

Long Wave
Short Wave
News Spots
& Pictures

MICROPHONE



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WEEK ENDING JUNE 15, 1934

Published Weekly

This and That

By Morris Hastings

SUPPOSE we should wake up some morning and find that the government had taken over control of radio—lock, stock and barrel.

There would be, of course, an immediate change in organization of radio and in the quality of program presented over it. How successful such a change would be depends on the liberality and enlightenment of the government effecting it.

The government would appoint a board or corporation to take charge of the industry in its name. That is, the board would attend to details; the government would supervise and dictate policies.

Most radical departure from former policy under such an arrangement would be the complete elimination of advertising and of a great many small, independent stations throughout the country.

Radio would be supported, presumably, by a light tax imposed on all radio owners and by the profits accruing from radio publications issued by the board. At least, that is the way it's managed in England.

For so extended a country as the United States, it would be essential to operate at least two, preferably three, national chains.

Under honest, enlightened government control, programs on these chains should be superior and better regulated than they

(Continued on Page 15)

Radio Program Survey Shows Increase In Drama, Classical And Variety Shows

Does Radio Voice Reveal the Person? Yes, Says Harvard

The Tests Are Conducted by Dr. Cantril

How much can you tell about a person when you hear his voice over the radio? Do you often form an opinion of what a radio personality looks like, whether he is old or young, light or dark, only to have your mental picture of him shattered by a photograph or a magazine article?

If you pick out one feature of his personality such as physical appearance or nationality, you are likely to be wrong. But if you go the whole hog and make a general sketch of the person behind the radio voice you will more than likely be right.

This is the opinion of Assistant Professor G. W. ALLPORT and Dr. H. CANTRIL of the psychology department of Harvard University. For about a year they have been conducting tests at the psychology laboratory at Harvard and at Station WEEI in Boston.

Dr. CANTRIL talked with The MICROPHONE about incidents during the research.

"During our tests," said Dr. Cantril, "we used about 600 listeners, a great part of them from the radio au-

(Continued on Page 15)

Baer-Carnera Fight To Be On the Radio

The MAX BAER-PRIMO CARNERA prizefight for the heavyweight championship of the world will be broadcast over a combined WJZ-WEAF network on Thursday, June 14, beginning at 10 P. M.

GRAHAM MCNAMEE will do the announcing for the broadcast. MAX BAER, the challenger, is currently appearing on a three-a-week series of dramatic sketches over the WJZ network.

In answer to the widely circulated rumor that his radio work was interfering with his training, BAER said:

"Broadcasting helps to take my mind off the fight, and the time which I would ordinarily use for 'getting into mischief,' as my manager, Ancil Hoffman, says, is spent in rehearsing and enacting my role on the air.

"As a matter of fact I put in only about an hour and a half three days a week on my radio rehearsals and then never at a time when it would interfere with my training for Carnera."

Loyal almost to a man and woman, BAER's fellow radio actors are rooting for and betting

Challenger



MAX BAER, challenger for the world's heavyweights championship.

on the challenger.

JAMES MELTON, tenor, bets on BAER because he believes a smart little fellow can beat a lumbering big one any day.

BABE RUTIL and FRANK BLACK figure on a draw. HELEN HAYES picks BAER because, she insists, "actors should stick together."

SLIM TIMBLIN, WOR blackface

(Continued on Page 15)

Percent Of Jazz on Air Is Smaller

Radio programs are turning more and more toward dramatic programs and classical music. This is brought out clearly in an analysis of program trends of the Columbia Broadcasting System made by RICHARD REDMOND, a statistical analyst, who has just completed a survey of Columbia's programs.

The programs which were considered were taken from the period from 6 to 11 P. M., when the radio audience is the largest.

The contention that jazz orchestras dominate the air is refuted by Mr. REDMOND's actual measurement. The real leader among many types of radio programs has been the dramatic sketch. In 1931 the dramatic program was at its height, occupying 24 per cent of the CBS evening hours. Although dramatic programs have fallen off in percentage in relation to the other types of programs on the air, they are still the leaders.

A more even distribution of programs has been reached. And this has not been due to what a few people in the broadcasting industry have thought. It has been brought about because the listeners have written to the broadcasters and expressed their tastes.

A staff at the CBS is employed constantly in reading the baro-

(Continued on Page 15)

Contents

| | |
|---------------------------------|---------|
| News Flashes Box | Page 1 |
| The Psychology of Radio Voices | Page 1 |
| This and That | Page 1 |
| by MORRIS HASTINGS | Page 1 |
| At a Rehearsal of the Eno Crime | Page 3 |
| Clue Dramas | Page 3 |
| Concerning the Applause of the | Page 3 |
| Studio Audience | Page 3 |
| Station Directory | Page 4 |
| Educational Box | Page 4 |
| Radio Lane | Page 4 |
| by JIMMY LEONARD | Page 5 |
| Studiosity by LES TROY | Page 5 |
| Editorials | Page 5 |
| Society Turns to the Radio | Page 7 |
| WEEI Page | Page 11 |
| Short Wave Directory | Page 13 |
| Hall of Fame Program | Page 13 |
| Reflections by DIANA HERBERT | Page 15 |
| Nimblewits | Page 15 |
| by EVERETT SMITH | Page 15 |
| "My Pet Subject," | Page 15 |
| by JESSICA DRAGONETTE, | Page 15 |
| Back Cover | |

Kolar Is To Wave Baton

VICTOR KOLAR, associate conductor of the Detroit Symphony Orchestra, will direct that orchestra in the series of four-a-week full hour concerts to be broadcast over the CBS-WABC network, beginning Saturday, June 16.

The concerts will be given in the Ford Gardens at the 1934 Century of Progress Exposition in Chicago.

They will be broadcast Saturdays from 9:30 to 10:30 P. M., on Sundays from 3 to 4 P. M., and on Tuesdays and Thursdays from 4 to 5 P. M.

KOLAR, born in Budapest of Bohemian parents, studied violin with JAN KUBELIK and composition with ANTON DVORAK.

While still a young man, KOLAR came to America and joined the Pittsburgh Symphony Orchestra. He later played in the New York Symphony Orchestra under WALTER DAMROSCH.

News Flashes

A.M.
7:15 WNAC
8:00 WAAB WEAN WORC WMAS
WICC WFLZ WNBH
10:45 WJZ
10:30 WABC network, WEAF New York Tues., Thurs. 10:45
10:45 WJZ Network

P.M.
12:01 WBZ
12:20 WNAC
1:30 WEAN WICC WFEA WORC
WLBZ WNBH WMAS
3:00 WAAB
6:00 WNAC WICC WFEA WORC
WMAS WLBZ
6:30 WEAN WNBH
7:00 WAAB WLBZ
9:45 WAAB
11:00 WNAC WEAN WICC WFEA
WORC WMAS WLBZ WNBH
11:15 WJZ Network; WABC Network
WJZ Network (Wed.) 11:45, Sat. 11:30

SUNDAYS
8:45 WNAC WEAN WICC WFEA
WMAS WLBZ WNBH
11:00 WJZ WEAF-WJZ Network
P.M.
6:00 WNAC WEAN WICC WFEA
WLBZ WMAS WORC WNBH.
6:45 WAAB
9:45 WAAB
10:45 WJZ
11:15 WNAC WEAN WICC WFEA
WORC WMAS WLBZ WNBH

Post Office Dedication

Dedication ceremonies of the new United States Post Office Building in Washington will be broadcast over the CBS-WABC network on Monday, June 11, from 3:30 to 4 P. M.

Among those who will speak at the ceremonies are Vice-President JOHN N. GARNER, Postmaster General JAMES A. FARLEY and HENRY T. RAINEY, Speaker of the House of Representatives.

Mr. FARLEY will preside at the ceremonies.

Music will be supplied by the United States Marine Band. The post office building, which has been completed at a cost of approximately \$10,000,000, will be occupied within a few days after the ceremonies.

It is located on Pennsylvania Avenue, between Twelfth and Thirteenth Streets.

