not on paper but literally on air, life gets more complicated—or it would if Bennie Walker were not the editor.

The big, good-natured chap who edits NBC's Woman's Magazine of the Air, has been entertaining an ether circulation which runs into many thousands, for so long that he and the Magazine have become a household institution on the Pacific Coast. Every member of the big staff of speakers and all the stars who appear on the Magazine program from time to time have their own followers, but Bennie himself keeps an especial niche in the hearts of the women who wait to hear him say, "Keep that old smile smiling!" every morning.

Perhaps it's because he is such a far cry from the popular picture of how a woman's magazine editor looks. Bennie weighs something like two hundred and forty pounds, for one thing, and his beaming countenance seems to register through the microphone as perfectly as if television were here at last.

"I knew exactly how you must look before I ever saw a picture of you, Bennie Walker," one woman listener wrote him, not long ago. "If you hadn't been fat, I would have been terribly disappointed."

Upon which Bennie went right out and ate a piece of cocoanut cream pie—crust and all!

He's one of the most versatile members of the radio profession in spite of—or perhaps it's because of—that weight of his. As Bennie Walker, he edits the Magazine of the Air; as Bennie Fishel he is the piping-voiced little boy heard on many comedy programs, and under his own family name of Benjamin Walker McLaughlin, he sings ballads and lyrics in an exceedingly pleasant tenor voice, as well as he acts in



"Memory Lane." How does he keep all his separate microphone personalities separated?

"I don't—they get mixed up lots of times," he admits. "That's why Bennie Fishel intrudes into a Magazine broadcast occasionally. I think of something that an irrepressible five-year-old would say about some song or some recipe—and first thing I know, there he is, talking right into the microphone through my lips!"

The little Fishel boy probably is the part that gives Bennie the most fun, but the Woman's Magazine of the Air obviously is the portion of his work in which he finds the most personal satisfaction. His "smile" slogan finds echo in the hearts of the thousands who hear the Magazine because it is so plainly sincere, and the spontaneity of his wit is the kind which springs from doing the kind of work you enjoy.

That gift for unrehearsed humor and "ad lib" lines which makes Bennie's

microphone appearances a joy, had to be held in abeyance in the days when he was making his early reputation as a singer. Away back in the period when radio still was a novelty which was followed chiefly by enthusiastic amateurs, he was one of the first male singers in Los Angeles to send a song winging through the ether on the mysterious waves of the new industry.

"Everyone's mind seemed to center upon the fact that we were reaching a bigger audience than anyone had ever sung to before," explains Bennie. "The early audience was pretty small compared to the present one, but it still was big enough to amaze."

"Instead of thinking of this throng of persons as a great mass of humanity, I always liked to picture it as composed of individuals, and I used to think 'Some day I'll have a program in which I can let every single member of the audience know I am singing directly to him and to her—not to just a big, unidentified crowd.'

"When the Woman's Magazine of the Air was offered to me, I took the opportunity it offered of being able to develop my own theory of really making folks happy—and it's been repaying every effort expended along that line, from the very start. The letters from women cooped up in small apartments or imprisoned in loneliness on great ranches—all of them so responsive to what we can offer them in music and entertainment and good fellowship would be enough reward in themselves, for everything."

Helen Webster, now the home science editor of the Magazine of the Air, was the entire "staff" of the ether publication when Bennie joined it. It was "published" only once a week then. Helen and Bennie got together and planned to make a real program out of the Magazine, and now there's an aerial edition every week-day morning, and Bennie presents a galaxy of household experts and musical stars.

Bennie never yet has followed a set continuity in announcing the speakers and musical numbers. In opening the

[Turn to Page 20]

Beauty's More Than "Chin-Deep"



Top row: Peggy Davis, Jane Froman, Joan Winters, Theodora Warfield. Second row: Nan Dorland, Betty Council, Maude Hughes, Jeanne Dunn. Third row: Dolores Gillen, Belle Baker, Marjorie Primley, Dorothy Brent

Although they were chosen for their vocal charm, here is adequate proof that many of those beautiful voices you hear on the radio are backed up by personal beauty as well. Actually, they look more like a group of movie actresses than young ladies whose charm is hidden behind an unseeing microphone. But it all goes to show that "handsome does as handsome is," and "Beauty's more than Chin-Deep"

WE'RE All Right—The WORLD'S Crazy!

There Never Was a College Quite the Equal of Coo Coo College, Nor a Faculty That Could Hold a Candle to Its Two Professors, Van and Don.

by Van and Don

The Two Professors

FOR purposes of identification and as if anybody cared, we are the Two Professors. Now if you still want to read further, do so at your own risk, for you become automatically, ipso facto, per se, hocus pocus, alley oop—a student in that great insteetooshun of higher eddica-shun, “Coo Coo College,” which we conduct every morning except Sunday at 7:45 PST, over the entire coast network of the National Broadcasting Company. (Let them deny it if they dare.)

There, now, you are forewarned. And remember, forewarned is fore-armed. And forearmed is two arms too many. Except for an octopus or a paperhanger with the heaves-er hives. But who wants to be a paperhanger? Hang it all, who wants to be an octopus? Anyway an octopus hasn't got arms, an octopus has tentacles, and nine times out of tentacles, it's the octopus that has the hives-er heaves, and not the paperhanger. Now we're getting some place.

Our Paid-Up Policy: There may be other institutions of learning—there may be other colleges, but can they compare with Coo Coo? Stop! We'll answer that. No, a thousand times yes!

Take any school—take a famous one in Los Angeles. Though we're not at liberty to say what school it is, it's Southern California.

We are conscious (well, almost conscious) of certain limitations at Coo Coo . . . for instance we admit our athletic department isn't up to theirs . . . but can their law school compare with our hemstitching and riveting department? . . . Can their engineering department compare with our courses in the advanced technique of handling moustache cups? . . . Do they ever rouse thinking men and women to the vital necessity of protecting their homes and children from Pickanthroporphauses Pichanthromorphuses Teethensophobuses (people who pick their teeth with their knives instead of their forks . . . a menace—menace well as women, And there we have them, my friends.

Classroom Subjects, and Predicates— At Coo Coo College, because of our all-evasive lack of knowledge on all subjects, our lectures on all subjects are all-embrasive. They include everything which is not taught in the schoolroom or poolroom. For instance take the subject of arithmetic. We are widely

quoted by ourselves for stating that we cannot teach division unless we have the undivided attention of our students, that rabbits multiply, and that the most popular forms of division are long division, short division and sub-divisions in Los Angeles.

Cal. as She Is: We have a marvelous course in history. The head of the history department is Professor Van-and-



Don McNeill and Van Fleming don't seem to be getting over so well serenading their wives. And even Billy Page, NBC juvenile, apparently wonders if, perhaps, his tutors are "all there."

Don. We interviewed him one time and it was the best interview we ever gave ourselves. He was seated in his study—a dark brown study with green scallops on the sleeves. We provided ourselves with a nearby lamp post and he spoke.

“Sometimes as I look back over the events of the past few months I feel as though it were a dream. As a matter of fact it were a dream. I was asleep at the time and awakened to hear LoDo (LoDo is not his real name. His real name which I must withhold for obvious reasons, was Lodo) calling ‘It's time you were getting up.’ ‘Up where?’ I asked in a semi-unconscious condition. ‘Up in the world,’ he sim-mered.

“And I reflected LoDo was right. It was time I was getting up in the world. Today would be my fifty-fifth birthday. (Mother was having some children in for my party) and as yet I had never supported myself.

“At once my mind was made up—I would write the history of California.”

Here are some excerpts from the first chapter which is called “The Gold Flush of '49.”

In September, 18umpteen, California was discovered by a party of wandering real estate men from Iowa, who gave it the old Spanish name, Minnesota, in honor of their native Wisconsin. As you all know the early history of California is the history of the Spanish Grant. There were two brothers, both of them generals—Ulysses S. Grant and Fay Grant, whom they called Spanish Grant because he came from Italy to distinguish him from his brother, who was already distinguished. They also had a sister, Emmi Grant, who was no relation.

This party of explorers traveled along the East coast of California.

(NOTE—The ocean was on the other side of California then—that was before the treaty.)

They traveled along until they came to Hollywood, which was called Santa Fe, named after the railroad. It was a pretty hot spot even then, was Santa Fe, brother of Frank Fay.

When California was ceded to the United States, it was through a clause inserted in the treaty. This was known as the Santa Fe clause, later shortened to the familiar Santa Claus.

It is interesting to note that this expedition was headed by a man who later

[Turn to Page 19]

Hollywood's ALARM CLOCK

Bill Sharples, With His Early-Rising Breakfast Gang, Makes You Enjoy Getting Up in the Morning

by
Mike Kelly

THERE'S a miracle man in Hollywood who routs thousands of sleepyheads from their beds at 6:45 in the cold, gray dawn every day in the week to listen to a radio program! That's Bill Sharples, whose breakfast gang riotously invades the homes of rich and poor alike, via KNX, to scourge Morpheus into flight!

Unlike anything else on earth, Bill's program is a weird mixture of prayer, poetry, philosophy, music, mirth, salesmanship, and clowning. And do the people like it? Just ask the postman. He's grown round-shouldered and has fallen arches from hauling Bill's "fan" mail to the studios of the Hollywood station!

These letters come from lonely cowhands on the drear prairie, snowbound cabin-dwellers in the High Sierras, grizzled prospectors far out on the desert . . . and city folks as well.

With an utter disregard for style or precedent, Bill opens his program every morning with the Lord's Prayer. Once, an advertising sponsor asked him confidentially if he didn't think such a prayer was a bit out of place on a radio program. Bill wasn't quite sure, so the next morning, he put it up to his listeners and asked for a referendum. Literally thousands of letters poured into the radio station, urging, without exception, that the prayer be continued. It stayed in!

Sharples says he tries to conduct his program "like an average American family having an average American breakfast in the average American home." You'll find no crooners, nor stereotyped entertainment of any other sort on his show. But you will find two hours of good, clean, wholesome homespun fun. If Bill had difficulty locating his socks in the cold gray dawn, he is quite likely to mention it, or if he picks up any interesting gossip of the sort that does no one any harm, he may pass that along, too. He is "Uncle Bill" to most of his listeners, young and old, and he loves them, one and all!

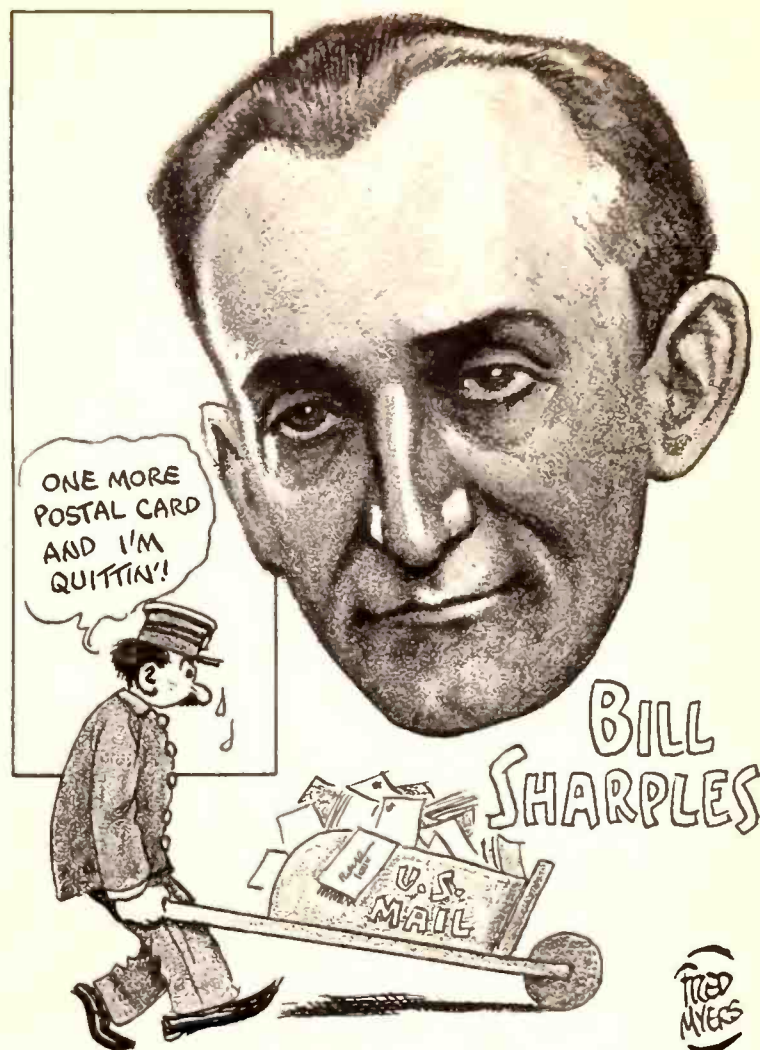
Away from the microphone, Bill is of

a serious and unusually quiet disposition. He is of slight physique, and his hair is beginning to show signs of the first light frost. But he has the heart of a schoolboy. His vocabulary is second only to that of Noah Webster, and he is never at a loss for exactly the word he needs.

Bill was born at McKeesport, Pennsylvania, August 6, 1886, and had a twin brother who died in infancy. Early in life Bill started out to hoe his own row, and for many years he traveled all over the United States selling grocery products. After a couple of decades, this sort of thing began to pall. Bill got tired of getting up at four o'clock in the morning to catch a five o'clock train which probably would be two hours late anyhow!

It was about this time that the first birth-cries of radio reached Bill's keen ears. If he could sell goods by the chin-to-chin method, he could see no reason why he couldn't do the same by radio. The more he thought of the idea, the better it looked. So one day he approached the officials of a small radio station. They liked his idea, too. That was the beginning.

Bill's life has not been without its sorrows. There are scars which time can never efface. Soon after his twenty-first birthday, Bill married and became the father of a boy and girl. At a time when it seemed his early struggles were over, he received the greatest blow of his career. His wife died. For a time it seemed useless to try to carry on, but he bucked up and did the best he could. Suddenly, his daughter, Virginia, then 18 years of age, became ill and died. Two months later,



his boy, 12, also passed away. Bill was completely crushed.

His health, and almost his mind, gave way, and he refused to be comforted. Not until friends pointed out the folly of his brooding did he regain courage to push on alone.

Many years later, when he was firmly established as a radio personality, he met a charming young woman, who has since become Mrs. Bill. They live on a small rancho on the outskirts of Hollywood, and their home is the scene of frequent barbecues at which Bill acts as head chef.

His most highly-prized possessions are Roxanna, a blooded Arabian mare, the gift of W. W. Kellogg, breakfast food magnate, and a German police dog, of equally aristocratic birth, named Artur. Artur is the only dog, so far as Bill knows, that smokes cigarettes. Fear of a double chin is believed to have brought on the habit.

From a friend, it was learned recently that Sharples is the great nephew of Helen Hunt Jackson, author of "Ramona," and many who had known Bill for years never even suspected it!

That's Bill Sharples of KNX. Tomorrow you'll probably be hearing his cheery invitation:

"Get up, get up, get up and get out of bed . . . right now!"



Romancing California History

All the Colorful Adventure and Romance of Early California Has Been Brought to Radio in this KHJ History-Drama Series



The KHJ crew responsible for the popular "Historical Southern California" series. Inset, "The Old Rancher," who tells the narrative, played by Harold DeBray, a native Californian.



THERE are thrills in stories of the Revolution, and of the Civil War. Tales of the hardships and heroic deeds of the Pilgrim fathers of New England will always make the American heart beat faster, and excitement still lurks in the paths of the early explorers and pioneers.

Fully as thrilling, and equally exciting are stories of the founding of the great Pacific Coast empire.

At KHJ, much of the colorful romance of early days has been captured in the program, "Historical Southern California," heard Tuesdays and Fridays at 8:30 p. m. The program made its bow under the title "Building Southern California," but upon numerous suggestions, it was changed to "His-

torical Southern California," to acquaint the public with the fact that it was really educational as well as entertaining.

While the narrative is embellished with drama, fundamentally the facts were true, and were the result of intensive research and library browsing on the part of Dick Creedon, continuity writer. Seymour Hastings, Lindsay MacHarrie, Paul Rickenbacker direct the program, and the players and singers include such well known KHJ artists as George Gramlich, Elvia Allman, Robert Swan, Rickenbacker and MacHarrie, Ken Niles, Roger King, William Hargrave.

The part of "The Old Rancher," who tells stories, is played by Harold De-

Bray. He spent his boyhood days in Monrovia, knows and loves Southern California and its history, and is ideally suited to play the part of "The Old Rancher."

"I Wouldn't Do Anything Else"

[Continued from Page 9]

columnist at \$100. Four years later he was getting \$300 a week, and still a little later the New York "Mirrrr," as he calls it, bought his services for \$25,000 a year for the column alone.

Winchell married June Aster before she left the stage and they have two daughters—Gloria and Walda.

When he was forced to relinquish his unique post as "O-Kayer" to the world dance orchestras a few weeks ago, because of doctors' orders, he chose Hollywood as his hide-away. And now, after more than a month of luxurious laziness,

he is again in trim to gather his "gossip of today, which becomes the news of tomorrow."

In a few days he will begin a new series or programs on the Lucky Strike Dance Hour, this time with Bert Lahr, comedian, and Walter O'Keefe, celebrated night club master of ceremonies.

And though his place was taken during his illness by a very able and worthy entertainer, Louis Sobol, columnist, his vast host of radio friends will welcome him back as the "one and only" Mrs. Winchell's boy.

CHATTER -

From This Studio—and That

MR. BING CROSBY'S latest song is "California, Here I Come." He's now in Hollywood to start work on a Paramount picture, the "Big Broadcast." In between making faces at the camera, Bing is scheduled to sing over a national Columbia network, but instead of traveling several miles to the KHJ studios, he is broadcasting from KNX, which is located on the Paramount lot. You can hear Bing until July 6 each Monday and Wednesday afternoon at 3:45.

* * *

Myrt and Marge, Mort Downey and Kate Smith will be back on the air about August.

* * *

SETH PARKER has a medical degree! Well, not Seth, either, and it really isn't a medical degree. But Phillips Lord is adding another personality to his list of characterizations. In the "Country Doctor," which begins Monday, June 20 at 6:00 p. m., he steps into the role of that benign, hard-working and poorly paid American. We'll be expecting great things from the "Doctor," for there should certainly be some marvelous opportunities in such a character.

* * *

Ed Wynn, veteran vaudeville performer, insists on dressing up in his comic firechief regalia when broadcasting. Maybe he works better that way.

* * *

BERT LAHR, who will soon join the Lucky Strike program, is familiar to Broadway as a great comedian of stage and screen. Joined vaudeville act as German dialect comedian at 18, has risen swiftly to the top. Winchell will stay with the show one day a week, and Walter O'Keefe is the new master of ceremonies. The new L. S. set-up looks like a good one. With all due respect to Winchell for the wizard that he is, a little variation will be welcome. Here's the menu: Tuesday, police dramas; Thursday, Winchell, and Saturday, Lahr.

* * *

Mildred Bailey, singer with Paul Whiteman, is a sister of Al Rinker, one of the original Rhythm Boys.

* * *

JOHAN MILLS, the oom-pah vocal percussionist of the Mills Brothers, still keeps the old mail-order catalogue from which he ordered the guitar for the quartet, tucked away in the guitar-case. Woe betide the incautious person who attempts to touch it. "That's our luck," says Harry Mills.

* * *

Dave Ballou, formerly with KFVD, has joined the staff of KFI-KECA in the production department. Dave's a smart lad, a hard worker and a real broadcaster, through and through.

IT is reported that Gayne "Chandu" Whitman has signed up with a Hollywood producer to play a mystery role in a Far East movie thriller. It probably won't be Chandu, however, because Fox has bought the movie rights to that story for some \$40,000.

TEN YEARS AGO

—Ted Husing was a semi-pro basketball player.

—Little Jack Little, employed by a music publisher, was on a tour of the country's few radio stations to "plug" songs. On the train he wrote his first hit, "Jealous."

—Thirteen-year-old Kate Smith was singing her way through seventh grade in Washington. She was known as "the Smith bad girl."

—Ben Bernie was doing a "single" in vaudeville with his trusty fiddle.

—Sylvia Froos, seven, was beginning her vaudeville career as "Baby Sylvia," the child sensation.

—Singin' Sam (Harry Frankel) ran a camera shop in Richmond, Ind.

—Mort Downey was holding a French horn and singing the choruses with Paul Whiteman's S. S. Leviathan orchestra.

—Ann Leaf entered high school in pig-tails in Omaha, Neb.

—Bing Crosby was playing the role of Julius Caesar in a high school play when the curtain fell on him.

—The Mills Brothers were entertaining customers in their dad's barber shop in Piqua, Ohio.

—The Boswell Sisters played together in a classical string trio in New Orleans.

—Guy Lombardo had just brought his band from London, Ont., and was playing one-night stands in dance halls.

—Abe Lyman had just made his first recordings—"No, No, Nora," and "Sweet Little You."

Ray Paige, KHJ maestro, whose engagement to Mary York was recently announced tried to act as if nothing had happened on the day it was made public. But when he stepped on the platform for the first rehearsal and lifted his baton, instead of the scheduled number, the whole orchestra broke into the Wedding March!

VAN AND DON, the Two Professors of Coo Coo College, are busy training their track team for the Olympics. Here are the rules for the athletes: 1. No exercise of any kind—save yourselves for the big game. 2. Plenty of good wholesome sweets. 3. All the fresh air you can get in a two-room apartment. 4. Always cover your tracks.

* * *

Vic Young is the fellow who thought up the idea of having Bing, the Mills Brothers and the Boswells all do trick choruses on the same phonograph record.

* * *

MONA LOWE graduated from the University of Southern California with honors, where she wrote its 1931 Extravaganza "Shipwrecked." Was born in Windsor, Canada, went first to Detroit, and then to Glendale, Calif. Used to sing with Loyce Whiteman over KFI.

* * *

Col. Lemuel Stoopnagle, eminent CBS inventor, spent a holiday by inventing a cellophane key. He claims it will now be an easy matter to look through keyholes, even if the key is in the lock.

* * *

EARLY in his career Phillips Lord (Seth Parker) taught school in Maine. Seeking to test the alertness of his class one day he suddenly slapped a quarter on the desk and asked sharply, "What's that?" A boy in the front row promptly shouted, "Tails!"

* * *

KNX has been granted an increase of power by the F. R. C. So now you'll hear Watanabe, Bill Sharples, and the rest of the gang backed up by 25,000 big healthy watts, instead of the former five grand.

* * *

THE Boswell Sisters have a small melodian in the rear of their limousine, and they now ride out into the country to rehearse new numbers, Martha using the little organ instead of a piano to accompany herself and her harmonizing sisters.

* * *

At last! The secret of that mysterious "trumpet" of the Mills Brothers. It seems that John Mills couldn't buy or borrow a trumpet for a negro orchestra, and offered to imitate the instrument for half pay—thereby originating their vocal antics.

* * *

ABE LYMAN'S broadcast the other night brought together a prominent group of alumni from the Coconut Grove. The guest artist was Loyce Whiteman, and Harry von Zell, who announced the program, used to announce many of Lyman's numbers when Abe's band was at the Grove years ago. Alma Mammy!