Pictures

| | |
|---|-------------|
| GLADYS SWARTHOUT, American mezzo-soprano | Front Cover |
| MAX BAER, boxer | Page 1 |
| Mme. SYLVIA of Hollywood, beauty specialist | Page 2 |
| NED REESE and GEORGIA BACKUS, of the Crime Clues | Page 3 |
| DAVID PERCY, baritone | Page 4 |
| JOHN N. DYER | Page 5 |
| FRED ALLEN | Page 5 |
| TONY WONS | Page 6 |
| JACQUES FRAY, FREDDY MARTIN, MAURY H. B. PAUL, MARIO BRAGGIOTTI | Page 7 |
| HELEN AMBROSE | Page 8 |
| MARION MCAFEE, soprano | Page 10 |
| JERRY COOPER | Page 12 |
| CHARLIE RUGGLES, MARY BOLAND, JOHN BARRYMORE | Page 13 |
| MAXINE, vocalist | Page 14 |
| JIMMY BRIERLY, vocalist | Page 15 |
| JESSICA DRAGONETTE, soprano | Back Cover |

Studio Applause Annoys Millions Of Unseen, Unhappy Listeners

Plan to End Nuisance Is Put Forward

Editorially and otherwise, The MICROPHONE has commented concerning applause on the air being a nuisance to the radio listener.

Under the heading "Loud Applause on Radio Exasperates Listener," *The Boston Herald* publishes the following letter, signed by BARBARA MITCHELL:

"I am one of the long-suffering multitude of radio listeners who is finally driven to becoming articulate on the subject of applause on the radio. I understand from a friend who witnessed one performance in the New York studios that some of this applause is manufactured, synthetic, via phonograph record.

"The radio audience watching the performers is allowed to clap at times, at other times the recorded applause is run off.

"We millions of listeners in our own homes are so bored by this wave of applause every so often during the performances! Why can't the management realize that it has been overdone, done to death, that we have a surfeit?

"A good performer does not need this stimulus to his work—if he is as good as the sponsors would have us believe, his work entertains us, the purpose is achieved, and both he and his sponsor ought to give some thought to the fact that the unseen listeners number in the millions, while at the most the audience in the studio cannot be more than a matter of a few hundreds or perhaps a thousand.

"There are a few, a very few good programs minus this applause. And lately we have found ourselves saying with great relief: "There, the perfect program — and that darned applause is certainly not missed."

BARBARA MITCHELL is just one of complaining millions.

In defense of broadcasting, no studio within The MICROPHONE's ken stoops to the artifice of mechanical applause.

It has no need to; the audience, admitted by card obtained through the sponsor or advertising agency directing the commercial program, is only too eager to applaud a free show.

At the most there are hundreds in a radio broadcasting studio, and when they are moved to noisy appreciation they embarrass millions.

The MICROPHONE has no intention of publishing an editorial in its news columns. But it has a keen desire to serve radio listeners, and so puts forward this simple suggestion that has every consideration for the rights of millions, and none for those who interfere with them:

Let every broadcasting studio have posted, in full view of the physically-present audience, a rule that applause is forbidden during the performance, out of courtesy to the unseen listeners.

Enforce the rule. It will be necessary to eject but a few of those who find it necessary to make their appreciation audible.

Three Gongs---and Eno Cruise Starts Some Darksome Doings

Witness Describes A Rehearsal of Eno Club

THERE GO the three gongs! We're off!

Back in the control room, Engineer DICK WEED murmurs "eighteen - twenty - fifteen-eighteen" as the delicate needle on the decibel recorder wavers at each voice and sound effect.

Production man MCGREGOR sits—stopwatch in hand—jabbing 10-second intervals on a mimeographed script.

In the studio, JAY HANNA adjusts rubber earphones, raises a directorial hand and—once more the familiar-voices of DAN CASSIDY and SPENCER DEAN take up a brand new Manhunter Mystery, and another Eno Crime Cruise is under way, carrying a cargo of chills and thrills.

That red-haired gentleman at the left, industriously slapping pieces of sponged rubber together, is RAY KELLY, head of the National Broadcasting Company's sound effects department. The sound he is making is that of boxers in a ring—the padded gloves thudding home with fidelity. That dark-haired gentleman to the left, twirling the dials on a great turn-table, is one of his assistants, and the young man putting a nickel into the telephone slot right under the nose of the microphone is another.

The peculiar air of "tense-ness that surrounds the other 12 or 14 people in the studio is typical of the earnestness and vitality of a Crime Club rehearsal.

HANNA waves directions like an orchestra leader—actors dart in and out of the angled beam of the high-velocity microphone—the studio is filled with strange and mysterious sounds and—Crash! The director gives a signal—the sound effects cease from troubling and the actors speak no more.

HANNA explodes: "You're coming out of Madison Square Garden. It's a fight night—a big night—



SPENCER DEAN and GEORGIA BACKUS, members of the Eno Crime Club—cast, register terror and cling to each other for courage.

you just saw a knockout—you saw two knockouts—you had a bet on the winners—you're feeling great—you're all hopped up—Bah!"

He walks away from the mike, turns back:

"You act like a bunch of old ladies at a sewing circle—A little life please. A little life, please. A little naturalness. Didn't you ever see a fight? Didn't you ever see the Garden?"

He pleads—he argues—the hand is lifted, and the dress rehearsal starts again. This time it goes better. A crowd roars from the great horn—off mike an announcer bellows the names of the winners — a juvenile actor strolls in and out among the players offering: "Popcorn! Peanuts! Chewin' gum! Canny!"

The actors at the microphone wave their arms, gesticulate, get red in the face, grab each other by coat lapels, push and shove and struggle; and on the other side of the control room glass the author nods with

satisfaction.

This sounds like Madison Square. This sounds like a fight crowd. It's real! The production man lifts a hand with three fingers waving: "Three minutes to go . . ."

The engineer flattens a deprecating palm: "A little less volume on the sound effects, please."

KELLY twists a dial, the crowd roar comes down—HANNA raises both hands to high Heaven in frantic appeal, shakes clenched fists and, under the glare of fierce, white lights, JACK MCBRYDE and NED REESE (the DAN CASSIDY and SPENCER DEAN of the Eno Crime Clues Manhunter Mysteries) hit their stride and come whipping down into the home stretch with everything they have.

A shot rings out. There is a deathly hush—one of the actors writhes convincingly and groans with agony—into the microphone. The Manhunter utters a few crisp benedictions, the gong booms out again—and our rehearsal is over.

Just a try-out cruise this, but in a few minutes (at 8 o'clock) this popular radio mystery drama actually goes on the air and all the loose ends must be tightened up—all the details must be thrashed out in the remaining few minutes.

A general confusion—the invited audience filing into the studio—the "talk-backs" from the control room—the last-minute attempt to balance a sound effect against dialogue, an eleventh hour cut to save that precious 15 seconds and then the announcer, with lifted forefinger:

"One minute; quiet, please" . . . and another Eno Crime Cruise is about to start out on the ether waves.

Advertising Convention Is Broadcast

Both CBS and NBC will carry three meetings of the 30th annual convention of the Advertising Federation of America from the Hotel Pennsylvania in New York City on June 18 to 20 inclusive.

At the opening luncheon on Monday, June 18, to be broadcast on the CBS-WABC from 1:30 to 2 P. M. and by the NBC-WEAF network from 1:30 to 3 P. M., HERBERT H. LEHMAN, Governor of New York State, and FIORELLO H. LA GUARDIA, Mayor of New York City, will be chief speakers.

EDGAR KOBAK, president of the Federation and vice-president of the NBC, will deliver the keynote speech. GROVER WHALEN will greet the members; and Mrs. ANNA STEESE RICHARDSON, director of the Good Citizenship Bureau, will discuss "What Three Million Women Have Taught Me About Advertising."

The Tuesday meeting will be heard over the NBC-WJZ chain from 10 to 11 P. M. and over the CBS-WABC network from 10:30 to 11 P. M.

H. V. KALTENBORN, veteran editor and news commentator, will be guest of honor.

HENRY A. WALLACE, Secretary of Agriculture, will address the convention on Wednesday, June 20.

This meeting will be carried by NBC-WEAF network from 1 to 2:30 P. M. by the NBC-WJZ network from 2:30 to 3 P. M., and by the CBS-WABC chain from 1:15 to 1:45 P. M.

A Business Talk

By J. F. Sinclair

JOHN F. SINCLAIR, lawyer and economist who served as vice-chairman of CLARENCE DARROW'S NRA Review Board, now speaks Mondays, Wednesdays and Fridays from 8.45 to 9 P. M. over WMCA.

The title of his talks is "Everybody's Business."

SINCLAIR is the one member of the NRA Review Board who defended the NRA operations.

A Sketch In Times



IRENE RICH, NBC star and actress of the stage and screen, tells about doing one vaudeville sketch 4002 times. She still isn't sure whether the first 4000 or the last two were the hardest.