More CHATTER

WITH the approach of summer heat, Col. Lemuel Stoopnagle is calmly perfecting a summer-approaching kit. It will consist of an electric fan that blows backwards as well as in the standard fashion, so that he may keep cool both coming and going. Other accessories will be a noiseless fly-swatter and individual nets for mosquitoes. A great man, the Colonel!

* * *

H. C. Connette, author of "Memory Lane," in his otherwise modernistic apartment, is furnishing his bedroom in 1893 style, complete with articles popular in Memory Lane time.

* * *

RAY PERKINS, NBC humorist, hastens to assure his listeners that there is no truth to the rumor that San Francisco has taken her Gate off the gold standard. Another choice wisecrack was made by Ray Knight, who proclaimed, "I don't see who Alfonso, ex-King of Spain, doesn't come to America. A royal welcome awaits any old Bourbon."

* * *

Ed Wynne isn't bothered with hitchhikers any more—ever since he put a "Taxi" sign on the front of his car.

* * *

THE reason you don't hear bands playing the Mills Brothers' tunes is that they are "private stuff." Their manager gets special material for them. Their latest, "The Old Man of the Mountain," was written by Victor Young. Two of the odd hits they own are "How'm I Doin'" and "I Heard."

* * *

An envelope containing the picture of Ed Wynn sliding down a fireman's pole as the only address was delivered recently at the NBC New York studios.

* * *

HERE'S that announcement many of you have been waiting for. While Bing Crosby was playing a vaudeville engagement in Boston a radio contest was held for the best imitation of the Crosby style. None of the competitors was announced, merely given a number. Bing himself took part, and when the returns came in, found that he hadn't even placed. (Finished under glass.)

* * *

Russ Columbo leads his band with a tiny piccolo—just a pet superstition.

* * *

WELCOME LEWIS is ill in bed and thereby hangs a tale. For two months she and her secretary have been seeking a new home where their tiny canary might have a larger garden. She stood up under the strain until they finally located a new house Monday and signed the lease. Then Welcome fainted and her physician tells her she must stay in bed for at least a week—as the result of nervous strain. She's taken a vow to live in the new house at least for five years!

DONALD NOVIS, who recently signed a long-term contract by NBC in New York, is preparing for his eastern radio debut. The star arrived with his wife aboard the S. S. Santa Elisa, June 5 and is now rehearsing with an NBC orchestra for his New York appearances.

Don first gained attention as the winner of the \$5,000 first prize in the 1928 Atwater Kent National Radio Audition. His vocal style is fresh and robust, offering a sharp contrast to so-called crooning. At the Ambassador Hotel Coconut Grove, where he was heard with the Coconut Grove Orchestra, he was the season's sensation. His home is in Pasadena.

He has appeared in several important pictures, including Maurice Chevalier's "One Hour With You," Ronald Colman's "Bulldog Drummond" and Jeannette MacDonald's "Monte Carlo."

* * *

Richard LeGrande has taken over the post of Master of Ceremonies on the KYA "On With the Show" program. G. Donald Gray, same station, was a member of the original stock company in which Boris Karloff, of "Frankenstein" fame got his start. The fact is, Gray and the manager chose his stage name.

* * *

PAUL RICKENBACKER, KHJ assistant production manager, and the Old Rancher of "Historical Southern California" fame, are walking with a decided roll, and talking with a noticeable nautical twang these days.

It's all because they received a red-hot fan letter from a few of the gobs on the U. S. S. New York, of the Battle Force dreadnaught unit, at the harbor. Since all seafaring folk dream of ranches, and chickens (fowl), and people like the Old Rancher usually dream of a life on the bounding main, everybody should be happy.

* * *

Harry Richman was once a sailor, a chauffeur and a beach life-guard.

* * *

ACCORDING to a Chinese law still in effect, all radio equipment is rated as "munitions of war," according to Monroe "Bilgewater" Upton, of NBC, who built station ECO in Shanghai in 1923. He had to smuggle most of the equipment into the city, or else explain to the Chinese officials that the assortment of tubes and wires were not instruments of battle. He chose the easiest way.

* * *

Charlie Leland, KHJ comic, is knocking 'em cuckoo at the R.K.O. Hillstreet Theatre these days, where he is appearing with Paul Ash on the stage. Between umpteen shows a day, Mons. Leland manages to find time to appear at KHJ for his regular spots. It's all done with mirrors.

DURING the month of July the three-a-week broadcasts of Singin' Sam will originate in Cincinnati where the old time minstrel got his radio start. Sam will be visiting his parents at Richmond, Ind., and will make the 50-mile auto trip back and forth for each performance.

* * *

"Rip" Witherspoon, manager of KDB, the Don Lee Santa Barbara station, comes forth with another "Believe It or Don't," in connection with a new series of programs inaugurated at his station.

"Strange as it may seem," declares Herb, "the old Santa Barbara Mission is the only one of its kind having twin towers."

* * *

VICTOR YOUNG, whose orchestra is heard with the Mills Brothers, Tuesdays and Thursdays is reviving in futuristic treatment a number of the old hits, and he has sent out a call for help to the radio audience. Victor promises that if the radio audience will send him piano copies of songs written before 1915 he will arrange them for his novelty orchestra and play them on the programs that feature the Mills Brothers. Some of the younger old timers he has revived include the comic "Titina" and the ballad "Lonesome and Sorry." Now he's seeking songs that were popular a little more than 15 years ago. He'll make a modern arrangement and send the piano copy back to the listener who sends it to him in care of the Columbia Broadcasting System, 485 Madison Ave., New York.



**THE OLD RANCHER'S
THRILLING
MUSICAL
DRAMAS
OF EARLY CALIFORNIA AT
8:30 P.M.
TUESDAYS
& FRIDAYS
KHJ**

DON'T MISS these sensational re-enactments in music and drama of authentic historical episodes from our Southland's glamorous past. Raymond Paige and his orchestra, Paul Rickenbacker, Seymour Hastings, and other artists.

**"Historical Southern California"
PACIFIC ELECTRIC RAILWAY
& MOTOR TRANSIT STAGES**

NOW . . .

3

new models of
the sensational
**RADIO
HANDI-LOG**



1 Western Edition

This attractive model gives complete information on Pacific Coast, Mountain, Central, Eastern, Canadian, Mexican and Foreign Stations, that is of special interest to Western listeners. A complete list of additional stations appears on the back. Designed in blue, red, black and white. Price, 25c.

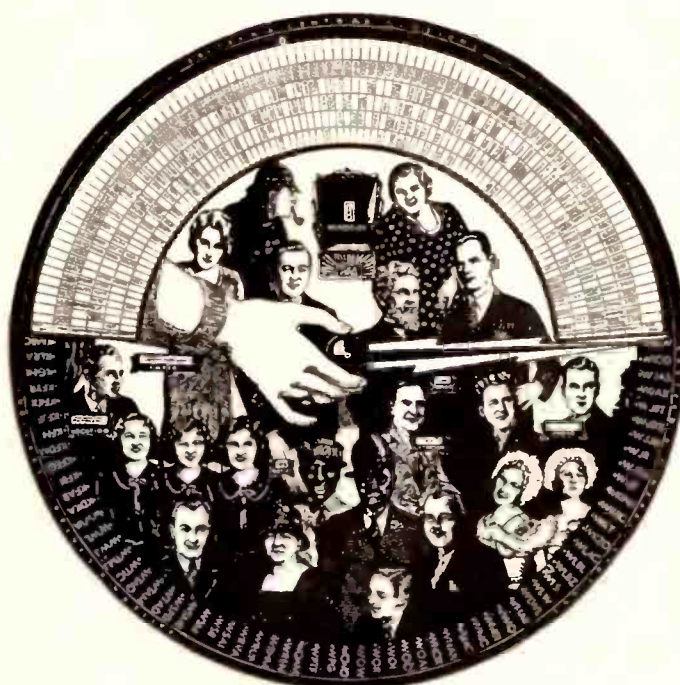
2 All-Wave Edition

Same front face as Western Edition, but on reverse side has a circular table that gives complete data on all popular World Short Wave stations, together with ease of reception. Also, in center of this circular log, is a copyrighted Round - the - World clock, with a movable attachment that tells you at once the exact time at any point in the world. Price, 25c.

3 Double Edition

Consists of three discs, one using the front design of the Western Edition, a center disc with the log information on both sides, and the third disc as pictured at the right, which gives information on Eastern and Central Stations. This is really two Handi-Logs in one—and for the price of one. Price, 25c.

The new model Handi-Logs are of a more convenient size, and are designed in beautiful bright colors. Above left, the front design used on the Western Edition, the All-Wave Edition and the Western Side of the Eastern Double-Face Edition. At the right, the Eastern Side of the Eastern Double-Face Edition.



More Programs—More Pleasure!

With the new sensational RADIO HANDI-LOG. Through the windows in the movable dial, all the information about any station you want immediately springs to view as soon as you point the arrow at the station desired, listed on the margin. Location, Kilocycles, Power, Owner, Meters, Network—even the Phone Number! The most novel, unique radio log ever devised. No pages to turn, no tables to read.

And if you own a short and long wave set, Model 2 Handi-Log is just what you want. Read its description. Anyone can operate these new simple, captivating HANDI-LOGS. No instruction required.

Ask to see the HANDI-LOG at your Radio Dealer's, or write

BYAM PUBLISHING COMPANY

1220 Maple Ave.

PRospect 1972

Los Angeles, Calif.

What Songs Should America Sing?

*An Article That Goes a Long Way Toward Determining
What American Music Really Is—Whether Negro,
Indian, Hill Billy, Jazz or Opera*

by **Ted White**

“ONLY fools make speeches; wise men sing songs.” So says Sinclair Lewis in his novel “Arrowsmith,” and so, perhaps, will we Americans all do when we have learned wisdom.

But—what kind of songs will we sing? They should be American songs, for a nation wise enough to make music, is old enough to develop its folk-melodies.

And when we do sing our own songs, I, for one, hope they will be truly American ones, not the synthetic creations of which commercial song-writers and foreign composers have been equally guilty in foisting upon us as “typical” of America.

I refer to the Negro music and the Indian themes which we Americans have been told represent our own kind of music, for so long that we accept the theory without question. Negro music and Indian music have had the sway of interest and research in the past, and the music of the white American has been neglected by our moguls of culture, who have overlooked totally its value in establishing a nationalism in our musical literature.

A few of our sincere American composers have utilized the powerful inspiration offered by songs typical of the American, but too many have followed the lead of foreign composers in calling Negro or Indian music the only true American folk themes.

As a matter of fact many of them while doing so did not fully comprehend the true nature of the themes they used. The Bohemian composer Dvorak was one of these, and much inaccurate publicity has been given his New World Symphony. It is generally believed that the principal melody in the Largo movement in this composition was taken from an old Negro melody, but that is not true. Dvorak used an impression of “Swing Low, Sweet Chariot” as a useful theme in building this symphony, but that song, commonly understood to be a Negro spiritual, really is an old ditty selected by many Negroes from an old hymn book of the white people. As for Dvorak’s famous “Hu-

moresque”—that is really a highly decorated version of “Swanee River”—and “Swanee River” is of course not a Negro melody at all, since it was written by Stephen Foster.

Aside from the beauty they contain and the pleasure they give to listeners, such interpretations of “American music” by foreign-born composers are useful principally for the stimulation they present to American music writers. When our native composers were forced by public demand to gain a prestige from foreign study, their work was tinged with foreign characterizations, but now these composers are realizing that their own country is richly endowed with folk-music of its own.

But—where does it begin and where does it end; what are its true roots, and what has been artificially grafted upon it? In other words what IS American music?