For Southern Listeners

The programs of WEAF or WJZ may be heard over:

| | |
|-----------|---------------------|
| WFPA-WSUN | Clearwater, Florida |
| WFB | Atlanta, Georgia |
| WSMB | New Orleans, La. |
| WQAL | San Antonio, Tex. |
| WFSM | Nashville, Tenn. |

The programs of WABC may be heard over:

| | |
|------|-------------------|
| WQAM | Miami, Florida |
| WJSV | Washington, D. C. |
| WJLT | Charlotte, N. C. |
| WTAR | Norfolk, N. C. |
| WBIG | Greensboro, N. C. |

Middle Western Listeners

The programs of WEAF may be heard over:

| | |
|------|-----------------|
| KSD | St. Louis, Mo. |
| KYW | Chicago, Ill. |
| WMAQ | Chicago, Ill. |
| WTAM | Cleveland, Ohio |

The programs of WJZ may be heard over:

| | |
|----------|-----------------|
| WENR-WLS | Chicago, Ill. |
| WGAR | Cleveland, Ohio |
| WJR | Detroit, Mich. |

The programs of WABC may be heard over:

| | |
|------|--------------------|
| WBBM | Chicago, Ill. |
| WBK | Cleveland, Ohio |
| WCCO | Minneapolis, Minn. |
| KMOX | St. Louis, Mo. |
| WLAS | Louisville, Ky. |

Note: Outstanding local programs of these stations are regularly listed in The MICROPHONE.

Radio Lane

By Jimmy J. Leonard

RADIO IS certainly one industry that has shaken the dust of the past, we hope, depression from its baby boots. Although still in infantile stage, radio has successfully bucked every well-established medium of advertising.

It is one of the greatest mediums for selling the public products they have no reason to need. Newspapers and magazines have been the chief opponents of radio these past few years. But to no avail.

Now all sensible magazines advertise through radio waves. The newspapers are now the only hold-out, and their defiance has gained them nothing but to make them appear a trifle ridiculous in the eyes of Mr. and Mrs. Public.

What newspaper can boast enough advertising material to fill every square inch of profitable space for the next six months? The two important radio chains will tell you that they have sold almost every available minute to sponsors for the next eight months. Radio rides the waves as well as sends them.

It's been a long time since we've heard ROGER WOLFE KAHN's melodies trickling through our speaker. We'll hear him again from the Claremont Inn. This Inn is owned by Park Commissioner ROBERT MOSES of New York. It is a low-priced restaurant without cover charge and with all the comforts of a night club. This type of inn, it is predicted, will sweep the country. And the capitalist's son plays in the first democratic night club!

BABY LEROY, 22 months old screen hero, will be interviewed over WABC on June 10. Hope he tells us all about his past. Whenever GUY LOMBARDO completes a commercial contract, he smashes the violin he never plays. And the boys in the orchestra jump on the smithereens. What fun!

Shanghai, China, has more radio stations within its city limits than does any city in the world. It has 35 stations and China's radio commission is worried over keeping waves from crossing.

The chief technician at WHDH's transmission facilities has found a cute trick in reprimanding his subordinates. When any technician is guilty of a misdemeanor his license hanging on the wall is dropped an inch. The last I heard, the licenses were on the floor awaiting the completion of a cellar.

STOOPNAGLE and BUDD are going strong, the vipers. When their present contract closes they will hop into another spot. That nice character, "Mrs. Mendel," heard on the Goldberg program is ELEANOR AUDLEY. Incidentally this skit has been running for four and a half years.

AMOS 'n' ANDY will take their first vacation this Summer after a six year run on the Lane. Many who have seen the "Babe" RUTH broadcasts have wondered why the "Babe" broadcasts sitting down. It's because he's so nervous before the mike when he stands up.

I don't suppose you knew: That FRED WARING owns a shirt factory. Or that the "Dick Tracy" programs are being tried out here in Boston as a sort of preview to their run in New York, that JOHN N. DYER, CBS engineer with the BYRD Expedition, listed skiing as his sport—before he went to Little America.



JOHN N. DYER

THE ORIGINAL U.S. RADIO NEWSPAPER MICROPHONE

VOLUME III

Saturday, June 9, 1934

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Publisher, JOHN K. GOWEN, Jr. Business Manager, PHILIP N. HOBSON Editor, G. CARLETON PEARL Managing Editor, MORRIS HASTINGS A weekly newspaper, THE MICROPHONE is published every Saturday at Boston, Massachusetts, by The MICROPHONE, Inc.

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Offices, No. 34 Court Square, Boston, Massachusetts. Telephones (connecting all departments) LAFayette 2860 and 2867A

Learning By Error

THE MICROPHONE has been sharply criticized by certain thoughtless persons engaged in radio work for publishing, in its last issue, the fact that newspapers took radio to task for its broadcasting of the Chicago fire.

Not for the broadcasting itself, but for allegedly exaggerating the facts.

The MICROPHONE represents the listening public, not any radio station or chain of radio stations. The listening public is interested in criticism of radio, as well as in praise of radio. We learn by our errors, and the listening public well knows that radio has been and is rife with error.

Many of us here in the East heard the radio news reports on the Chicago fire. Few of us saw the fire. The MICROPHONE is in no better position to know the facts than any other listener.

It is true that first reports of fires often are unwittingly exaggerated, even by trained newspaper reporters. Catastrophe seldom is as complete as first appears. And it is to be recalled that the radio news reporters were on the scene, and that all was grist that came to their mill.

Col. Frank Knox's Chicago Daily News has published an editorial stating that the radio announcers were "untrained in news gathering, undisciplined in the value of accuracy." The MICROPHONE has the greatest respect for Colonel Knox and for his newspaper; there can be little question that the criticism was well-considered and had justification.

On the other side of the controversy, The MICROPHONE has published radio's story of its difficulties and its triumphs in covering the Chicago fire.

There are plenty of trained news reporters available, for radio as well as for the printing press. The listening public is entitled to accuracy without exaggeration in radio news reports. It is entitled to it, and it will have it, in the end, if it has to take radio out of commercial hands in order to accomplish its purpose.

About Long Radio Contracts And Such

By DICK TEMPLETON
New York Correspondent

IN THE FUTURE, if a radio star speaks of his "life's work," you mustn't think he is conceited. He isn't. He is probably just being very literal. For sponsors have just about decided that when you've got something you think is pretty good you'd better grab hold and hang on to it for keeps—or somebody else will get it.

That's the reason behind the long option contract given by the sponsors of the House Party over the NBC Red Network to JOE COOK, the zany of Sleepless Hollow. COOK's options extend right up to January, 1936—an unheard-of procedure in radio. RUDY VALLEE has been renewed and so has HARRY HORLICK, but neither has signed options like the one to which COOK put his signature the other day.

And JAMES MELTON, the

tenor of the Family Theatre over CBS, signed a contract with options that carry him well into the Fall of 1935, when he renewed his contract with the bakery sponsor. MELTON likes the sponsor, the sponsor likes MELTON, and the radio audience seems to like the program as it stands. So there seemed to be nothing more sensible than to take an option on the services of radio's leading tenor.

The signing of COOK to the long option, may be taken as a victory for those who believe that comedians are not fading from the air waves. But COOK, before he can be rated as a comic, must be regarded as a personality.

COOK's contract sets a high standard for other air comics to shoot at—even the confident Mister CANTOR. COOK doesn't depend on gags. His work is a combination of sheer absurdity and whimsy.

And there is one more commentary on the radio situation in this connection: The Revelers must stay home from Europe this Summer. With two commercial programs already signed and a third one close in the offing, the male quartet has had to tell concert managers in France, Spain and England that they will not be able to fulfill the engagements that had been made for them.

Studiosity

By Les Troy

OLD Mr. FRED ALLEN, the last of a long long line of FRED ALLENS, observed his 39th birthday last Thursday, May 31. It is Mr. ALLEN's one regret that his birthday does not fall on Memorial Day because he now has to wait and not do much on Memorial Day so that he can have his celebration on the 31st. Furthermore there is emblazoned on the ALLEN escutcheon the words:



FRED ALLEN

"An Allen Never Waits."

On the occasion of his anniversary year, when surrounded by reporters, friends and gravy from lunch, M.R. ALLEN made a statement as he tottered out on the porch of his old homestead, wearing the brass helmet of his ancestors.

"The insurance business is the most sound, practical, and yet, next to the oleomargarine business, the most maligned in America. It is a travesty on our nation that bankers walk the streets free, at least free on bail, and insurance agents are driven from the door by dogs, scorn and waving brooms."

Our own particular New York correspondent (ALOYSIUS GLUPEY) reports the following:

FRANCES BALDWIN, contralto who sings over WMCA in New York, has given up cigarettes. She now sports a green stem pipe and has a mild brand of tobacco made up especially for her. The pipe is a gift from her mother.

EDWIN C. HILL, one of radio's news commentators who has been forever talking about the Loch Ness monster, is almost at a loss for words. Because the Loch Ness sea serpent has been captured and it proved to be nothing more startling than something that is called an oar fish, whatever that may be.

Our idea of the worst pun yet turned out in radio apparently was originated by RICHARD HEMBER, NBC orchestra leader. Perhaps it had been thought of before but no one until RICHARD has had the courage to say it.

He calls radio: "The world of mike-believe."

To get back to the subject of fishing, HARRY RICHMAN, NBC artist, always fishes over the port rail of his boat. The fish bite better on that side, he says. And for those of you whom I can haughtily label land-jubbers, the "port rail" is the left.

Newspapers have invaded Little America.

A daily paper is put out by CARL PETERSON called "Radio Press." A weekly called the "Barrier Bull," edited by DICK RUSSELL, has a circulation of eight carbon copies and an editorial policy of insults for all.

To Subscribe to The Microphone

Fill out the blank and mail with cash, money order or check to THE MICROPHONE, 34 Court Square, Boston, Mass.

(Please print)

Name.....

Street.....

City or Town.....

State.....

(Subscription \$1.50 per year, postpaid)

"Society A State of Mind, Not An Institution", Says Maury Paul

Columnist On Program With Social Lights

By JUNE AULICK

For the first time in the history of radio, dial twisters from coast to coast are taken behind the scenes of the social front by the program which presents MAURY H. B. PAUL (Cholly Knickerbocker to newspaper readers); piano selections by society's favorite two-piano team, JACQUES FRAY and MARIO BRAGGIOTTI, and background music by FREDDY MARTIN'S Orchestra, under the sponsorship of ELIZABETH ARDEN.

Social-registerite MAURY PAUL, son of the former ELEANOR BIDDLE, as a member of the world of fashion, and through his position as society reporter and commentator, has acquired a wide knowledge of personalities and events which he now describes over a WABC-Columbia network on Tuesdays from 9 to 9:30 P. M., E.D.S.T.

The Kentucky Derby, exclusive weddings, presentations at Buckingham Palace and the principals concerned are among the subjects which "CHOLLY" details.

"Society in this great, democratic land," observes the man who does much to give people social prestige, "has ceased to be an institution; it's become a state of mind."

"There is no society today in the U. S. A. which you, and you, and you cannot attain. Provided of course, you have the desire—and are blessed with tact, charm and an attractive appearance."

"I've known many men and women who have broken down the social barriers in various cities and resorts like Newport and Palm Beach."

"They had no other assets than those I've mentioned—tact, charm and an attractive appearance."

"Nothing could be further from the truth than the assertion that this man or that woman 'bought his or her way into society.' There are more millionaires today on the fringe of New York society than are actually in society."

Old Order Passes

"The old dynasty of blue blood and inherited social position was doomed with the passing of the ancestral Kickerbockers."

"The mere fact that your grandfather was labeled a gentleman or that your grandmother happened to be descended from 'The First Families' of the Colonial era, is no longer the key that opens society's doors."

"Society does not tolerate stupidity, haughtiness nor dowdiness. It is a game of give and take. If you give nothing—you get nothing in return."

"Bear in mind that with tact, charm and an attractive appearance there is no society anywhere that you cannot attain."

PAUL, who is related through marriage to CORNELIUS VANDERBILT, has blue eyes, brown hair, is of medium height and always sartorially perfect.

Now Society Goes On the Radio With Their Help



JACQUES FRAY, left, of the FRAY-BRAGGIOTTI two-piano team. Right, FREDDY MARTIN who conducts the orchestra on the ARDEN programs.

MAURY H. B. PAUL, better known as "Cholly Knickerbocker," society columnist for a New York newspaper.



MARIO BRAGGIOTTI, member of the noted family, who is heard on the ELIZABETH ARDEN program as FRAY's partner.

Born in Philadelphia at the end of the last century, he was educated in private schools and was graduated from the University of Pennsylvania in 1914. Two months later he started the career which, except for a short interval, he has followed ever since, becoming a society reporter for the old Philadelphia Times.

New York was PAUL'S next stop, and there he worked on the Press until its consolidation with the Morning Sun. Then followed a brief sally in Wall Street with a brokerage firm.

PAUL didn't like finance, and when PAUL BLOCK asked him to take over the society page of the New York Mail he started the DOLLY MADISON column.

After a few years with the Mail, PAUL received an offer from the New York American to take over the famous "CHOLLY KNICKERBOCKER" column started by FREDERICK TOWNSEND MARTIN in 1899.

This was in 1917, and PAUL'S chatty, newsy comments on society have been appearing under that by-line ever since.

A Popular Pair

JACQUES FRAY and MARIO BRAGGIOTTI are particularly well suited for the ELIZABETH ARDEN program, both from the standpoint of their place in society and their musicianship.

The two pianists can play anything from Yankee Doodle as the masters might have composed it, to a CHOPIN waltz as the tune-smiths of Tin Pan Alley might have conceived it.

Besides the novelty of their artistry, FRAY and BRAGGIOTTI have been a part of, as well as entertainers for the social elect for many years.

The BRAGGIOTTIS, whose antecedents include the distinguished CHADWICK family, have been prominent in musical and other artistic circles for generations.

MARIO'S younger sister is a member of the movie colony in Hollywood and MARIO is a favorite in Eastern social circles.

Two inches more than six feet tall and with an amusing twinkle in his dark brown eyes, MARIO owes his variable personality to education in New England, Florence and Paris.

He was born 28 years ago in Florence, Italy, and came to Bos-

ton in 1919. As a small boy he listened intently to his father, was taught to study the piano.

From that rigorous training emerged the technique which won him acclaim later.

Happiest Moments

MARIO is happiest when at the piano and some day hopes to devote all his time to composing and conducting. He already has produced musical comedy and classic writings and makes most of the unusual arrangements featured by the team.

Unique interpretations of "Dark Eyes," and LISZT'S famous

love song, "Liebestraum," are examples of the selections played by the two piano artists.

Their concerts, characterized by humor, but also including classical compositions played with excellent technique and color, have been given before numerous fashionable audiences in New York, Southampton, Chicago and other centers.

BRAGGIOTTI finds that radio has done much to improve the musical taste of the general public.

"We are getting more requests for the works of Bach and Debussy," explains

the pianist, "and we also are frequently asked questions about where and under whom to study as well as information about two-piano arrangements. All this indicates to me an increased interest in music."

FRAY and BRAGGIOTTI met in a music publishing house in Paris.

JACQUES FRAY was with a young American girl. MARIO, remembering his prep school days in Rhode Island, sat at a nearby piano and played a tune currently popular in America.

The homesick visitor was delighted. Not to be outdone, JACQUES sat at another piano and joined him.

The result pleased them both so much that they introduced themselves to each other, and thereafter combined their talents.

FRAY, the Parisian member of the team, was born February 18, 1903. His banker father sent JACQUES to the University of Paris to acquire business acumen, but JACQUES preferred the keys of the piano to those of the cash register.

Before he became known to American music-lovers, FRAY was absorbed in musical events in Paris and London—writing articles, giving recitals and composing for musical comedies and revues.

Occasionally he performed at Radio Paris, and for British listeners—in.

FREDDY MARTIN, leader of the orchestra providing the background music for the program, was born in 1906 in Cleveland, Ohio.

FREDDY has toured with bands throughout the East and also in Finland, Denmark and England.

He occasionally plays the saxophone with his musicians.

CBS Broadcasts

Piano Carnival

A piano carnival, featuring an ensemble of 50 pianos and 112 pianists of the University of Tulsa School of Fine Arts, will be broadcast on the CBS-WABC chain Tuesday, June 19, from 11:30 to 11:45 P. M.

The program will include LISZT'S Second Hungarian Rhapsody, SCHUBERT'S "Marche Militaire" and NEVIN'S "Country Dance."

Radio Cuts Down On the Direct Sales Accounts

Radio stations are stricter in regard to direct sales accounts, according to an article in *Variety*.

Finding that the invitation to send a dollar for a box of candy or an electric clock no longer draws a response from the radio audience, the stations are cutting down noticeably on such accounts.

Specialists have estimated that more than 750 distinct and separate items have been offered for sale over the microphone.

While such offers were attracting money, the most popular items were perfume, stockings, electric clocks, silverware, candy, novels,

books of instruction, song books and mechanical gadgets.