In attempting to establish a native American tone in our music we cannot be governed by suggestions from commercial sources to the effect that certain types of music, such as the Negro spirituals and Indian melodies are in the foreground, and therefore characteristically American. Jazz is of course commercially made music, but even jazz has developed from the crooning of folk-singers to an accompaniment of steady rhythm. Though Gershwin’s “Rhapsody in Blue” is classed usually as a type of jazz, it is in fact a contribution to American fantastic music.

The so-called Negro spirituals have been heralded by the publishers of music as being “American,” but these songs are a hybrid, born of the Negro’s habit of copying influences from the white people. Usually the spirituals are the naive interpretations of religious hymns, and the present fad for spirituals is attractive only because of a peculiar emotional coloring which the Negro puts into music, and emotion not understood by a white man.

The white man puts humor into his songs, rather than the somberness which is prevalent in Negro song. “The Big Rock Candy Mountain” is such, while the lamentation-note which the Negro chooses in his musical expressions, may

be accounted for in his long condition of servitude, when he was free to sing mostly on sad occasions such as funerals, religious orgies, jail sentences and the like. One of the nearest approaches to transcribing Negro conditions into a standard musical form is the “St. Louis Blues,” by W. C. Handy.

True American music must be a music that coincides with the emotions of the white people and must be typical of the people’s environment. It must be born of an emotional feeling greater than intellectual intention, and not deliberately sought.

This is not to say that the white man’s music is better than the Negro’s, because each people has its distinct emotional characteristic. One musical masterpiece is not greater than another if the composer of each expresses an individuality of environment and spirit in a masterly manner. Anatole France said, “One must not expect all birds to sing the same way,” and patriotism is no enemy of dialects.

But an essentially Anglo-Saxon nation derives its nationalism in music only from its own people.

Naturally, the least affected of the music that now exists in this country is preserved by the people in the more inaccessible places, the mountainous country or on the enormous plains.

Unsophistication marks these tunes and it is this sincerity which is priceless. There are plenty of these real folk-tunes in their native state and this is the music that offers a genuine background for making masterpieces conforming to the feelings of the people. Many legends reveal marvelous opportunities for operas, plays with music or music alone.

Just imagine what an opera the legend of “Paul Bunyan,” the Siegfried of the Northwest and Canada, would make. Don’t you think you could get a bigger thrill out of an opera on such a subject, than you do out of the usual Italian varieties? It would be closer to our experiences as Americans.

I think that one of the finest things radio is doing, musically, is to re-awaken and preserve the humble Hill Billy airs, the Cowboy tunes, and similar songs which, through repetition in our childhood as in our parents’ childhood, have the ring of familiarity. This kind of music may seem of little importance throughout a great part of our lives, yet every time we hear it, it has the ability to stir haunting memories—not only of our own childhood, but the inherited memories of generations of Americans before us.

Only true folk-music can do that, and only from folk-music can a nation’s own music grow.

We're All Right—The World's Crazy

[Continued from Page 12]

became a very famous general in the Civil War, none other than General Pershing. At this time of course, he was but a mere lad of 78, who could barely butter his own shoelaces.

He was so young, in fact, that he was still afraid of the dark, and used to carry a lamp around with him all the time. And it is about this time that the famous story was written about Pershing when he was a lad, called "A-Lad'n His Wonderful Lamp."

Joe the Seal: A man's best friend is his seal.

Dogs are all right, but there's nothing like the love and companionship of a good, understanding seal. And there is nothing so inspiring than an hour spent in conversation with a well-educated seal. We have such a seal. Such seal is our Joey.

His is our pride and Joey.

Academician—philosopher—student—fathead—Joey is all of these. Yea, and more. Yea, and that's enough. Yea, bo. Yea.

Joey the seal is on the air with us every morning when the proceedings of Coo Coo College are broadcast. Not only is he the only seal in the world consistently heard in a series of broadcasts, but he has the added distinction of being the only seal in the world to occupy a chair of philosophy at an institution of learning.

Our pet seal, Joey, wishes to express his thanks to our many student listeners who sent him flowers during his recent illness, when he was suffering from an attack of chronic fishiciditis.

Joey says they are the best flowers he ever ate.

For the privilege of teaching philosophy to our students Joey shines our shoes. Sometimes the poor seal works so hard that when he wakes up in the morning he has rings under his eyes—seal rings.

Chloie the Parrot: Whereas Joey the seal is the dunce of our College, Chloie the Parrot is our star pupil. She always has everything right and no wonder. In a little limerick she extolls the virtues of our sponsor's products every morning—good old Chloie.

Taking the Air: Working on the theory that all work and no jack makes dull a-play boy, we write all our material ourselves. We use almost everything—we might even use some of this story we're writing, some morning, at least we'll mention Radio Doings for using it.

And remember a bird in the hand is worth two from the gallery—spare the microphone and spoil the listener.

Coo Coo College C-Notes: Our Coo Coo athletes are now preparing for the Olympic Games—training for the inter-collegiate boxing bouts has begun and in the words of our boxing instructor, Instructor Van-and-Don, "Take my word for it de boxers are back to de old grind."

Soon we shall start an open forum (and againstum) at Coo Coo College on the subject "Is the automobile here to stay?"

This will be a highly technical discussion of automotive engineering embracing all mechanical parts of the automobile from the transgression to the ring worm.

Also a discussion of the much-advertised free-feeling.

Purely Presidentially Conventional: Soon we, the two professors, shall announce our duo candidacy for the presidency of the United States. Our platform shall be, "Two can feel as cheap as one in the White House."

Knit One, Pearl One: Coo Coo College hereby challenges Stanford University to a knitting tourney, catch-as-catch-can, winner take all.

Stanford University has the best knitting, crocheting, and hemstitching team in the inter-collegiate conference, we read in the papers. Or maybe we just made it up.

We don't like to boast, but Coo Coo College has knit its way to victory over such schools as the Oklahoma Aggies, Mrs. Crabtree's School for Girls, and the Alameda Reform School. You've probably heard about those knitting victories. It's an old yarn.

So Stanford, take care before you take up the gauntlet, and besides, the gauntlet is a mitten—of our kitten, no kitten!

We End It All: We want you reader students of Radio Doings to feel that you can come to your two old professors at any time during our programs for the solutions to your affairs and perplexities. We want to become an integral part of your community. We shall be happy at all times, too, to officiate at christenings of babies, battleships, bathtubs, bicycles, buffaloes and billboards. We shall also be glad to lecture in person at any local society gatherings or husking bees for the consideration of the nominal fee of \$5,000.00, or a cup of coffee.

Then Along Came Ruth

[Continued from Page 8]

made famous by both of them in the 1911 Follies. They were devoted lovers for many years and then they quarrelled and separated. They had always made it a rule not to sing "their" song unless they could sing it together. They kept that vow until long after they had parted. One night, persuaded by some friends, Nora Bayes sang the song alone—and two weeks later she died.

Ruth revived this song in the 1931 Follies.

Looking back over a comparatively brief span of years, Ruth says this is what she remembers: "The Montmartre Cafe in Chicago . . . Helen Morgan with long hair sitting on the piano, singing 'Too Tired to Wash the Dishes'"

. . . Jack Schubert telling me, even though we couldn't come to terms on a contract, 'Well, all right, but no matter how far you go don't let anybody change your style' . . . Getting a \$50 tip one night at Colisimo's from the famous gambler Nick the Greek for a song . . . 'The World Is Waiting for the Sunrise' . . . Seeing 'Sonny' on my first trip to New York and going back stage to meet Jack Donahue . . . Never dreaming that in just one short year I would be playing in same theatre with Eddie Cantor . . . Getting 24 hours' notice to appear in 'Simple Simon' and struggling for the lyrics the first few nights . . . Reading Whitney Bolton's review in the New York Telegraph after

the first Follies."

The clipping said: "Ruth Etting is out of place in the Follies, she ought to be in a hospital . . . anyone with a voice like that can sing paralytics into life and heal wounds with her emotional croon . . . she should sing in the slums and spread sunshine . . . she makes blues singers sound like doxologists or the man who gives the Arlington time signals."

"It's the one place you simply cannot make a mistake," Ruth explains, adding that you can repeat records, re-take pictures, and by personal mannerisms and gestures cover an off-night behind the footlights.

But you can't fool Mr. Mike.

An Editor Who's Never Seen His Magazine

[Continued from Page 10]

program he always tells his listeners "Good morning," but he manages to vary the words of his daily greeting from day to day, and some of the Magazine's "regulars" get a great deal of glee in trying to catch him in a duplication. They haven't done so, yet.

The NBC star editor was just thirteen when he discovered his flair for showmanship. Bennie was born in Slatington, Pennsylvania, and when, at that age, he announced his intention of going on the stage just as soon as he could, the elder McLaughlin met the emergency face to face. He was the owner of a baking business, and he informed the theatrical aspirant he could have a musical education and anything else he required to help him on his career—provided he learned the baking business first, from the ground up.

Bennie grasped the wisdom of the suggestion, and while he was studying music, he learned also how to bake bread, pies and biscuits which still are the envy and despair of feminine dinner guests in the McLaughlin home.

"I have one advantage over most actors," Bennie declares. "I'm always pretty sure of being to eat, anyway, for I can bake my own when necessary!"

Mr. McLaughlin himself probably was the origin of Bennie's own ambition. He delighted in amateur theatricals, and being a public-spirited citizen, turned this taste to the good of the community, and to quote his radio-star son, "We staged benefit entertainments in our home town for everyone from the sick firemen to the local Missionary Society."

When the McLaughlins moved to Des Moines, Iowa, they left these community entertainments behind them, but Bennie continued to sing, and although he was obliged to follow several other occupations before he found his place in the professional world, he never gave up

his ambition.

"Sometimes I think all the other things I did were the best possible preparation for radio," Bennie says. "I even worked as floor manager in a department store for awhile, and—I learned about women from that!"

The World War came along while Bennie still was living in Des Moines, and he enlisted in the Fourth Field Artillery. Oddly enough, as army events go, the military Powers That Be discovered that Bennie could cook, and instead of thereupon making him a blacksmith or something equally far-fetched, they appointed him the company cook. Refused active service, Bennie was glad to do what he could, and he cooked for 205 husky appetites for so long, he says, that to this day he still can't count coffee in anything but gallons.

"That's when I began to—put on weight, too," he explains coyly.

The war over, Bennie decided he was through with department stores and everything else except singing. He came west, and almost immediately was asked to join the California Male Quartet, notable vocal group which sang at the Mission Play in San Gabriel. He became the character man in prologues at Sid Grauman's original "Million Dollar Theater" after that.

Then came a dark period in Bennie's life. He lost his voice, and for two long years it seemed vanished forever, together with all his hopes. Bennie said, "Keep that old smile smiling!" and went out and got himself a job as a radio salesman.

As suddenly as it had left him, his voice returned, full and true as ever, and he became a member of The Rounders, a quartet which was featured in the Music Box Revue. Myron Niesley, now also an NBC star, was the other tenor. The four went on a West Coast Theaters tour, and while they were singing in San Francisco, the National Broadcasting Company signed

presentationist of "Bob, Bunny and Junior," heard daily over KECA, is a true "chameleon" dresser. She appears at the studio daily with a new costume creation. Her hats are numberless, and her slippers match. Scarves, coats, dresses, even the little knick-knacks which are nothing and yet everything, change daily on the attractive figure of Miss Foley.

One item only was changeless—until last week. That was the hair. But a hair-dresser at a movie lot has persuaded Bernice that changes were necessary. So now the coiffure keeps pace with the rest.

them up for quartet numbers on the air. The Woman's Magazine editorship followed.

Despite the manner in which Bennie kept on the move for so long, he found time for romance. Mrs. McLaughlin, charming, soft-voiced, and overflowing with humor, is a violinist who has not engaged in professional work since she married but whose music lends extra pleasure to the hospitable "open house" which the McLaughlins keep. There are two younger McLaughlins, too, Jean, 17, and Harry, 19.