Most successful of all these was the song book, particularly the hill-billy song book.

Variety points out that in the lean years of the depression, radio officials permitted any amount of these direct sales accounts. But, it says, with business on the up grade, radio has sufficient accounts of other kinds without risking public censure by permitting the direct sales.

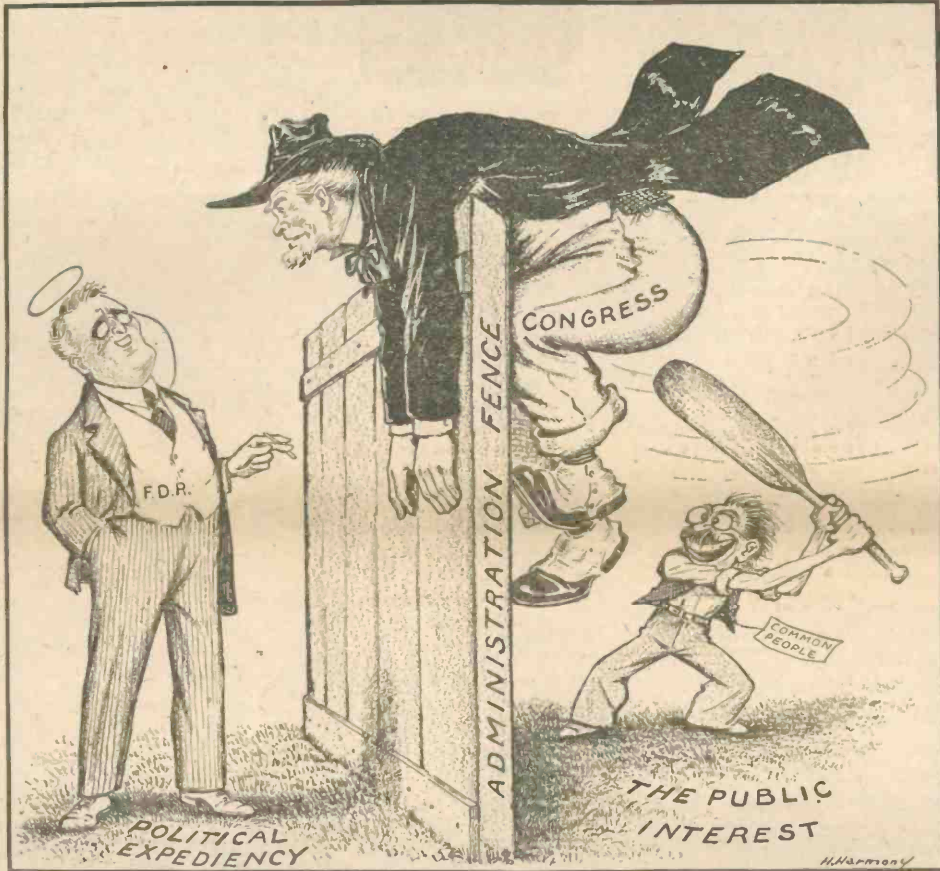
NOW

The Magazine That Has Something To Say ~ And Says It

Volume 1, Number 6.

Fifteen Cents The Copy

June, 1934



MUGWUMP: One who has his head on one side of the fence and his wump on the other.

**Circulation Manager,
NOW,
No. 34 Court Square,
Boston, Massachusetts.**

I'd like the next twelve issues of NOW.
I am inclosing \$1.50 (Cash, check or
money order.)

Name _____
 Street _____
 City or Town _____
 State _____

Q.—What is the idea back of publishing a cartoon like that? **A.—**If you can't see it, it is useless to explain.

Q.—June NOW is on sale now? **A.—**Right now.

The MICROPHONE, Inc.

"World Pictures" Popular Feature

Shortwave and Television Laboratories Collaborate

On Sunday, May 6th, Station WEEI in co-operation with Station WIXAL, the Shortwave and Television Laboratories, Inc., presented the first in a series of six Sunday feature broadcasts from 12.15 to 12.30 P. M., known as "World Pictures." The series has given to New England and to the entire world via short-wave rebroadcast, timely talks on subjects of international interest by prominent local educators.

The series is an extension of a co-operative trial arrangement developed last year between the two stations with occasional program offerings of a similar nature. The final broadcast of the series on Sunday, June 10, finds Professor Henry Wordsworth Longfellow Dana of Cambridge, speaking on "The Russian Drama."

Officials of the two cooperating stations are convinced from the previous year's experience that the new educational series is to be recorded among the best sustaining program features ever originated from a local source. Commenting on the programs, Walter S. Lemmon, of the Shortwave and Television Laboratories, Inc., said:

"The series of interpretation of foreign culture has, in a large degree, been made possible through the personal efforts of William M. Barber, of the bureau of University Travel with the assistance of the Adult Education Council of Greater Boston. "World Pictures" has found a ready and substantial place in the field for radio in education."

Friendly Kitchen Observer Has An Unusual Style

Ora Dodd's Salad's Typical Topic Choice

The romance of everyday life is the general theme of the Friendly Kitchen Observer, whose entertaining talks are now bringing the Edison Friendly Kitchen to the attention of WEEI listeners on Mondays, Wednesdays and Friday, from 1.10 to 1.15. Miss Ora Dodd writes the talks, filling them with curious facts, legends and superstitions. Her subjects have ranged from quilting bees to pirates and from salt to Mayday. Each talk concludes with a mention of Kitchen activities. Miss Ruth Walker and Miss Helen Bates of the Friendly Kitchen present the Observer's chats on the air. We give a resume of a typical Observer broadcast:

We should have to go back to remotest history to find the first reference to salad, for a dish of green herbs and vegetables always has been considered healthy and tasteful. One learned scholar has even proposed the theory that Nebuchadnezzar's diet of grass was a punishment only because he had no salad dressing to eat with it!

When Pope Sixtus the Fifth was an obscure monk, he had a great friend in a certain lawyer. But as the monk rose to the Papacy, his friend sank steadily into poverty. At last the poor lawyer started for Rome, to seek his old friend's aid. On the way



ORA DODD, Scriptmistress

he fell ill, and asked a doctor to tell the Pope of his misfortune, and he dispatched a basket of lettuce to the sick man. When the lettuces were opened, each had money in its heart. This is why the Italians say, of a man who needs money, "He wants one of Sixtus the Fifth's salads."

Of course you know the old Spanish saying that to mix a salad you need a spendthrift for oil, a miser for vinegar, a counsellor for salt, and a madman to stir it all up. In olden times, green salads were mixed by pretty women with their fingers. The French had an expression: "She could mix a salad with her fingers." It meant that the woman spoken of was still young and beautiful.

WEEI-Edison Feature Has Intimate Formula

It was in London that an enterprising Frenchman, D'Albignac, made his fortune by his skill in mixing salads. He was driven to England by the French Revolution. While dining one day at London's most famous tavern, D'Albignac was approached by a young dandy from a party at a nearby table. "Mr. Frenchman," he said, "they claim your nation excels in the art of making a salad. Will you oblige and mix one for us?"

The exile hesitated. Then he ordered materials, did his best, and was very successful. A short time afterward, he received an invitation to make a salad at one of the finest houses in London. Again his salad was a great success.

The dinner guests spread the story, and it became the fashion to have a salad mixed by the French gentleman. D'Albignac soon had a carriage to take him to his appointments, and a servant to carry his mahogany case filled with every salad ingredient, from vinegars to anchovies. Later on, D'Albignac had such cases made, furnished completely and sold them by hundreds.

By his talents, he made in all a fortune of 80,000 francs. He returned to France when the times had changed, bought a little country house and lived contented and happy.

What About Jack Benny?

Ten-Strike General Tire Program Fridays on WEEI

Jack Benny was asked not long ago how he spends the rest of the week after he had broadcast his weekly half-hour General Tire radio program on Friday nights. It had been pointed out that the \$4000 salary which he draws weekly, together with those paid to several of the other radio top-notchers, are without precedent in the theatrical world, especially when the performances last for only half an hour or an hour each week.

When Harriet Menken, nationally-known feature writer, investigated Benny's activities outside of the half-hour that he is on the air each Friday night, she found that he rises each morning about 10 o'clock and, on the three days that he and Harry Conn, who collaborates with him, work on the week's program, they are busy on the script from 12 to 3 o'clock.

Then he either plays cards or golf at his clubs, usually takes in a little gymnasium, and at 6.30 o'clock, appears upstairs in their apartment hotel suite to dine with Mrs. Benny, who is better known to radio listeners as Mary Livingstone.

Nor does he have the rest of the week to himself to enjoy in a leisurely manner, for every performance is brand new.

"Benny told me that the so-called comedy programs today must be much more humorous than they had to be in the good old days," Miss Menken says. "He remarked that the public is so much more radio-wise than it used to be that the material simply has to be funnier."

SPORT FANS ATTENTION!

WEEI

PRESENTS RINGSIDE STORY OF

THE CARNERA-BAER CHAMPIONSHIP BOUT

THURSDAY JUNE 14th

at

10:00 P.M. E.D.S. TIME

WEEI

The Friendly Station

NEWS WEEI BRIEFS

Mrs. Jessie Eldridge Southwick makes her third WEEI microphone appearance, Tuesday, the twelfth, at seven o'clock; switching from dramatic readings to interpretative poetry, her program will include



such offerings as "Merrie England" by Browning, "The Laughing Chorus" (Anonymous), "Sequences" by J. E. Southwick and "Marshes" by Lanier. "Walsh's Wandering Minstrel," Gene Connolly, fares forth from the WEEI elevator. . . Turf Tales, a feature of particular interest to horse lovers, will be heard over WEEI at 6.40 P.M. on Tuesday and Thursday. . . Jean Abbey is doing a nifty women's feature on the Edison station each Monday morning at 9.30 A.M. under the auspices of the Women's Home Companion. . . Gunnhild Wennegren, soprano, takes a bow to the daytime audience Wednesday afternoon at 4.30 o'clock. . . By the time "control operator" Bill Rule finished listing the WEEI food accounts by way of choosing a food supply for a down-Maine camping trip, he had decided the thing to do would be to inaugurate a hand shaking campaign in the next two weeks with an eye to eliminating the important food bill item. . . Bill Maloney, the voice of the Boston Farmers Produce Market Report, one of the best liked personages in and about the

WEEI sound emporium; quite a number of the boys and "gals" can speak for his ability as a vegetable connoisseur, having sampled from time to time the evidence of his good judgment and generosity. . . And the vacation dope continues to roll in—John Rushworth, who is now recuperating from a troublesome abscessed ear, will pick up his stop watch and Gladstone for a tour through New York State and south to Washington, D.C.; maybe John will seek out some pointers on lecturing technique at the congressional sessions. . . Our artists' conception



of what would happen if the "Lullaby Lady" (WEEI-10 P.M. Mondays), took a walk in the park. . . Marion Williams will fly to Montpelier, Vermont, to visit with the one man in a million which means that the "Magnolia" character role goes out the window for a two week vacation period. . . Willie-Morris again skips westward to Mexico, Missouri, and has been asked—How about bringing back an old Missouri mule? . . . Ed Gisburne reckons its better to stay home and wish than go away and wish you could afford to get home. . . Big news scoop of the week was Girardin's arrival a full hour early in the morning when his "Big Ben" done

him wrong. . . It recalls Eddie Philbrick's mad morning dash to make the control panel in the morning, discovering on his arrival a black shoe on one hoof and a tan on the other. . . But all is not high pressure as indicated by the Sunday salt water fishing trip now in the making. . . Morey Pearl's Sunday afternoon feature hitting on twelve cylinders, a full half-day rehearsal being the rule for this program with obvious results. . . Jay Reisman and Jack Brown, dance band maestros were about the WEEI studios last week renewing acquaintances. . . Also Harvey Iris the well known South Shore dance spot manager. . . Have you heard Dan McDonnel, basso, on his daytime WEEI interludes? . . . Announcer Ed Herlihy, man about town, gets out beyond



Framingham Center for a birds-eye of Little Tree Farms. . . (NOTE BY COPY BOY) Jim Macdonald, editor of this page, better known to his friends as "Jay Vee," has a new weakness. She is a native New Yorker, is less than five feet tall, weighs only ninety-five pounds, has two big eyes and dimples and is a red-head. As proof that Jim knows his women, we understand the Prince of Wales is also an ardent admirer. The young lady in question is known in the recording studios as Gay Ellis, Dot Dare and Patsy Young, but you know her better under the name of Annette Hanshaw.

THE EMO MOVIE MAN

on "A BIT of THIS and A BIT of THAT"

MONDAYS 12:15-1:15

HOLLYWOOD FILM NEWS

and FREE PICTURE OFFER OF THE BETTER KNOWN SCREEN STARS

over The Friendly Station WEEI

Slapstick Comics and Lustrous Stars Are Guests On Hall of Fame

Most Popular Personalities Are Selected

Stars of the screen and stage and opera, leading musicians and composers, and best-known exponents of the noble art of falling down stairs comically and taking pies manfully on the chin, all these celebrities are entering zestfully into the Hall of Fame program which is being broadcast over a nationwide NBC-WEAF network on Sundays.

Putting the creator of Mickey Mouse on a pedestal alongside MISCHA ELMAN, FANNIE BRICE and LILY PONS, doesn't disturb the equanimity of the great ones who succumb to the consequences of popularity and get invited to the microphonic Hall of Fame.

The headliners for this feature, which goes on at 10.30 P.M., E.D.S.T., are not picked long in advance because the idea is to catch the stars of the hour while they are still twinkling at their brightest.

Blithely reversing all the rules, traditions and ceremonies established by the Hall of Fame at New York University for perpetuating the good deeds and fair repute of celebrated Americans, the radio institution which functions Sunday nights refuses to limit the season's choice to five great ones and picks its guests before they are 25 years dead.

One of the interesting things about this new program is that it may be put on in New York or Hollywood at will.

NATHANIEL SINKRETT, noted leader of concert and dance orchestras, sometimes is utilized with his orchestra in New York, and he varies the size and personnel of his players to fit the demands of the evening, accompanying now a nut comedian and now a prima donna of grand opera.

JIMMY GRIER and his orchestra in Hollywood are called in whenever the program originates in the NBC studios of Hollywood.

Outstanding Figures

Of the outstanding figures of the year to be asked to broadcast in the series, KATHARINE HEPBURN, theatrical titan and authentic titan, who went to the head of the class of motion picture stars faster than anybody within recent memory, shines out glowingly among the Hall of Fame guest artists.

WHEELER and WOOLSEY, taking a bow and perchance a kick in the slack of the pants for the Spirit of Slapstick, and JOHN BARRYMORE, who is wont to speak informally for the royal family of actors, now occupy niches not far apart in the new pantheon of radio.

BERT WHEELER and his partner in screen misadventures, BOB- BY WOOLSEY, were teamed up in "Rio Rita." WHEELER had been discovered by FLORENZ ZIEGFELD after he had made good in vaudeville.

Getting GEORGE S. KAUFMAN and MARC CONNELLY together on a radio program after they have worked so many times in collaboration for the stage is the kind of feature that makes the Hall of Fame a popular broadcast. These popular Americans, who have written in partnership such gems as "Merton of the Movies" and "Beggars on Horseback," and separately have produced such successes as "The

They Furnish "The Spice of Life"



CHARLIE RUGGLES and MARY BOLAND, well known comedians, who have been guests on the Hall of Fame.



JOHN BARRYMORE, member of the theatre's "Royal Family" who made a rare radio appearance as guest on the Hall of Fame.

Green Pastures," "The Royal Family," and "Animal Crackers," used to be newspaper reporters.

No Death Certificate

Our leading favorites, agreeably surprised to learn that this auxiliary hall of repute doesn't require a death certificate for a pass into the precincts of this exclusive club, are gracious guests in the NBC studios.

To be very much alive—in the public consciousness, in the affection of theatre patrons and music-lovers—this is the essential for admittance, and Hollywood and New York alike are looking to see who's next on the list on Sunday night.

HELEN HAYES, with a support-

ing cast in a scene from "Dear Brutus," recently contributed one of her favorite roles to the Hall of Fame broadcast. Miss HAYES is appearing in "Mary of Scotland."

The invitation to Miss HAYES proved as popular as the one to GEORGE GERSHWIN, brilliant young composer of a rhapsody which took all the blue out of good music.

MISCHA ELMAN, world famous as a violinist, represents another class of celebrity called to the microphone in this program.

It was OSCAR HAMMERSTEIN, turbulent and restless impresario of an older Broadway, who brought ELMAN to this country

after considerable success had been scored by the young Russian player in European musical centers.

In his own way, ELMAN, like GERSHWIN, has pioneered, finding a responsive audience in this country for new interpretations.