Bennie still likes to cook—which fits in with his work on the Woman's Magazine, for Ann Holden, Helen Webster and other members of the Magazine staff love to have Bennie tell them how to make a new dish. But starting Tuesday, June 21, Bennie really takes his place in the scheme of things culinary, he feels, for on that date he makes his bow—at last—as a baker, in the Sperry Flour program.

"And, oh, boy, watch me make the girls sit up and take notes, at last!" he chuckles.

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

Of Radio Doings published monthly at Los Angeles, California for April 1, 1932.

State of California)
County of Los Angeles (ss.

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

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Wallace M. Byam, Los Angeles, Calif.; Editor, Wallace M. Byam, Los Angeles, Calif.; Managing Editor, Donald McDowell, Los Angeles, Calif.; Business Manager, Wallace M. Byam, Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Wallace M. Byam, 1220 Maple Ave., Los Angeles, Calif.

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

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

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

WALLACE M. BYAM, Publisher.
Sworn to and subscribed before me this 29th day of March, 1932.

IRENE C. SIMMONS,
Notary Public in and for the County
of Los Angeles, State of California.
(My commission expires Dec. 10, 1934.)

FLOYD PECK, of KGB's commercial staff walked into the studios of the San Diego Don Lee outlet last week with a robust yellowtail as trophy of his fishing success. Length of the sardine was a mere three feet. Bob Bowman, the KGB program director, yanked out a camera, but Mons. Peck grinned a little grin. . . .

Wherewith he produced a photo of himself and the current catch—taken "while you wait" at the pier. Mr. Bowman's camera is for sale, cheap.

* * *

Bernice Foley, the brown-eyed young woman who is the creator and sole

Popular Copyrights Are Amazing Bargain!

150,000,000 Books Sold at **20 Books for \$1**

TAKE your pick of the books listed on this page at the rate of 20 books for \$1. Everyone guaranteed a popular copyright unobtainable elsewhere. Choose yours now! Order today! Same-day service!