Now that WALT DISNEY has taken his place at the microphone his creations have been heard for the first time on a commercially sponsored broadcast, and Mickey

Broadcasts Come From Both Coasts

Mouse, Minnie, the Three Little Pigs, and the Big Bad Wolf, invented by this famous cartoonist, are now installed in the radio Hall of Fame.

One of the most recent appearances at the microphone on Sunday night was WALTER HUSTON, who was starred in SINCLAIR LEWIS' Broadway dramatization of "Dodsworth."

CLARKE GABLE also has been heard, in a dramatic sketch from the picture "Manhattan Melodrama."

From the Coast

Broadcasting from the coast, MARY BOLAND and CHARLIE RUGGLES have been featured together on a Sunday night program, and so have JOAN CRAWFORD and FRANCHOT TONE.

A protegee of the great CARUSO, the American-born ROSA PONSSELLE is now on the roster of radio honorables.

It is so convenient for the celebrity playing in Hollywood to enter the air Hall of Fame via a West Coast studio, and for one in the East to step in by way of the Radio City studios, that there is no shortage of distinguished guests on the new program.

Now it is the American baritone who makes history at the Metropolitan — JOHN CHARLES THOMAS—and now the ZIEGFELD Follicles star, FANNIE BRICE, or the noted emotional actress, IRENE DUNNE. And still they come.

Short Wave Directory

| Station | Metres | Location | Time (E.D.T.) |
|---------|---|-----------------------------------|--|
| GSH | 13.97 | Daventry, England | 8-9.30 A. M. |
| FYA | 19.68 | Pontoise, France | 8 A. M.-2 P. M. |
| DJB | 19.73 | Zeese, Germany | 8-10.45 A. M. |
| GSF | 19.82 | Daventry, England | 10-12 A. M. |
| HVJ | 19.84 | Vatican City, Rome | 6 and 11 A. M. |
| CNR | 23.38 | Rabat, Morocco | 8.30-10 A. M. (Sun.) |
| RNE | 25.00 | Moscow, U. S. S. R. | 7-8, 11-12 A. M. (Sun.) |
| FYA | 25.20 | Pontoise, France | 3-6 P. M. |
| GSE | 25.28 | Daventry, England | 10 A. M.-1 P. M. |
| ZRO | 28.40 | Rome, Italy | 2-15.7 P. M. |
| DJD | 25.51 | Zeese, Germany | 1.45-3.30 P. M. |
| GSD | 25.53 | Daventry, England | 2-9 P. M. |
| PHI | 25.57 | Huizen, Holland | 8.50-10.30, Mon., Wed., Fri., Sat., Sun. |
| EAQ | 30.44 | Madrid, Spain | 6.15-8 P. M., 2-4 P. M. Sats. |
| CTLAA | 31.25 | Lisbon, Portugal | 5.30-8 P. M., Tues., Fri. |
| HBL | 31.27 | Geneva, Switzerland | 6.30-7.15 P. M., Sat. |
| VKZME | 31.28 | Sydney, Australia | 1-11 A. M., Sun. |
| DJA | 31.38 | Zeese, Germany | 6-8.30 P. M. |
| VKZME | 31.55 | Melbourne, Australia | 6-8 A. M., Sat. |
| GSB | 31.55 | Daventry, England | 2-4.30 P. M. |
| CNR | 37.33 | Rabat, Morocco | 3-6 P. M., Sun. |
| HKE | 41.55 | Bogota, Colombia | 9-10 P. M., Tues., Fri. |
| LCL | 42.92 | Jeloy, Norway | 12 M-7 P. M. |
| HAS | 43.86 | Budapest, Hungary | 4-6.30 P. M. |
| PRADO | 45.31 | Riobamba, Ecuador | 10-12 P. M., Thurs. |
| REN | 45.38 | Moscow, U. S. S. R. | 2-7 P. M. |
| HJ1ABB | 46.51 | Barranquilla, Colombia | 7-11 P. M. |
| ZGE | 48.92 | Kuala Lumpur, Malay States | Daily |
| PK1WK | 49.02 | Bandoeng, Java | 8-10 A. M., Tues., Fri. |
| VUC | 49.10 | Calcutta, India | 6-7.30 A. M. |
| CPS | 49.30 | La Paz, Bolivia | 10.30-1 P. M., Sat. |
| HIX | 49.50 | Santo Domingo | 7.30-9, 10-12.30 P. M. |
| VQ7LO | 49.50 | Nairobi, Africa | 9.10-11.10, Tues., Fri. |
| DJC | 49.83 | Zeese, Germany | 12-3 P. M. |
| RV59 | 50.00 | Moscow, U. S. S. R. | 10-12.30 P. M. |
| HVJ | 50.26 | Vatican City, Rome | 5-6 P. M. |
| TGX | 50.50 | Guatemala City, S. A. | 3-5.15 P. M.; A. M., Sun. |
| HJ4ABA | 51.49 | Colombia, S. A. | 2-3, 8.30-11 P. M. |
| HCK | 73.00 | Quito, Ecuador | 9-12 P. M. |
| | 67.87 to 73.17 | All Ships | Heard Irregularly |
| RV15 | 76.65 | Khabarovsk, U. S. S. R. | 2-10 A. M. |
| HCBJ | 82.65 | Quito, Ecuador | 8.30-10.45 P. M. |
| | 45.34, 31.97, 28.36, 23.19, 64, 37 and 14 | Byrd Expedition at Little America | |

Note: All times given are week-day schedules, unless indicated otherwise. The stations listed are regular broadcasters at the times indicated. Other stations which you may hear or which are used for international telephone have been purposely omitted.

Reflections

By Diana Herbert

The MICROPHONE'S Fashion Observer

SUMMER belongs to Youth. It is vacation time—a time for sports and out-door living and simple, rustic gaiety. Women everywhere are discarding their sophisticated, recherche garments and adopting casual, almost schoolgirlish clothes.

Silks and satins are eclipsed by the humblest occupants of the "wash goods" counter. Feminine dreams have swung away from the ramp, the ultra-civilized lady of the Boulevards, to a lithe, sun-burned, boyishly feminine, and above all youthful, ideal.

AND FASHION, as it always does, reflects this state of mind and strives to fulfil these latest aspirations. Thus we are deluged with clothes that are absolutely perfect for those of school and college age, or their slightly older sisters. Decidedly youthful styles that are appropriate, becoming and delightfully frivolous.

THE THREE PICKENS SISTERS wear gay plaid taffeta dance frocks, made with short sleeves, trailing skirts and wide sashes looped over at the back to suggest a bustle.

TAFFETA AND ORGANDIE are favorites for Summer evenings. Their crisp coolness is a joy and they have so many "little girl" associations that they are bound to be young in feeling. However, it takes a skillful designer to manipulate them for anyone out of her teens. CHANEL is famous for her organdie evening dresses — utterly simple in appearance, yet so well cut that they are becoming to women of all ages. This year she is using a new organdie woven with a delicate tracery of metal threads. It is very chic in white and gold, accompanied by her massive gold jewelry, but is equally lovely in blue, or mauve, and silver, flesh pink and gold or pale green and silver.

LEAH RAY looks adorable in a white organza (variously described as silk organdie and starched chiffon). Her frock has several rows of tiny fluted ruffles around the neck and just covering the shoulders, a wide ribbon sash, and six rows of the tiny ruffles just above the knees, giving a tunic line, below which the skirt spreads out to allow for dancing.

O'Connell On Family Theatre

HUGH O'CONNELL, Broadway star, will be the guest artist on the Family Theatre Program at 9 P. M. on Sunday, June 10. JAMES MELTON, tenor, and JOSEF PASTERNAK will provide the musical part of the program.

O'CONNELL will do a characterization of the simple soul who is always being hood-winked, a part which he has played consistently in New York shows beginning with "The Sap from Syracuse."

Canada Bans Records

The Canadian Radio Commission recently banned electrical transcriptions on radio stations in Canada after 7:30 in the evening. It is causing much protest from the smaller stations which rely upon this form of entertainment.

Round Towner



JIMMY BRIERLY, tenor featured with ANN LEAF Thursdays at 10:30 P. M. on the CBS-WABC network. He also is a member of the Round Towner's quartet.

Q. and also A.

Q. Is FRANK PARKER going to the West Coast so that he can sing on the JACK BENNY show?

M. B. G., Albany, N. Y.

A. Despite reports to the contrary, PARKER will remain in the East because they haven't found anyone to take his place with the Revelers quartet.

Q. Is it true that NORMAN BROKENSHERE has an orchestra?

T. C., Portland, Me.

A. Partly so. This week he is starting to conduct an orchestra over WOR in Newark, N. J.

Q. When is B. A. ROLFE coming back to the air?

F. B. J., Youngstown, Pa.

A. B. A. ROLFE was auditioned with other artists this week, but it is not definite whether he will come back on the air.

Amos 'n' Andy Planning

A Vacation In Europe

If present plans are carried through, AMOS 'N' ANDY will take their first vacation in four years and go to Europe, concluding their broadcasts on June 15.

Although CHARLES CORRELL and FREEMAN GOSDEN, their names in private life, have travelled while under contract, they have continued their regular broadcasts.

Their broadcasts will be discontinued during their European jaunt.

Nimblewits

By Everett Smith

"Wit Teasers" on Sunday at 11.30 A. M. from WBZ

NO. 1. (no time limit) Another hint on solving cipher messages is given in this example from a recent issue of "The Cryptogram, official publication of the American Cryptogram Association: BOOTS FROM ZBGOY, TIXM

Listeners Regulate Programs

(Continued from Page 1)

meter of public approval. During every program, whether sustaining, commercial or a remote control pick-up from a hotel or speaker's platform, there are "clockers" behind the scenes ready to receive telegrams from the listeners.

Program trends are definite. During the bank holiday and the first part of 1933 talks on economics and history were popular. In the first months of this year mixed musical programs of the variety type have been most popular. This type of program has increased steadily since 1932.

The most obvious trend in programs is the increase in programs of classical music. From three per cent of broadcasting time in 1931 to seven per cent in 1934, the classical program has climbed steadily.

Some interesting figures were produced by Mr. REDMOND in the analysis. In 1931 jazz occupied 19 per cent of the broadcasting time and dramatics 24 per cent. In 1934 jazz occupies but 13 per cent of broadcast time and dramatics fill 22 per cent.

People who do not like radio comedians will note that in 1931 only 48 per cent of the time was given to them and in 1934 only 52 per cent is allotted to them.

The variety show has increased steadily from five per cent of the programs in 1931 to 14 per cent in 1934.



EVERETT SMITH No. 3. (3 minutes) The month of JUNE is here. How many words of four, five, or six letters can you think of in 3 minutes, each of which ends in the letters "U. N. E.?"

No. 4. (4 minutes) A Reducing Exercise. Try reducing the word "PREACHERS" by one letter at a time, always leaving letters to spell a proper word, until you get down to the letter "A."

No. 5. (2 minutes) A Rubus is given below, representing a seven-letter word:

G R

I always take care of No. 1. I always look out for myself. The people call me a crook and . . .

But line my pockets with pelf.

Answers to Last Week's Nimblewits

No. 1. Man watering his garden while dark storm clouds appear, claims: "You can't water the garden when it rains. You get all wet."

No. 2. 1 and 3 multiplied by 4 give 52.

No. 3. Stain, Saint, Torsos, Roots, Rattle, Tatler.

No. 4. Check your list with reference book.

No. 5. Paris, Scotland, Norway, St. Louis, Florida.

This and That

(Continued from Page 1)

are now.

Able conductors, such as FRANK BLACK, would be given fullest opportunity to develop truly first-class orchestras that would play full-length concerts.

There would be, or should be, an increase in educational features of all fields—history, literature, art and politics.

There would be fewer of those short programs that are more irritating than amusing.

Programs would be regulated so that at a definite, regular time daily the listener could find the broadcast which interested him.

From 8 to 10, say, one of the three chains would present symphonic music, another would be offering good dance music, the third would schedule dramatic or educational features.

There are disadvantages to government control. Competition, which they say gives vigor to radio, would be eliminated; free speech might be imperiled.

These, particularly the latter, are serious handicaps.

But handicap or no handicap, it is conceivable that the government will assume control of radio unless the present lords and masters of radio better conditions themselves. If they want to keep radio as a privately owned industry, they can.

Can Judge Character By A Voice

(Continued from Page 1)

dience. How wrong people can be when they judge one feature of a personality by voice alone was shown in this instance.

"Three men spoke during a broadcast. One was a professor of English, one a psychologist and one a journalist. The psychologist, however, was a native of South Africa and had an 'English accent.' Every listener picked him as the English professor. This shows what decided opinions we have about the characteristics of a profession.

"One surprising result of our tests," continued Dr. Cantril, "came when we asked listeners to tell what the political preference of the speaker was, a general idea as gathered from listening to his voice, rather than some specific thing. These general answers were easily recognized by friends of the speaker as descriptions of their friend."

According to Dr. CANTRIL, the radio does not distort the voice, as much as one might think. Tests were made where a speaker read behind a curtain in the same room with the audience. The audience was asked the same questions they had been asked during the broadcasts. The results were only seven per cent more accurate than on the radio experiment.

Further experiments will be conducted to more firmly establish the results already obtained, according to Dr. CANTRIL.

Mrs. Roosevelt Continues

Although Mrs. FRANKLIN D. ROOSEVELT had announced her intention of not appearing in any more commercial broadcasts, she is on the air over the NBC-WEAF network on Saturday evenings.

Radio City March



EDWIN FRANKO GOLDMAN, famous band leader, has written several new marches this past Winter which he will present for the first time this Summer. One is entitled, "Radio City." The Goldman band plays currently on the Mall in Central Park, New York.

STATION DIRECTORY

My Pet Subject

By Jessica Dragonette

RADIO, of course, is my pet subject. Undoubtedly it is the greatest development of our age and will, as time goes on, play a more and more important part in our lives.

It already has acquainted us, by means of frequent international broadcasts, with our neighbors in England, France, Germany, Russia, Japan and many other far-off countries, enabling us to share the lives of people all over the world.

This contact cannot fail to inspire peace, harmony and a better understanding of all mankind.

Perhaps you would be interested in my first impressions of broadcasting.

I was not thrilled at my first microphone appearance. In fact, I didn't like it at all.

I experienced great nervousness and was conscious of an immense distraction that I can best describe if I tell you that I had the sensation of being pulled in all directions at once.

The silence, the lack of applause after the performance, appalled me.

My experience up to this time had been in the theatre, where the reactions of the audience are of the utmost importance to the singer. I wanted to run away and never come back.

Several days passed with no word from the station. I was convinced I was a total failure, and was more than ever inclined to agree with my friends that my place was in the theatre and that I had made a step in the wrong direction in considering radio.

Then a small packet of letters was forwarded to me. I was thrilled! The relief in knowing that people actually had heard me and that what I had sung to them meant enough to them that they wanted to write to the singer was the most gratifying and inspiring sensation that I ever have had.

I understood then that the distraction I had felt was not distraction at all, but rather the concentration of the thoughts of the listeners centered on my song.

After that I determined to study the microphone, this cold, aloof-looking instrument that first opened the doors of millions of homes to me. I had to know its secrets.

I learned that sincerity is the first requisite; that color of voice is all-important.

I found that the microphone loves beautiful and gentle tones; that the emphasis is on quality rather than quantity; that effects are achieved rather by tempo than dynamics; that great concentration is required to put genuine feeling across; that the voice is compressed, then released with perfect control and direction, like pressing down music and giving the essence, the perfume instead of the flowers.

Radio's intimacy and subtlety appeal to me. I merely suggest, and each listener fills in the picture in his own way.

It is amusing, the picture that some listeners form of me, the singer.

From their letters I gather that some of them think that I am tall and dark, others that I am dumpy and fat. Others address me as "Madame"!

If they could see me ducking under the arms of the six-footers in the Cities Service quartet in the NBC Radio City studios, or watch me avidly eating some rich, starchy food to bring my weight up to slightly more than a hundred pounds, their pictures of me would be different!

The great truth back of radio is that the voice is the most powerful medium we have. Radio has proved that the voice depicts the personality far more than the visible appearance.

It is as possible for us to build up our ideals with the ears as it ever was with the eyes. This always has been true, but perhaps we never have realized it before.

Nor is mere beauty all that is required in a voice; often the voices of truly great personalities have not been even charming. They have rather indicated some human quality which people could come to love or respect.

I would go a step farther and say that beyond externals of all description there is an inner glow, the light from within that radiates and best indicates the personality. This is clearly manifest in the spontaneous expressions I find in letters from Cities Service audiences, each as different from the others as night is from day.

So perhaps, after all, I do see my radio audience!



JESSICA DRAGONETTE, NBC soprano of the Cities Service concert, who tells of her reaction to radio.



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Radio Weekly

MICROPHONE

THE ORIGINAL U.S. RADIO NEWSPAPER

Programs For Week Ending June 15



Gladys Swarthout, American Mezzo-Soprano.