ADD 1c PER BOOK FOR POSTAGE
SINGLE COPIES 25 CENTS

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--------------------------------|------------------------------------|-----------------------|------------------------------------|-------------------------|---|------------------------------|-------------------------|---------------------------|----------------------|--------------------------|-------------------|---------------------------|------------------------|---------------------------|----------------|--|--------------------------|-----------------------------------|---------------------|----------------------------|------------------------------------|-------------------------------|----------------------|------------------------|------------------------|----------------------|---------------------------|-----------------------|---|--------------------------|-----------------------------------|-------------------------|--------------------------|--------------------------|--------------------------|----------------------------|-------------------------------|---------------------------|----------------------------|----------------------------------|----------------------------|-----------------------|----------------------------|------------------------|----------------------------|---------------------------|---------------------------|----------------------------|---------------------|--------------------------------|-------------------------------|--------------------------|---------------------------|----------------------------|--------------------------|----------------------------|------------------------------|----------------------------|------------------------|--------------------------|-----------------------------|-----------------------|----------------------------|------------------------|--------------------------------------|------------------------|---------------------------|-------------------------|-----------------------|----------------------------|---------------------------|--------------------------|-----------------------|--|------------------------------|-----------------------------------|-------------------------|---------------------------|--------------------------------|----------------------------------|----------------------------------|------------------------------------|------------------------------|--------------------------------------|-----------------------------|--------------------------|-------------------------|-----------------------------|------------------------|-------------------------|-------------------------|-----------------------|-------------------------|-----------------------------------|-------------------------------------|----------------------------|---------------------------|-------------------------------|--------------------------|--------------------|----------------------------|-----------------------------|-----------------------------------|------------------------------|-------------------------|---|----------------------------|------------------------------|---------------------------|-------------------------|--------------------------------------|-----------------------------|------------------------------|-------------------------|------------------------------------|--|-------------------------------------|----------------------------|------------------------|-----------------------------|----------------------------|-------------------------|----------------------------|------------------------|-----------------------------|------------------------------|-----------------------------|--------------------------|-------------------------|-------------------|------------------------|----------------|-------------------------------------|---------------------------------|----------------------|----------------|--------------------------------------|-------------------------|---------------------------|--------------------------|-------------------------------|-------------------------------|------------------------------|------------------------|-------------------------|----------------|-----------------------|--------------------------------|--------------------|---------------------------|--------------------------------------|--------------------------------|-------------------------|-------------------------|---------------------------------------|-----------------|----------------------|-----------------------------|------------------|------------------------------|-------------------------|------------------------|-------------------|----------------------------------|---|--------------------------|-------------------------|-------------------|-----------------------------|-------------------------|----------------------------|--------------------|----------------------|-----------------------|--------------------------|-----------------------|------------------------|-----------------------------|------------------------|-------------------------|-----------------------|------------------------------|-------------------------|------------------------------|---------------------------|---------------------------|-----------------------|-----------------------|--------------------------|--------------------------|-------------------------|--------------------------|----------------|--------------------------|--------------------------|------------------------------|------------------|---------------------------------|--------------------------------------|--------------------------------------|-------------------------|-----------------------------|---------------------------|--------------------------|-----------------------------|-----------------------|-----------------------------|---------------------|--------------------------------|-----------------------------------|------------------------|---------------------------|----------------------------|--------------------------|-------------------------|--------------------------|-------------------|-------------------------|-------------------------|----------------------------|----------------------------|--------------------------|-------------------------------------|----------------------------|---------------------------|---------------------------------|-----------------|------------------------|--------------------|-----------------------------------|-------------------------|-------------------------|--------------------------|-----------------------------|--------------------------|--------------------------|-----------------------------|-----------------------|-----------------------------|------------------|-------------------------|----------------------------------|--|----------------------------|----------------------------|-----------------------------|----------------------------|-------------------------|-----------------|----------------------------|-----------------------------------|--------------------------------|-------------------------------|----------------------------|-------------------------|----------------------|------------------------------|-------------------------|----------------------------|------------------------|----------------------------|---------------------------|-----------------------|-----------------------|-------------------------|--------------------------|-----------------------------|------------------------------------|---------------------------|-------------------------|-------------------------|----------------------------------|--|----------------------------|-----------------------------|----------------------------|--------------------------------|-----------------------|--------------------|--------------------|---------------------|------------------------|-----------------------|----------------------|------------------------|-------------------------------------|-------------------------|---------------------------|-----------------------|------------------------|--------------------|--------------------------|-----------------------|--------------------------|--------------------------------------|----------------------|----------------------------------|-----------------------|-------------------------|--------------------|---------------------------------|-------------------------|-------------------------|---------------------|---------------------|----------------------|-------------------------|------------------------------|---------------------------|-----------------------|---------------------------|-----------------------|-------------------------|-----------------------------------|------------------------|-----------------------------|-----------------------------|------------------------|--------------------------|-----------------------|-----------------------------|--------------------------|--------------------------------------|-----------------|--|--------------------------------|--------------------------|---------------------|------------------------------|---------------------|-----------------------|-------------------------------|---------------------------|------------------------|----------------------------------|-----------------------------|------------------------|----------------------------------|--------------------------|------------------------------------|--------------------------|-----------------------------|---------------------------------------|---------------------------|------------------|------------------------|-------------------------|------------------------------|------------------------|----------------------------|-------------------------|-------------------------|------------------------|---|------------------------------|------------------------|---------------------------|----------------------------------|--------------------------|-------------------------------------|---------------------------------|---|----------------------|--------------------------|
| 14 What Every Girl Should Know | 19 Story of Nietzsche's Philosophy | 25 Rhyming Dictionary | 39 Story of Aristotle's Philosophy | 42 Origin of Human Race | 53 Insects and Men: Instinct vs. Reason. Darrow | 56 Dictionary of U. S. Slang | 58 Tales from Decameron | 74 Physiology of Sex Life | 82 Faults in English | 83 Evolution of Marriage | 87 Nature of Love | 91 Manhood: Facts of Life | 92 Hypnotism Explained | 97 Contradiction of Bible | 98 How to Love | 109 Facts You Should Know About Classics | 110 History of World War | 125 Woodrow Wilson's War Speeches | 126 History of Rome | 133 Electricity Principles | 150 Facts About Lost Civilizations | 159 Story of Plato Philosophy | 172 Evolution of Sex | 175 Hindu Book of Love | 176 Four Essays on Sex | 192 Book of Synonyms | 217 Puzzle of Personality | 218 Essence of Talmud | 228 Plain Talks with Husbands and Wives | 271 Is Death Inevitable? | 286 Prostitution in Ancient World | 287 Jokes About Doctors | 297 Do We Need Religion? | 326 How to Write Stories | 347 Book of Riddle Rimes | 364 How to Argue Logically | 367 Improve Your Conversation | 374 Psychology of Suicide | 375 Love Story of Old Maid | 377 Psychology of Joy and Sorrow | 383 Prostitution in U.S.A. | 403 Facts about Music | 411 Facts About Phrenology | 414 Art of Being Happy | 431 U. S. Commercial Geog. | 439 12 Years in Monastery | 440 Baseball; How to Play | 446 Psychology of Religion | 447 Auto-Suggestion | 449 Auto-Suggestion and Health | 452 Dict. of Scientific Terms | 467 Evolution Made Plain | 473 Lives of Chorus Girls | 475 Develop Sense of Humor | 479 How N. Y. Girls Live | 488 Don't Be a Wall-Flower | 491 Psychology for Beginners | 493 Discoveries in Science | 501 All Kinds of Knots | 503 History of Civil War | 509 Are We Machines? Darrow | 518 How to Make Candy | 524 Death and Its Problems | 529 Woman the Criminal | 536 What Women Beyond 40 Should Know | 556 Hints on Etiquette | 557 Is Moon a Dead World? | 603 The Electron Theory | 606 How to Play Chess | 609 Are Planets Inhabited? | 627 Short History of Jews | 629 Handbook Legal Forms | 637 German-Eng. Dict. | 639 4,000 Most Essential English Words | 644 Women Who Lived for Love | 645 Confidential Chats with Wives | 648 Sexual Rejuvenation | 653 What Boys Should Know | 654 What Young Men Should Know | 655 What Young Women Should Know | 656 What Married Men Should Know | 657 What Married Women Should Know | 658 Toasts for All Occasions | 661 Neurotic America and Sex Impulse | 679 Chemistry for Beginners | 681 Spelling Self Taught | 682 Grammar Self Taught | 683 Punctuation Self Taught | 687 U. S. Constitution | 688 Teeth-Mouth Hygiene | 689 Woman's Sexual Life | 690 Man's Sexual Life | 691 Child's Sexual Life | 696 How to Pronounce Proper Names | 697 4,000 Words Often Mispronounced | 703 Physiology Self Taught | 704 Facts About Palmistry | 705 100 Professions for Women | 710 Botany for Beginners | 715 Auction Bridge | 717 Modern Sexual Morality | 724 Burbank Funeral Oration | 726 Facts About Venereal Diseases | 727 Psychology of Affections | 730 Mistresses of Today | 731 Mental Differences of Men and Women | 734 Book of Useful Phrases | 759 How to Conquer Stupidity | 767 Facts About Astrology | 768 Jokes About Lawyers | 773 Good Habits and How to Form Them | 775 First Aid for Investors | 777 Riddle of Human Behavior | 781 Catholicism and Sex | 782 Psycho-Analysis: Mind and Body | 784 Association Tests in Psycho-Analysis | 789 U. S. Marriage and Divorce Laws | 800 Sex in Psycho-Analysis | 801 A Rapid Calculator | 804 Sleep and Sexual Dreams | 810 Scandals of Paris Life | 815 Familiar Quotations | 816 Shakespeare Quotations | 817 Her Burning Secret | 819 Book of Strange Murders | 820 Jokes About Married Life | 821 Improve Your Vocabulary | 822 Rhetoric Self Taught | 823 English Composition | 835 Useful Tables | 841 Future of Religion | 842 Best Jokes | 843 Can You Control Conduct? Darrow | 845 Facts About Fortune Telling | 846 Womanhood: Facts | 847 Card Games | 850 Bad Habits and How to Break Them | 851 Bible Myths-Legends | 853 How to Know Songbirds | 855 How to Write Letters | 856 Arithmetic Self Taught. 1 | 857 Arithmetic Self Taught. 2 | 858 Psychology of Leadership | 862 German Self Taught | 864 Chats with Husbands | 869 Best Jokes | 872 Parliamentary Law | 876 Curiosities of Mathematics | 877 French Cooking | 879 Jokes About Preachers | 882 Psychology of Character Building | 883 Capital Punishment. Darrow | 884 Prohibition. Darrow | 889 Jokes About Kissing | 891 Your Talent and How to Develop It | 893 500 Riddles | 894 How to Advertise | 895 Astronomy for Beginners | 896 Wages of Sin | 901 Woman: Eternal Primitive | 902 Dict. Foreign Words | 903 All About Syphilis | 904 Sex Symbolism | 910 Is Life Worth Living? Darrow | 911 Is Mankind Progressing? Clarence Darrow | 964 Happy Though Married | 966 Rational Sex Ethics | 972 Popular Jokes | 975 Cleopatra and Her Loves | 984 Harmony Self Taught | 986 How to Talk and Debate | 987 Art of Kissing | 988 Art of Courtship | 995 How to Play Piano | 997 Recipes Home Cooking | 999 Latin Self Taught | 1000 Wonders of Radium | 1003 How to Think Logically | 1004 How to Save Money | 1005 How to Enjoy Music | 1006 Children's Games | 1007 Revolt Against Religion | 1008 Origin of Religion | 1009 Typewriting Self Taught | 1010 Amateur Magic Tricks | 1011 French-English Dict. | 1012 Best Negro Jokes | 1013 Best Irish Jokes | 1014 Best American Jokes | 1015 Comic Dialect Poems | 1018 Humorous Limericks | 1020 Why I Am an Infidel | Luther Burbank | 1021 Italian Self Taught | 1023 Popular Recitations | 1030 World's Great Religions | 1049 How to Sing | 1051 Cause and Nature of Genius | 1052 Nature of Instinct and Emotions | 1053 Guide to N. Y. Strange Sections | 1056 Devil's Dictionary | 1061 Human Origin of Morals | 1062 Humoresque. F. Hurst | 1064 Simplicity of Radio | 1065 Lives U. S. Presidents | 1069 Conquest of Fear | 1070 Fight Nervous Troubles | 1074 Commercial Law | 1078 Morals in Greece and Rome | 1079 Phallic Elements in Religion | 1082 Best Jewish Jokes | 1084 Did Jesus Ever Live? | 1088 Truth About Mussolini | 1089 Common Sense of Sex | 1091 Facts About Cancer | 1092 Simple Beauty Hints | 1093 Amusing Puns | 1094 Insanity Explained | 1097 Memory: How to Use | 1103 Puzzles Brain Teasers | 1105 Spanish-English Dict. | 1109 Spanish Self Taught | 1111 Prostitution in Medieval World | 1113 Love from Many Angles | 1122 Degradation of Woman | 1123 Facts About Puritan Morals | 1124 On the Bum | 1126 Eating for Health | 1130 The Dark Ages | 1135 Prostitution in Modern World | 1138 What Atheism Means | 1139 Photography Taught | 1144 Truth About Jesuits | 1148 Sexual Crimes in U. S. | 1164 Unlovely Sin. Hecht | 1167 Sinister Sex. Hecht | 1174 Write Business Letters | 1176 Mad Love. Harris | 1204 Dict. of Musical Terms | 1206 How to Swim | 1207 French Self Taught | 1208 Success Easier Than Failure | 1209 Charming Hostess: Entertainment Guide | 1210 Mathematical Oddities | 1216 Italian-English Dict. | 1221 Facts About Will Power | 1225 Avoid Marital Discord | 1228 Jokes About Drunks | 1231 Best Jokes | 1233 Better Meals for Less | 1238 Beginning Married Life Right | 1239 Party Games for Grown-Ups | 1241 Outline of U. S. History | 1242 Care of Skin and Hair | 1244 Write Love Letters | 1246 Best Hobo Jokes | 1247 Psychology of Love-Hate | 1249 Jokes About Lovers | 1250 Companionate Marriage | 1251 What Do You Know? | 1257 How to Become Citizen | 1278 Ventriloquism Taught | 1279 Side Show Tricks | 1285 Gamblers' Tricks | 1292 Best Short Stories | 1311 Aims of Catholicism | 1316 Revolt of Modern Youth | 1317 Meaning of U. S. Constitution | 1318 Sexual Sterilization | 1320 How to Get Husband | 1321 Fasting for Health | 1322 Confessions of Modern Woman | 1329 Facing Life Fearlessly. Clarence Darrow | 1330 Facts About Digestion | 1333 Common Sense of Health | 1337 Breakdown of Marriage | 1339 Crooked Financial Schemes | 1340 How to Get a Job | 1341 Unusual Menus | 1342 Love Problems | 1347 Trial Marriage | 1349 Life of Lindbergh | 1351 How to Get Ahead | 1354 Book of Similes | 1356 How to Make Wills | 1357 What You Should Know About Law | 1358 Acquire Good Taste | 1359 Birth Control a Sin? | 1360 Pocket Cook Book | 1361 Who Killed Jesus? | 1362 Law for Women | 1363 Law for Auto-Owners | 1365 Build Vocabulary | 1371 Sins of Good People | 1379 Harding's Illegitimate Daughter | 1380 Flesh and Devil | 1382 Is Civilization Over-Sexed? | 1385 Defense of Devil | 1388 Are Clergy Honest? | 1389 Tobacco Habit | 1392 Confessions of Gold Digger | 1395 Personal Magnetism | 1412 Tramp Life Stories | 1413 My Prison Days | 1419 Unusual Deaths | 1420 Why Wives Leave | 1421 How to Get Divorce | 1426 Foot Troubles Corrected | 1428 Unusual Love Affairs | 1430 Shorthand Taught | 1434 How to Think Clearly | 1436 Marriage Customs | 1437 Curiosities of Law | 1439 Intelligence: How to Test It | 1440 Can Man Know God? | 1442 Facts About Graphology | 1445 Wild Women of Broadway | 1448 Character Reading | 1450 Do We Live Forever? | 1455 End of the World | 1459 Psychology of Criminal | 1460 American Statistics | 1471 How to Become Mentally Superior | 1475 Best Jokes | 1476 You Should Know About Your Sensations | 1477 Glands Affect Personality | 1480 Causes of World War | 1481 New Immorality | 1484 Why Preachers Go Wrong? | 1491 Power of Women | 1493 Wine, Women Song | 1496 Sexual Factor in Divorce | 1497 Companionate Divorce | 1498 Sex Questionnaire | 1500 Why I Am an Agnostic Darrow | 1501 Mussolini and the Pope | 1503 Effective English | 1504 Overcome Self-Consciousness | 1508 Facts About Poisons | 1513 Statistics: How to Understand | 1514 Edison's Inventions | 1516 Facts About Gonorrhoea | 1523 Avoid Catching Venereal Diseases | 1531 Can We Follow Jesus? | 1532 Don Quixote | 1534 How to Test Urine | 1535 How to Throw Party | 1536 Facing Death Fearlessly | 1538 Rational Sex Code | 1542 Who Started World War | 1543 Is War Inevitable? | 1544 Capital Punishment | 1548 Chinese Cook Book | 1553 Exercise for Nervousness-Indigestion | 1554 Exercises for the Heart | 1555 Rules for Success | 1556 How Sun Gives Health | 1559 Can We Change Human Nature? | 1563 Marvels of Sunlight | 1565 Catholicism and Public Schools | 1566 How to Conduct Love Affair | 1568 Edison's Scholarship Questionnaire | 1569 Boccaccio-Lover | 1723 Career of Al Capone |
|--------------------------------|------------------------------------|-----------------------|------------------------------------|-------------------------|---|------------------------------|-------------------------|---------------------------|----------------------|--------------------------|-------------------|---------------------------|------------------------|---------------------------|----------------|--|--------------------------|-----------------------------------|---------------------|----------------------------|------------------------------------|-------------------------------|----------------------|------------------------|------------------------|----------------------|---------------------------|-----------------------|---|--------------------------|-----------------------------------|-------------------------|--------------------------|--------------------------|--------------------------|----------------------------|-------------------------------|---------------------------|----------------------------|----------------------------------|----------------------------|-----------------------|----------------------------|------------------------|----------------------------|---------------------------|---------------------------|----------------------------|---------------------|--------------------------------|-------------------------------|--------------------------|---------------------------|----------------------------|--------------------------|----------------------------|------------------------------|----------------------------|------------------------|--------------------------|-----------------------------|-----------------------|----------------------------|------------------------|--------------------------------------|------------------------|---------------------------|-------------------------|-----------------------|----------------------------|---------------------------|--------------------------|-----------------------|--|------------------------------|-----------------------------------|-------------------------|---------------------------|--------------------------------|----------------------------------|----------------------------------|------------------------------------|------------------------------|--------------------------------------|-----------------------------|--------------------------|-------------------------|-----------------------------|------------------------|-------------------------|-------------------------|-----------------------|-------------------------|-----------------------------------|-------------------------------------|----------------------------|---------------------------|-------------------------------|--------------------------|--------------------|----------------------------|-----------------------------|-----------------------------------|------------------------------|-------------------------|---|----------------------------|------------------------------|---------------------------|-------------------------|--------------------------------------|-----------------------------|------------------------------|-------------------------|------------------------------------|--|-------------------------------------|----------------------------|------------------------|-----------------------------|----------------------------|-------------------------|----------------------------|------------------------|-----------------------------|------------------------------|-----------------------------|--------------------------|-------------------------|-------------------|------------------------|----------------|-------------------------------------|---------------------------------|----------------------|----------------|--------------------------------------|-------------------------|---------------------------|--------------------------|-------------------------------|-------------------------------|------------------------------|------------------------|-------------------------|----------------|-----------------------|--------------------------------|--------------------|---------------------------|--------------------------------------|--------------------------------|-------------------------|-------------------------|---------------------------------------|-----------------|----------------------|-----------------------------|------------------|------------------------------|-------------------------|------------------------|-------------------|----------------------------------|---|--------------------------|-------------------------|-------------------|-----------------------------|-------------------------|----------------------------|--------------------|----------------------|-----------------------|--------------------------|-----------------------|------------------------|-----------------------------|------------------------|-------------------------|-----------------------|------------------------------|-------------------------|------------------------------|---------------------------|---------------------------|-----------------------|-----------------------|--------------------------|--------------------------|-------------------------|--------------------------|----------------|--------------------------|--------------------------|------------------------------|------------------|---------------------------------|--------------------------------------|--------------------------------------|-------------------------|-----------------------------|---------------------------|--------------------------|-----------------------------|-----------------------|-----------------------------|---------------------|--------------------------------|-----------------------------------|------------------------|---------------------------|----------------------------|--------------------------|-------------------------|--------------------------|-------------------|-------------------------|-------------------------|----------------------------|----------------------------|--------------------------|-------------------------------------|----------------------------|---------------------------|---------------------------------|-----------------|------------------------|--------------------|-----------------------------------|-------------------------|-------------------------|--------------------------|-----------------------------|--------------------------|--------------------------|-----------------------------|-----------------------|-----------------------------|------------------|-------------------------|----------------------------------|--|----------------------------|----------------------------|-----------------------------|----------------------------|-------------------------|-----------------|----------------------------|-----------------------------------|--------------------------------|-------------------------------|----------------------------|-------------------------|----------------------|------------------------------|-------------------------|----------------------------|------------------------|----------------------------|---------------------------|-----------------------|-----------------------|-------------------------|--------------------------|-----------------------------|------------------------------------|---------------------------|-------------------------|-------------------------|----------------------------------|--|----------------------------|-----------------------------|----------------------------|--------------------------------|-----------------------|--------------------|--------------------|---------------------|------------------------|-----------------------|----------------------|------------------------|-------------------------------------|-------------------------|---------------------------|-----------------------|------------------------|--------------------|--------------------------|-----------------------|--------------------------|--------------------------------------|----------------------|----------------------------------|-----------------------|-------------------------|--------------------|---------------------------------|-------------------------|-------------------------|---------------------|---------------------|----------------------|-------------------------|------------------------------|---------------------------|-----------------------|---------------------------|-----------------------|-------------------------|-----------------------------------|------------------------|-----------------------------|-----------------------------|------------------------|--------------------------|-----------------------|-----------------------------|--------------------------|--------------------------------------|-----------------|--|--------------------------------|--------------------------|---------------------|------------------------------|---------------------|-----------------------|-------------------------------|---------------------------|------------------------|----------------------------------|-----------------------------|------------------------|----------------------------------|--------------------------|------------------------------------|--------------------------|-----------------------------|---------------------------------------|---------------------------|------------------|------------------------|-------------------------|------------------------------|------------------------|----------------------------|-------------------------|-------------------------|------------------------|---|------------------------------|------------------------|---------------------------|----------------------------------|--------------------------|-------------------------------------|---------------------------------|---|----------------------|--------------------------|

HOW TO ORDER

Just list titles desired by number. Order at least 20 books and enclose money order, check or currency at rate of 20 books for \$1—minimum order \$1. Add 1c per book for carriage charges. If you order less than 20 books remit at rate of 25c per book. 5c offer applies only when remittance accompanies order. Save real money by sending cash with order. (No C. O. D. orders.) Canada or foreign countries must remit by international postal money order at rate of 7c per book, postpaid.

Use This Simple Order Form for Popular Copyrights

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

Enclosed please find \$_____ which is payment at the rate of 20 books for \$1 for the following popular copyrights which I have listed by number on the lines below. (Add 1c per book for postage. Add 10c to personal checks. If order is less than \$1 remit at rate of 25c per book.)

Name _____

Address _____

City _____ State _____

If you want every book listed on this page (364 books) remit \$21.84 (Canada and foreign \$25.48) and make X mark here _____

Programs That Are Worth Listening To!

Selected By the Editors of Radio Doings As the Best On the Air In the West

<p>Adventures of Sherlock Holmes The kind of mystery drama that never grows old, and the same old infallible Holmes. Time: 8:00 p. m. Mondays Stations: NBC-KGO</p>	<p>Ed. Wynn—Fire Chief A riot of wise cracks and humor, with the inimitable Graham McNamee a dandy foil for Ed. Wynn's glorious puns. Time: 5:30 p. m. Tuesdays Stations: NBC from New York, KGO, KHQ, KOMO, KGW, KFI, KFSD, KTAR, KSL, KGIR, KGHL</p>	<p>Music That Satisfies With such artists as Ruth Etting, the Boswells, and Alex Gray alternating, it's impossible to become tired of this. Time: 6:00 p. m. daily except Sun. Stations: Columbia</p>	<p>Standard Symphony Hour Works of the world's best composers. A well-balanced selection of worthwhile musical masterpieces. Time: 3:15 p. m. Thursday Stations: NBC-KGO</p>
<p>Amos 'n' Andy The world's foremost radio team, still going strong, now in the throes of the hotel business. Time: 7:00 p. m. daily except Sunday Stations: NBC-KGO</p>	<p>Feminine Fancies Unusually good entertainment for the ladies. A fine list of talent, and nicely-rounded program. Time: 3:00 p. m. daily except Sun. Stations: Don Lee System</p>	<p>Olympic Heroes An artistic dramatization of interesting personalities among athletic champions. Wonderful for boys. Time: 7:45 p. m. Wednesday Stations: Don Lee from KHJ</p>	<p>Sunday at Seth Parker's A homelike, lovable program that goes right to the heart. Non-religious, but strongly inspirational. Time: 6:45 p. m. Sunday Stations: NBC-KGO</p>
<p>Big Six of the Air A fine musical program of male quartet, soloists and orchestra and an excellent selection of numbers. Time: 5:00 p. m. Thursday Stations: NBC-KGO</p>	<p>G-E Circle A carefully-prepared and worthwhile program for the American woman, with a helpful message and the best talent in the country for its guest artists. Time: 3:00 p. m. Sun., 8:00 a. m. daily except Sat. Stations: NBC-KGO</p>	<p>Parade of States A worthwhile historical and musical pageant that strikes a higher level than most programs. Time: 5:30 p. m. Monday Stations: NBC-KGO</p>	<p>Sunday Night Hi-Jinks One of the West's brightest spots on Sunday evening for those who like a snappy, fast program of music and fun. Time: 8:00 p. m. Sunday Station: KFWB</p>
<p>Blue Monday Jamboree A little weak in spots, but still one of the West's outstanding programs for general entertainment merit. Salesman Elmer now starring. Time: 8:00 p. m. Mondays Station: Don Lee System from KFRC</p>	<p>Happy-Go-Lucky Hour Always a surprise on Al. Pearce's program. There's a spontaneity and informality that's refreshing about H. G. L. Time: 2:00 p. m. daily except Sun. Stations: Don Lee System</p>	<p>Paul Whiteman America's jazz king in a fast-moving, talented program of popular music. Time: 6:00 p. m. Friday Stations: NBC-KGO</p>	<p>The World's Business Concise, interesting talks on present business problems, by Dr. Julius Klein, Assistant Secretary of Commerce. Time: 3:00 p. m. Sundays Stations: Columbia except KOIN, KFRC</p>
<p>California Melodies Ray Paige and his great orchestra at their best. The only CBS national program to originate on the Pacific Coast. Time: 8:30 p. m. Sunday Stations: (CBS)</p>	<p>"Joe Palooka" The amusing adventures of a lovable pugilist whose I. Q. is practically nil. Good for the whole family. Time: 4:45 p. m. Tues. and Thurs. Stations: Columbia</p>	<p>Phil Harris Orchestra Comfortably installed in his new spot at the Coconut Grove in Los Angeles. Harris and his band are furnishing swell dance music. Time: 11:00 p. m. except Sunday Stations: NBC-KGO (from KFI)</p>	<p>Thompkins Corners Rural drama that's good solid entertainment, and always dependable. Time: 5:30 p. m. Thursday Stations: NBC-KGO</p>
<p>Chandu the Magician Good old red-blooded mystery, thrills, kidnappings, murders and everything. Entertainment for both kids and grownups. Time and Stations: See back cover.</p>	<p>Lucky Strike Dance Hour A fast-moving hour of wit and melody. Time: 6:00 p. m. Tues., Thu., Sat. Stations: NBC-KGO</p>	<p>Richfield News Flashes A selection of the important late news of the day, delivered concisely and clearly by an excellent announcer who knows how to read. Time: 10:00 p. m. daily except Sat. Stations: NBC-KGO from KFI</p>	<p>Van and Don—Professors There's always a laugh in the senseless conversation and silly situations contained in this early morning gloom dispeller. Time: 7:45 a. m. daily except Sunday Stations: NBC-KGO</p>
<p>Demitasse Revue A snappy half-hour of popular dance music, wit and song. Time: 6:30 p. m. Mon., 7:30 Fri. Stations: NBC-KGO</p>	<p>Memory Lane An engaging series of rural drama sketches, with a well-selected cast of interesting characters. Time: 7:15 Tuesdays Stations: NBC-KGO</p>	<p>Shell Happytime Captain Dobbsie has a knack of putting on a consistently good program that's consistently popular. Time: 8:00 a. m. daily except Sun. Stations: Don Lee System</p>	<p>Woman's Magazine of the Air Instructive and entertaining; something that every woman will enjoy. Bennie Walker is always good, and the talent is well-chosen. Time: 10:30 daily except Sunday 10:00 Thursday Stations: NBC-KGO</p>
<p>Dinglebenders Kolb and Dill, the oldest active vaudeville team in the business, whose ludicrous German repartee has made two generations laugh. Time: 8:45 p. m. Mon., Wed., Fri. Stations: NBC-KGO</p>	<p>The Merrymakers Fun for all, and all in fun. A variety program that clicks. Charlie Leland is dependably good. Time: 9:00 p. m. Saturday Stations: Don Lee System from KHJ</p>	<p>Spotlight Revue A variety program of music, comedy and specialties that you can rely on. Something for the whole family in the Revue. Time: 8:30 p. m. Saturday Stations: NBC-KGO</p>	<p>Ziegfeld Radio Show Famous stars of past and present come before the mike in a half-hour of genuine entertainment. Eddie Dowling's good as M. C. Time: 6:30 p. m. Sundays Stations: (Columbia) KOL, KVI, KFPY, KOIN, KFRC, KHJ, KDYL, KLZ.</p>

Directory of Western Radio Artists

The Second Revised List of Staff Artists On Popular Western Stations,
Arranged Alphabetically For Your Convenience

NBC

(Pacific Division)

BLANCHARD, Barbara—Soprano
CARSON, Paul—Organist
CASE, Nelson—Entertainer
CHARLES, Sydney—Tenor
DANA, Harold—Baritone
DEAN, Jack—Tenor
ELDREDGE, George—Basso
FORD, Chas.—Tenor
FOSTER, Everett—Baritone
GARAY, Joaquin—Tenor
GARCIA, Eva—Piano
GIRARD, Armand—Basso
GRUNINGER, Eva—Contralto
GUNSKY, Maurice—Tenor
HASTINGS, Annette—Soprano
HAYES, Clarence—Vocal, Guitar
JOHANSEN, Gunnar—Con. Pian.
JONES, Gwynfi—Tenor
JONES, Frances—Contralto
JONES, George—Tenor
KELLY, Betty—Soprano
KENNEDY, Irving—Tenor
KENT, Easton—Tenor
KLASSEN, Ben—Tenor
KIRTLEY, Lucile—Soprano
LOWE, Mona—Blues Singer
LINDEN, Anthony—Flute
MARSHALL, Chas.—Vocal, Instru.
McKNIGHT, Harry—Tenor
McLAUGHLIN, Ben—Tenor
MILLER, Refa—Soprano
MONROE, Tommy—Baritone
MONTAGNE, Imelda—Contralto
MOSHER, Austin—Baritone
NIESLEY, Myron—Tenor
O'BRIEN, John—Harmonica
OLIVER, Altheda—Soprano
PEARY, Harold—Vocal, Dramatic
PIGGOTT, Eileen—Soprano
PRIMLEY, Marjorie—Soprano
REY, Alvin—Guitar
SANDBERG, Evelyn—Blues Singer
SHOLL, Jeannette—Soprano
STANTON, Harry—Basso
STEWART, Nathan—Baritone
TAYLOR, Gail—Soprano
TOFFOLI, John—Accordion
TRAUTNER, Elsa—Soprano
WHITE, Ted—Tenor
WOOD, Mary—Soprano
WRIGHT, Ace—Violin, Guitar

Teams and Groups

ASHLEY, Phyllida
FEALY, Aileen
Concert Piano Team
PERRY, Dell
YOUNG, Oscar
Popular Piano Team
Arion Trio—Instrumental
BARTHELSON, Joyce—Piano
HOLUB, Josephine—Violin
AVERY, Margaret—Cello
Rembrandt Trio—Instrumental
GARCIA, Eva—Piano
DE GRASSI, Antonio—Violin
DIMM, Dorothy—Dukes—Cello
Parisian Quintet—Instrumental
GARCIA, Eva—Piano
DIMM, Dorothy—Dukes—Cello
DE GRASSI, Antonio—Violin
GARCIA, Arthur—Second Violin
WOLA, Sasha—Viola
Stringwood Ensemble
Instrumental
CRAVERO, Aurora
KOHARICII, Jos.
KREINDLER, Sarah

MICCOLI, E.
NICHOLSON, Marian
ROBERTS, J. H.
Hul Billies—Vocal
MARSHALL, Chas.
O'BRIEN, John
TOFFOLI, John
CRAVER, Chas.
WRIGHT, Ace
Southern Harmony Four
ANDERSON, Eugene
BARBER, W. W.
KING, Saunders
NURSE, Alvin
Coquettes—Vocal
HASTINGS, Annette
MONTAGNE, Imelda
PRIMLEY, Marjorie
Doric Quartet—Vocal
KLASSEN, Ben
NIESLEY, Myron
FOSTER, Everett
STANTON, Harry
Criterion Four—Vocal
FORD, Chas.
JONES, Gwynfi
DANA, Harold
GIRARD, Armand
Buckaroos—Vocal
MARSHALL, Chas.
MAXWELL, Ted
Cheerleaders—Vocal
BRADLEY, Jack
CRIST, Art
SCOTT, Bud
"John and Ned"—Popular—Vocal
Team
WOLFE, John
TOLLINGER, Ned
Olympians—Vocal
JONES, Mynard
BELL, David
CHUCK, Gilbert
TISSIER, Jos.
SCHNETZ, Henry

Dramatic Artists

ANGER, Etta
BAKER, Marie
BENCE, Bob
BERG, June Yvonne
CHASE, Anne
CHURCH, Wilda Wilson
DEANE, Bobbe
DESMOND, Dorothy
ELMER, Clarence
FRANCES, Vera
FOWLER, Edesse
HAMBLY, Evelyn
HORTON, Bert
JAMES, Samuel
KELLY, Thomas
KLEEB, Helen
KROENKE, Chas.
LEE, Barbara
MARSHALL, Chas.
MacALISTER, Chas.
MATTESON, Ruth
MAXWELL, Ted
McGAW, Baldwin
MONTGOMERY, Frances
MOORE, Sam
MUSSELMAN, Helen
PEARY, Harold
RAFFETTO, Michael
RAND, George
ROACH, Seldy
ROYLE, Wm.
SHUMER, Henry
SMYTHIE, J. Anthony
SUZE, Harry

TANNER, Pearl King
TSANG, Ernest
THOMAS, Fred
WEBSTER, George
WEST, Olive
WHIPPLE, Walter
WILSON, Kathleen
WONG, Peter
YARBOROUGH, Barton

Child Readers

BERKELEY, Jean
CALFOT, Anita
COWDEN, Jack
DOLAN, Jack
HUGHES, Floy Margaret
MacLAUCHLAN, Bob (McDowell)
MERY, Jack
PAGE, Billy

Special Sponsored Artists

KOLB & DILL
"The Dinglebenders"—Gilmore
VAN & DON
Entertainers—Quaker Oats
ROBERTS, Lee S.
Entertainer—Sperry

KELW

BANNIS, Francis—Accordion
BICKERS, Marth—Pianist
BRUCE, O. W.—Cowtown Gang
DIXON, Doris—Brown's Gang
DOWNEY, Kenneth—Tenor
EVANS, Billy—Man from South
McPETERS, A. J.—Cactus Mac
NOBLE, Robert—Lecturer
QUEENS Daughters—Girls Trio
RANSDELL, John—Tenor
SANSON, Les—Tenor
WENDELL, Jack—M. C.
WILEMON, Ned—Tex. Longhorns

KFRC

ALLEN, Eleanor—Organist
BITTKE, Fredric—Baritone
BARLOW, Pete—Drummer, Actor
BOBS—Sport Authority
BOLEN, Murray—Piano Team
BRAYTON, Margaret—Char. Parts
BROWN, Harris—Piano Team
BROWN, Thelma—Blues Singer
BUNKER, Walter Jr.—Chief An'cer
CARTER, Charles—Impersonator
CHRISTOPHER, Caltana—Soprano
CHURCH, Lin—Announcer
CLAIRMOOK, Jeanie—Juv. Singer
CLARK, Lila—Clark Sisters
CLARK, Ruth—Clark Sisters
deMICHEL, Madelaine—Accordion
DETWILER, Vic—Tenor
DEVAUX, Marie—"Fifi" Jam.
ELLIOTT, May—Contralto
EUBANKS, Eugene—Asst. Prod.
Mgr.
FISCHER, Edna—Pianist
GALE, Louise—Vocalist
GIBSON, Hardy—Com. "Doakes"
GLEASON, Mort—Baritone
GOODWIN, Bill—Announcer
GRAHAM, Ronald—Baritone
HAWES, Eugene—"Ped. Gonzales"
HASTY, John—Eugene Author
HOLLIWAY, Harrison—Sta. Mgr.
HOSKETH, William—Piano
KELSEY, Walter—Violinist
LACEY, Lewis—Announcer
LANE, Fred—Announcer, Author
LOUTHAIN, Winifred—Wyn
"MAC"—Harry McClintock, Singer
MAGUIRE, Arnold—Comedian

MATTHEWS, Mel—Prod. Mgr.
MOSS, Frank—Concert Pianist
NEILSEN, Norman—Tenor
NIFLAN, Ray—Tenor
OLSEN, Robert—Tenor
O'KEEFE, Edna—Comedienne
PASMORE, Mary—Vocalist
PEARCE, Al—Dir. H. G. I. Hour
PEARCE, Cal—Basso
RALSTON, Mascot—Char. Parts
REINBERG, Herman—Cellist
ROMANO, TONY—Tenor
ROURKE, Robert—Violinist
SCHILLER, Nora—Comedienne
SCHIVO, Frank—Frank & Earnest
STOKES, Merlin—Popular Singer
TENNYSON, Juanita—Soprano
THE THREE GIRLS—Voc. Trio
TOWNER, Earl—Basso
TRUESDEL, Marjorie Lane—Juv.
Singer
WARNER, Hazel—Contralto
WILSON, Meredith—Mus. Dir.
WRIGHT, Wm. H.—"Zeb"

KFSD

ADAMS, Leslie—Pian. (Gen. Mgr.)
BERTHA, BESS, JIM—Old Songs
BROWN, Royal—Piano
HUDSON, Caliste—Songs
HAIGH, Morris—Violin
KIRKHAM, Helen—Contralto
McMAHON, Leah—Soprano
PERRY, Gene—Announcer
ROWE, Edythe—Cell
STANLEY, Janet—Soprano
VIRATELLE, Marie—Soprano
WELLS, John—Baritone

KJR

ADAMS, Spencer—Xylophone and
Drums
BRASHEN, Abe—Violinist
BALL, Randy—Saxophone
CATHERS, Chet—Bari. and Amer.
CHAMBERLAIN, Mace—Str. Bas.
DAMSKI, Henri—Mus. Director
HARRIS, R. G.—Banjo and Guitar
JONES, Casey—Vocalist and Amer.
LUNDBERG, Winnifred—contralto
MERRILL, Grant—Pianist & Amer.
MOHRMAN, Mabel—Pianist
POORE, Hugh—Vocalist
REED, Harry—Accompanist
SOHL, Marshall—Tenor
STRONG, Harold—Pianist
SWEETMAN, Homer—Tenor
VINCENT, Elnore—Tenor

KOMO

DILLON, Zita—Pianist
FISHER, Ben—Announcer
GODFREY, George—Announcer
HANSEN, Emil—Drums
HARKINS, Ben—Singer
HELMS, Hugh—Singer
HENNINGSEN, Walter—Or. Dir.
KORSMO, Perdin—Singer, Tenor
LEON, Frank—Pianist
LEVIENNE, Kola—Cellist
FINN, Gladys—"Little Jeff"—Singer
LINTZ, Horace—Announcer
LYNCH, Fred—Tenor
MITCHELL, J. B.—Baritone
MORRIS, Hayden—Bass
PINE, Joe—Sax. Clarinet
PEARSON, John—Announcer
SKARTVEDT, Agnes—Contralto
SOLBERG, Lloyd—Violinist
WOLF, Ha'—Announcer

Keep This Directory!

In the Next Issue the Names of Artists At Other Stations Will Be Added. By Saving the Directory In Each Issue, You Can Soon Have a Complete Alphabetical List Of All Radio Artists In the West

CHANDU—White King of Magic

Breath-taking entertainment brought to you by the manufacturers of



Chandu reveals secrets of magic crystal

WHITE KING GRANULATED SOAP

CHANDU takes you into mountain strongholds—to the sphinx-like silence of the deserts. He leads you through ancient castles and spies upon the plottings of power-crazed enemies of law and order. He calls to his aid the help and power of occult brotherhoods who aid him in unwinding the mazes of puzzling adventures his peculiar life brings to him. All the strange, exciting things of the unknown lands are laid bare to you in following CHANDU, his sister Dorothy and her children, Bobby and Betty. Their lives are one great drama of intrigue, travel and adventure.

FOLLOW CHANDU AND YOU'LL TRAVEL THE HIGH ROAD TO ROMANCE

PACIFIC STANDARD TIME

	P. M.
KHJ, Los Angeles, California - - - -	8:15
KFOX, Long Beach, California - - - -	8:15
KDB, Santa Barbara, California - - - -	8:15
KMJ Fresno, California - - - -	8:15
KFRC, San Francisco, California - - - -	8:15
KFBK, Sacramento, California - - - -	8:15
KWG, Stockton, California - - - -	8:15
KNX, Hollywood, California - - - -	5:45
KGB, San Diego, California - - - -	5:15
KOIN, Portland, Oregon - - - -	8:15
KMED, Medford, Oregon - - - -	6:45
KFJI, Klamath Falls - - - -	8:00
KOL, Seattle, Washington - - - -	8:15
KUJ, Walla Walla, Washington - - - -	7:30

‡Except Saturday and Sunday.
Except Sunday and Monday.

‡KIT, Yakima, Washington - - - -	7:45
‡KVOS, Bellingham, Washington - - - -	7:45
‡KHQ, Spokane, Washington - - - -	7:15

CENTRAL STANDARD TIME

	P. M.
‡XEJ, Jaurez, New Mexico - - - -	7:15
‡KRLD, Dallas, Texas - - - -	7:45
‡KPRC, Houston Texas - - - -	9:15
‡KTLC, Houston, Texas - - - -	7:00
‡WHB, Kansas City, Missouri - - - -	7:15
‡KWK, St. Louis, Missouri - - - -	5:15
‡KFH, Wichita, Kansas - - - -	7:15
‡WKY, Oklahoma City, Okla. - - - -	5:45
‡KVOO, Tulsa, Oklahoma - - - -	5:30
‡KCRC, Enid, Oklahoma - - - -	5:30
WOW, Omaha, Nebraska - - - -	5:30

‡Except Saturday and Sunday.
Except Sunday and Monday.

MOUNTAIN TIME

	P. M.
‡KSL, Salt Lake City, Utah - - - -	4:45
‡KLO, Ogden, Utah - - - -	8:15
‡KSEI, Pocatello, Idaho - - - -	7:15
‡KIDO, Boise, Idaho - - - -	8:00
‡KLZ, Denver, Colorado - - - -	8:15
‡KDFN, Casper, Wyoming - - - -	8:00
‡KTAR, Phoenix, Arizona - - - -	8:00

‡Except Saturday and Sunday.

HONOLULU

	P. M.
‡KGU, Honolulu, T. H. - - - -	6:00

‡Except Saturday and Sunday.